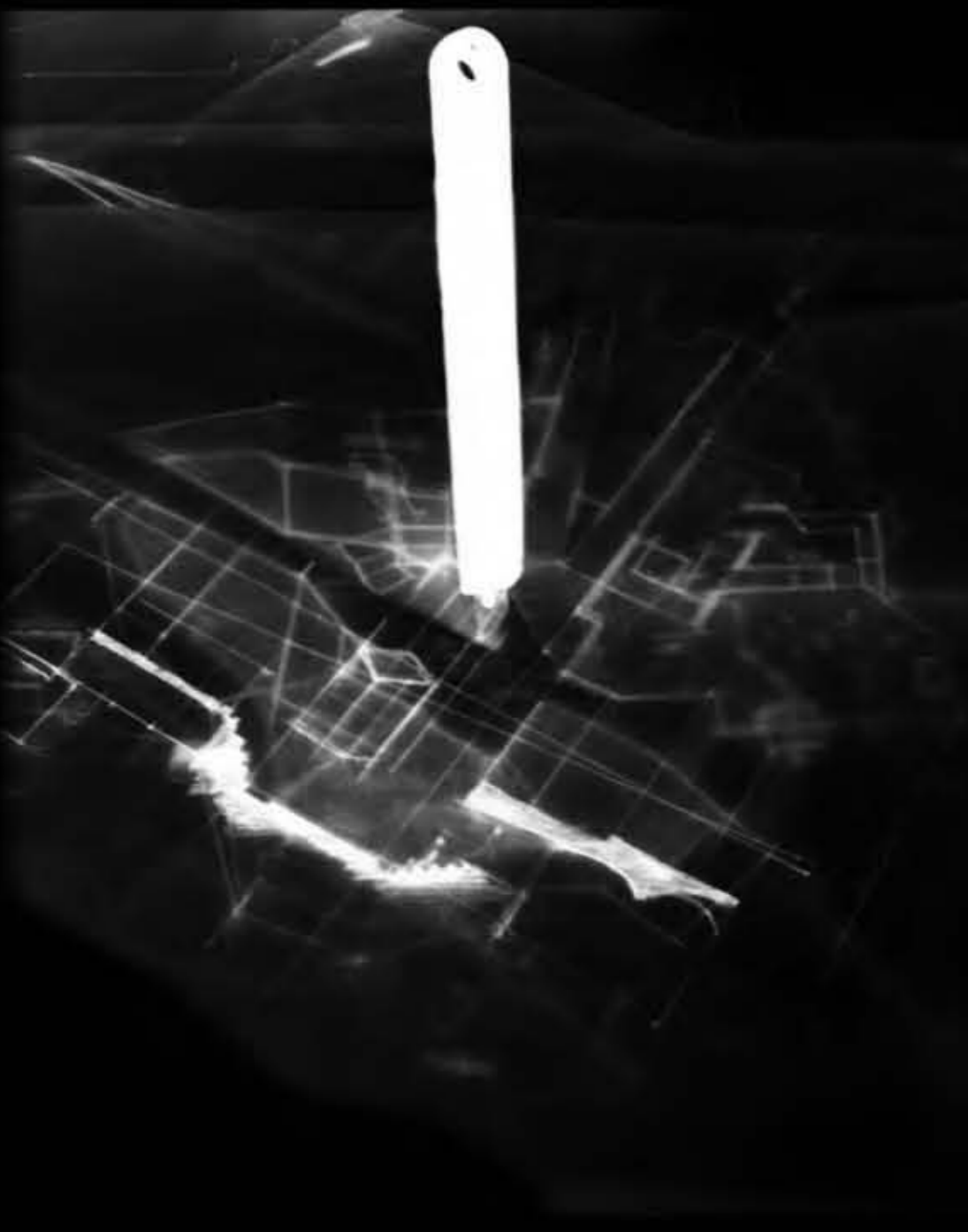


Staszek Stuart-Thompson
Architectural Design Portfolio
Year 2
2006-7



C o n t e n t s

Setting Forth

Urban Encounter

Seminar 1

Health House

Urban Tactics

Seminar 2

Archive

Elaboration



Setting Forth

Urban Encounter

Seminar 1

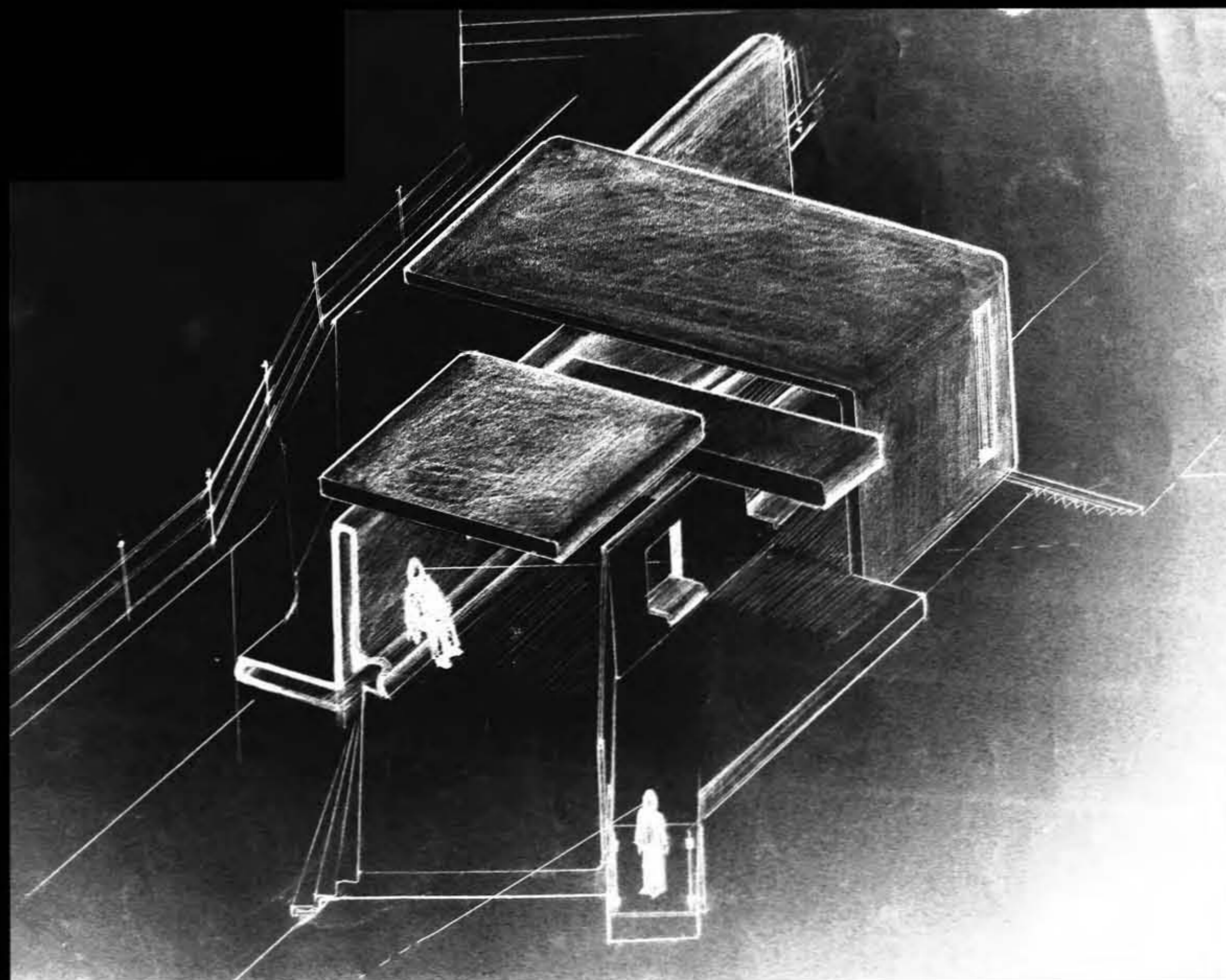
Health House

Urban Tactics

Seminar 2

Archive

Elaboration



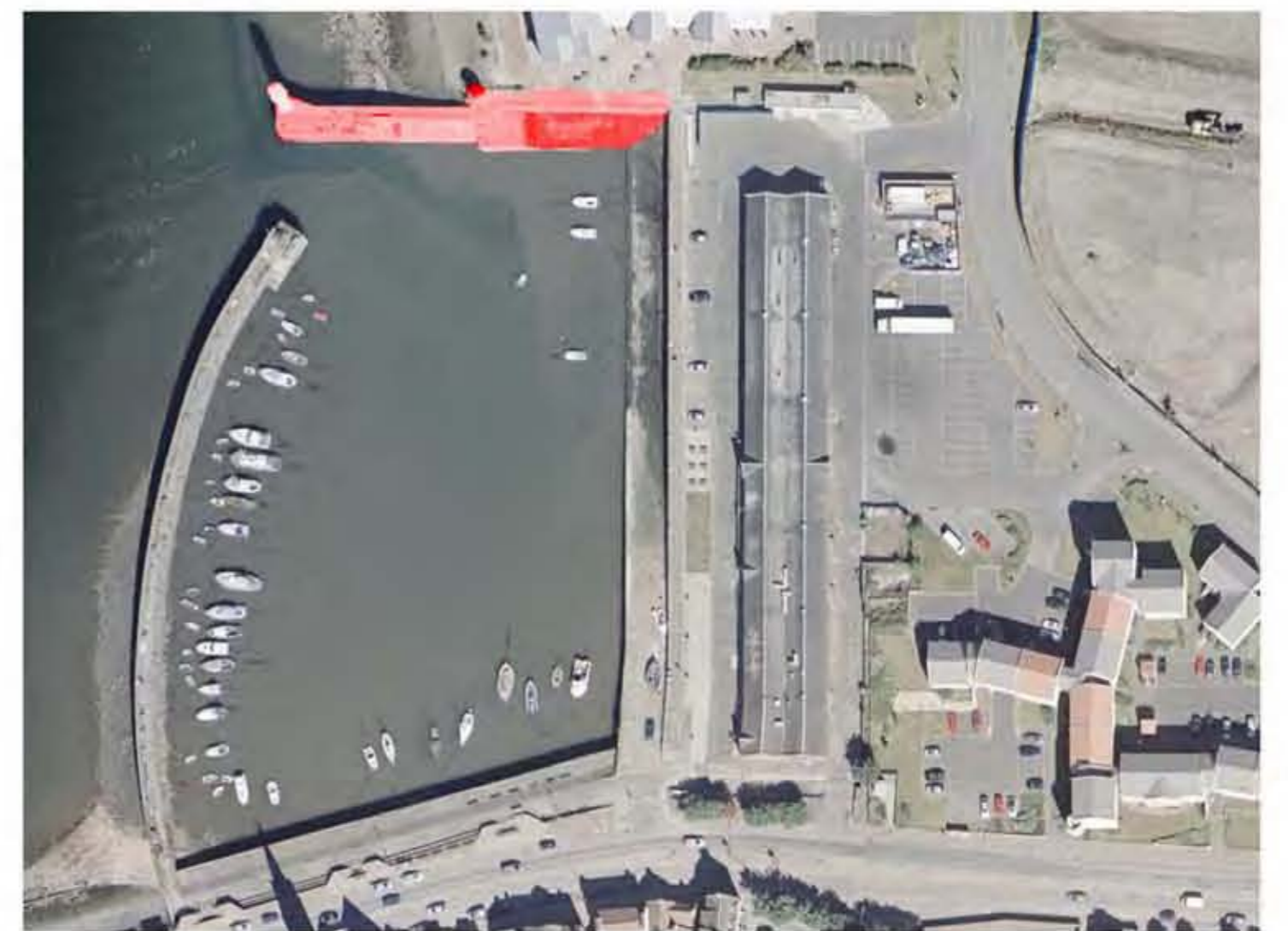
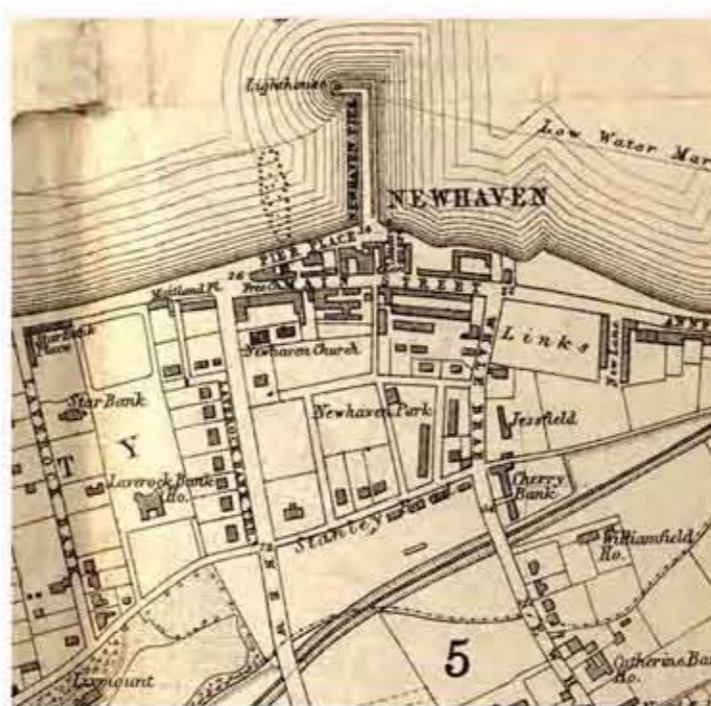
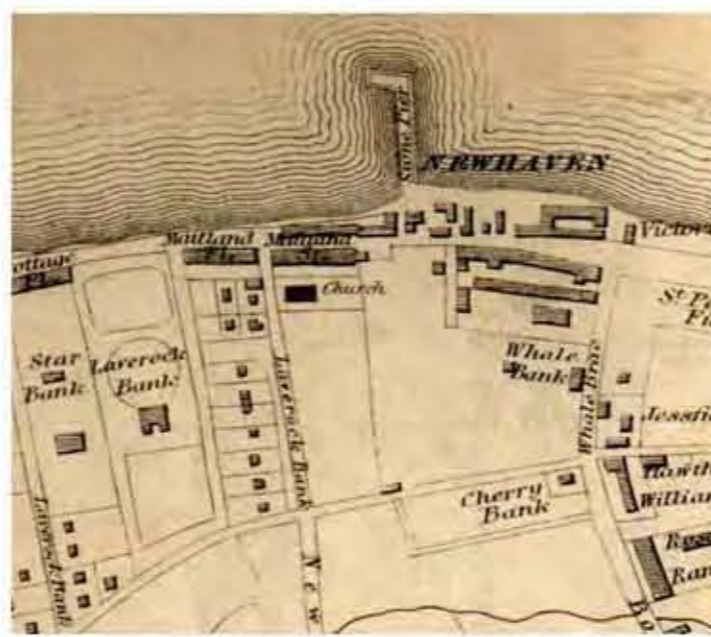
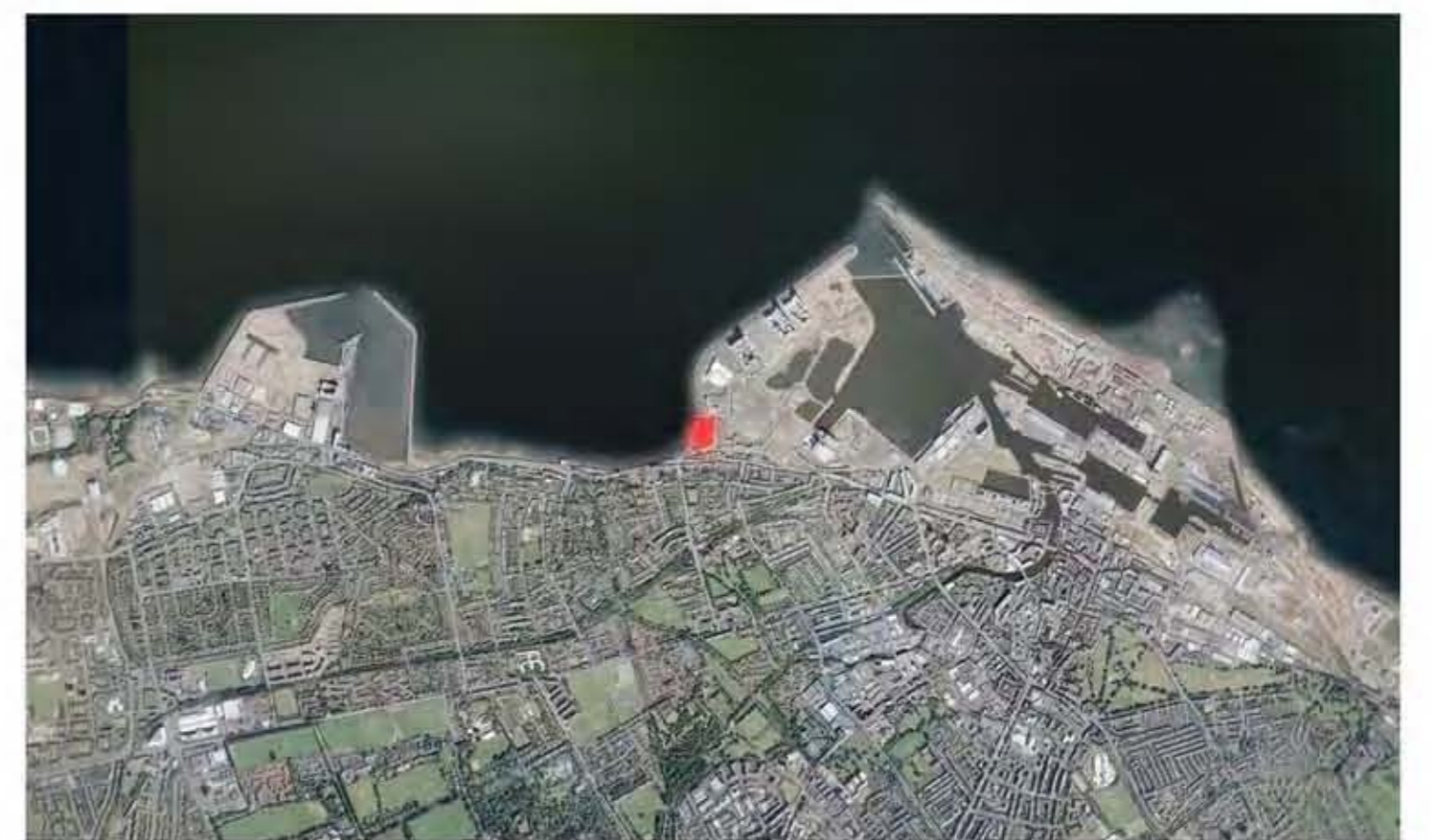


Site - Newhaven Harbour, Edinburgh

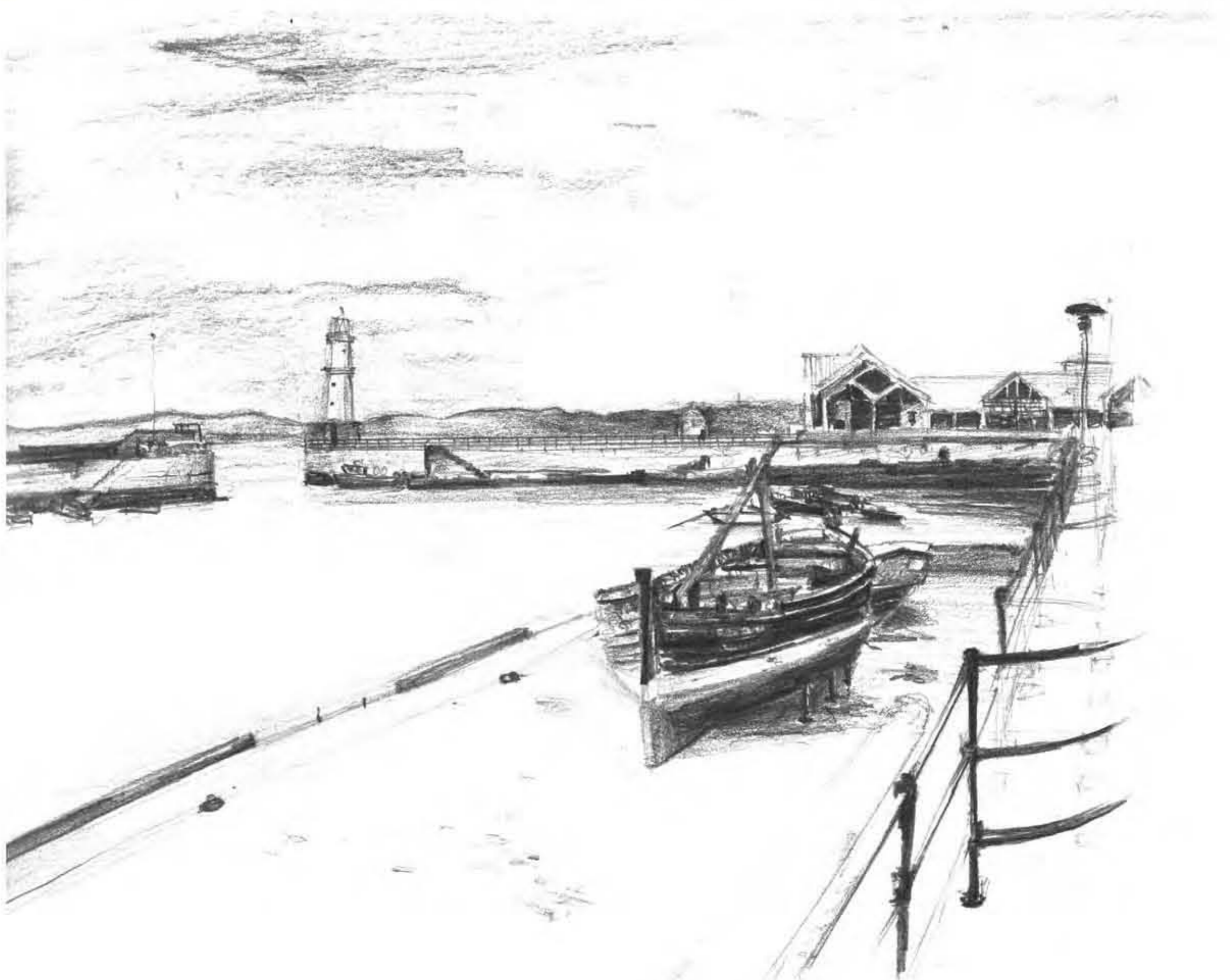
Situated on the northern edge of the city between Granton and Leith, it was once a thriving fishing village and area for shipbuilding. The port was created by King James IV in 1504 in order to be able to build up a fleet of warships, due to the depth of Leith harbour being too shallow at the time. The first lighthouse was built in 1869 at which point Newhaven was a successful oyster port. Its position has been usurped by the growth of Leith and it now harbours the odd fishing boat and private sailing boats.

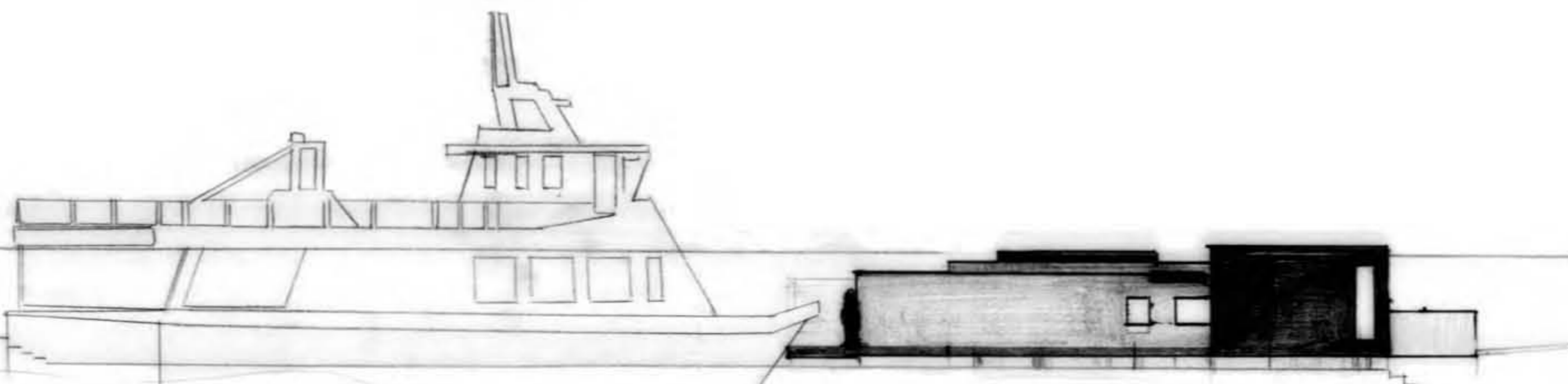
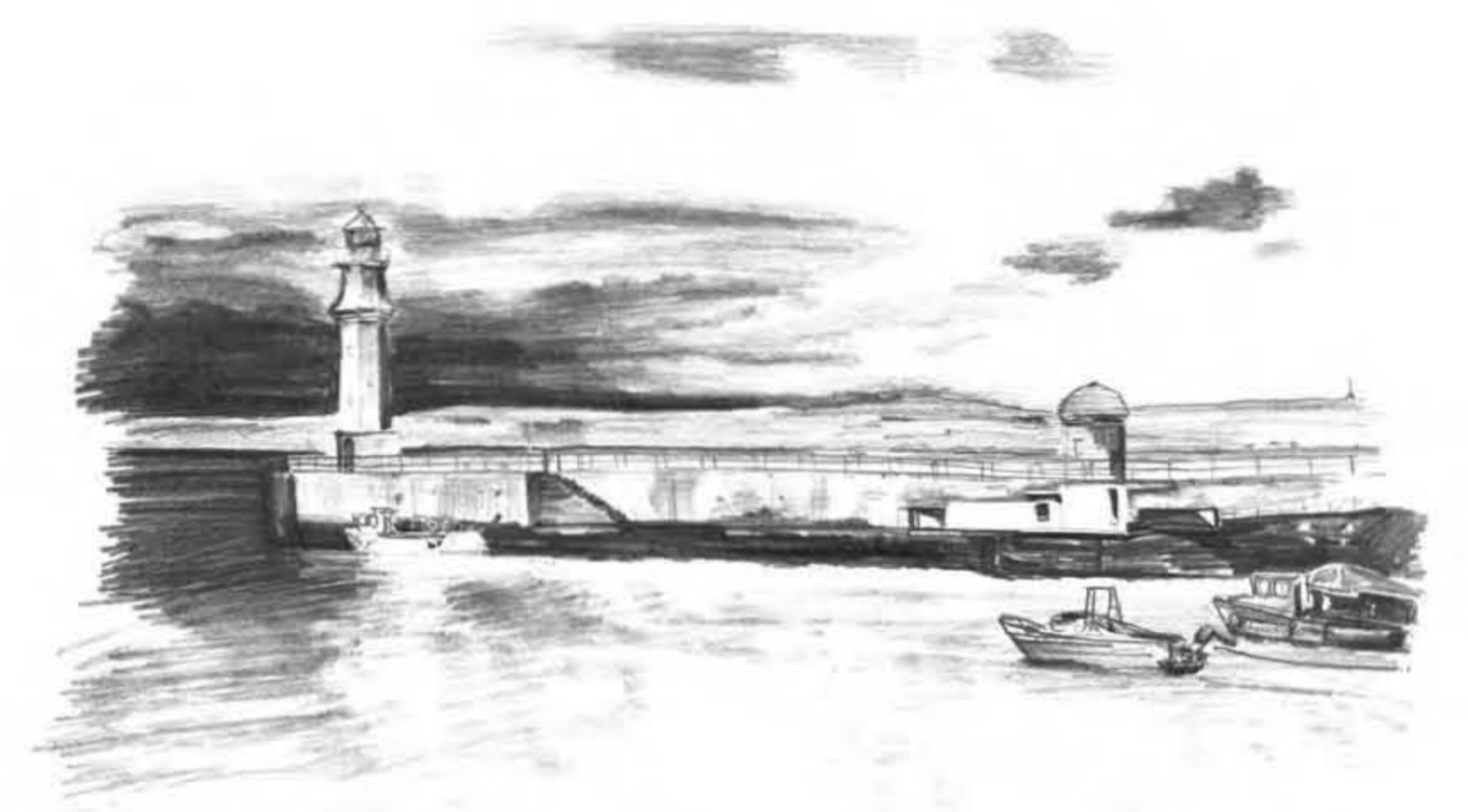
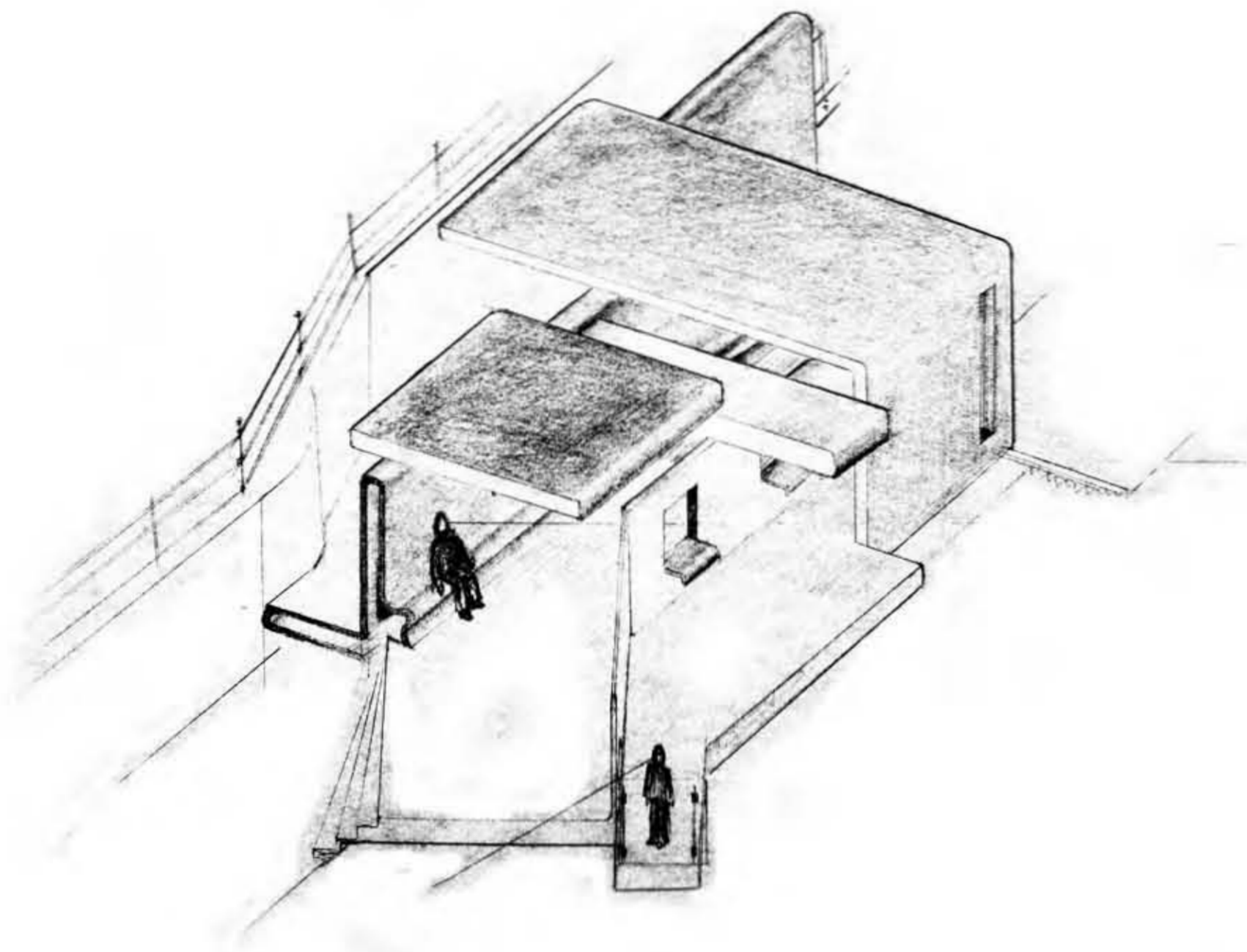
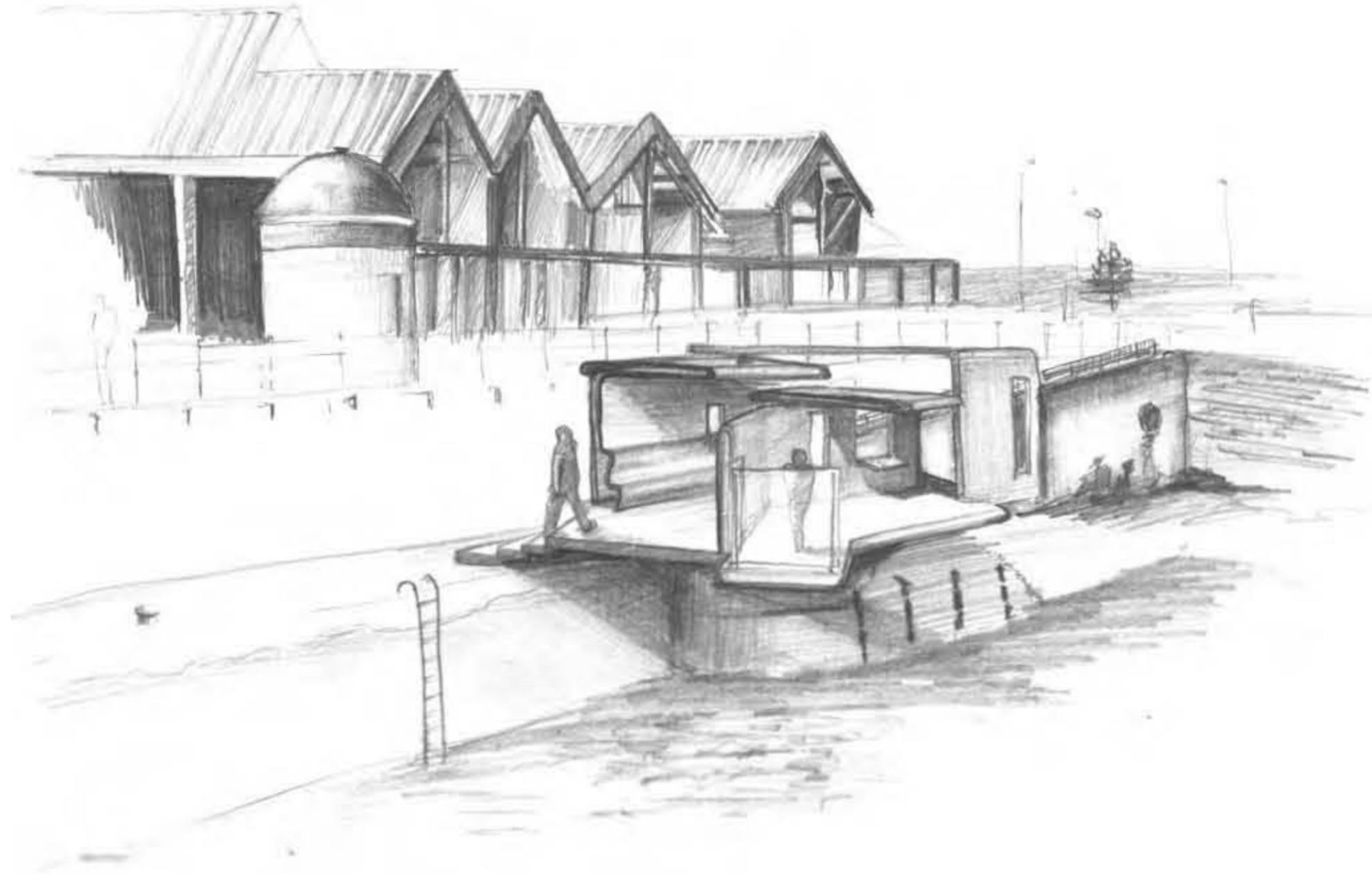
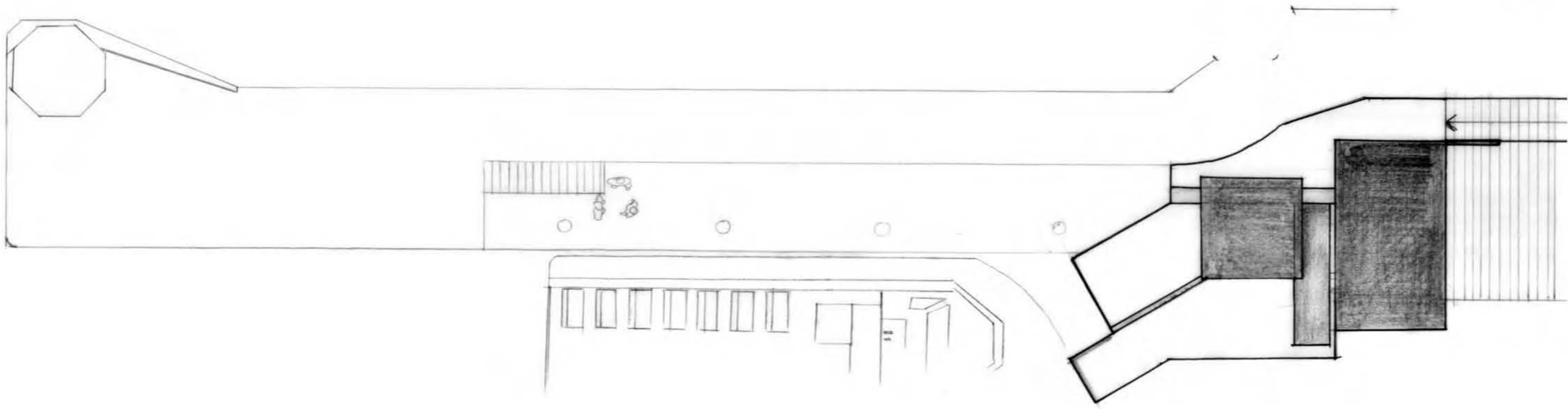
The port is a boundary and area of transition between land and water. The function of the shelter will become the point at which people move from one to the other, and should therefore embody this in some way. The task also call for me to explore plywood as the building material and connect the structure to stone.

The architecture of the waterfront has defined this place as a harbour. Architecture itself defines this as an interface in a certain way - not just the meeting of land and sea, but in this port setting stone and concrete meet the water rather than earth. A new structure could itself redefine the place and give it a new focus, a new reason for existence. The ferry which runs in the summer months from this quay can be revitalised with tourists attracted by a new building. The structure can perhaps take on other functions towards this end - a restful retreat for walkers, a museum of the history of the harbour and the famous warship 'Michael' once the largest warship in Europe or a viewing platform.



The image to the left shows the two aspects that I will hope to integrate into the design - a wooden shelter created by the upturned boat and an open-to-the-elements seat and viewing position shown in the bench. These two things fittingly already exist in spirit on the site, but must find solid architectural form.

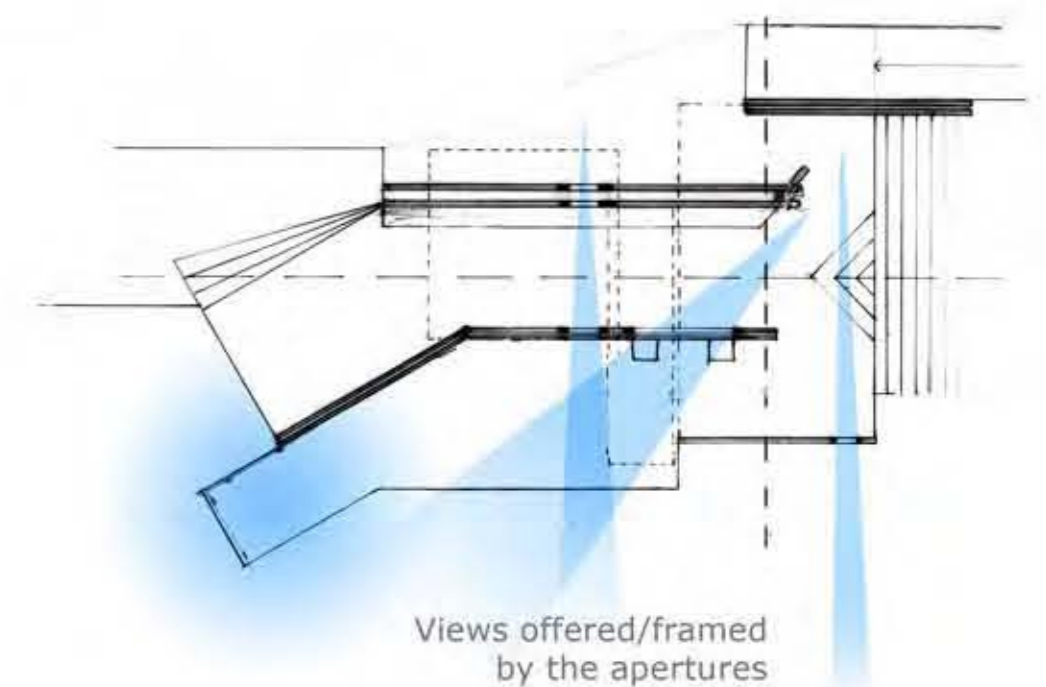
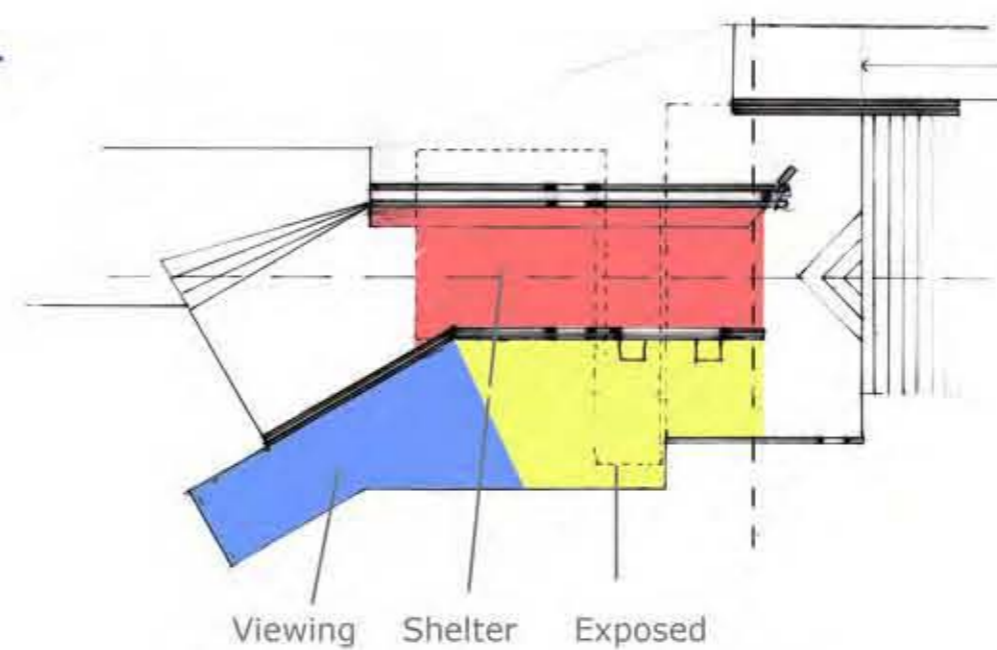
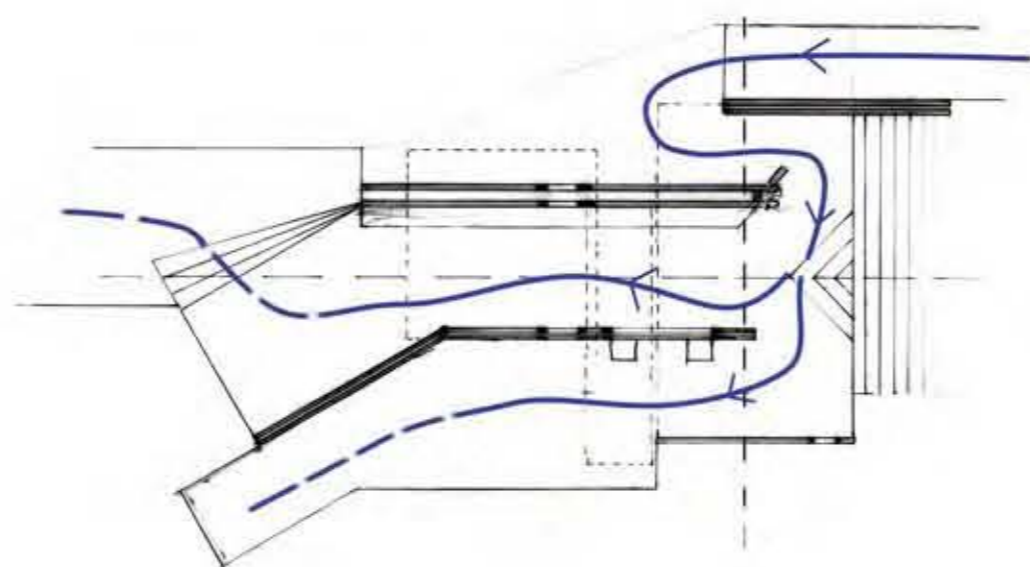
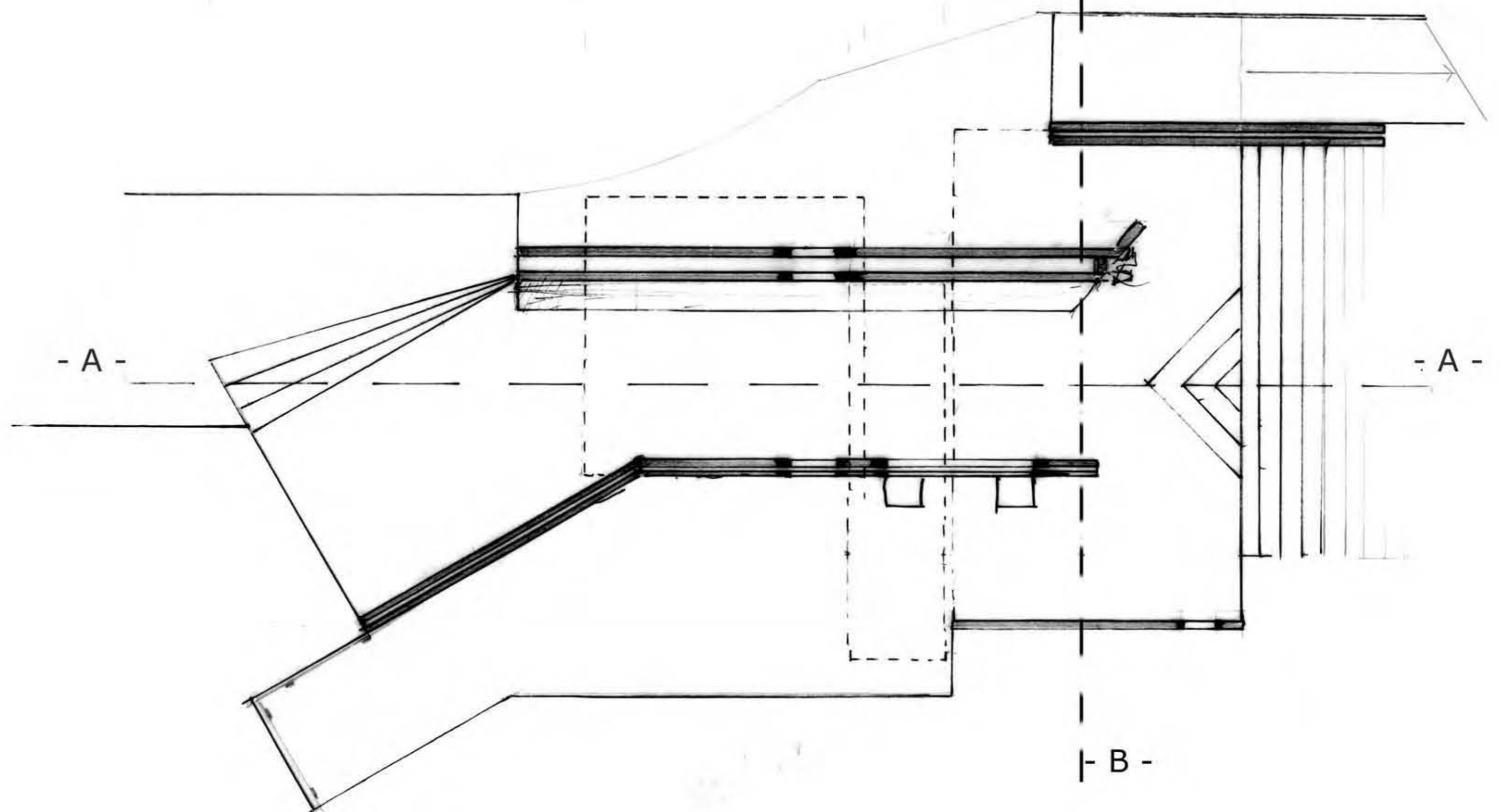
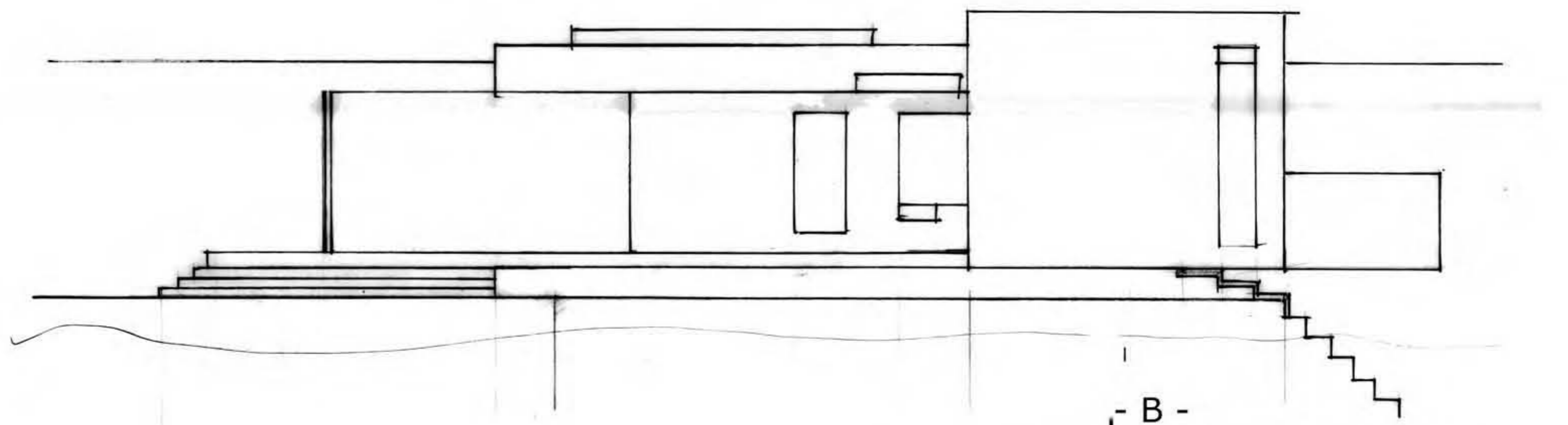
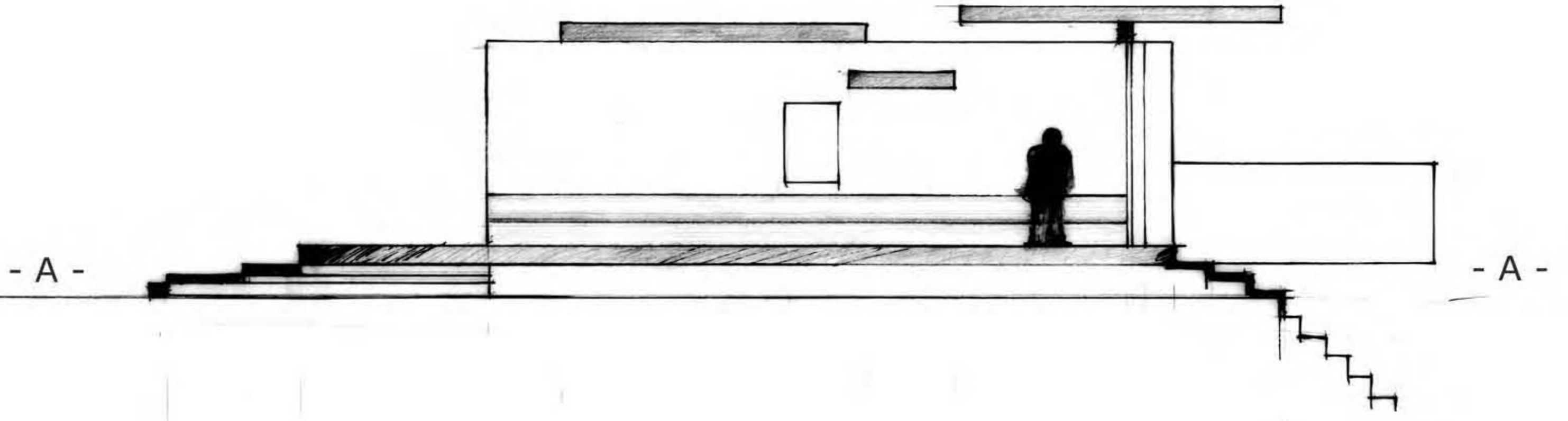
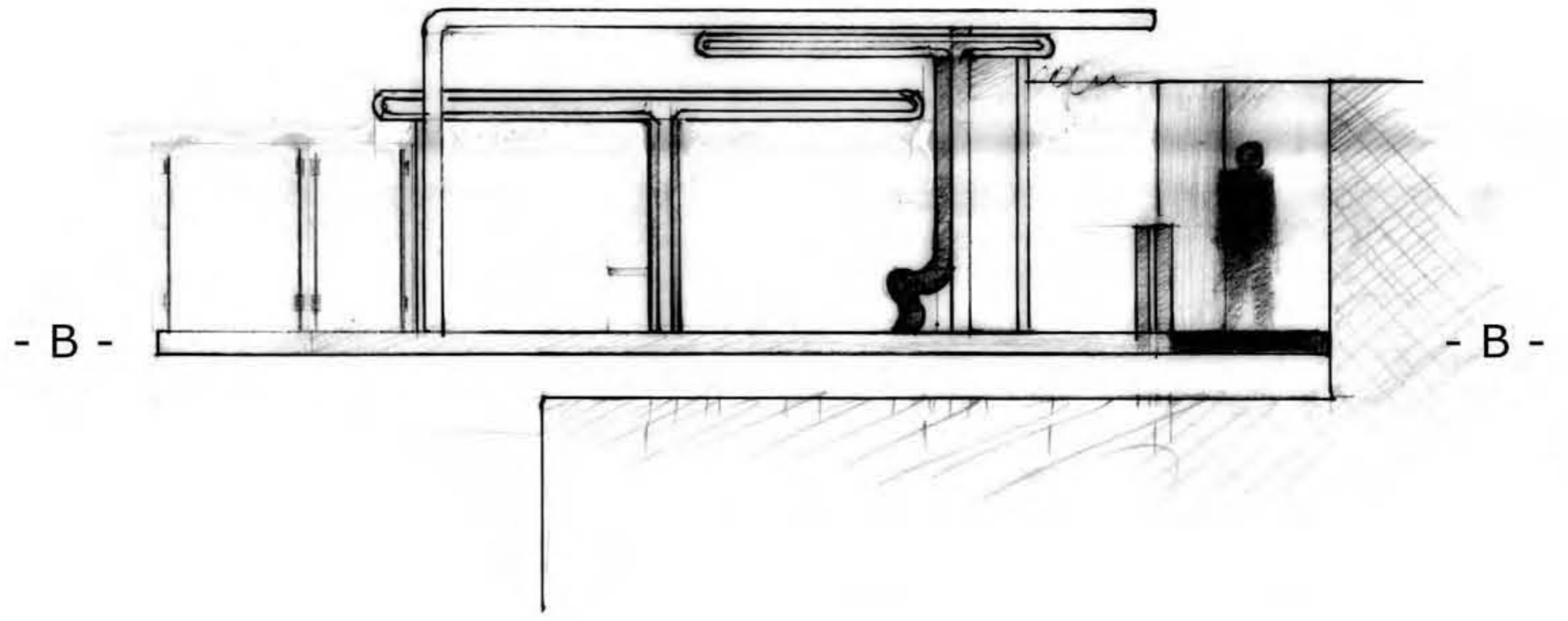




Site Plan 1:100 and Perspective Drawings
Setting Forth
Semester 1 2006
Architectural Design 2
Staszek Stuart-Thompson

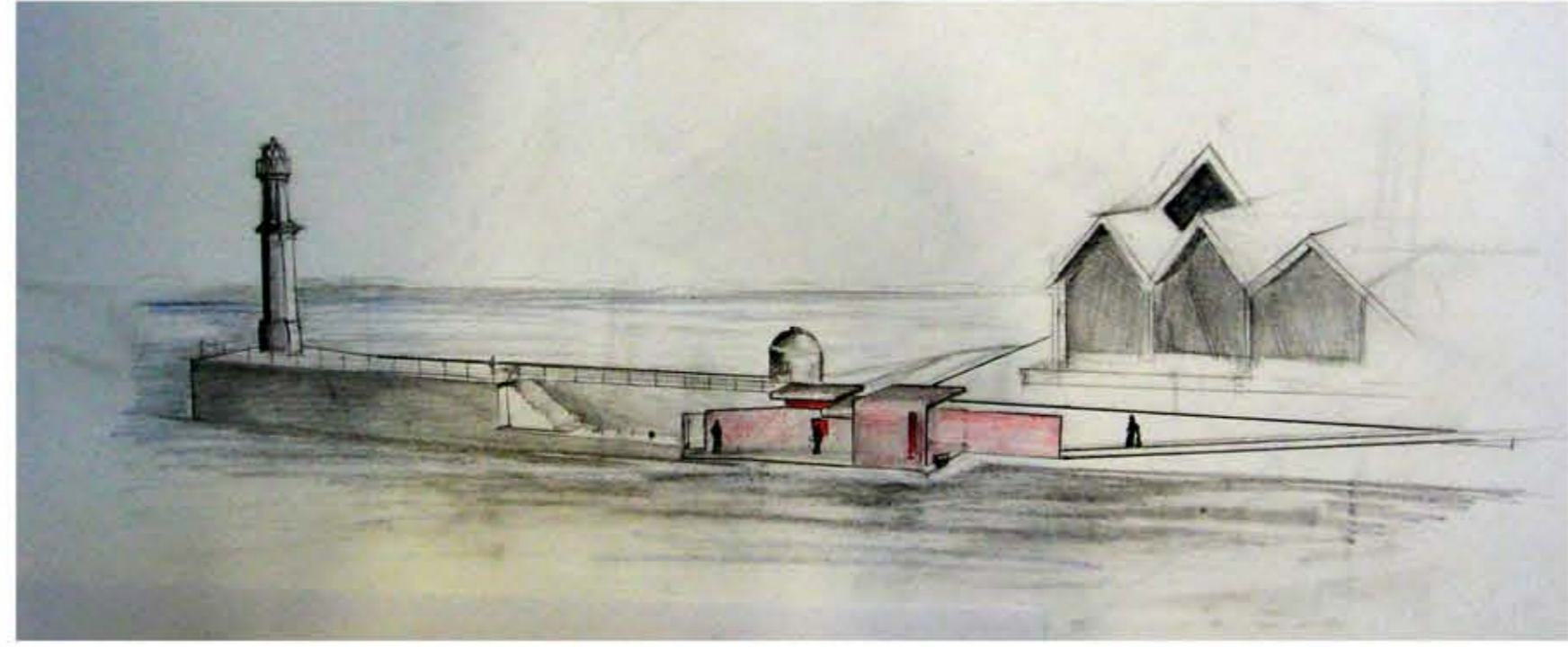
The plywood structure sits on the stone lower level of the pier, raised up above the high tide mark by concrete columns cast into drilled holes in the cracks between the original stones. This will hopefully minimise the impact on the original construction, and is in keeping with the marks and drill holes already on the site. The plywood ramp starts in the corner of the pier and runs down to form the base on the shelter. The design idea is that of a continuous form which reflects the continuing life of the harbour, in its process of re-definition. Plywood most advantageous characteristic is that it can be made into curved forms with various sheets of plywood being laminated together. The walls can therefore turn up out of the floor plane, then bend into forming a roof, then back down again to continue the floor. This continuous structure will be a lot stronger as a single piece in its resistance to the wind loading as a result. It also allows for apertures and seats to be formed by the wall plane, either in a continuous form, or by folding the cut wood down to form a ledge which can be sat on, and the gap left to peer through.

