

ARCHITECTURE PORTFOLIO

OLIVER BEASLEY

2018 / 2019





OLIVER BEASLEY
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ABOUT ME

Hi. I'm Oliver, a student and practitioner of architecture, currently living in Barcelona. I've studied architecture since 2007, completing a BSc in Architectural Design and Technology and an MA in Architecture (History and Theory). My passion for architecture lies mostly in the subversive and counter-cultural aspects of its practice, occupation and theory. Something, which can be seen across the body of my work to date and what I'm working on right now. My current aim is to diversify my understanding of architecture more broadly by extending my professional and academic experience outside of its current limits. Particularly, I would like to work as part of a small design team responsible for bold yet sensitive projects involving architecture, art and design.

EDUCATION

2013 – 2015

MA Architecture (History and Theory)

University of Westminster, London
(Part-Time)

Awarded 'Distinction' (4.0 GPA)

2007 - 2012

BSc Architectural Design and Technology

University of Salford, Manchester
(Part-Time)

Awarded 'First Class Honours' (4.0 GPA)

2005 – 2007

ONC Construction

Preston College, Preston
(Part-Time)

Awarded 'Double Distinction'

PROFESSIONAL EXPERIENCE

2012 – 2017

OSC Design (Architectural Services)

Based in Manchester & London
Work Primarily in Housing Sector
(Responsible for Complete
Design Packages)

Position of Director

2006 – 2012

Croft Goode Architects (RIBA)

Based in Preston, Lancashire
Work Across all Sectors
(Responsible for Technical Design
& Project Supervision)

Position of Architectural Assistant

TECHNICAL COMPETENCE

ADVANCED LEVEL

Adobe Illustrator

5+ Years of Professional and Academic Use

Adobe InDesign

7+ Years of Professional and Academic Use

Adobe Photoshop

10+ Years of Professional and Academic Use

Autodesk AutoCAD

12+ Years of Professional and Academic Use

SketchUp

10+ Years of Professional and Academic Use

INTERMEDIATE LEVEL

Rhino

4+ Years of Academic Use

Maxwell Studio

4+ Years of Academic Use

Laser Cutting and 3D Printing

4+ Years of Professional Use

PERSONALITY TRAITS

Openness

Medium-High Range

Imaginative, Practical and Open to Experimentation

Conscientiousness

High Range

Well Organised, Disciplined and Efficient

Extraversion

Medium Range

Confident, Friendly and Enjoy Working with Others

Agreeableness

Medium Range

Compassionate and Good Natured

Emotional Stability

Low-Medium Range

Composed Under Heavy Workloads and in High-Stress Situations

LANGUAGES

English

Native Speaker

Educated to Masters Level in the U.K.

Spanish

Lower-Intermediate Level

Currently Studying Spanish and Living in Barcelona, Spain

French

Basic Level

High School Education with Eight Months Living in France

INTERESTS

Art

Particularly Modernism and its Expression of Concurrent Technology and Theory

Literature

Classic Literature Especially from British, Russian and American Authors

Long Distance Running

2+ Years of Road Running Across London, Paris, Berlin & Barcelona

Travel

Recently Travelled Four Months by Land and Sea from Barcelona to Tokyo

Political Theory

Particularly the Influence of Socialist Ideology on the Formation of Buildings and Cities

AWARDS

2013

'Forgotten Spaces' Competition

Hosted by the RIBA & Architects' Journal

Awarded Second Place

2012

'College Prize for Academic Excellence'

Awarded by the University of Salford

'Outstanding Graduating Student in Architectural Technology'

Awarded by the Chartered Institute of
Architectural Technologists

'Best Performing Student in Architectural Design and Technology'

Awarded by the Chartered Institute of
Building

2011

'Macclesfield Cricket Club' Competition

Hosted by the University of Salford

First Place

2010

'British Homes Awards' Competition

Hosted by the Daily Telegraph

Shortlisted

PRINT PUBLICATIONS

2015

MA Architecture Catalogue

The University of Westminster

Thesis Project, 'In Search of Distraction'

2013

Architects' Journal

Issue 08.11.13

'Forgotten Spaces' Winning Entry

Architects' Journal

Issue 13.06.13

'Forgotten Spaces' Competition Shortlist

2012

CIAT 'AT' Magazine

September – October 2012 Issue

Feature on Personal Academic Success

2010

AD Magazine

November 2010 Issue

Feature on British Homes Awards Entry

DIGITAL PUBLICATIONS

2013

RIBA Competitions Gallery

www.ribacompetitions.com

'Housing in the Private Rental Market'

Competition Entry

Architects' Journal

www.architectsjournal.co.uk

'Forgotten Spaces' Winners Feature

Creative Tourist

www.creativetourist.com

'Forgotten Spaces' Winners Feature

Designer

www.designer.com

'Forgotten Spaces' Winners Feature

Artist Call

www.artistcall.net

'Forgotten Spaces' Competition Entry

2010

RIBA Competitions Gallery

www.ribacompetitions.com

'Salford House 4 Life' Competition Entry

EXHIBITIONS

2015

The University Westminster MA Show

Westminster University, Marylebone

11.09.15 - 25.09.15

2013

RIBA/AJ Forgotten Spaces Exhibition

Temporary Art Space, Preston

06.11.13 - 20.11.13

2011

The University of Salford Grand Prix Exhibition

The Cube Gallery, Manchester

15.05.11 - 30.11.11

2010

RIBA/AJ Whitehaven Harbour Exhibition

Whitehaven Town Hall

22.09.10 - 28.09.10



JERWOOD OPEN FOREST

Art Project

Completed February 2016

Individual Work

Concept Design, Written Proposal &
Artistic Impressions

Publicly Funded Competition

Value of £30,000

1



HOUSING IN THE PRIVATE RENTAL MARKET

Competition Project

Completed August 2013

Individual Work

Research, Concept
Development & Design

Royal Institute of British Architects

Exhibited on the RIBA Website

7



FORGOTTEN SPACES

Competition Project

Completed March 2013

Individual Work

Research, Concept
Development & Design

Royal Institute of British Architects

Awarded Second Place

16



BURNLEY LIBRARY

Professional Project

Completed September 2012

Individual Work

Concept Development, Technical
Design & On-Site Supervision

Lancashire County Council

Value of £200,000

25

CONTENTS

* A brief selection of "additional material" has been included from page 32 onwards



JERWOOD
OPEN FOREST

ART PROJECT • COMPLETED FEBRUARY 2016 • INDIVIDUAL WORK • CONCEPT DESIGN; WRITTEN PROPOSAL & ARTISTIC IMPRESSIONS • PUBLICLY FUNDED • ORGANISED BY JERWOOD CHARITABLE FOUNDATION • VALUE OF £30,000

THIS was my entry for the 2016 Jerwood Open Forest competition. A £30,000 commission, set-up in conjunction with The Arts Council and the Forestry Commission England, to create a sculptural work within an unspecified woodland location. They provided no brief for this competition other than to ask, simply, that applicants “explore the potential of forests as sites for art”. As a student of architecture, this was all the instruction I needed and I soon became fascinated with the distinct qualities of space possessed by both the forest and (that conventional site of art) the gallery. I recognised that each had a consistent aesthetic, one entirely “organic” and the other entirely “inorganic”, well suited to the expression of art, yet with that both were also antithetical in their essence of “time”.

“The gallery is a place free from time. That is, free from the natural order of time and present only to its abstract notion of measurement. Whereas the forest is perhaps the wildest manifestation of time. A place of day and night. Summer and winter. Life and death. Time exists in many ways but this dichotomy highlighted by the gallery and the forest (the artificial and the organic) speaks of a uniquely modern condition.”

CONCEPT DEVELOPMENT

My desire, therefore, was to express the gallery’s notion of time(lessness) within the uniquely time-bound context of the forest. In essence, to take the gallery to the forest. To tear at the fabric of time that existed there, and with that, identify in no uncertain terms the intersection of these two monumental forces in society (the combination of which is responsible for our simultaneous liberation and oppression). Moving on with this idea, I began researching forms that, either historically or fictitiously, pertained to this notion of “timelessness”; taking particular influence from Kubrick’s ‘monolith’ in ‘2001: A Space Odyssey’ and Super Studio’s ‘Continuous Monument’ from their polemic photomontages of the late 1960’s.



