

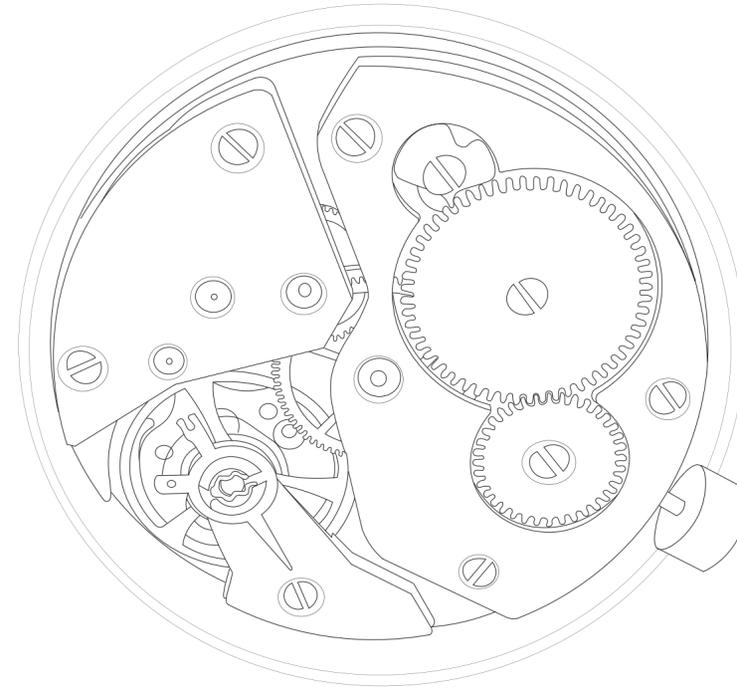
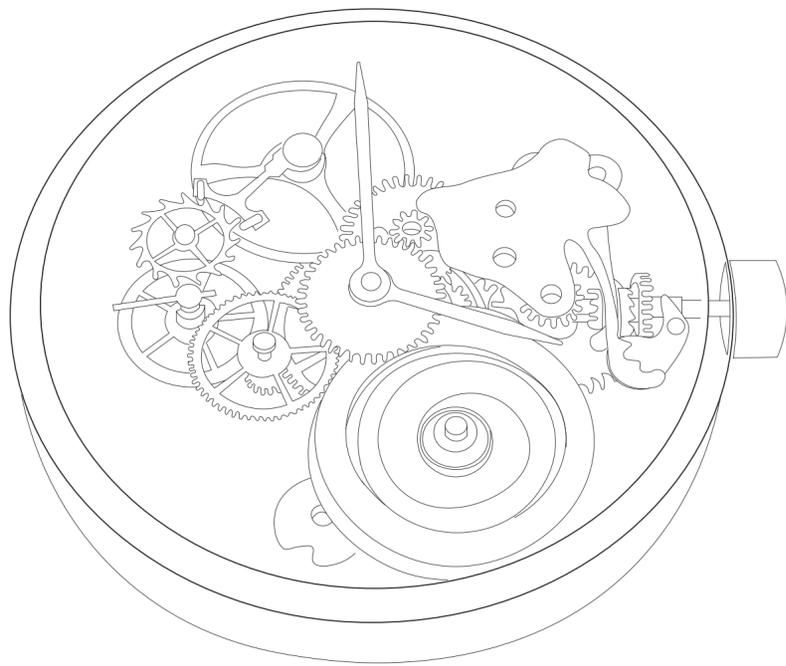
ETHEREAL

extremely delicate and light in a way that seems not to be of this world

RESIDENT

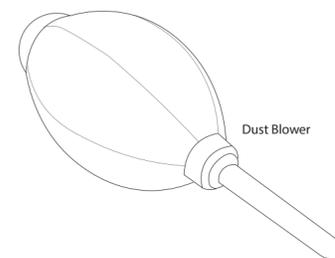
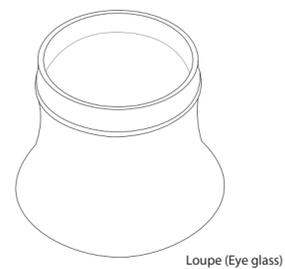
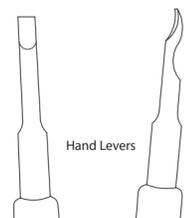
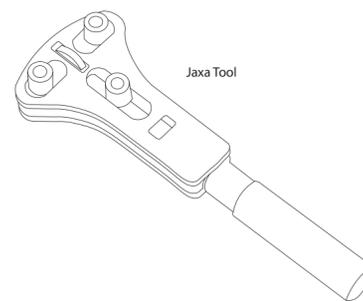
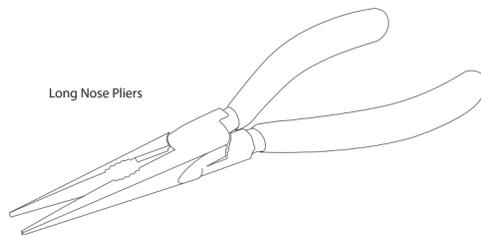
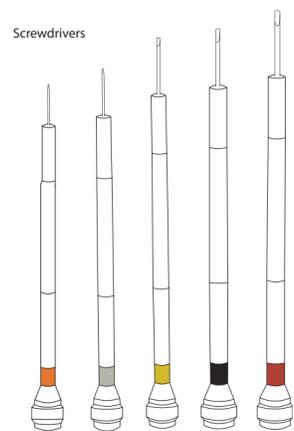
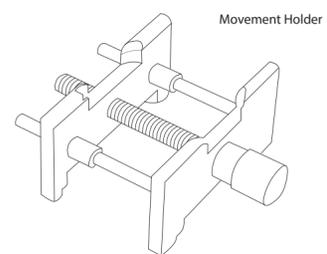
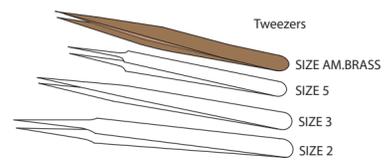
Time and watch specialist

The resident is a physicist who specialises in time and watches. Their main occupancy is to make watches and give conferences and presentations to the public. The building will be their place to live and work where they can give conferences to the public and be present in the building.



MECHANICAL WATCH

As the resident is a time and watch specialist, I decided to look into mechanical watches and the parts that make up a watch as a starting point. This particular type of watch requires patience and a lot of focus to ensure that it is made properly. Thus, the project will revolve around the themes of *time* and *being in the moment*.

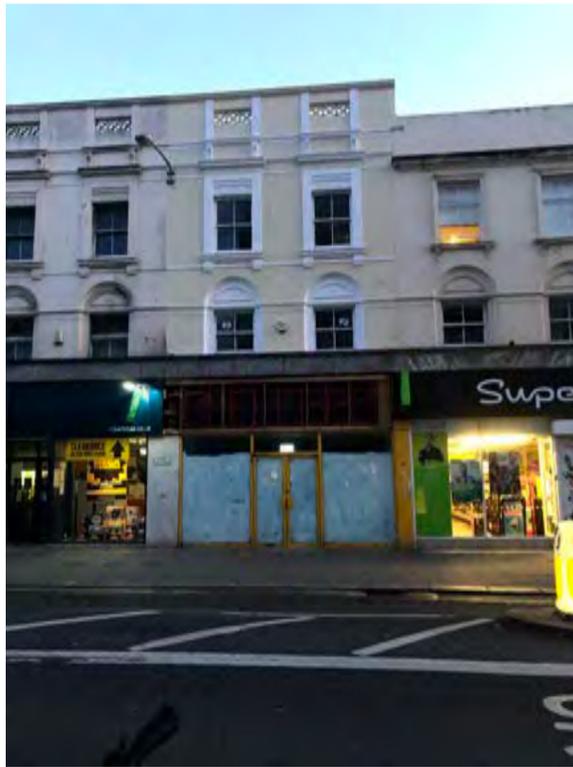


WATCHMAKER TOOLS

SITE

76 Western Road, Brighton





FRONT - WESTERN ROAD



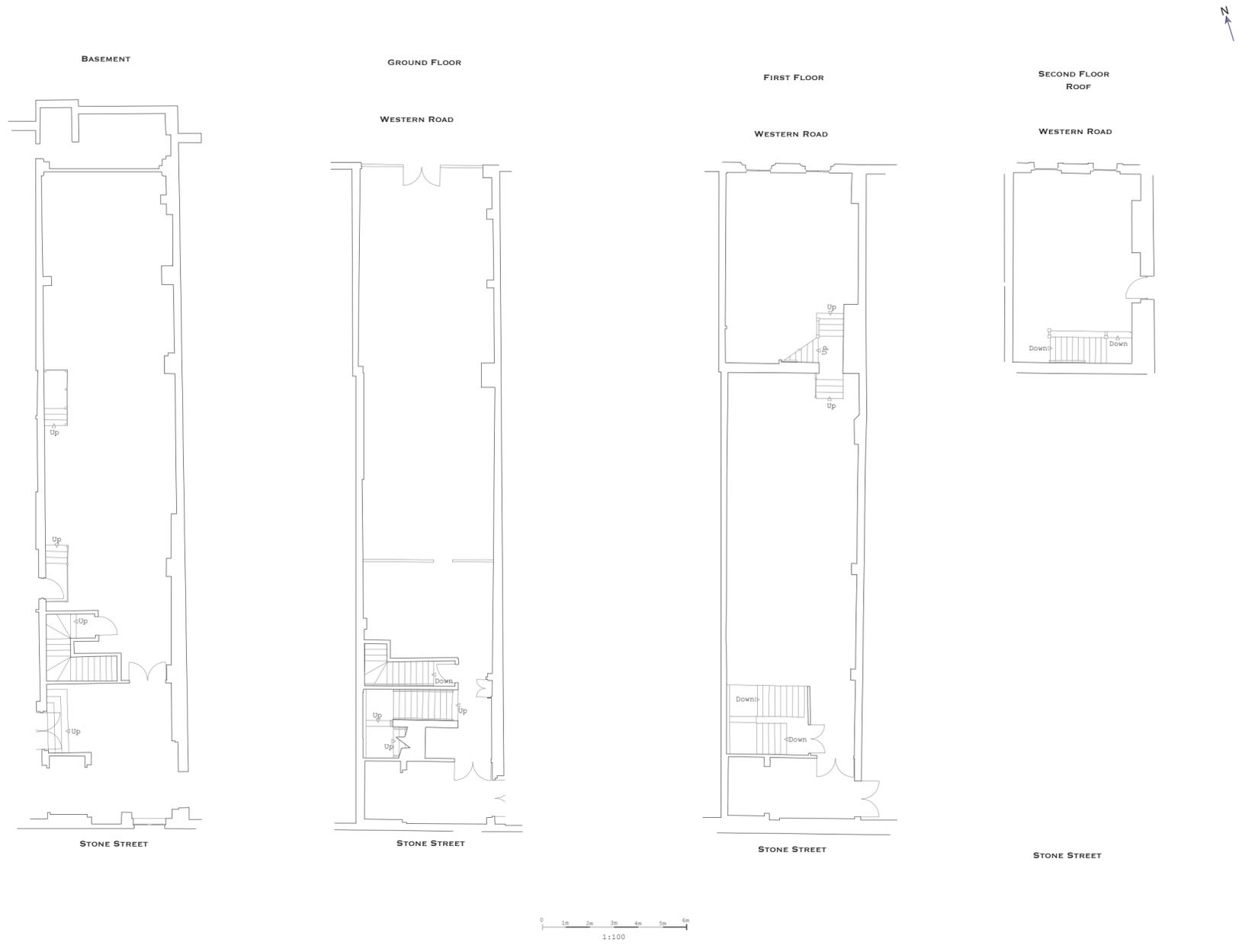
BACK - STONE STREET

SITE PHOTOS



SITE - 76 Western Road

76 Western Road used to be a fabric shop in-between Western Road and Stone Street. It is now an abandoned shop. On either side of the shop are high-street retailers. This site was chosen due to the opportunities the roof floor offered, especially for the resident and what this project focuses on. Due to the location of the site, it brings issues such as noise pollution which would be a key issue to tackle as the project aims to involve quiet and calming spaces.



EXISTING SITE PLANS

Above are the current floor plans for the shop. It consists of three floors with a small space on the roof. It is approximately 27meters in length, five meters wide and approximately 13 meters tall. There are two entrances to the building; through the front on Western Road and through the back on Stone Street.

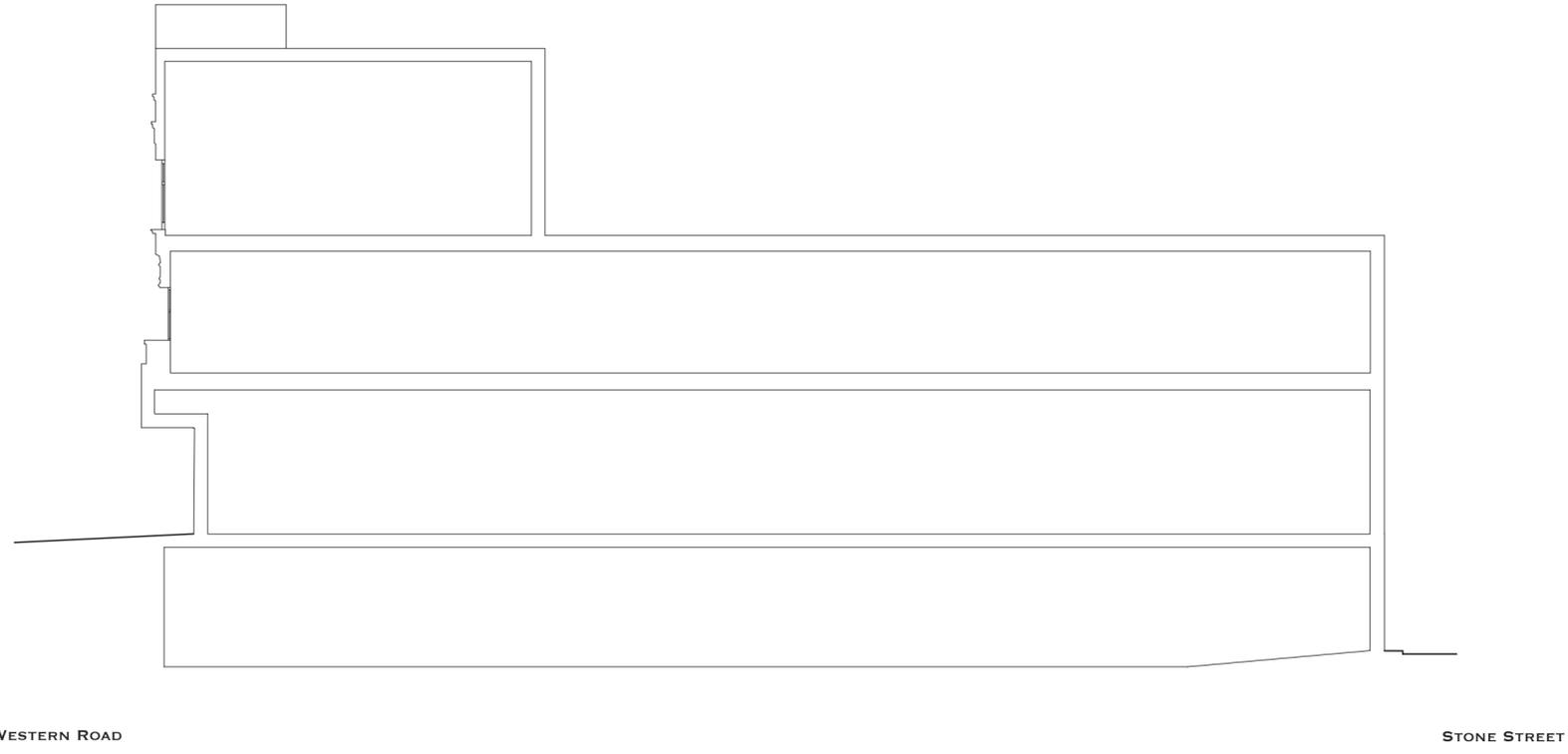


FRONT



BACK

EXISTING ELEVATIONS



WESTERN ROAD

STONE STREET

1:100 @ A3

EXISTING SECTION

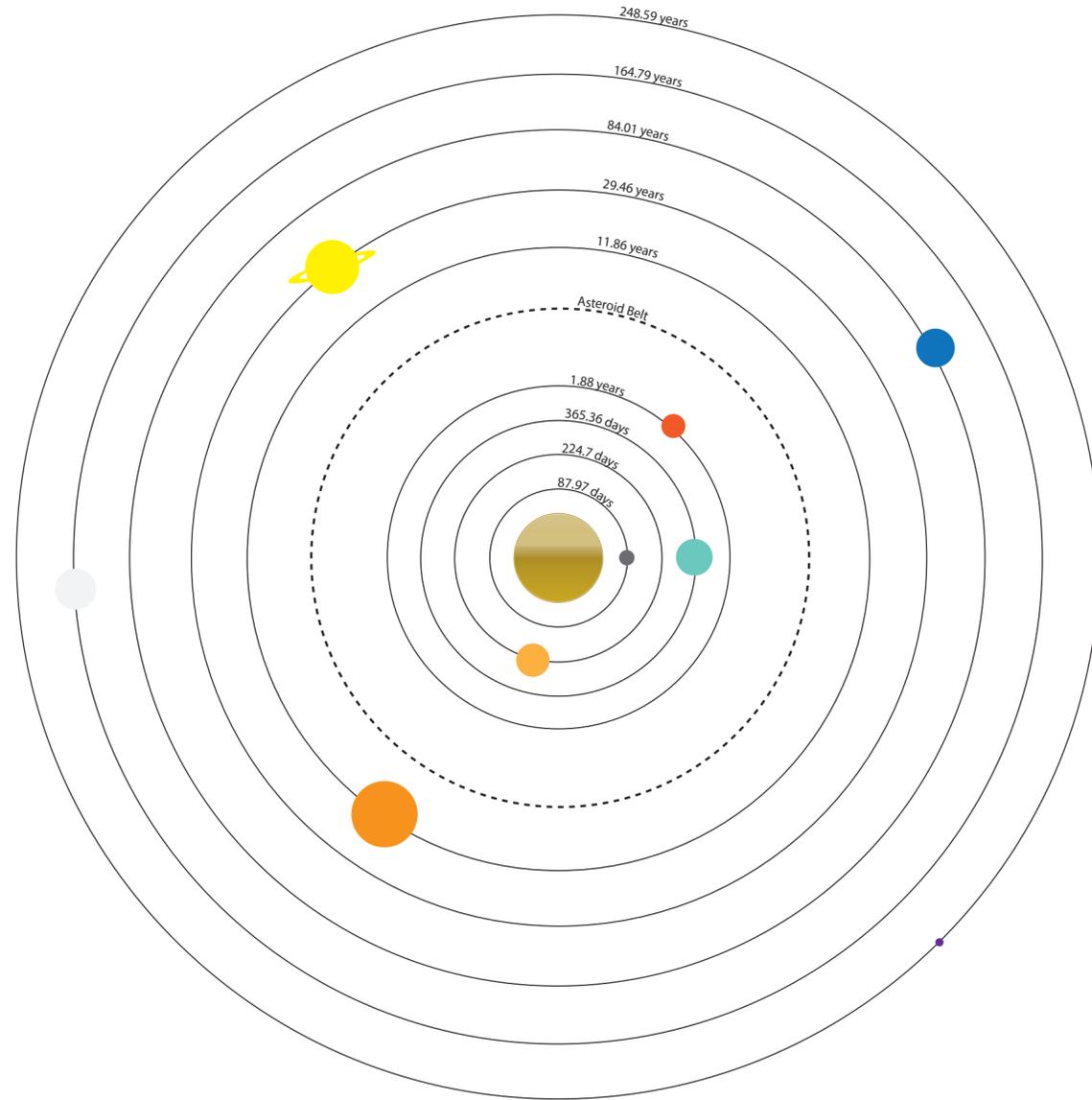


RELATIVE CLOCKS

Matthew Rosier

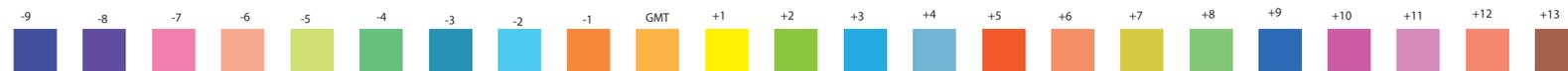
This installation shows four clocks that compare the time on a spacecraft orbiting Earth with one hand ticking at earth time and the other ticking at the time on the spacecraft. Over time, due to general and special relativity, the hands begin to grow further apart. It challenges the concept that 'time is fixed', with this installation showing otherwise.

The concept of time is present in my project and is a theme that is widely explored, through the watchmaker and the spaces within the building. From this, I will be exploring the idea of experiencing time in different scales and ways such as how time passes in the universe.



SOLAR SYSTEM - ORBIT TIME

The concept of time can be recorded and represented in several ways through different scales. For instance, one of the largest forms of time is through the universe, in particular our solar system. Each planet orbits the sun, yet they each take a different amount of time. The purpose of this particular diagram is to show how the same 'task' can take a varying amount of time; ranging from 87 days to nearly 250 years.