The structure leads the walker in an s-shaped route turning back to view their arrival path and then back again to where they will eventually embark the ferry. They are offered the choice either to sit underneath the roof canopy and peer out of framed views of Newhaven, to sit at the edge of the pier in an exposed situation, or to walk to the end of an angled platform which presents the view out of the harbour mouth. On the short walk through the shelter, the apertures allows for moments where specific things are framed – the church tower in Newhaven, the sailing boats anchored in the bay and the lighthouse at the end of the pier.



Plan, Sections and Elevation 1:50
 Setting Forth
 Semester 1 2006
 Architectural Design 2
 Staszek Stuart-Thompson





The surviving image of my final presentation for the Setting Forth project shows the work together. Circumstances have meant that the photos of the models have been lost and the models destroyed, however the cardboard model, on its concrete site context show the effect of the cubic and linear form on the low lying jetty. In what I have discovered to be a longing for consolation between the harsh square box form and an organic structure, the harmonising of usually flat wood with the continuous curved surface releases the tension found in the square diagrams. The curved seat, window frames, ledges and curves from wall to roof, allows for relief from the otherwise regimented plan. There are moments too where the path angles out from the parallel which also creates this effect and another moment of interest.

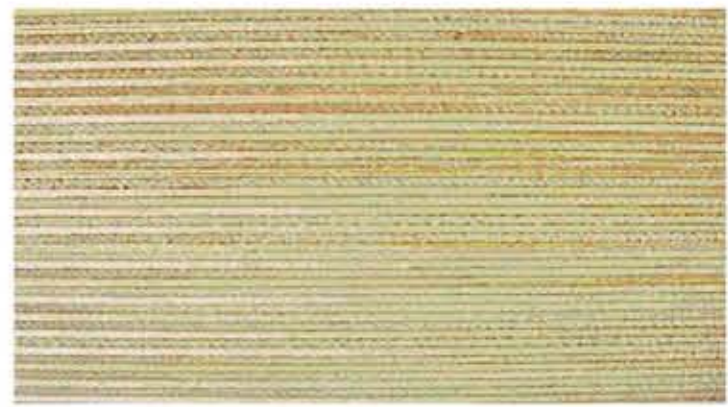
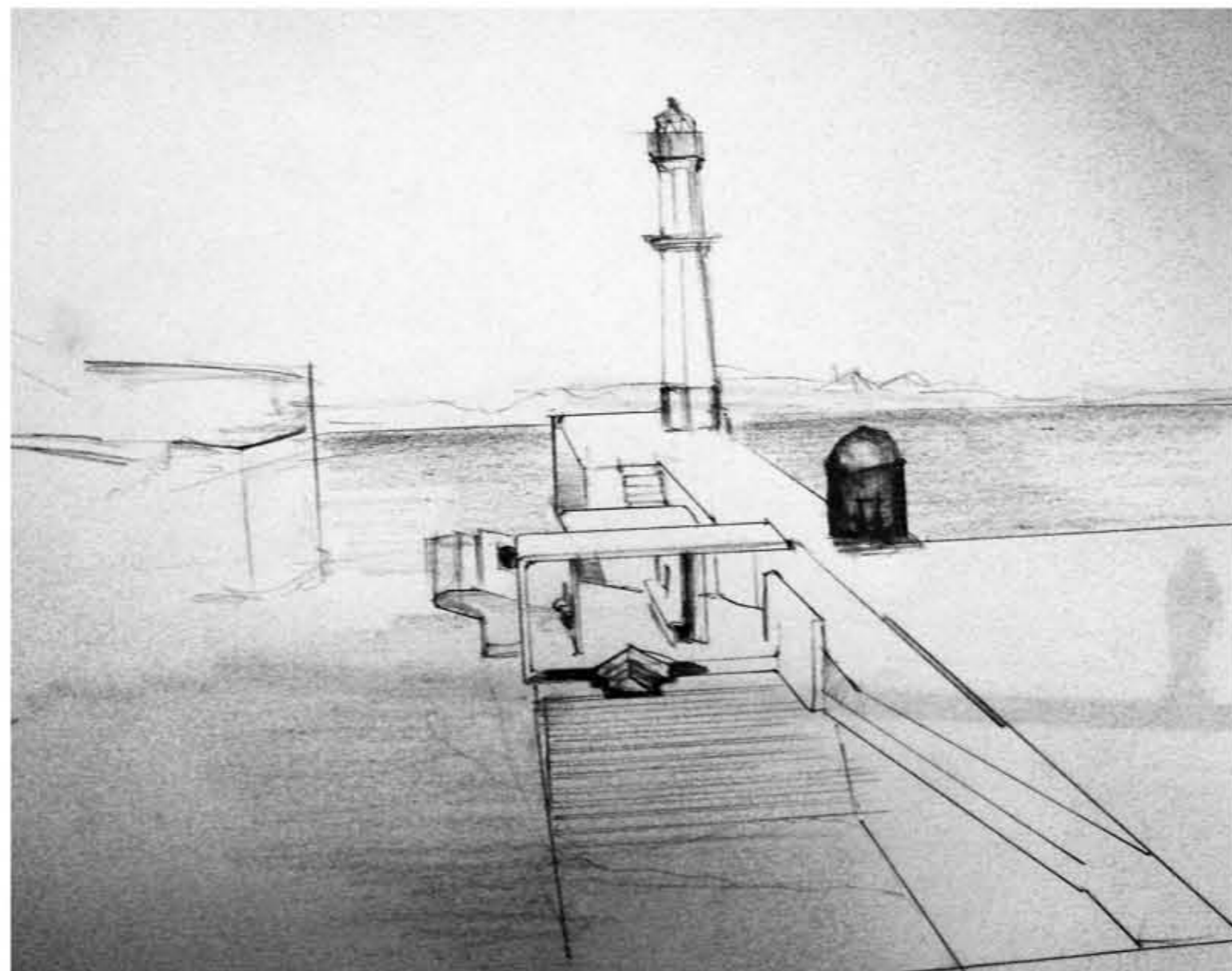
The painting below created from a close study of the pier was another influence, despite working to a greater effect on my subconscious thinking. The composition was more than just an arbitrary choice - a mixture of linear and indiscrete elements drew my attention. My brushwork always projects a impressionist way of working - the need to convey the feel of the piece at the expense of detailed mark marking. The photo and subsequent painting allowed for a much greater appreciation of the colours found in the stone, iron and rust. Wanting to infuse a subtle colour scheme into the wooden structure, my only attempts were the images above, but I accept that this should well have been taken further. To the point where it would be illuminated with dim lighting at night, perhaps with lights in the water also. This would serve to continue the aesthetic enhancement of the old harbour into the night as well as creating a lit and safer area for night time strollers to walk.



Marine Plywood manufactured to AS/NZS 2272 has a permanent Type A phenolic bond. It is manufactured from selected species based on density, bending strength, impact resistance and surface finishing characteristics. None of the marine species are naturally durable and preservative treatment is required in marine plywood used in many marine environments such as boat hulls, pontoons and marina applications. Preservative treatment of marine plywood can be either carried out in a treatment plant prior to sale or in situ. In either situation the protection is an envelope treatment. All cut edges should therefore be re-treated in situ. As most preservatives affect resorcinol bonding, advice should be sought from adhesive and preservative manufacturers if gluing of preservative treated plywood is intended.

Exterior plywood is a high quality plywood manufactured with a high grade face and a lesser grade back. Exterior plywood is suitable for fully or semi-exposed applications. Hoop pine, being a designated marine specie is dimensionally stable, easy to work and is suitable for applications involving long term exposure to Scotland's harsh environment without fear of delamination. Hoop pine provides an excellent substrate for high quality exterior paint if I or later users were to choose to paint the exterior of the shelter.

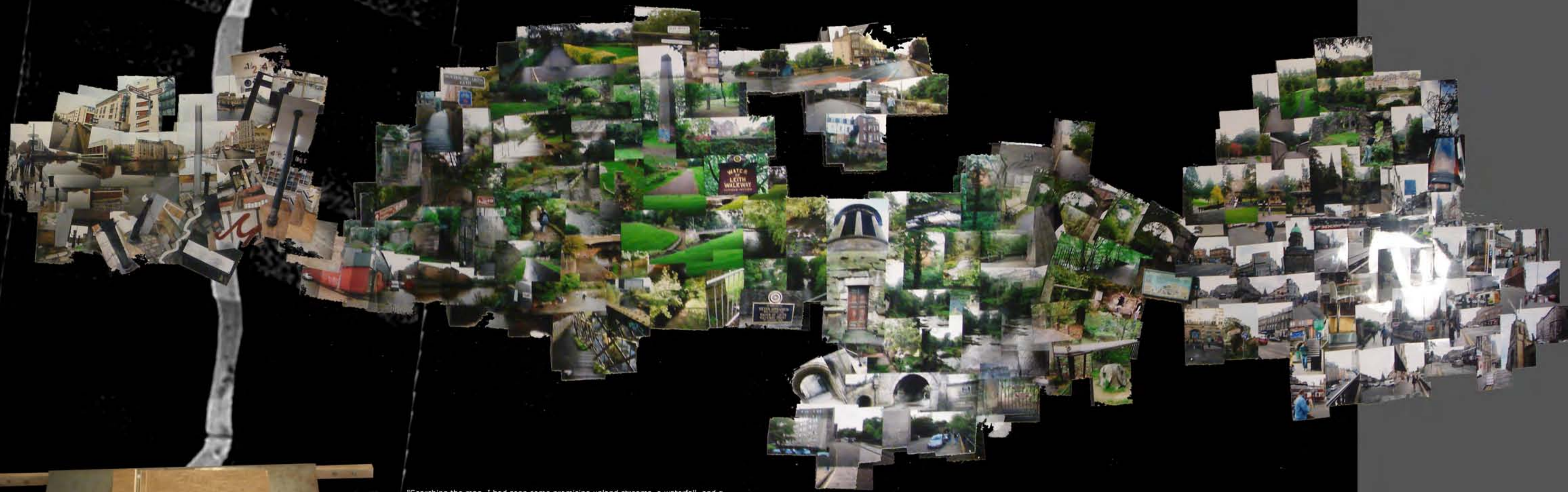
Above and Below are images of a test piece I created to show how laminating sheets of plywood around a form work could in theory create a shaped seat that rose out of a floor and extended into the wall and roof.



Setting Forth
Semester 1 2006
Architectural Design 2
Staszek Stuart-Thompson

Setting Forth
Urban Encounter
Seminar 1
Health House
Urban Tactics
Seminar 2
Archive
Elaboration

Urban Tactics
 Health House
 Semester 1 2006
 Architectural Design 2
 Staszek Stuart-Thompson



"Searching the map, I had seen some promising upland streams, a waterfall, and a tarn, so I hiked off uphill through the bracken. There is so much of it in the Rhinogs that the sheep all carry it around on their coats like camouflaged soldiers. I watched an ewe standing between two rocks the shape of goats' cheeses. They were just far enough apart to allow the animal in, and I began to understand the relationship Henry Moore perceived between sheep and stones. He saw sheep as animate stones, the makers of their own landscape. By grazing the moors and mountains they keep the contours - the light and shade - clear, sharp and welldefined, like balding picture-restorers constantly at work on every detail. The black oblongs of their pupils set deep in eyes the colour and texture of frog skin are like the enormous slate coffin-baths you see in the farmyards here; seven-foot slabs of slate hollowed into baths."

Roger Deakin "Waterlog: A Swimmer's Journey Through Britain" (Vintage, 2000)

The urban encounter task was to reflect on the theme of cartography in the context of the passage from Roger Deakin's book entitled 'Waterlog: A swimmer's journey through Britain' and to explore a contemporary urban condition and situation.

Edinburgh granted us with a unique condition where the intimacy with nature is immediately apparent from even the moment one steps of a train in Waverly station. The castle is the perfect embodiment of the Edinburgher's ability to harmonise the built environment without detracting from the landscape. All around one is reminded of the fact that Edinburgh as a city is merely a visitor on this site. Command is still held by the lakes, the Firth of Forth and most prominently the extinct volcanoes beneath the Royal Mile and that of Arthur's Seat.

Baudelaire famously defined modernity as the experience of the fleeting and the fragmented. To accept life in its disjointed pieces is an adult experience of freedom but still these pieces must lodge and embed themselves somewhere, in a place that allows them to endure.

Despite its proximity, we still encountered a land locked humanity at times along our route, desperate to break free and develop the huge asset of the river. It was interesting to experience this fragmented encounter with urbanisation when the expected experience would be the contrary - nature being experienced at moments along an urban route. This phenomenon where the two distinct forces (nature and man) try to combine get less successful and more separated as one travels from the coast to the centre of the city. Like the intolerance shown for the Cowgate road by the Robert Adam's South Bridge in Edinburgh and the higher level of building, the same thing happens with the city and the river. A great engineering feat by Thomas Telford's Dean Bridge epitomises the disregard for any connection to Edinburgh's roots. Only the privileged and those willing to explore will ever find the river's secrets despite its immediate proximity to the centre of a capital city. This led us to try and explain this juxtaposition and cohabitation of nature and man.



Top - Adam's South Bridge flying over the Cowgate
 Below - Telford's Dean Bridge over the Water of Leith



Originally this was the "village of the Water of Leith", with a long history dating back to the 12th century. The village is situated in a steep sided gorge, hence its name - dene or dean meaning deep valley, and offers tranquility and exclusion just minutes from the centre of Edinburgh. As with other villages, milling was the central activity, with at one time 11 mills producing all the flour for Edinburgh's bakers. The weir at West Mills was the starting point of the Great Lade, which passed over and under the city streets to feed a large number of mills between the Dean Village and Warriston. The present day community of the Dean Village has the strongest sense of identity of all those along the riverside due to the host of historic buildings and evidence of its industrial past.



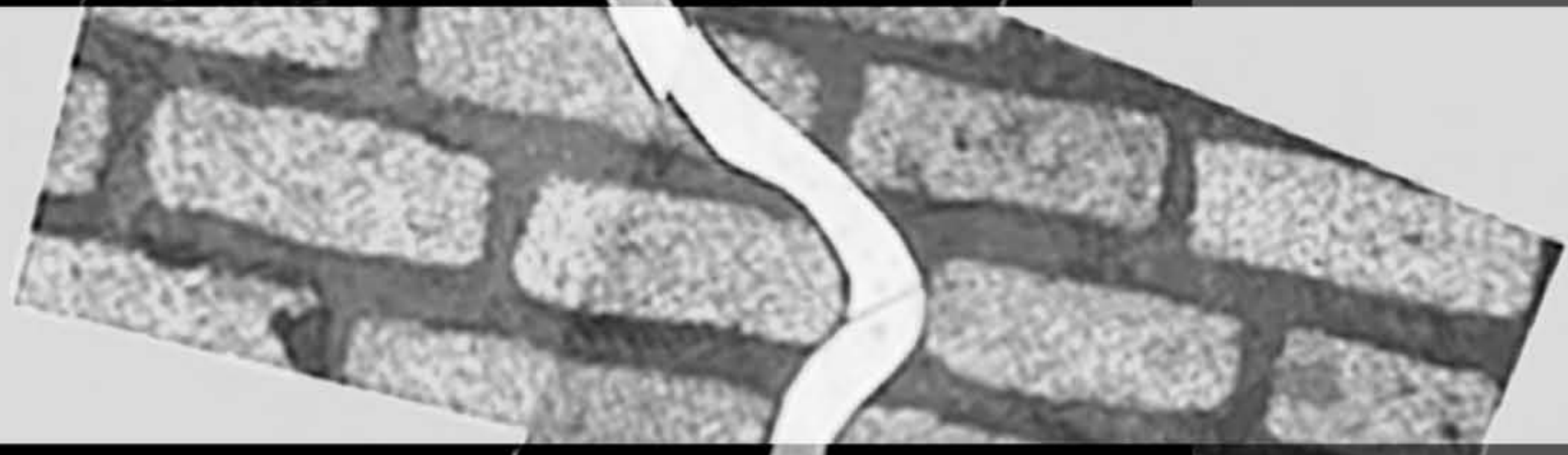
The development of the Port of Leith at the mouth of the river was vital to the growth and prosperity of Edinburgh. The port developed from the 1300's through overseas trade and shipbuilding, and by the 18th century was Scotland's chief seaport. Until 1920 Leith was a separate and independent town, and today retains an individual character.

The Abercrombie Report of 1949 stated that the river "offers one of the finest riverside walks that any city could wish for, but few, if any of the citizens of Edinburgh know the full extent of the scenery that may be seen and enjoyed by following the course of this river from its mouth in Leith to the (then) city boundary at Juniper Green and beyond."

Despite its proximity, we still encountered a land locked humanity at times along our route, desperate to break free and develop the huge asset of the river.

In our exploration that the natural landscape are seemingly so closely connected yet at other times, vastly disconnected despite their proximity, we explored what would happen if our building became flooded with water.





Most of us live in a world where more and more places and things are signposted, labelled, and officially 'interpreted'. There is something about all this that is turning the reality of things into virtual reality. It is the reason why walking, cycling and swimming will always be subversive activities. They allow us to regain a sense of what is old and wild in these islands, by getting off the beaten track and breaking free of the official version of things.

Deakin
Waterlog, 2000

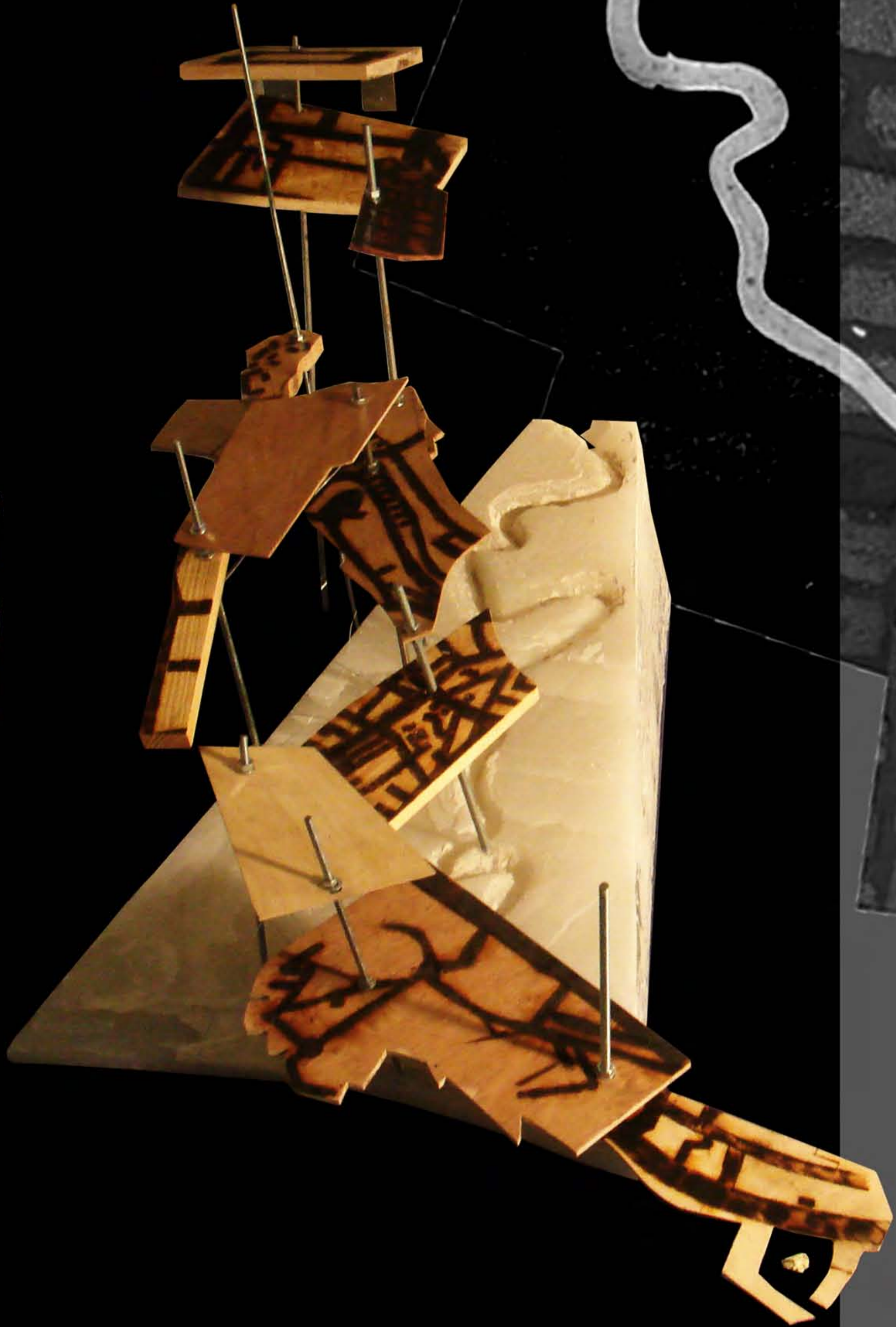
This cannot be more true in our case. The signposts along our walk all pointed us in the direction of the path and told us we were on the Water of Leith footpath. Yet we came to see that this river was in no way under any influence from the regulation of signs, but its own free river, detached from the workings of man up above.

Our model, Hockney-esque photomontage and book of images together made an installation which can be travelled into. Movement around the model, along the wall of photos and to the book, all linked in space, allow for the idea that there is indeed a transition needed between the two levels we are exploring.

The model proclaims our view that these two states of man and nature are indeed separate entities in the same world. The urbanised ground represented by burnt wood meets the wax earth at the point of Leith where the two layers are most closely intertwined. The levels of wood get steadily further away from the river of Leith - different areas are closer than others but nevertheless there is still a large divide. Each level can see the other but are divided. The link we used which holds up the wood, in connection with water, are the pipe network of Edinburgh expressed in our case by rods and wires. These wires connect all the pieces in our installation together.



These two images were taken within a minute of each other.



The Women's Library is on the site of one of the first Victorian wash houses in East London. The architects Wright + Wright were appointed to design a new home for the Fawcett Library and its archives. This would become a new National Heritage monument which would house the most extensive collection of women's history.

It is constructed from stone, oak, steel, glass and concrete but retains the facade of the original building which it makes a virtue of. It does this through sensitive design such as the natural ventilation, complexity involved in the spatial organisation and finer details such as bookcases being 'used as part of the architectural composition rather than just furniture'.

Artists were asked to create unique pieces representing significant women and their lives. Not only do the artists bring a personal touch to the building but also create symbolism. One - a book being hurled out of a window - is poignant as it reminds us that protest is an essential part of social progress. We see this idea as a microcosm for the building itself which 'protests' against the view that it should try to be a 'statement' piece of architecture. Instead it is a highly considered piece which expresses function rather than form.

In the same field of view one can see two other design approaches. 30 St Mary Axe and Herbert House. This contrast stimulates the question - 'What creates such distinct design differences?' Although all architects would rigorously analyse a brief, want to create a functional building, and in this era, a building which is environmentally friendly, different outcomes exist. This we believe is due to the desire in Foster's case to create an impact architecture whereas as the Herbert House is clearly a generic design disregarding context and . The Women's Library want to be a conservative, thoughtful approach in touch with the individual and in harmony with its context. One can possibly view this as the dialectic between the masculine and feminist architecture.

Students in architecture must understand the importance of analysing a brief. A design should be a response to the site, the needs of the user and the client. One should consider the fact that every decision an architect makes reflects what they want to achieve on a wider scale - and this is a response to many different factors.



The Women's Library

'our designs do not follow the quirks of fashion, instead we try to design well functioning, meaningful, durable and low energy solutions using traditional materials in innovative ways...'

Setting Forth

Urban Encounter

Seminar 1

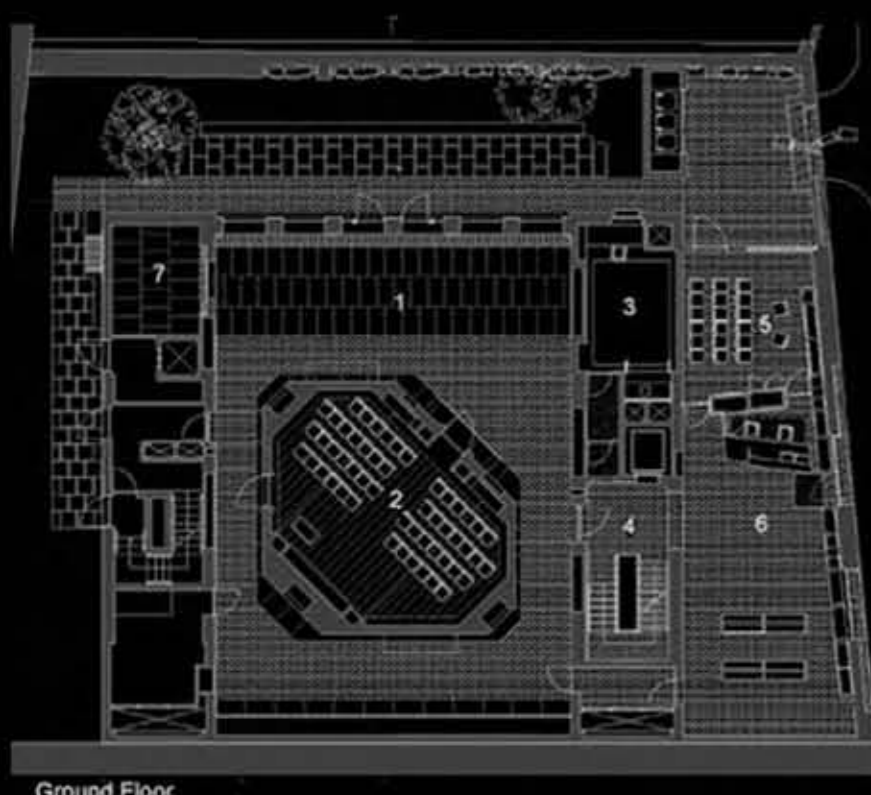
Health House

Urban Tactics

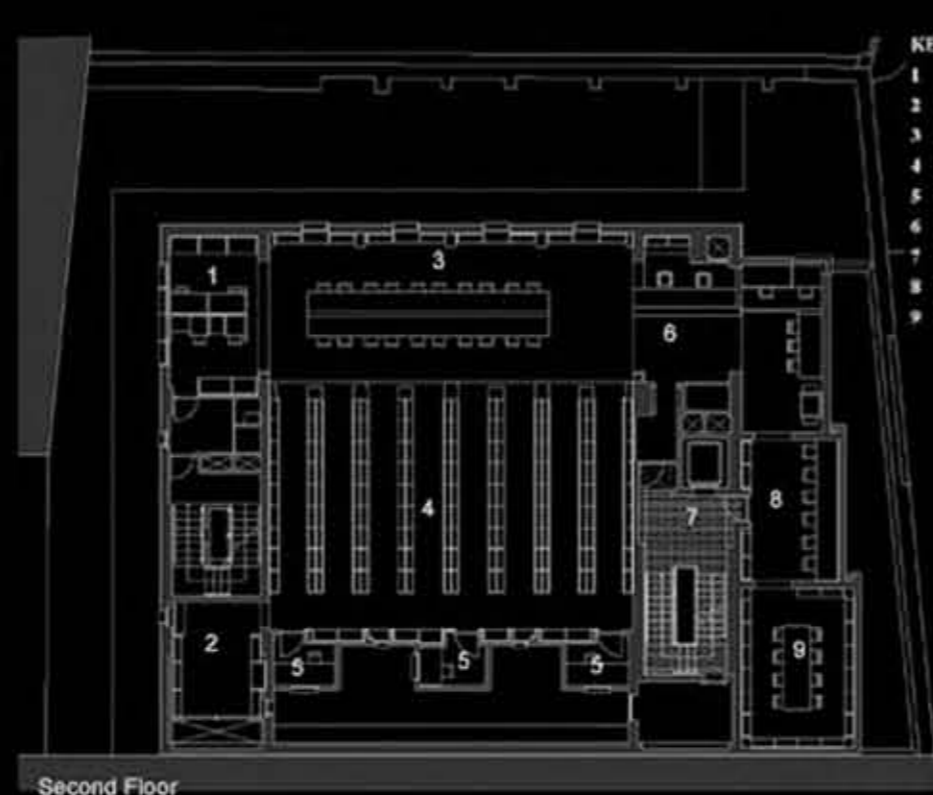
Seminar 2

Archive

Elaboration



- KEY
- 1 EXHIBITION
- 2 SEMINAR ROOM
- 3 FRIENDS ROOM
- 4 PRINCIPAL STAIR
- 5 SCHOOL'S ROOM
- 6 ENTRANCE
- 7 GARDEN



- KEY
- 1 MICROFORM AREA
- 2 STUDY ROOM
- 3 READING AREA
- 4 OPEN STACKS
- 5 CARRIEL
- 6 ISSUE DESK
- 7 PRINCIPAL STAIR
- 8 COMPUTERS
- 9 PERIODICALS



Setting Forth

Urban Encounter

Seminar 1

Health House

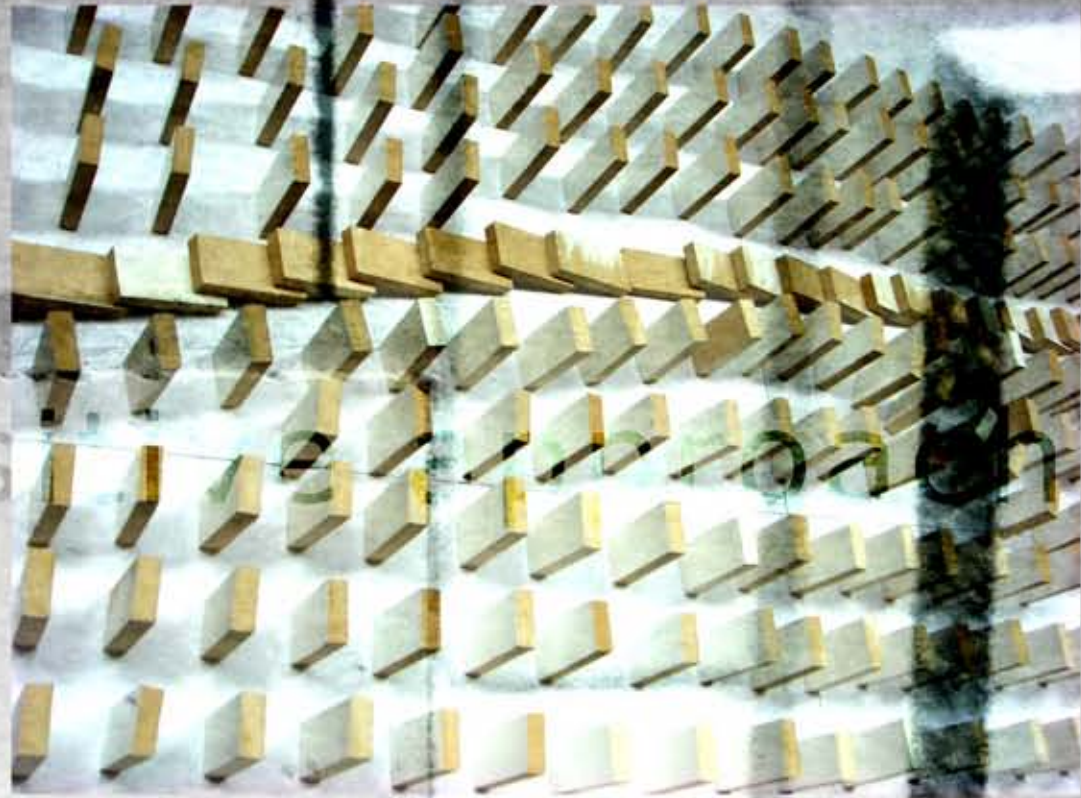
Urban Tactics

Seminar 2

Archive

Elaboration

We all have different preconceptions as to the definition of the word 'public'. They are ambiguous definitions and we realise that it is necessary therefore to question the blind trust we put into systems we know very little about. As the health house encourages an anthropological approach to design which is sensitive and personal, research was conducted into 'personal space'. This led us to the field of proxemics which studies the importance and implication of personal space and the encroachment upon it. One must consider the effect the journey towards the site will have on someone, both the physical effect and the psychological effect and its implications on the nature of the clinic to be sympathetic to these issues. The Maggie centre helps combat the impersonal nature of a space designed for a process through a greater command of the ability to empower the individual. As a visitor is encouraged to make their own decisions about the nature of the space, we link this to dominoes through the idea that a sense of 'place' is created through movement through space.





'And that is a universal law:
a living being can be strong,
healthy and prosperous, only
when he is bounded by a horizon.'
F. Nietzsche



'It is only shallow people who do
not judge by appearances'
Oscar Wilde



Tadao Ando
Naoshima Contemporary Art Museum 1988-92
The Aesthetic of Concrete.
In a world away from the concrete jungles of huge graffitied monoliths, Tadao Ando treats concrete with architectural passion, giving it a unique scale. His concrete blocks measure 900 x 1800 mm (wide) with six drill holes each which are left exposed like the concrete itself. The blocks are arranged in grids of 400 x 600 mm (wide), with a height of 225 and a width of 300 mm. The drill holes have a diameter of 25 mm. This pattern which is consistent on the exterior and the interior is in measured, agreeable proportion to the human scale.

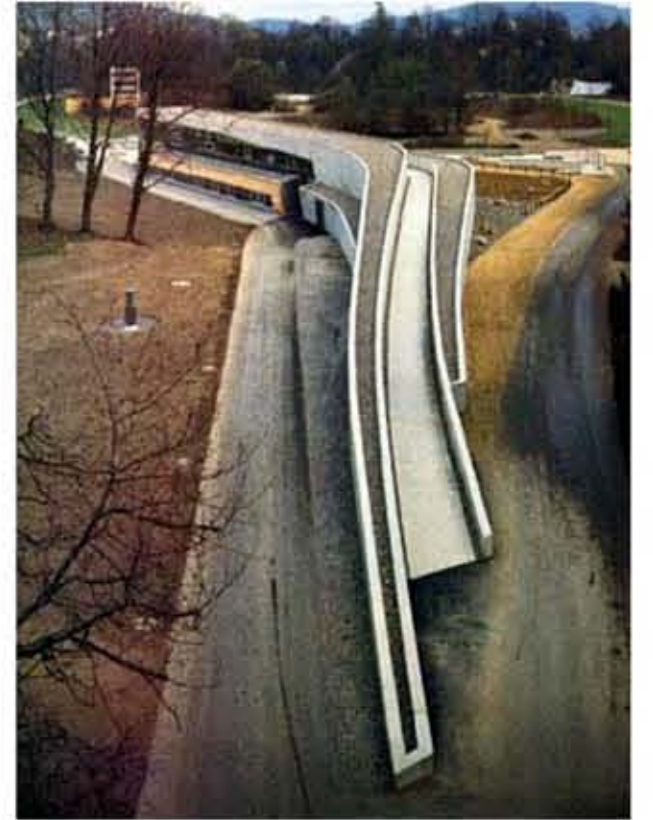
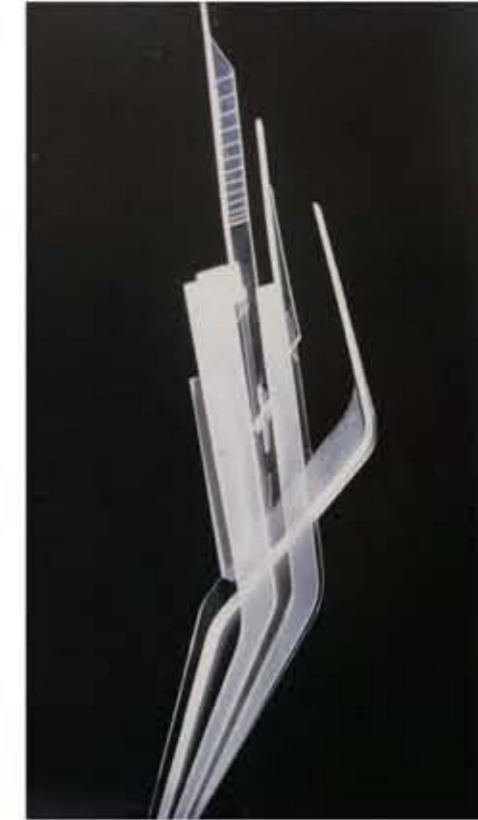
Hopkins Associates
Solid State Logic, Oxford
This building has a square Palladian plan on two storeys, with a flat roof and central top lit atrium. The lower level is shaded by the overhanging top floor, and the whole building is naturally ventilated through full height sliding windows. There is some need to provide mechanical ventilation and heating to maintain the required temperature as the glass external walls lose a large amount of heat. Nevertheless, they optimise solar gain and heat loss is reduced somewhat by the compact plan.

Ickworth House West Wing Conversion
Here the existing brick enclosing walls and the timber roof trusses have been retained unadorned.

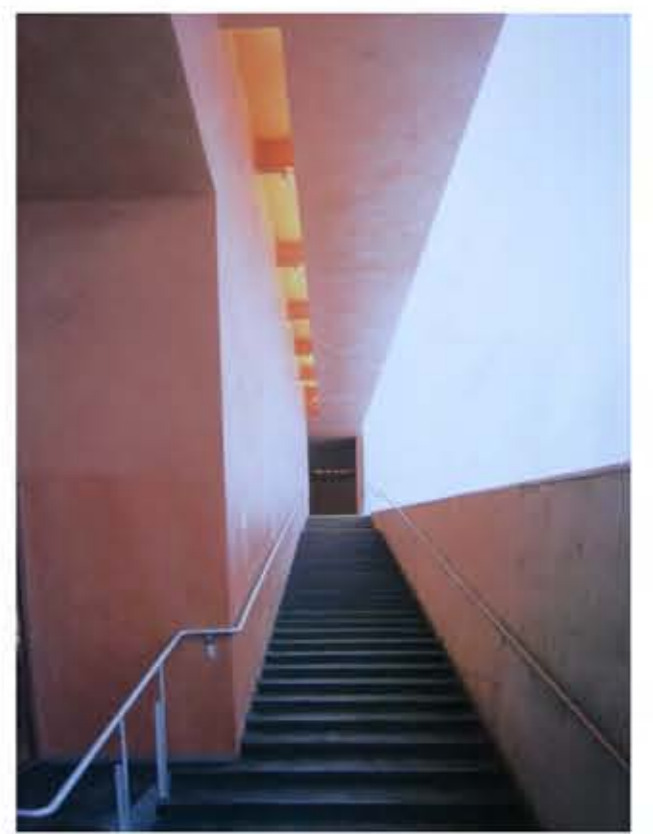
Evelina Children's Hospital
A large exuberant building where primacy has been given has been given to the experience of the patients during their sometimes long term stay. The environment is flooded with natural light and in which colour and materials play an important role.

Steven Holl
Addition to the Cranbrook Institute of Science: Staircase
Helsinki Kiasma Museum of Contemporary Art

The concept of Kiasma involves the intertwining of the building's mass with the geometry of the city and landscape. Each are reflected in the shape of the building. An implicit cultural line curves to link the building to the nearby Finlandia Hall while it also engages a 'natural line' connecting to the adjacent landscape and Töölö Bay. Inside natural light is allowed to enter in different ways due to the gently curving section of the building which creates different shapes and sizes of rooms. Glass planks with translucent insulation are used above the curved 'wall of ice' and lets light penetrate down into the top floor.



Zaha Hadid
Hadid's fire station at Vitra is an object, sitting in a concrete campus, making itself known. The strong curved and pointed walls and roof planes describe the building's origins: lines of force drawn from the surrounding landscape. It commands attention while referring to something outside of itself. The Landesgartenschau appears similar, with its sweeping concrete surfaces and linear, angled composition. But instead of acting as an object, the Landesgartenschau is an extension of the landscape. The building "arcs up from the ground, as if incised and folded back from the land" presenting the visitor multiple opportunities above and around, never becoming purely a destination.



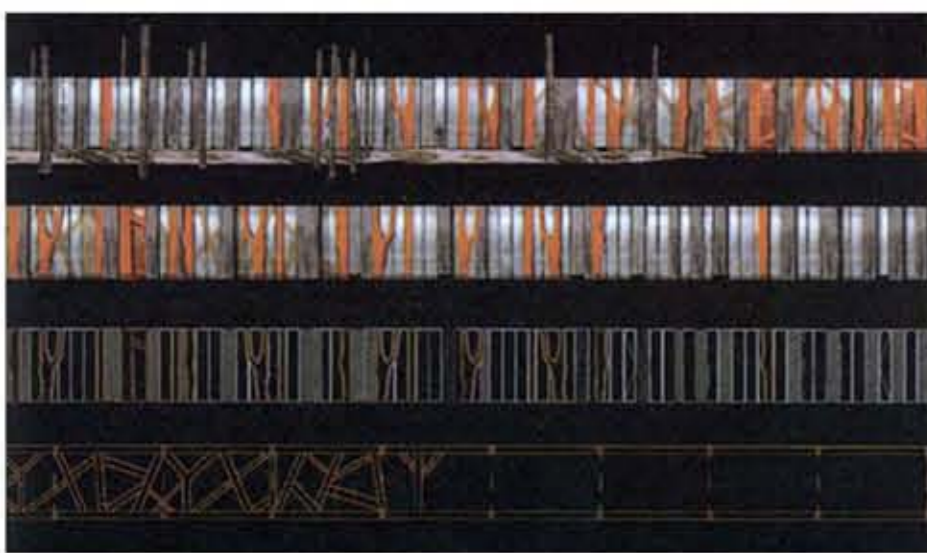
Duncan Lewis
Project for a College, Fredrikstad, Norway
Located in the wooded, rocky landscape of Norway, Duncan Lewis's project for a college attempts to integrate into the existing landscape, paralleling the school's pedagogy: making students aware of environmental issues. Lewis uses an environmental approach both in the building's siting and its aesthetic. Similar to Rem Koolhaas's design for a one-family house in Floirac, France, the college is broken down into three components: auxiliary spaces built into the rocky, sloping site; five wings emerging from these spaces, as well as the rock below; and three light, almost transparent, metallic beams, containing classrooms in an open plan. The first grounds the design into the earth, the second brings it out of the earth (the walls made from the same rock as the site), and the third places objects on the site, ultimately giving the project its expression. With tree removal necessary to place the classroom spaces on the site the architect has created simulacra of the native vegetation: translucent trees of polyester resin molded into the facade. Lewis's imaginative solution to the site's destruction makes the inhabitant aware of the relationship between man and nature while commenting on how man views nature.

Architecture has a certain power to stabilize both 'being' and 'world', to defend us against the 'terror' of both space and time: Architecture is an act of self assurance in the face of the terror of the infinite.

K Harries

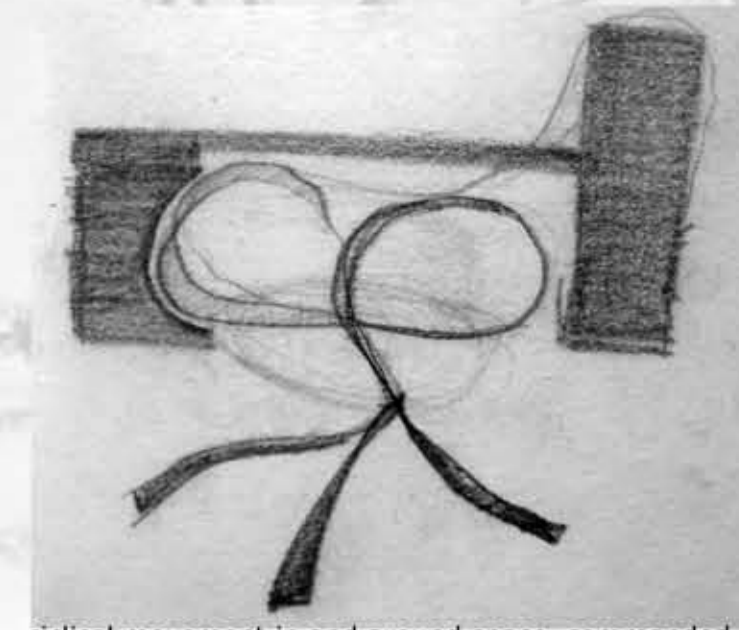
...architecture 'like a diamond in the rough, when you cut into it, it reveals a more polished inner self.'