Nubian Pyramids



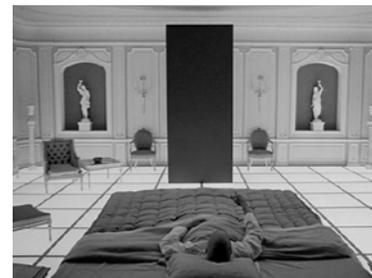
The Washington Monument



The Louvre Pyramid



EVE Monument



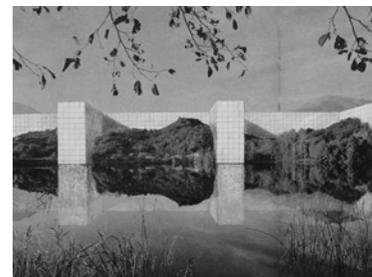
Scene from 2001: A Space Odyssey



Scene from 2001: A Space Odyssey



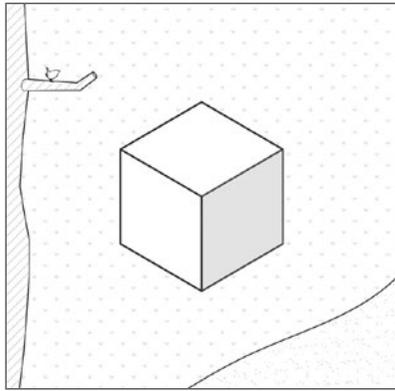
The Continuous Monument: Unknown



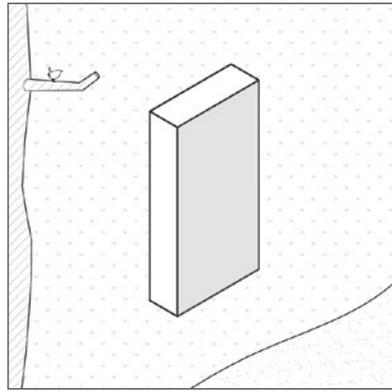
The Continuous Monument: On the River



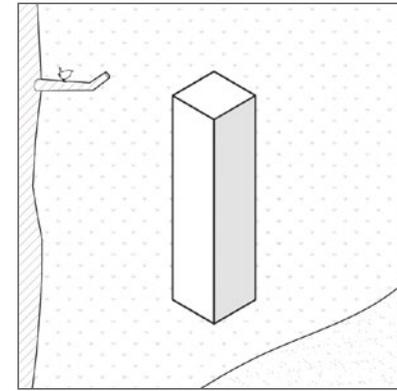
The Continuous Monument: Happy Island



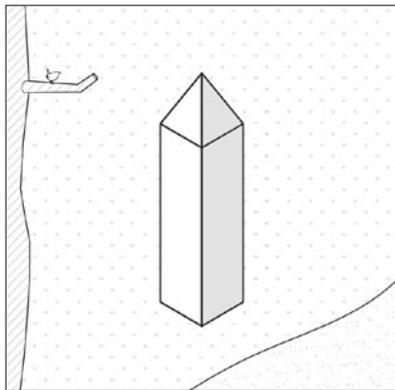
No. 1: Simple Cuboid



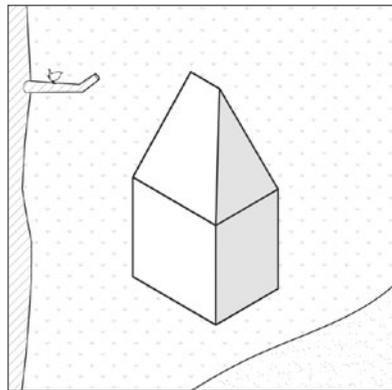
No. 2: Rectangular Panel



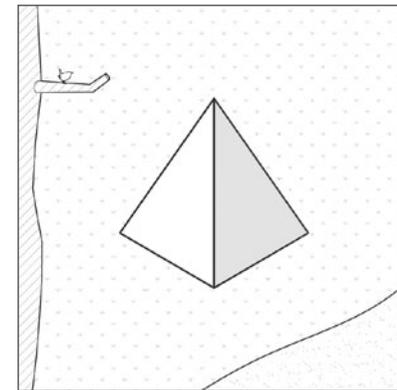
No. 3: Rectangular Column



No. 4: Obelisk



No. 5: Partial Pyramid



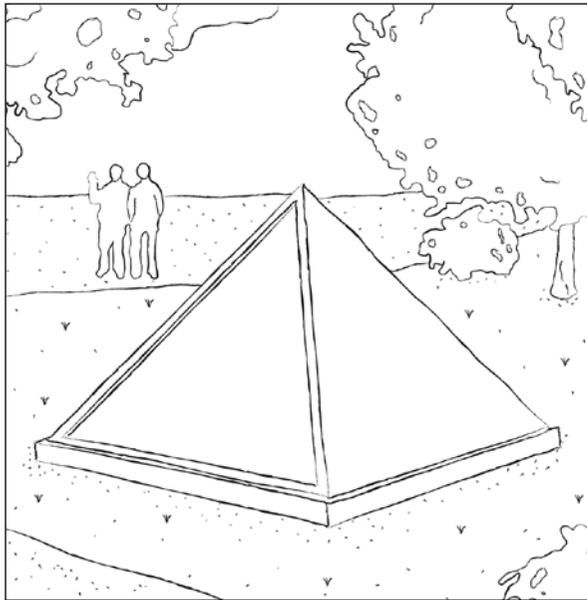
No. 6: Pyramid

PRIMITIVE FORMS

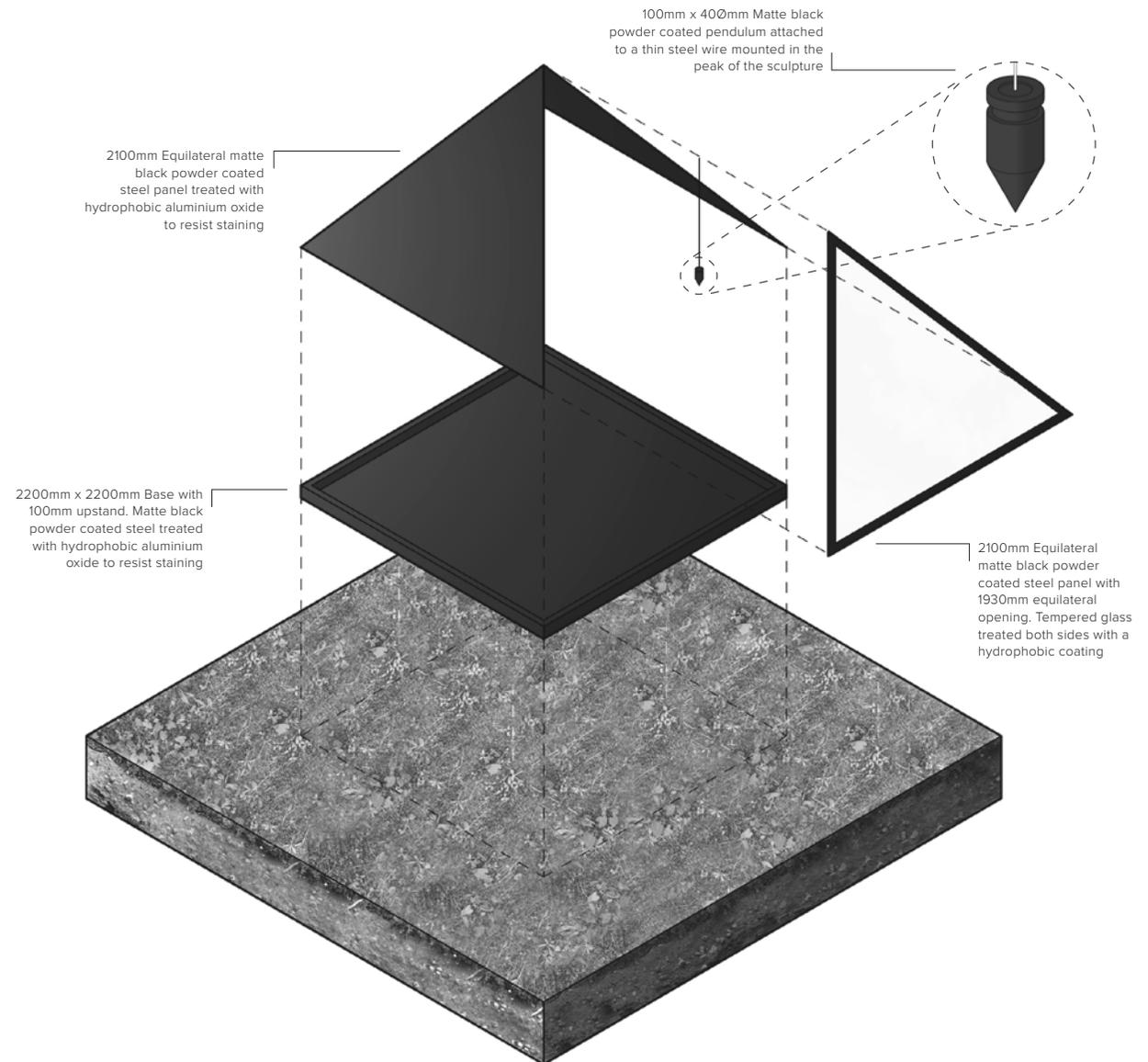
As my research progressed I began working on variations of six primitive forms. Forms, which due to their historical and present day usage presented little association with any distinct epoch. Gradually, I came to focus my attention on the pyramid, a form that is perhaps the oldest of all artificially created structures (at least in its crudest form), and the potential it held to express the distinct notion of timelessness I wished to imbue in the spectator.