EARTH TIME ZONES

Scaling down from the solar system if we focus on Planet Earth, time zones are the main form of recording and telling time. For instance, in the UK it could be 3:54am but in Dubai it would be 7:54am depending on *Daylight Saving Time*. The purpose of this diagram is to focus on the idea that though time is recorded and present in the same way around the world, depending on where you are determines on how you experience the time of day or how you are spending a particular moment at that time. It explores another way that time is represented.

UNIVERSE



EARTH AND TIME
ZONES



ADULTS AND CHILDREN



CLOCKS

The universe measures time in large scales such as orbit times or light years.

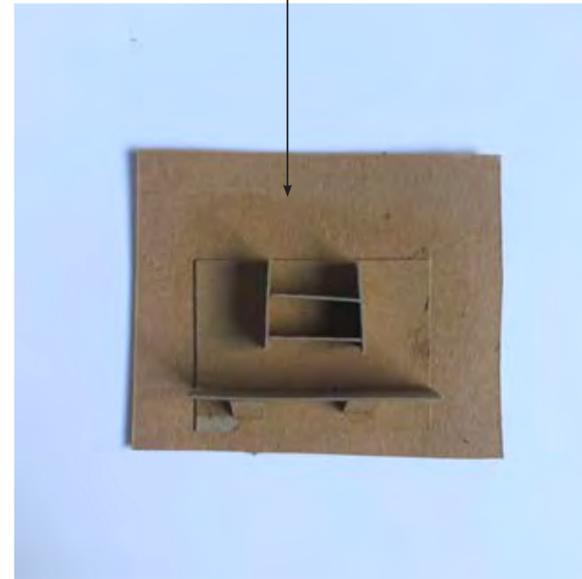
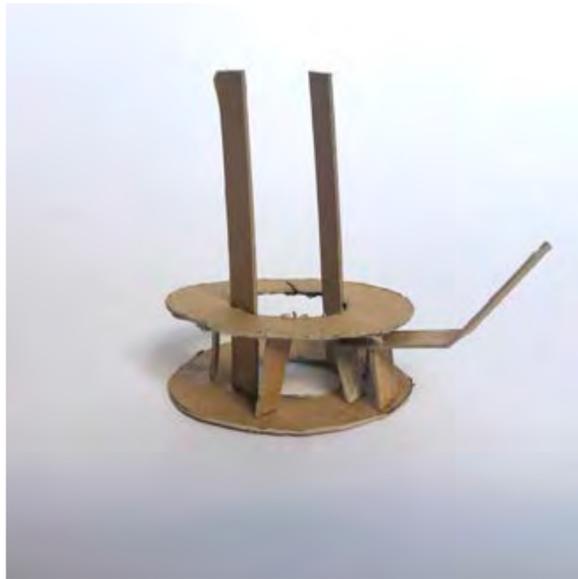
Time zones allows anyone anywhere in the world to go about their daily lives regardless of the time on the other side of the world. It works as the Earth rotates and orbits the sun.

Adults and children experience time differently. As one gets older, adults tend to experience time quicker than a child. For instance, as an adult, an hour car ride could easily fly by but for a child, it would seem like a lifetime.

A clock is the ultimate time teller as it is a device that records and measures time as it passes by. It comes in different sizes, ranging from a large clock on Big Ben to tiny watches that anyone can wear.

TIME SCALES

Time is a universal concept and can be measured in several ways. Here it is broken into four 'categories', with the form of time scale getting smaller each time. For instance, there is a universal way to record time through orbit times but then as an adult, time can be measured differently due to how you perceive it on a day to day basis. A device as simple as a watch is the ultimate time teller as it is so small yet holds the power of time telling. It would be interesting to try and explore the concept of different time scales throughout the building; particularly trying to 'represent' different ways time is explored such as through orbit times or as an adult.

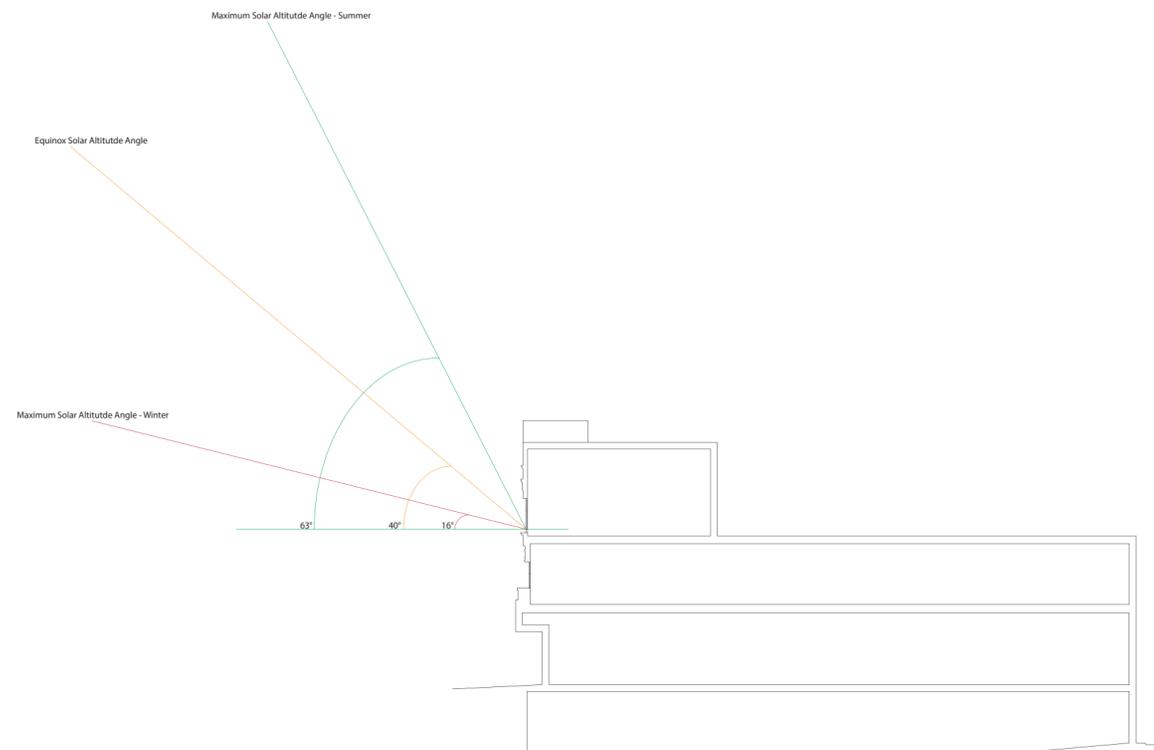
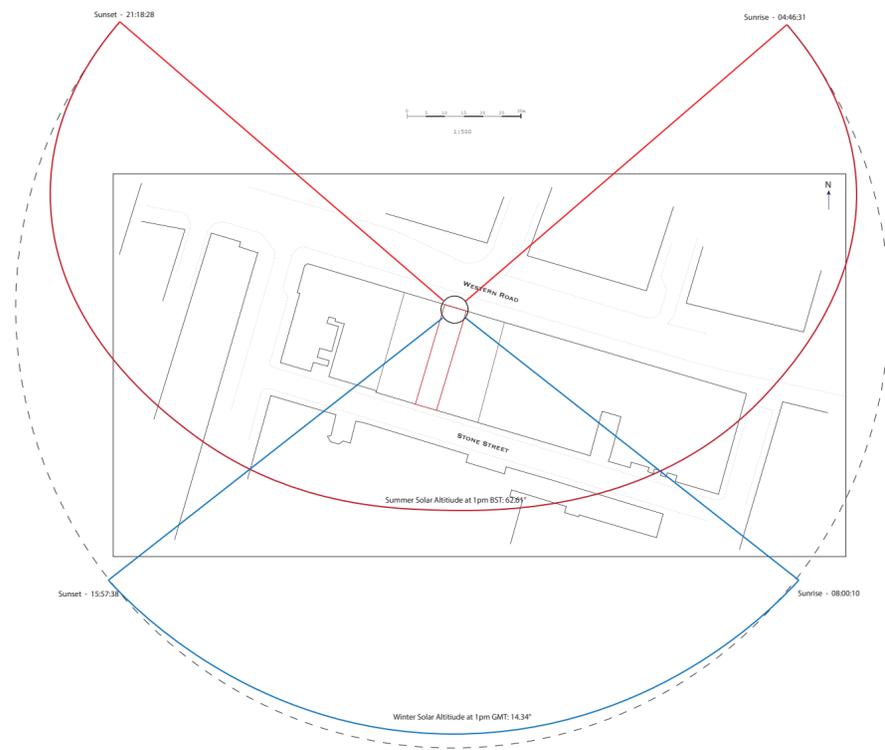


This model is an example of what a typical shelf could look like. The idea is for it to be a space that can be easily organised.

BEGINNING MODELS

The above photos show what the main table in the workspace could look like alongside a potential shelving arrangement. In the workspace, I imagine it as a space that is very organised as the process to make a watch requires very small parts and, hence, should revolve around an organised space.

The appearance of the table is taken from a watch as inspiration; it focuses on the idea that the workspace would also work like a watch. The resident would be able to spin around the round table, like hands on a watch going round and particularly spaces could be dedicated to a particular phase or sequence in the watch making process.



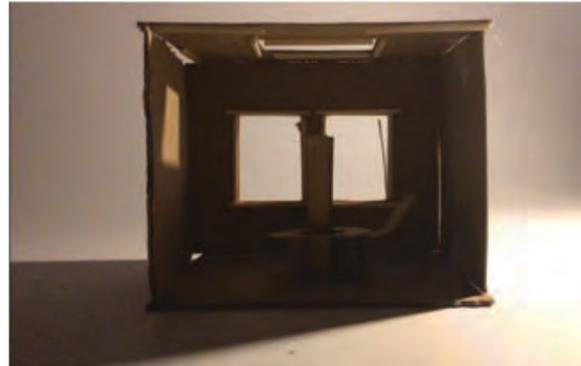
SUN HOURS AND ANGLES

The diagram on the left shows the movement of the sun across site during the summer and winter. It also shows the number of hours of daylight during these seasons. The diagram on the right shows the solar altitude angle into the rooms during the seasons.

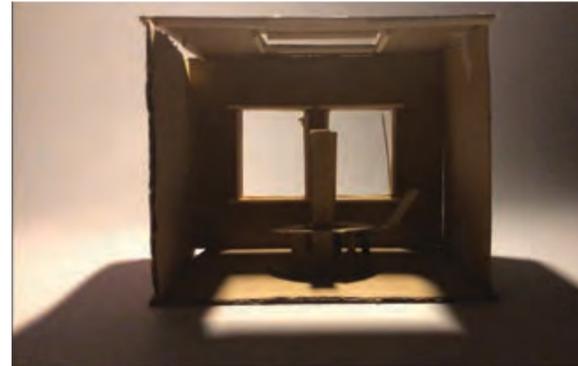
This information is key as it records the movement of the sun and if there was to be a feature in the building that was to rely on the sun, it could be planned accordingly from this information.

To effectively show how the different sun altitude angles will affect the site, I made small models and used a portable light to show the rough travel of light throughout the day.

WINTER



MORNING



MID-DAY



EVENING

SUMMER



MORNING



MID-DAY



EVENING

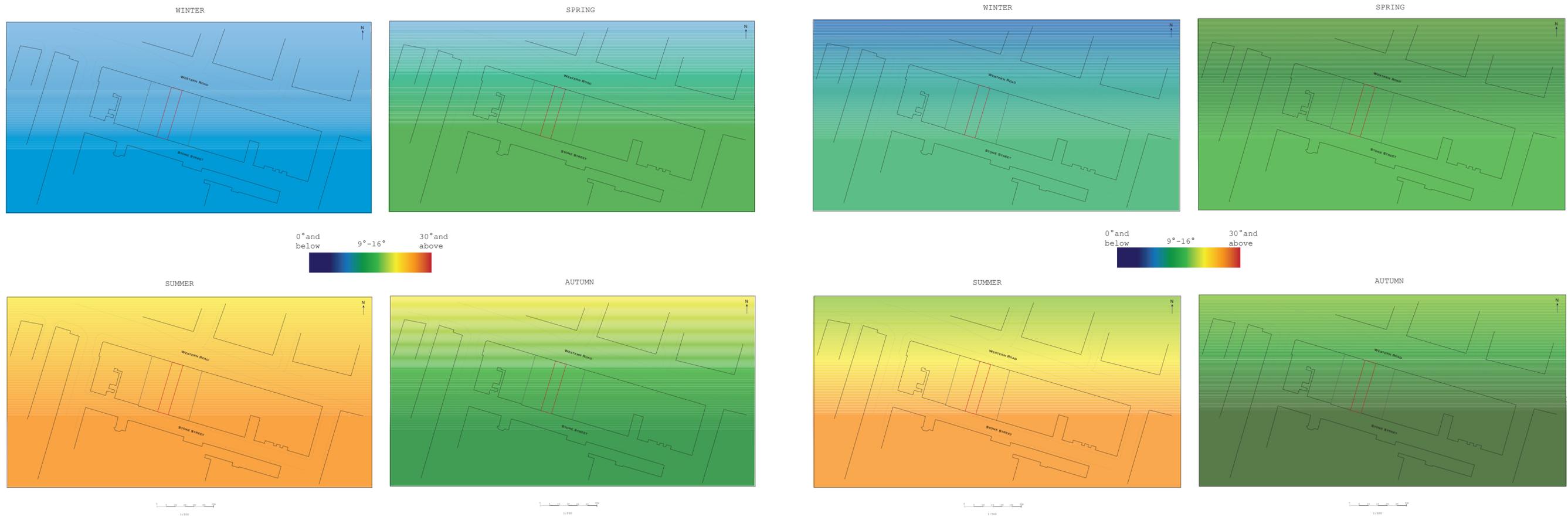
SHADOWS IN SUMMER AND WINTER

The site would benefit from more light during midday in the summer as the sun will be positioned higher and therefore be directly above the skylight. During the summer, the rooms are more illuminated during the morning; whereas during the winter season, the altitude angle of the sun is lower; hence it provides more illumination to the room during the evening. This is due to the lower angle in the winter. Though in winter there are less hours of sunlight, the current site itself seems to benefit more in the winter as the low altitudes allows the light to disperse around the room better.

“From the most minute events to the more complex ones, it is this dance of ever-increasing entropy, nourished by the initial low entrop of the universe”

The Order of Time

- *Carlo Rovelli*

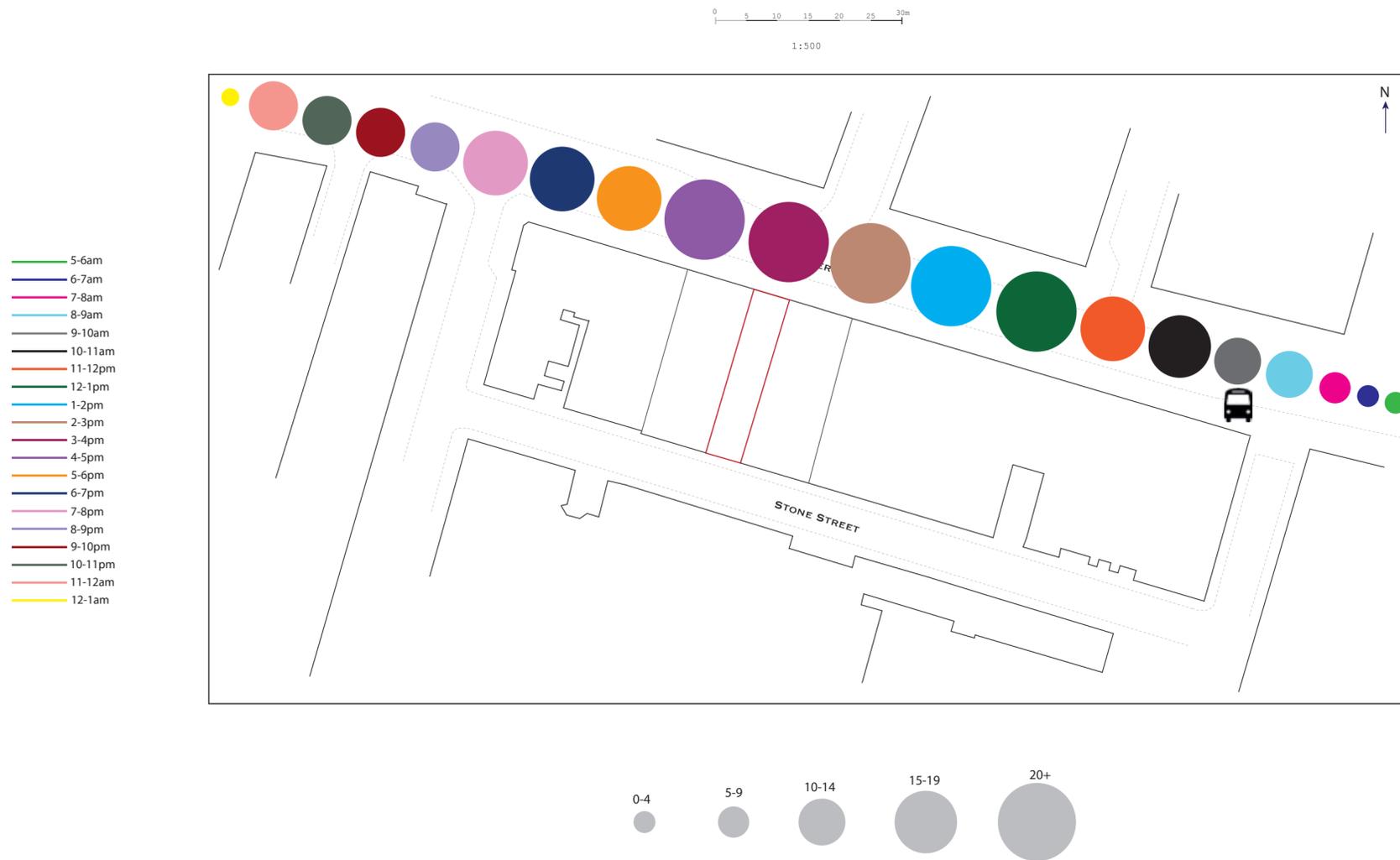


YEARLY AVERAGE TEMPERATURE - BRIGHTON

2020 AVERAGE TEMPERATURE - BRIGHTON

The above maps represent another way time is recorded on site, this example being through temperature. The temperature constantly changes throughout the year and signifies new beginnings such as new seasons. The maps show how the site is changing in present day. They show the effect of global warming as each season is warmer than expected. This could account for particular decisions regarding technology strategies to be undertaken.

N.B The maps have been designed and created to show the gradual change of temperature during that particular seasons rather than showing that different parts of site are different temperatures.



BUS FREQUENCY ON SITE

Another way time can be recorded is through the frequency of buses on site. The purpose of recording time through bus times is to emphasise the theme of being in the moment. In the case of the resident, whilst they are focused on creating something so minuscule, there is a range of movement constantly occurring in their surroundings.

N.B. The data used for the bus times is during COVID-19 times and therefore, the number of buses recorded is less than what it would usually be.

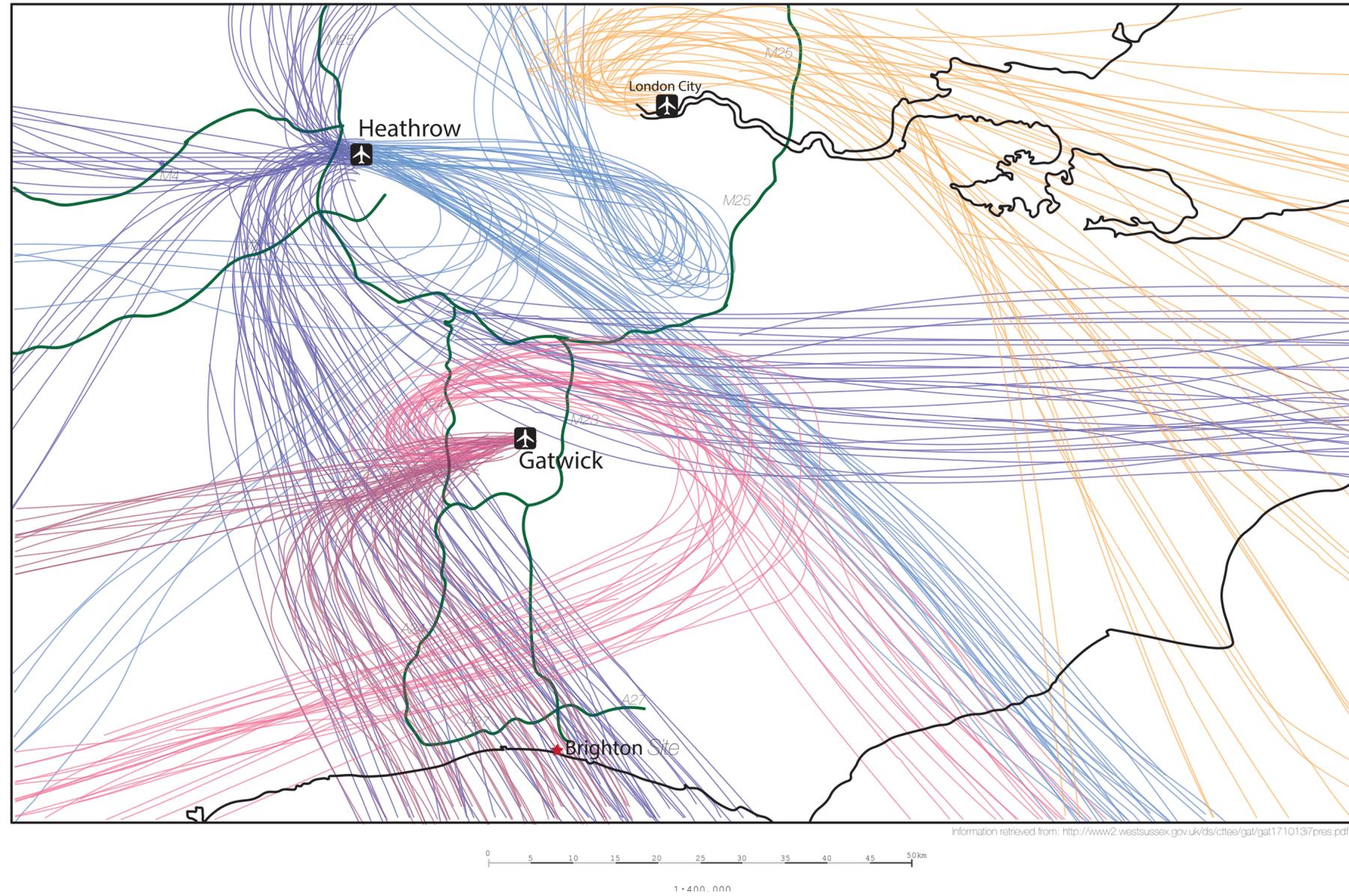


FLIGHT PATHS

The above map shows flight paths across the world. Flights are a way to 'travel through time' and through time zones. The purpose of this map is to explore ways time is recorded and represented.