Maya Lin

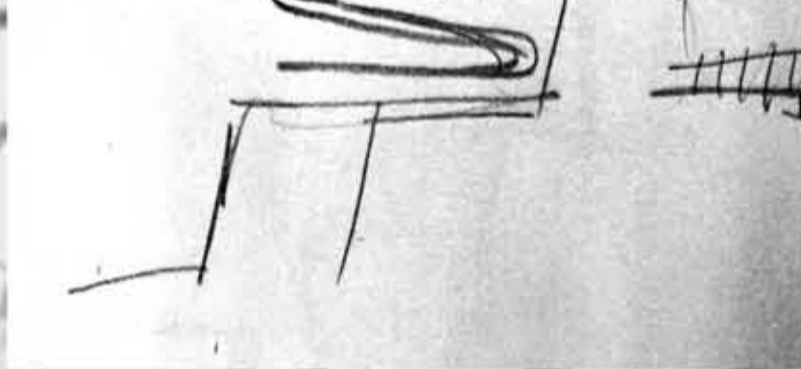
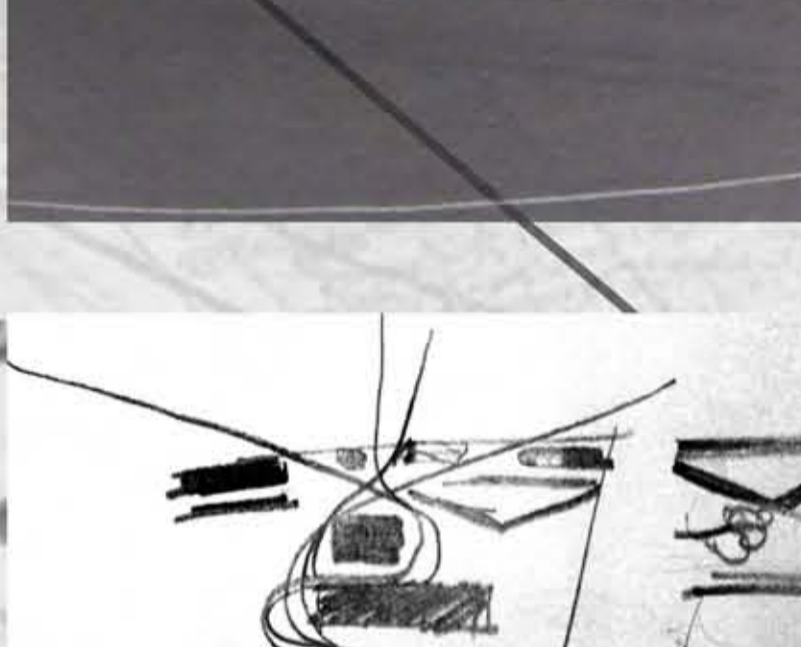
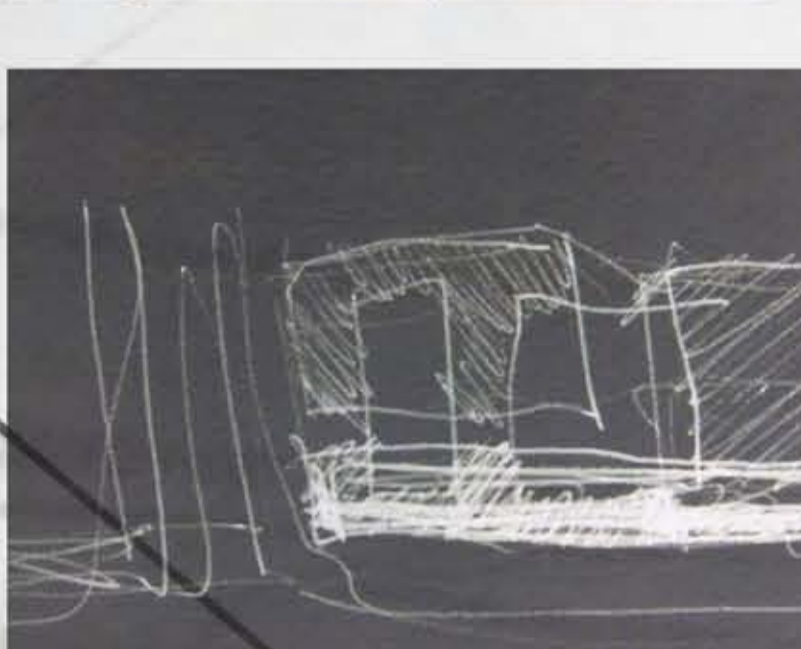
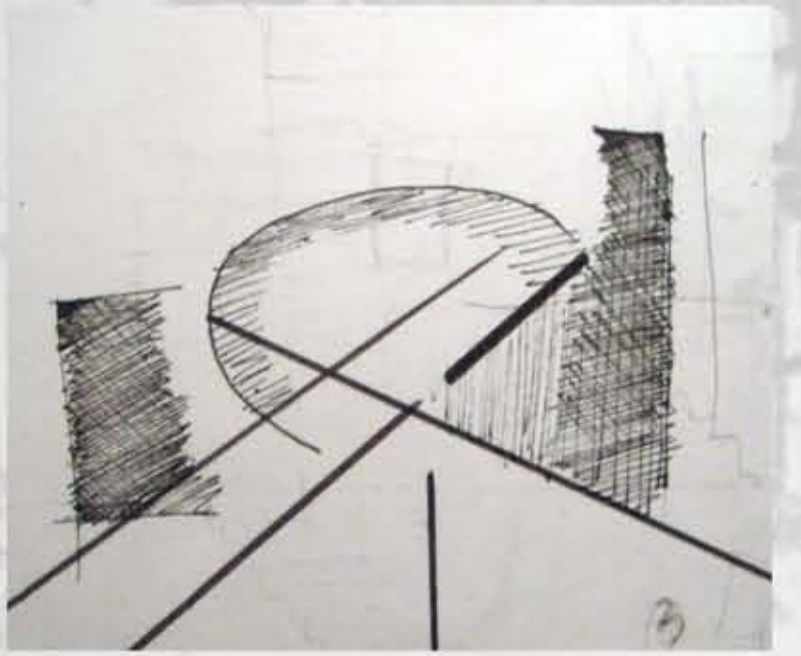
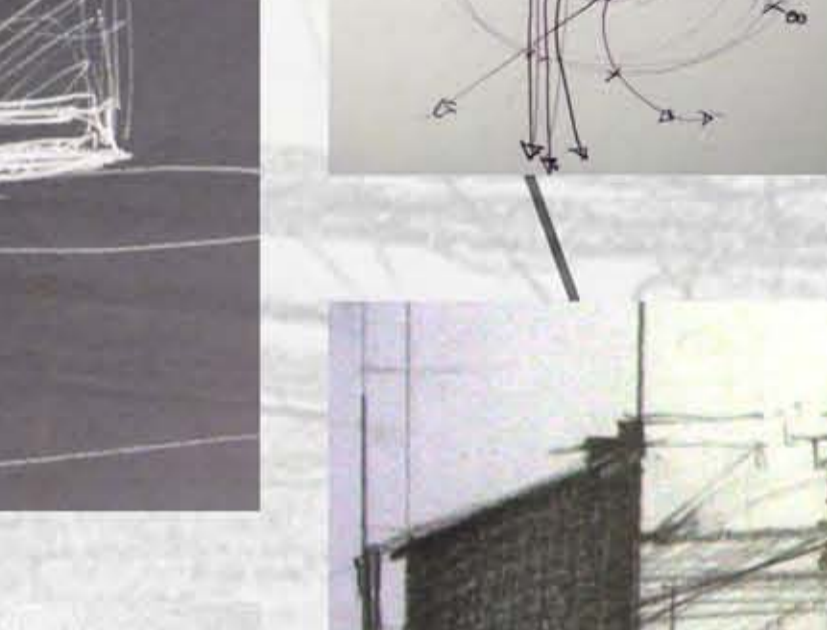
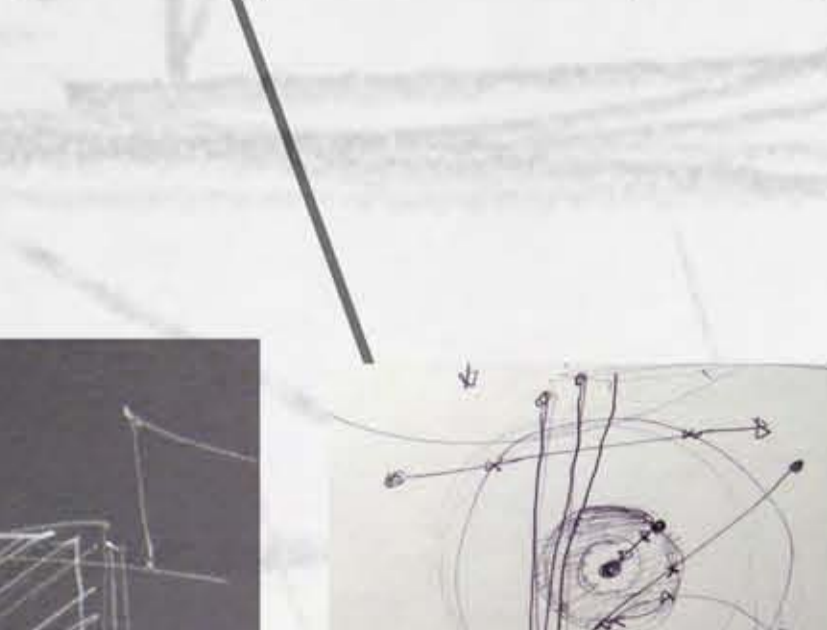
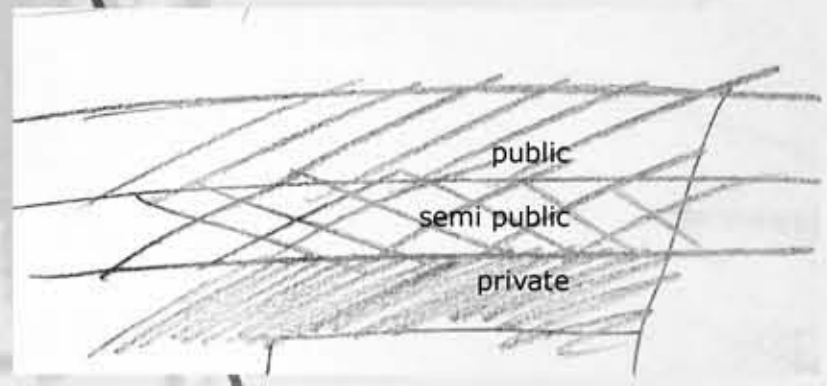
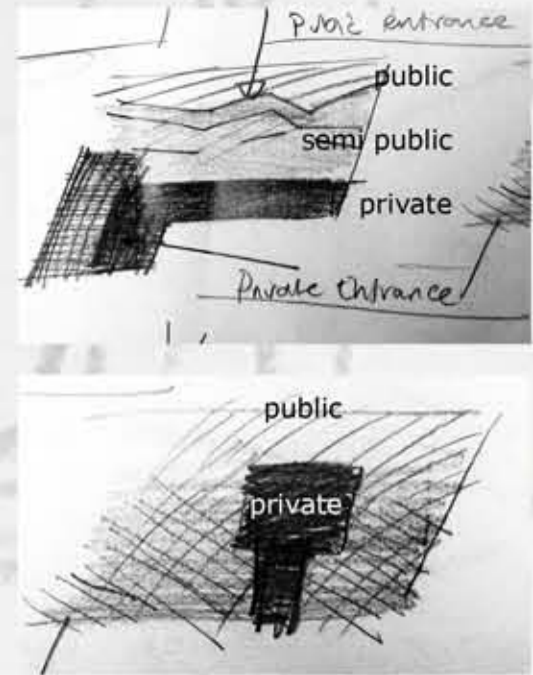
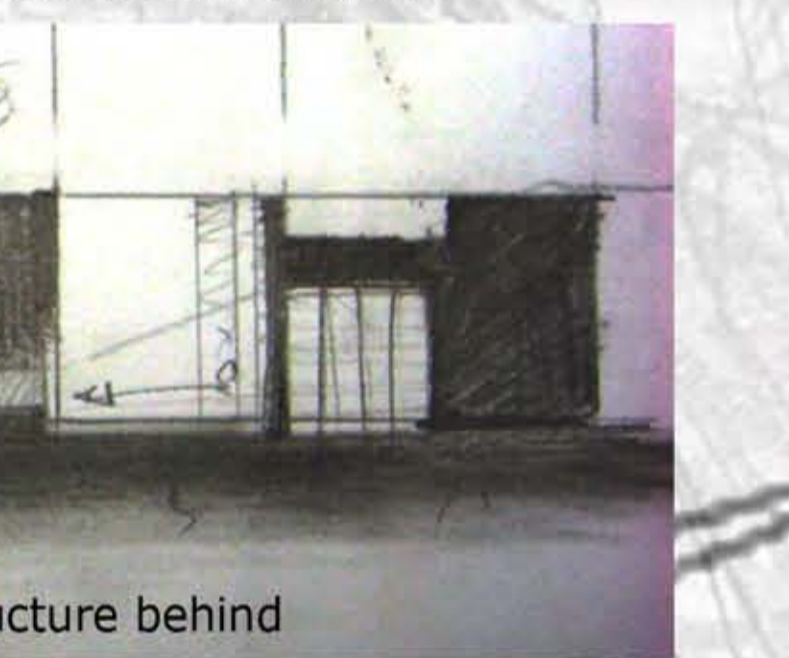
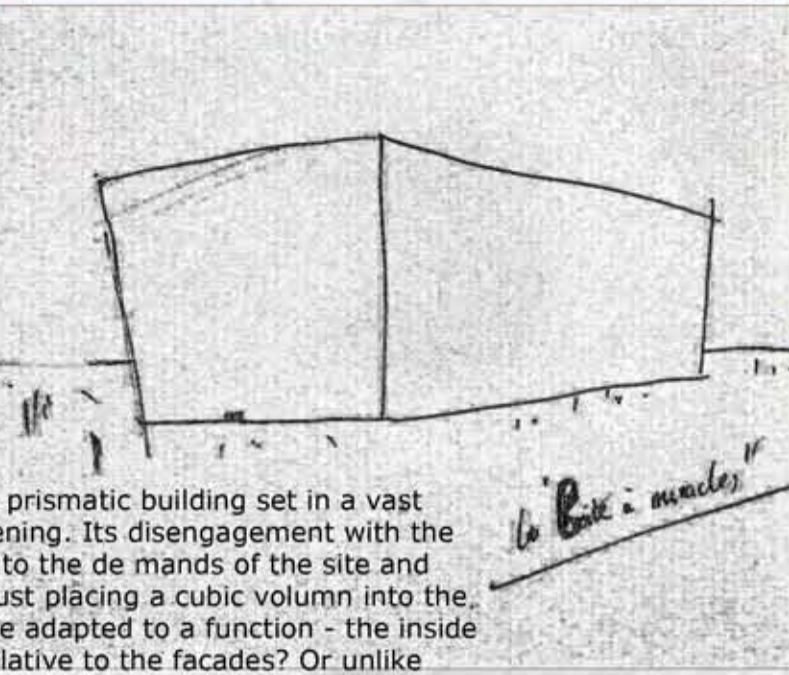
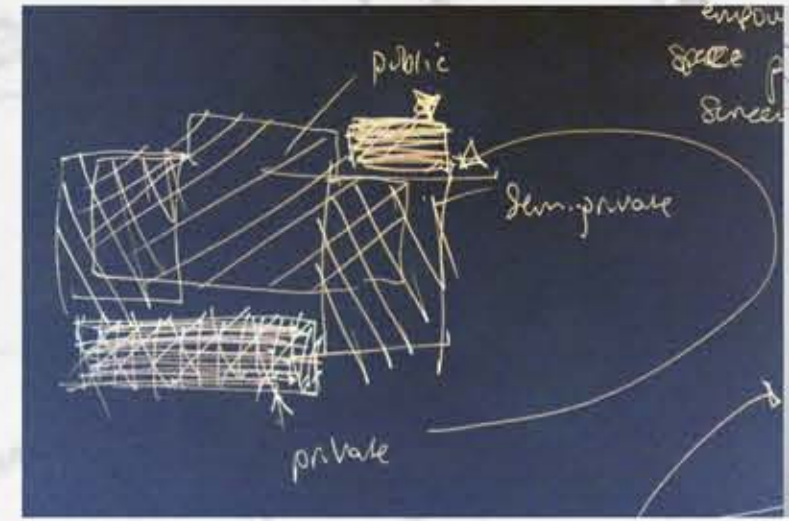
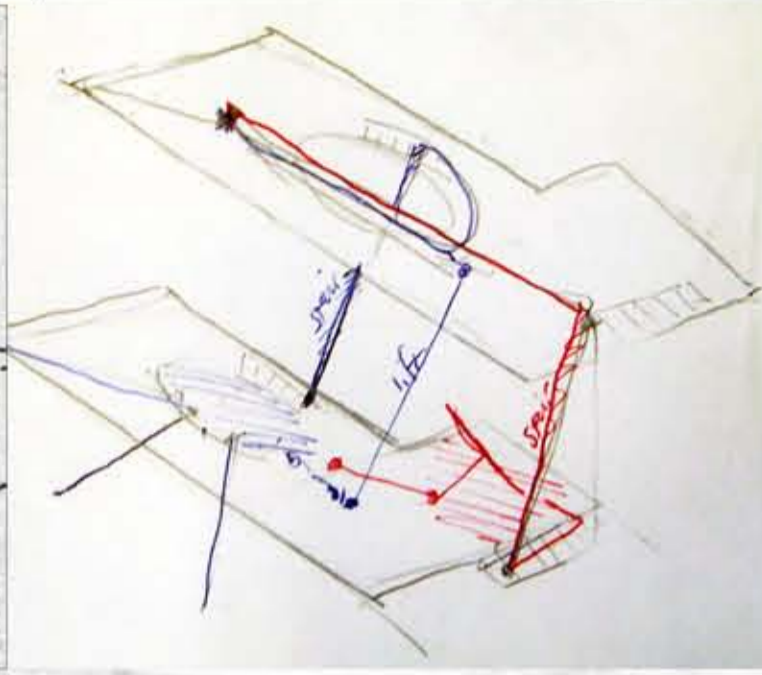
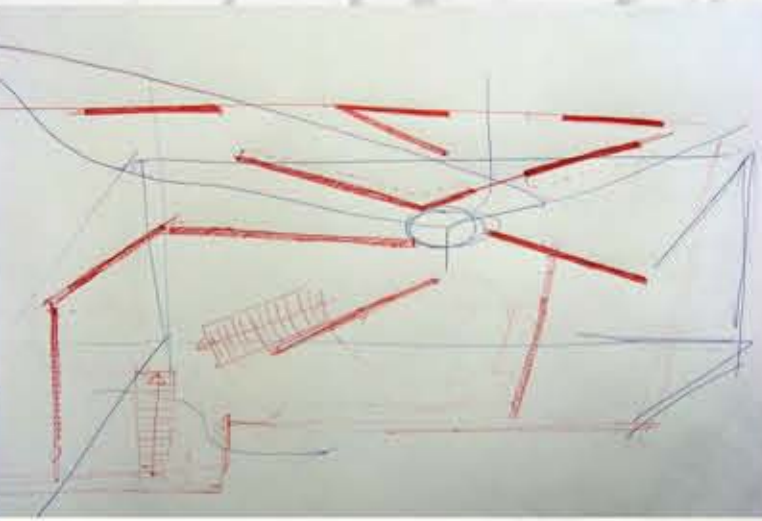
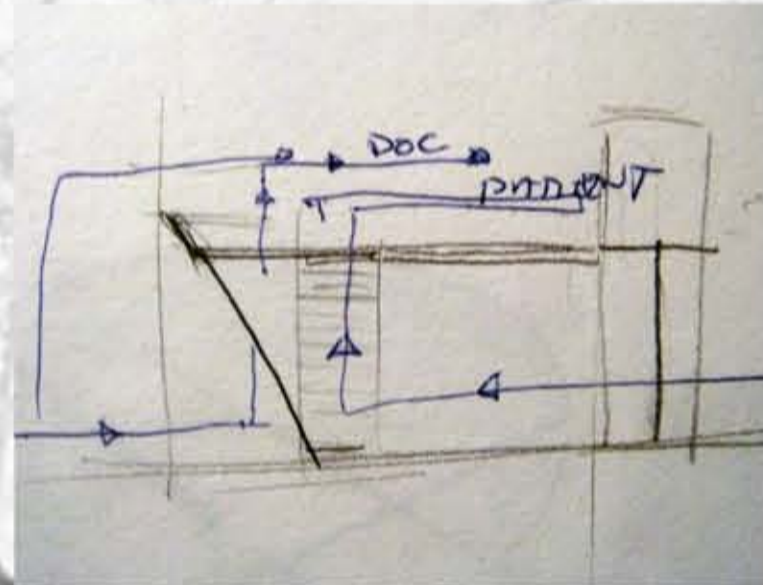
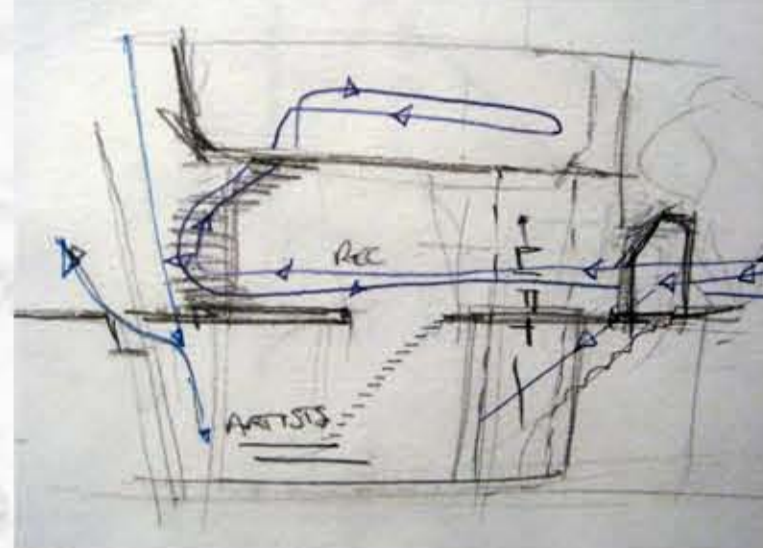
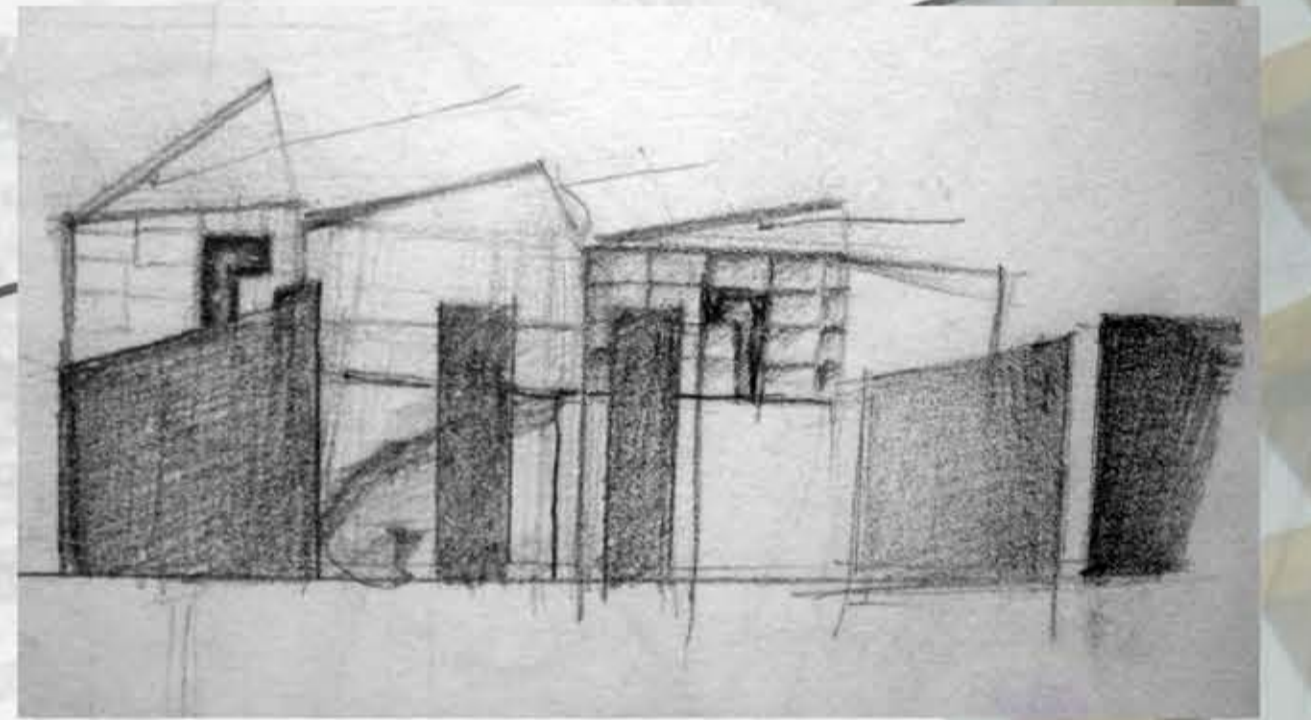
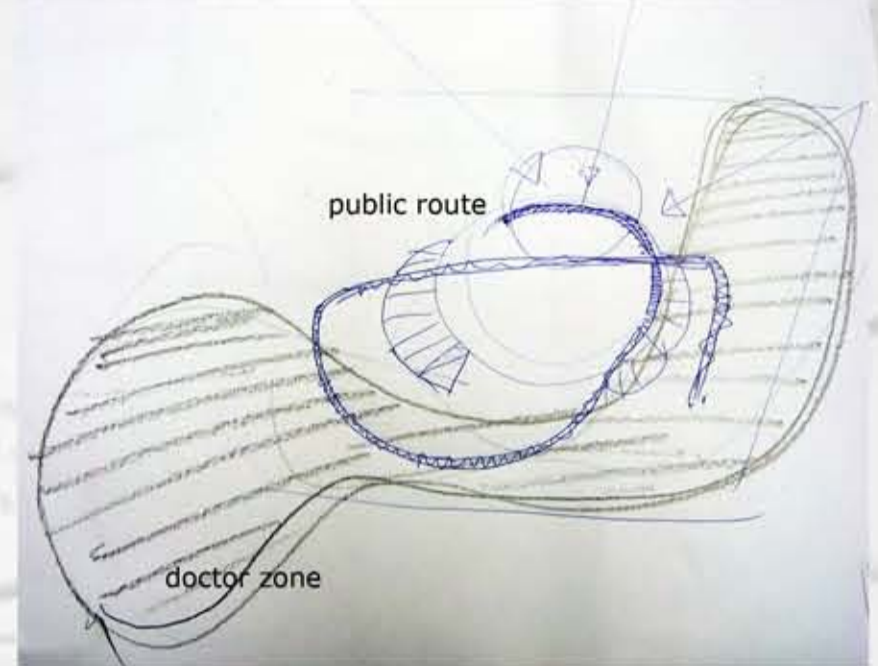


Precedents

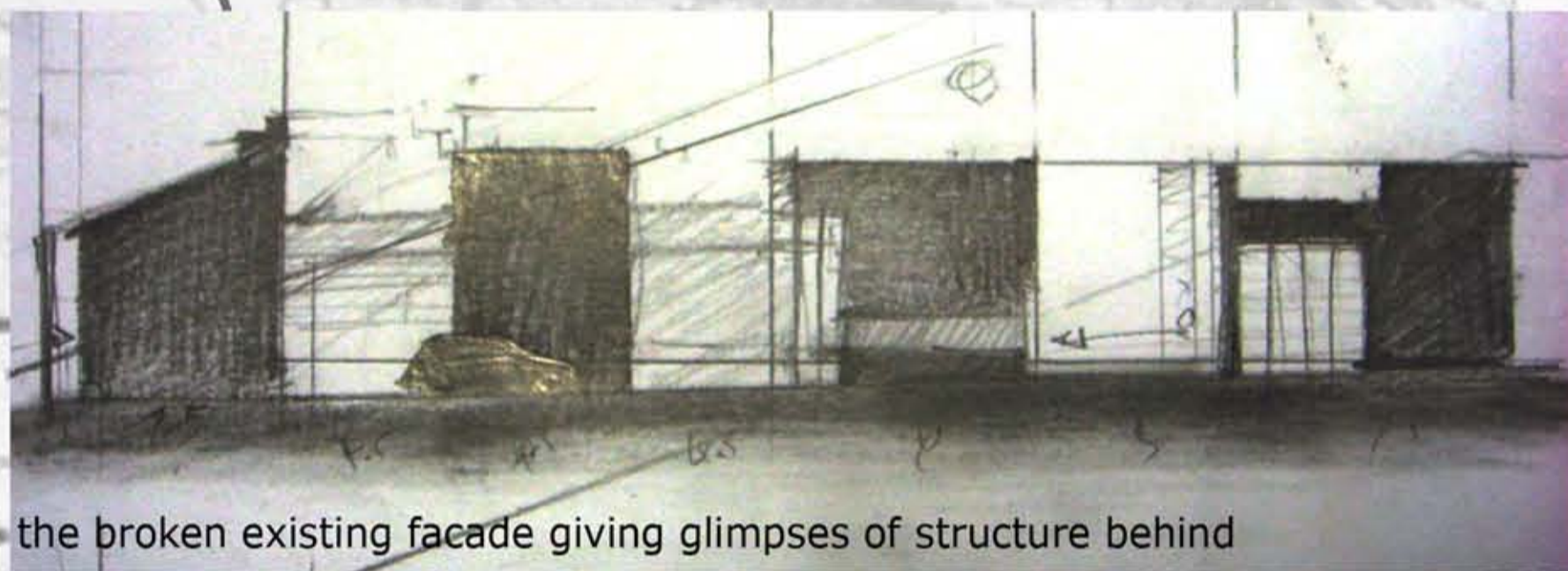
Health House
Semester 1 2006
Architectural Design 2
Staszek Stuart-Thompson



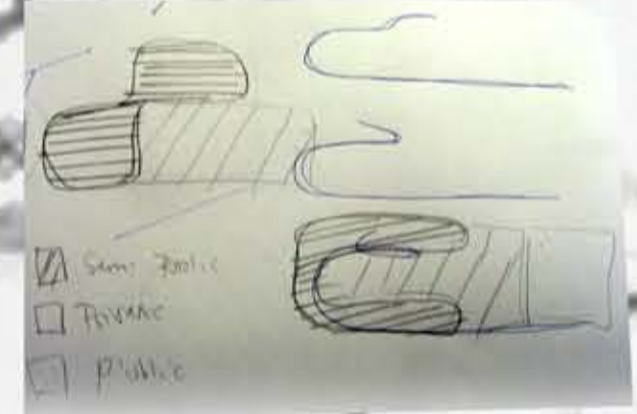
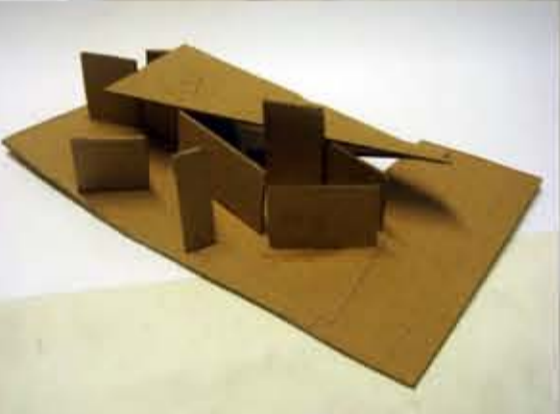
circical movement in and around space, commanded by the doctor and nurse quarters.

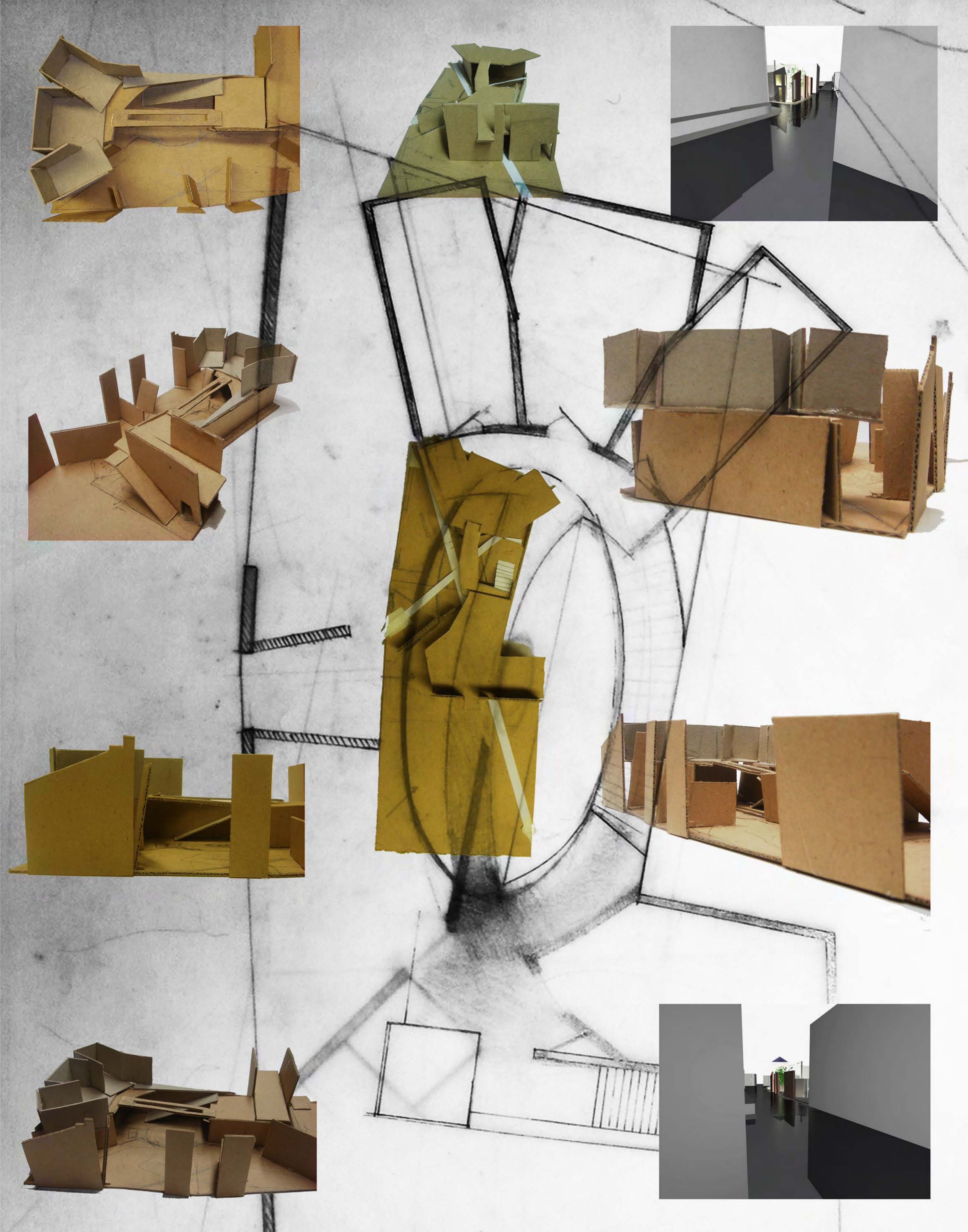


Le Corbusier's 'Boite a Miracles' - a large prismatic building set in a vast plane with a tiny door as its exclusive opening. Its disengagement with the landscape prompts me to give attention to the demands of the site and perhaps judge the extent to which I am just placing a cubic volume into the space. It shows also how any form can be adapted to a function - the inside treatment is functional yet should it be relative to the facades? Or unlike the functionalist approach which proposes an objective, rational language being developed from clear programmatic and structural requirements of a building, can the interior be a journey of discovery, in contrast to what the

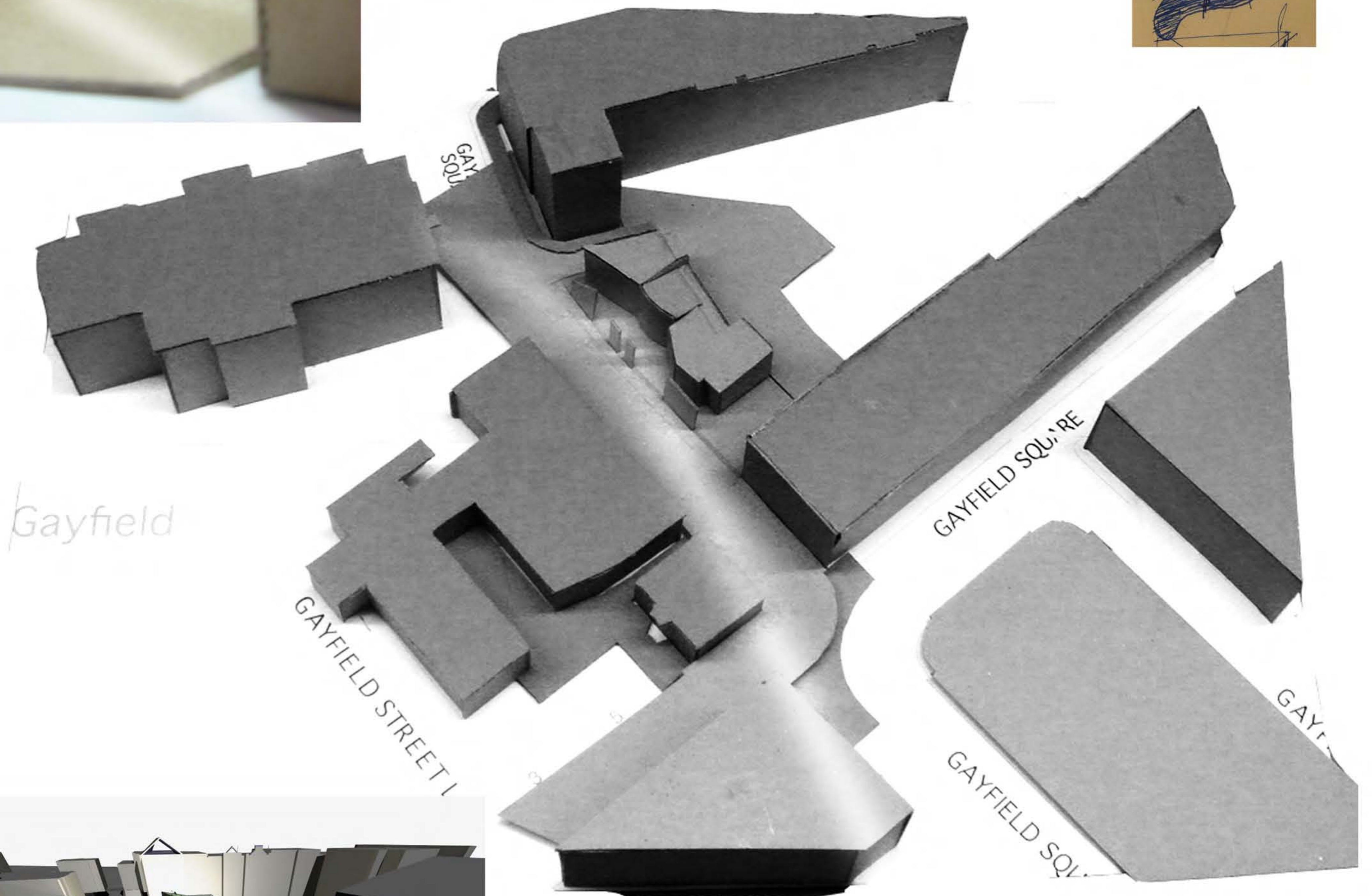
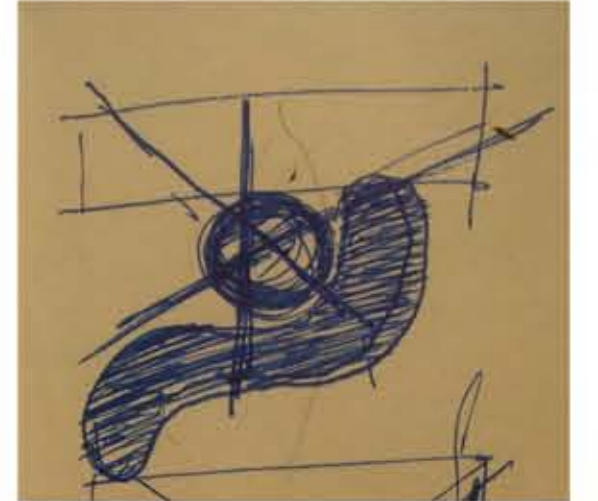
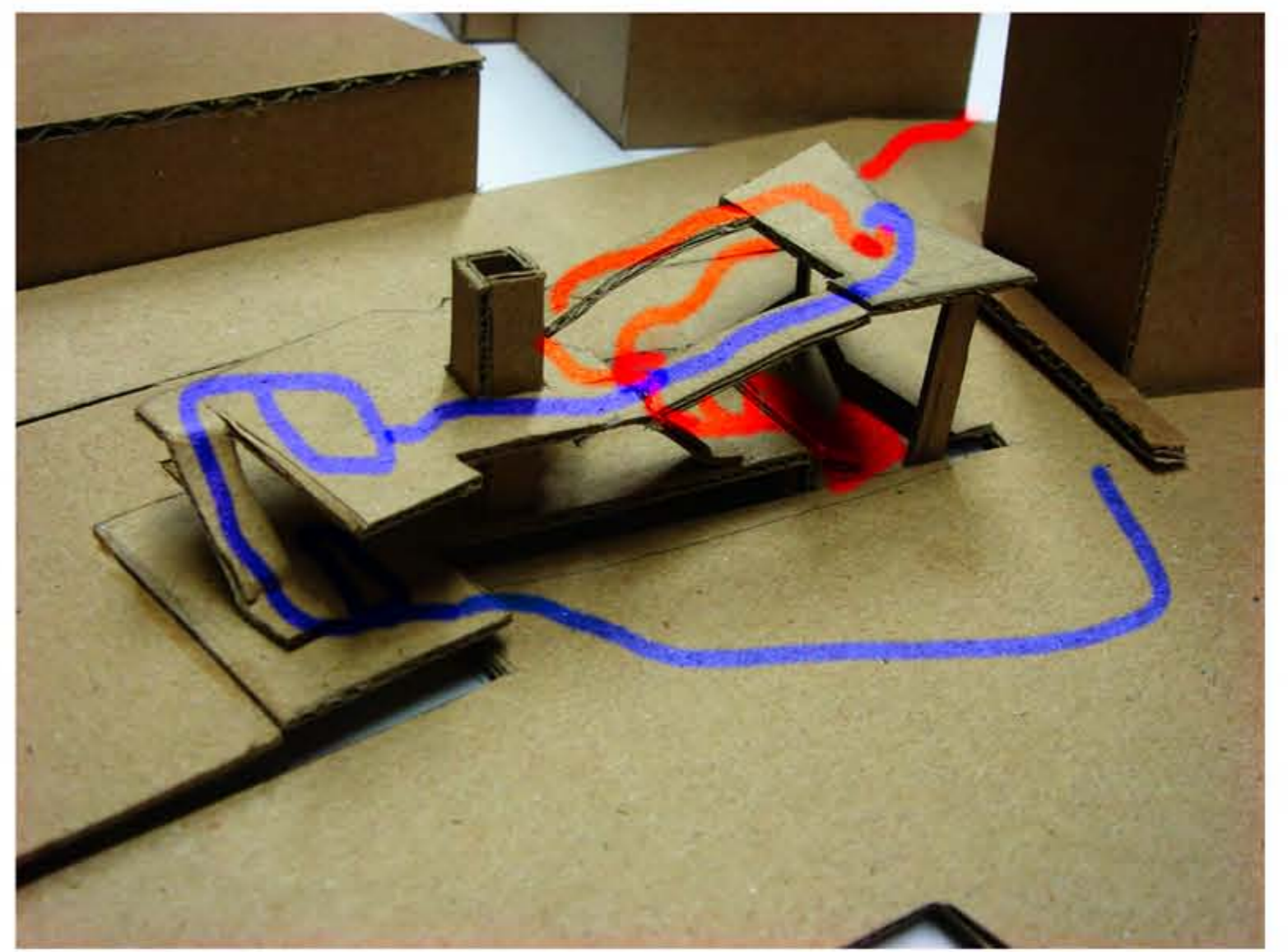
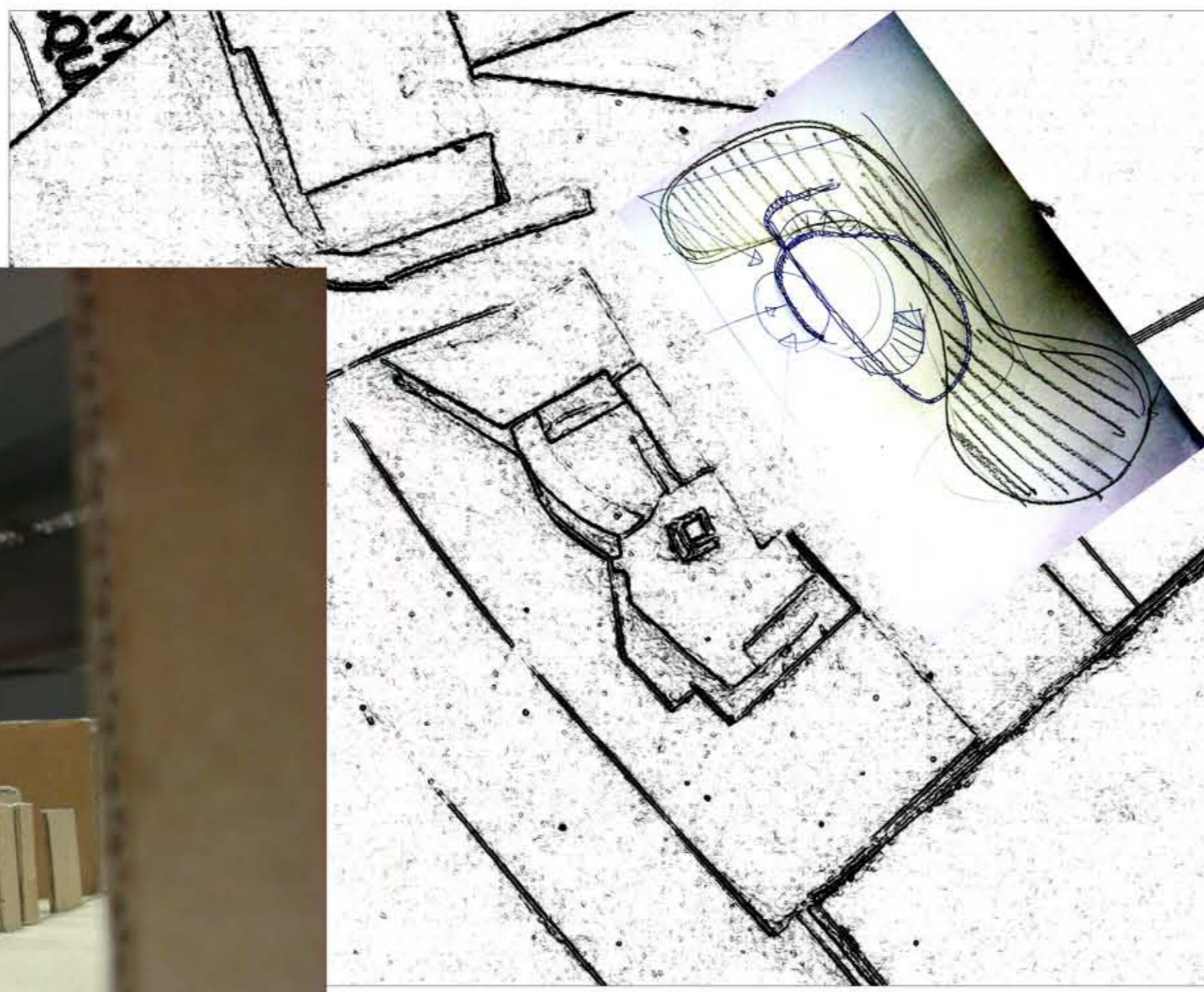
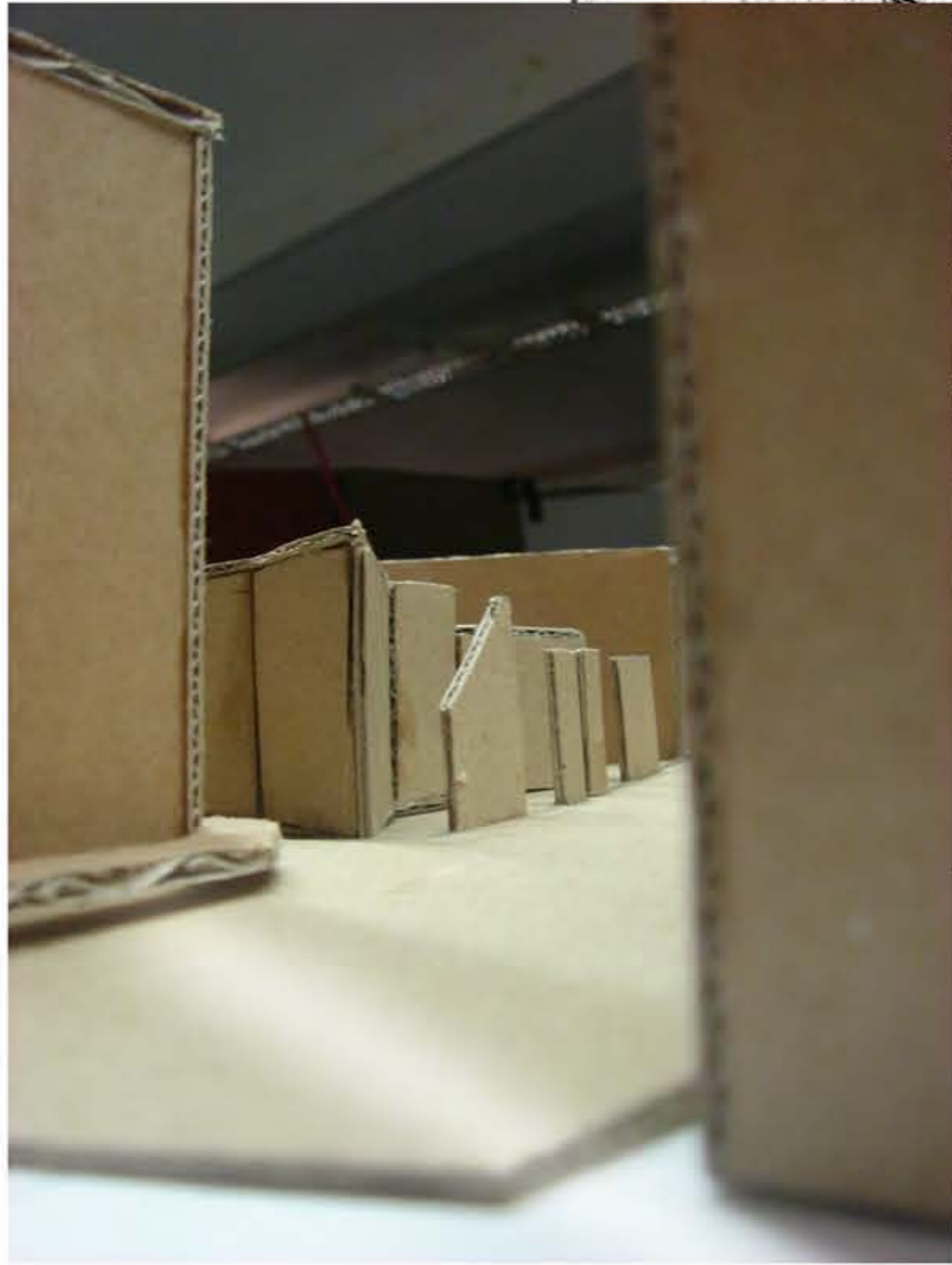


the broken existing facade giving glimpses of structure behind

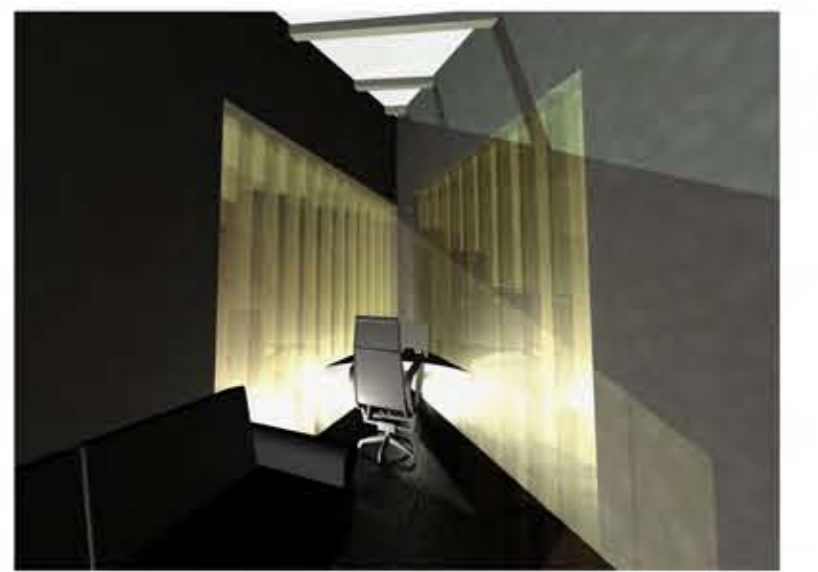
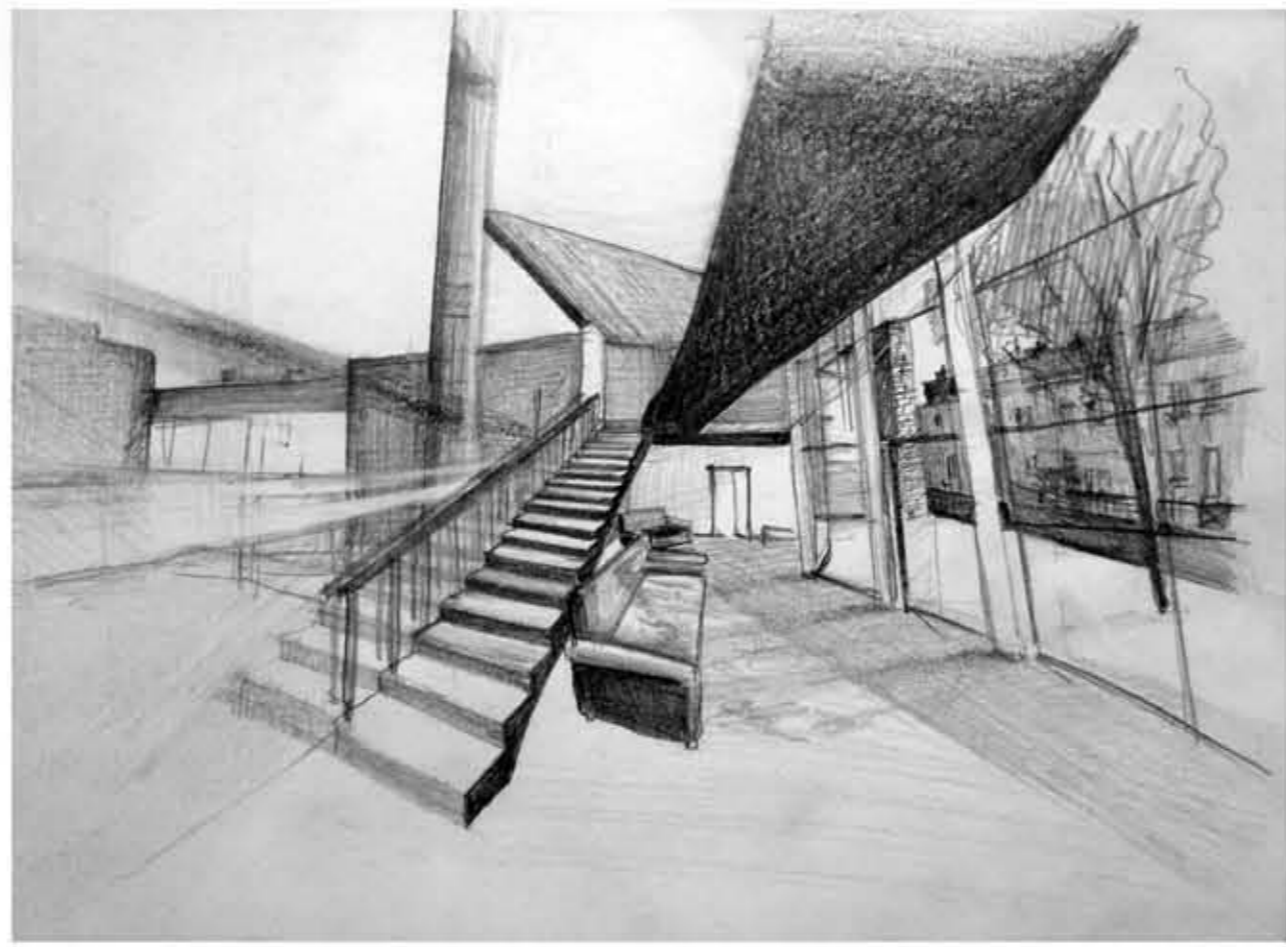
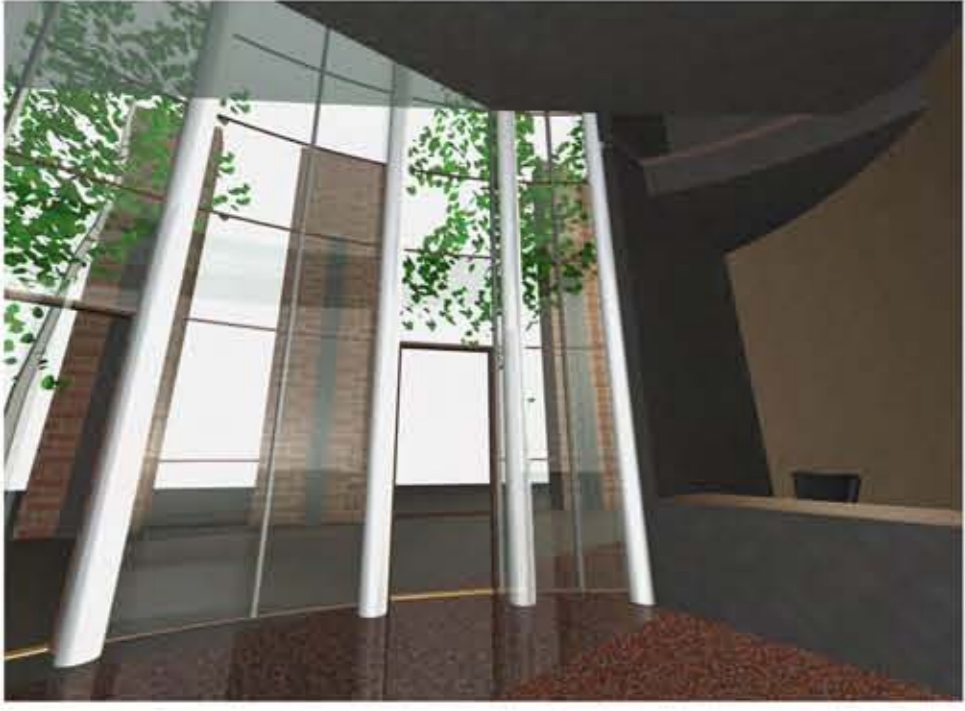
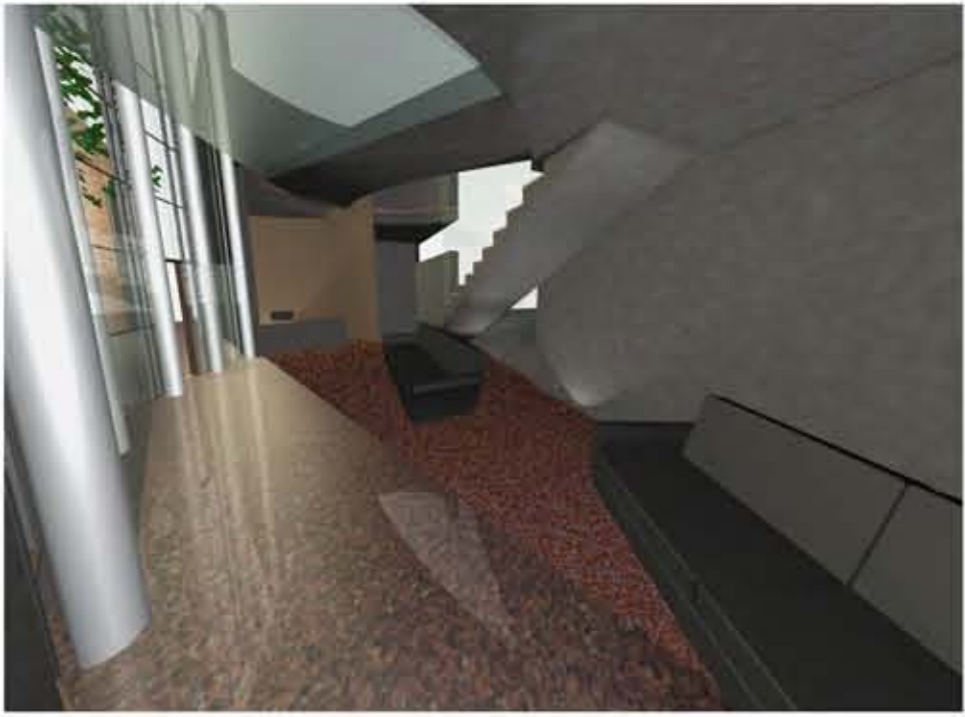
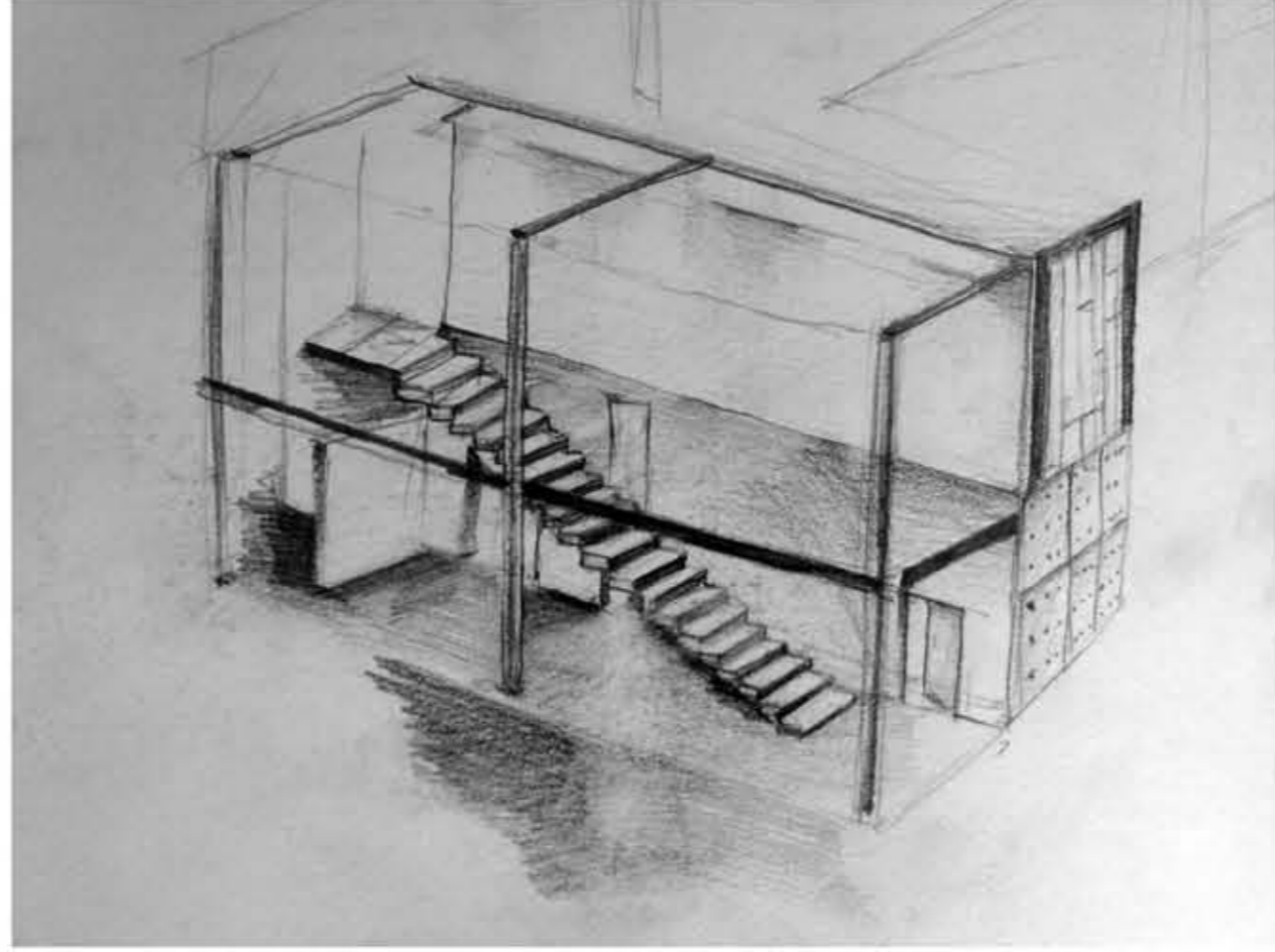
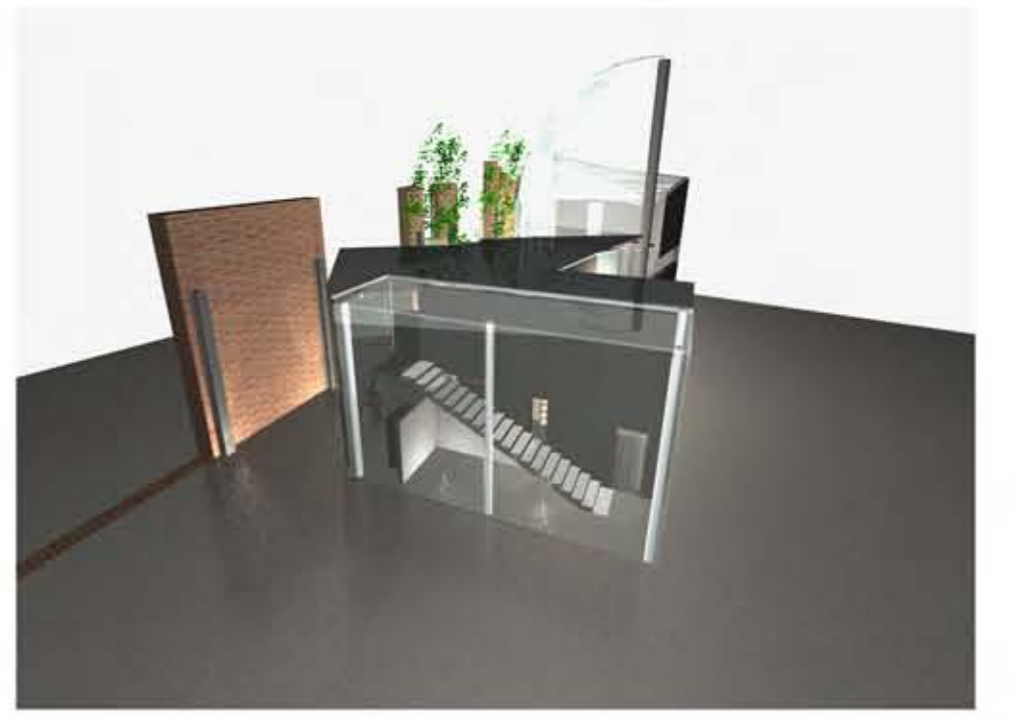