DESIGN DEVELOPMENT

Ultimately, I came to design a 1.6m high black pyramid with a simple pendulum hanging in the centre (visible only from one side). For me, the pyramid was a shape that had been consistently adopted throughout history and therefore expressed a sense of “timelessness” through its sheer universality. The pendulum, on the other hand, was a relic of our Cartesian sensibilities and therefore symbolised mankind’s desire to abstract and measure (time). Formed of black metal and glass, the pyramid was designed to resist the traces of time that occurred ubiquitously within the forest environment, thereby evoking nothing of its organic surroundings. The scale of the sculpture was also carefully established to ensure that it only reflected a legitimacy of authority equal to that of the individual actor and not an intrinsic subservience to it (by being larger) or, indeed, a mastery of it (by being smaller).



Above Sketch of the sculpture in situ
Right Exploded isometric drawing detailing component parts and positions







Previous The sculpture rendered in Epping Forest, England
Left The sculpture rendered in the New Forest, England
Above The sculpture rendered in Hampstead Heath, England



HOUSING IN THE PRIVATE RENTAL MARKET

COMPETITION PROJECT • COMPLETED AUGUST 2013 • INDIVIDUAL WORK • RESEARCH, CONCEPT DEVELOPMENT & DESIGN • ORGANISED BY THE RIBA • EXHIBITED ON THE RIBA COMPETITIONS WEBSITE (WWW.RIBACOMPETITIONS.COM)

THIS was my entry for a 2013 competition hosted by the Royal Institute of British Architects (RIBA) in conjunction with a large UK developer, calling for fresh, innovative proposals for a new kind of suburban living situation. One, whereby dwellings and neighbourhoods were no longer configured with the private owner (or even social tenant) in mind but instead, developed specifically for the private rental market. A form of tenure that has, within a British cultural context, been somewhat maligned in respect of long-term occupancy. The brief asked that designers try to improve upon the negative aspects of this tenure - particularly the wanting sense of permanence and security - by accommodating the changing needs of residents within the scope of their proposals.

“The ‘symbolic layer’ of the home (‘identity’, ‘control’ and ‘ontological security’) is a quality that often runs contrary to this form of tenure and contributes to many of the negative associations it holds.”

CONCEPT DEVELOPMENT

I felt that one of the main issues contributing to the sense of impermanence felt across many privately rented dwellings, was the degraded state of “autonomy” possessed by tenants (relative to that of home owners). Something, I thought could only be improved upon so much through the design of the dwelling. I decided, therefore, that if I wanted to give residents the same sense of place and permanence as private owners, the vehicle for this should be shifted from the materiality of the dwelling and onto the social capacity of the community; another “structure”, capable of providing a similar, if not even greater, sense of belonging and security. However, as I understood well from my own prior research (particularly into the ill-fated demise of many modernist housing schemes), a “community” was not something that could be established or maintained at any scale. And so I decided to focus my response around the formation of small, well structured community layouts, capable of fostering social cohesion. As a consequence of this, I decided that the changing needs of tenants should be accommodated within a single, flexible dwelling unit and not across a range of different house types as the numbers required to facilitate this would far exceeded what I saw as a “healthy” community size.



Research Precedent 1: Aldbourne Green, Wiltshire, UK
The ‘Village Green’ was, for me, an interesting typology of traditional British housing that extended the private external space of dwellings into the collective domain.



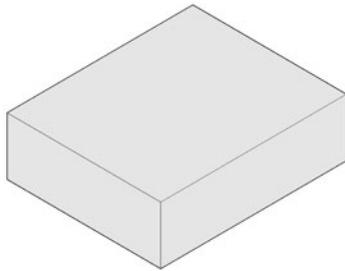
Research Precedent 3: ‘The Holiday Neighbourhood’, Boulder, CO, USA
Some cohousing schemes were interesting in that they provided many communal amenities, such as workshops and laundries, to help structure collective living.



Research Precedent 2: Scampton Hall Lodges, Yorkshire, UK
Holiday villages were also interesting as they tended to rely less on formal boundary divisions to demarcate public space and more on proximity and “common sense”.

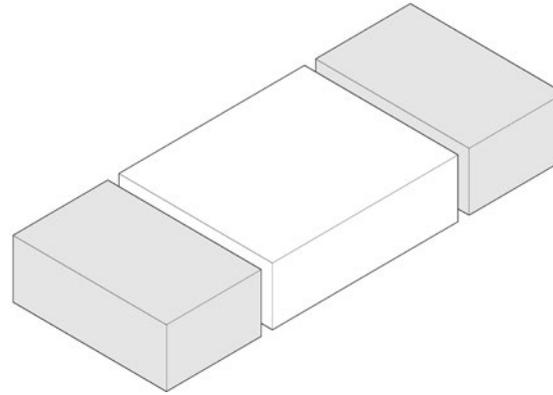


Research Precedent 4: ‘Terraced House’ in Darmstadt, Germany
From examples of multi-generational housing, the most interesting were those that supported both the expansion and adaptation of families within a single shared unit.



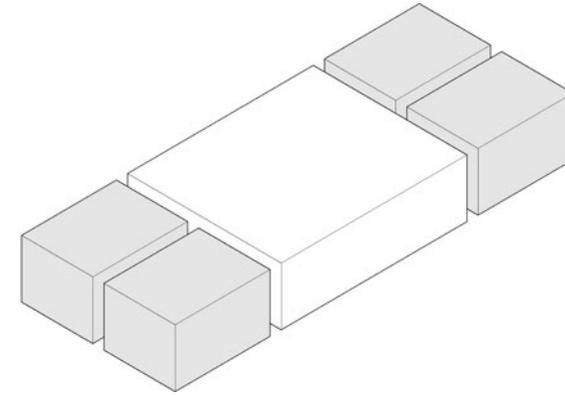
Dwelling Development: Stage 1

Based on detailed research and habitation exercises, I established an overall basic dwelling area of 70m² for up to two people sharing a double room.



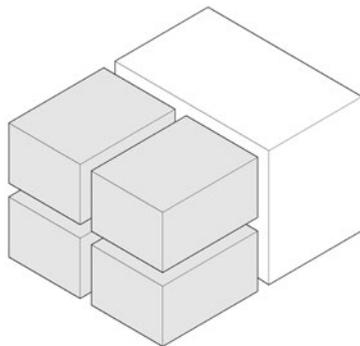
Dwelling Development: Stage 2

Based on further research into typical and non-typical habitation trends, I established a total additional area of 60m² to accommodate most foreseeable dwelling situations that might occur.



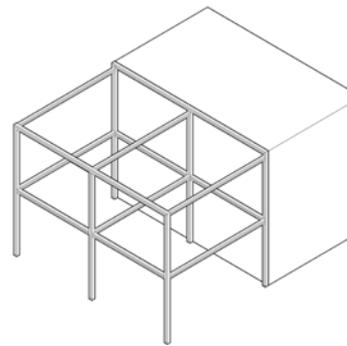
Dwelling Development: Stage 3

Considering the incremental changes in habitation likely to occur, I divided the additional area into 4 x 15m² spaces, accommodating almost any foreseeable layout.



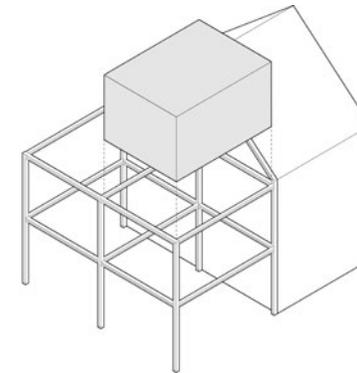
Dwelling Development: Stage 4

Working on the internal layout that best combined the various facilities of the core unit with the expansive modules, I decided that a two-storey asymmetrical arrangement was necessary.