In this instance, across 24 hours, there are numerous flights occurring to which we are aware of because we can see the planes travelling in the sky. Similarly to the buses, flights are an example of time passing events that happen around us.

N.B. The map is a rough representation of all flights that occur in the space of 24 hours



FLIGHT PATHS ACROSS SOUTH-EAST UK

The above map shows majority of the flights that occur in South-East UK from Heathrow, Gatwick and London City Airport. From the map, there are clear flight paths that are taken and the majority of flights that pass over Brighton are likely to be from/going to Heathrow or Gatwick.

The purpose of this map was to provide a closer insight from the map before in relation to site.

N.B. The map is a rough representation of all flights that occur in the space of 24 hours prior to COVID-19



Here I used a star map app to see the surrounding constellations and get a rough idea of particular locations of stars and planets. The app allows the user to change the date to show that every night something different would be seen.



<https://www.independent.co.uk/news/science/light-pollution-star-night-sky-england-rural-census-orion-campaign-a8873096.html>



STARS LOCATION AND MOVEMENT

The movement of stars across the sky are another form of passing time, particularly the act of stargazing. Events such as meteor showers and planet spotting signify when the Earth's orbit has reached a particular point that we can view these events from our location. They present a larger scale of time movement as the rotation and position of the Earth has to be precise to gain a perfect view across the night sky.

“The division of time into past, present and future is an illusion”

“Everything in the universe is in [constant] motion”

“Somewhere in Spacetime”

- *Forces of Nature with Brian Cox, Episode 2, 2016*



New Delhi



Jaipur



Jaipur

JANTAR MANTAR, INDIA

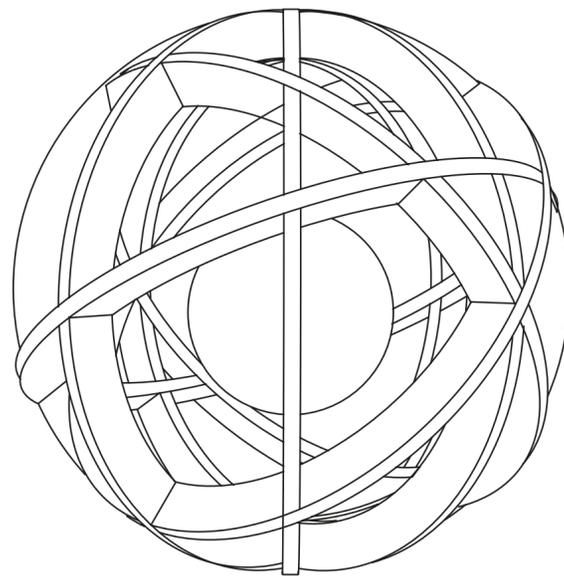
The *Jantar Mantar* is a collection of 19 sundials located around India in five locations including Jaipur and New Delhi, as shown above. Completed in 1734, the purpose of these stone structures was to help predict time and movement of celestial bodies, i.e. the sun and planets in the solar system. They have been positioned in such a way to predict time and movement. From this precedent, I'll be taking inspiration for the positioning of the structures.



ARMILLARY SPHERE - MUSEUM OF SCIENCE, OXFORD

The *Armillary Sphere* is an instrument that demonstrates the movement of the universe as if Earth is at the centre, rather than the Sun. It shows how the surroundings would revolve around the Earth. With a stationary Earth in the centre, the rotating celestial sphere is a reference system to locate stars from a geocentric perspective.

From this, I want to use the idea of having the workshop being the centre of the 'universe', in this instance; the entire building. It will act as the heart and soul of the building with the remaining space acting as the celestial sphere which is designed accordingly to how the workshop works.



ARMILLARY SPHERE - RHINO MODEL

Following the research on the Armillary Sphere, I created my own version of it in Rhino as a concept model. The idea was that the centre sphere would represent the watchmaker in his workshop and the surrounding spheres represent the outside world. It is a concept model for what could be included in the future.



ADLER PLANETARIUM
Chicago, USA



PETER HARRISON PLANETARIUM
Greenwich, UK



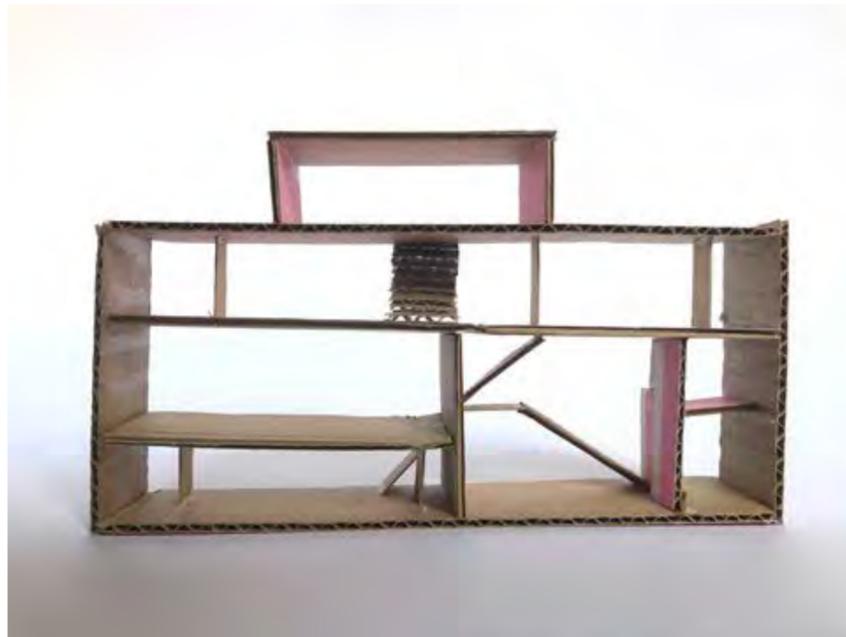
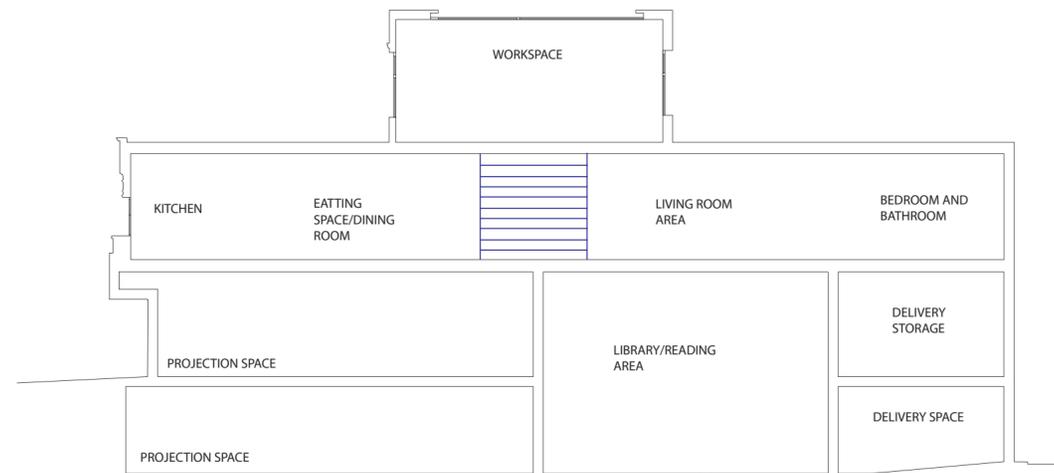
HAYDEN PLANETARIUM
New York City, USA



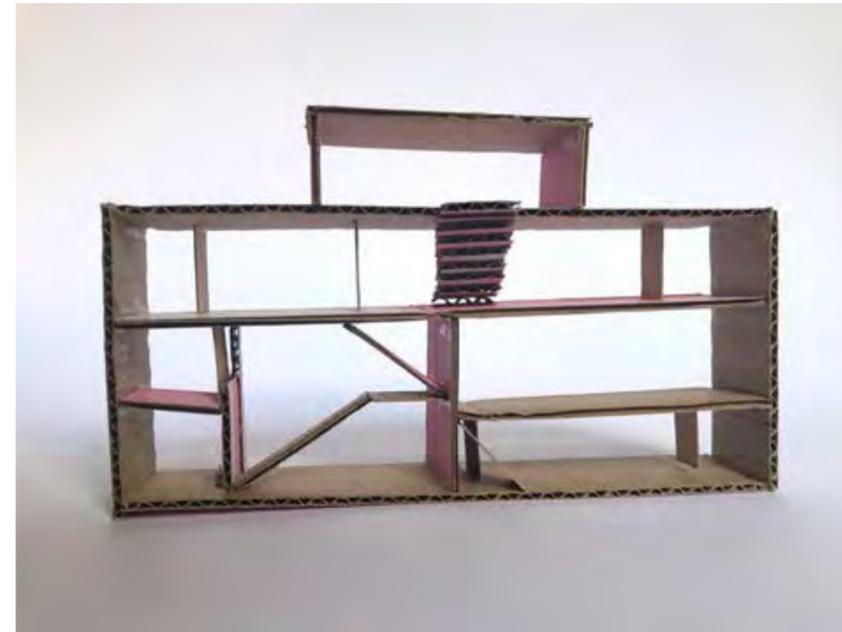
PLANETARIUMS

As the programme is focused around time and the scale of time from the universe to humans, I want the building to be able to show different versions of time at one point. For instance if you are in one space, what if you were acting as the sun and see the planets in our solar system revolve around you.

Planetariums are a space that projects the night sky and the universe around us. These will be used as inspiration to create a concept as to how the public can be the centre of the building's own, created universe.



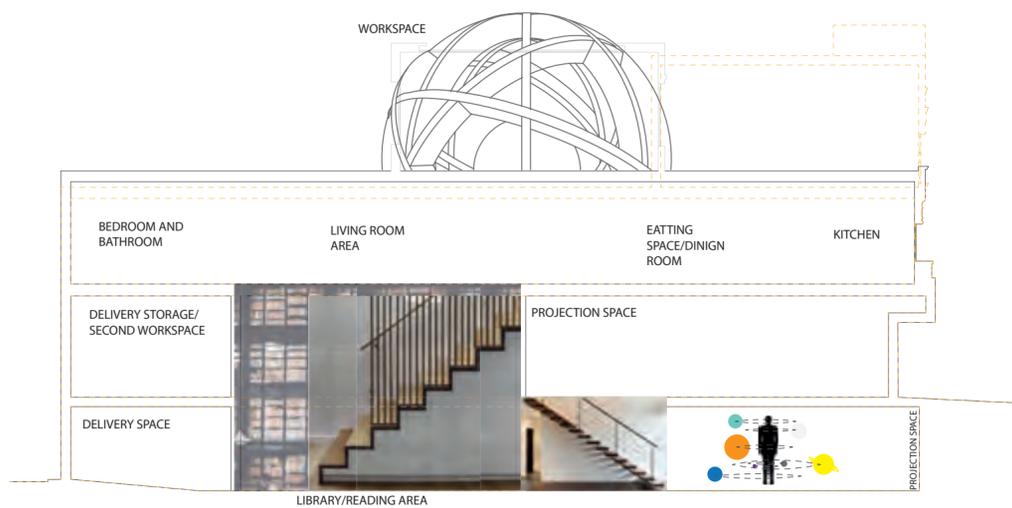
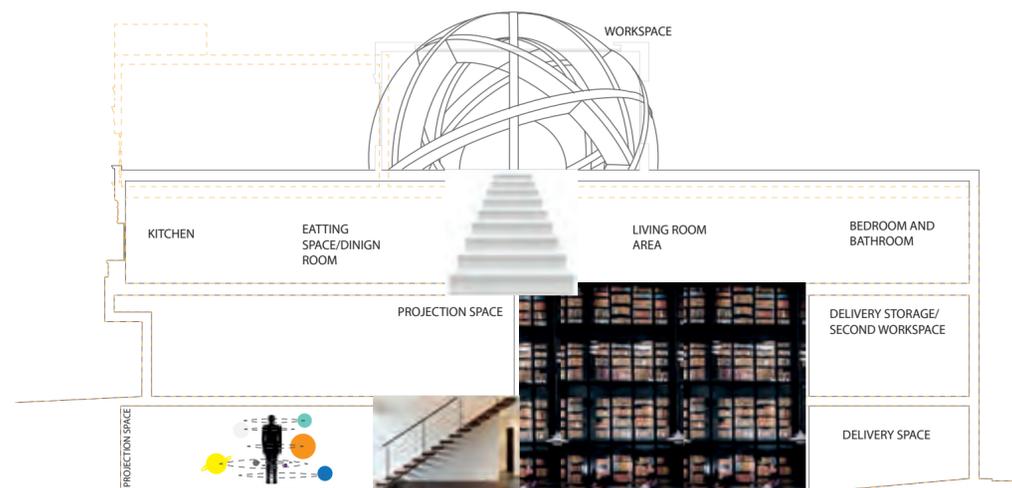
FRONT VIEW



BACK VIEW

DIAGRAMMATIC SECTION AND MODEL

With the above diagram and model, I tried to give the current building a rough layout in terms of what spaces could be private and public and what could occur in each of those spaces. The idea is for the top two floors to be private living space and the remaining for the public. The physical model provided a better sense of how spaces would interlink with each other and how the building could be like all around rather than from one side.



SECTIONAL COLLAGE

Through this sectional collage, I attempted to place certain 'activities' into the existing space to get an idea of how the public could move around. I allowed the top two floors as private living space and the remainder for public use. Through this exercise, it became apparent that the projection space will be an important feature in this programme. It also became apparent that the library will be a feature that not only brings the aspect of the past into the building, but it will also act as the barrier between private and public.



TRINITY COLLEGE LIBRARY
Dublin, Ireland



BRITISH LIBRARY
London, UK



TIANJIN BINHAI LIBRARY
Tianjin, China

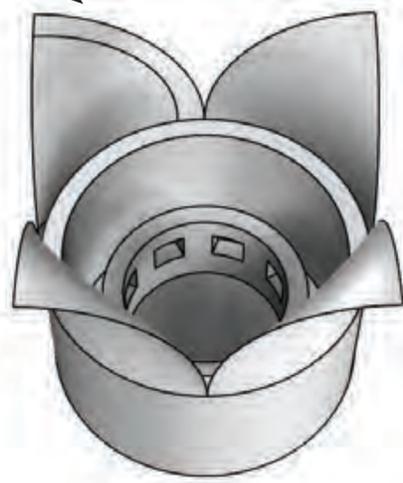
LIBRARIES

Libraries are a physical record of time, both when books have been published as well as the era of when they were published. They represent the change of time as we grow up and move on. The addition of a library in this programme will be important as it will also act as a meeting point for the public to be able to witness what occurs in the rest of the building, i.e. the watchmaker and how he works. It will be a public/private area where the public can see how a form of time is built and witness the beginning of time, in the form of a watch. It will also be a place where they can pass time. For the watchmaker, it would act as a second workshop or possibly his own library where he would be his relaxing time.

The dome is a nod towards the armillary sphere. The aim is to allow natural sunlight into the closed environment by opening the dome



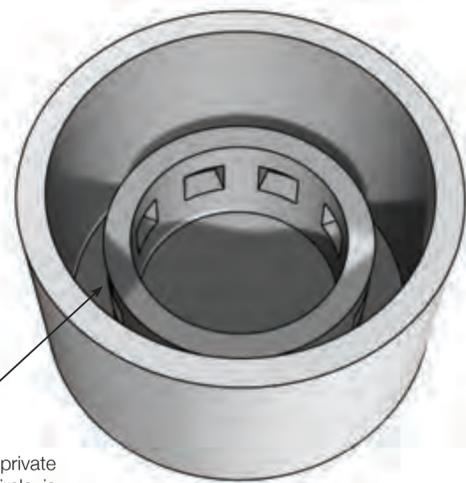
Sunlight levels in the rooms can be controlled by opening each individual dome sections at different levels. The opening of the domes can be used to mimic and track the movement of the sun.



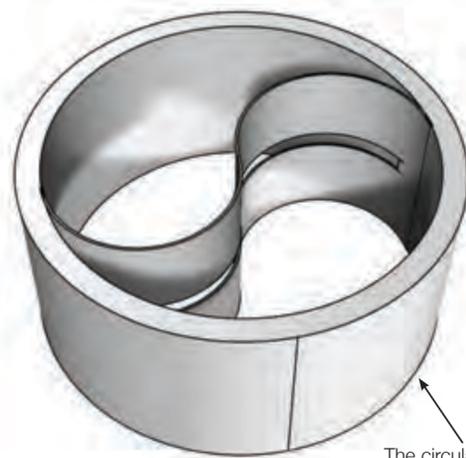
I decided to focus on small details such as stair cases and potential ways to separate the public and private spaces.



The inner circle is the private area, whilst the outer circle is accessible to the public. The windows allow the public to have a glimpse into the private section.

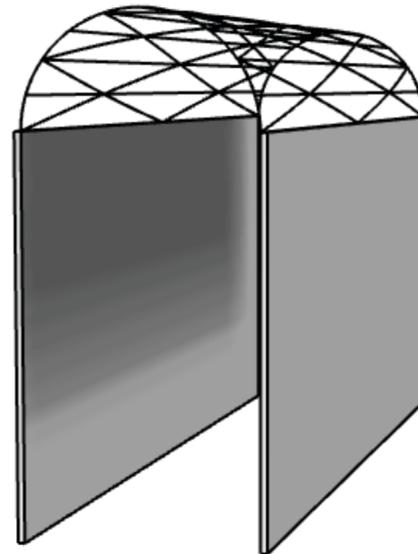
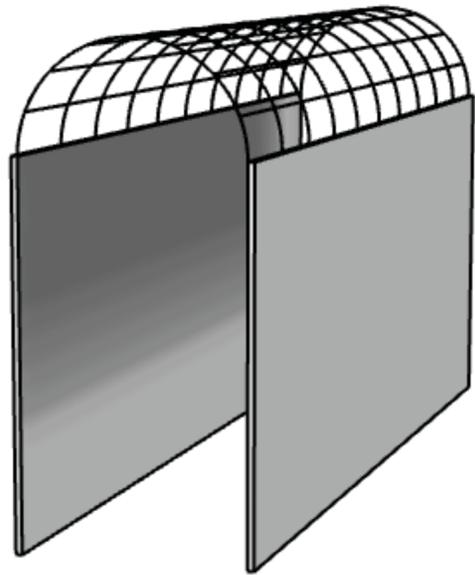


The circular space with the curved wall is a direct approach as to how public and private spaces can be separated with a barrier in between that would give the public a glimpse into what happens in the rest of the building.

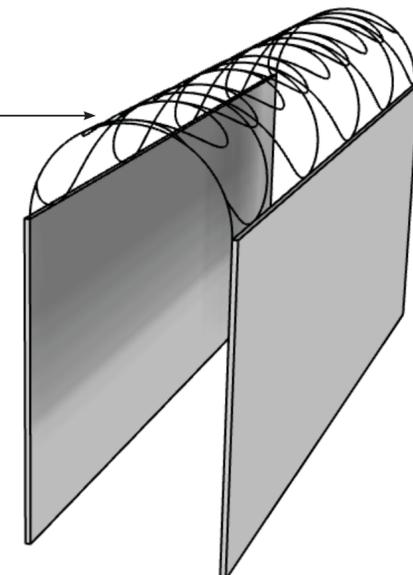


CONCEPT MODELS

The models above demonstrate different ways that the public and private spaces can be connected and what could act as the 'barrier', where it is a set of stairs or a transparent wall.