Design development: Models
Health House
Semester 1 2006
Architectural Design 2
Staszek Stuart-Thompson

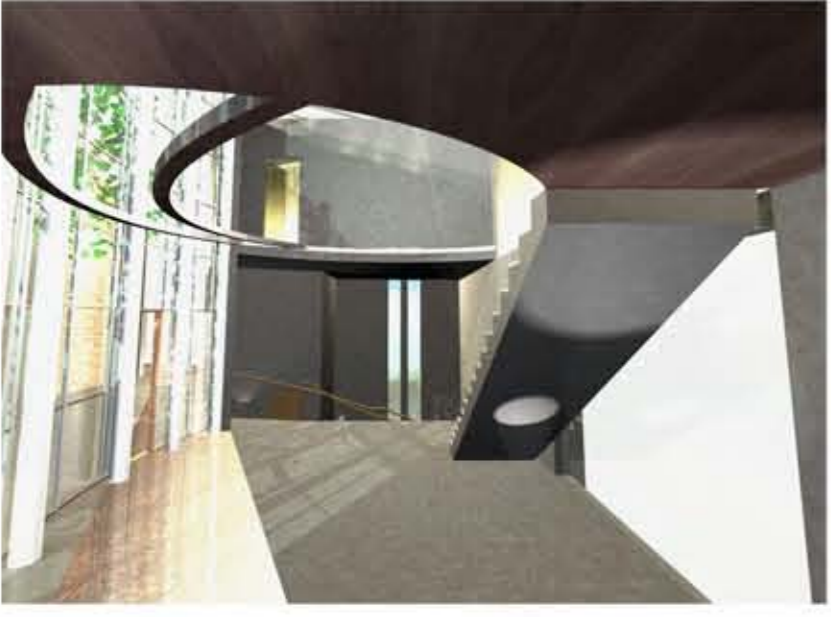
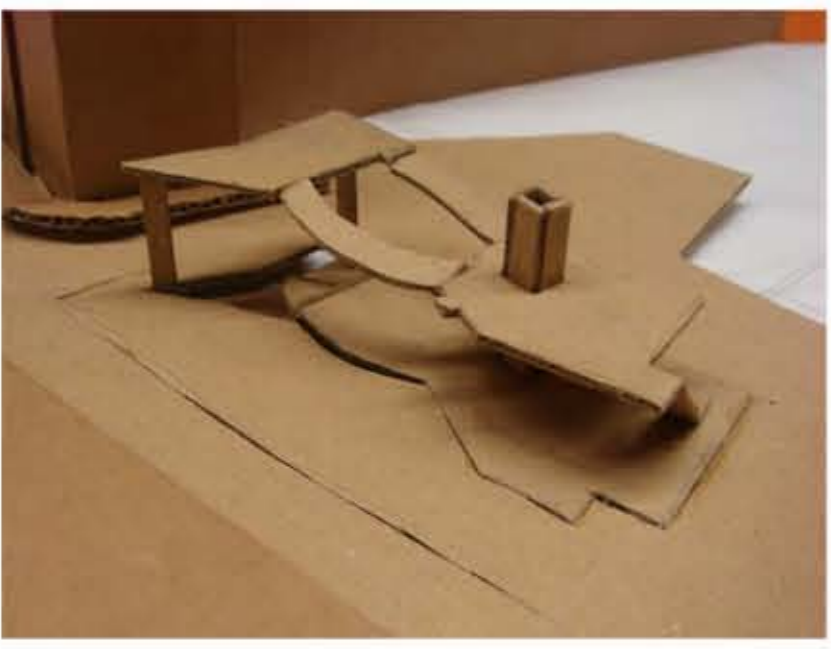


1:200 Context Model
Health House
Semester 1 2006
Architectural Design 2
Staszek Stuart-Thompson

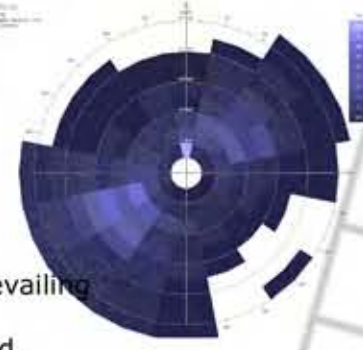
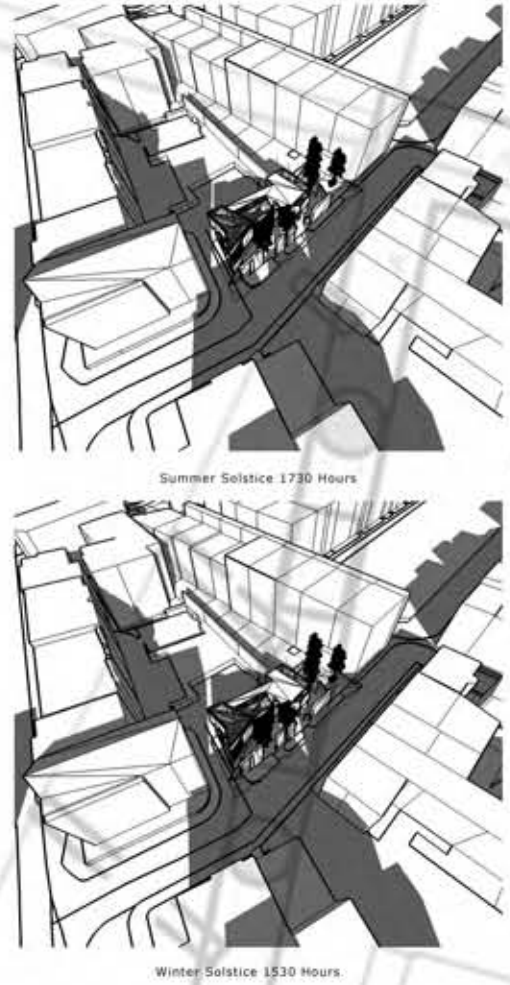
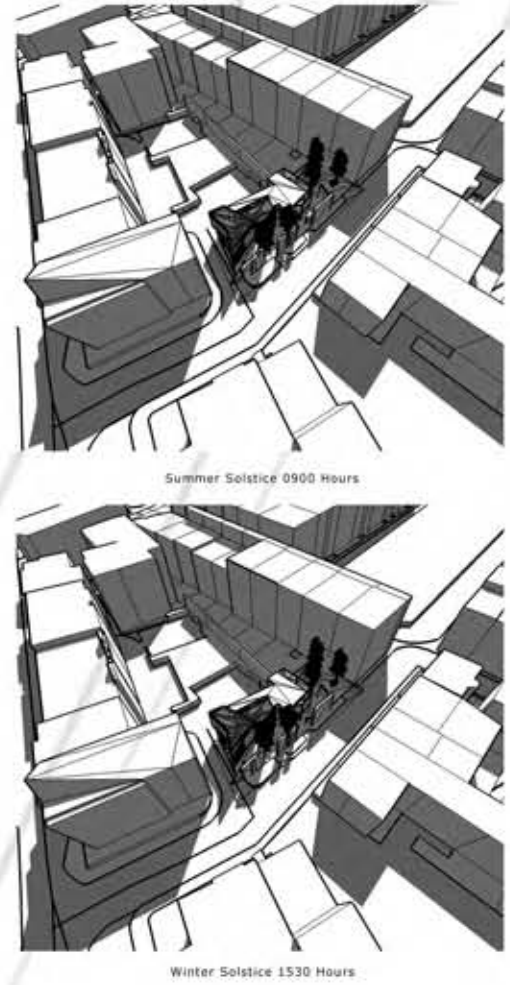


Preliminary Design Proposals

Health House
Semester 1 2006
Architectural Design 2
Staszek Stuart-Thompson



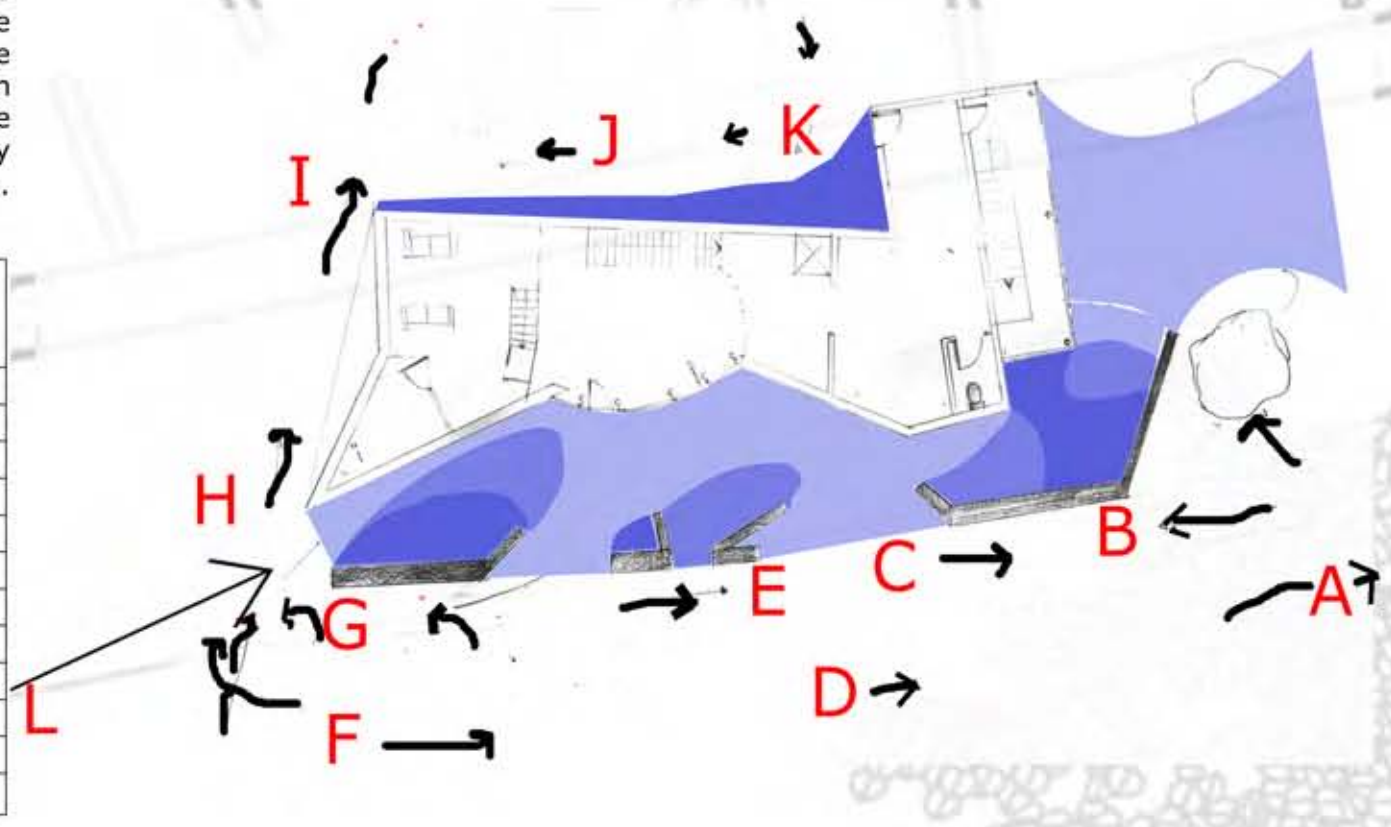
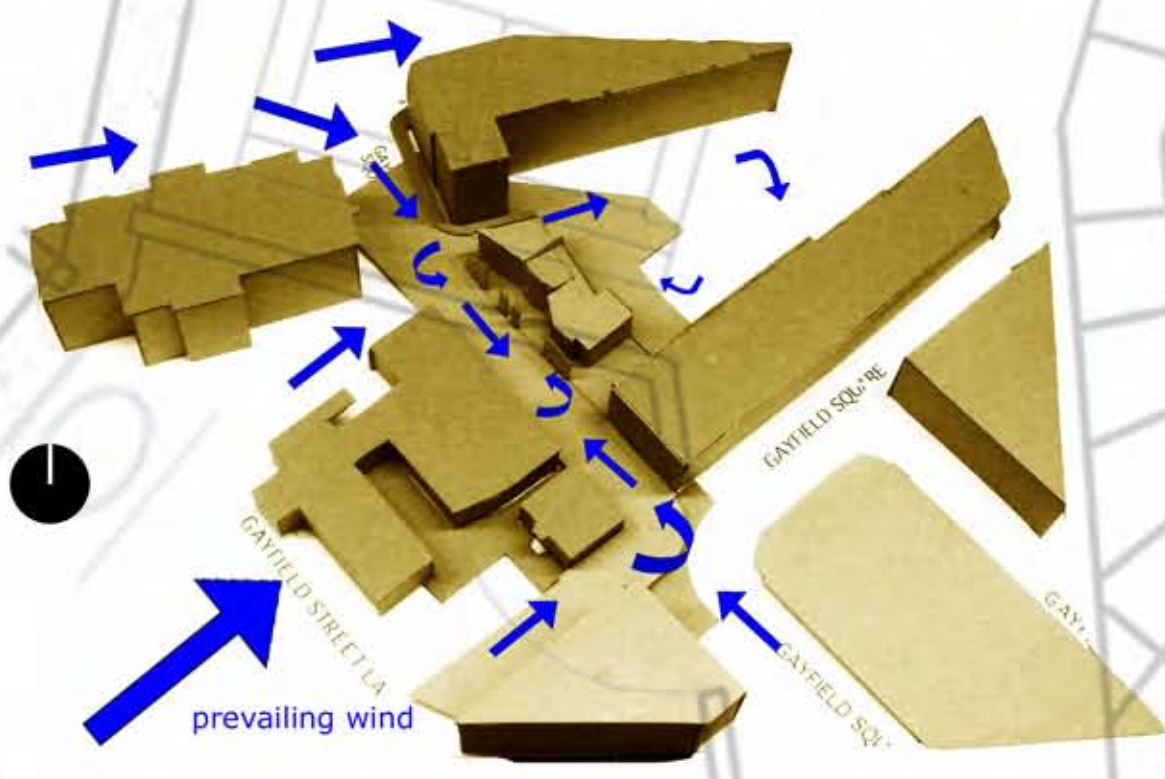
Final Design
Health House
Semester 1 2006
Architectural Design 2
Staszek Stuart-Thompson



Wind rose showing the prevailing wind for Edinburgh to be a south westerly wind.

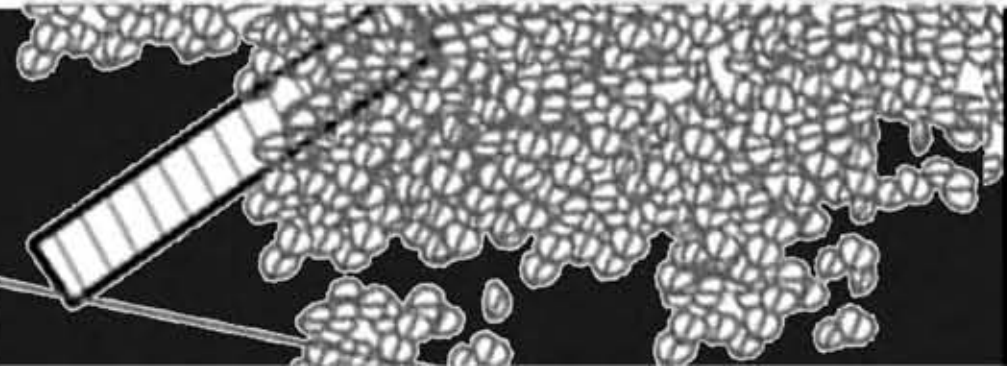


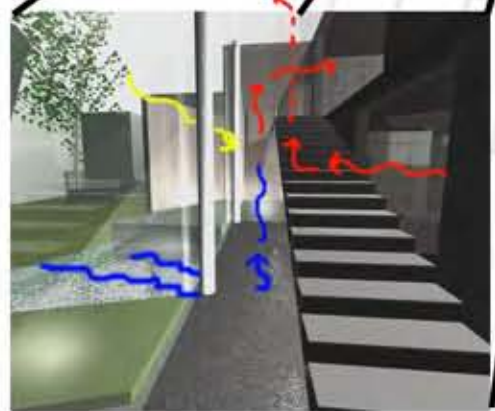
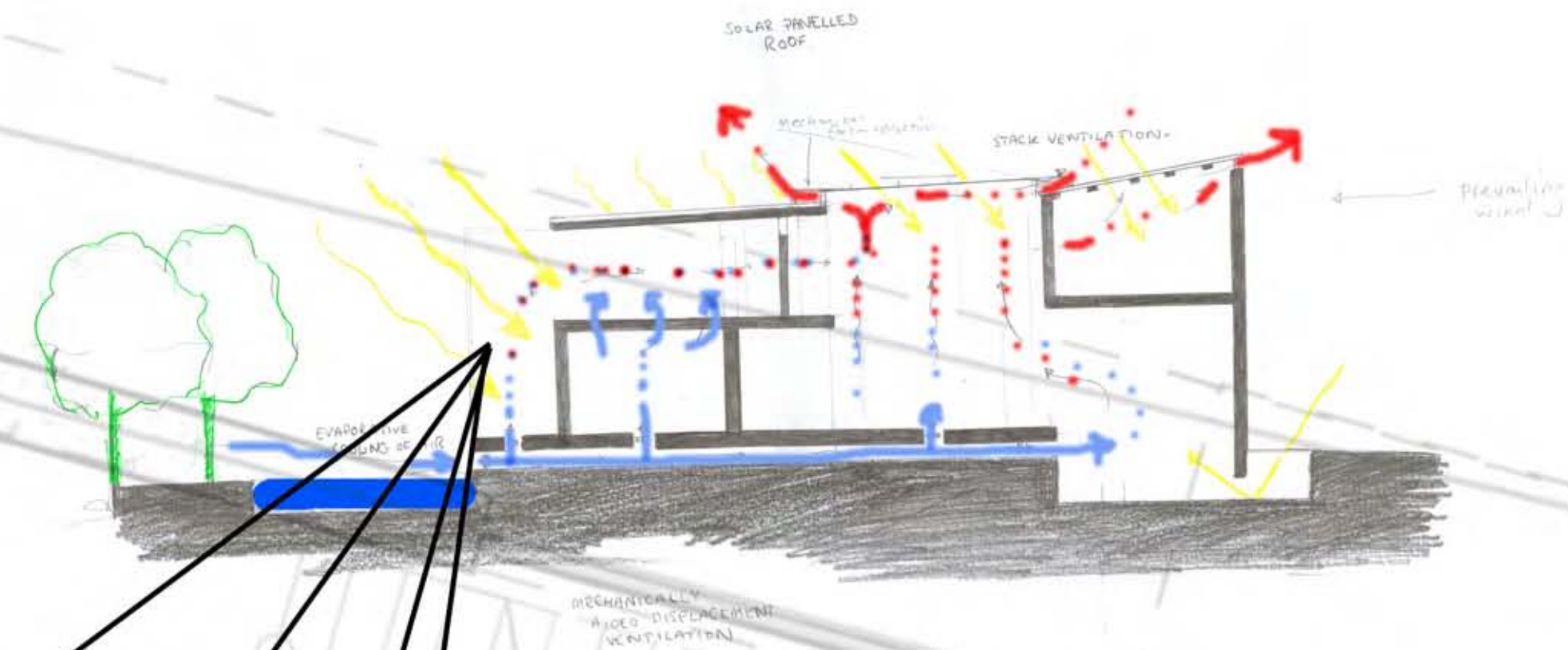
The macroclimate of the city of Edinburgh, situated on the east coast of Scotland, enjoys mild winters and is comparatively dry due to the shadowing effect of the southern uplands. This was therefore an important consideration in designing the entrance to my health clinic for Rhinoplasty outpatients. The existing façade is broken and a new building is created behind allowing for a more enclosed courtyard area which transitions between the public street and the private clinic. Here the air which is fairly turbulent due to the street aspect being perpendicular compared to the prevailing wind direction, is sheltered further with trees inside the courtyard. Similarly the doctors entrance to the rear (near the car park) is in a very sheltered zone. Light is an important feature which is maximized via a glass entrance atrium and a glass roof to the doctors clinic room. These both receive light throughout the year and most parts of the day as can be seen in the images.



	Wind speed (m/s)	Temperature (Celsius)
A	2.8	
B	1.3	6.1
C	4.2	
D	3.6	6.0
E	3.5	
F	2.1	
G	4.5	
H	2.3	5.8
I	3.0	
J	1.4	5.7
K	1.2	5.8
L	4.9	

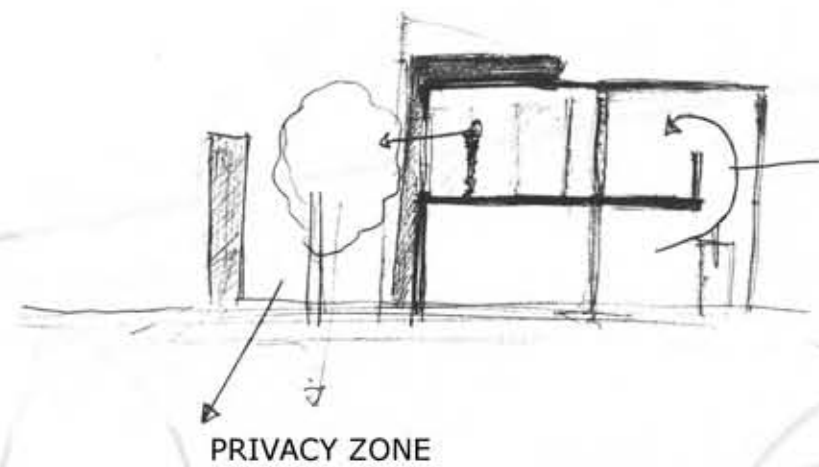
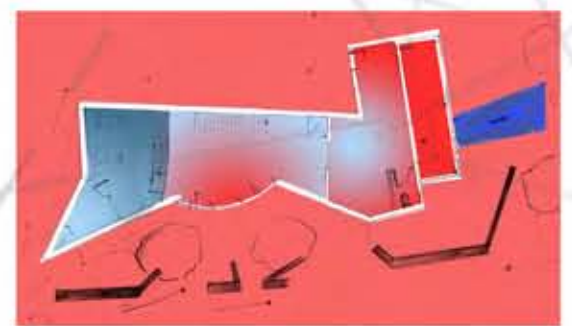
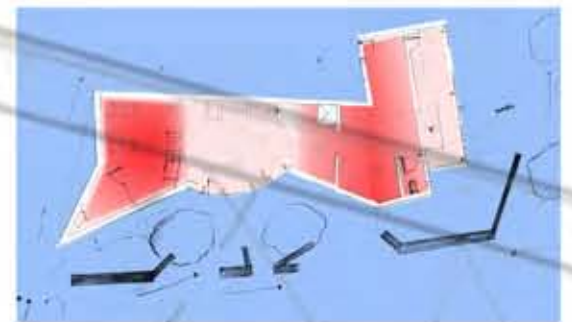
Site and Microclimate





Left: The outer glass enclosure for the staircase acts as a sunspace and also as a second skin which can either be used with vents at the top to help draw warm air out of the building thereby cooling it, or with closed vents which would help heat up air which can heat up the internal floors. An advantage of having an area of water outside is that water can cool air through evaporative cooling which can be mechanically ducted into the building through floor vents.

Right: The zones which will maintain pleasant temperatures in both winter (top) and summer (bottom). In both cases the waiting area (so to the doctors office on the first floor) will retain heat through the high thermal mass of the concrete and similarly stay cool in high outdoor temperatures.

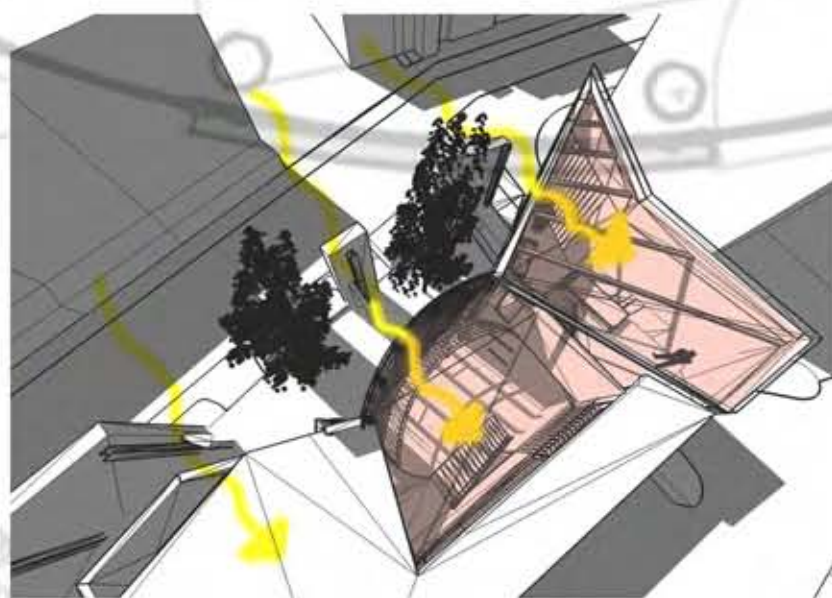


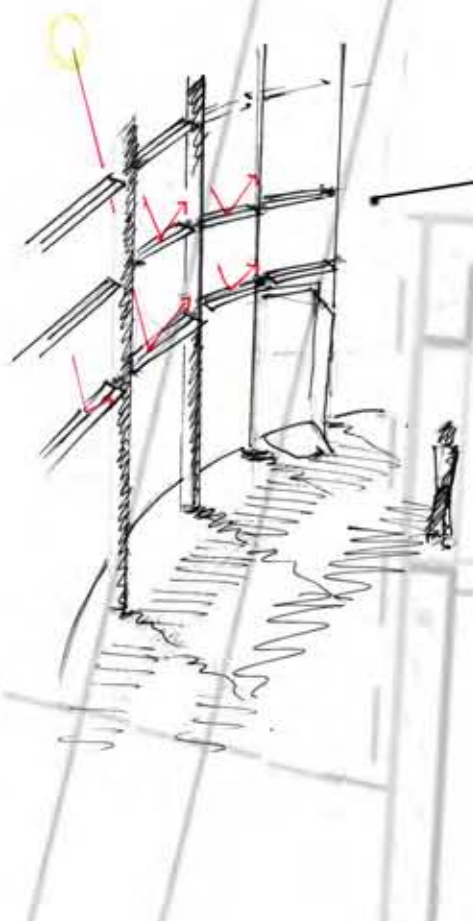
Left: The double height on the right of the sketch diagram relieves the possibility of a claustrophobic entrance and also circulates air into the storage room above. Whilst working in the nurses office on the first floor, staff have a view of trees in the courtyard which helps make people on the first floor feel more connected with the ground and less exposed.

'The material substance of our surroundings can connect us to life, or to dead industrial processes. By no coincidence, natural materials are usually healthy and synthetic ones toxic.'

'Uncluttered' and clean simplicity in my view does not mean indifferent - it stands as testament to wealth and professionalism. Although ornament is believed by Day to 'just make the dull interesting' it is used in my building as little touches or articulation that help create a less imposing and more inviting experience.

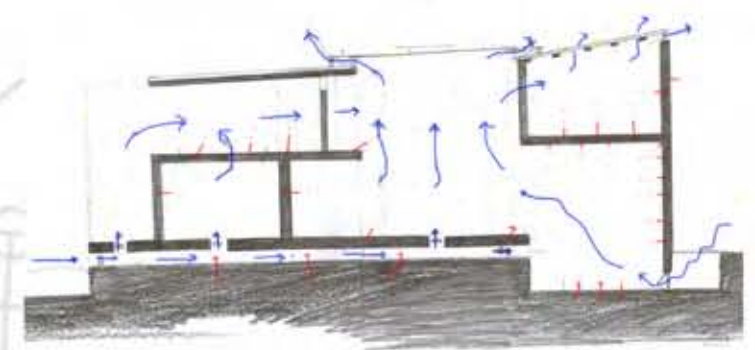
Wood, a natural material is used in various places which allow the inhabitant to 'discover' instances of nature amongst the new and beautifully articulated Ando-esque concrete walls





The shaded inner courtyard partially shields the clinic from noise from the road creating a welcoming and less inhibiting entrance.

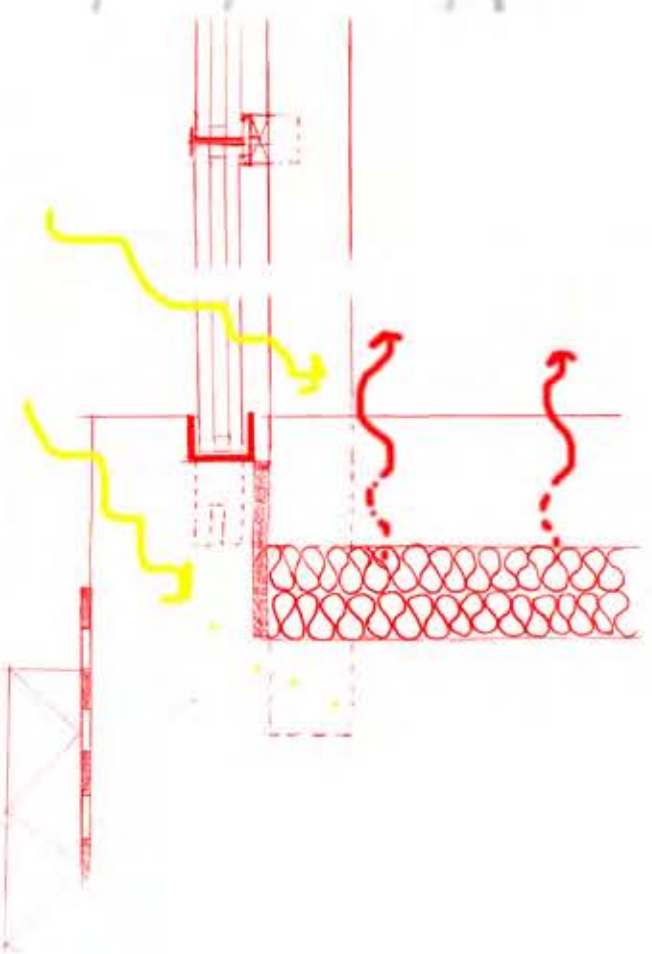
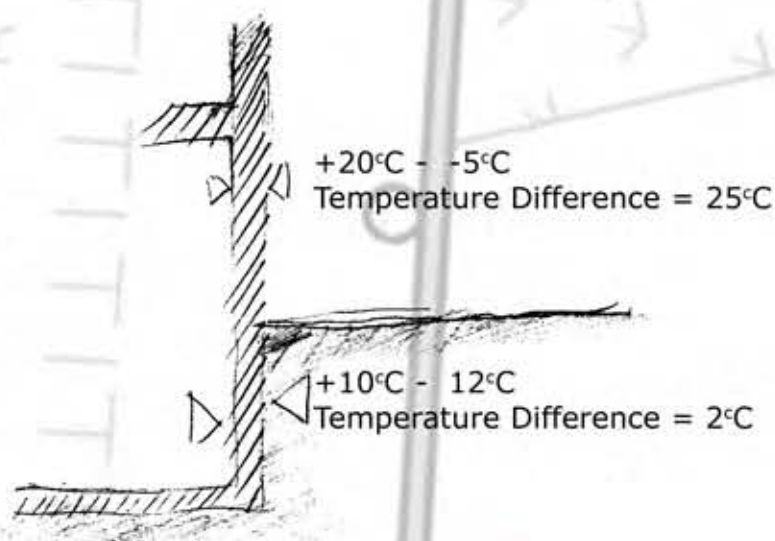
The main structure is made from cast in place concrete with lots of glass in the roof, the atrium and an outer staircase. Although primarily resource intensive (although not as much had mostly steel been used), the building performs well in absorbing and maintaining heat whilst also being proficient at discharging heat through mass and ventilation.



NIGHT PURGING - As the concrete has high thermal mass, it needs to be purge of the heat it gains from its occupancy during the day, at night.

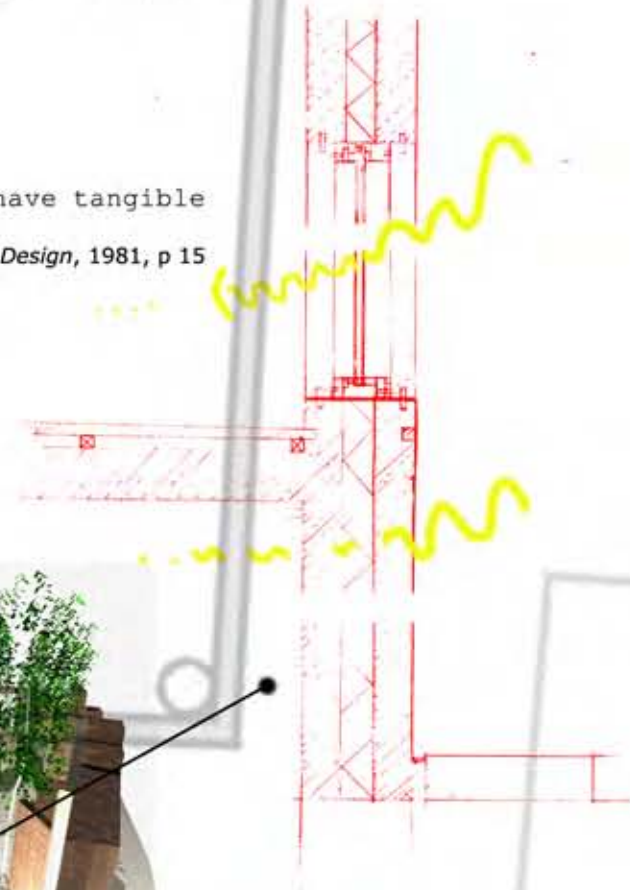
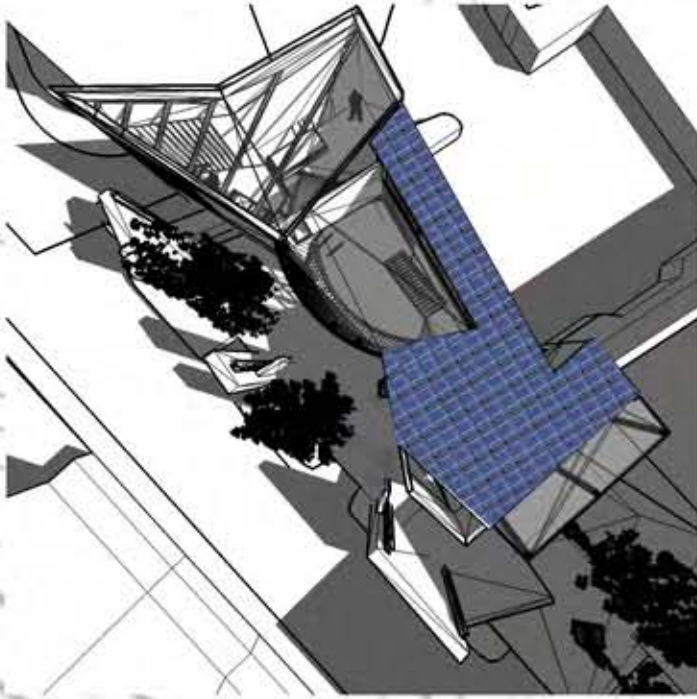
Although the glass atrium functions well collecting heat, wooden moveable louvers would be aid in preventing excessive glare and reduce amount of heat transfer into the concrete and stone floor. In winter mechanical ventilation will operate when temperatures fall below 5°C. The atrium's vents which work by stack effect can be opened to avoid condensation by staff or if feasible, by way of humidity sensors. This needs to keep humidity below 11.5g water/kg dry air or 65% (the upper limit for maintaining overall comfort). Vents are only at the top which helps avoid cold downdraughts. The clinic would need to be heated in the morning from 6am via radiant heating panels which can charge during the night when electricity is cheap. Once the building is occupied only the glazed area will continue to be heated as hopefully incident gains will be sufficient in the working rooms.

Due to the slope across the site, my waiting area is partially beneath ground level allowing the earth to help mediate temperatures. As the earth is almost a constant 10°C, any excess heat gained through the glass atrium in summer can be conducted away and similarly heating in the winter will be easier. The under floor ventilation which cools and night purges the building in summer could be mechanically heated in winter.



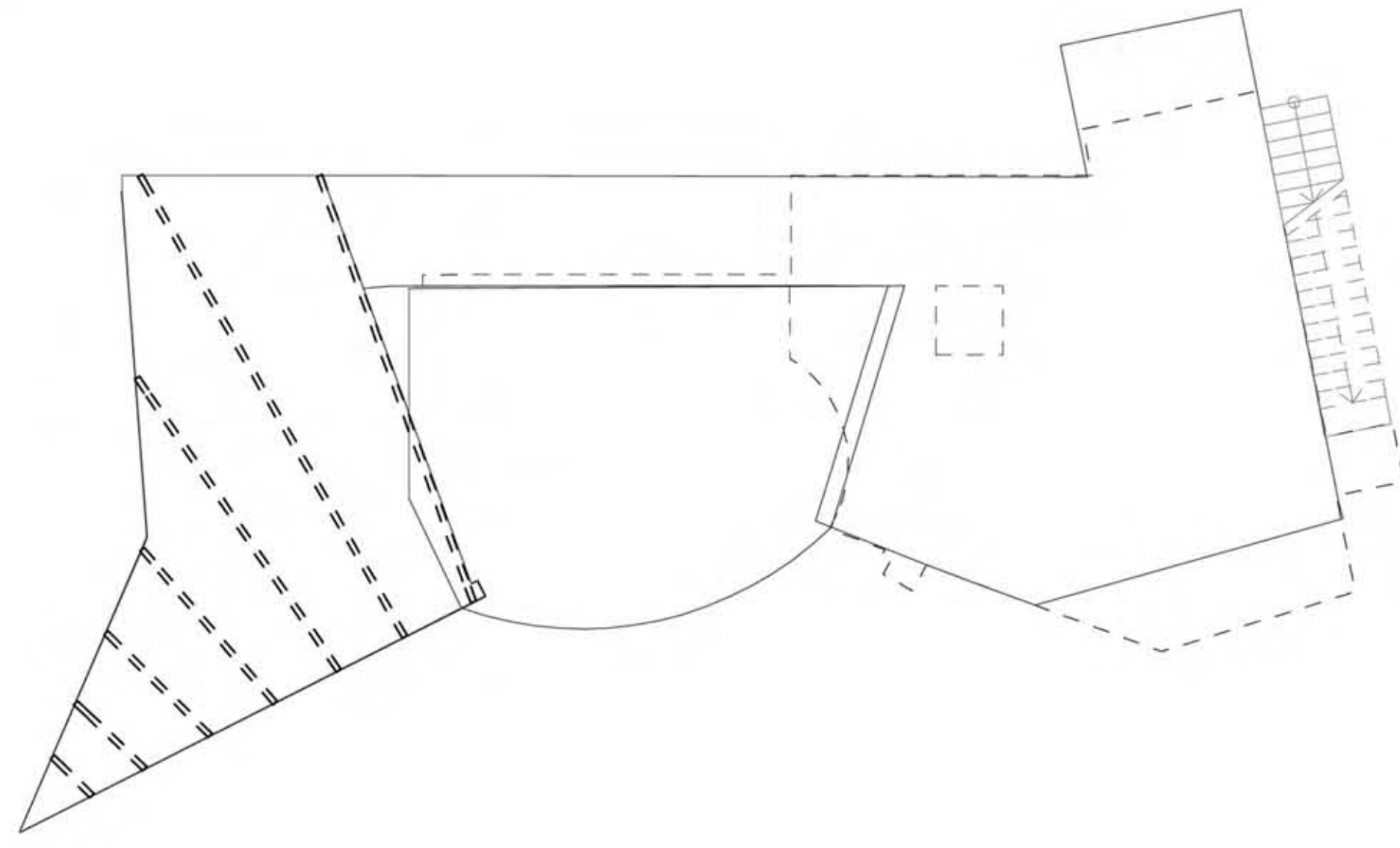
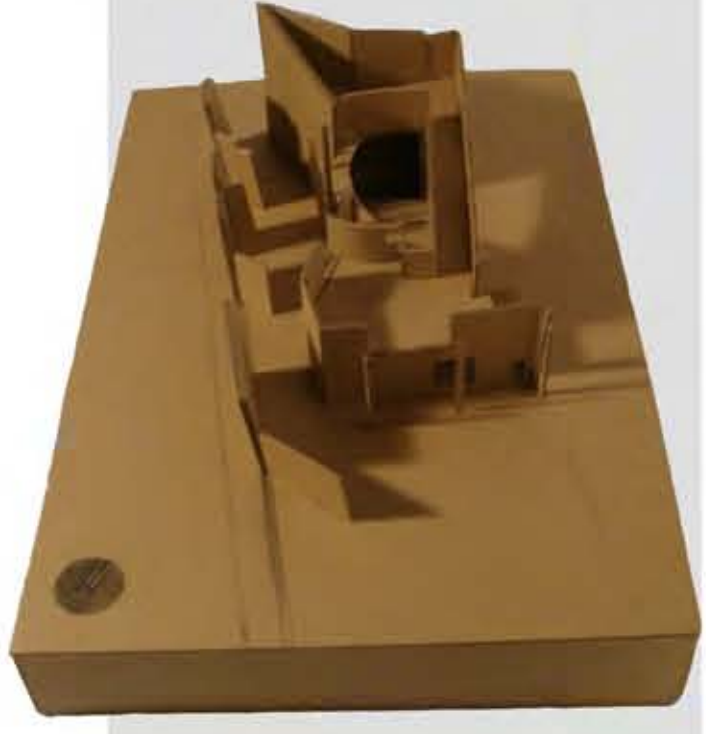
'I believe that "architectural materials" are not limited to wood or concrete that have tangible forms, but go beyond to include light and wind - which appeal to our senses'
Tadao Ando, *Space Design*, 1981, p 15

As the sun study shows the southern roof to be almost constantly in direct sunlight, there could be a strong argument for the use of photovoltaic cells which would help cut energy costs and also provide hot water for the clinic.

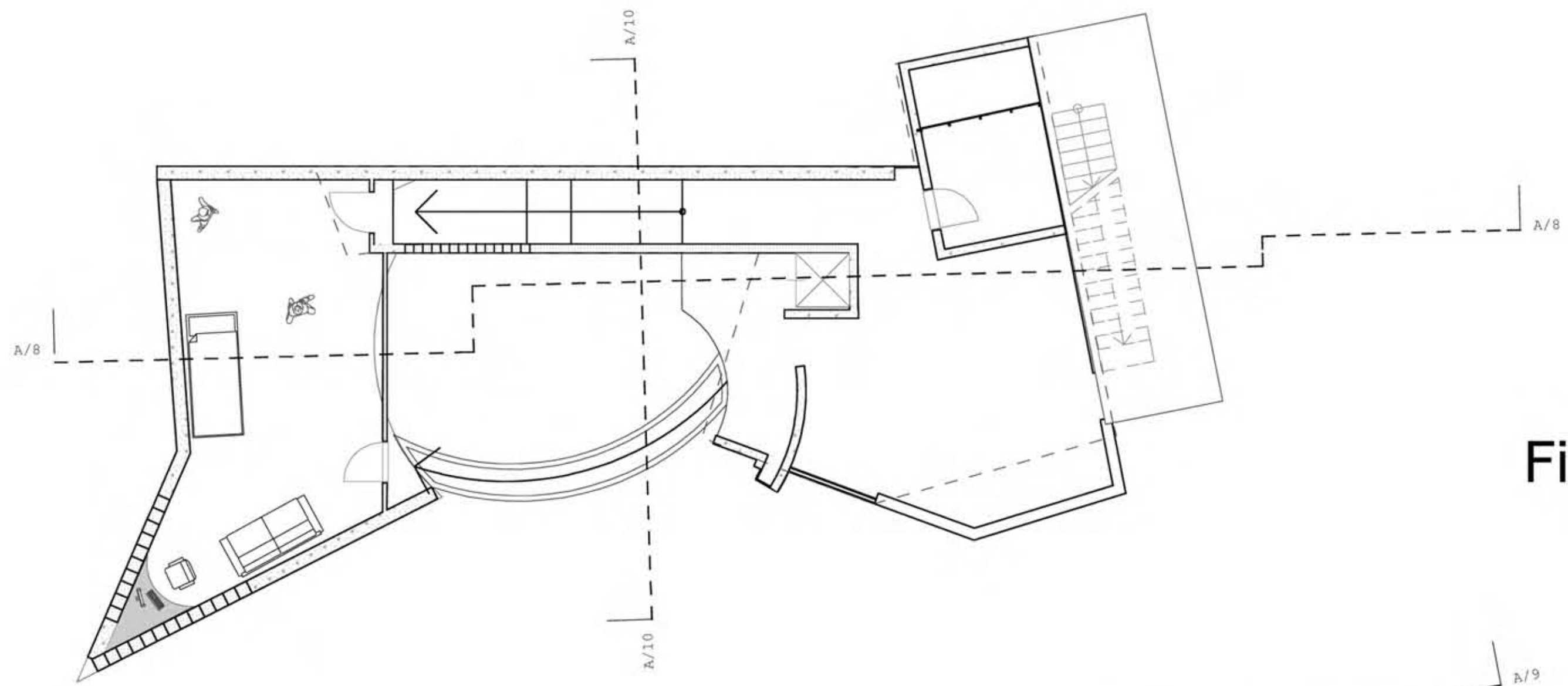


The Building Skin

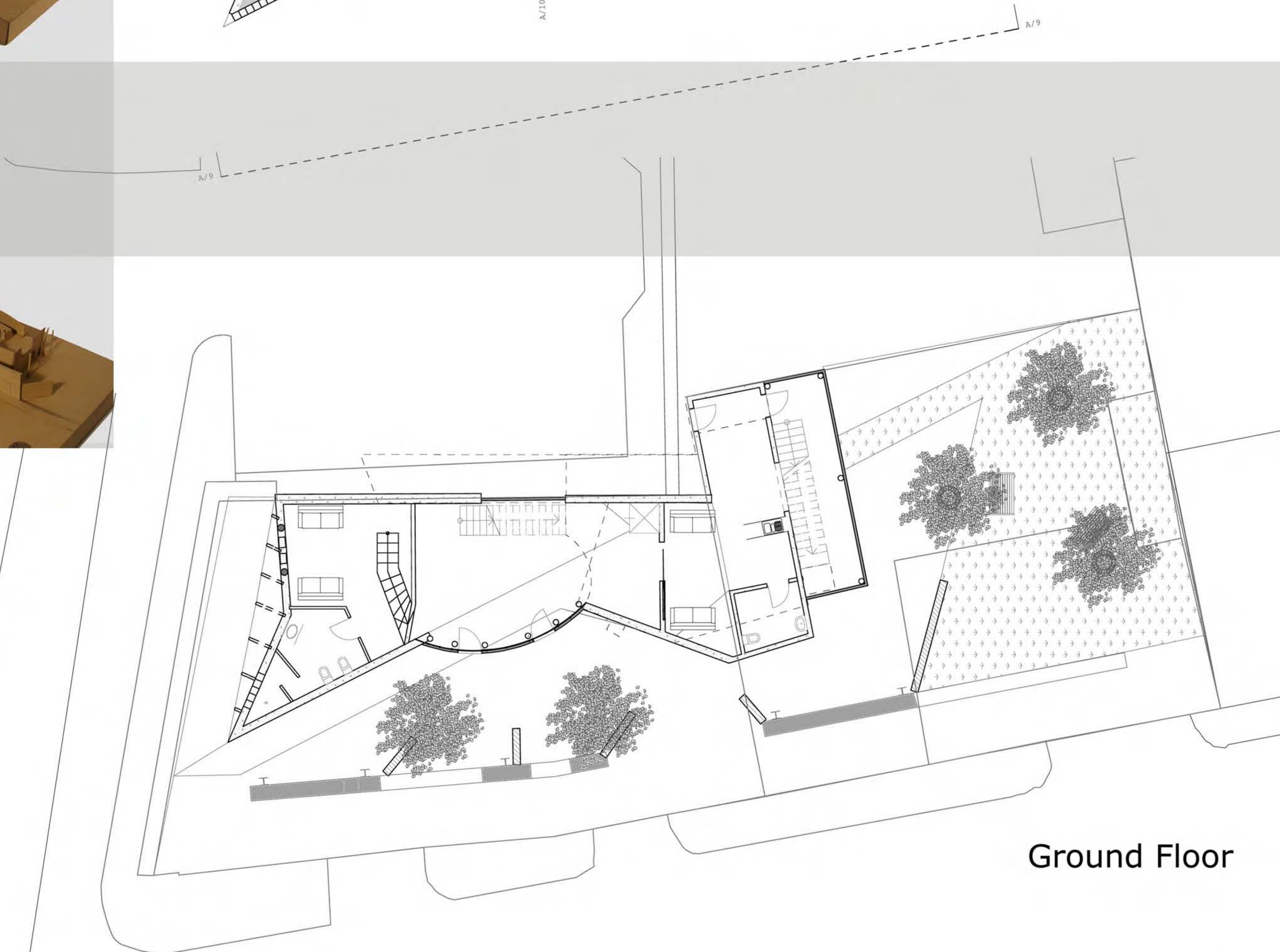
Plans 1:100
Health House
Architectural Design 2
Staszek Stuart-Thompson



Roof



First Floor



Ground Floor





Front Elevation (A/9)