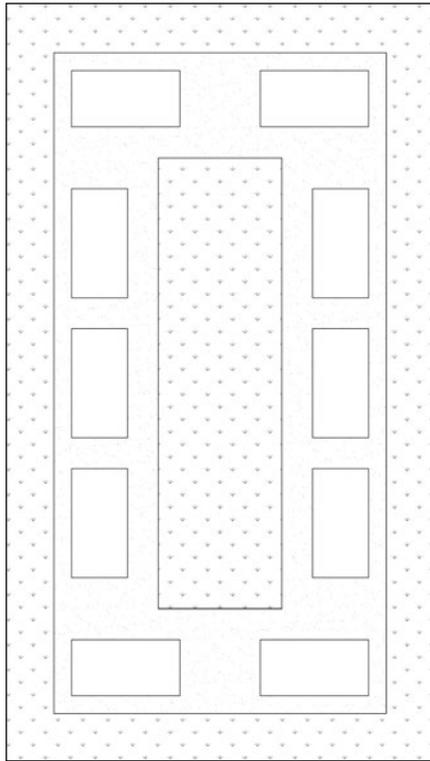
Dwelling Development: Stage 5

Considering the limitations of this expansive style system, I created an external structural frame to support the incremental modules independently. Enabling units to be added in any location and at any time.



Dwelling Development: Stage 6

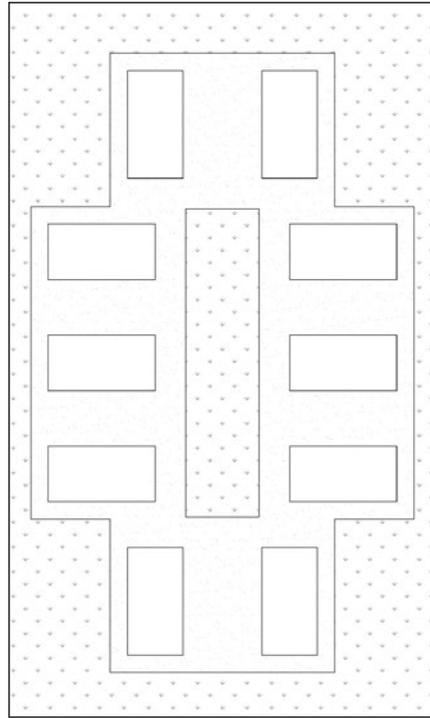
Considering further the limitations of this system, I decided to create a single repeatable unit that could be placed anywhere by making the module symmetrical along the vertical axis. This permitted the fabrication and installation to be simple and cost effective.



Community Development: Stage 1

First, I established a simple, regular community layout based on the ideas developed during my research - a large collective green space, shared external hard-standing and a limited cluster of dwellings. This was then repeated and arranged across the site layout so that a large open green space (similar to a holiday park) provided the boundary between communities.

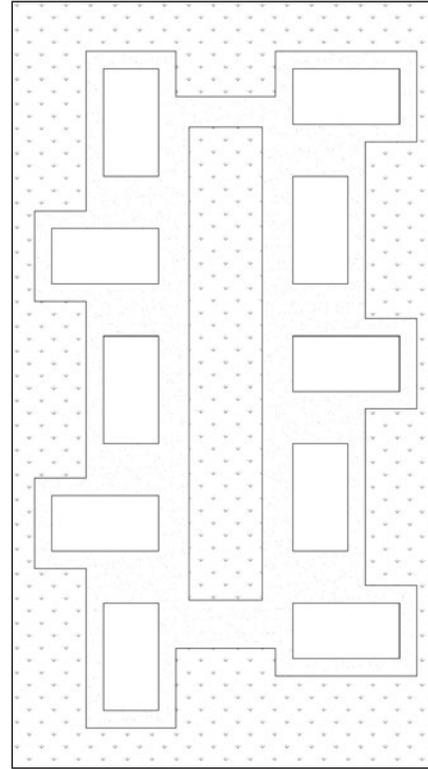
2810m²



Community Development: Stage 2

Next, I attempted to reduce the community area down to increase the unit numbers across the site; provide space for amenities; and reduce the formal arrangement of dwellings to improve its impression on the ground. In affect, however, such changes reduced the central communal space down to an unacceptable level and created some serious overlooking issues among the dwellings.

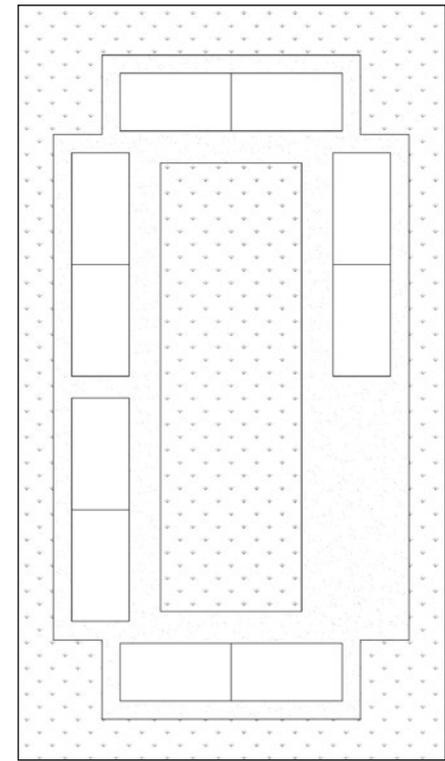
2480m²



Community Development: Stage 3

I then attempted to improve the central green space and the issues with overlooking, yet this still left the community layout far below what I had desired.

2570m²



Community Development: Stage 4

Finally, by using again a more regular layout and a semi-detached arrangement of dwellings, I was able to vastly improve the central green space and avoid any issues with overlooking entirely. This layout also permitted a much more generous amenity space for parking, refuse and workshops and a near equal allocation of informal private space to the rear of the dwellings.

2650m²

DESIGN RESPONSE

My design response included, principally, a single repeatable community typology comprised of 10 semi-detached dwellings, oriented around a large collective green space. This arrangement came from my desire to negate any formal boundary divisions that would otherwise “slice up” the dynamic potential of a large shared space (for both collective and private use). Dwellings were composed, at a base level, of a single “core” unit, which could be expanded up to four times in four different locations, using just one additive module (enabling a range of domestic configurations from 70m² to 130m²). These dwellings were set within a prominent external steel frame, which not only served to manage their expansion but also outline their overall potential at any given time; ensuring residents always understood the dynamic nature of their community. Incidentally, the frame also became a key aesthetic component of my proposal, becoming a consistent feature within a site of transient dwelling compositions.



Core Unit (69.7m²)

The core unit was designed to accommodate a range of small households, such as: young single people, young couples, single parents or retirees.



Core Unit + 1 x Additive Module (83.85m²)

This configuration could accommodate small families, either with young children or elderly relatives. A bedroom at ground floor enables a complete level access dwelling.



Core Unit + 2 Additive Modules (97.3m²)

This configuration could accommodate a typical family unit or provide a larger home with office space for a smaller family.



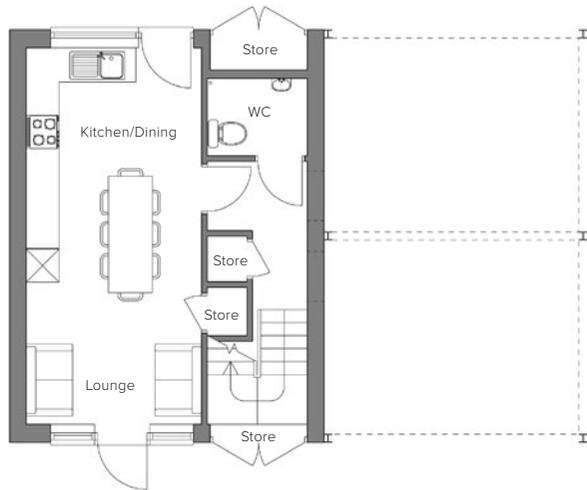
Core Unit + 3 Additive Modules (111.1m²)

This configuration could accommodate a large family with up to three grown-up children or a regular sized family with either a home office or elderly relatives.