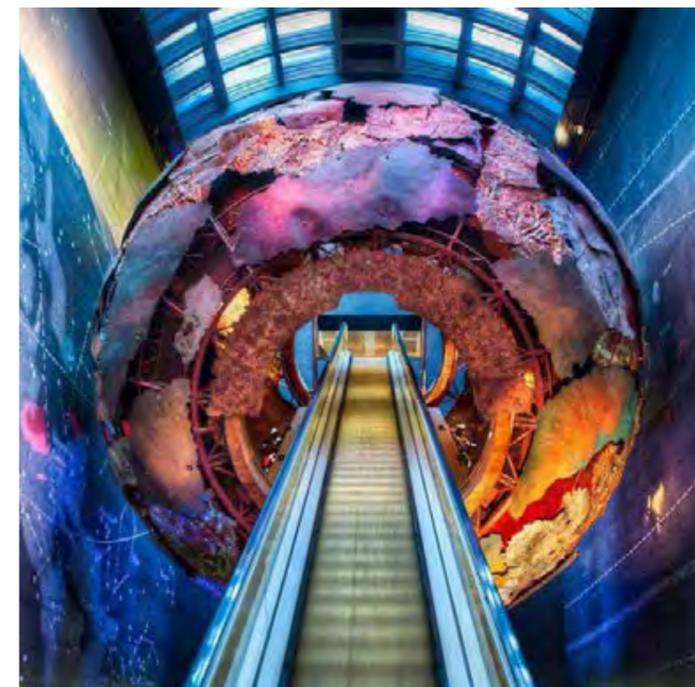
I decided to experiment with different patterns on top as I was thinking in terms of the shadows that would be portrayed as the sun travels across the sky.



RODEN CRATER
James Turrell



SUN TUNNELS
Nancy Holt



SPACE ESCALATOR
National History Museum

CONCEPT MODELS - TUNNELS

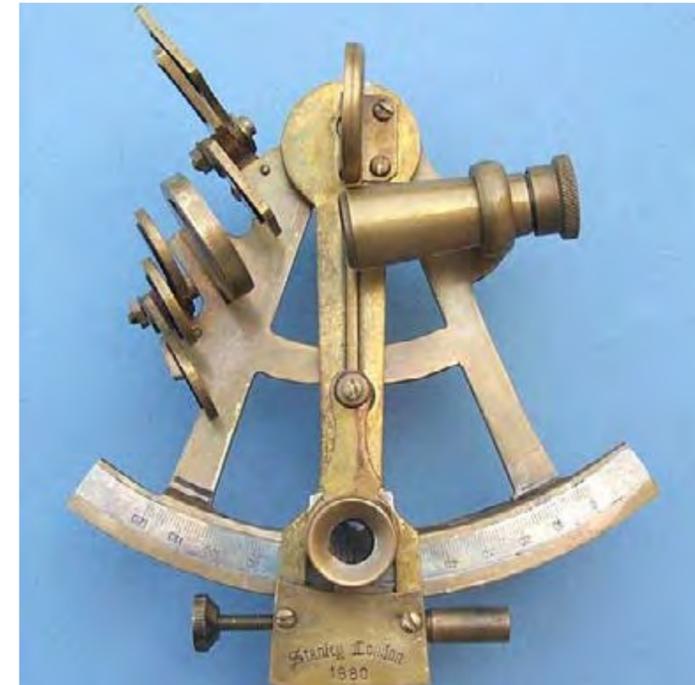
Tunnels are another way to try and connect public and private spaces together without invading the private spaces. The idea is for the tunnel to be on the top floor as it would also track the movement of the sun. Nancy Holt's tunnels introduce the idea of how to bring the sun into the building and make it into its own feature. Whereas James Turrell's tunnels are more about using the light to elongate the space. In this instance, this could be applied how spaces are connected.



Sundial



Astrolabe



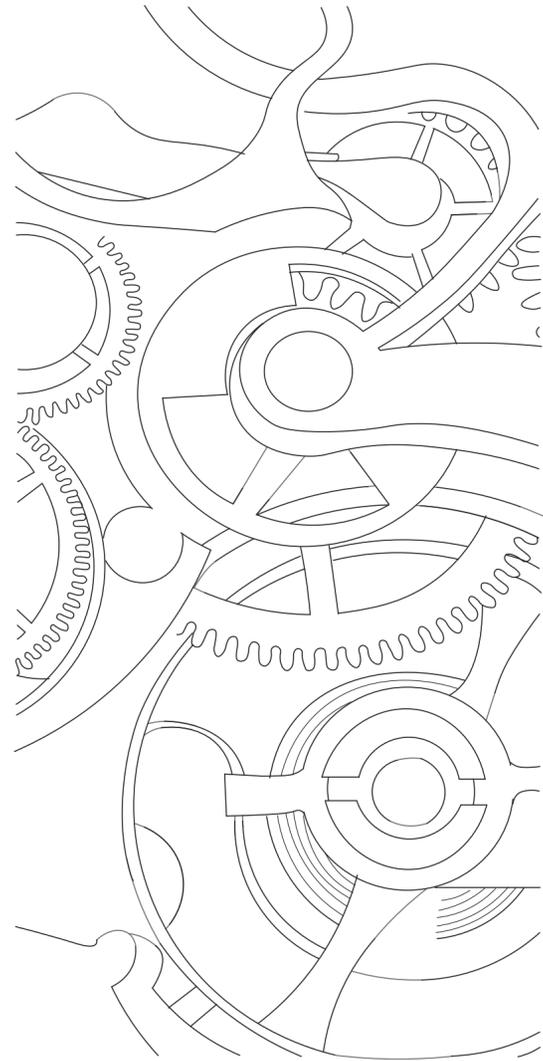
Sextant

SUNDIALS & ASTROLABES & SEXTANT

A sundial is the oldest instrument known to man for measuring time. It uses shadows to provide a rough time estimate and the positioning of the sun. In my design, I aim to create a larger version of this as I want the building to be able to track the time through the movement of the sun. For instance, when the sun is at its highest point, this often means that it is midday.

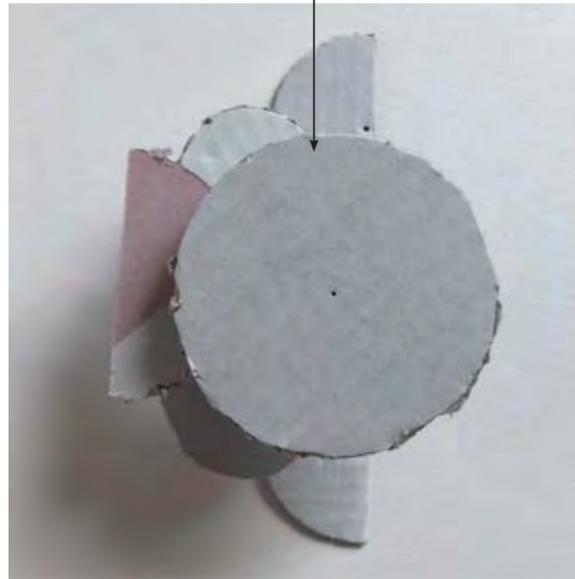
An astrolabe is another instrument used to measure time. There are several types of astrolabes include a spherical one and they are also used to measure the position of the sun and surrounding stars. A sextant is an instrument used to measure the distance between objects in relation to the universe, specially at night time. It determines the angle between the horizon and a celestial body, e.g. the sun or moon.

It would be interesting to have a space where all three devices can be used. For instance, a space which uses an enlarged version of sundial in the day and then during the night, a sextant would be used to get a sense of scale.



What happens if we take the formation and layout of cogs in a watch and constrict it to mimic the plan from above? The drawing above attempts to do this by simplifying the detail in a watch and restricting the shape of this. Not only does this experiment provide opportunities of the layout of spaces, it also gives an idea of how each space could be connected.

From a top view, I tried to mimic a layout that would be in a watch by layering the circles and semi circles on top of each other.



By modelling a potential layout, I took this as an opportunity to play around with heights and how spaces could be connected.

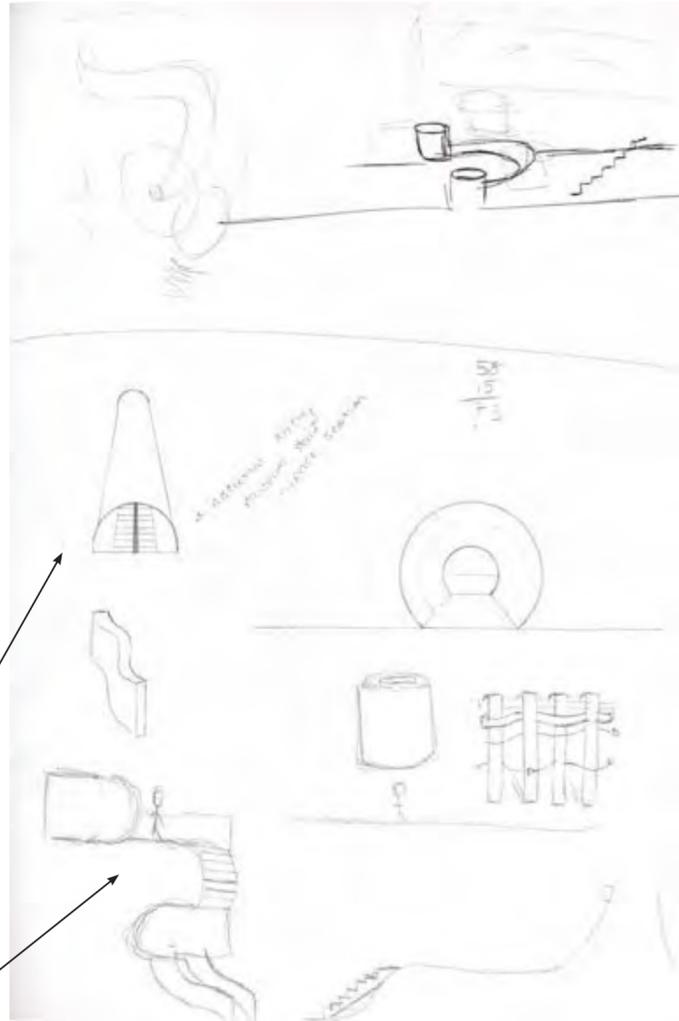


This particular layout plays with the idea of symmetry; it gave an idea as to what particular space sizes could be and how they would link with each other.

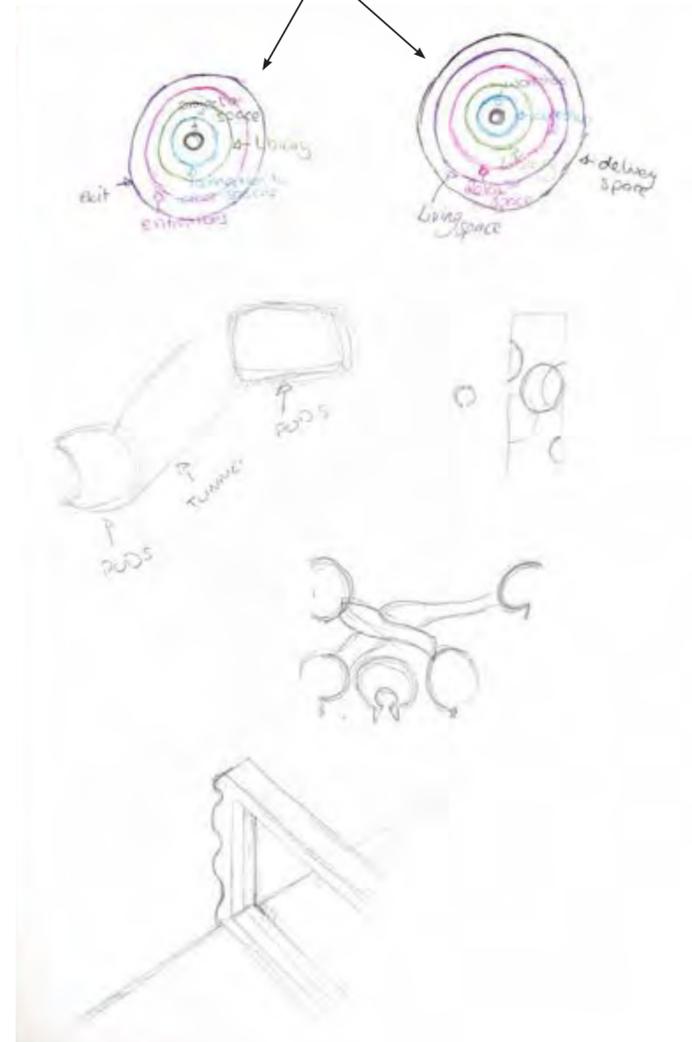
CONCEPT MODELS

Following from the previous page, I attempted to model what it would look like if circular shapes were to make up the plan. This experiment introduced the concept of using heights to an advantage as well.

To try and figure out the order and sequence of spaces, I attempted to represent each space in regardless to its 'importance' to the programme. I did this with both public and private spaces to try and determine which spaces were more important than others.

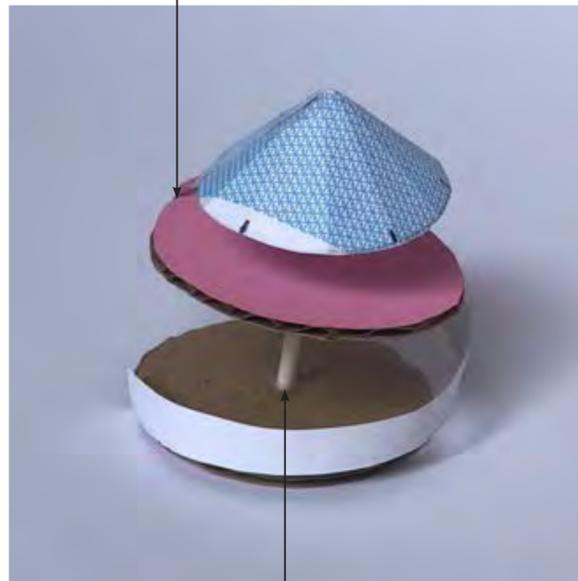


The entrance to the main public space and the way the public travels between each space is important because it allows them to experience time passing by. It also allows their experience in the building to determine which spaces allow 'more' time to 'pass' than others.



SKETCHES

Different floor colour represents the change in central object that the public are orbiting. It becomes the 'end point' where the public will end up and then be able to overlook the space they orbited.



Central object

Dome roof, similar to the design of observatories



Staircase would wrap around the centre object so that the public would "orbit" around.

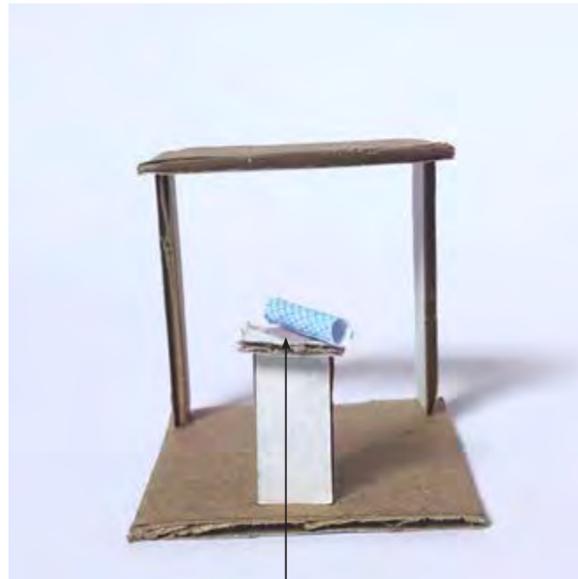
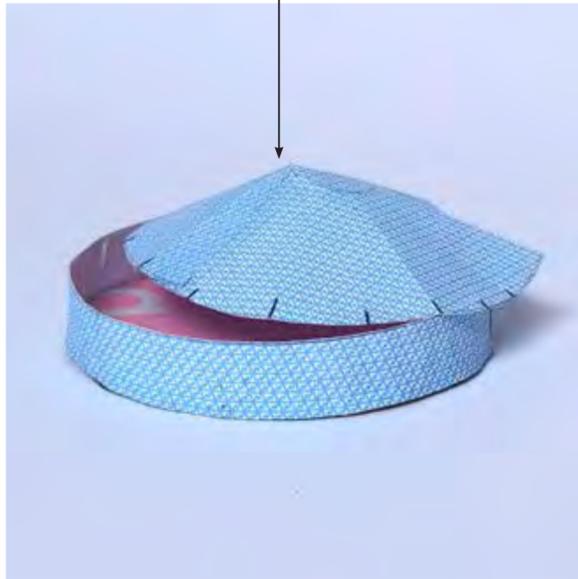
"Balcony" like centre for the public to stand in; they would then become the centre of the space with the surrounding walls orbiting them.



CONCEPT MODELS

The aim for the above models were to try and imagine what the space could be like if the public were the centre of the space vs if they were the ones orbiting the central celestial object, whatever that may be. I wanted to explore this because as the project is focused around the watchmaker being the 'centre of the universe' in this building, this concept would allow the building and those who use it to also become the centre.

With this model, I was playing around with the general shape of observatories and how this could differ to fit in the existing building.

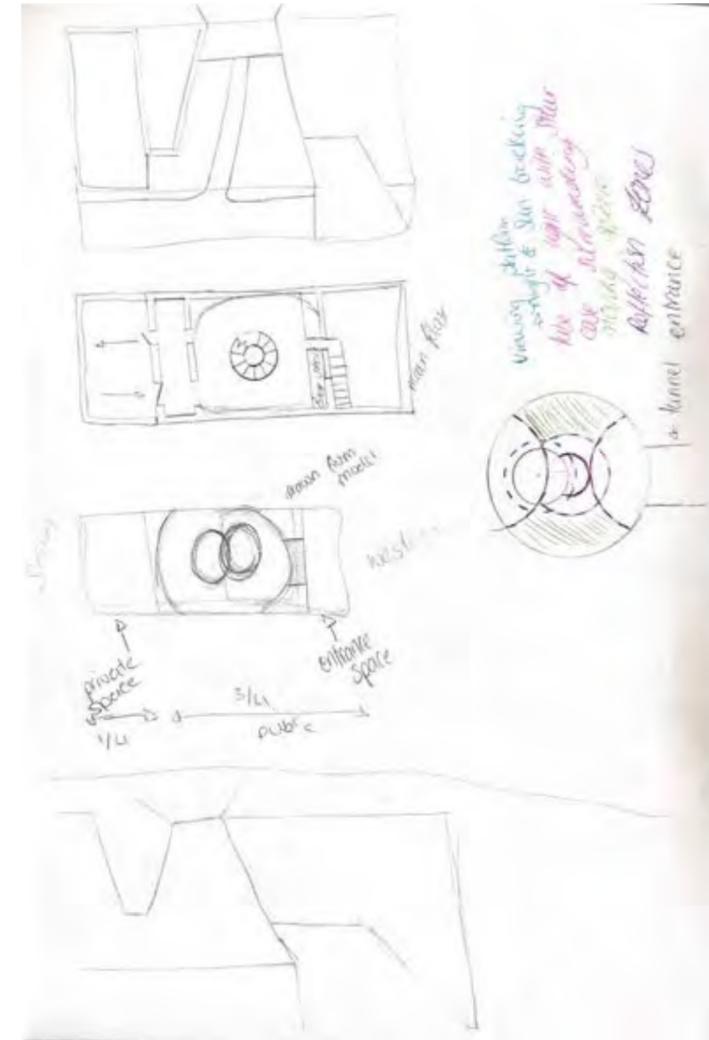
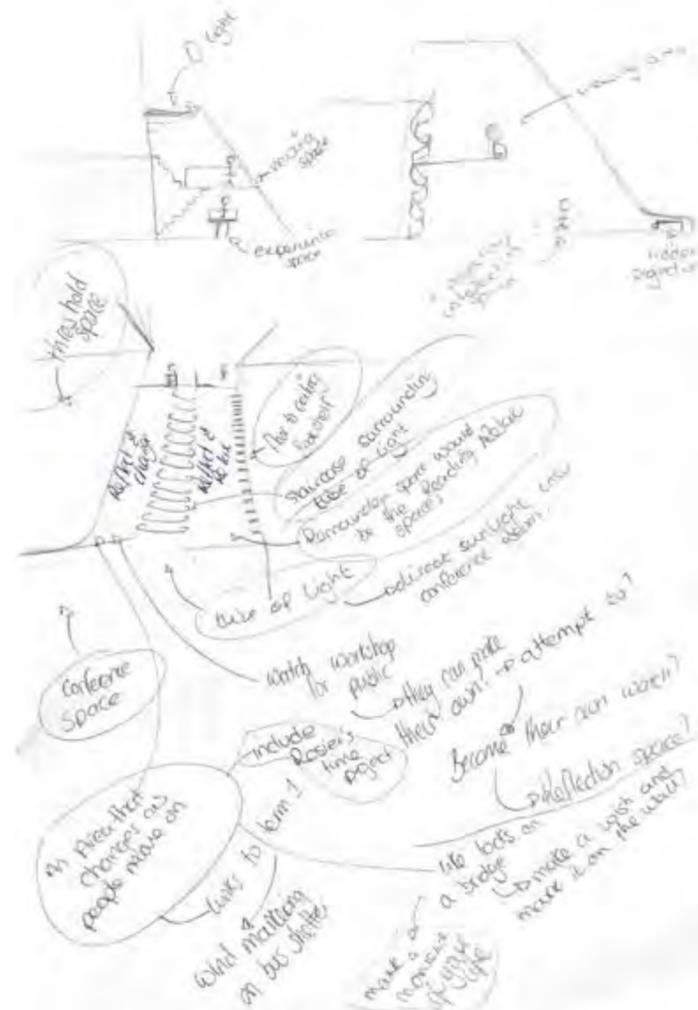
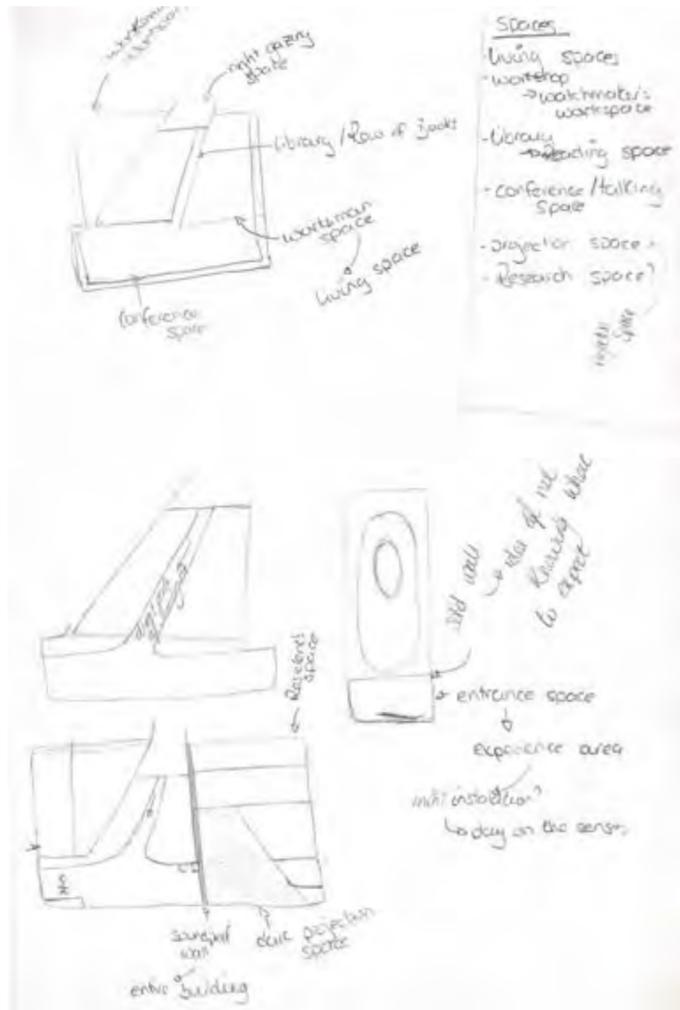


The model has a podium with a telescope at the end as the idea was for this space to be used for star gazing. It had to be a space which was quite calm and peaceful hence a simple vision for it.