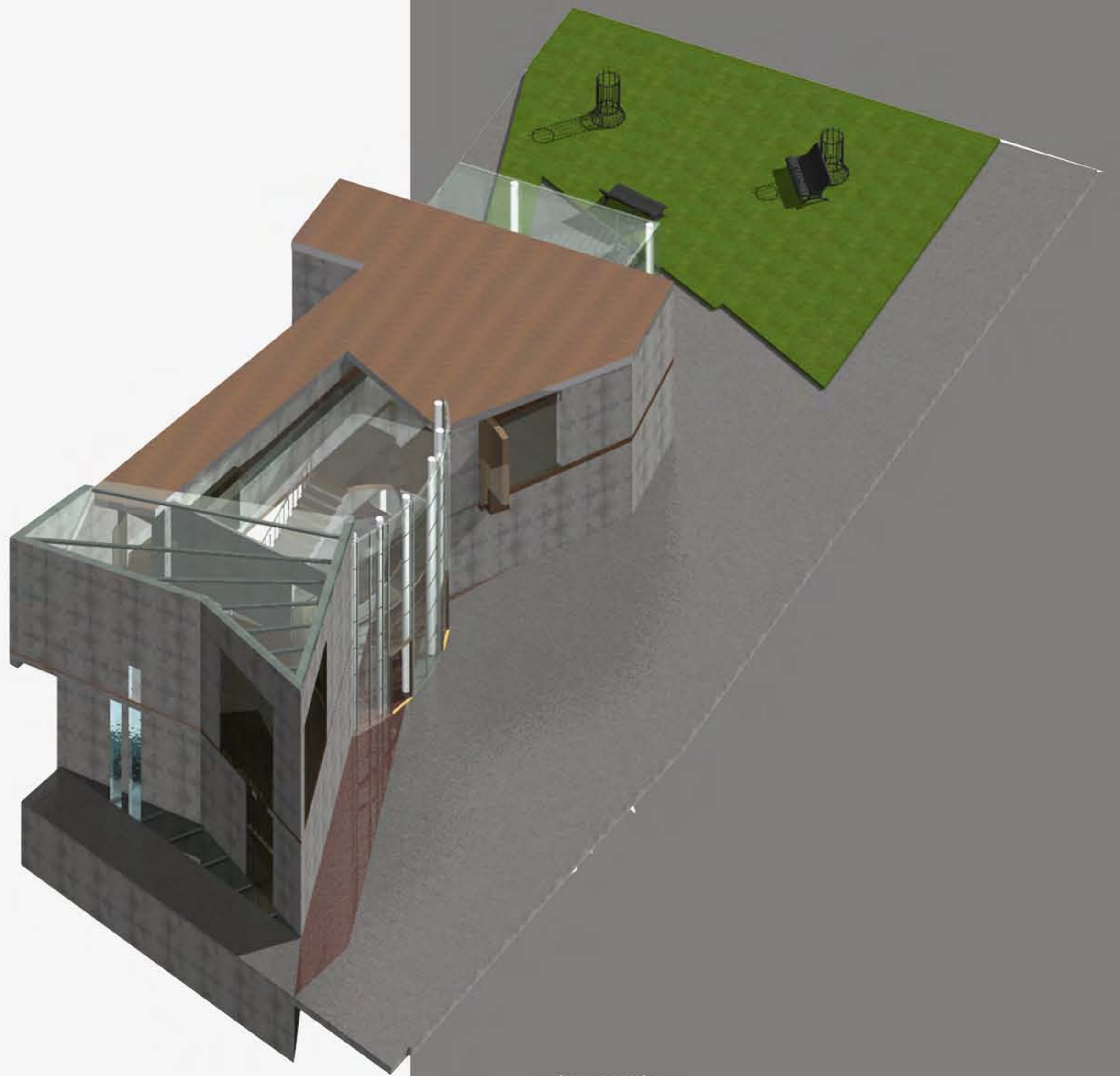
Back Elevation



W/E (A/9) Section



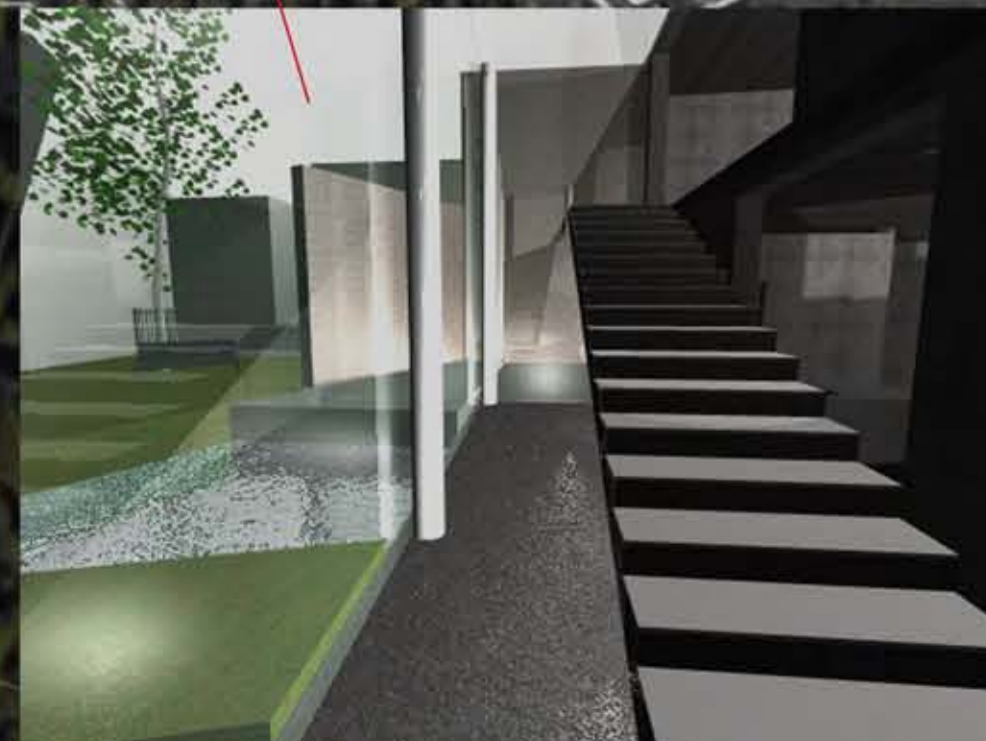
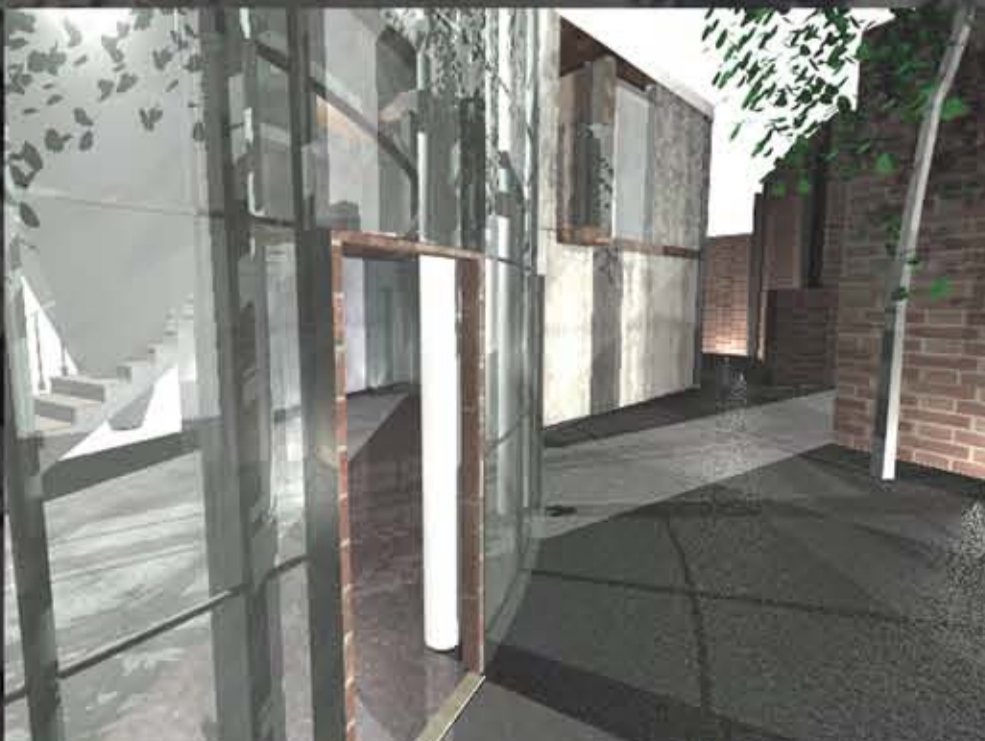
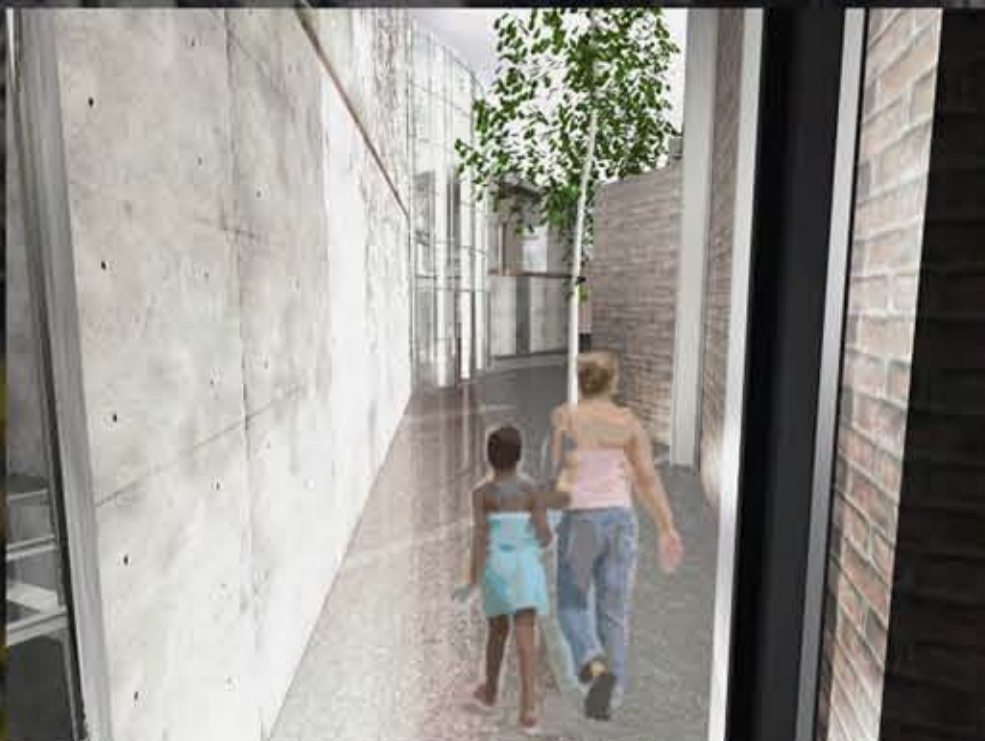
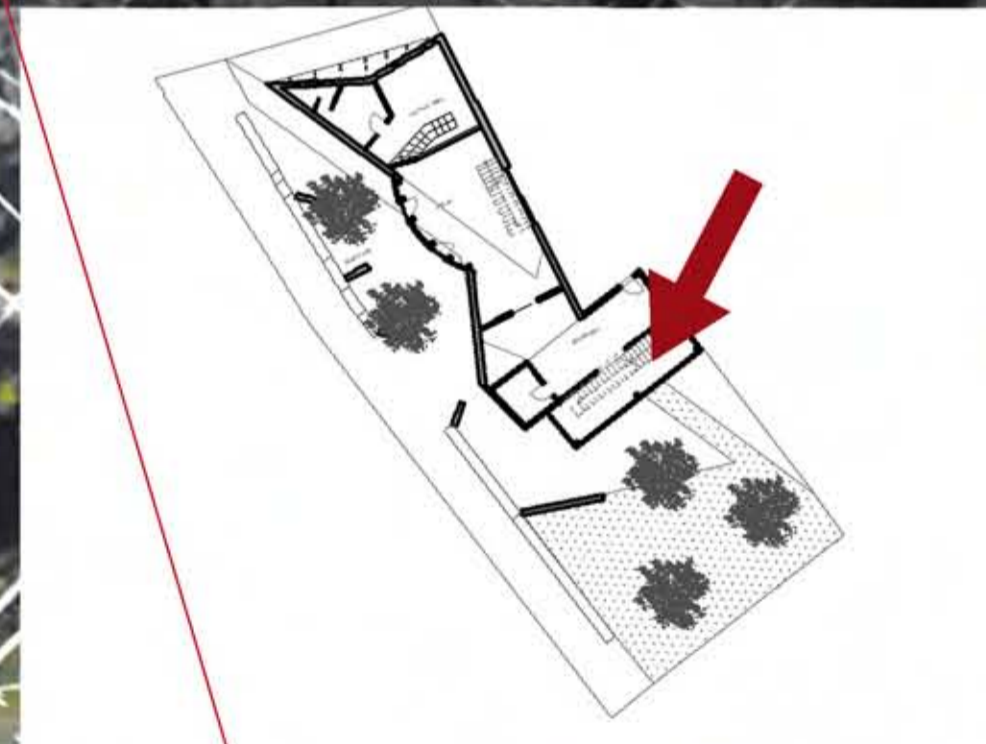
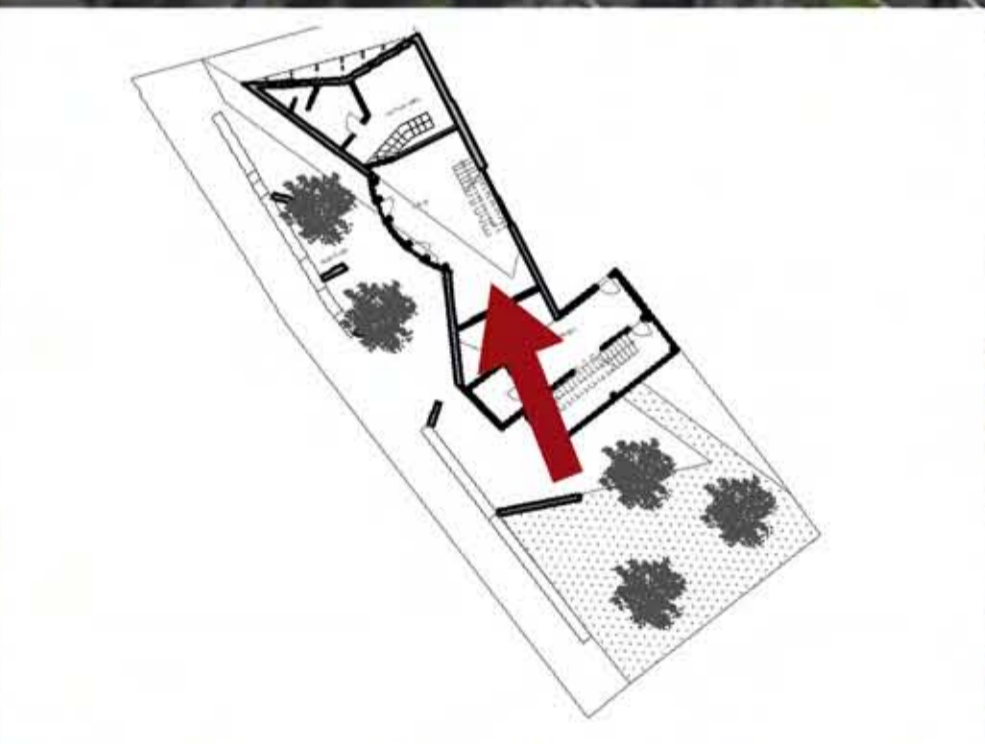
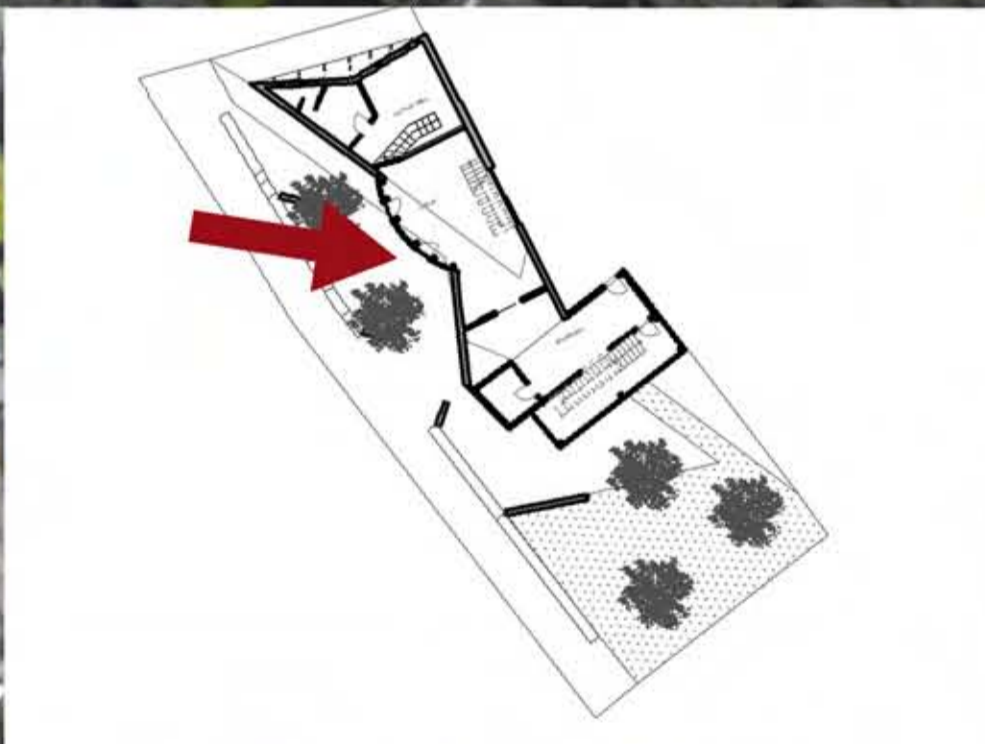
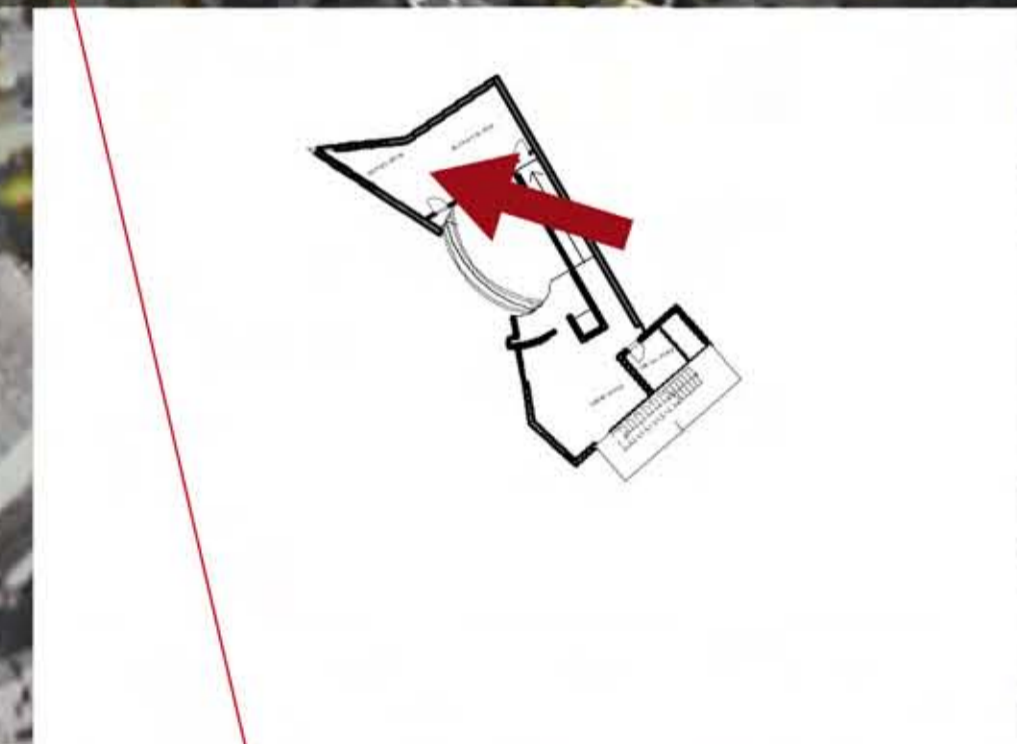
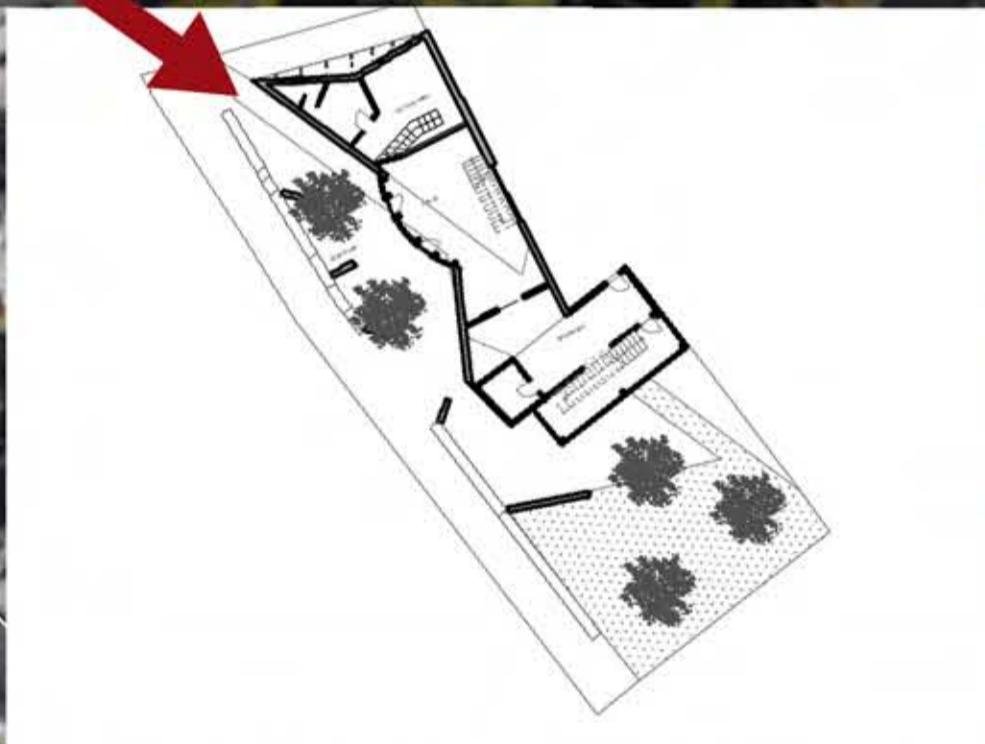
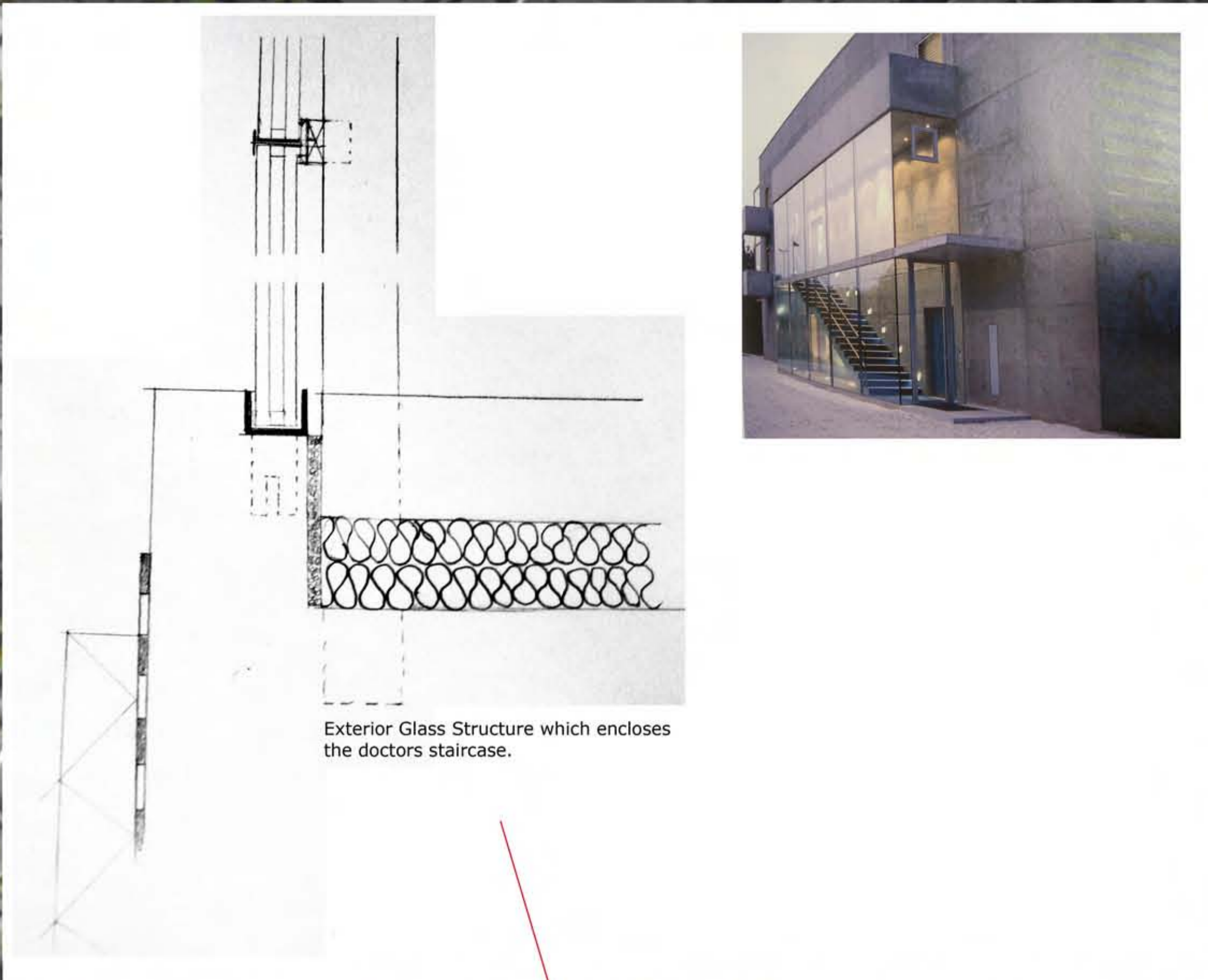
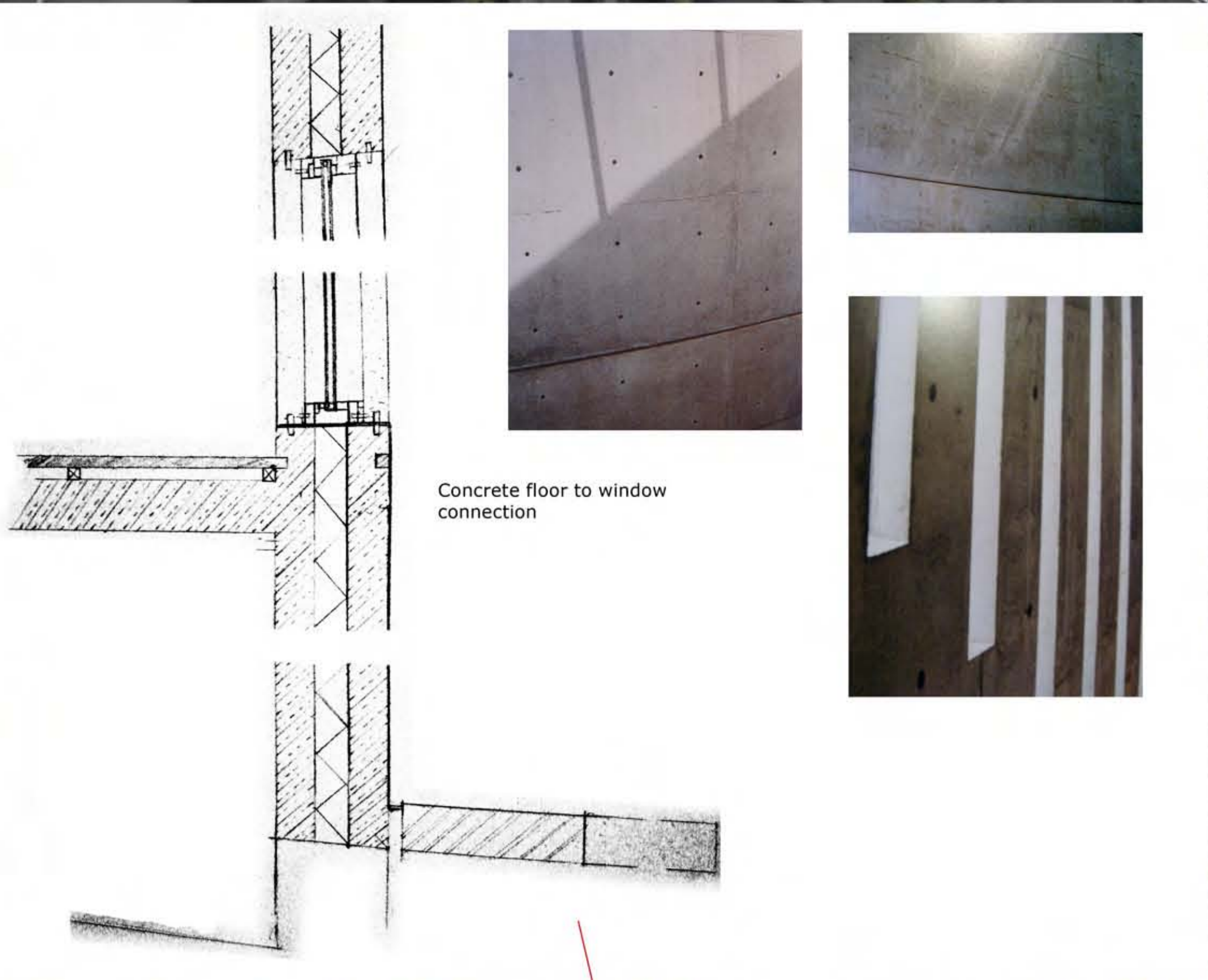
East Elevation



Axonometric

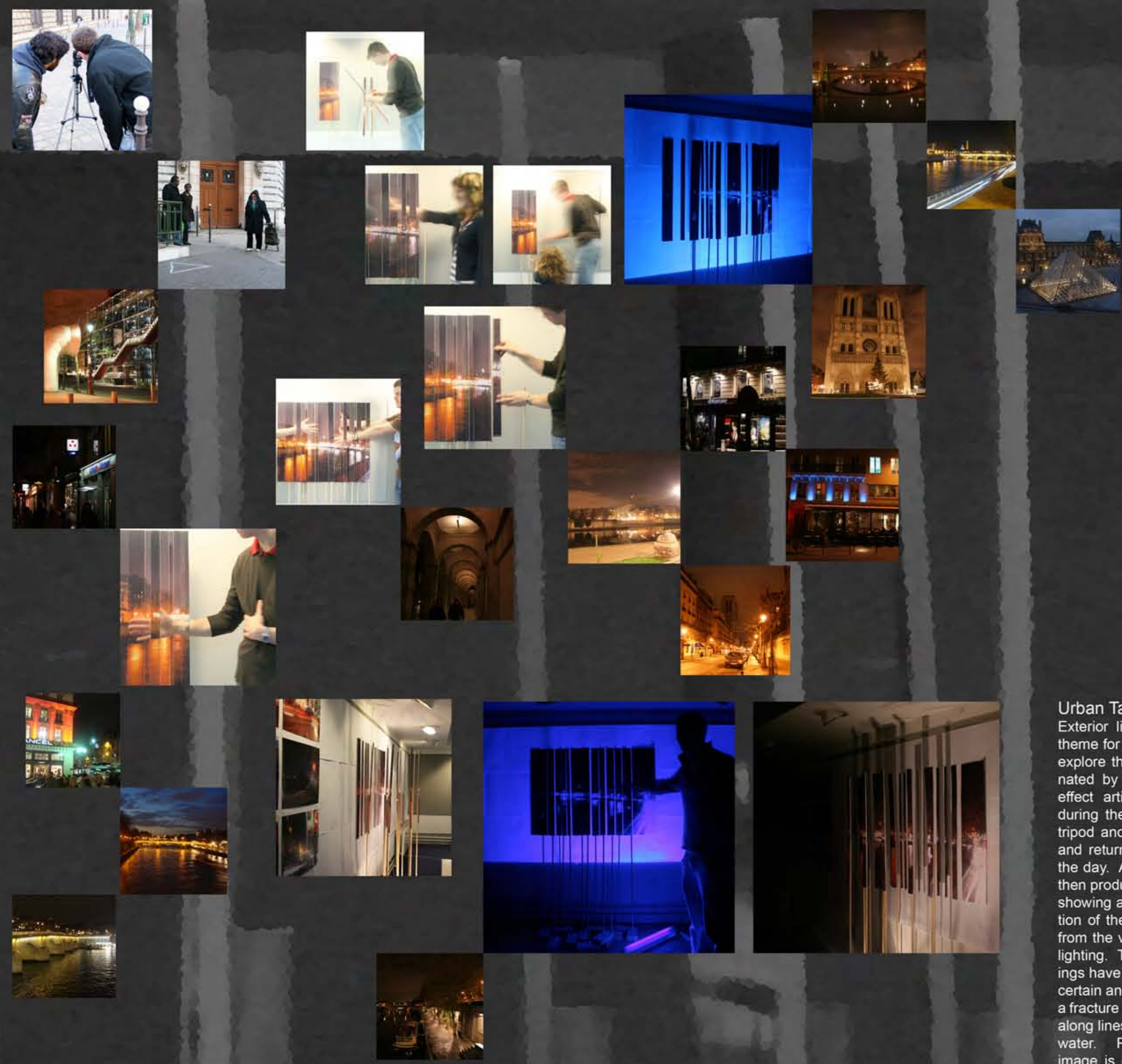
Section and Elevations 1:100

Health House
Semester 1 2006
Architectural Design 2
Staszek Stuart-Thompson

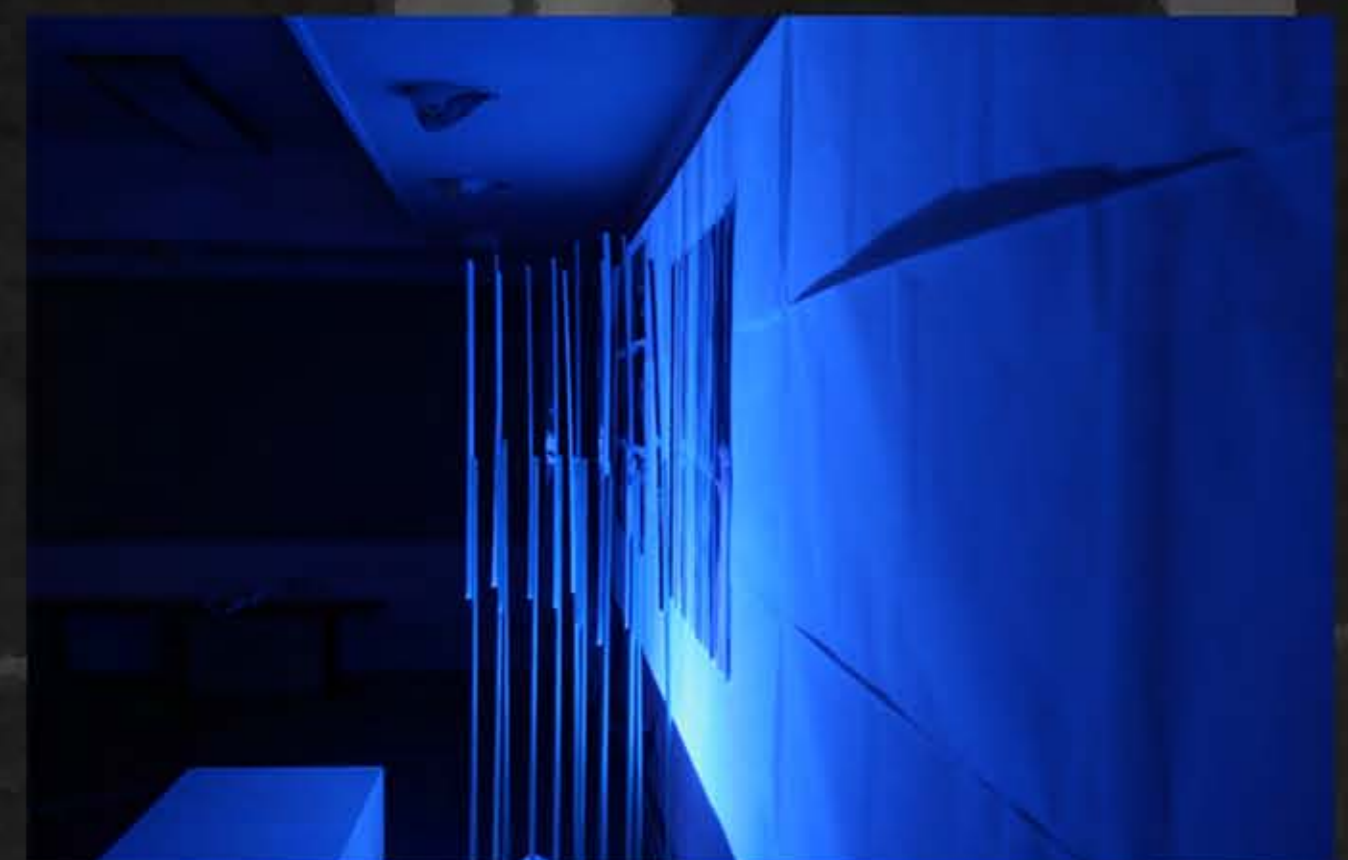




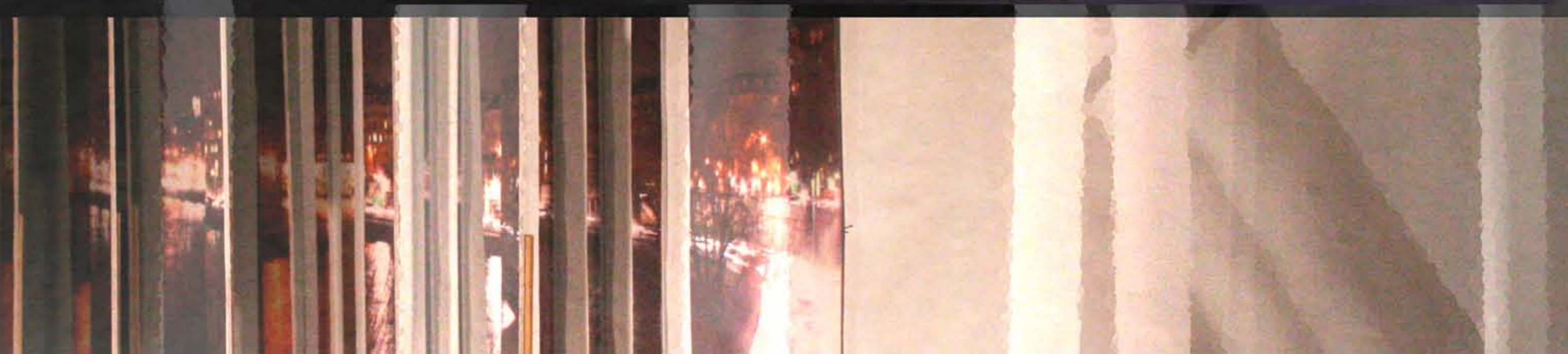
Setting Forth
Urban Encounter
Seminar 1
Health House
Urban Tactics
Seminar 2
Archive
Elaboration

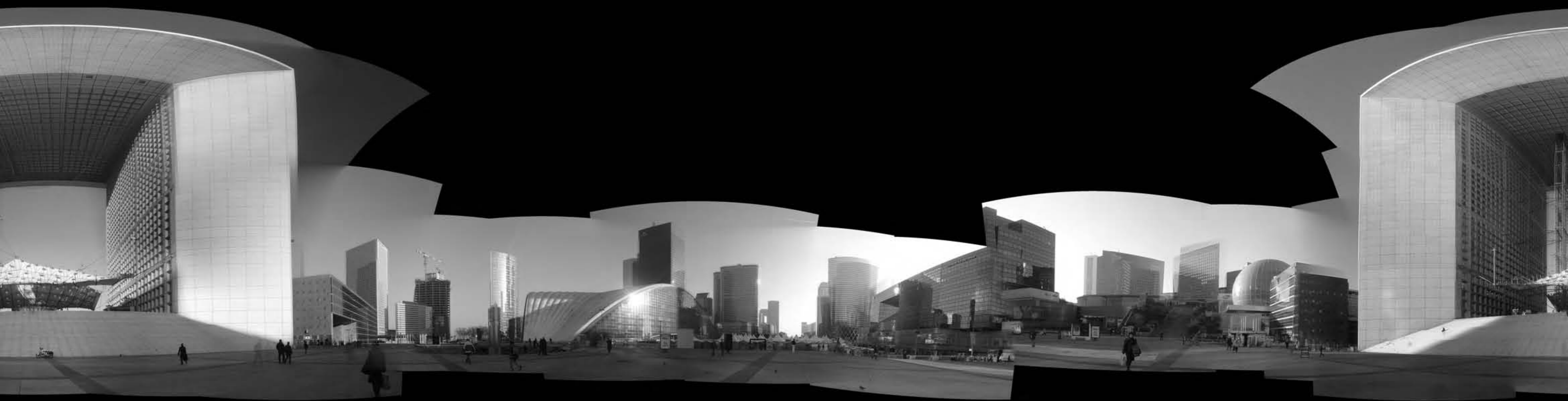


Urban Tactics
 Exterior lighting of facades was the given theme for our Parisian study. We decided to explore the contrast between the city illuminated by sunlight during the day with the effect artificial illumination gives buildings during the night. To this end we set up a tripod and took pictures of scenes at night, and returned to take the same view during the day. A series of 'transition' images were then produced. The installation is one image showing a view across the Seine, the reflection of the city, and the illumination coming from the windows, street lamps and outside lighting. To convey the idea that most buildings have been planned to be viewed from a certain angle, the privileged view is created by a fracture of the pieces of the image vertically along lines derived from the reflections in the water. Positioned at various depths the image is only seen perfectly from the view through the mounted camera. The idea is that whilst there is such a particular viewpoint that one must bear in mind when lighting a building, light is seen from all angles and these too must be considered. Three lighting effects of full lighting, partial spotlighting and then ultra violet lighting project the idea that lighting effects continue even after the lights are turned off. Lighting can come from 'within' and the indirect passage of light from its source is also to be considered.



Urban Tactics
 Paris Archive
 Semester 2 2007
 Architectural Design 2
 Staszek Stuart-Thompson





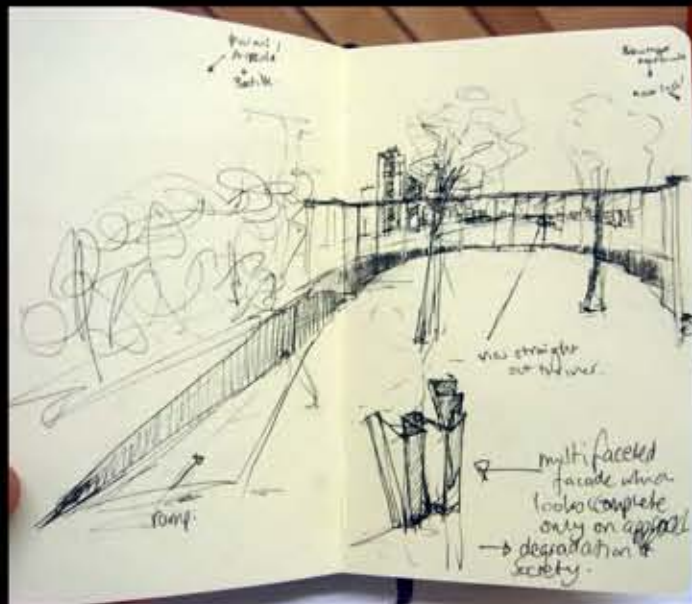
Setting Forth
Urban Encounter
Seminar 1
Health House
Urban Tactics
Seminar 2
Archive
Elaboration

The aim of my project is to create an archive which manifests the main ideologies behind Walter Benjamin's Arcade Project, his philosophical views in general and which like the project itself, tries to retain a historical link back to Paris. It should provide allegory towards Benjamin's work and offering an experience which like a museum piece, can direct the mind towards issues Benjamin dealt with in his lifetime.

I hope to build into the architecture the metaphor of an archive which is still being compiled and will ultimately continue to grow forever. The building should be partially fragmented in respect to the eternal search for completion.

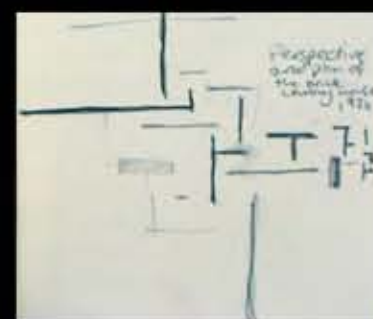
Colour and Light will play an important role following our Urban Tactics and also Benjamin's claim in his 'Dialogue on a Rainbow' (1915) that colour does not have a fixed value but varies with the colours that surround it.

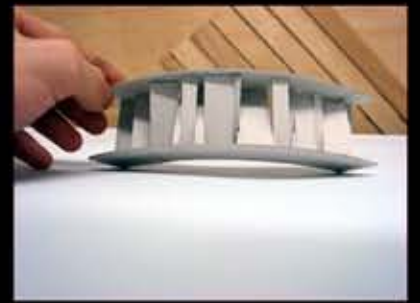
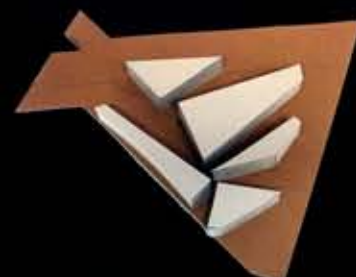
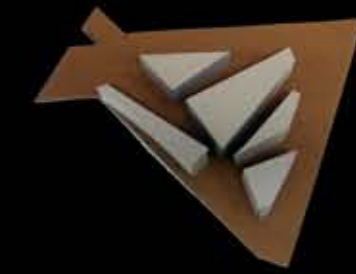
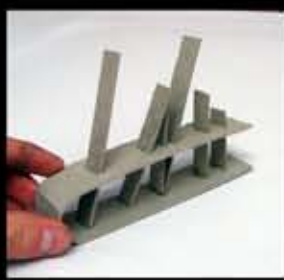
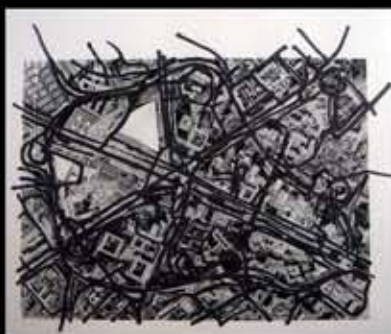
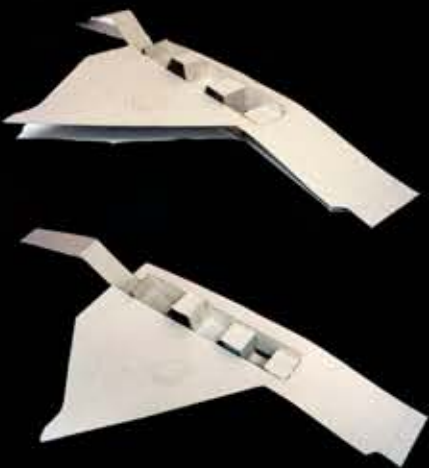
Art and Religion are argued by Benjamin to also be predominant to 'experience' in his criticism of Kant's 'Programme of the Coming Philosophy'. To this end, art should perhaps be a main feature inside the building, which should certainly be inclusive of Benjamin's beloved 'Angelus Novus' by Paul Klee.



Urban Tactics

Exterior lighting of facades was the given theme for our Parisian study. We decided to explore the contrast between the city illuminated by sunlight during the day with the effect artificial illumination gives buildings during the night. To this end we set up a tripod and took pictures of scenes at night, and returned to take the same view during the day. A series of 'transition' images were then produced. The installation is one image showing a view across the Seine, the reflection of the city, and the illumination coming from the windows, street lamps and outside lighting. To convey the idea that most buildings have been planned to be viewed from a certain angle, the privileged view is create by a fracture of the pieces of the image vertically along lines derived from the reflections in the water. Positioned at various depths the image is only seen perfectly from the view through the mounted camera. The idea is that whilst there is such a particular viewpoint that one must bear in mind when lighting a building, light is seen from all angles and these too must be considered. Three lighting effects of full lighting, partial spotlighting and then ultra violet lighting allow for thought that lighting effects continue even after the lights are turned off. Lighting can come from 'within' and the indirect passage of light from its source is also to be considered.







South Bank Circle 1991

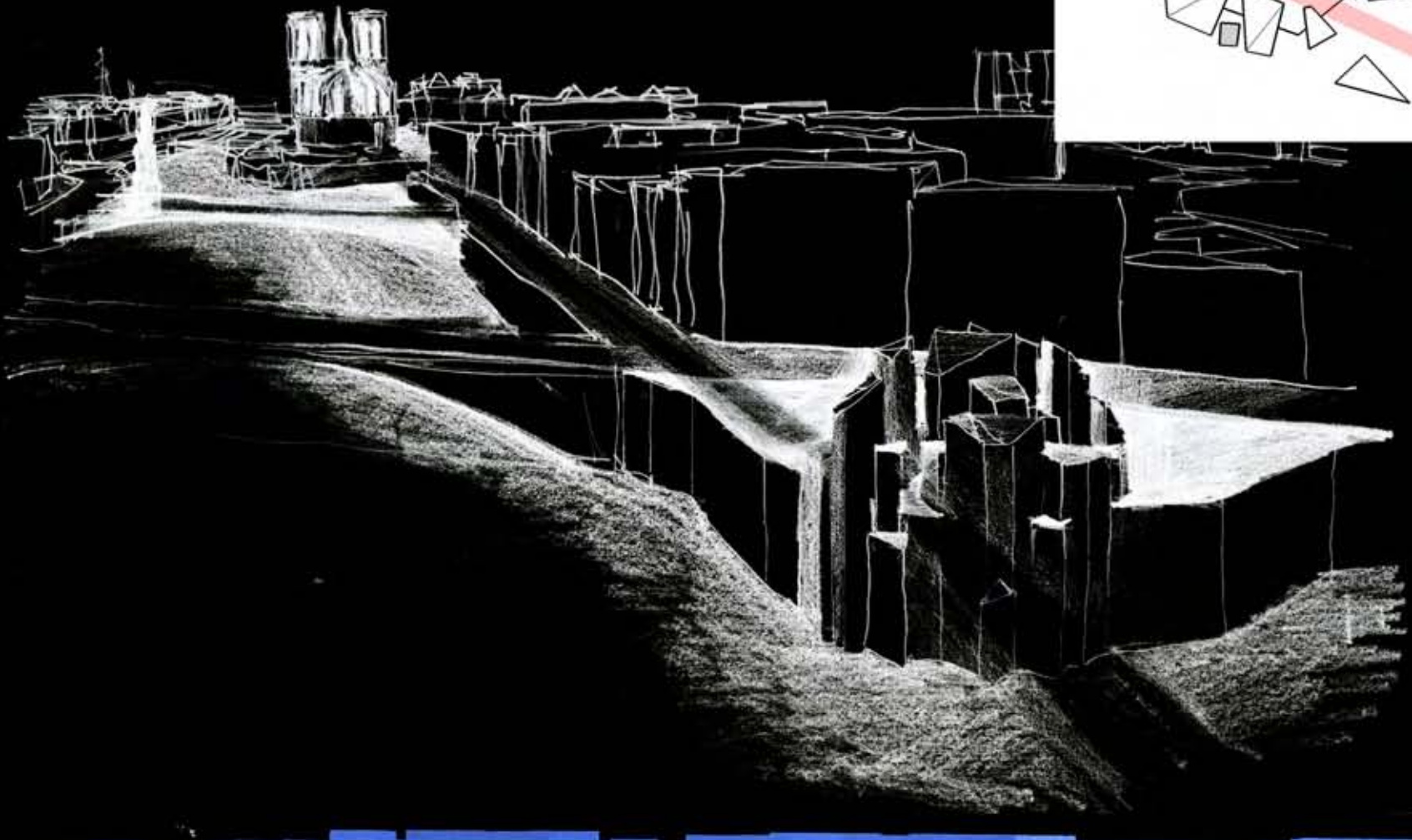
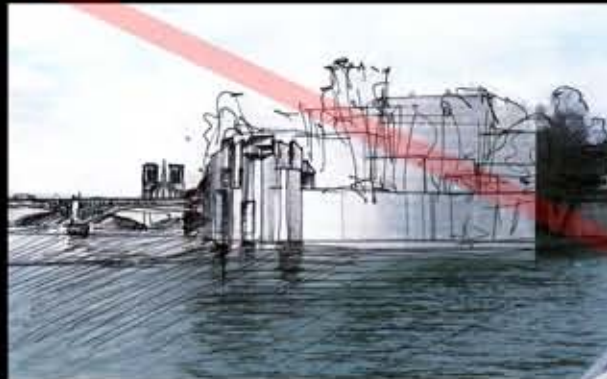
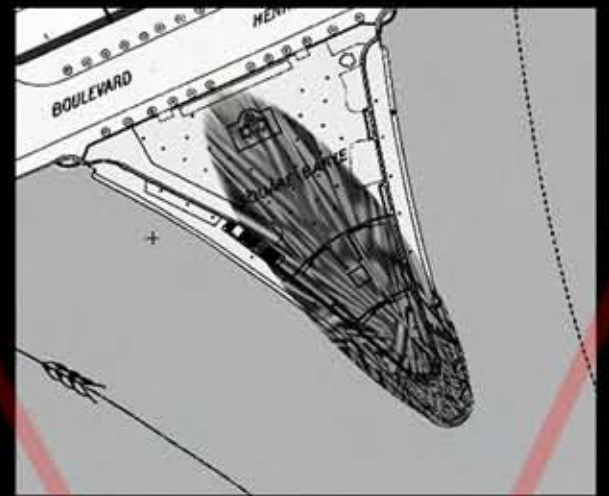
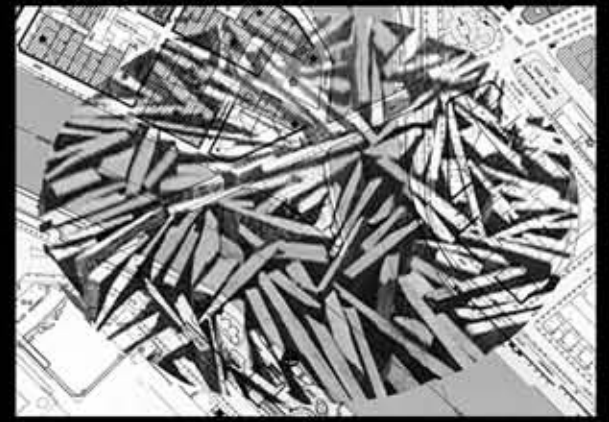
Delabole slate
displayed: 100 x 1997 x 1997 mm

Richard Long's work is based on his personal experience of landscape and natural forms. The contrast between the geometry of the circle and the irregular contours of the natural objects in this piece suggests the presence of man in the landscape. The slate, from the Delabole quarry in Cornwall, was roughly cut to retain as much of its natural character as possible. The circular arrangement is an imposed order, but the flatness of each piece is characteristic of slate, representing a natural order.

The title refers to the Hayward Gallery on London's South Bank, where it was first exhibited.

My endeavor is to find a composition which acts as allegory to the story of the Arcades project, Walter Benjamin's life and period in which the project was created, and in doing so, prompt self examination from those people who use the archive into thoughts about contemporary society and its condition. The architecture could be itself a piece of sculpture.

Long's work above connected to my idea of order being dissolved into chaos. Rather than a gradual transition, the two worlds of harmony and discord coexist simultaneously as 'black and white' entities. To see where this would take me I tried mapping the disorder over the site map. The possibility exists to couple both the infinite axial lines which can pierce this form from outside.



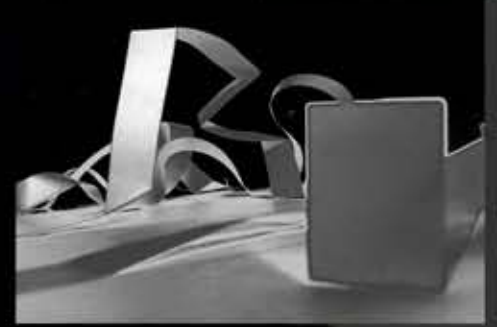
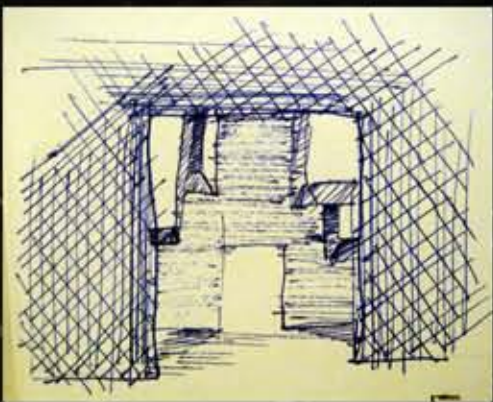
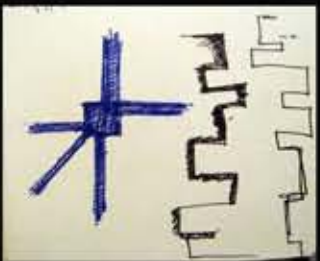
Passages: Archiving Undetected Modernities of Paris

Staszek Stuart-Thompson

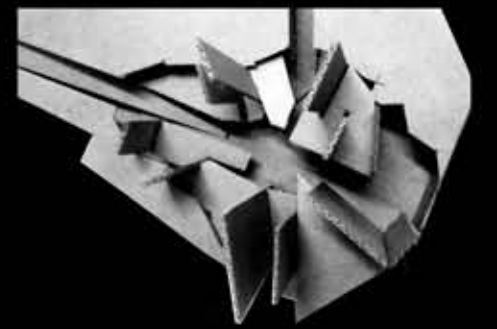
The tutorial encouraged me to research further modes of degradation in a materiality context. Immediately the thought of metal corrosion and the marks left by receding water in sand came to mind. One, a materiality concern which could influence directly the future substance of my archive is adequately symbolic of the descent into a more desperate world following industrialisation and capitalism. Meanwhile the sand images on one hand are analogous to the reclamation of the land from the Seine on which I will situate my design, and secondly provide impetus for the form of the chaos into which the order axial blocks transpose. This motif was overlaid onto the site. To this, the idea of the capitalist Paris was added in the shape of an abstracted outer ring road around the business district of La Defense. This outer 'shell' acts as the boundary of order within which chaos occurs. The inspiration for this was derived from Richard Long's slate circles. The allegory in the design relating to Benjamin's work/life and investigations will perhaps come from further investigation into a building's 'syntax' or order of spaces with perhaps a varying musical rhythm to either upset flow or relent it for moments of calm within the building.