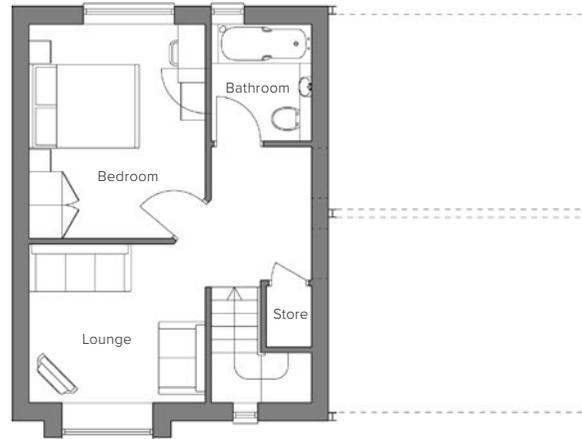


Core Unit + 4 Additive Modules (124.9m²)

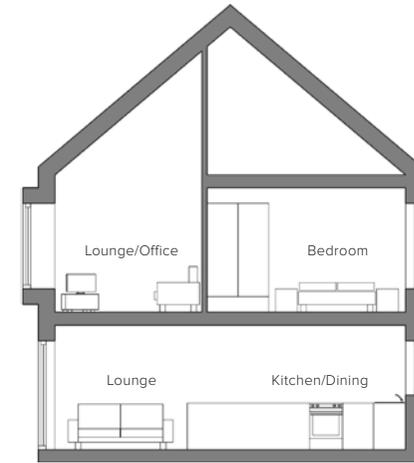
This final configuration could accommodate an extra large family with up to four children or a cohabiting shared interest group, such as students.