Outdoor space for activities such as stargazing or moon watching with a covered and non covered area.



CONCEPT MODELS



SKETCHES

The idea to have a cone as a central object in the centre of the building could only be visualised best through modelling, which is done here.



One cone would act as the main part of the building for the public and the other would act as a separate space. There would be a light contrast between the two where one is light and airy, whereas the other is dark.



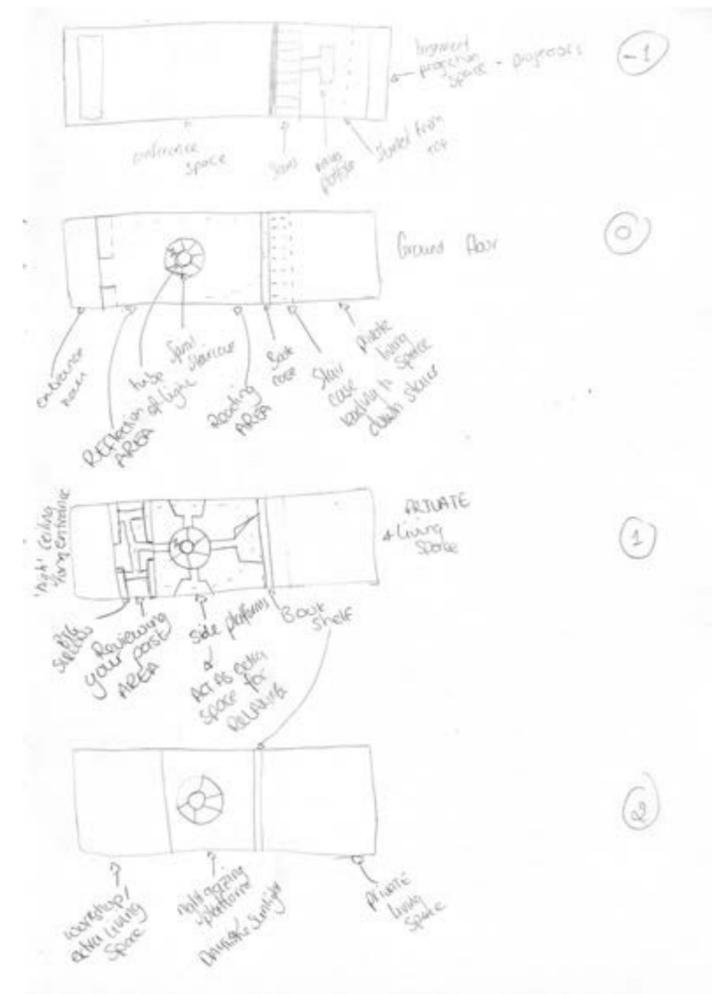
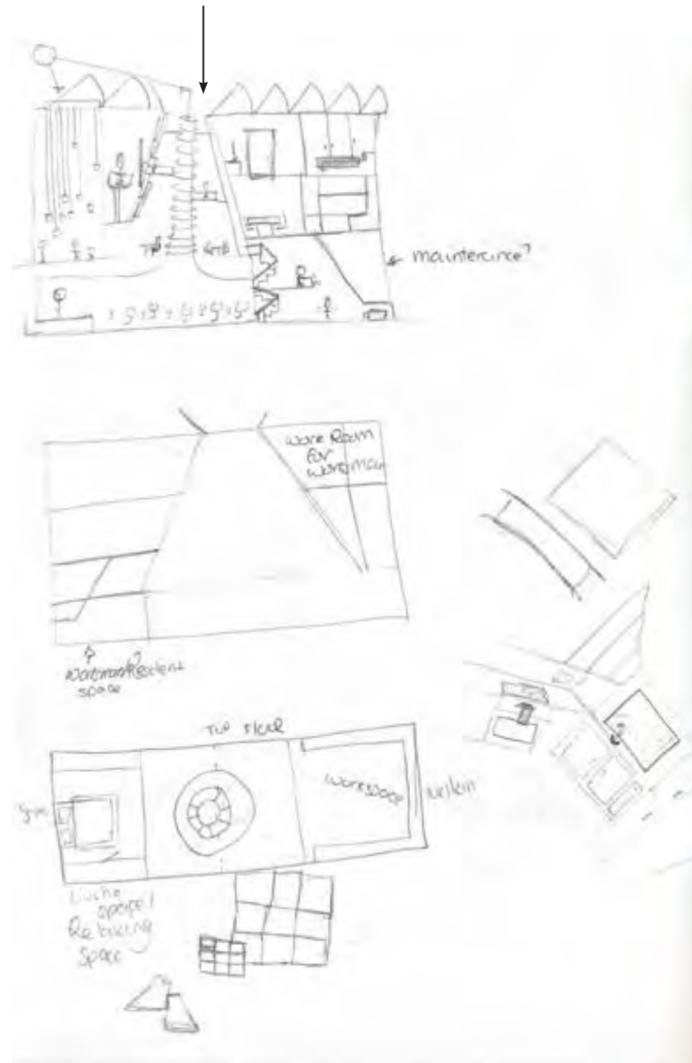
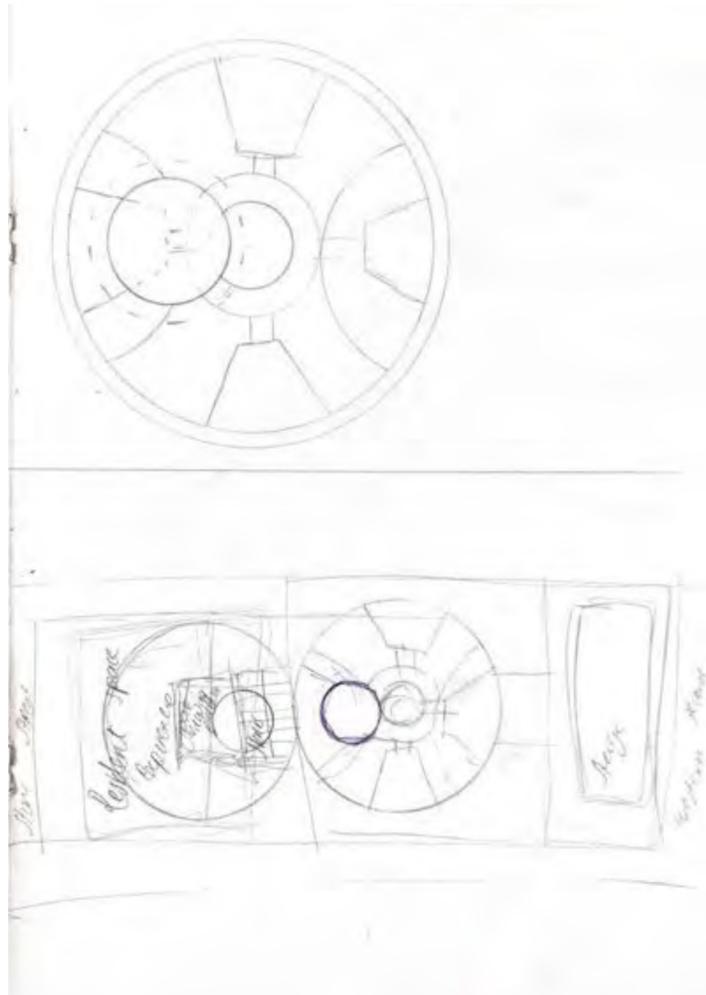
The inside of the bigger cone would consist of 2 floors. This model was to get an idea of where the floors could be placed in relation with each other.

Through this model, I wanted to test out what the 'tube of light' would look like and how it could sit with the basement floor.

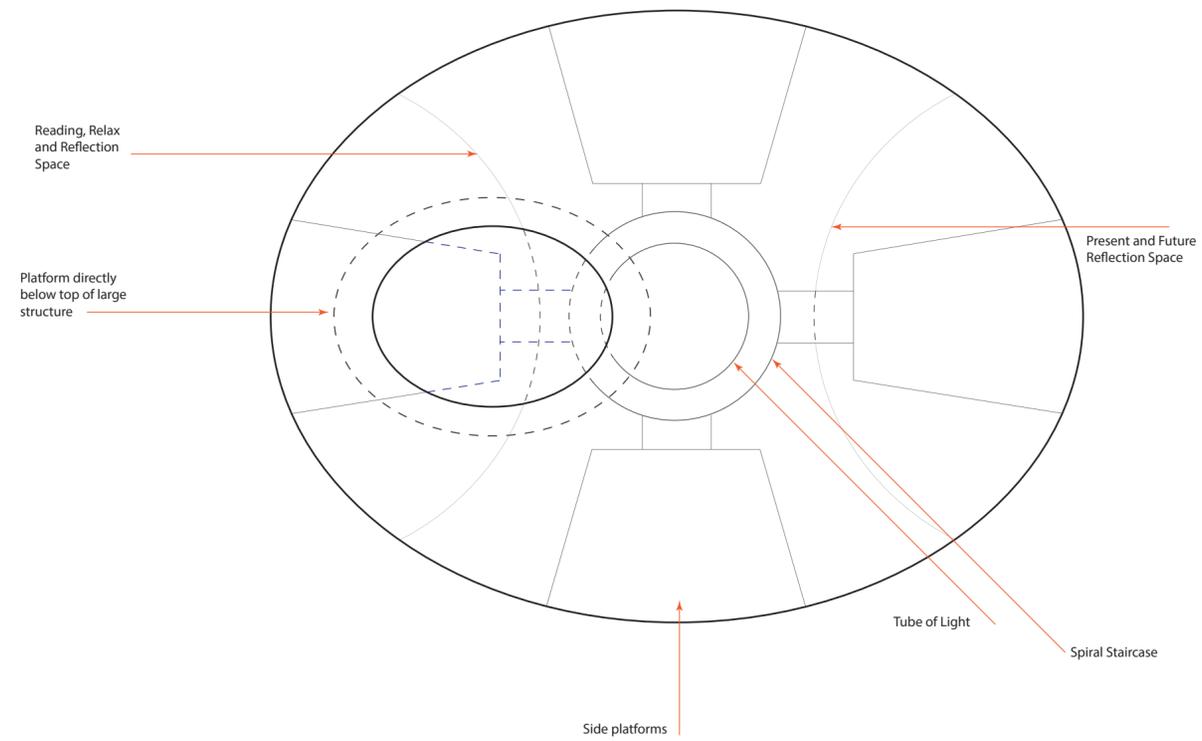


CONCEPT MODELS

This section in particular shows what would be happening inside the building at the same time in all spaces. It features all the private and public spaces as well as features such as a saw-tooth roof which would help maximise lighting.



SKETCHES



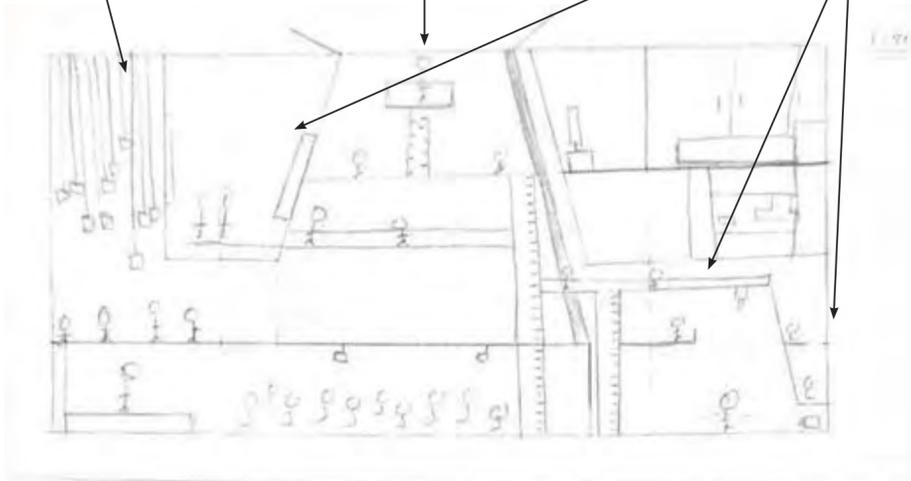
CONE PLAN

As all the drawings done so far featured the entire building, I wanted to focus on the main structure(s) inside the space which would be the cones. Hence, I made the above plan which allowed me to think about what would be seen from the hole at the top as well as how the entire space would look like as one.

The entrance would feature tall ceilings and have an 'art installation', accompanied with a reception so guests are aware of what is behind the tunnel.

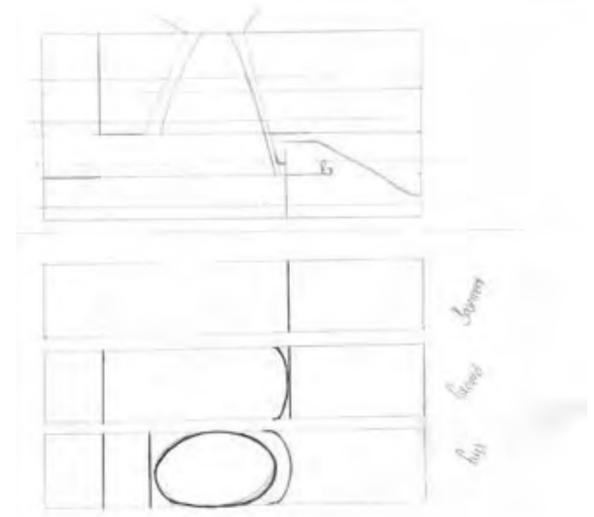
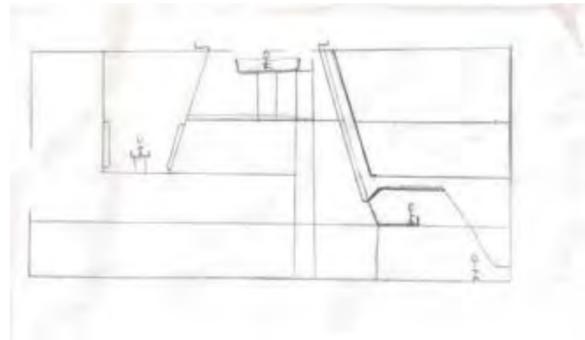
This section in particular helped with the design aspect because it allowed a visual look into what the interior could be like.

There would be a series of quieter, more 'private' spaces amongst that large overall public space.



To give the building a main 'purpose', the basement floor would be used as a conference space which would be hosted by the resident and external visitors.

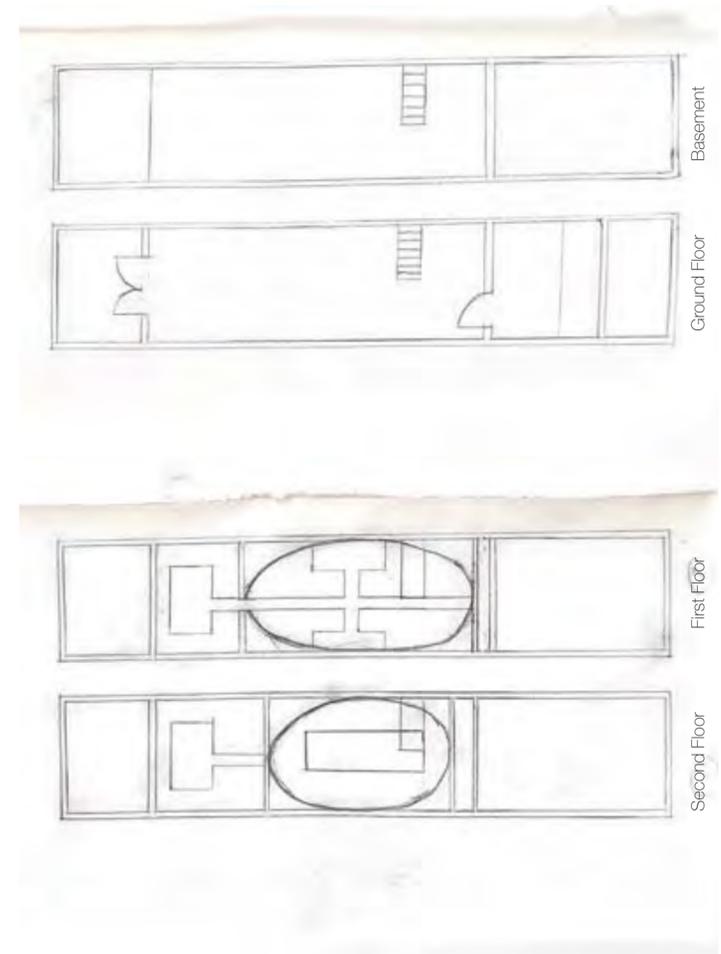
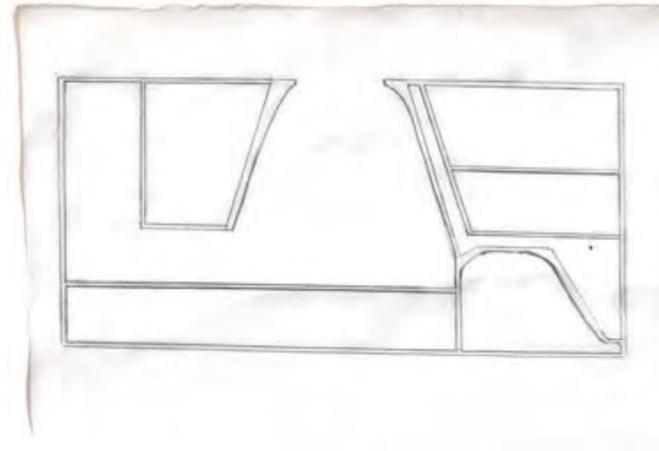
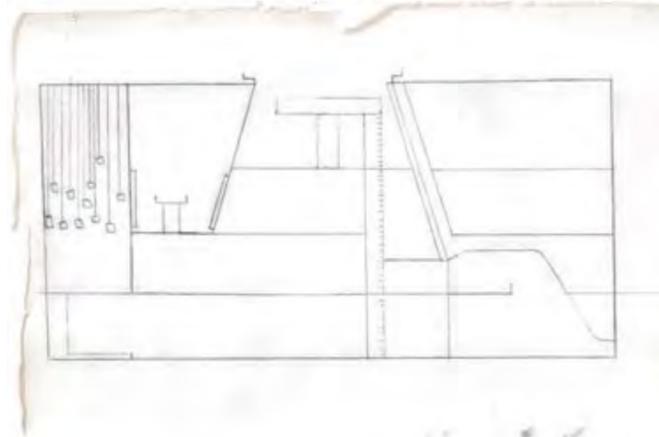
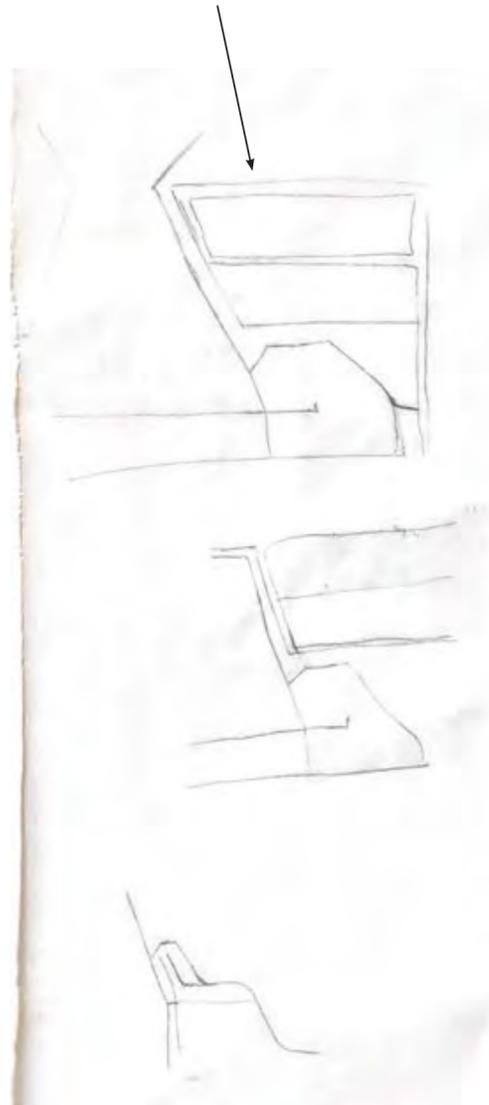
To try and understand how the cone's curves work in relation to what can be seen in a section, I made a 3D section. Though the process of making it was quite fiddly, it was a good way to try and visualise the spaces.