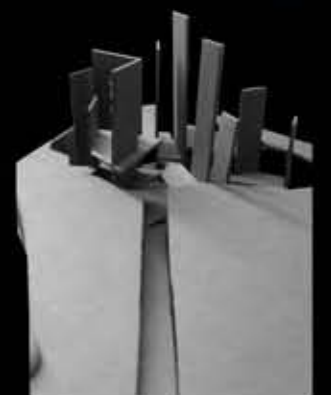
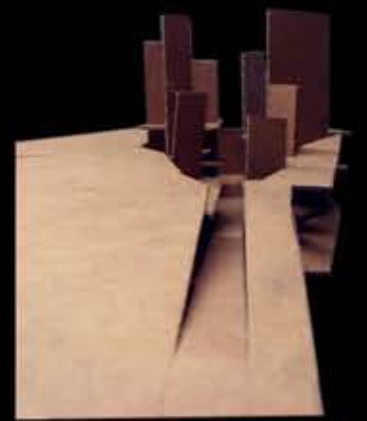
Above: Richard Long left - A Line In Bolivia-Kicked Stones 1981 right - Not inscribed Black and white photograph mounted on board with handwritten text. Right - Paper experiments of straight order descending into twists and folds.



left - domino bricks to show kinetic force of chaos versus order on point where all three axes converge
right - brown cardboard maquette showing fractured space within a 'La Defense' boundary of capitalism.



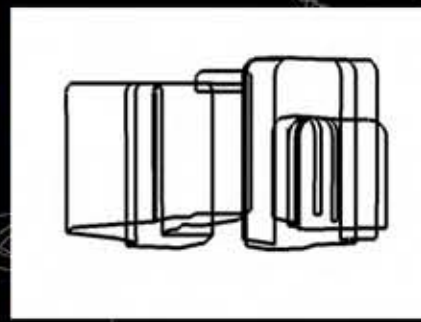
left - sketchbook entries
below - composite maquette with corroded metal and sand superimposed



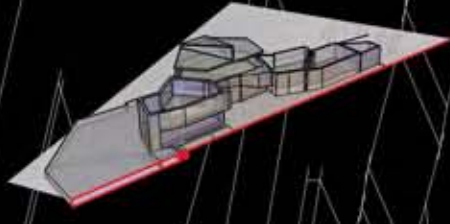
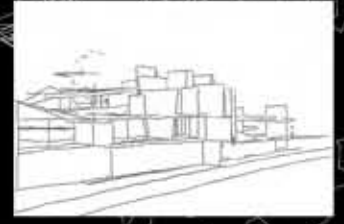
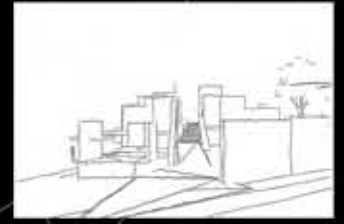
Passages: Archiving Undetected Modernities of Paris
 Staszek Stuart-Thompson

In the bottom right hand corner are the images which have now taken a proper hold of the focus for my design. The notion that chaos could be contained within the confines of an abstracted plan of La Defense (which was a tenuous link to the industrialisation of man and capitalism which Benjamin was against) has been diluted down to something which has now given me the basis for the three different zoned areas. The building is now a new area of the city fabric forcing its way up out of the ground. The fragments form themselves out of verticals, which increasingly straighten up away from the centre and from which the roofs and floors fold out. The private area of the library and the archive are set deep into the land whilst gallery, office and theatre/performance space gain their own facade against the south arm of the river.

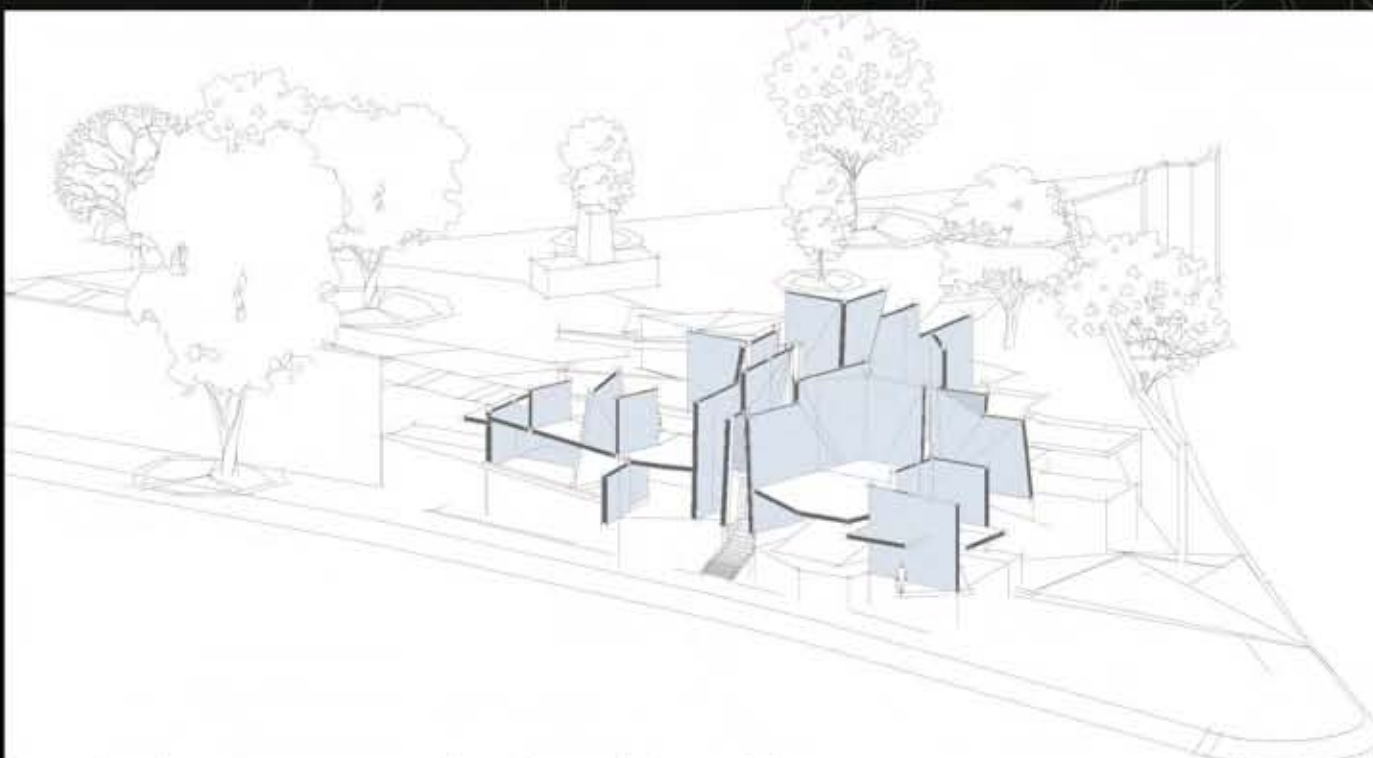
I have realised that as well as the strong axial void which runs straight through the zones, there is now a cruiform shape - which hints at the old Mitterrand love of pure forms (bottom right) and a secondary axis. This axis runs through the proposed reception area which has a glass back wall allowing the entrance zone to be transparent at either end, allowing the threshold to disintergrate with the outside.



Top left: René Magritte's 'Le Blanc Seing' 1965 - Another image which reinforces the link from the urban tactics where the laws of occlusion are violated. My building will play on this affect in the differing heights of the fragments as well as unexpected apertures which allow views through solids to solids at a greater depth, in doing so recreate this phenomenon.



Third Palimpsest



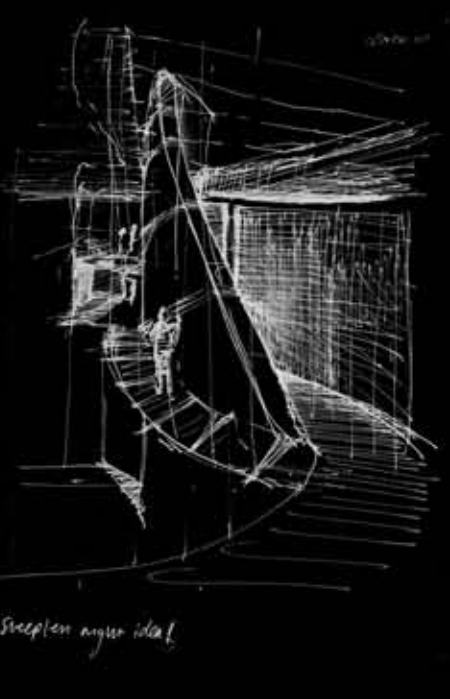
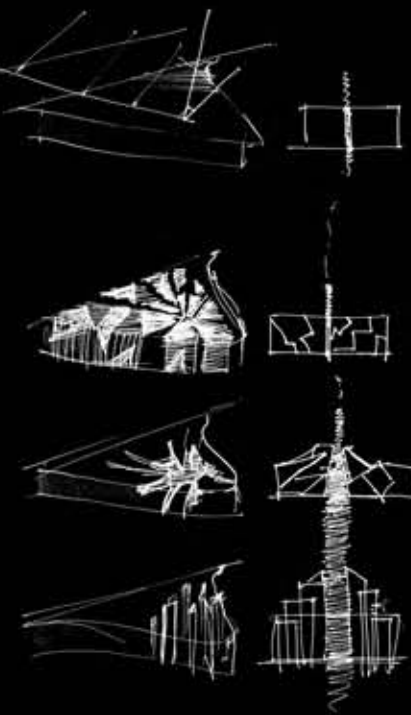
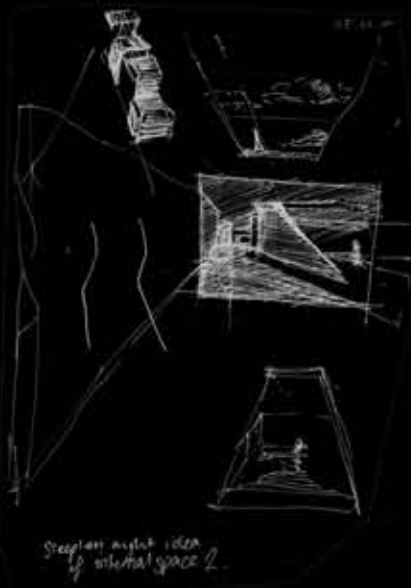
Passages: Archiving Undetected Modernities of Paris

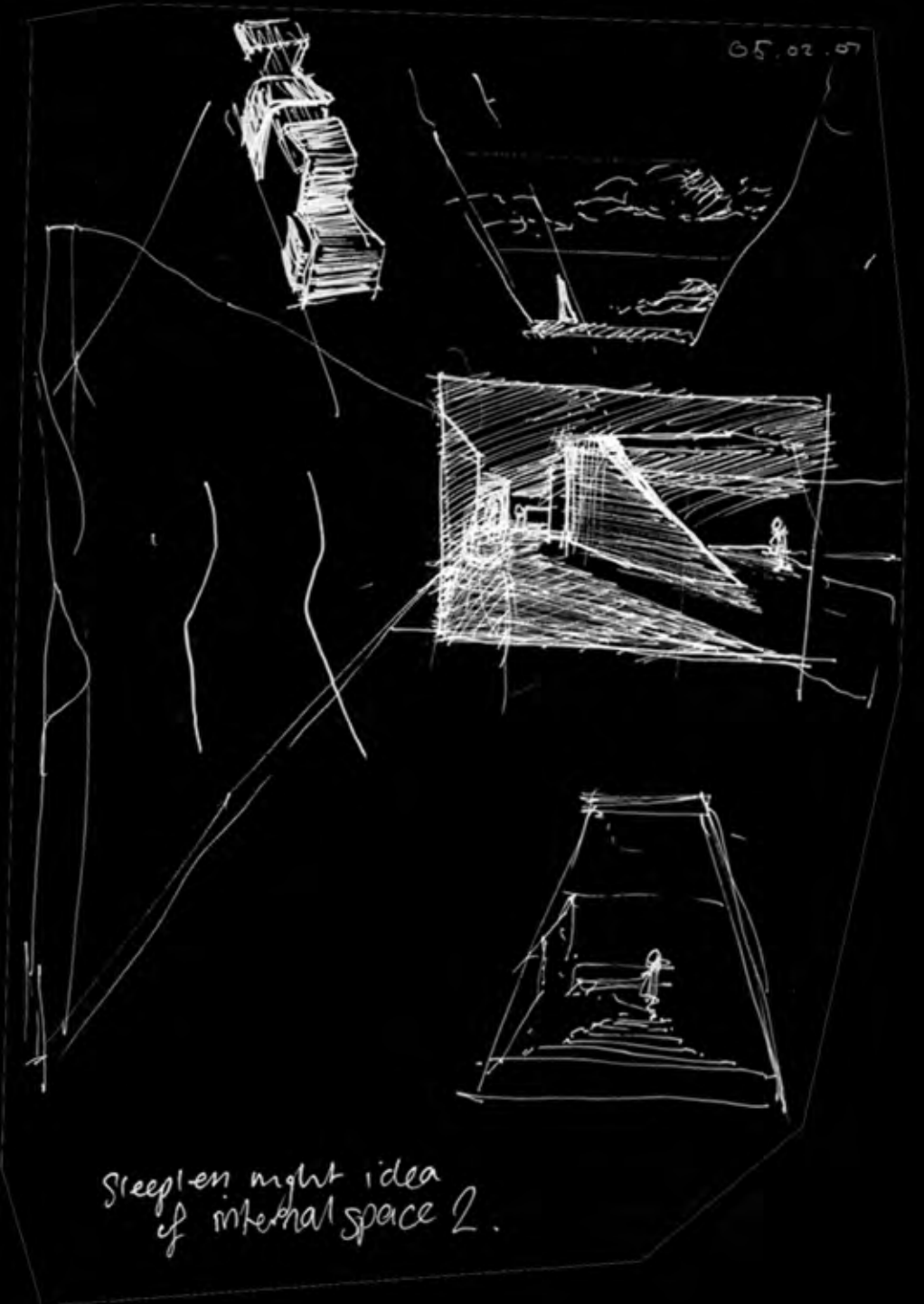
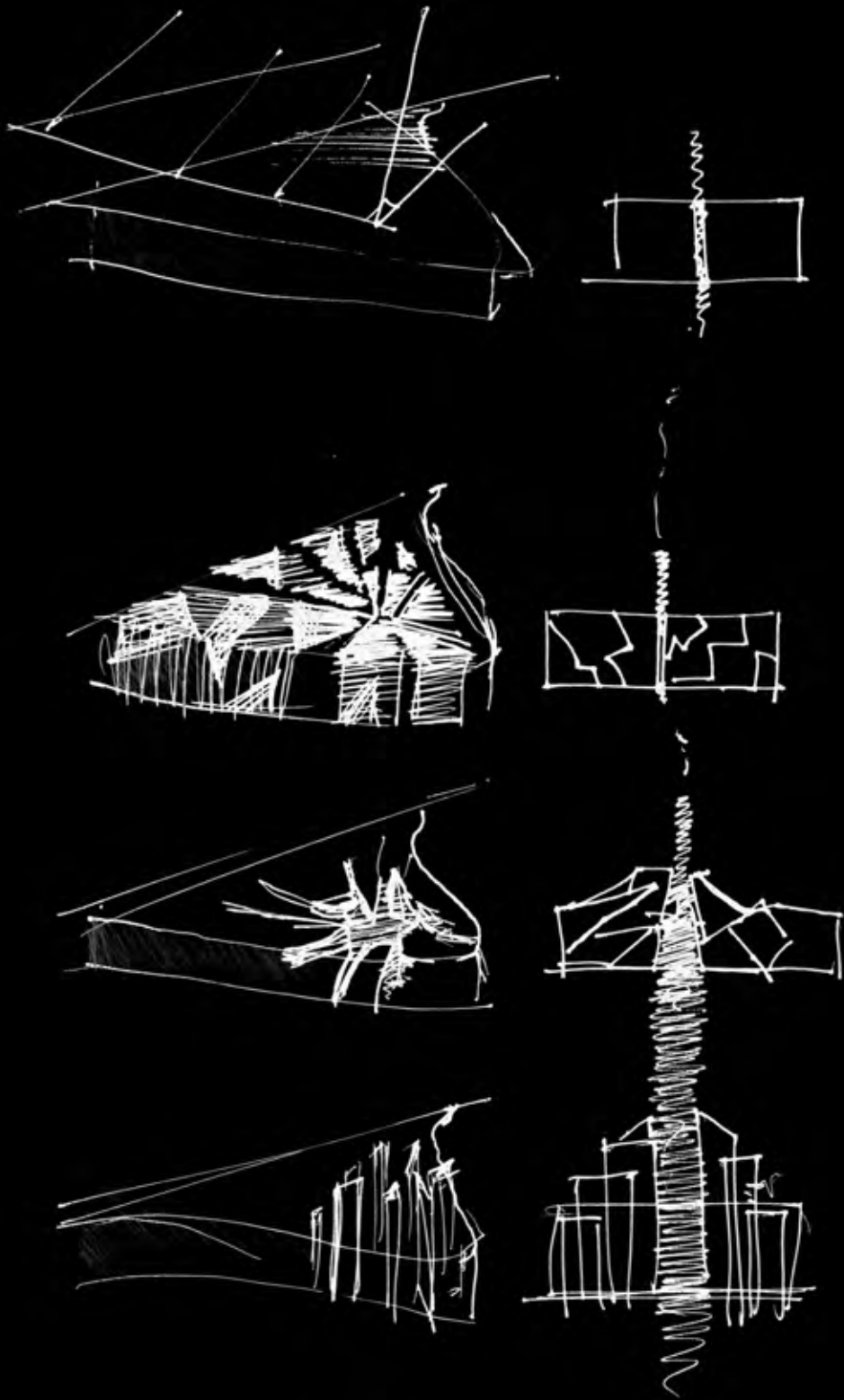
Staszek Stuart-Thompson

The design is now evolving. Carrying degradation and fragmentation towards further study, my tutorial led me to think more about the chaos contained within the ordered form and to start breaking down the space to articulated zones. The idea that this end of the island was at one point a reflection of the Ile de la Cité arises and therefore also the study of the Jewish memorial which is contained there. My ideas towards the second off-axis entrance ramp are changed as is my desire to have an archive with views out to the river given that the permanent workforce would be put underground. This zoning is swapped around. The internal courtyard space now acts as the orientation space, or if I wish, a disorientation space – one which does not make clear a distinct path.

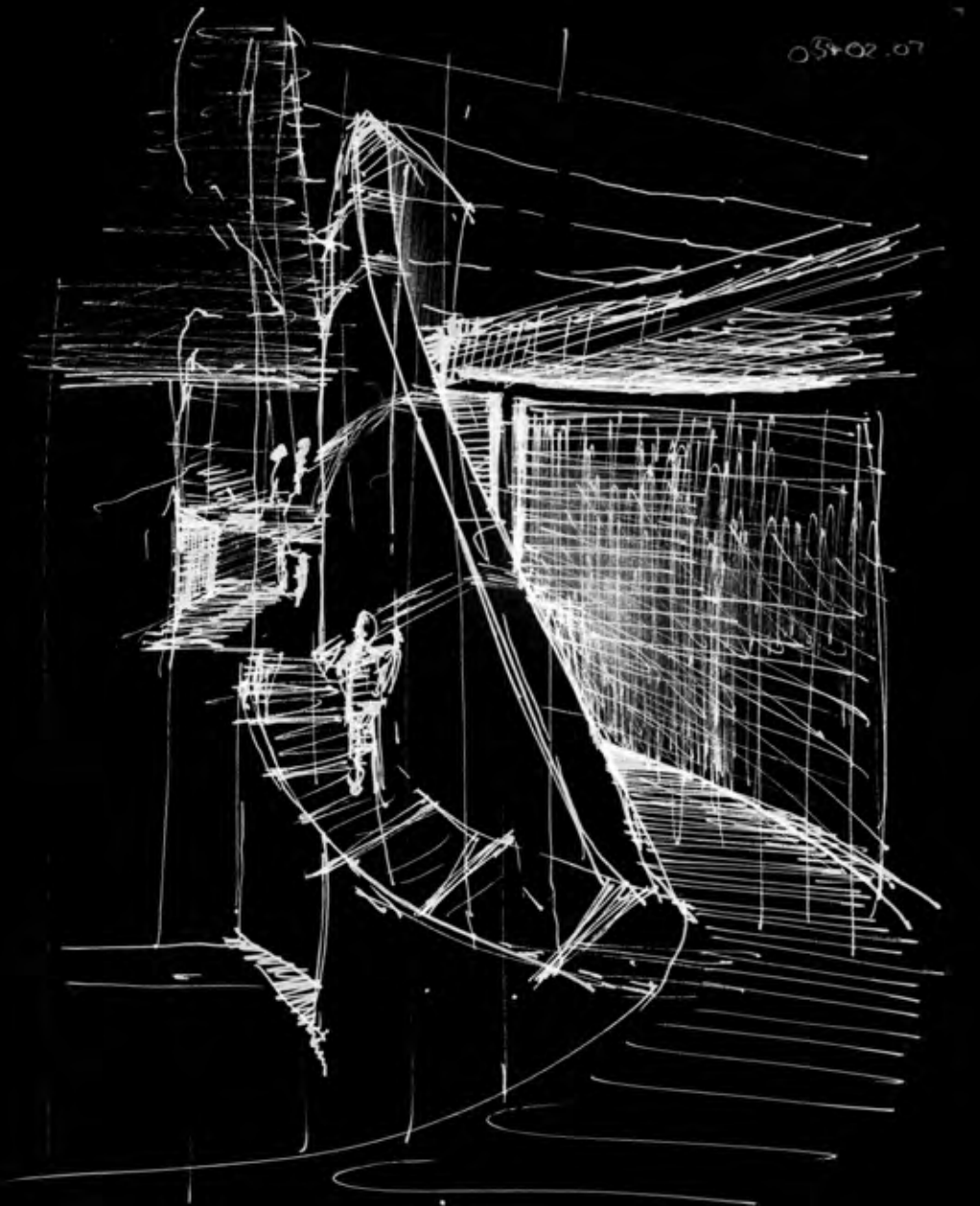
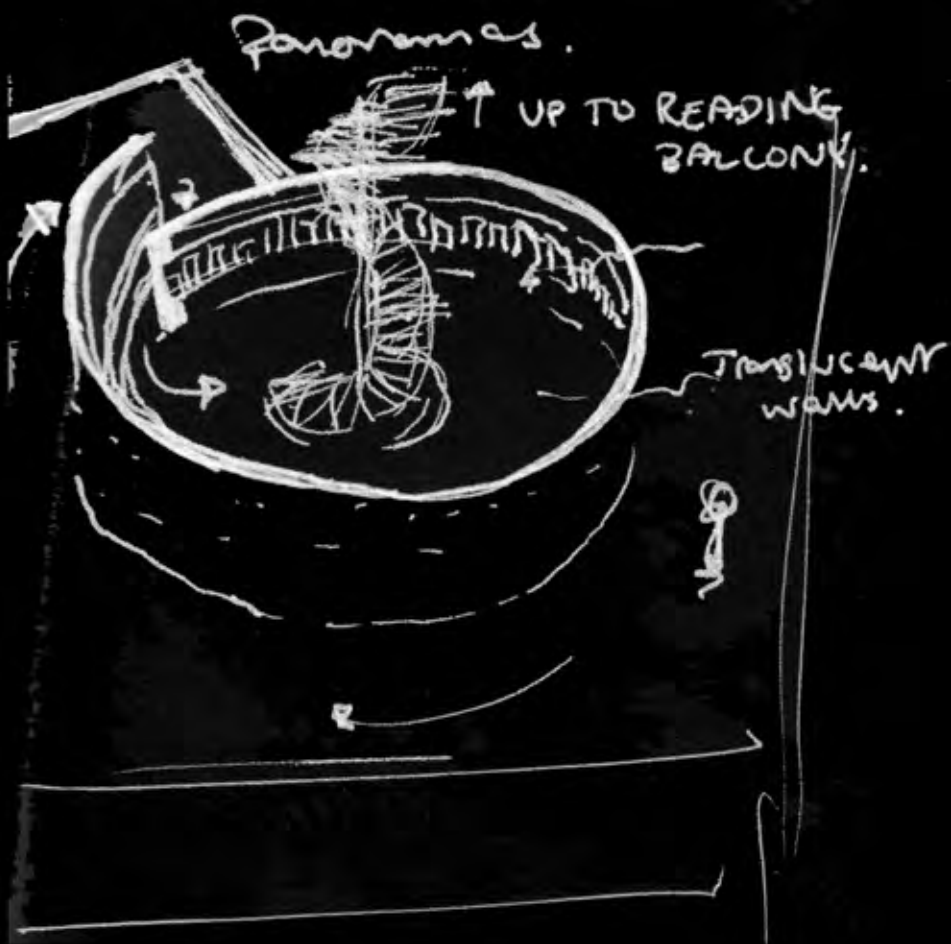
Other things still needing attention –

The way the auditorium space meets the water,
 The theory of ruination through a process of completion – the building acting as allegory – as the critic [the visitor] enters the space they break through successive layers to find the knowledge of the inner secret to the building – that of the work of Walter Benjamin.
 The way not to conform to regularity and above all rectangular spaces (and in section pancaking must be avoided) – is there a way to create form without direct influence? (save for that of an architectural sense of allowing aesthetically pleasing spaces) – chaotic creation?

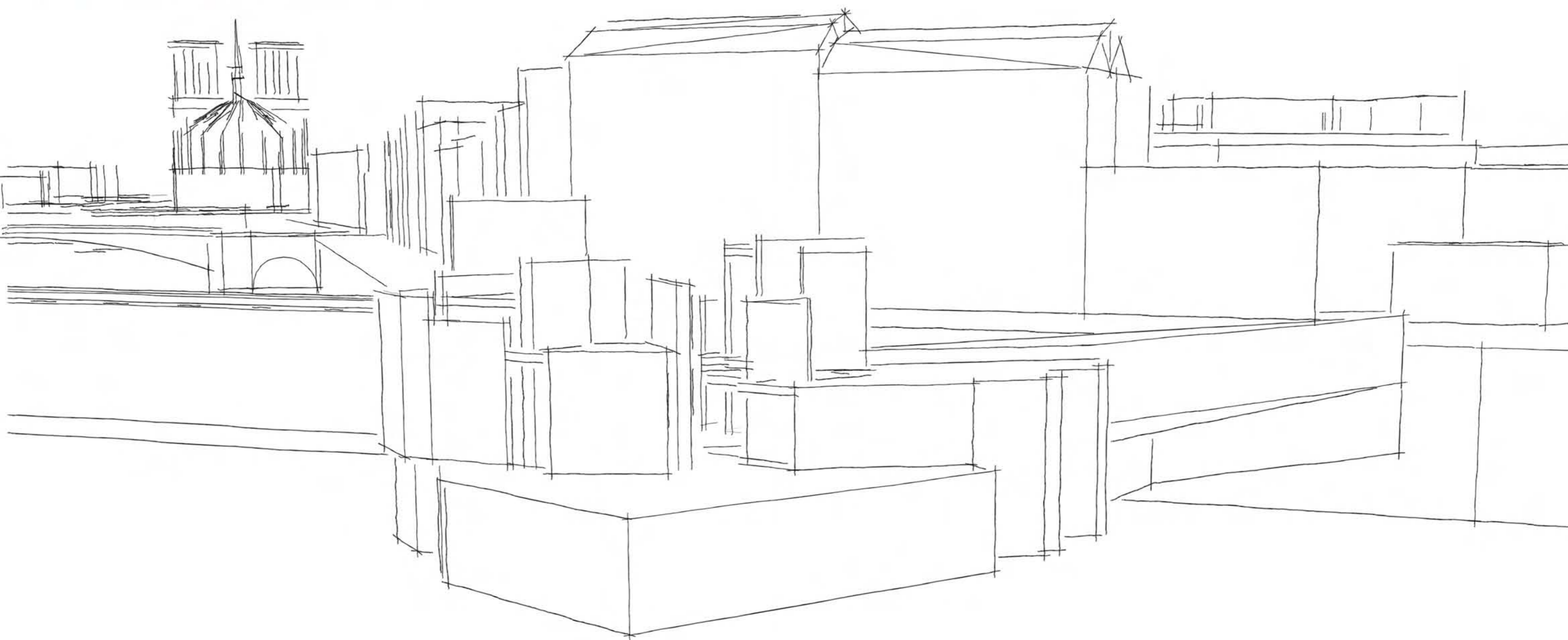
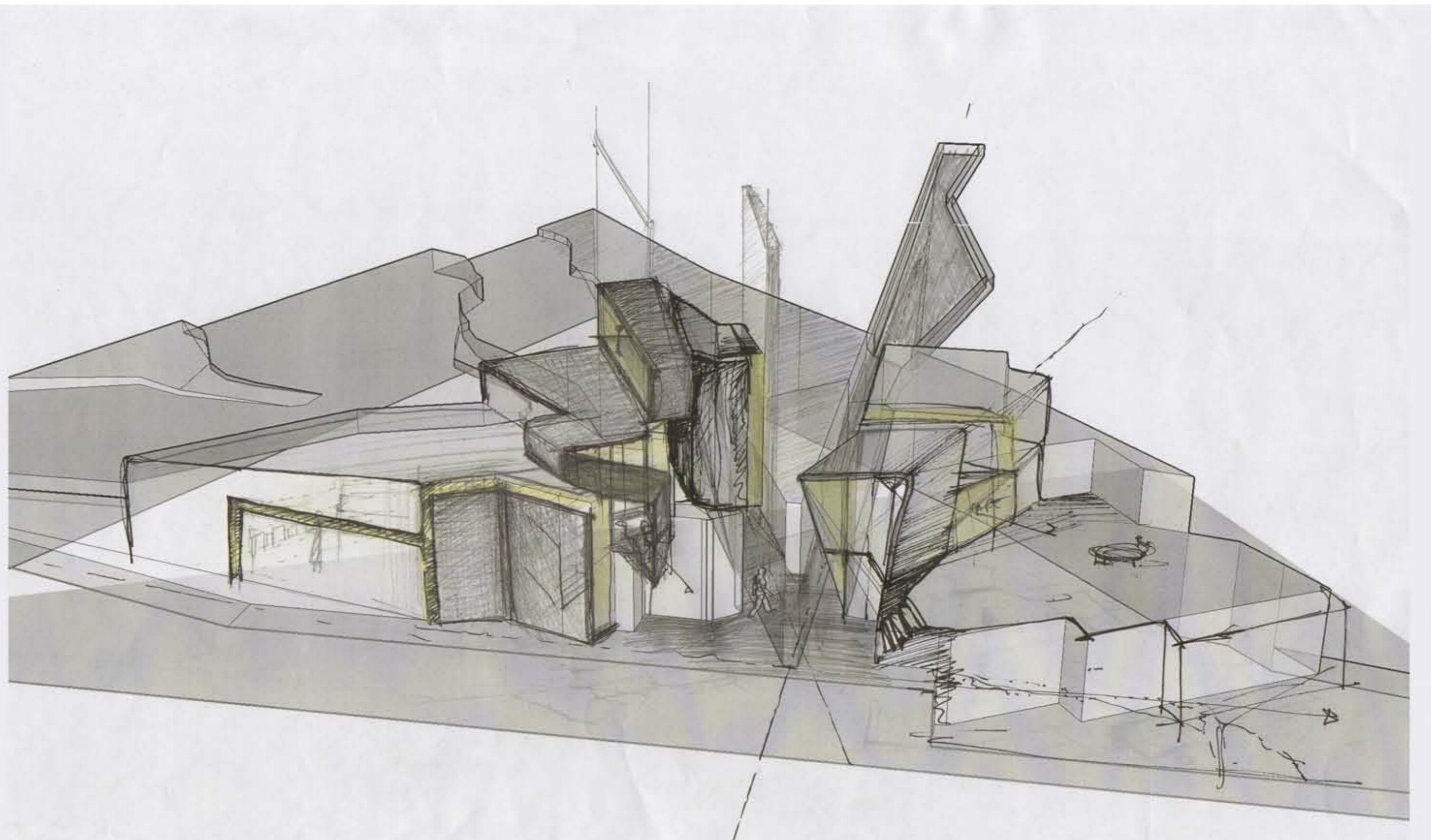
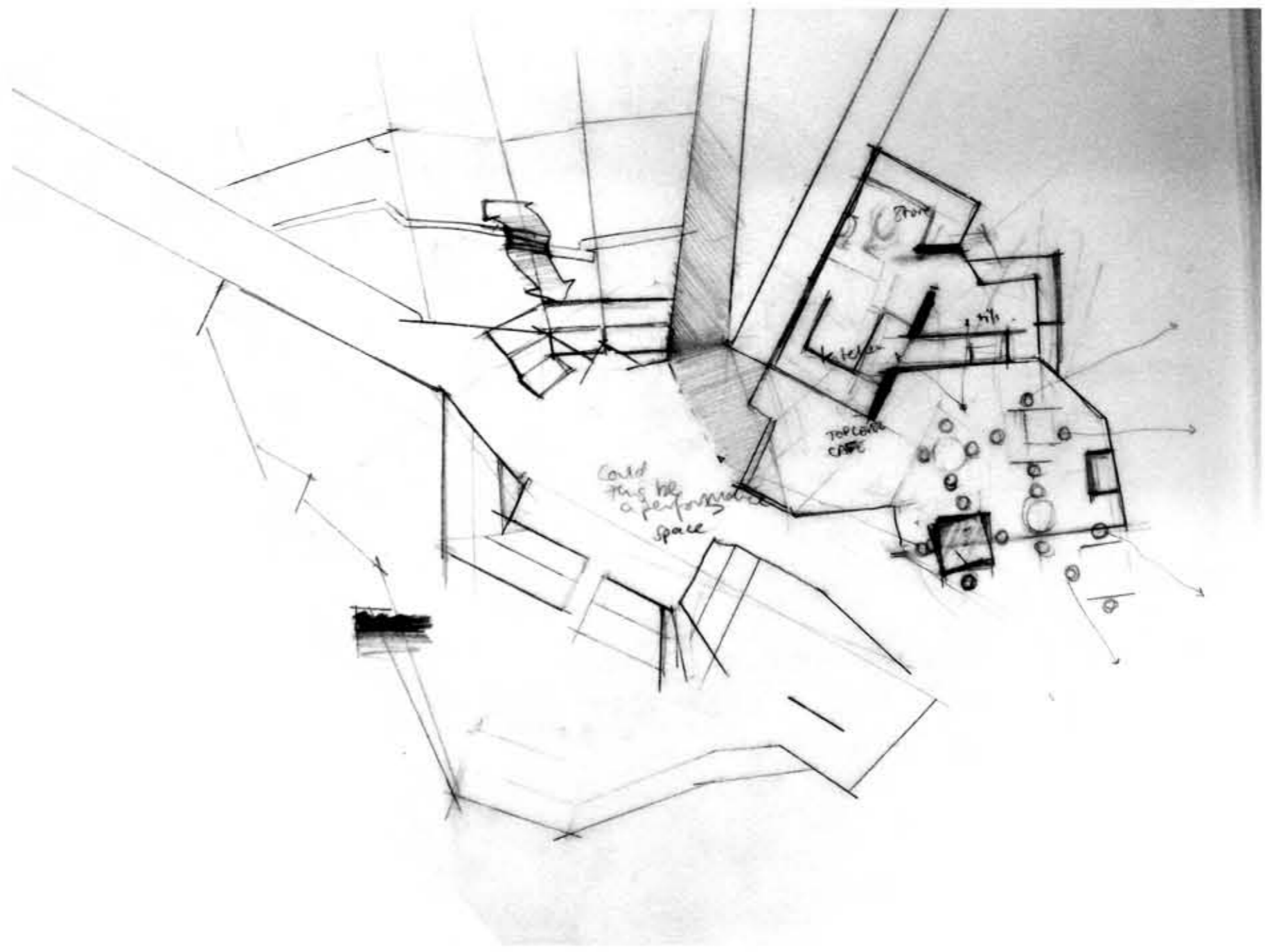
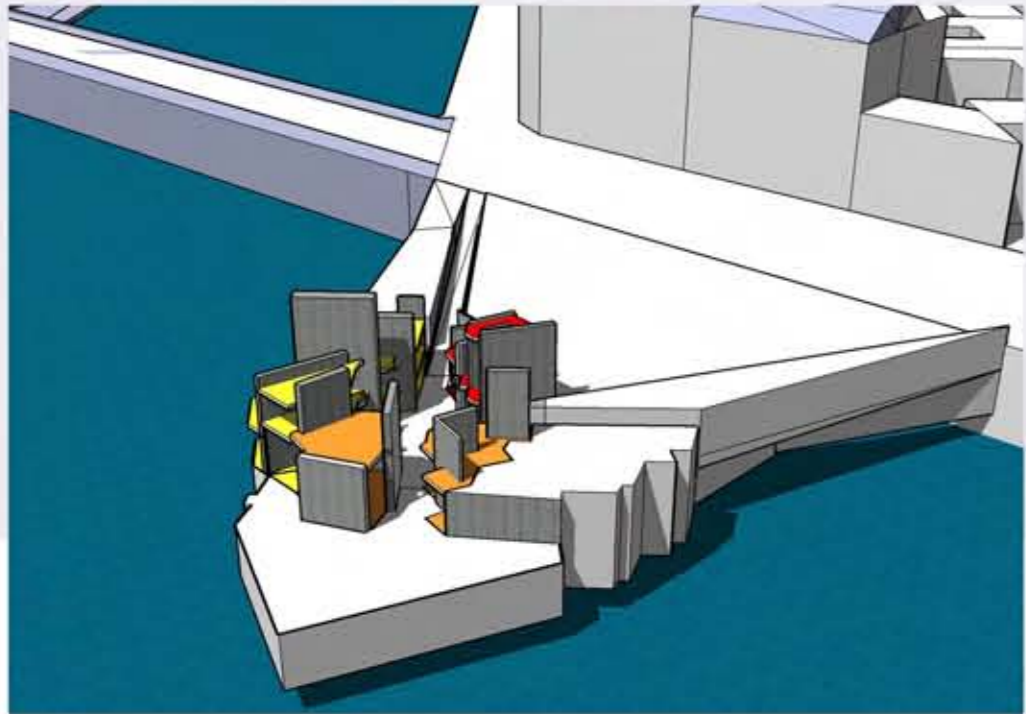
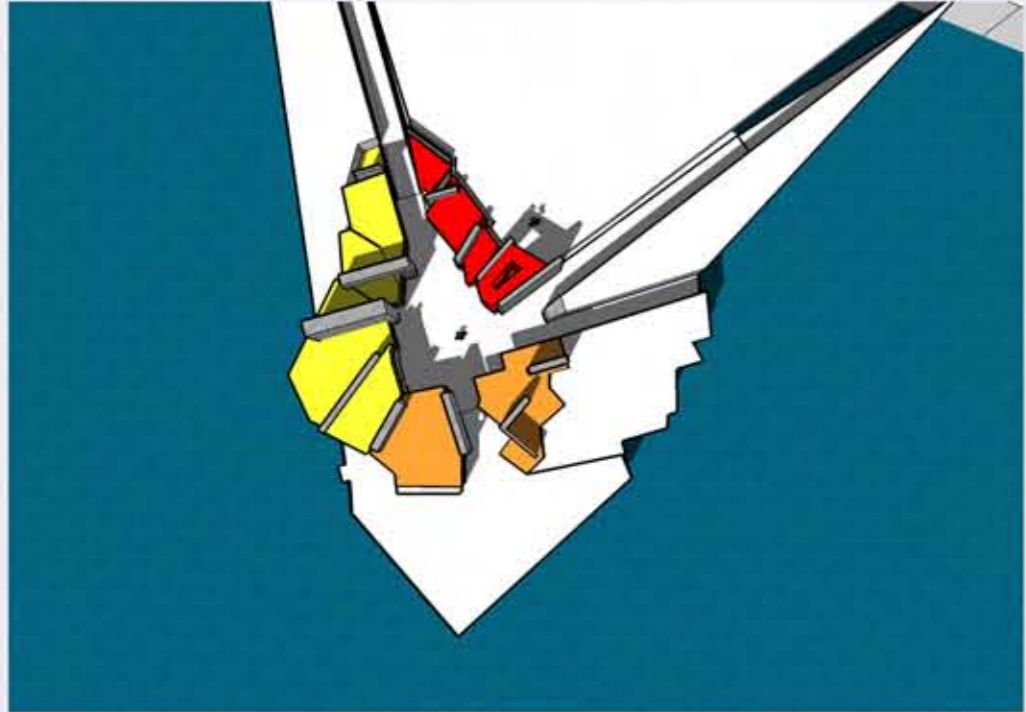
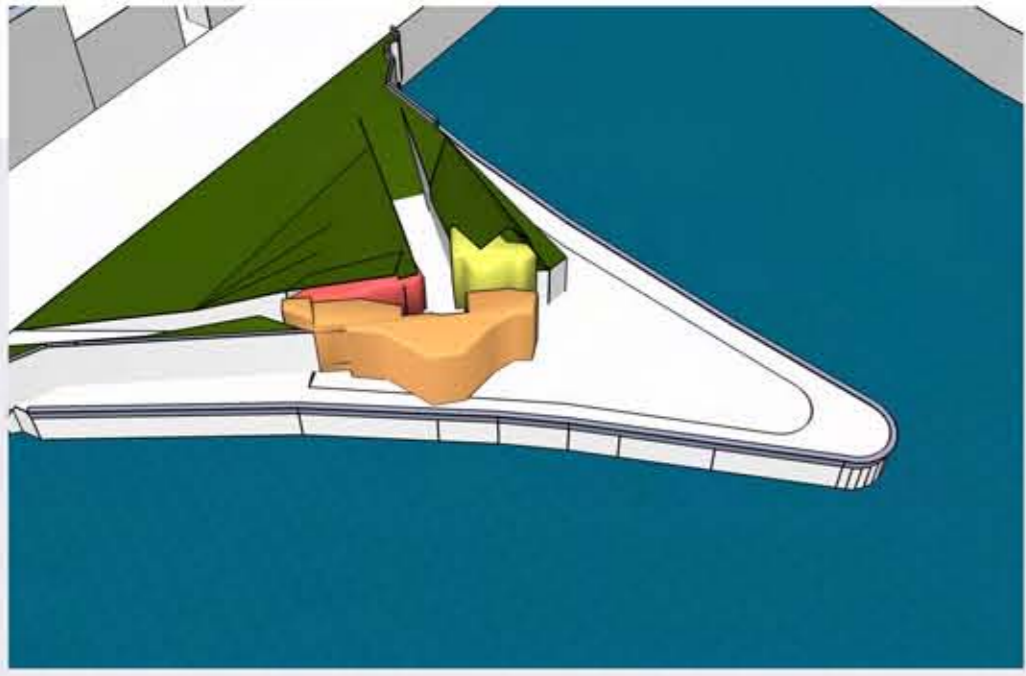
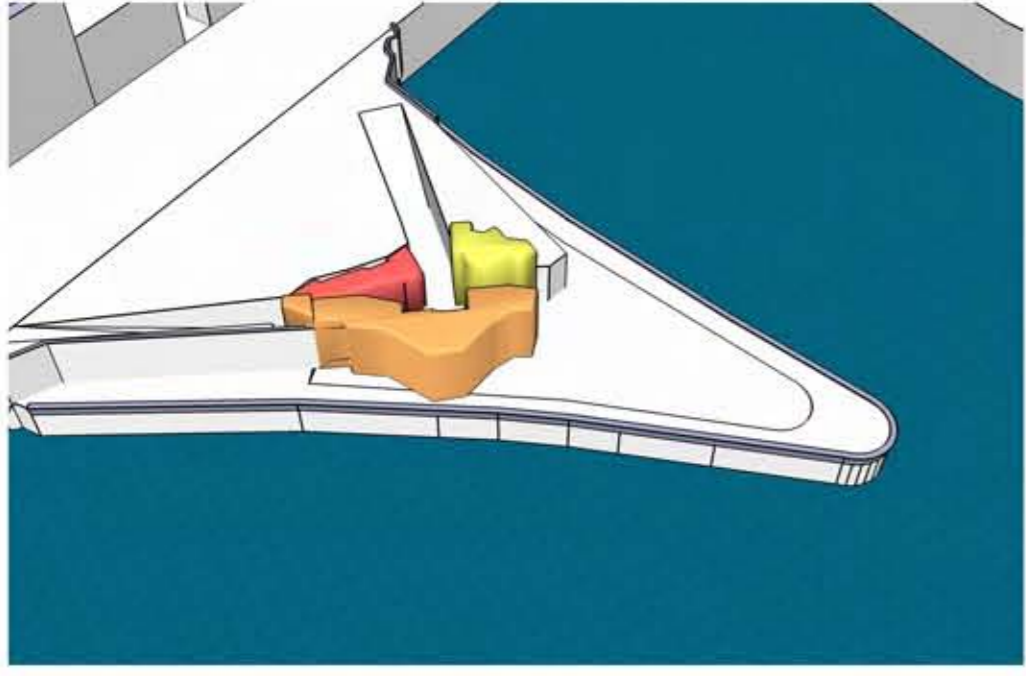
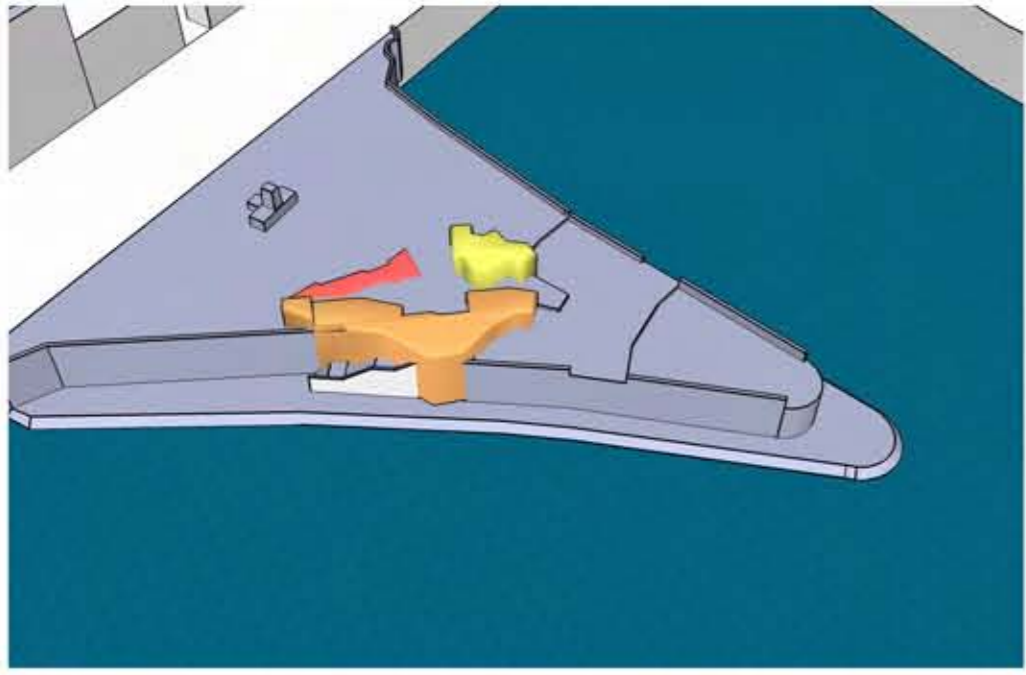
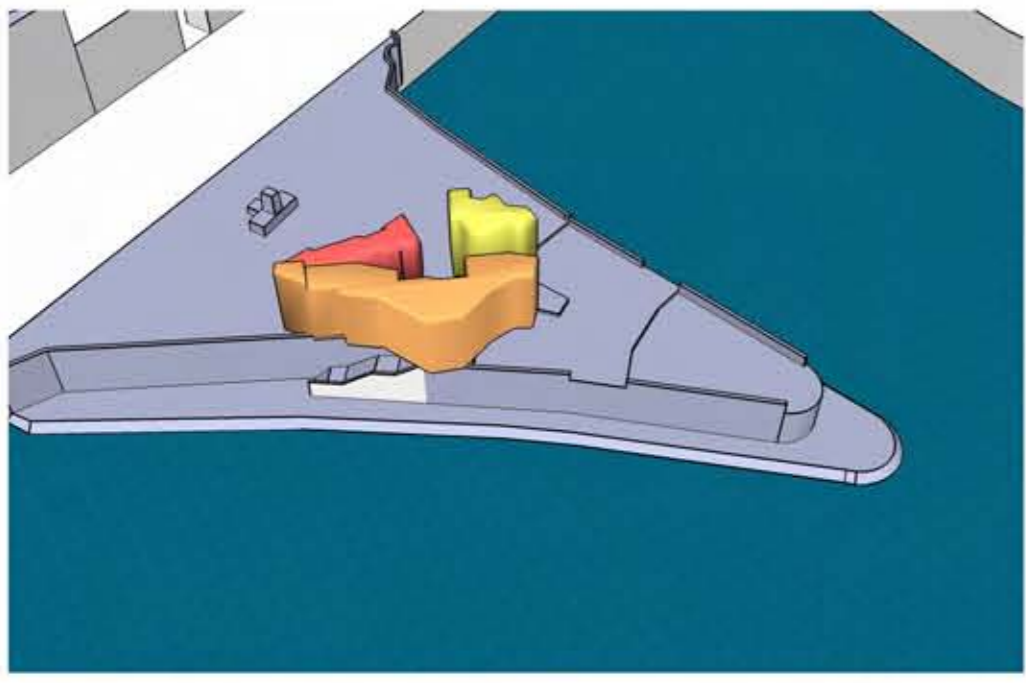




sleepen night idea
of internal space 2.



sleepen night idea!





Titanium: 21st Century Metal

Dr Rod Hill, chief of CSIRO Minerals, says Australia is perfectly placed to develop a global-scale industry in industrial-grade titanium, by developing new generation metal production and fabrication processes to halve the cost of making titanium.

Titanium would then become a 'household' metal, like aluminium or steel. Coupled with expansion in our existing alumina, aluminium and magnesium industries, Australia would cement its position as a dominant force in the world of light metals.

The big market opportunities for industrial-grade titanium, Dr Hill says, are in major global industries such as transport, construction and chemical processing, and being almost corrosion proof makes it ideal for maritime locations.

Even at half the price, industrial-grade titanium may still seem expensive when compared with some higher-end steels, but Dr Hill says this overlooks the essential qualities of titanium. "It's 43 per cent lighter than steel, stronger and more flexible. What really counts is the volume of metal you use for a given task - not its weight."

High Museum of Art (1983) by Richard Meier feature white enameled steel cladding

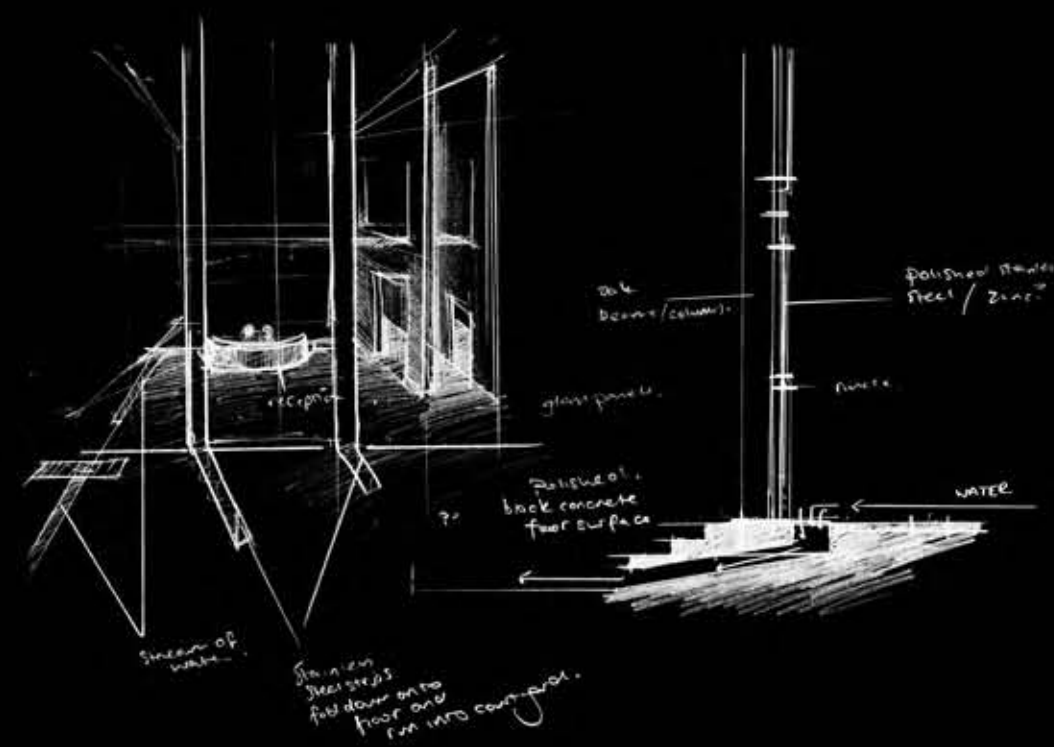


Below: The ability to obtain steel on long rolls which could clad my building facades from the top to the bottom in one continuous strip is very appealing. Steel could be made to fix over a wooden or steel frame which would be insulated to maintain temperature and reduce sound transmission. The steel would be able to bend over the roof to continue the structural form.