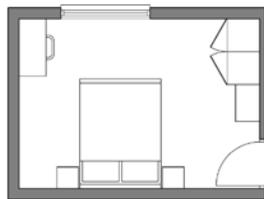
Ground Floor Plan



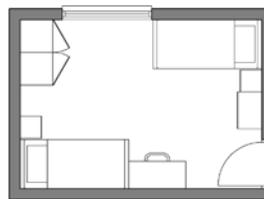
First Floor Plan



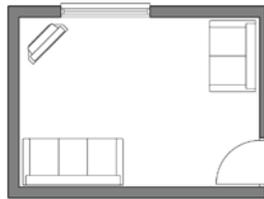
Section



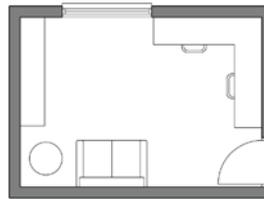
Additive Module: Double Bedroom



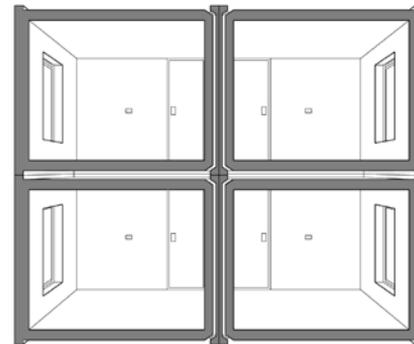
Additive Module: Twin Room



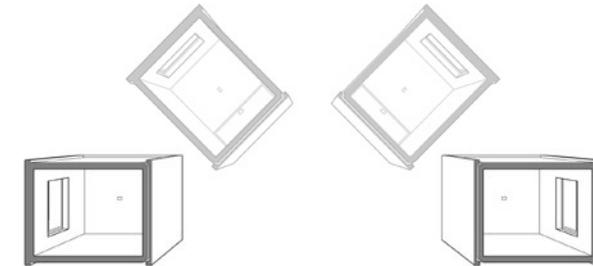
Additive Module: Lounge



Additive Module: Home Office



Cross Section of 4 x Installed Modules



Symmetrical Module Layout

LAYOUT DETAILS

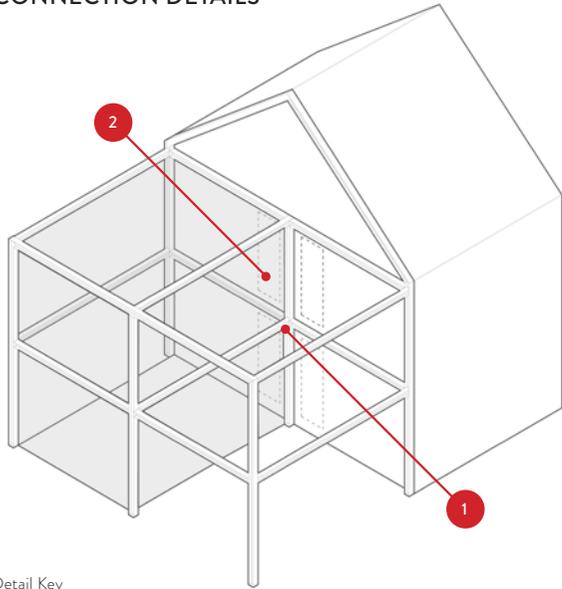


Typical Community Layout

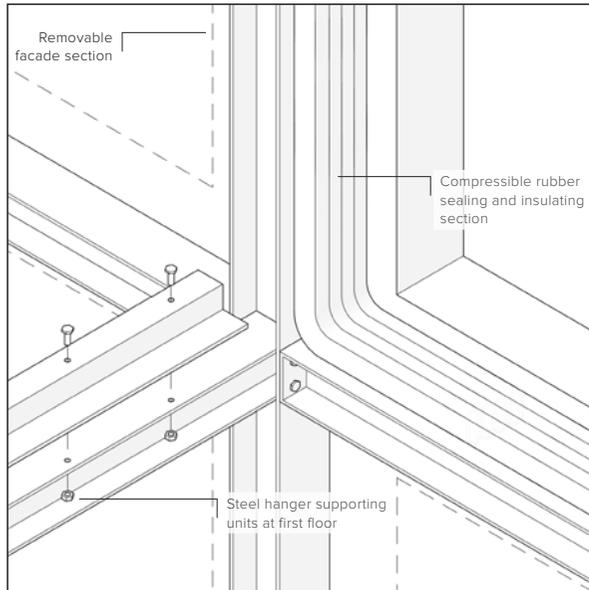


Typical Inter-community Boundary

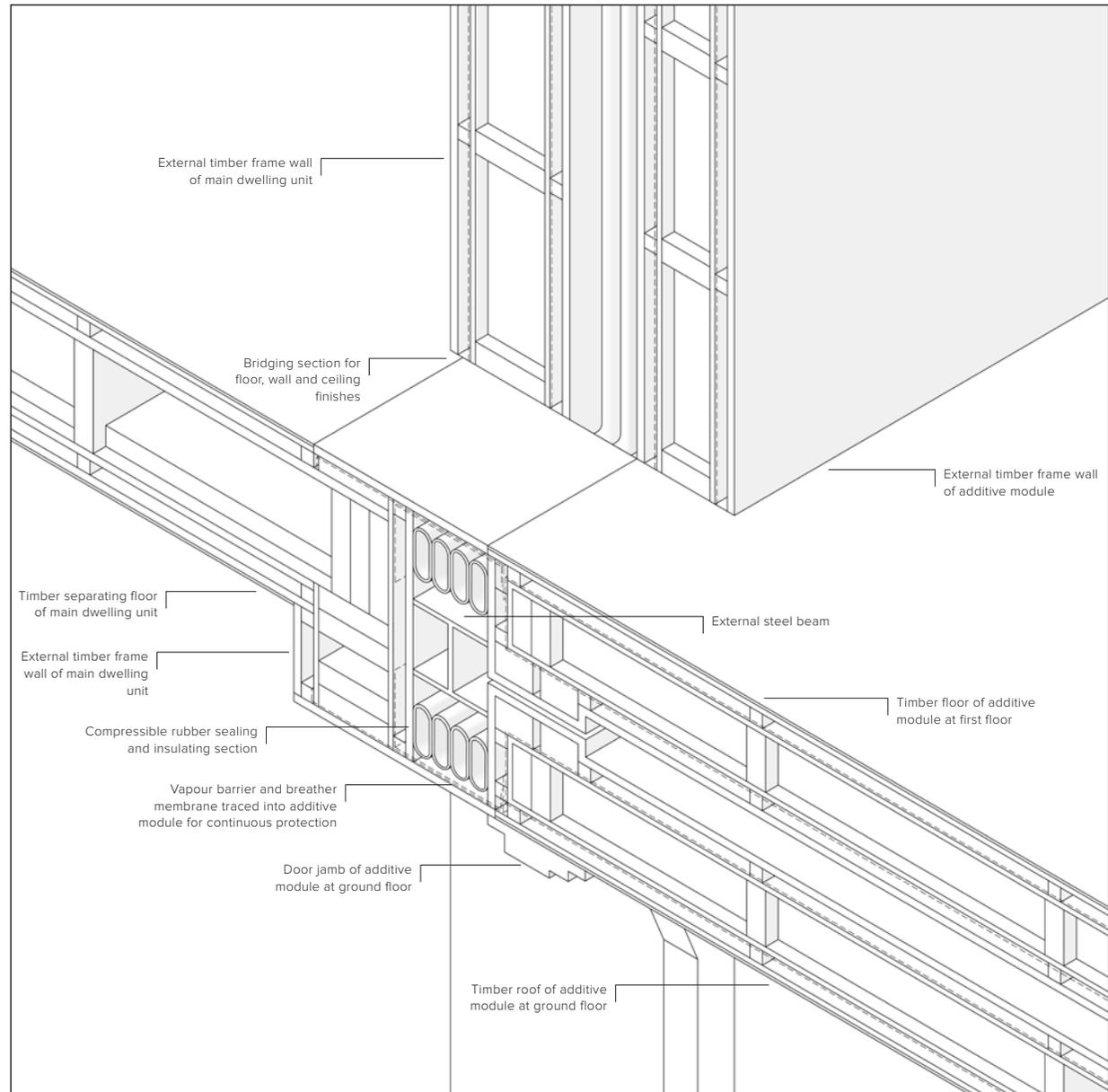
CONNECTION DETAILS



Detail Key



1 Main Installation Components



2 Intermediate Floor Junction



COMPETITION PROJECT • COMPLETED MARCH 2013
• INDIVIDUAL WORK • RESEARCH, CONCEPT DEVELOPMENT & DESIGN • ORGANISED BY THE RIBA
• AWARDED SECOND PLACE • EXHIBITED AND PUBLISHED BY THE RIBA & ARCHITECTS' JOURNAL

THIS was my entry for the 2013 Forgotten Spaces competition. A project organised by the RIBA and the Architects' Journal, in conjunction with local government, to generate bold ideas for the reuse and redevelopment of "redundant and neglected spaces" across the city. In this instance, that city was Preston. A small municipality in the north west of England. Applicants were asked to choose from six potential sites and submit a proposal that responded, generally, to the local context and the needs of the community. Submissions were then assessed by a distinguished panel of judges, including the then President of the RIBA, Stephen Hodder, with the winning entries put on public exhibition and included within national publications.

RESEARCH AND SITE SELECTION

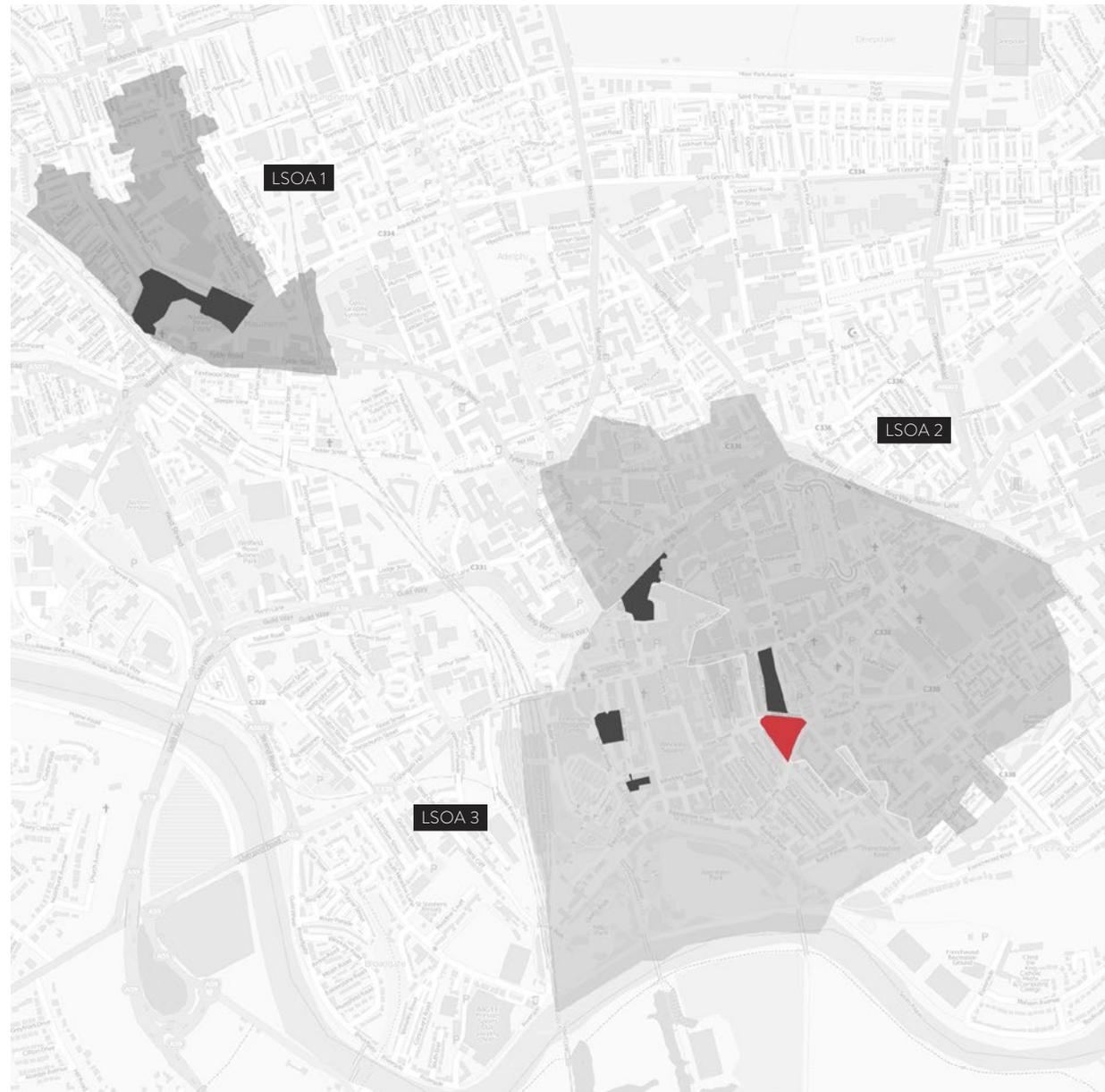
Growing up with Preston as my closest city, I was uniquely aware that the “needs” of some of the communities there - especially in those areas surrounding the six potential sites - were particularly desperate and should be considered at the forefront of my approach. Subsequently, I decided to undertake a somewhat objective and quantitative study of publicly held data in order to identify, first of all, where those needs were greatest and secondly, what it was they consisted of. From this, I selected a 1970’s multi-storey car park located at the epicentre of two particularly deprived areas (LSOA 2 & 3), which enabled, through its unique size and unorthodox materiality, a profound potential for reuse and with that a possible improvement to local living conditions.



1 LSOA 1 LSOA 2 LSOA 3



2
 1 Diagrams reflecting the LSOAs’ (Lower Layer Super Output Areas) deprivation indices, relative to the national average. The lower the spread, the a greater the degree of deprivation. 2 The selected car park site (as shown in red on the adjacent map). 3 Map identifying the six potential sites outlined in the competition brief. They are shown within the extents of their LSOAs, a geographical expression of relative population sizes to enable the comparison of statistical data.



3

CONCEPT DEVELOPMENT

Focusing on those key qualities of deprivation least constrained by wider socio-economic conditions (such as, 'crime', 'housing' and 'income deprivation'), I engineered a programmatic response deemed capable of alleviating them. This was an "urban farm" and "agricultural workshop". A custom program incorporating a diverse range of vegetative farming methods (both old and new), capable of merging with the existing supply chains in the area, educating local community groups and invigorating the local environment with functional flora and life in general.



Living Environment (5% of National Average)

There are a very limited number of green spaces in this area and few recreational places for children.



Education, Skills and Training (15% of National Average)

The average GCSE results (exams which are held at the end of secondary school) are 75% worse than the national average.



Health Deprivation (2% of National Average)

This area suffers from obesity rates in children 32% higher than the national average and a significantly higher rate of mortality.



Employment Deprivation (3% of National Average)

While the number of people seeking employment is only marginally higher than the national average, the rate of working age benefits is 40% higher.



Living Environment

The Urban Farm was a typology which I felt could improve the local green space very directly by providing an overwhelming hub of edible plants and trees which would cascade from the former car park, across the site in general and radiate out across the neighbourhood.



Health Deprivation

The Urban Farm, I felt, could also be a powerful tool to combat health issues stemming from poor diets and lifestyles. Not only would it educate young people about the benefits of fresh, organically grown food but it would also give them the opportunity to grow their own.



Education, Skills and Training

The Urban Farm, I felt, was also an excellent opportunity to provide a learning hub for schools, local community groups and young adults. It would focus generally on the living environment as well as more directly on food consumption in the 21st century and modern agricultural practices.