One of the main difficulties to come will be drawing up the plans in respect to the curves and the main space in the middle as it gets smaller the higher up you go.

SKETCHES

To help with trying to see how spaces the structure would work, I decided to focus on the right side of the building. This would focus on the private living spaces and the light shaft area.



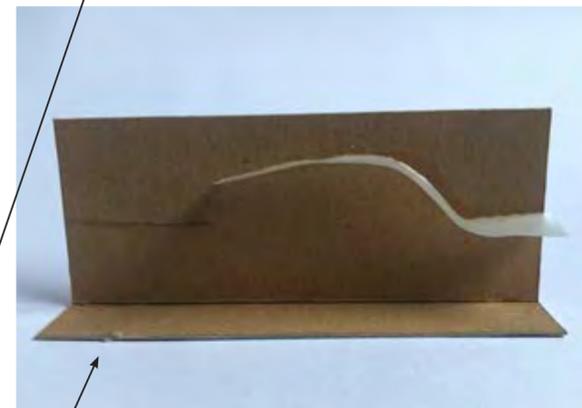
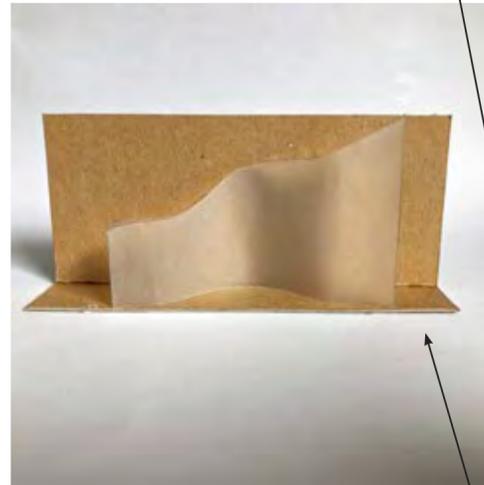
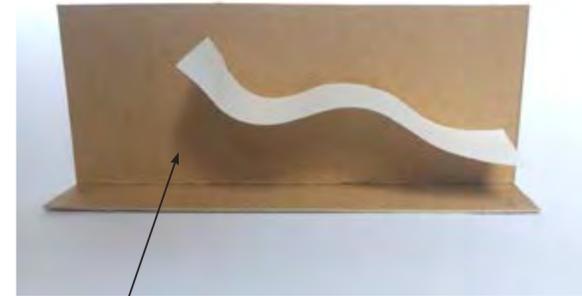
SKETCHES AND ITERATIONS



RICHARD SERRA

Richard Serra is an artist known for his sculptures and drawings. The sculptures in the images above are a form of idea regarding the structure of the central piece to be used in the proposal. The use of curves is dominant in the design currently, and hence, his work allows inspiration for further development. Elements that I will take as inspiration for my design are the way the curves lean in with each other and how they have been curved to create spaces that aren't obvious to the eye until you walk in there.

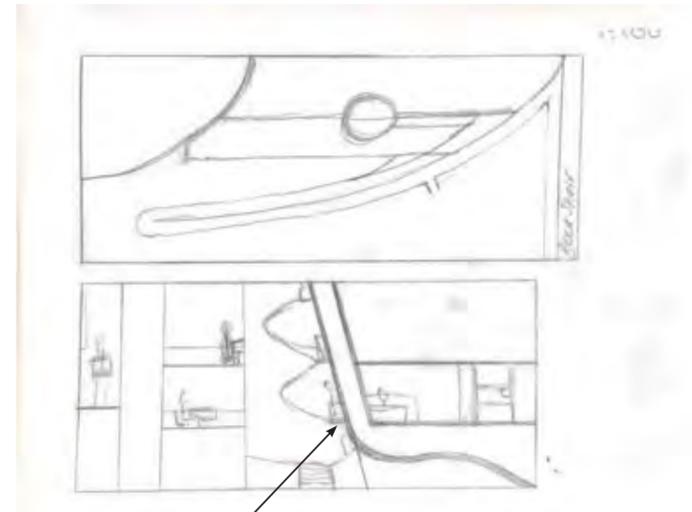
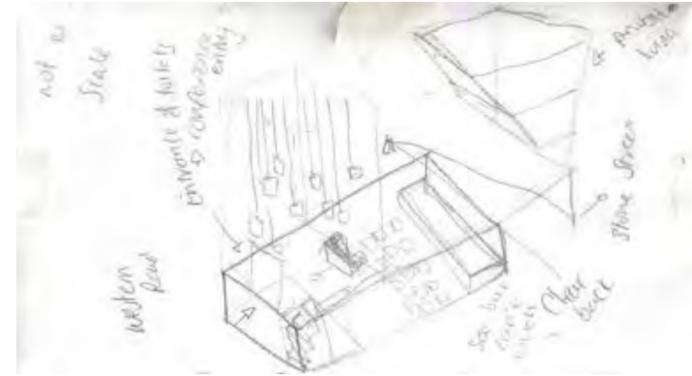
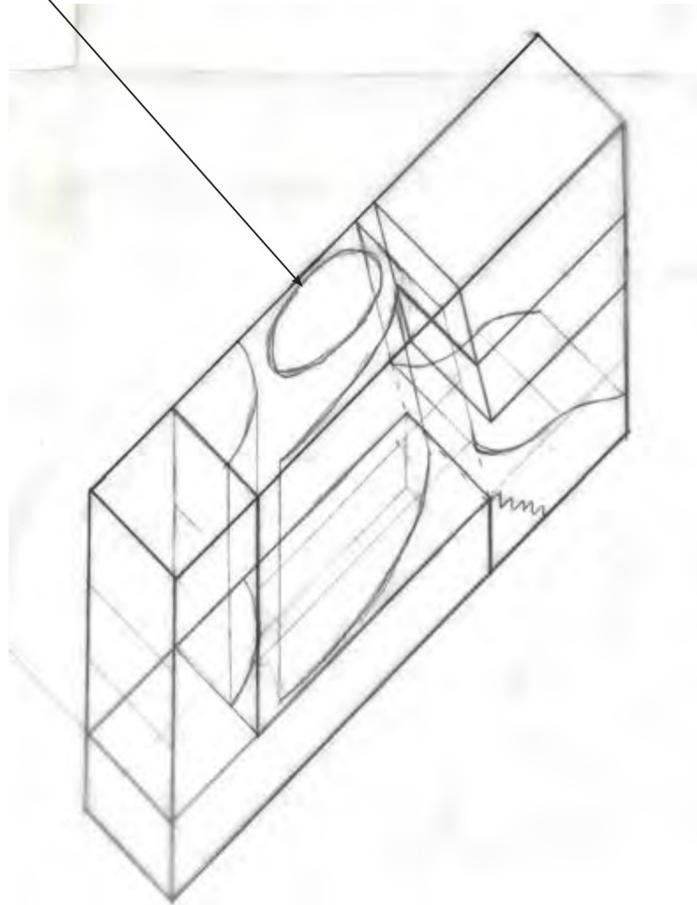
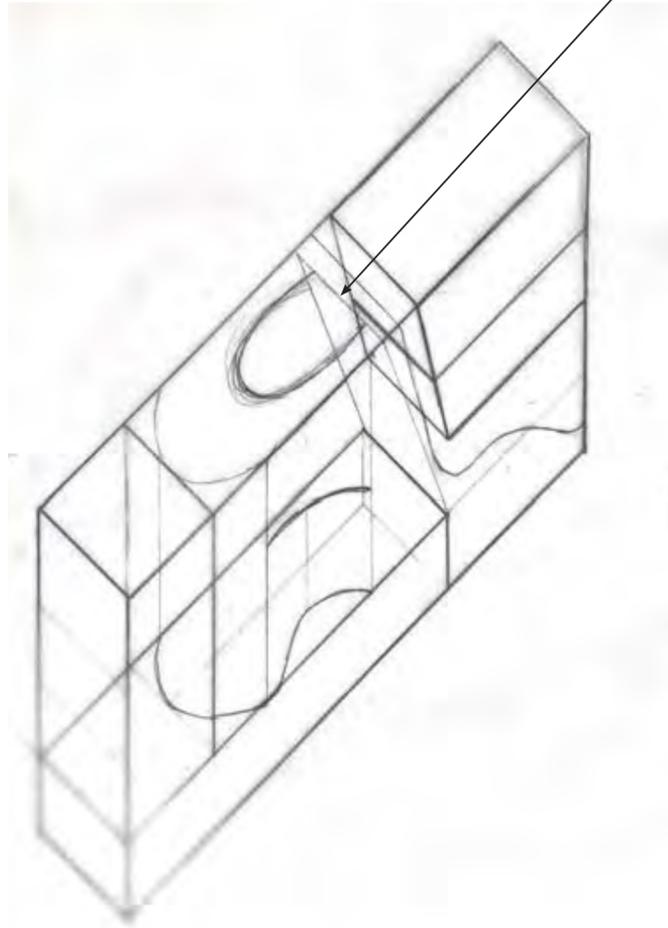
As the central space is the main focus of this programme and the building, I experimented with the concept of 'incomplete' objects to try and make the most of the space.



As the design has evolved, curves have become an important part of the design. Here I continued to experiment with the idea of incomplete shapes but added in the element of curves and slopes.

MODELS

I began to draw potential possibilities of what the centre space could be like. This involved exploring with the idea that the central 'cone' gives off the impression that it is too big to fit in the provided space.



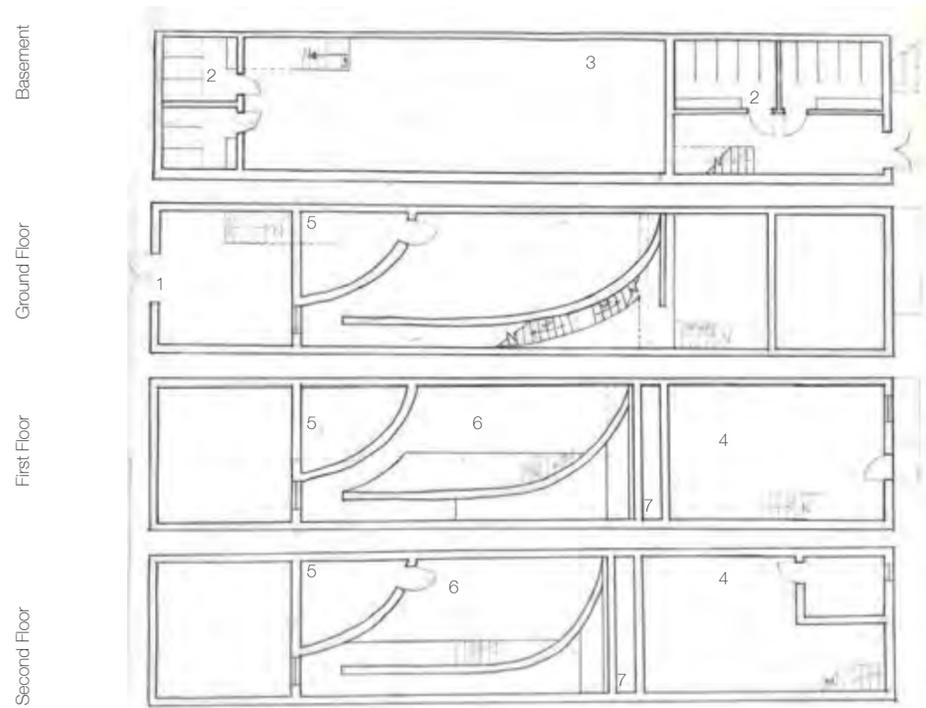
As the design progresses, the staircase has become a significant feature of the design as it acts as the connecting element between all the individual spaces, both public and private.

For instance, in this particular iteration, the stair would wrap around and follow the shape of the curve and outer cone.

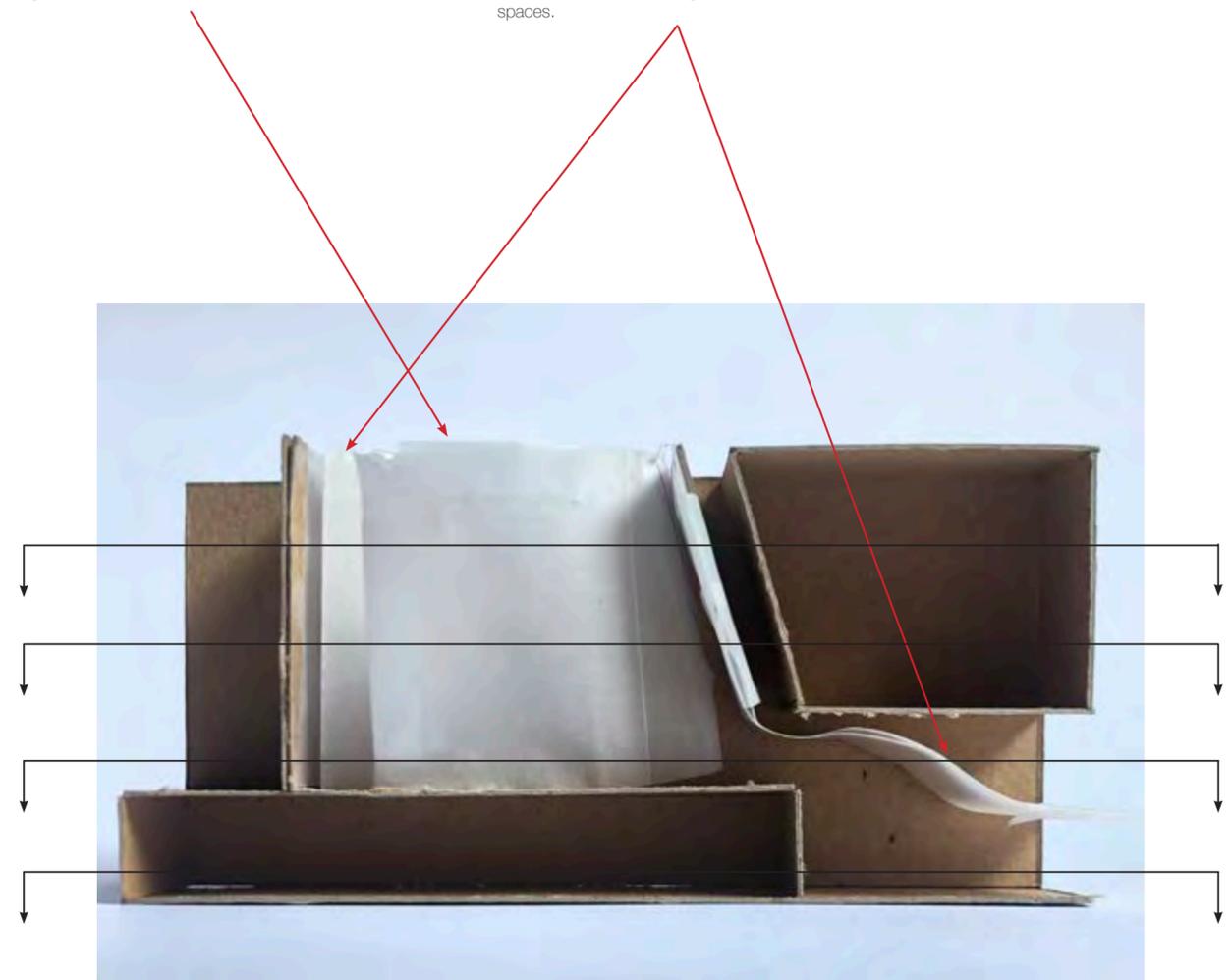
SKETCHES

The main idea with this iteration is that there is a big curve which frames the space. On the inside of the curve, there would be platforms which the public can go to for relaxing or use as a communal space.

There would be a variety of private spaces too which include a space inside the big curve and a quieter area underneath the private living spaces.



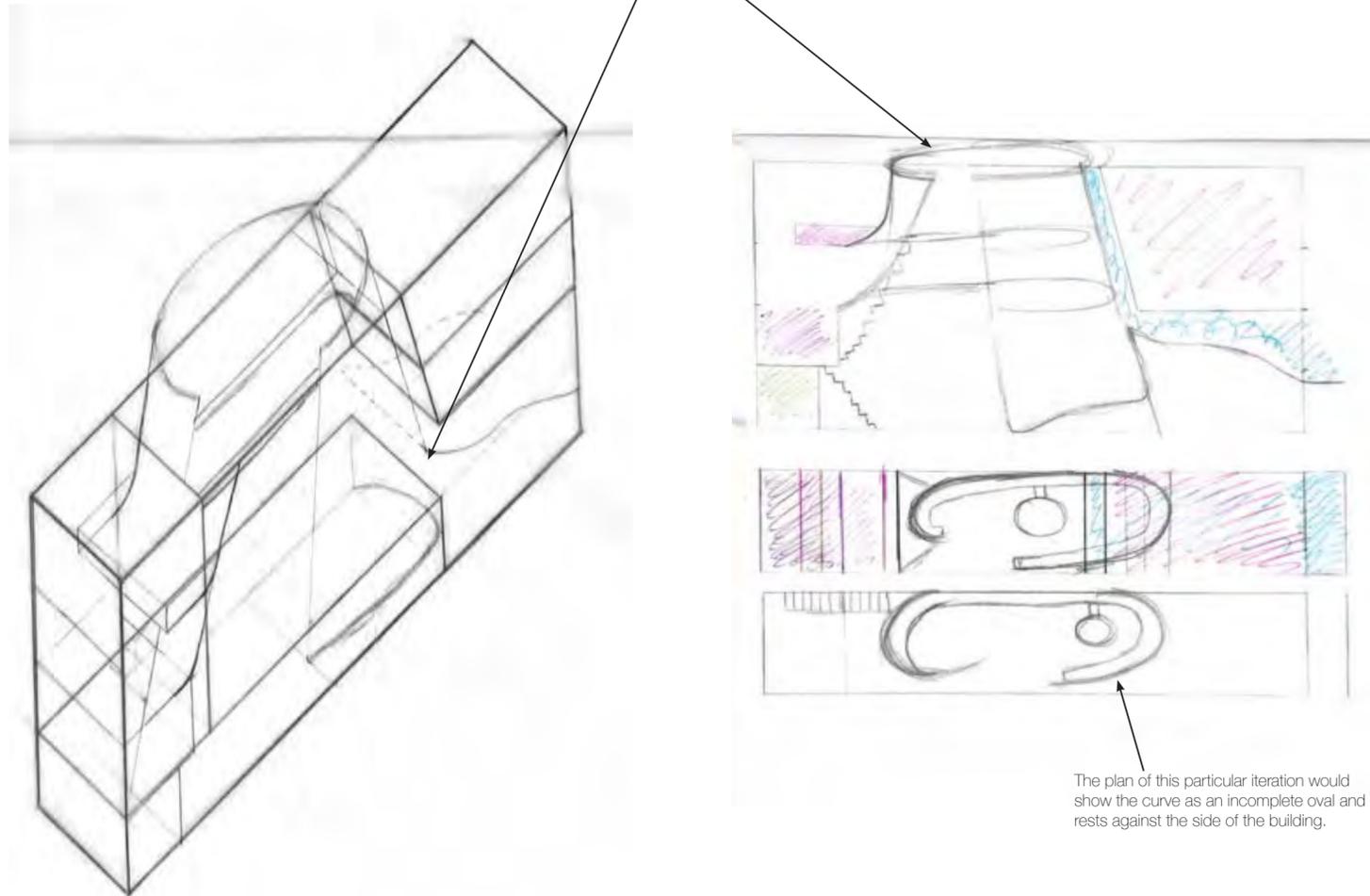
- 1. Entrance
- 2. Toilets
- 3. Conference Space
- 4. Private living quarters
- 5. Private Public room
- 6. Platforms
- 7. Light Shaft



ITERATIONS

The next direction following this iteration is to focus on how to connect all of the closed off elements. The addition of spaces such as the private public room, where a necessary element to the design, it restricts what the space could be. The next step would be to remove and move walls around to try and take advantage if the space available as well as the height if the building.