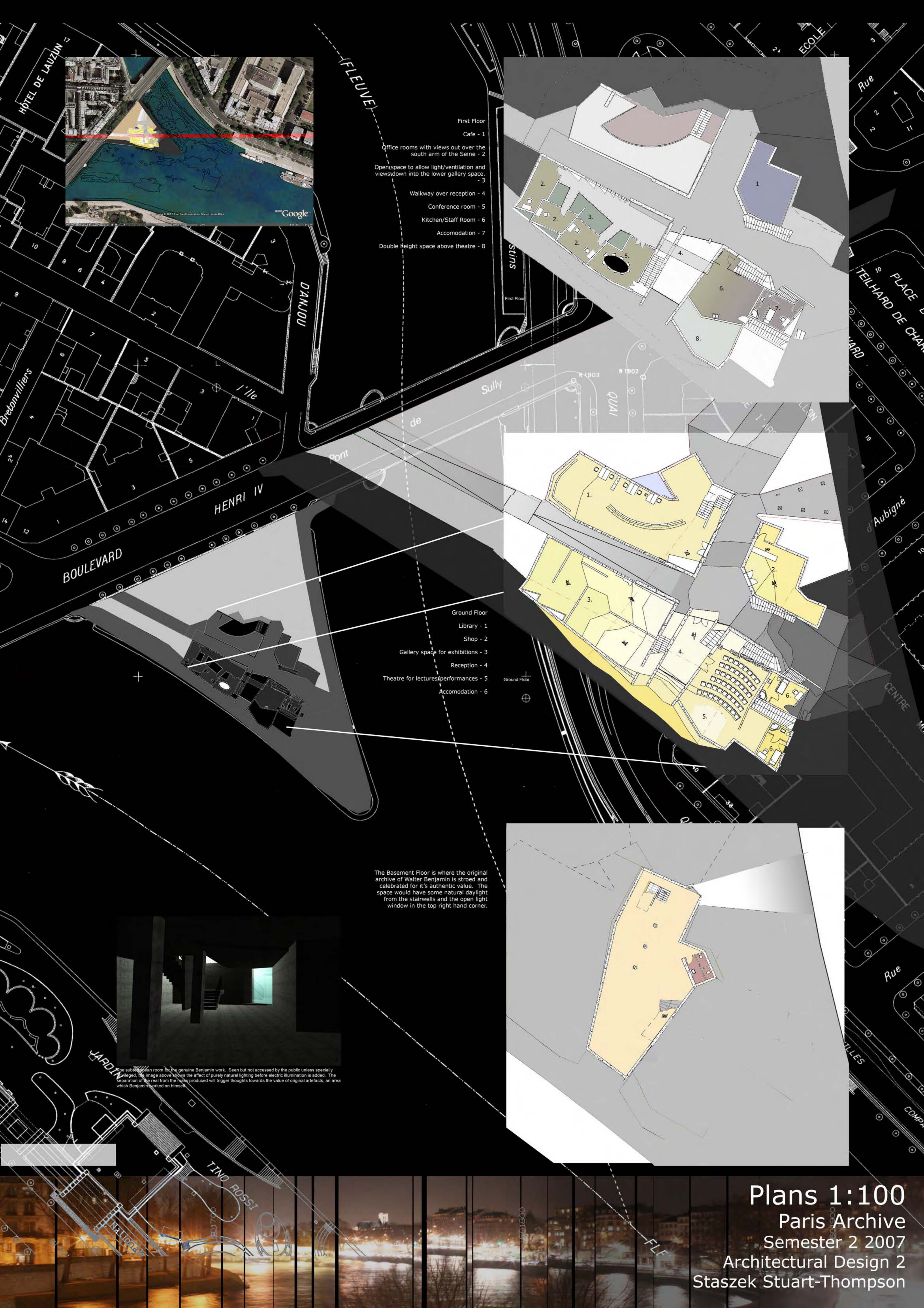
To celebrate the Benjamin Archive or not?
 Due to his own ideas,
 the original manuscripts should
 be of greater "worth" (aura) due to
 their being genuine/authentic

4F
 11.15
 11.12 MAX 2m

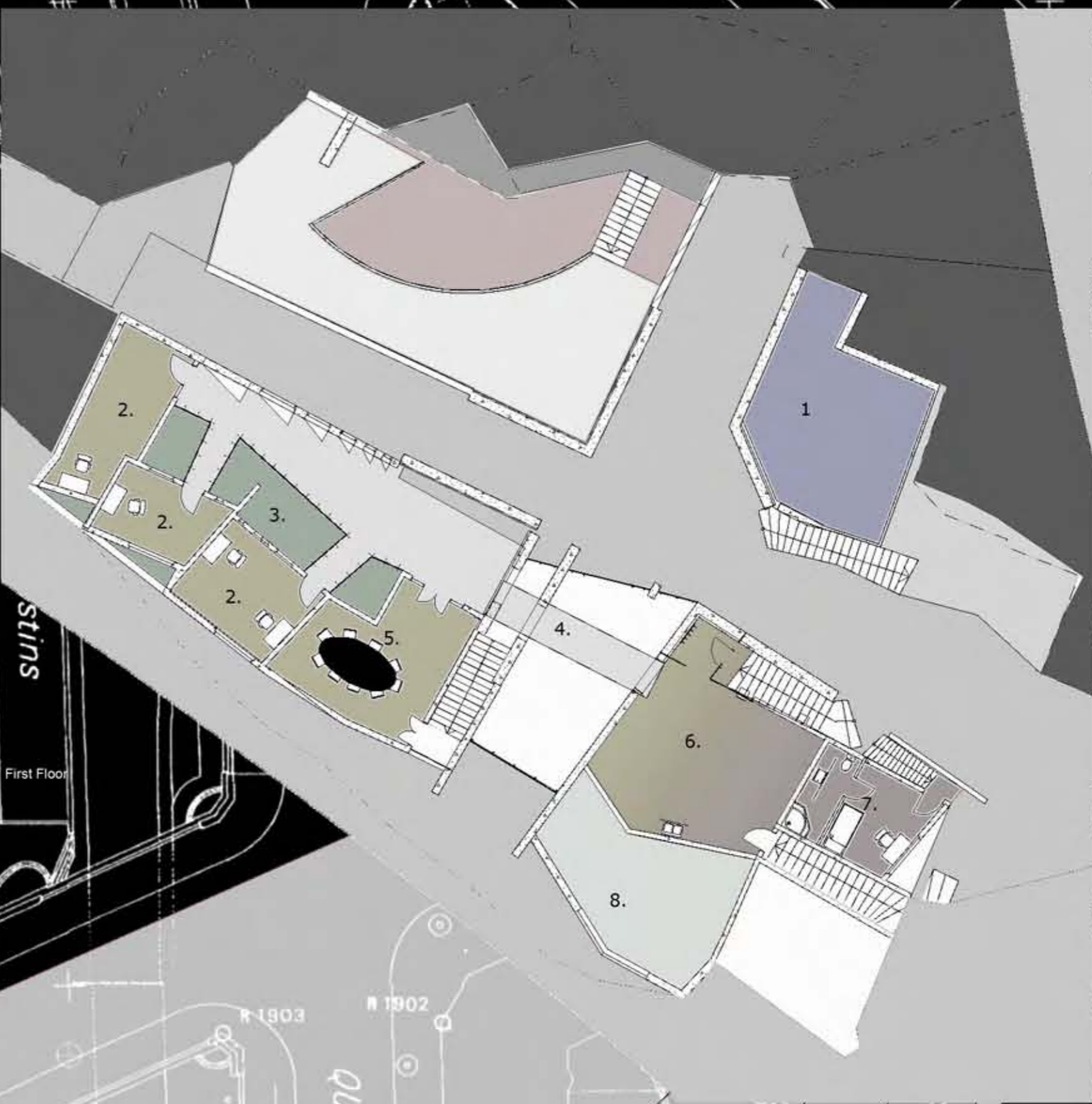


dark beams/columns
 glass panels
 polished steel / zinc?
 water
 polished back concrete floor surface
 stream of water
 Stairs
 Stairs fold down onto floor and run into courtyard.

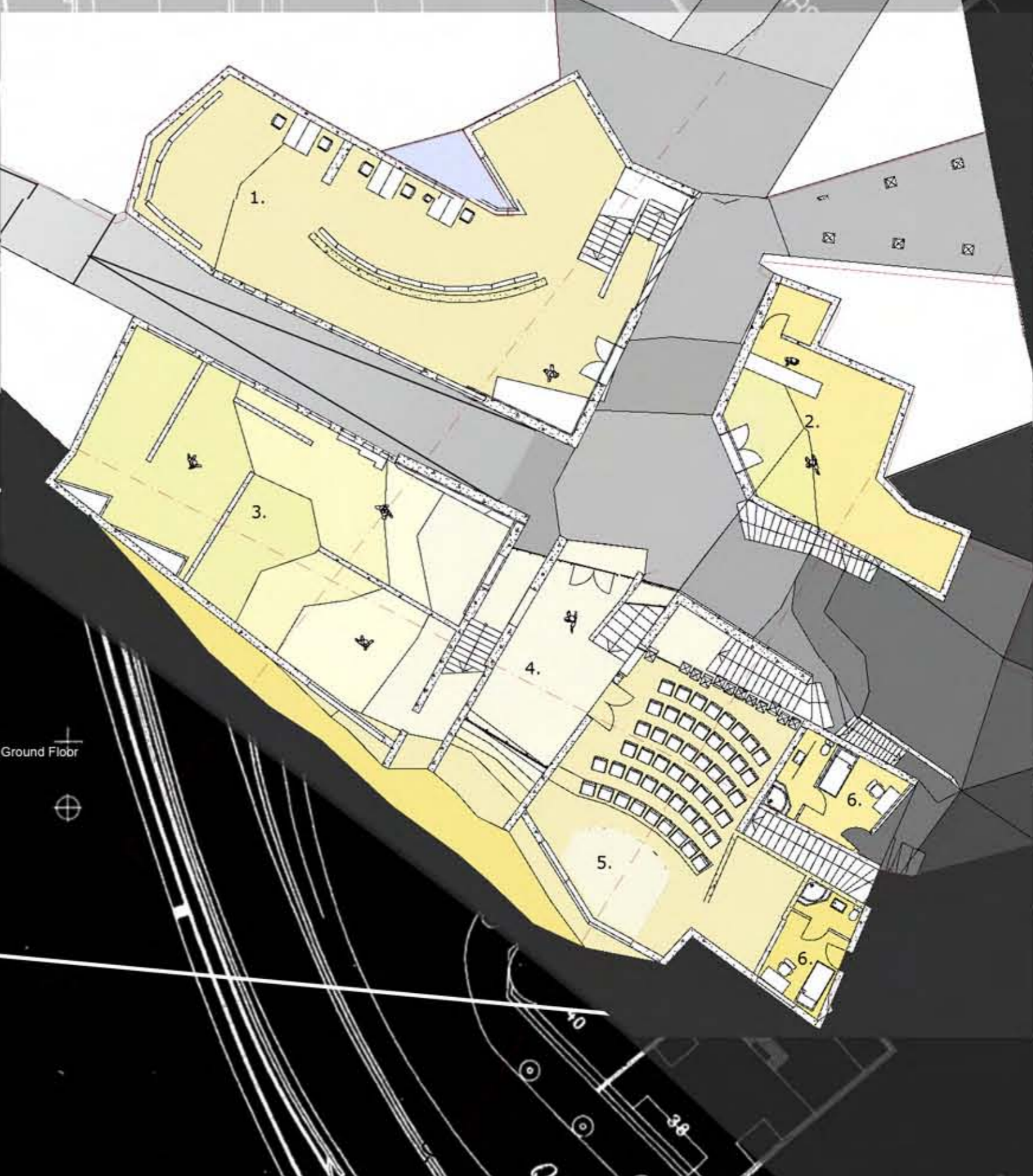




- First Floor
- Cafe - 1
- Office rooms with views out over the south arm of the Seine - 2
- Open space to allow light/ventilation and views down into the lower gallery space. - 3
- Walkway over reception - 4
- Conference room - 5
- Kitchen/Staff Room - 6
- Accommodation - 7
- Double height space above theatre - 8



- Ground Floor
- Library - 1
- Shop - 2
- Gallery space for exhibitions - 3
- Reception - 4
- Theatre for lectures/performance - 5
- Accommodation - 6

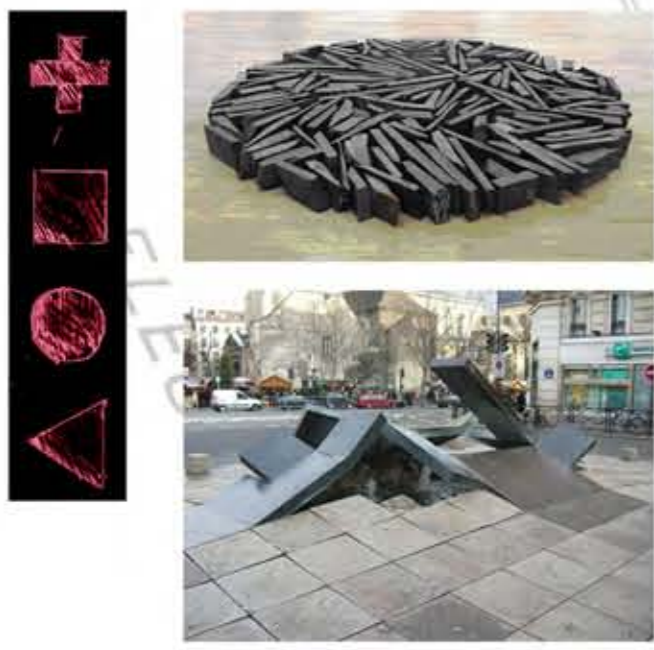


The Basement Floor is where the original archive of Walter Benjamin is stored and celebrated for its authentic value. The space would have some natural daylight from the stairwells and the open light window in the top right hand corner.

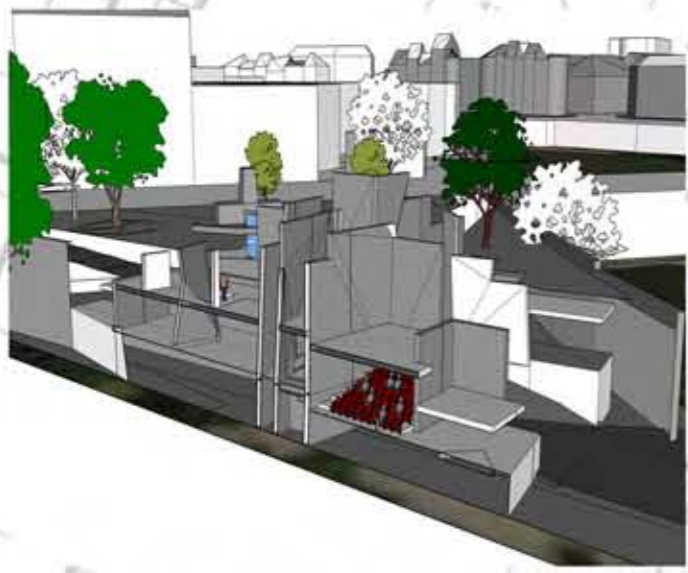
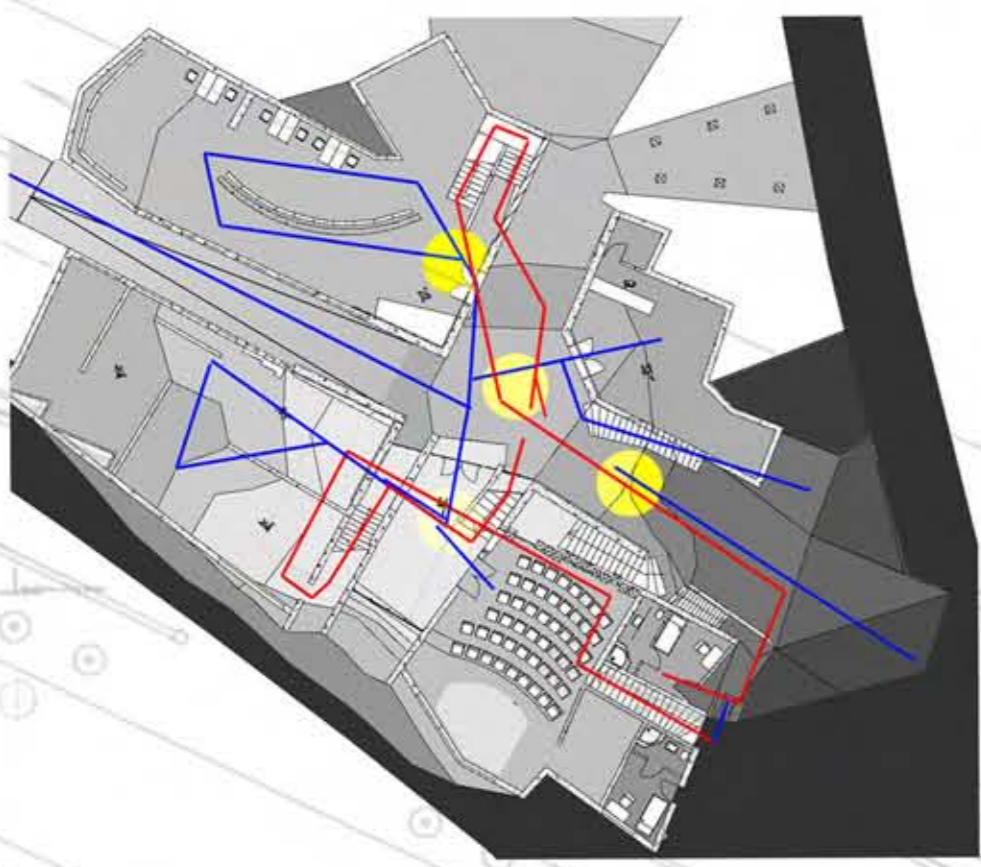


The subterranean room for the genuine Benjamin work. Seen but not accessed by the public unless specially privileged. The image above shows the effect of purely natural lighting before electric illumination is added. The separation of the real from the fake produced will trigger thoughts towards the value of original artefacts, an area which Benjamin worked on himself.

Plans 1:100
 Paris Archive
 Semester 2 2007
 Architectural Design 2
 Staszek Stuart-Thompson



The Magma Conference Centre, Artengo, Menis, Pastrana Arquitectos, 2003



Above: 1:200 Model searching for unity of plan and section. The search for disorder and irregular form is still important, and the need to not conform to the right angle is a hard area to work in. Can and should one have a regular form which is then internally disrupted? This seems to be the normal way of doing things for Koolhaas and he states - 'it is the job of our profession to fabricate differences'. I find rectangular outer forms part of Koolhaas's 'infinite boredom' - so how to invent my way out of this hole?



The building as it would appear at night - subtle with a refreshing blue compared to the enormous amounts of orange street lighting. Light filters from unseen areas.

Passages: Archiving Undetected Modernities of Paris
Staszek Stuart-Thompson

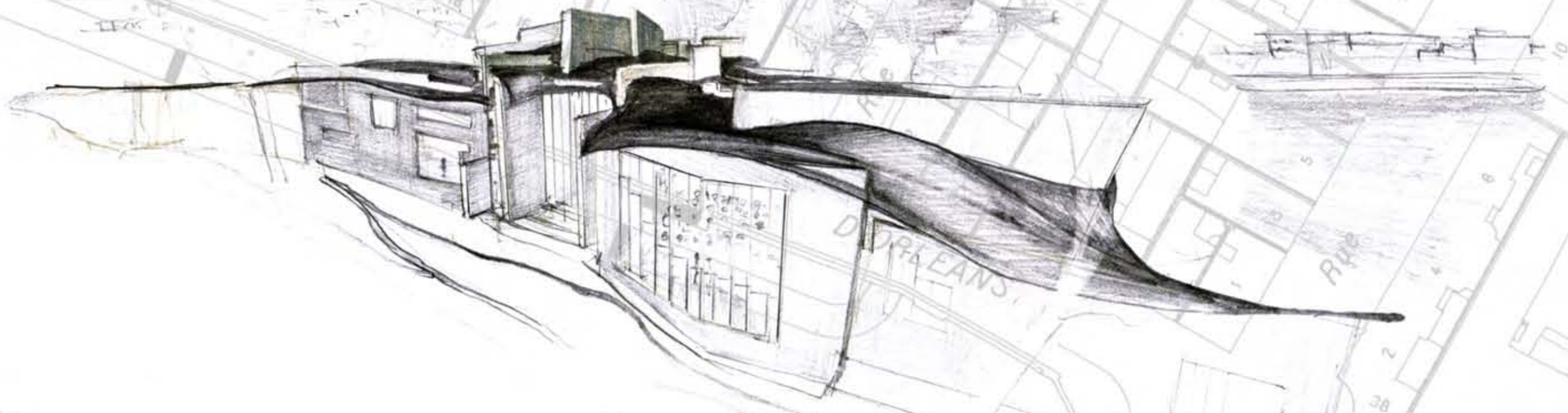
The Walter Benjamin archive will be a place where symbolism and experience play a key role in understanding the work of the author, whilst relating issues of the site history and Paris as an urban context.

On the site of what was once the very tip of the Ile aux Vaches and then the garden of the magnificent Hôtel Bretonvilliers, the archive complex bursts from the ground as if were the first shoot of tree, and forms its own mini city complex. On the other hand it's fragmented aspect can be seen as the germ of development 'sawered' as was the case with Haussmann's boulevard which cut up the end of the island. Importantly it stands as a link to the incomplete and disordered make up of the 'Arcades project', an ironic take on the nature of the ordered city grid pattern of Paris which ultimately is never completely coherent, and a view to giving each area of the program its own 'dwelling' centred around the crossing space.

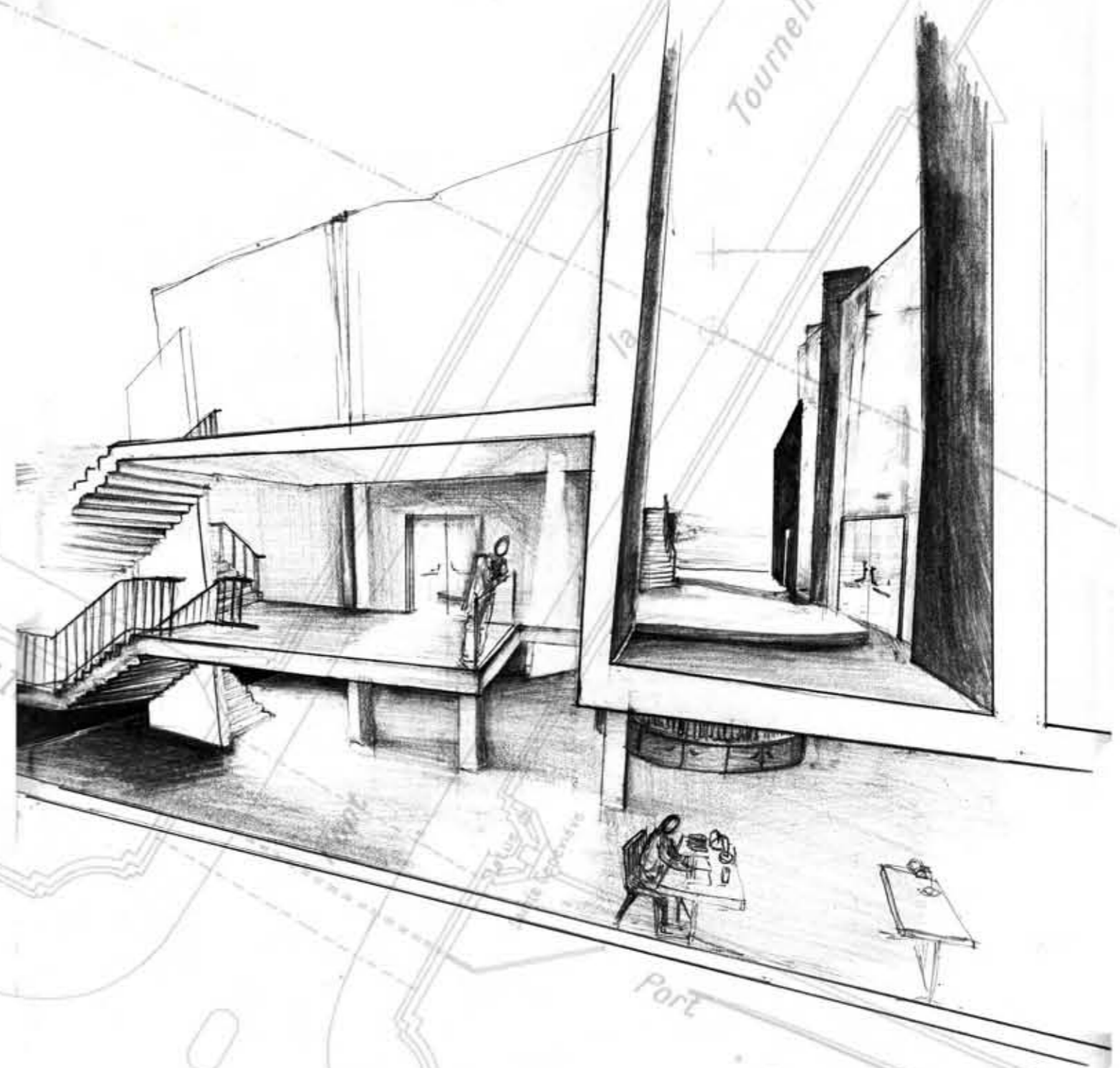
The form is an amalgam of different influences, but the main thrust came from the desire to create a simultaneity between chaos and order, such as in the work of Richard Long. This is echoed in the shape created out of sticks as an abstraction of a piece of street art work which helped inform both the plan and the section.

The nature of an arcade is implicit in the walk down the ramp into the heart of the complex. As mass builds up towards the central crescendo, a confusion of speed is presented through differing the widths of apertures in the walls of the gallery and the library. One inevitably becomes a 'flâneur' at this point, and is allowed time to peer into the spaces as the ramp levels out. Access for the public is via the reception on the right which is formed out of the cross axis void. Transparency helps it blur the distinction between the outside and the inside spaces.

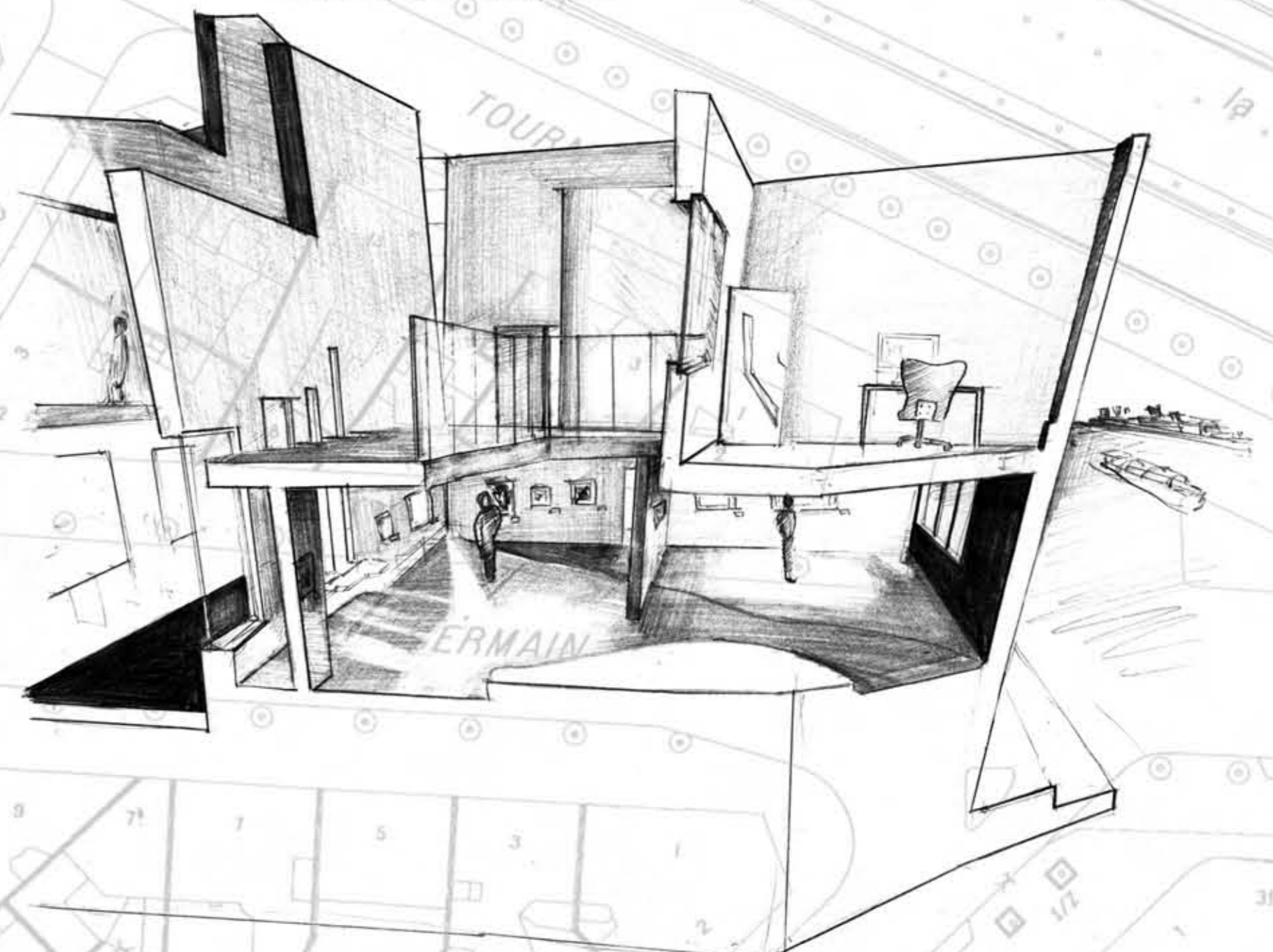
Altruism is considered in this building. Through it's allegory it helps the visitor to come closer to the world of Benjamin, and through experiential moments in the building, one begins to philosophise, even if subconsciously, about the world. It's mini city complex echoes features in Rem Koolhaas's 'Bigness' essay and through the mixture of an inviting walkway down to the river coupled with the museum, cafe and shop, it will help attract a new demographic of people to this sleepy, old and introverted island of Paris.



Two systems - the fragmented blocks and the unifying force of the flow of the roof. Almost resembling the water, or the residue of sand left by receding tides. The organic quality of rock mixed with water?

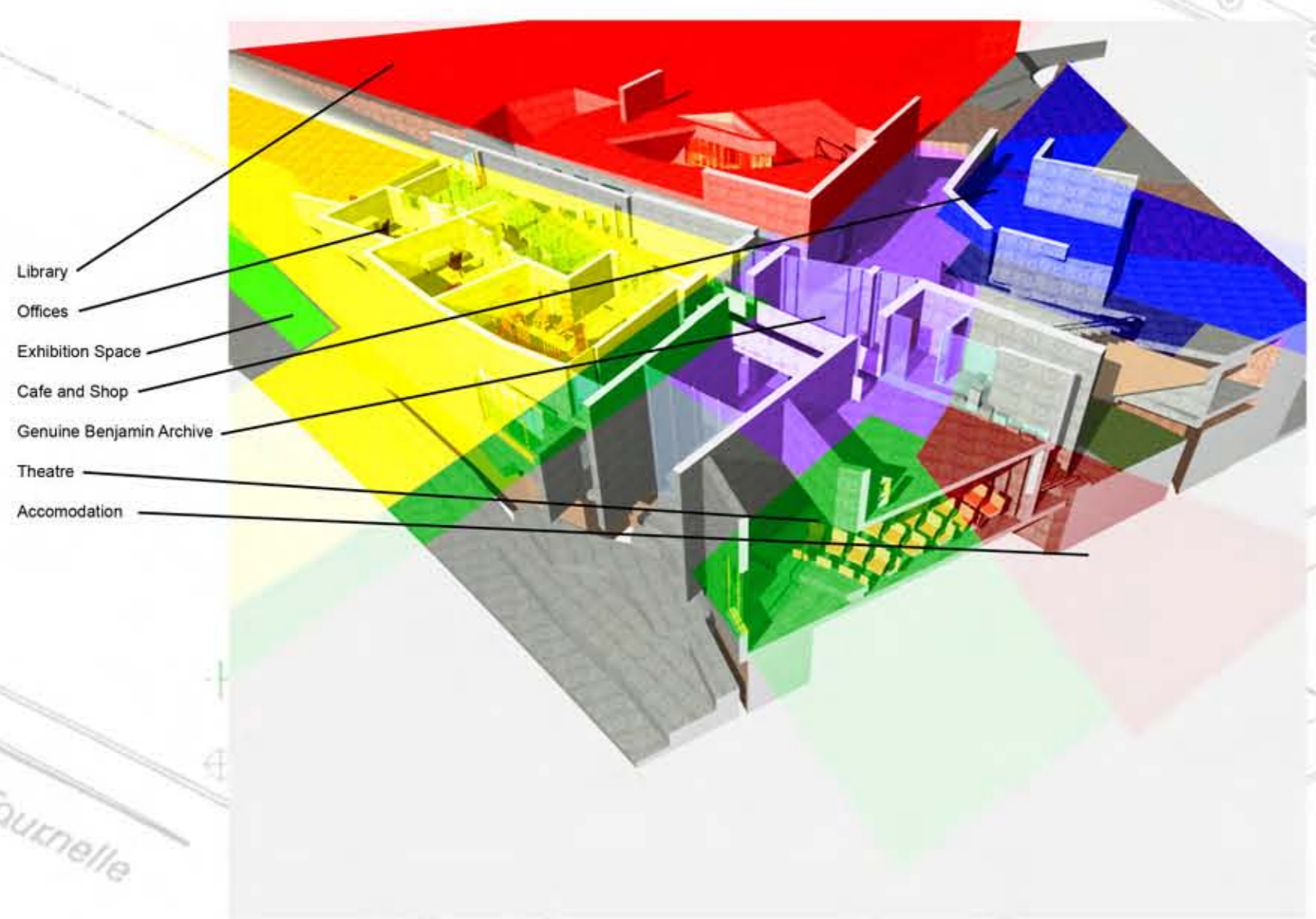
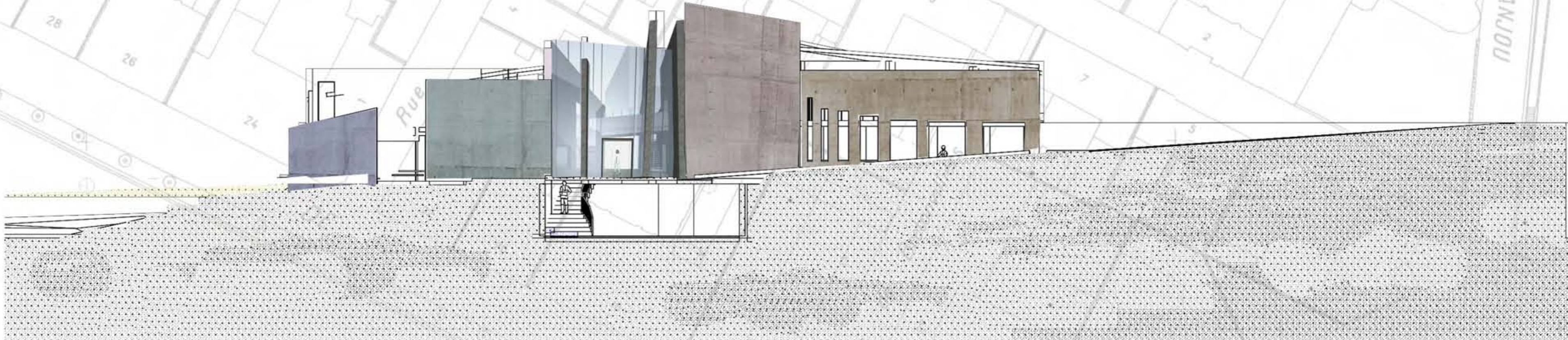
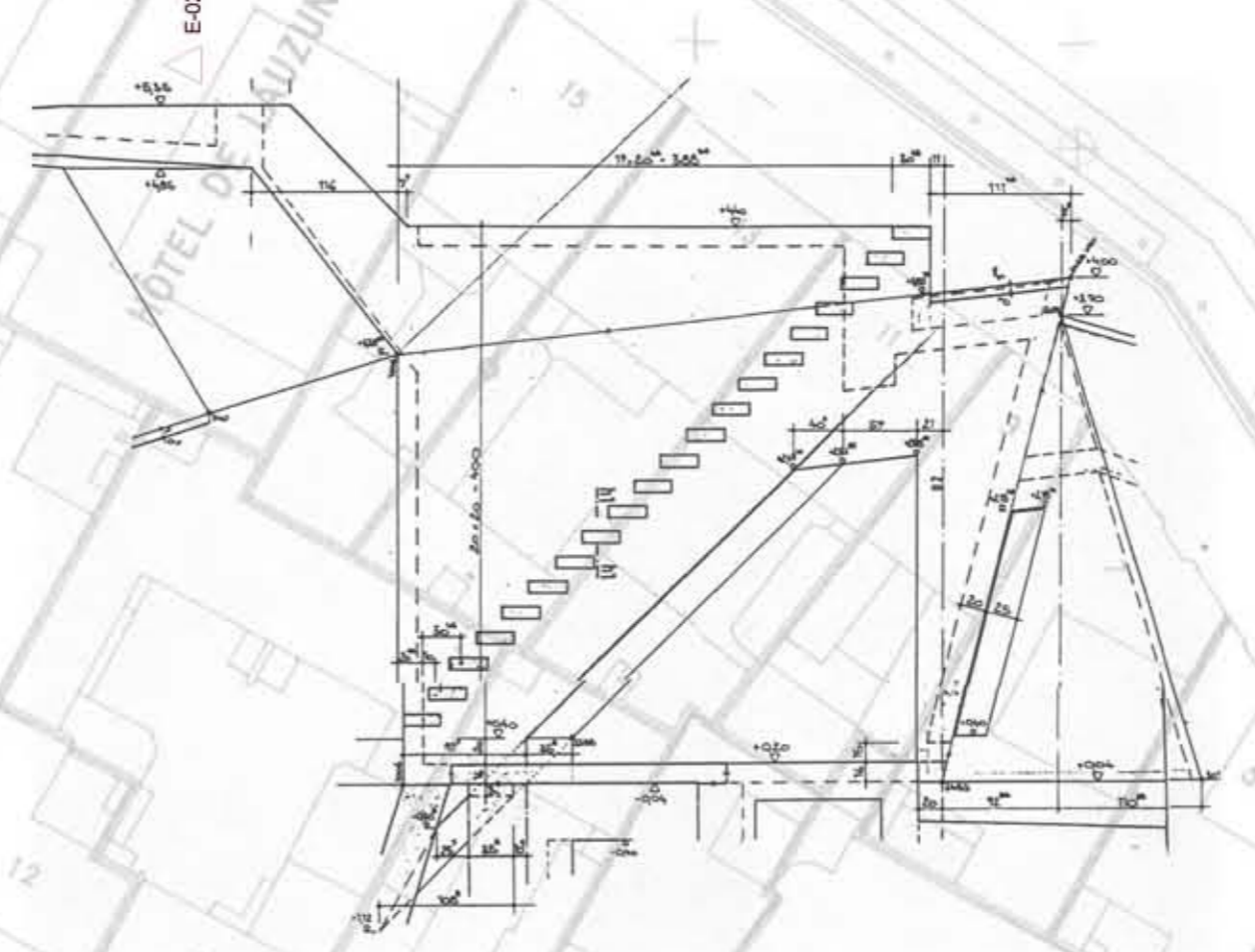
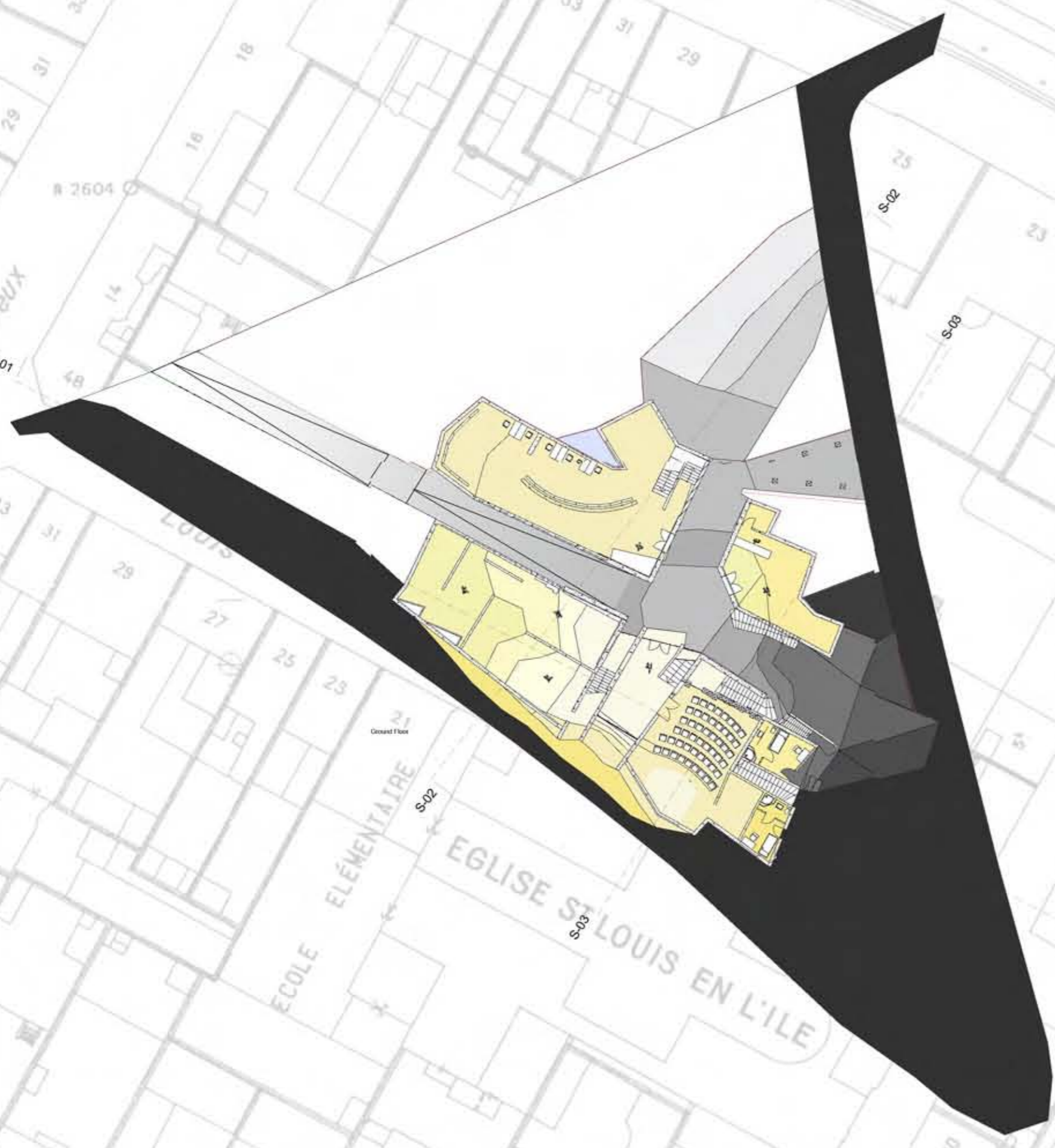
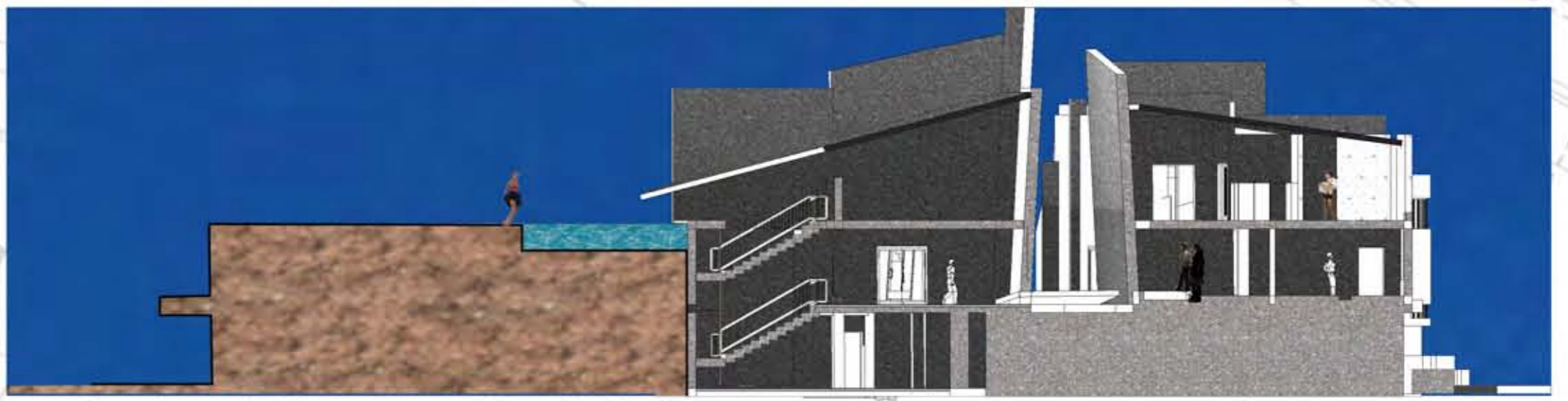


A cross section through the area where the public and private routes intertwine. The public who use the library space above are allowed a high vantage point from which to view the researchers down below at their tasks. However although they may look, access is restricted.

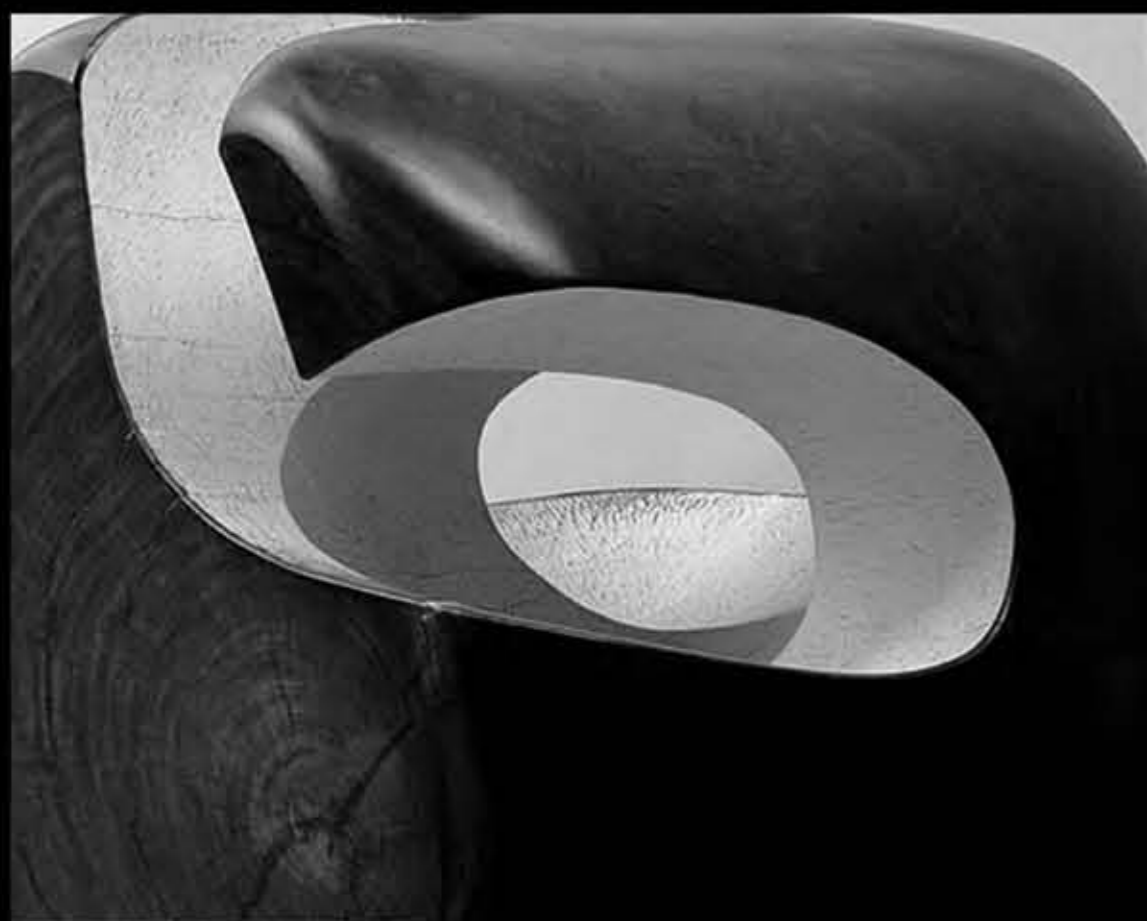
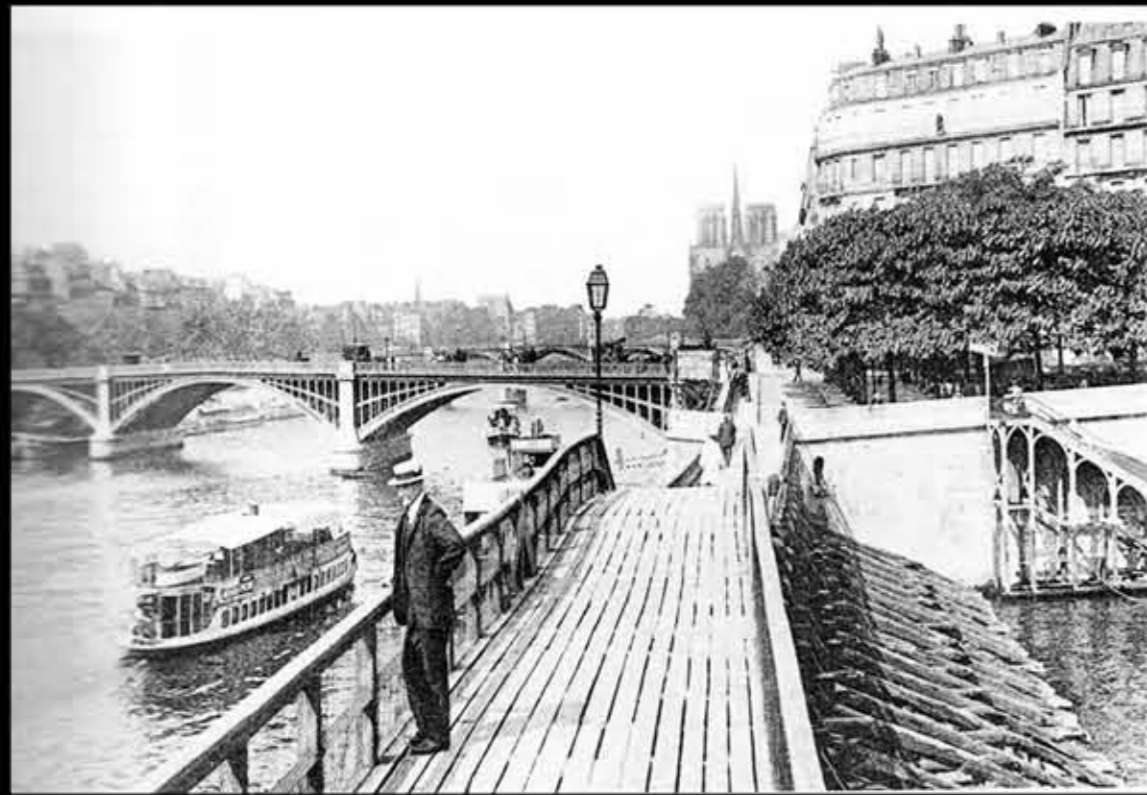


A cut through the lower gallery space. In this instance the private route is allowed the upper floor from which to survey the public. The offices command views of the south arm of the river and gain solar heat and light from this orientation. There is only one window to the gallery on this side situated in the bottom right corner of the drawing, light otherwise enters indirectly from above on the south side preventing glare and fading of exhibits. Northerly light benefits the other side. The floor plane is stepped at intervals mimicking a floor which has been eroded away by the waters of the Seine. The walls also divide the space into irregular compartments. These two factors prevent the gallery being another white cube. People are made to regard the space they are in as an artistic expression rather than committing the mind solely to the media.

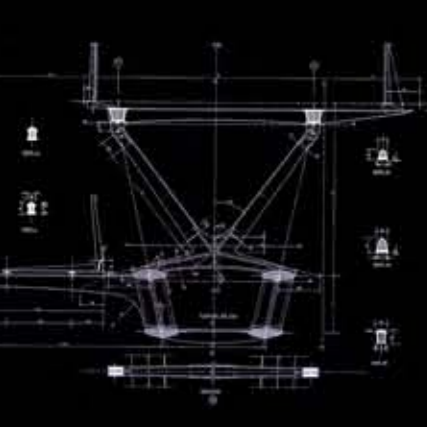
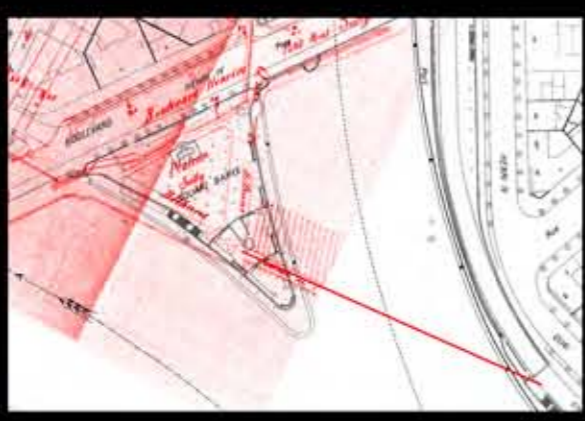




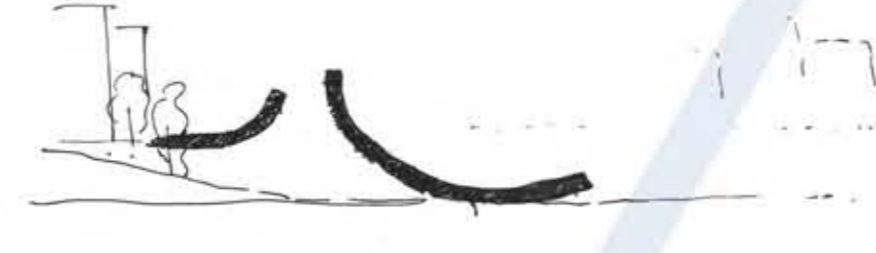
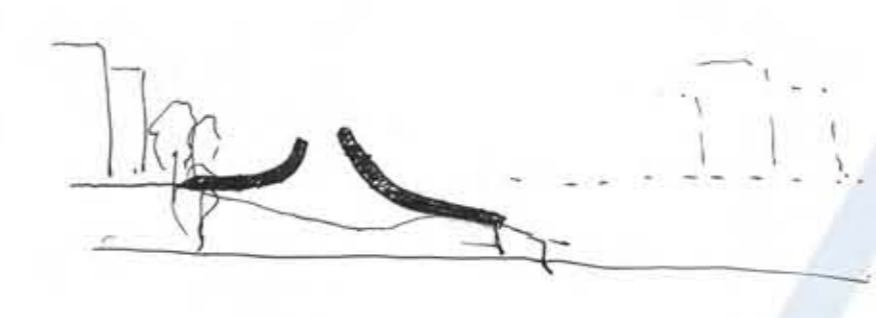
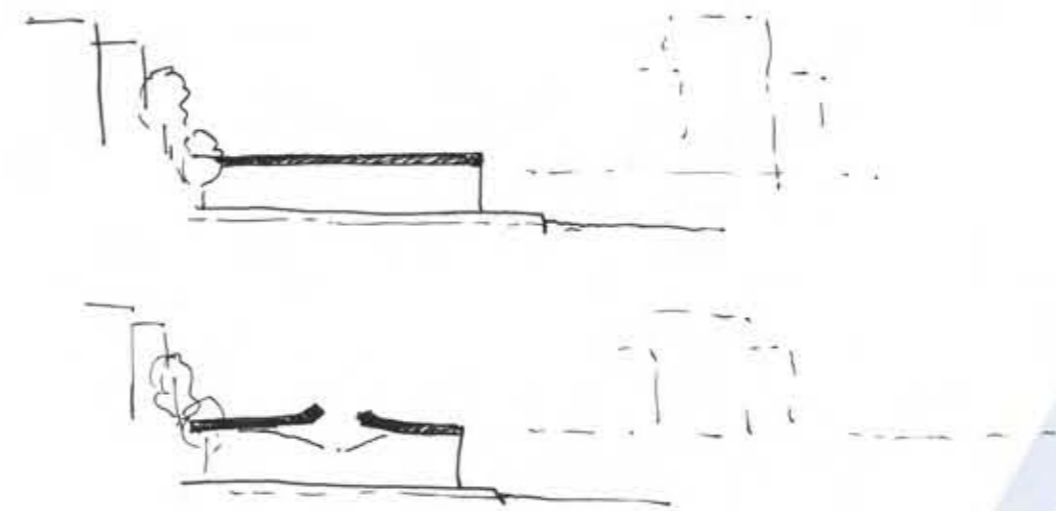
Sections 1:100
Paris Archive
Semester 2 2007
Architectural Design 2
Staszek Stuart-Thompson



Setting Forth
Urban Encounter
Seminar 1
Health House
Urban Tactics
Seminar 2
Archive
Elaboration



Al Weibel is an architect, and his studio which through its name 'FAKE DESIGN' gives an idea as to his iconoclasm. His scheme on the Ywu Riverbank in the city of Jinhuai create links back to ancient Egyptian stone structures or Stanley Kubrick's '2001: A Space Odyssey' monolith.