Employment Deprivation

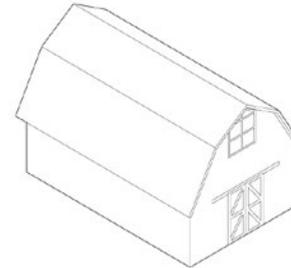
The Urban Farm would also provide new job opportunities at different levels for the local community. It would also provide the opportunity to learn and cultivate new skills in relation to agriculture generally and with a special focus on cutting edge farming practices.

DESIGN DEVELOPMENT

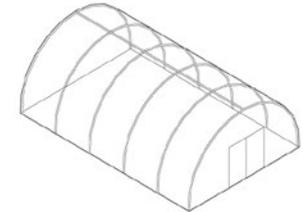
My design response sought to express this novel repurposing of a typically rural program, by incorporating the decontextualised architectural typologies of conventional agriculture into the existing mass of the car park. At once expressing, symbolically, the functionality of this contemporary redevelopment, while modifying the existing form to suit the necessary environmental conditions required, such as natural light (and plenty of it).



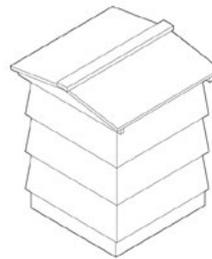
Grain Silo



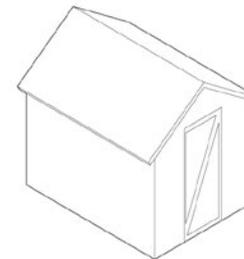
Dutch Barn



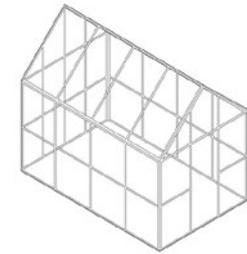
Tunnel Greenhouse



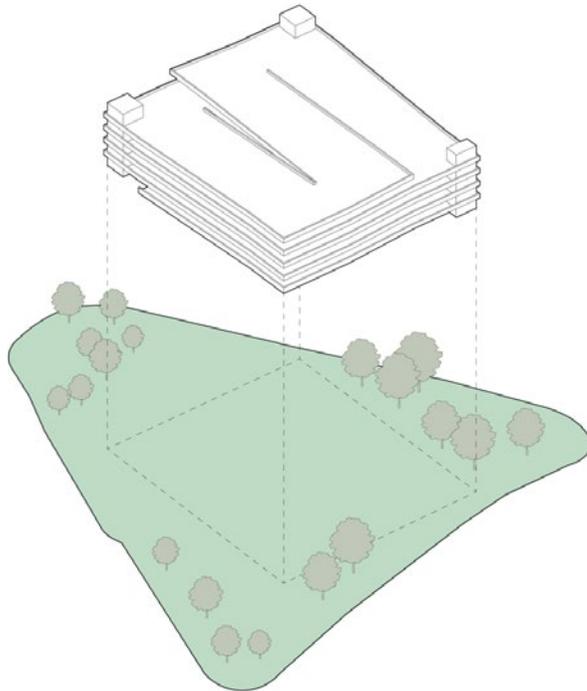
Bee Hive



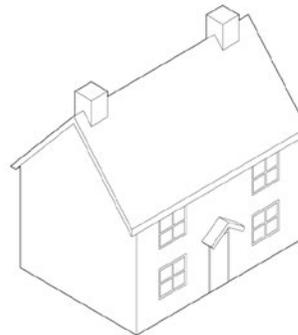
Shed / Outbuilding



Gable Greenhouse



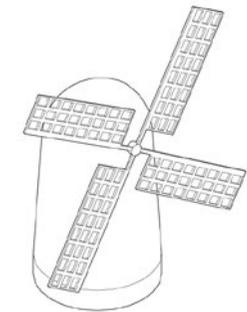
Site Layout and Existing Car Park



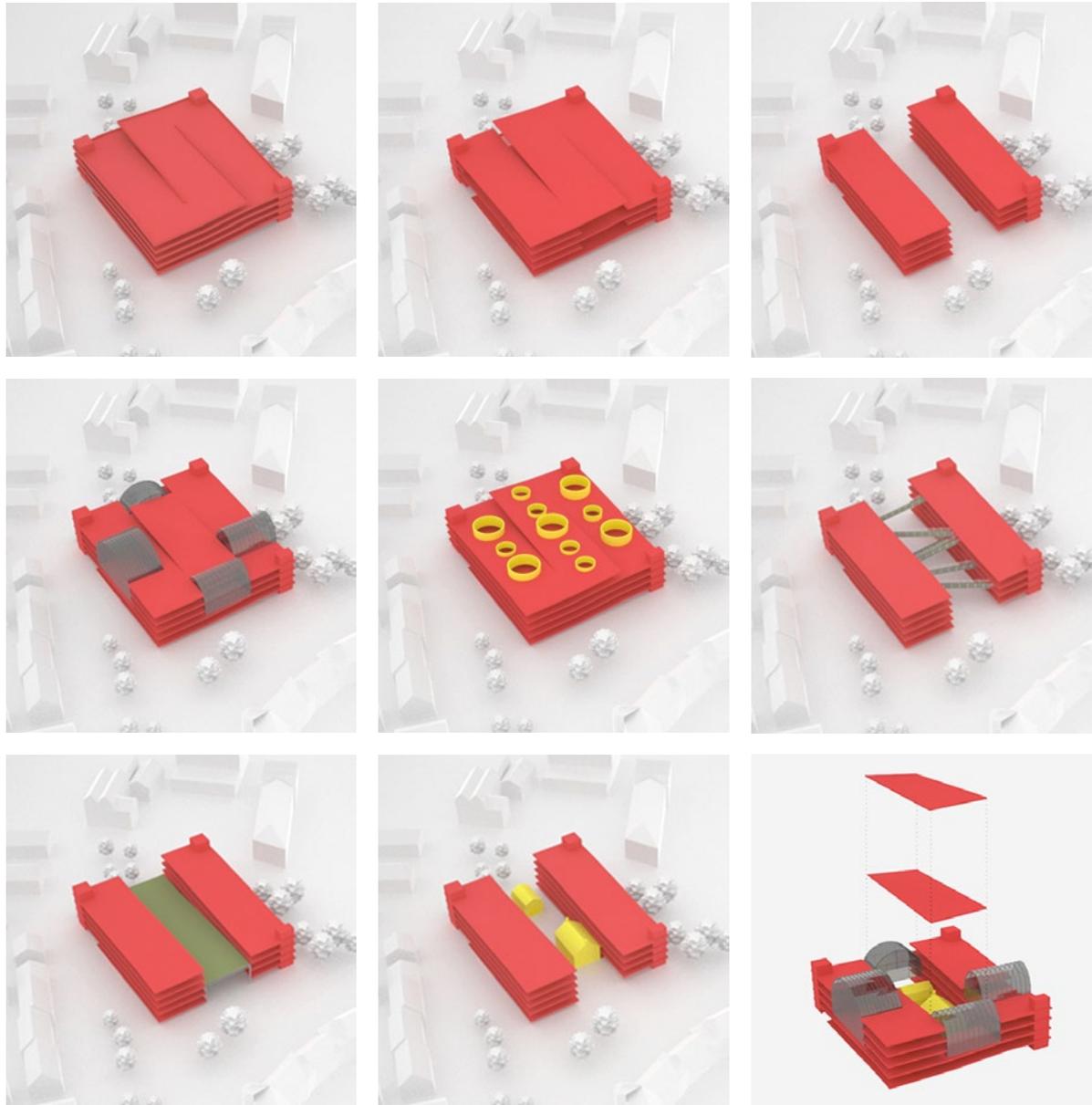
Farm House



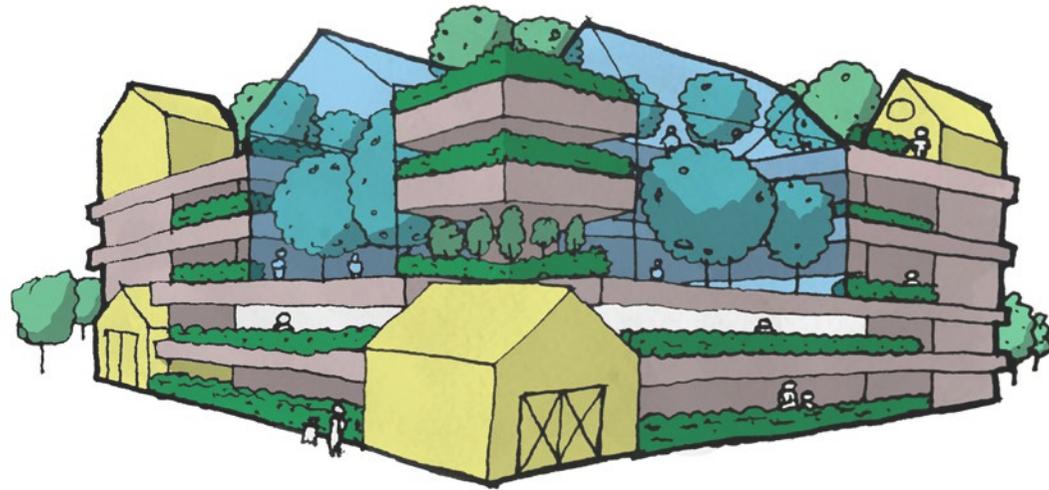
Water Well



Windmill



Massing Prototypes Supporting The New Program



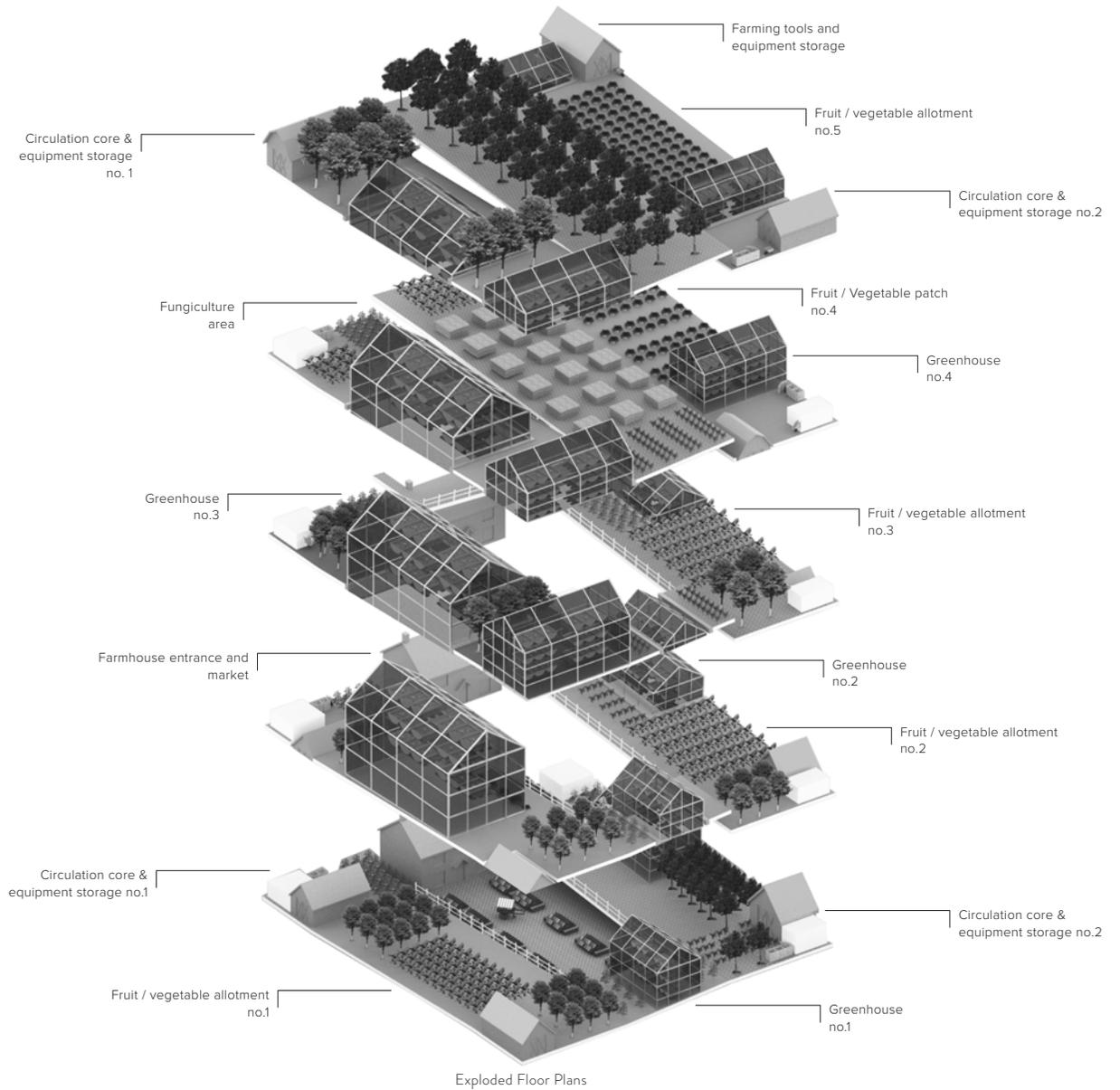
A Final Sketch Composition

DESIGN RESPONSE

This playful reinvention of the traditional farming estate, combined a post-modern aesthetic, responding to both a regional and global agricultural context, with a typically modernist resolution to mounting concerns over conventional farming methods – making not “streets-in-the-sky” but “crops-in-the-sky”. The final form, host to a plethora of agricultural practices (from potato farming and composting, to beekeeping and aquaponics), incorporated a “pick-your-own” supermarket, an education centre and an “allotment hub” for local residents. Incidentally, this architectural intervention also presented a transferable typology capable of dealing with similar social concerns and similarly out-dated parking structures present all across the U.K.



Bird's Eye View of Urban Farm





View From Principal Roadway



View from Secondary Roadway



BURNLEY LIBRARY

PROFESSIONAL PROJECT • COMPLETED SEPTEMBER 2012 • INDIVIDUAL WORK • CONCEPT DEVELOPMENT, TECHNICAL DESIGN & ON-SITE SUPERVISION • COMMISSIONED BY LANCASHIRE COUNTY COUNCIL • £200,000