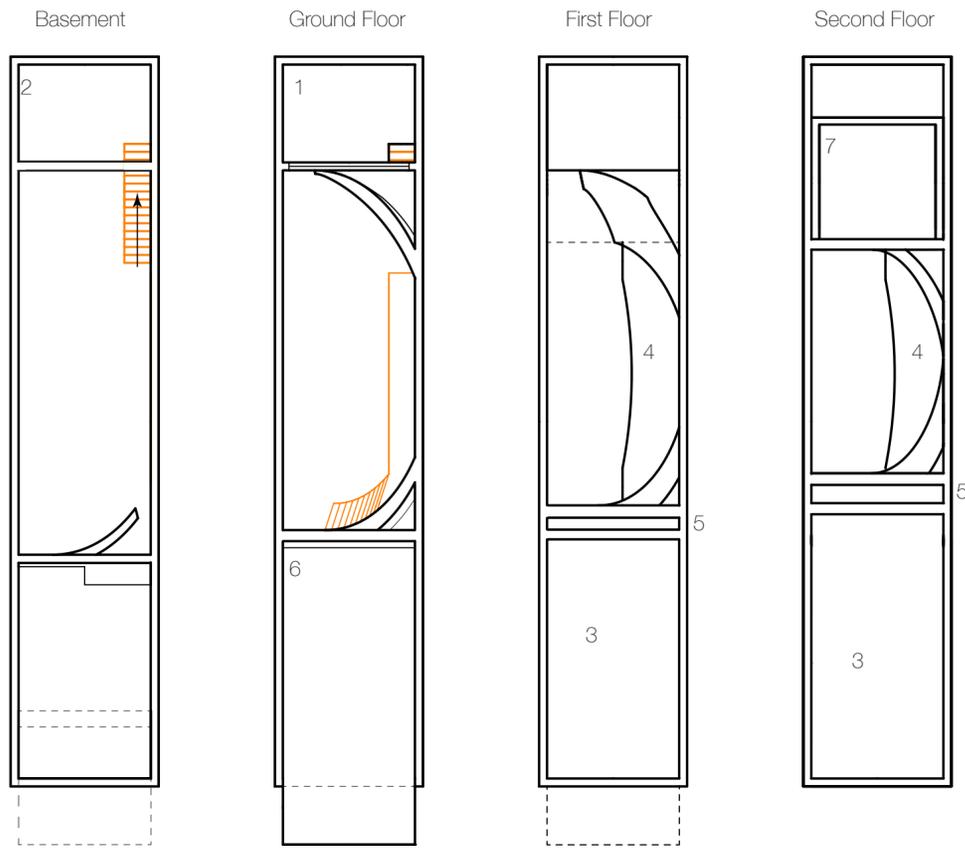
With this iteration, I tried to find a way to connect the main curve and wavy seating area so that it becomes one structure and one central feature of the space. The cone would also stretch to the basement level, eliminating the conference space.



The plan of this particular iteration would show the curve as an incomplete oval and rests against the side of the building.

ITERATIONS

The main issue with this particular iteration was trying to figure out how to join the elements together to create something almost seamless and that would work in the limited space. I opted to use the height to my advantage by creating more platforms that can be used by the public. As in previous iterations, the staircase plays a large role in being able to move around smoothly.



- 1. Entrance
- 2. Toilets
- 3. Private living quarters
- 4. Platforms
- 5. Light Shaft
- 6. Wavy Seated area
- 7. Viewing platform



ITERATIONS

With this particular iteration, the main issue was trying to figure out how to represent the large cone in plan form as it is cut in an odd way due to the structure of the existing. The next step may be to remove the concept of the cone completely and see what would happen if the centre became a large void with platforms.



LIMESTONE
Interior Walls



BRONZE
Art installation



GLASS
Glazing, Walls and Doors



Plywood
Curvy seated area

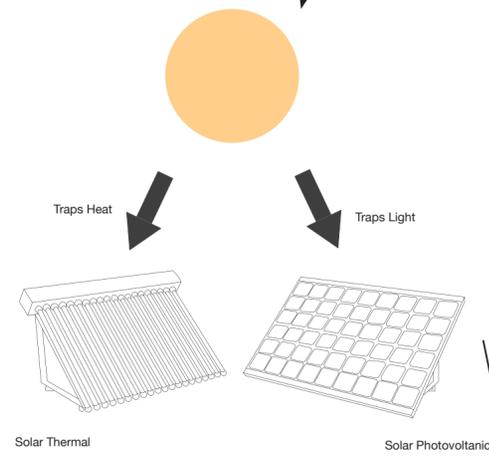
MATERIAL PALETTE

The purpose of these materials in particular is to have a difference in texture, between rough and smooth. With a rough interior wall, the contrast will be shown amongst the large plywood curvy structure and will be touched upon through the bronze which will be used for an art installation in the entrance from Western Road.

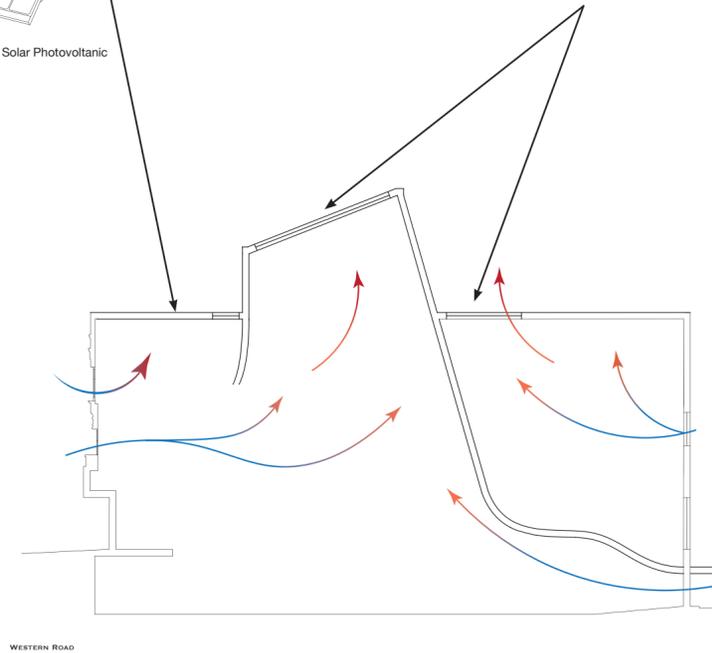
The energy produced would be stored in a battery as solar panels will only work at its most effective when it is sunny.

Solar panels, in particular Photovoltaic, would be the main source of energy. It would provide energy for heating, water and appliances in the private living space.

The main limitation with this source of energy is the roof size. Due to the building being thin and long, the roof may not be large enough to hold enough panels to produce enough energy for the private living space, alone.

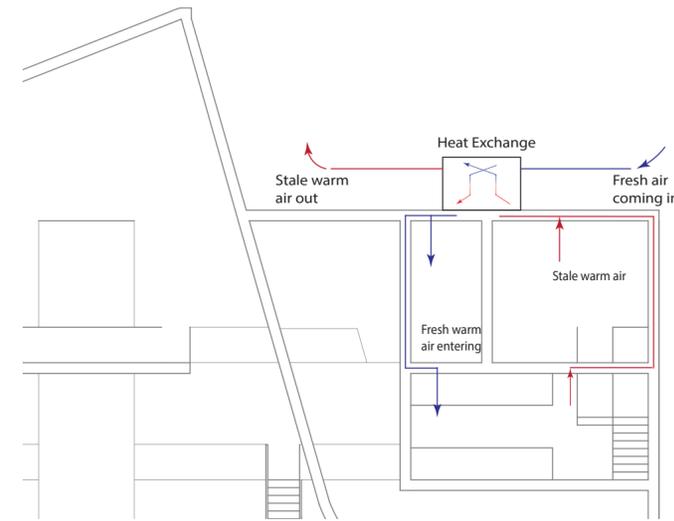
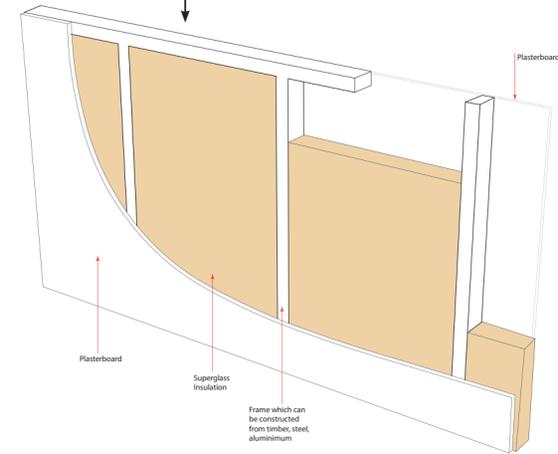


There will be several roof-lights located, with the main one being part of the main structure in the centre of the building. These will be the main form of lighting into the building. The main risk with this is overheating in spaces.



1:100

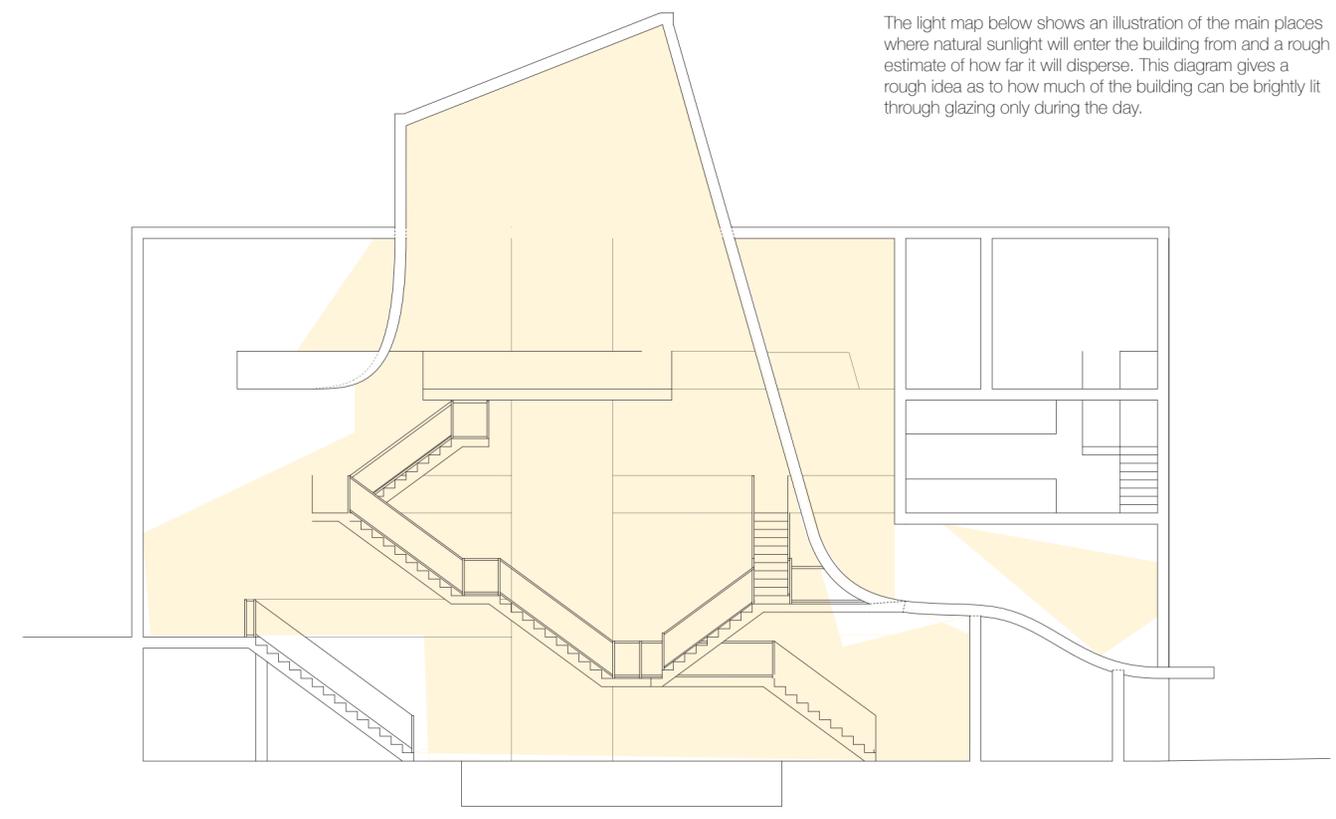
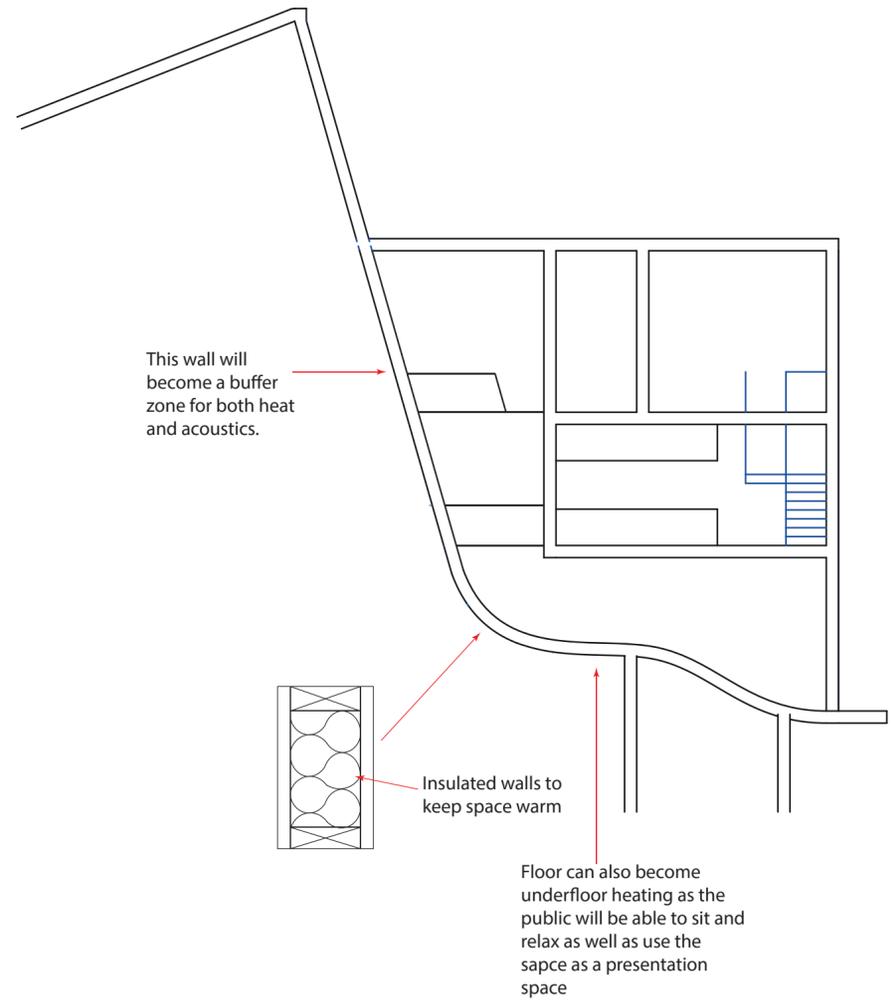
The walls will have to be well insulated to keep the heat in. The insulation will also act as a buffer zone. This will prevent noise from the public zones entering the private living areas.



Alongside natural ventilation through windows and gaps in the structure, mechanical ventilation is a way to ensure that the private living spaces gets heating and fresh air. The walls will also be well insulated to retain heat inside the space.

ZERO CARBON ELEMENTS

The main zero carbon elements are the use of photovoltaic solar panels and insulation in all the walls. Other elements include roof lights and reusing existing materials such as the flooring and current external facade.



The light map below shows an illustration of the main places where natural sunlight will enter the building from and a rough estimate of how far it will disperse. This diagram gives a rough idea as to how much of the building can be brightly lit through glazing only during the day.

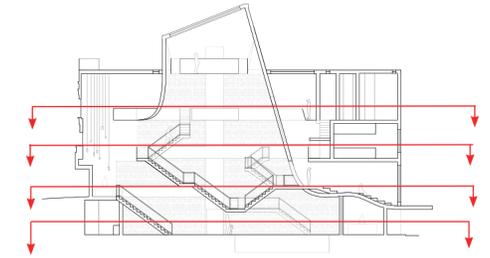
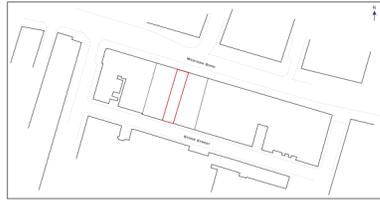
ZERO CARBON ELEMENTS

Heating:

The main way to retain heat in the building will be to ensure that all walls have insulation and that the spaces themselves are **well insulated**. Additional ways to heat up spaces will be through the use of **infra red radiators heaters**.

Social Sustainability:

This programme will increase the social community in the area as it consists of several spaces which can be used as meeting spaces alongside a conference space. The conference space also provides a place of education for the community.

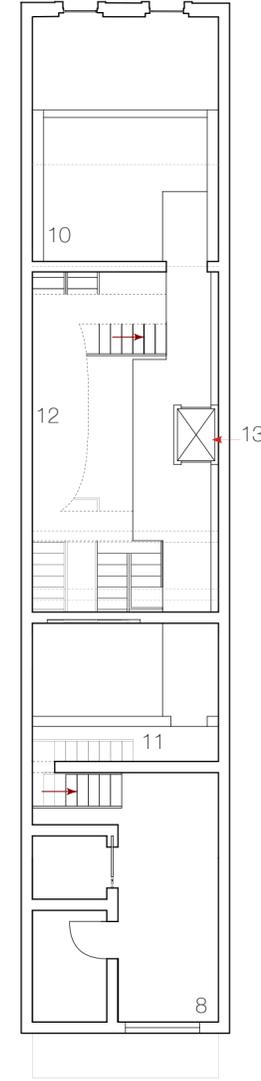
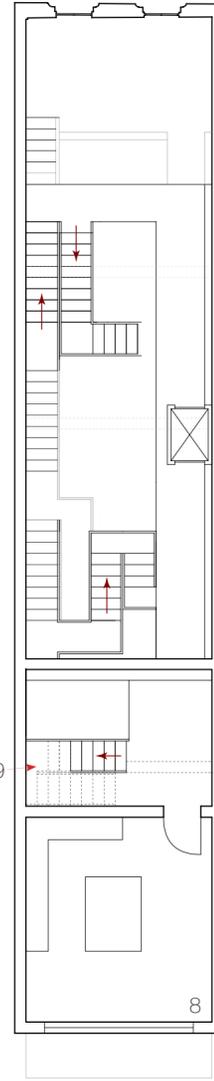
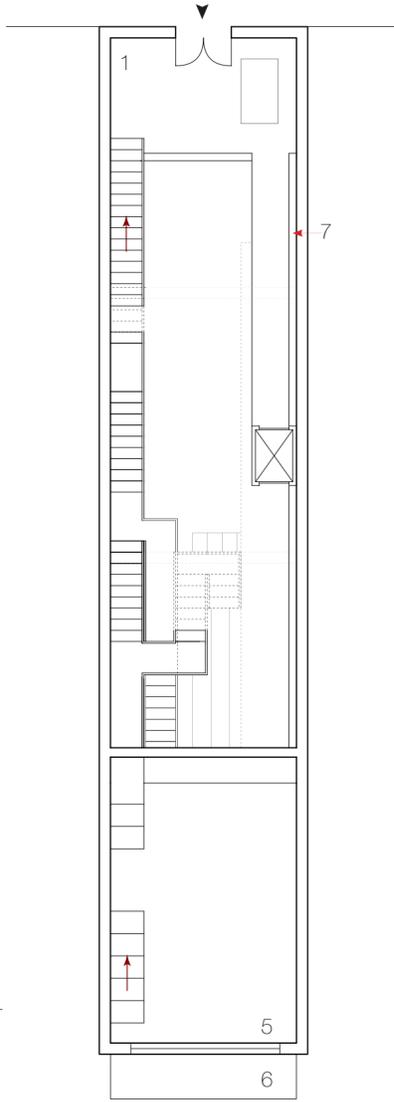
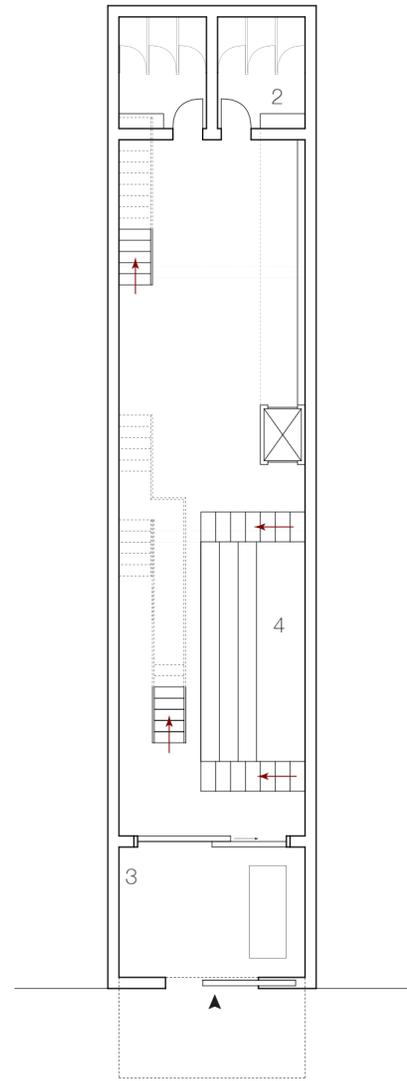