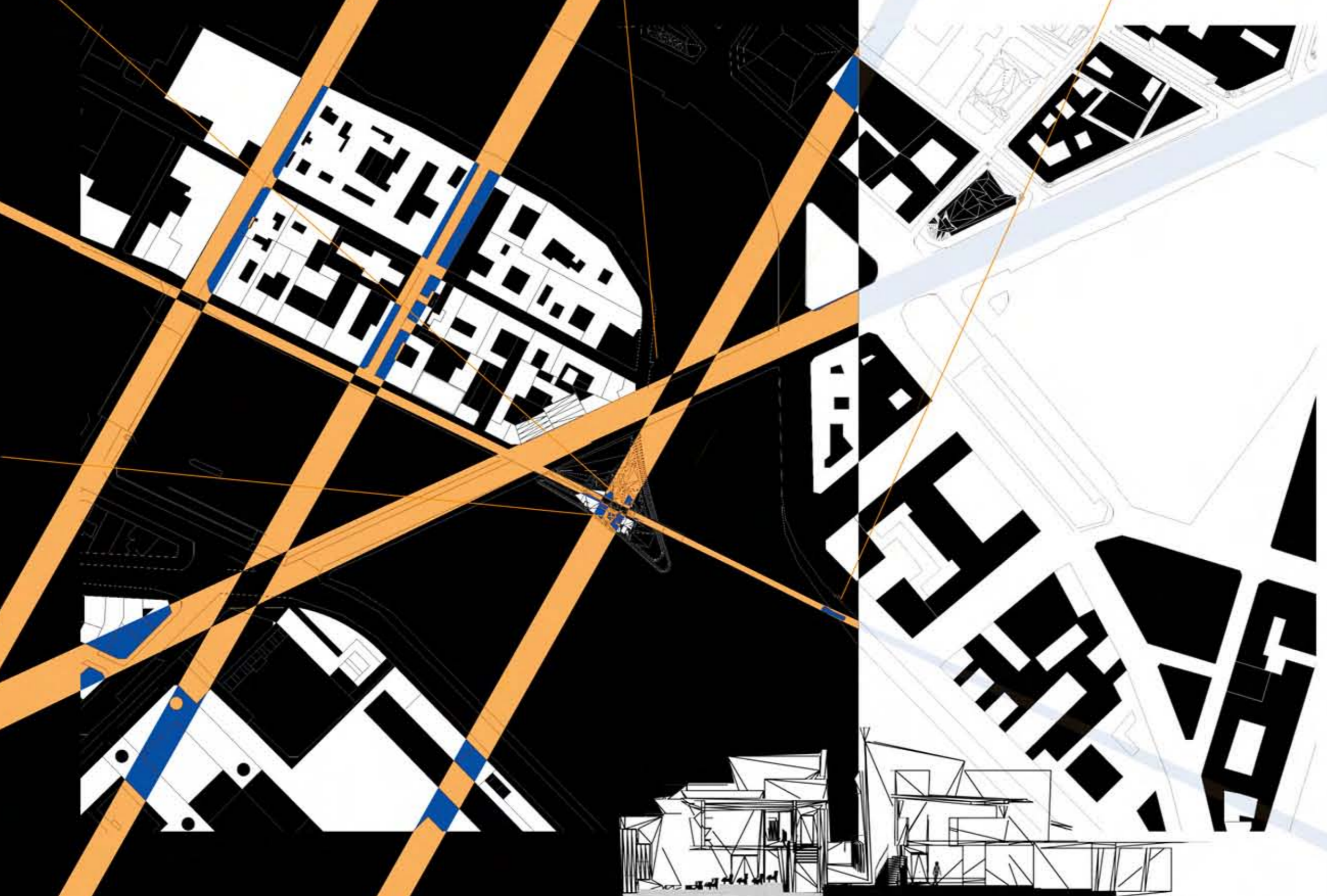
THE CONSIDERED VIEWS AND VISTAS IN PARIS ARE THE DYNAMIC ELEMENTS WHICH IDENTIFY A PARISIAN STREET FROM THOSE ANYWHERE ELSE IN THE WORLD. LOCAL CHARACTERISTICS DESERVE TO BE CELEBRATED. THE EXPRESSION OF BEING ON AXIS DENOTES IDEAS OF AUTHORITY, ORDER, AND INFINITE CONTINUITY. LIKE THE WORLD WHICH IS EVOKED BY THE INSIDE OF THE ARCHIVE, THE EXTERIOR PLAYS A SIMILAR ROLE.

As a pseudo arcade, the person's ability to stroll, like the typical flâneur, is freely allowed around the blocks. The axial route, left open in memory of the infinite nature of the act of archiving leads the walker towards the water. Here, historically there used to be a crossing bridge across the Seine allowing the strollers to continue their walk along the right bank of the Seine.

According to Harries, architecture has a certain power to stabilize both 'being' and 'world', to defend us against the 'error' of both space and time: 'Architecture is an act of self assurance in the face of the terror of the infinite'. The mediations of power in my built forms which soar out of the ground stabilize and protect the fragile sense of being outside. The 'terror' is hinted at in the infinite path which is also used to express the contrast between the horizontal aspect and the burgeoning verticality. Whilst the vertical symbolism permeates a language of power and domination over the stroller, they are allowed relief in the horizontal which takes them out and away from the central mass of structure to the waters edge where a cantilevered overhang indicates the past presence of a bridge.

The concrete and stone of the path imbedded into the ground changes as the walker walks out over the edge of the water. Whilst the continuous line of concrete slides down away and lightly seeps into the water, glass panels carry the path at a positive incline up and out. The cantilever supports struts in the form symbolic of that which informed the plan and the section of the building.

Across the river, the continuation of this line must be dealt with as is the Parisian tradition. Following the need to emphasise the 'void' as symbolism for the unending strive to archive Paris, the 'monument' (which will also be the satellite site for this project), could in some form reflect the Grande Arche. The Grande Arche, itself indicative of a classic triumphal arch, is mostly a square void. For this reason, my aim is to design a fragmented and deconstructed piece which only is seen in the completed form when viewed from the path on the island.



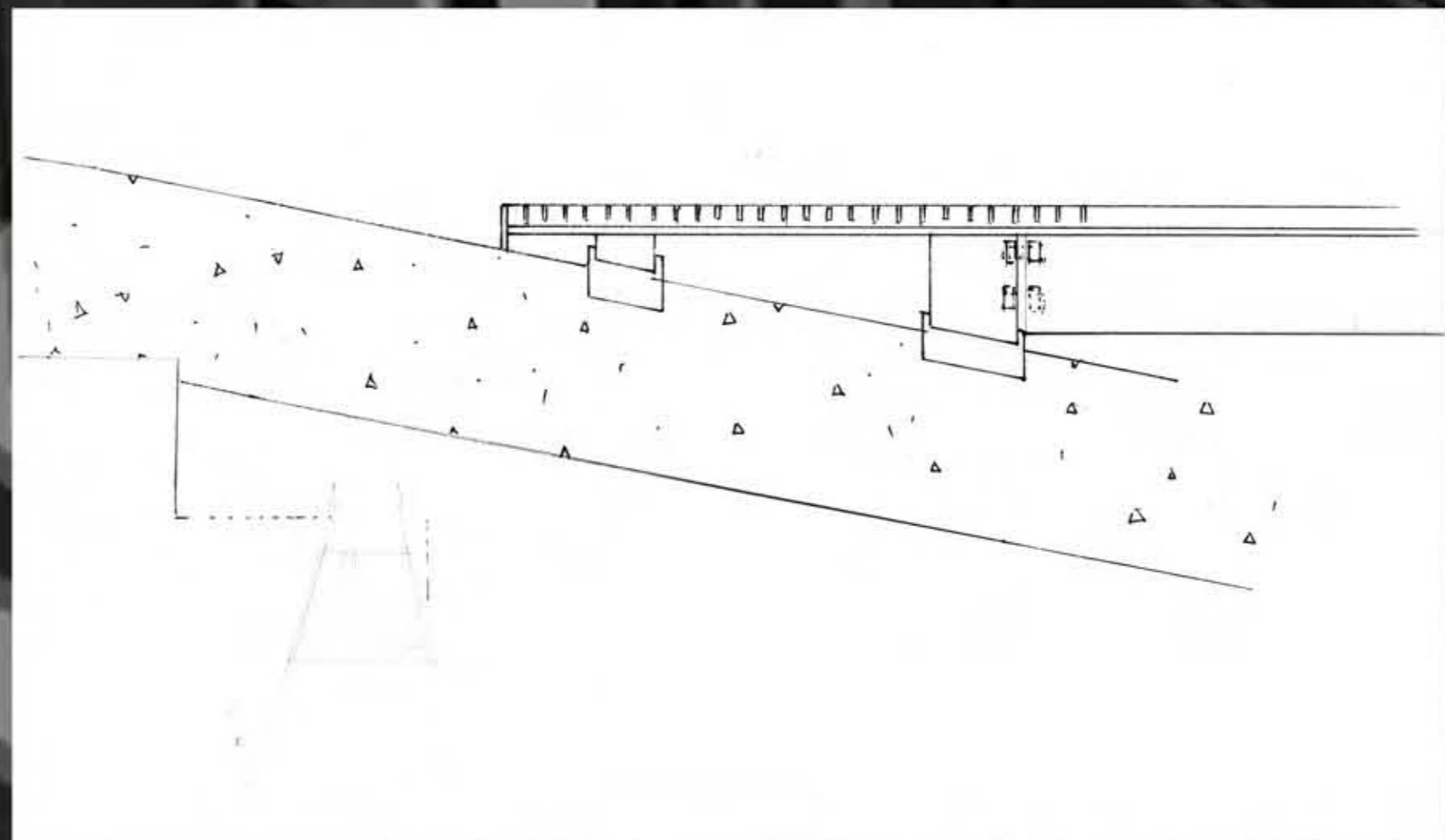
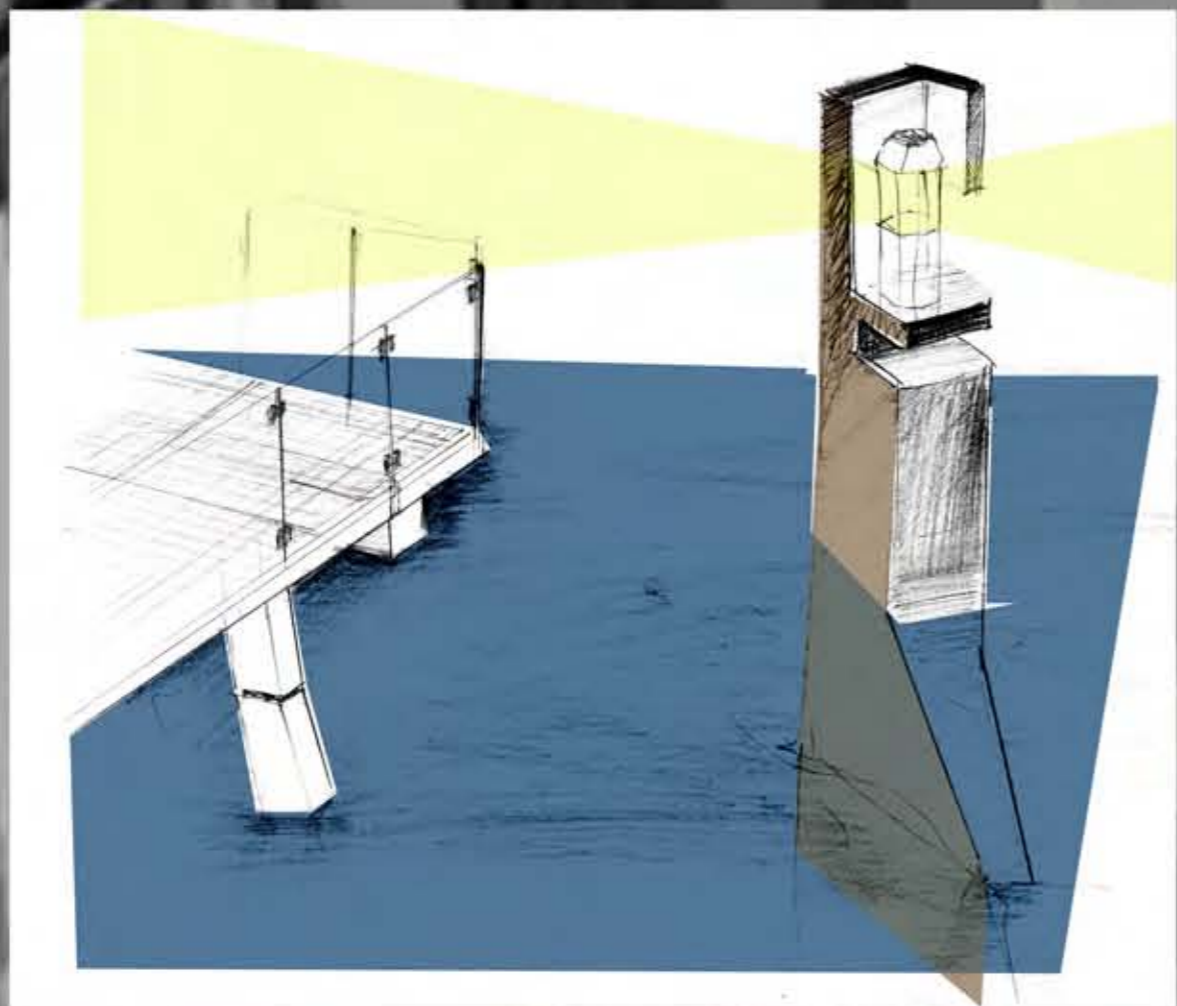
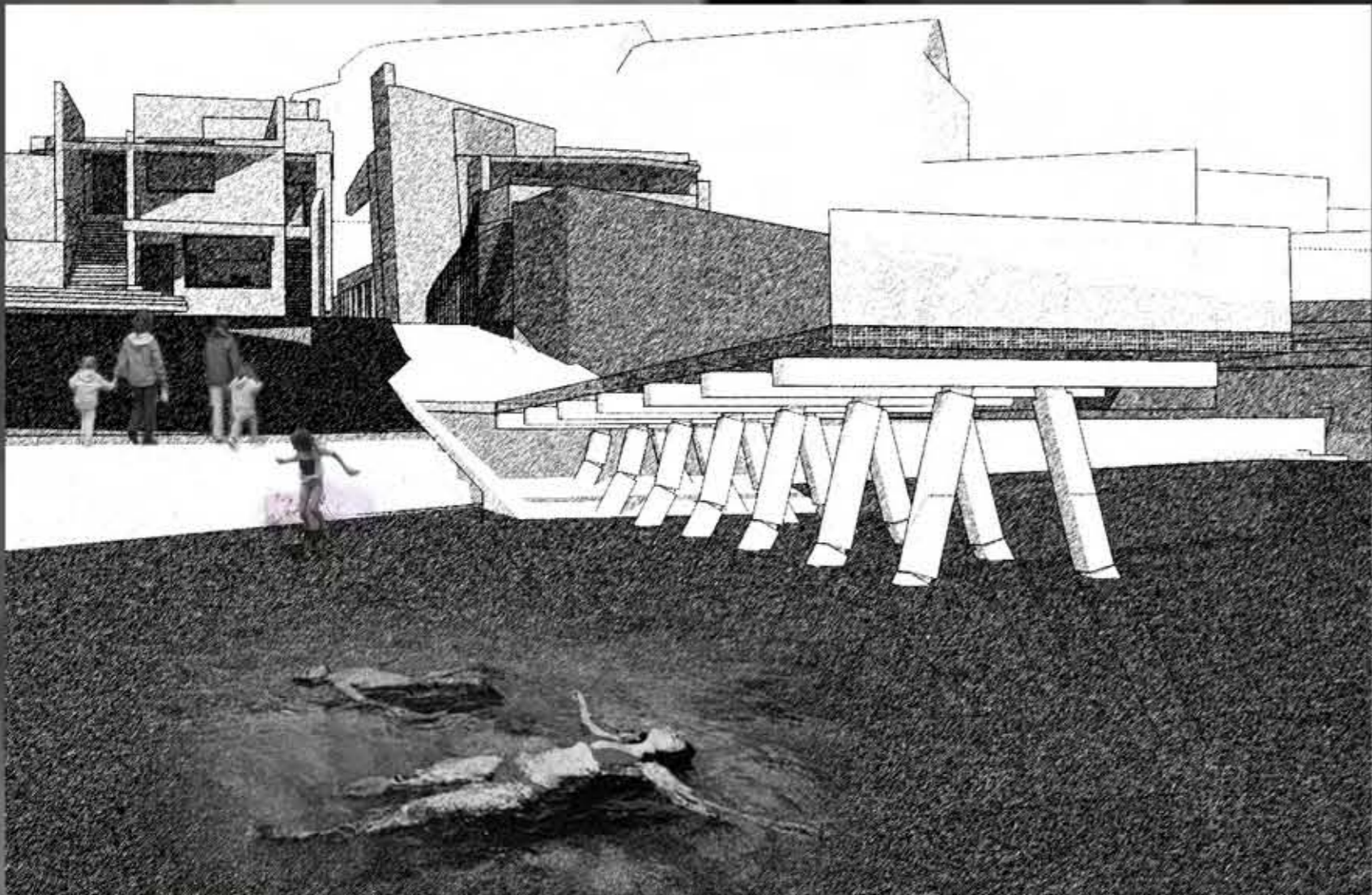
Looking along the lines of axis which run away from the site, my attention is drawn up along the Haussman Boulevard of Henri IV towards the old disappointing urban space of the Place de la Bastille. Here the Carlos Ott designed Opera House is a linear collection of linked building which despite their massive scale pay tribute to the Faubourg Saint-Antoine. He gave the whole exterior façade, including the glass, a light green hue which matched the weathered copper of the Colonne de Juillet and was an effect which varied according to the light and so provided an interesting changing relationship with a once dark area of Paris.

The archive hopefully captures the idea of a bursting new piece of modern urbanism in a collection of shards. However should I consider creating a façade that is not static and, influenced by the changing nature of Paris (which indeed is the allegorical idea behind the building), reflected both in the city fabric, its history, people and in the immediate vicinity by the flowing and varying water of the Seine?

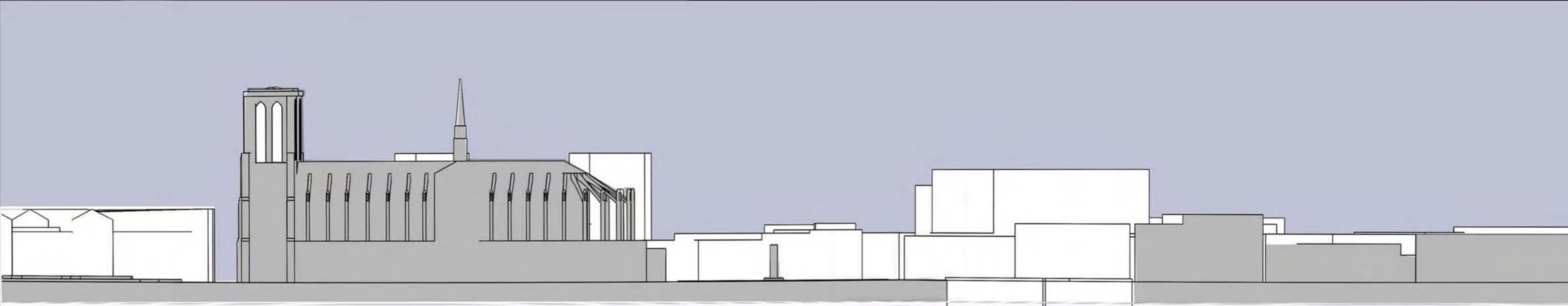
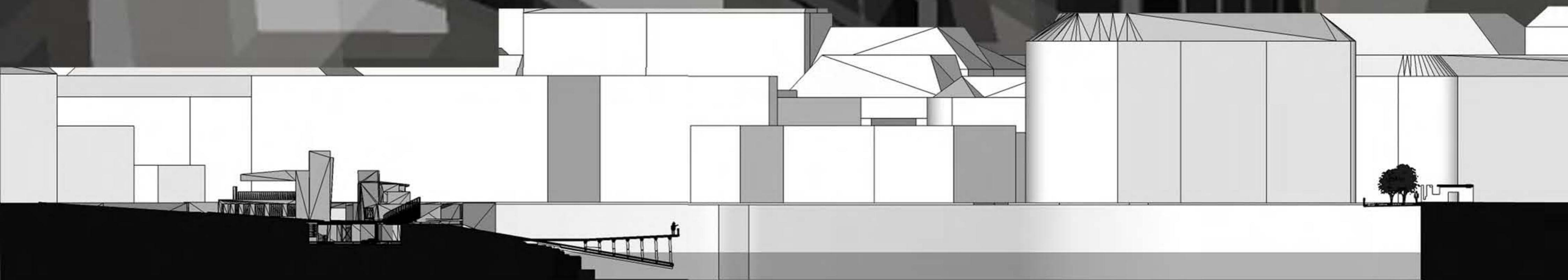
As a building to be experienced - it could therefore benefit by closer consideration of colour effects, light and material nature in this context. Like the Bastille Opera it should be an experience of quality expressed through durable and quality materials, which will be forms of concrete, steel and glass.

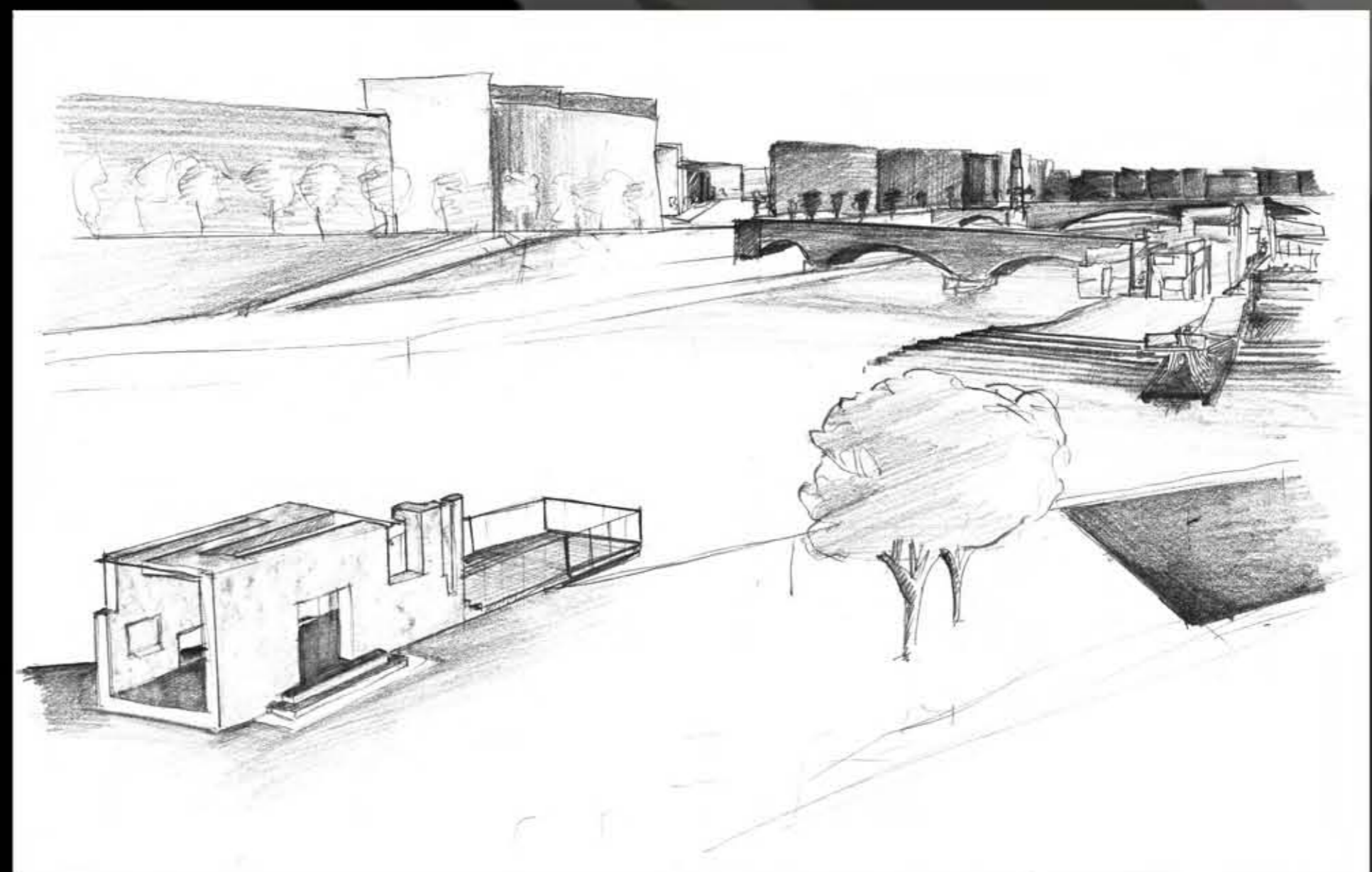
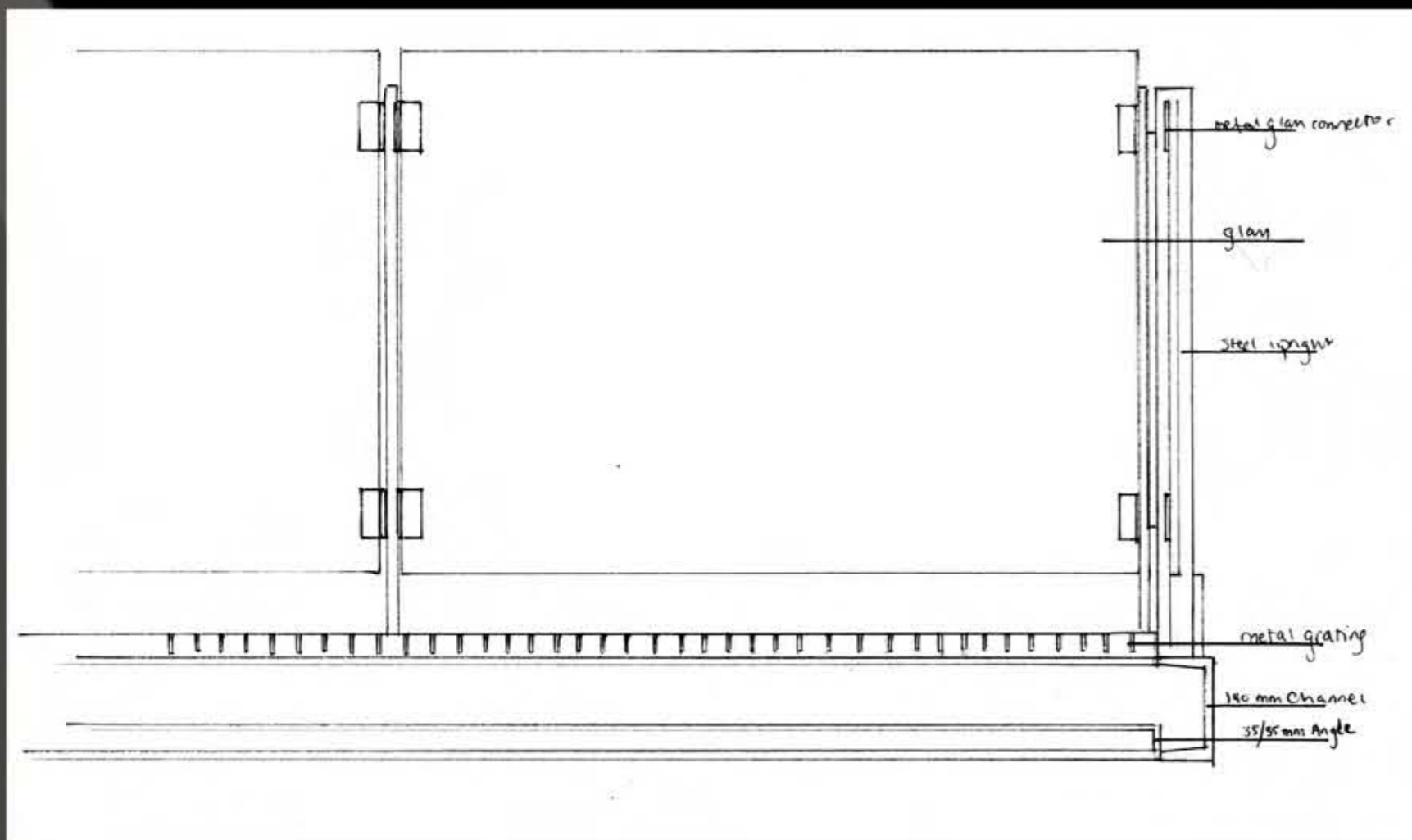
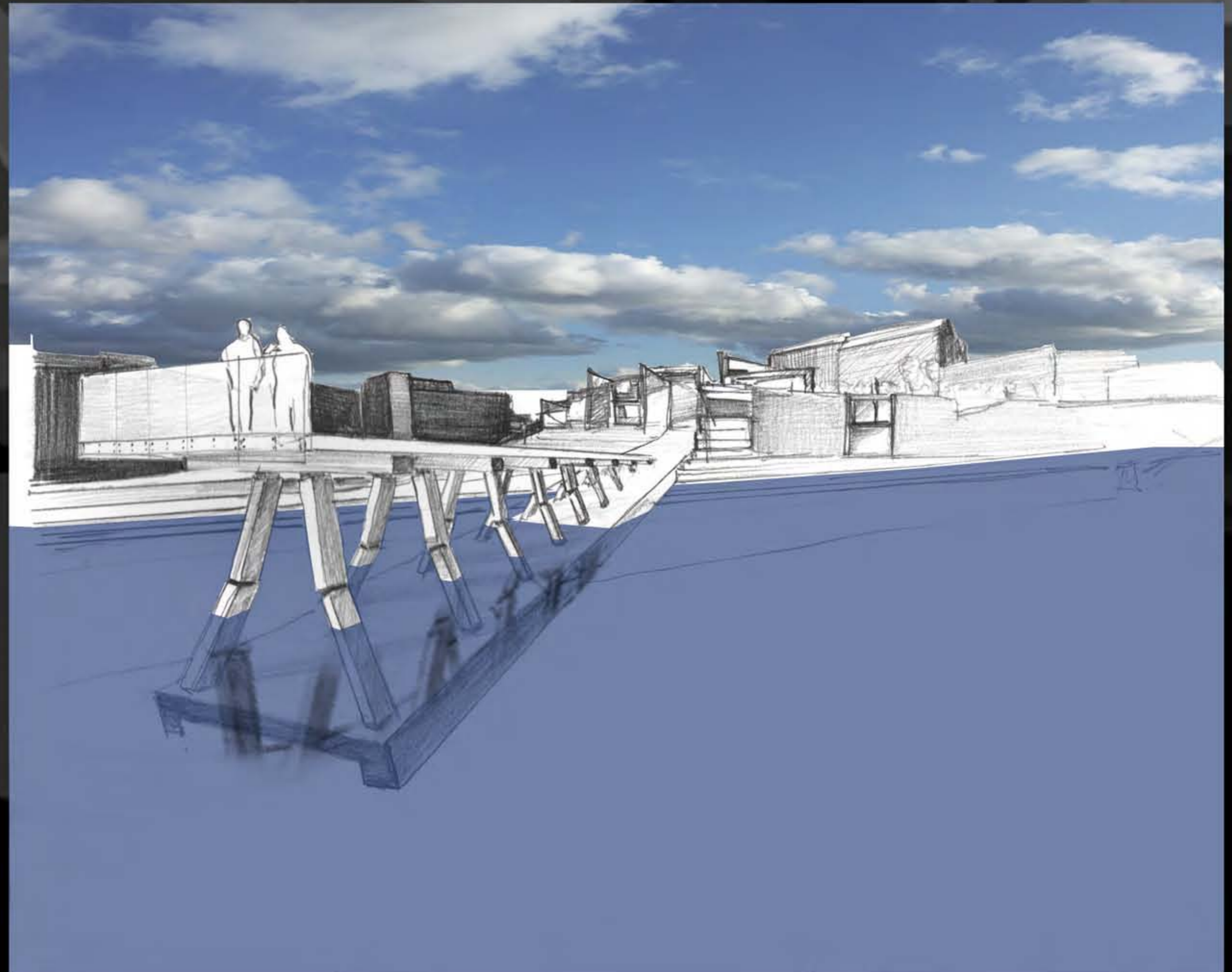
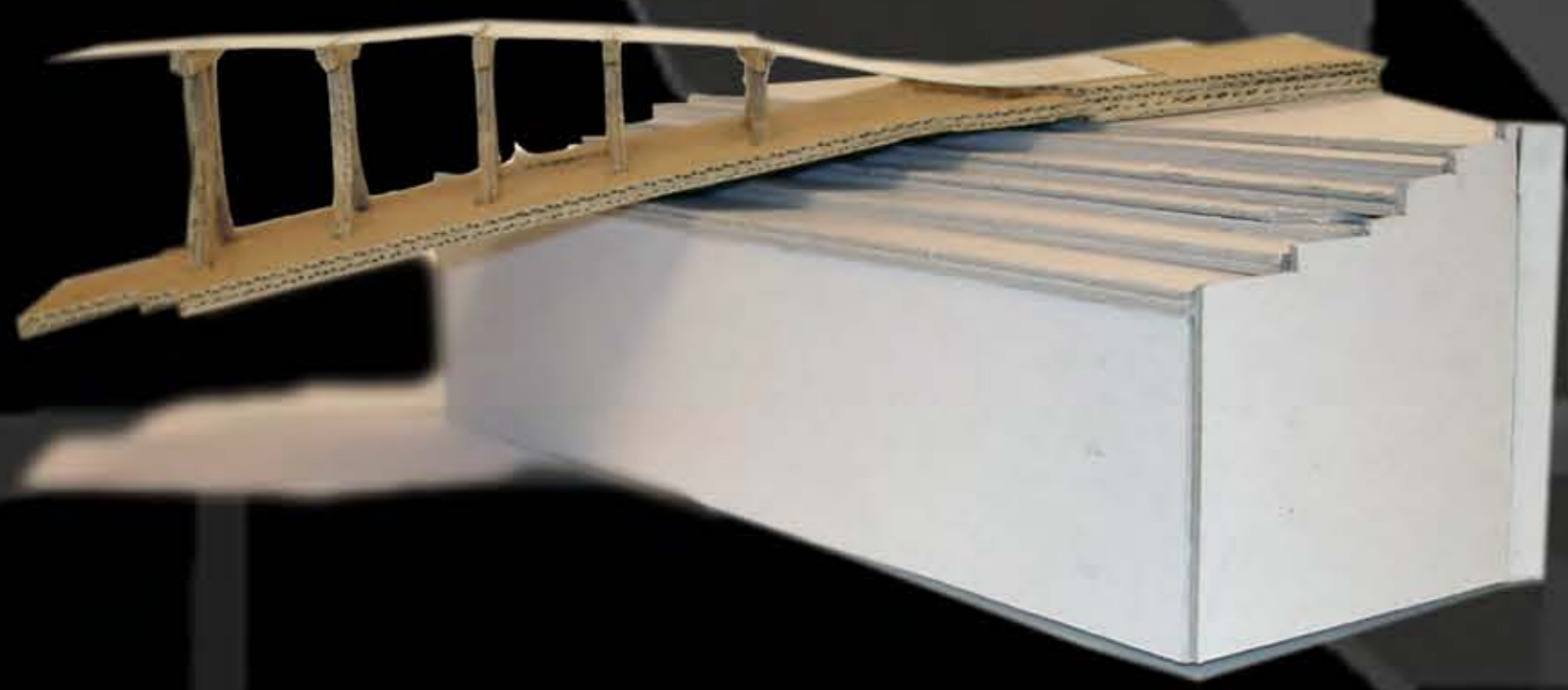
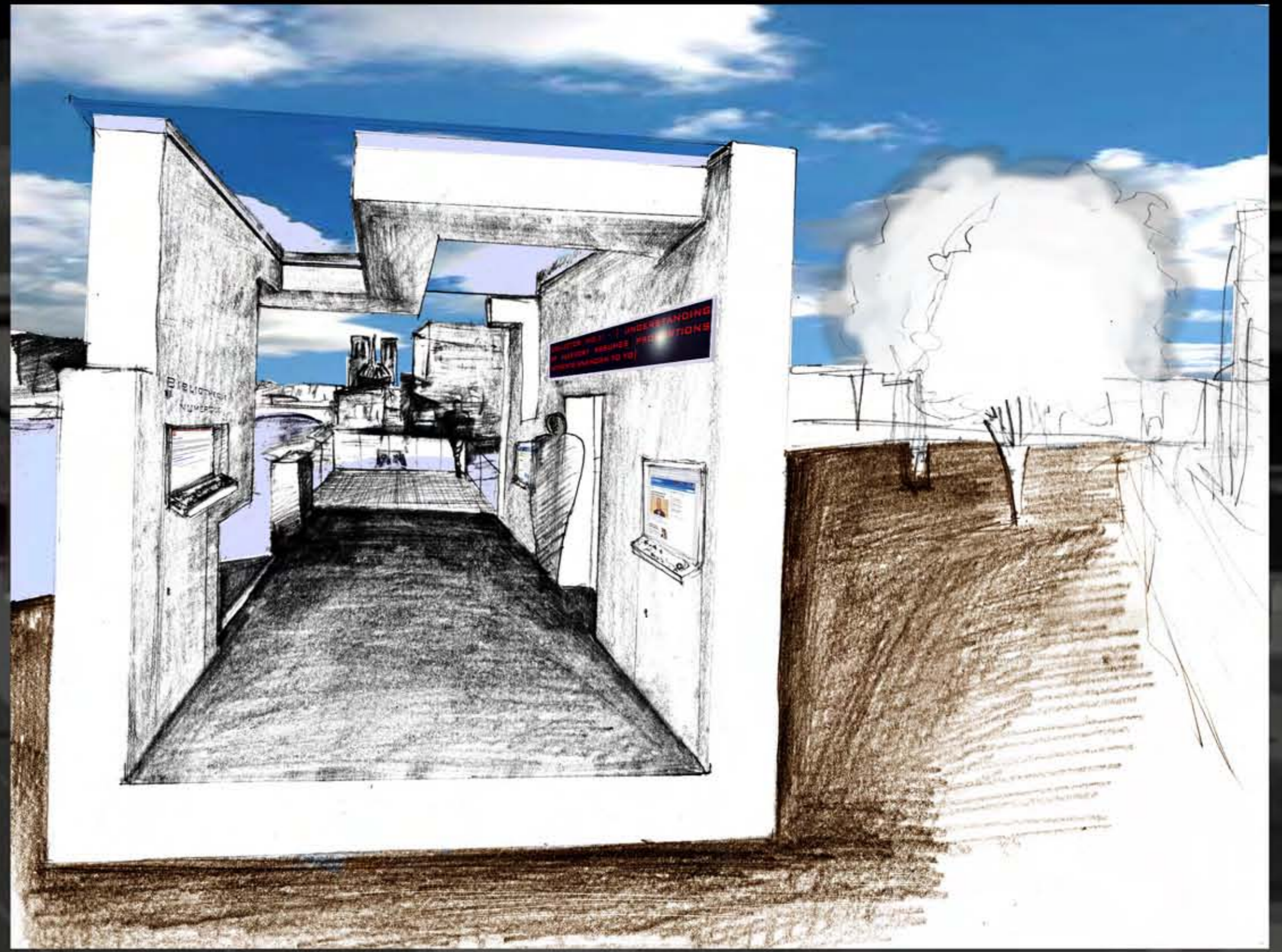
Jacques Chirac (as Mayor of Paris in the 1990s and now President) said

'Paris is changing. Every day, its extraordinary architectural heritage of new monuments is enriched. In this great transformation of our day, Paris has a duty to preserve its essential [quality]. Paris is the most human of the great capitals, and this is what distinguishes it from the world's other great cities. I hope that for a long time to come the man in the street will be able to say, like George Sand: 'I know no other city where it is more pleasant to stroll about with one's dreams.'

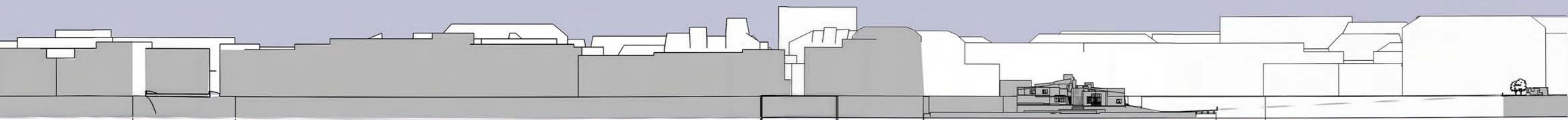


The section of concrete which descends into the water will be precast in a formwork which will leave a sand texture on the surface. This wet sand residue effect will continue the theme of the island being reclaimed from the waters of the Seine. It will add to the list of experiences that visitors encounter, as one ascends the jetty platform, the concrete visibly slides away underneath and out of sight into the water.



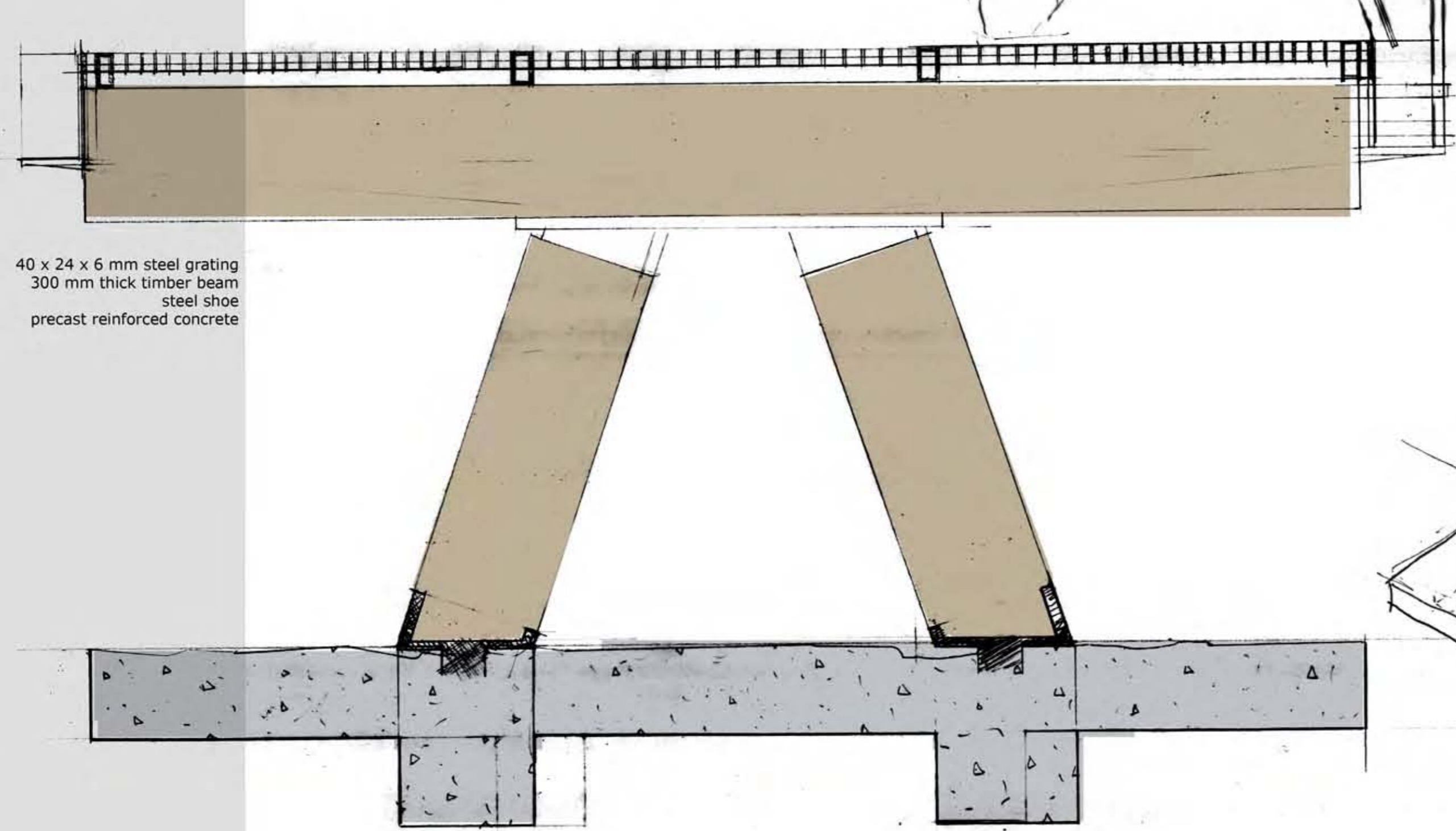
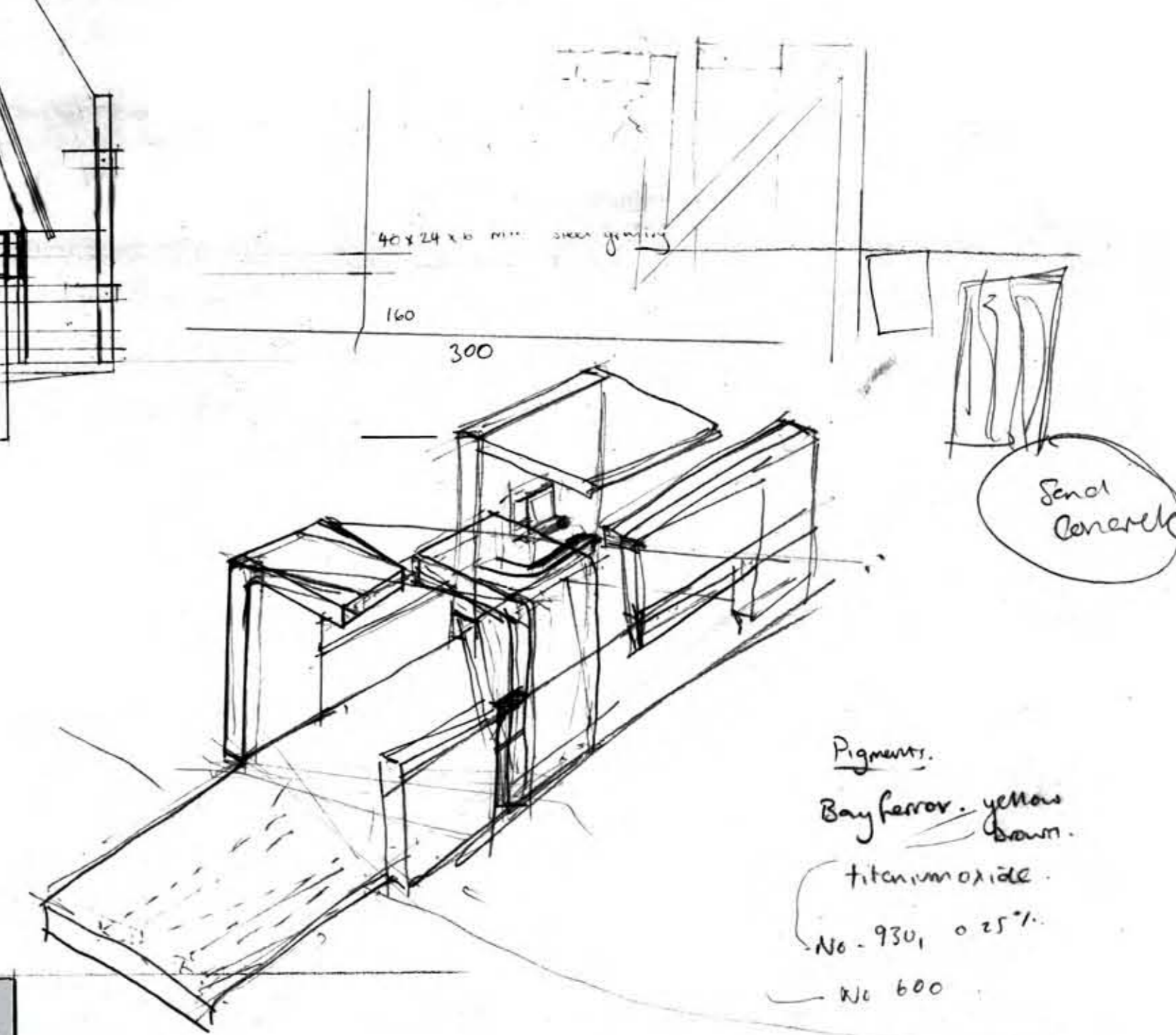
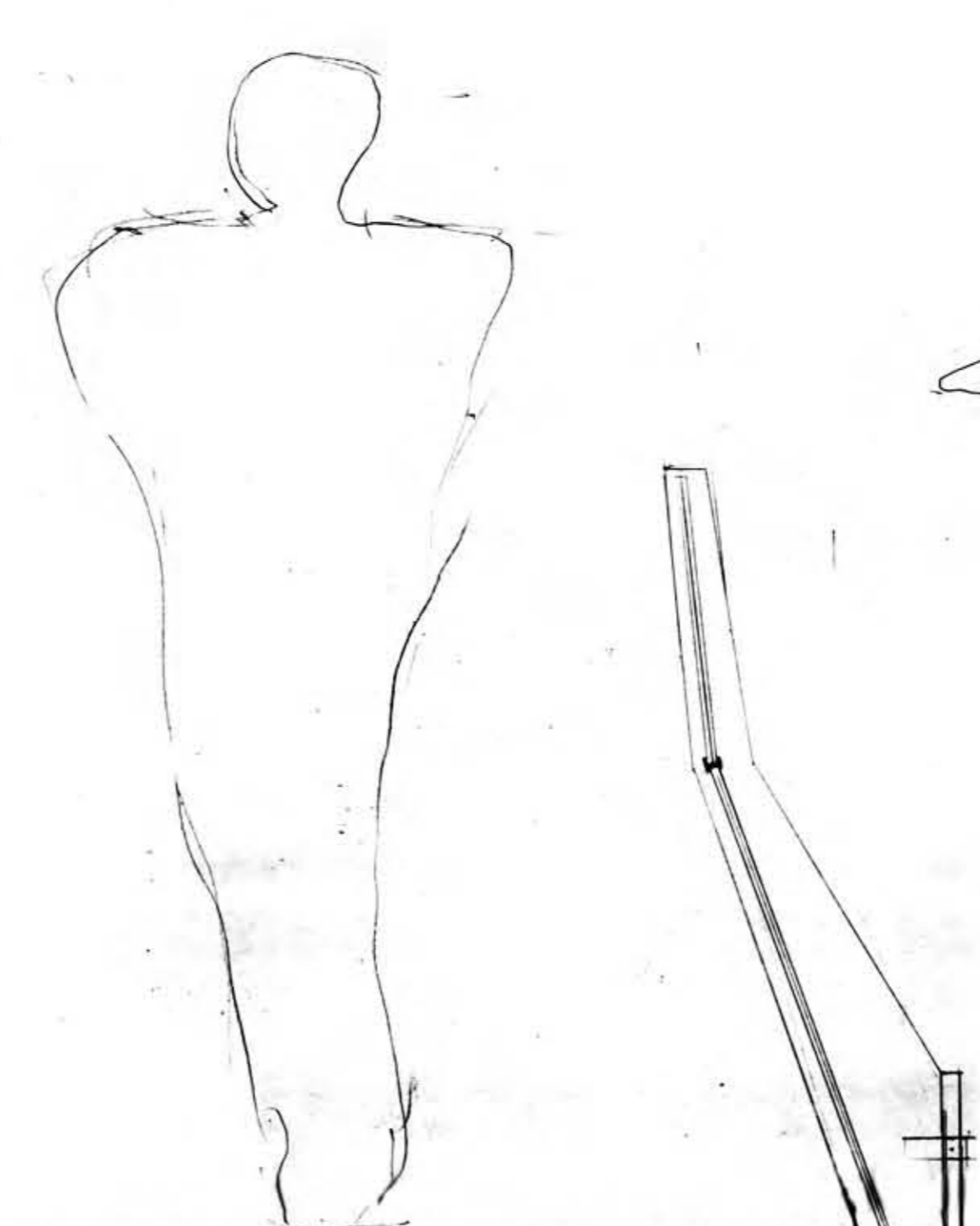
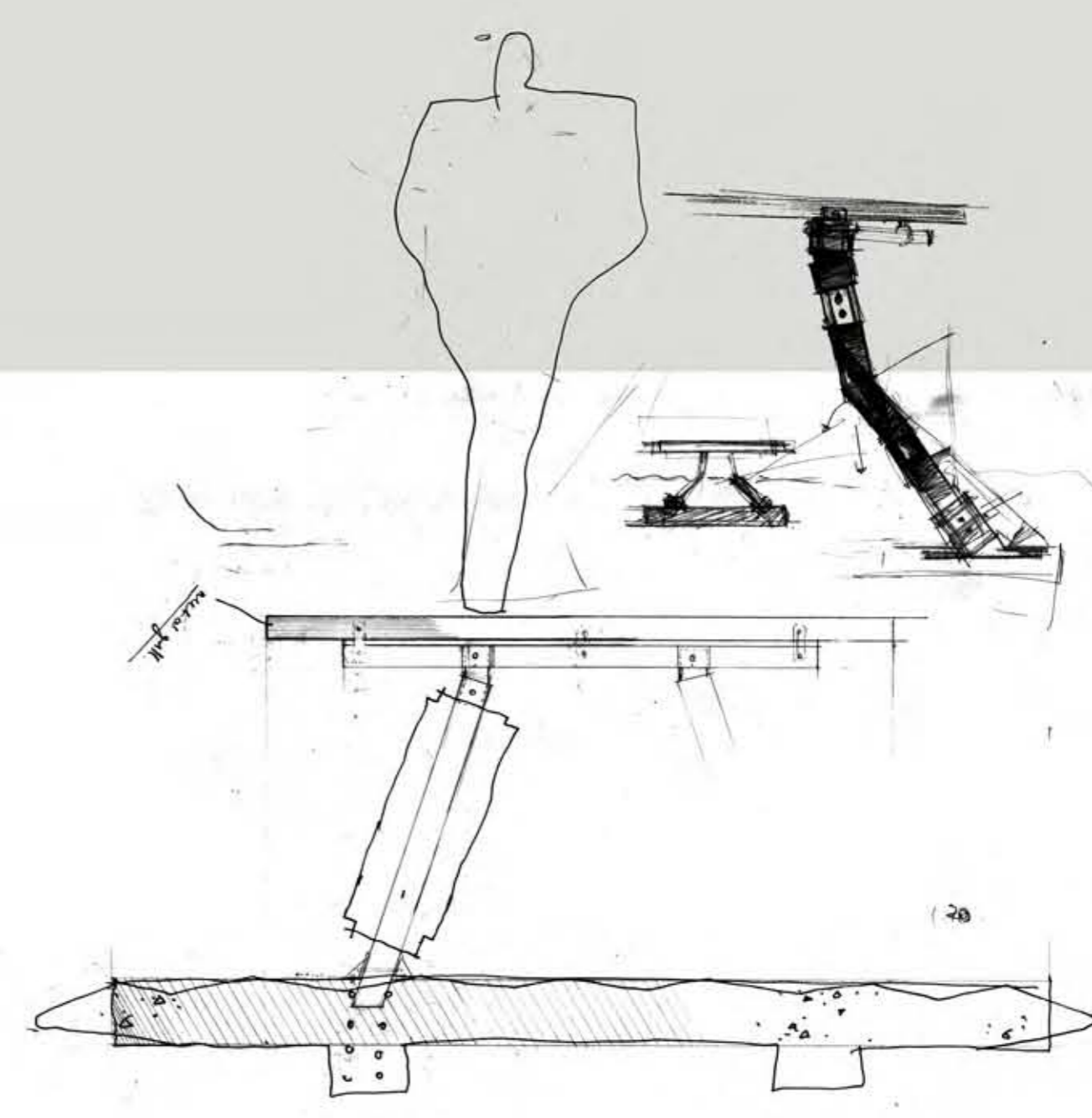


Elaboration
Semester 2 2007
Architectural Design 2
Staszek Stuart-Thompson



This construction brings together the three main building materials of concrete, wood and metal. To continue the idea of fragmentation composed through order is once again attempted. Whilst the continuous concrete which runs through the site carries on down into the water a new modern material of metal runs up and away from it. This allows the whole building to be seen as either an effect (i.e. growth from) of the water or as the residue after the water receded to form this island, whilst the metal is the lighter material and springs the axial path over the river. Wood, the intermediary material, has a historic desire to be reinstated into this area from a previous bridge in almost the same position. It's angle reflects the same motif of creation – the bursting up out of the water. The trinity of materials will act as another moment in the building where people will reflect at the symbolic meaning, and the use of the materials in the modern era.

The angle structural supports shows my continuing need to distort the given. The function which dictates form is an artistic drive to create an interesting architecture as opposed to one which is structurally expressive. I believe that this approach of not creating the most structurally efficient form possible is valid.



40 x 24 x 6 mm steel grating
 300 mm thick timber beam
 steel shoe
 precast reinforced concrete