BASMENT

GROUND FLOOR

FIRST FLOOR

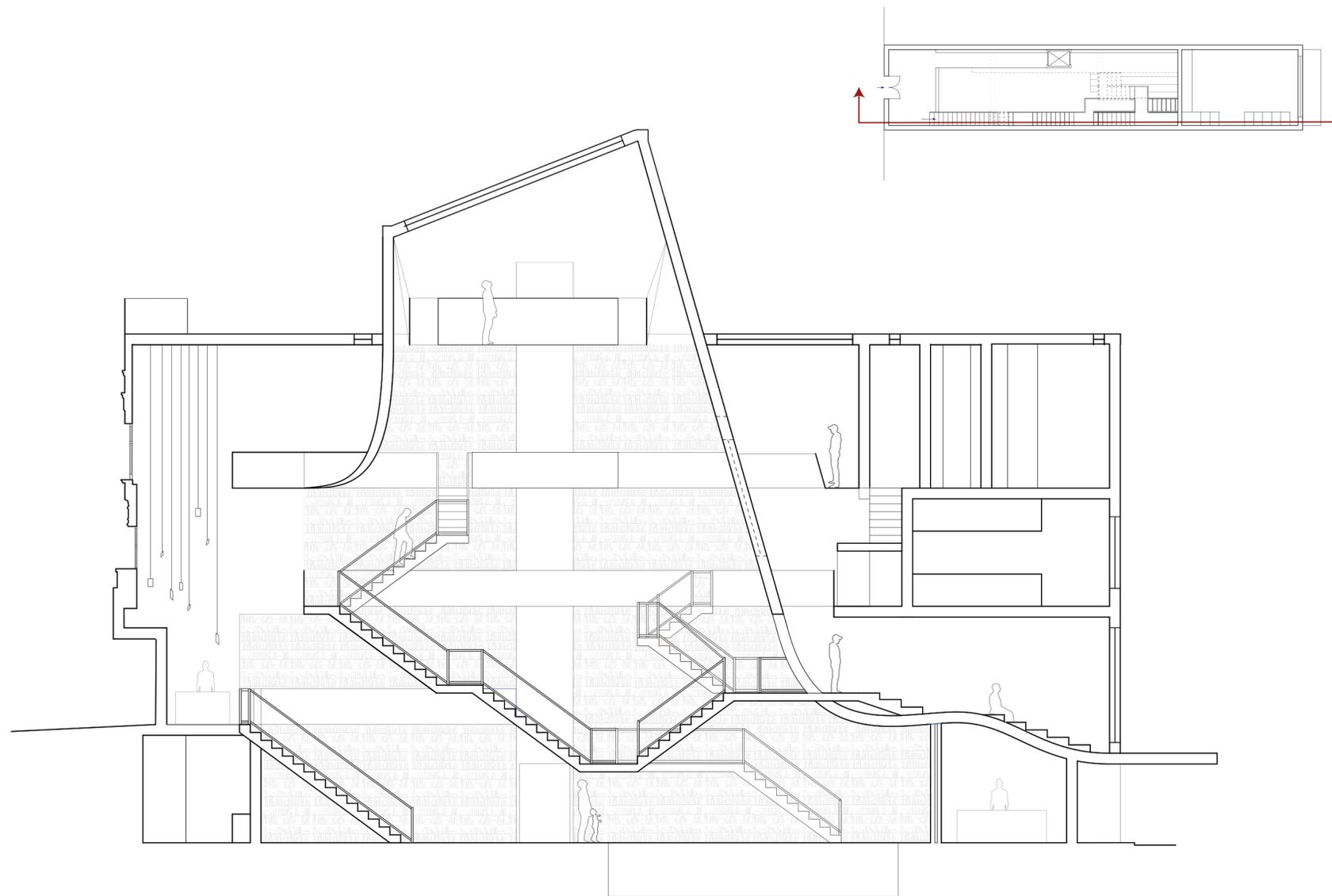
SECOND FLOOR



- 1. Entrance through Western Road
- 2. Toilets
- 3. Entrance through Stone Street
- 4. Conference Space
- 5. Presentation Space
- 6. Canopy
- 7. Bookshelf
- 8. Private living space
- 9. Stairs to access private living space
- 10. Balcony/Viewing platform
- 11. Viewing platform
- 12. Roof platform
- 13. Glass Lift

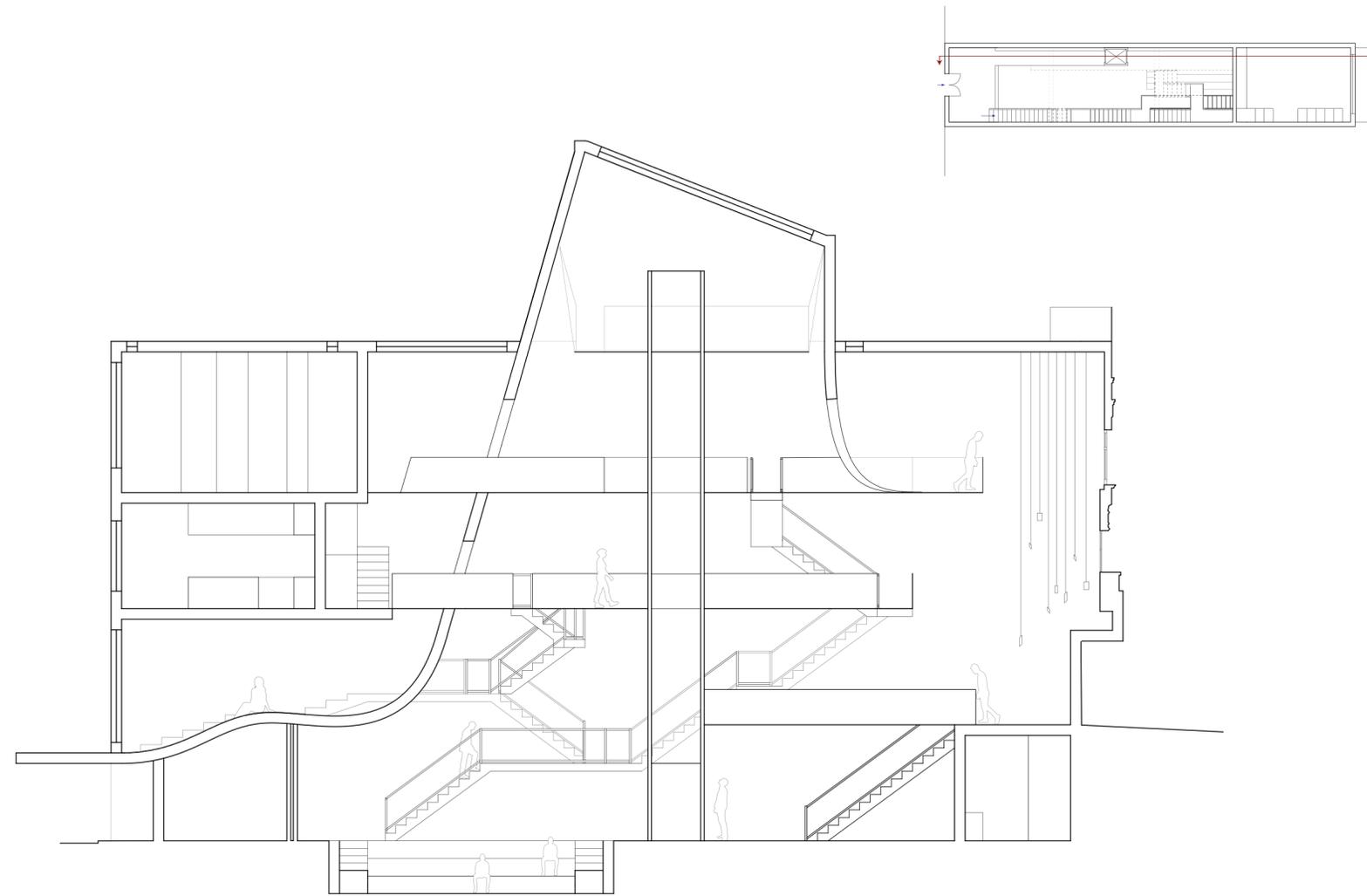


FINAL PLANS



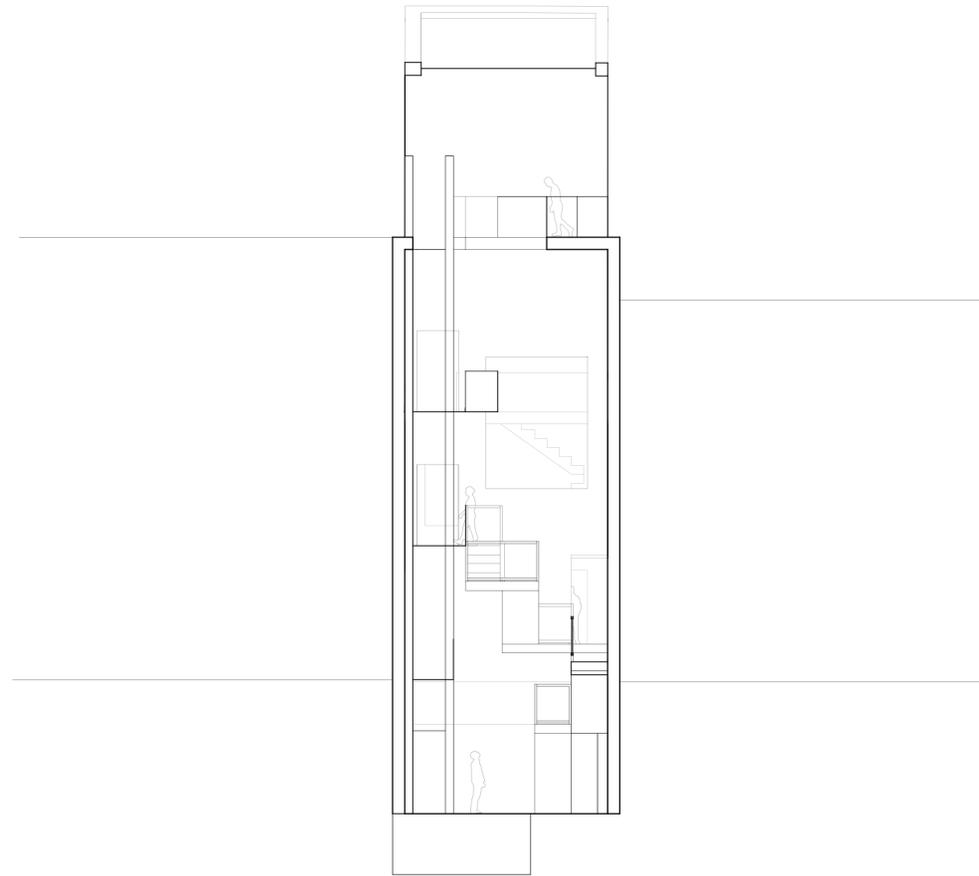
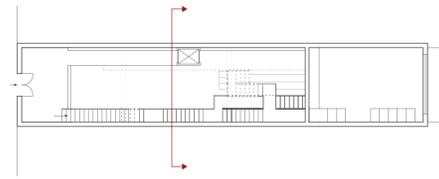
1:50 B A1

WEST FACING SECTIONS



1:50 R A1

EAST FACING SECTION



NORTH FACING SECTIONS



0 1m 2m 3m 4m 5m 6m
1:100 @ A3

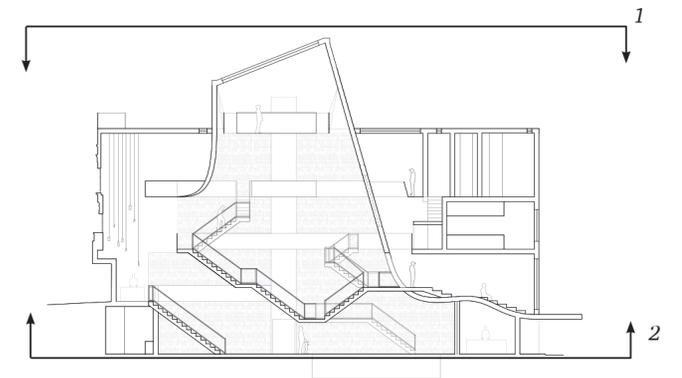
FRONT



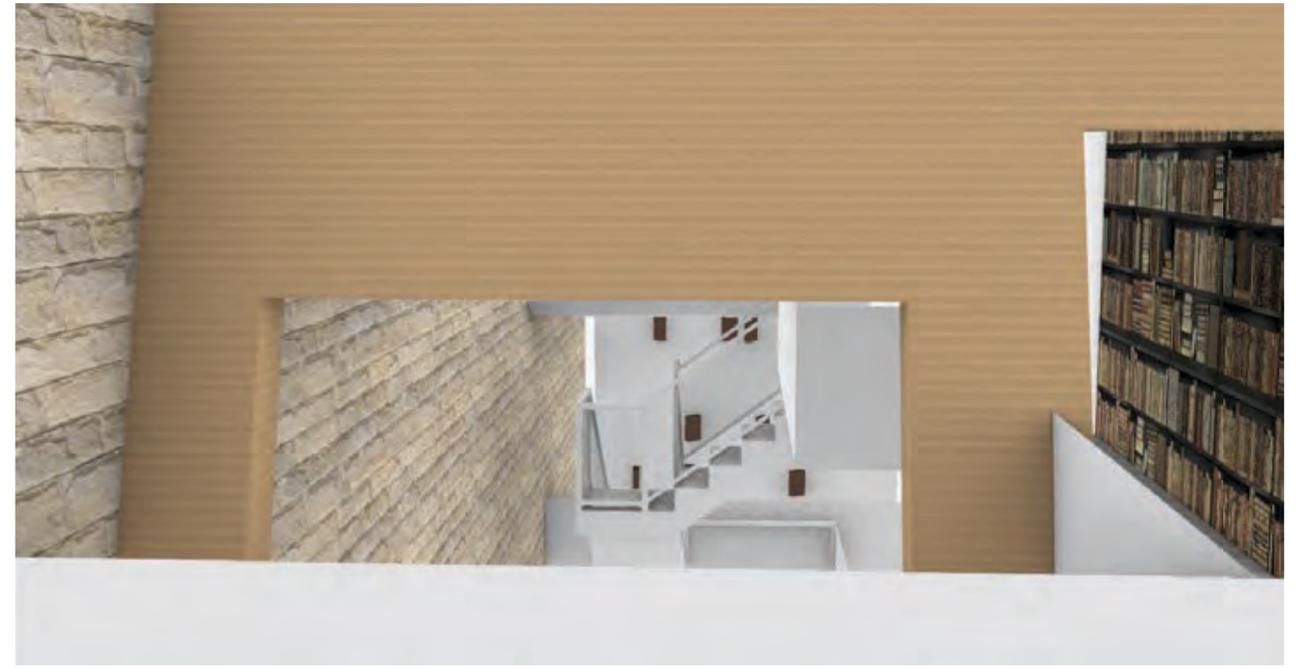
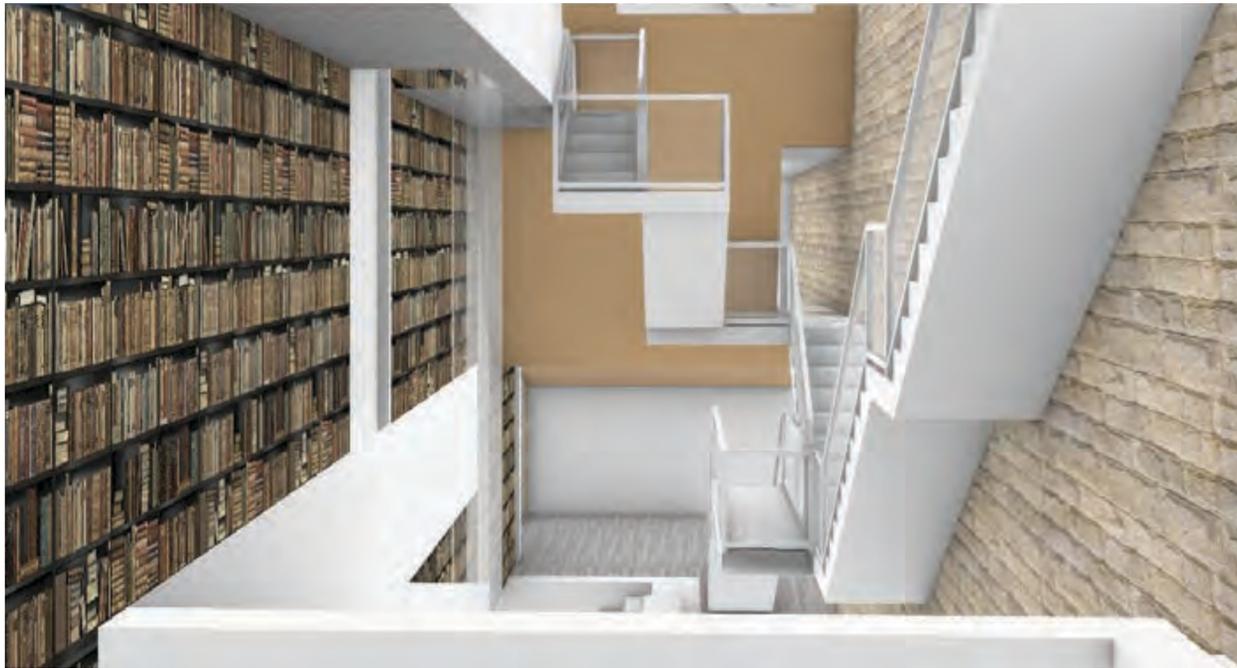
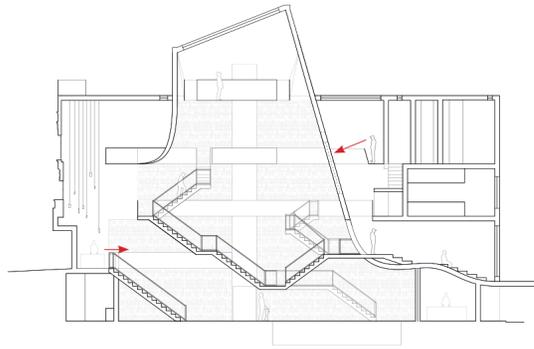
0 1m 2m 3m 4m 5m 6m
1:100

BACK

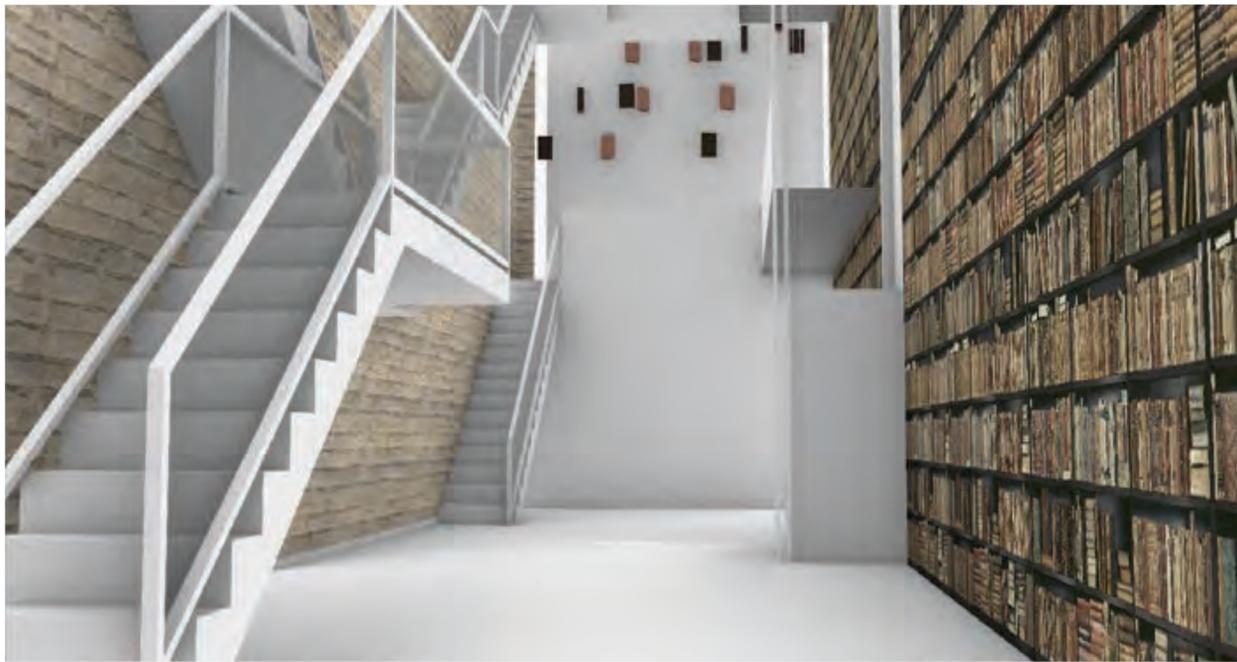
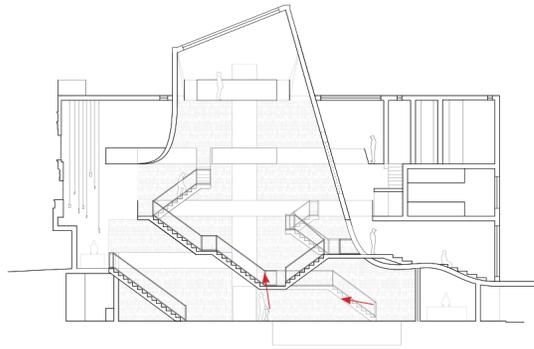
PROPOSED FRONT AND BACK ELEVATIONS



VIEW FROM ABOVE AND BELOW



INTERIOR RENDERS



INTERIOR RENDERS