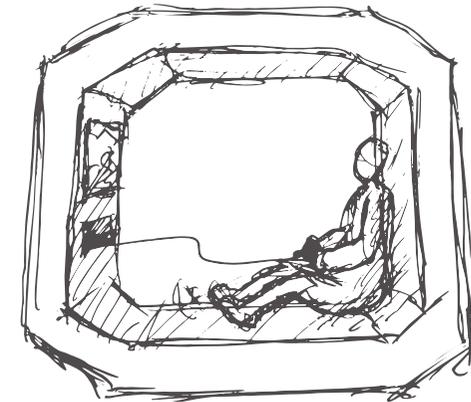
THIS project was a £200,000 interior renovation to a Grade II listed public library building in Burnley, North West England. Commissioned by the regional government, under their newly established 'Cultural Youth Offer', a single interior space of 175m² (previously housing the library's out-dated media collection) was selected to be reinvented and rejuvenated for the young people of Burnley. A cross-section of the local community whose attendance had shrunk dramatically in recent years. By updating not just the facilities but also the space itself, it was anticipated that this age group (specifically 14-25 year-olds) could be drawn back into the library's safe and constructive environment. Focusing their energies on activities and interests beneficial for their future roles in society and their lives in general.

CONCEPT DEVELOPMENT

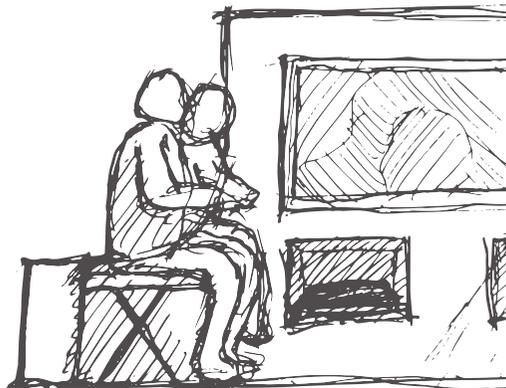
What seemed to be largely responsible for this perceived apathy towards the library and its facilities was a disconnect between the fast paced and multifaceted nature of the world outside and the somewhat slow and singular world inside. That is, at least, in terms of the engagement on offer. Books, despite their enduring longevity compared to other, more recent forms of media, are (for better or worse) only a marginal source of leisure and learning for many young people within this age group. With that in mind, I wanted to provide a wide range of up-to-date facilities that not only incorporated so called “productive” forms of engagement intended to educate but also those intended to entertain, such as music, television and video games. In terms of the design, I wanted to establish a very distinct language to that of the existing; one that spoke in the native tongue of this bold, fast paced and mobile generation. Where a single space, such as the existing, was no longer limited to a single function or feeling but host to a range of different qualities and environments. Aside from these practical aspects of the commission, I also became very fascinated with its significance generally: as an opportunity to answer or perhaps, more modestly, raise questions regarding the fate of such long-established, analogue facilities, in the wake of a rapidly evolving, digital society. Was, for example, the static materiality of the former, ultimately incompatible with the mobile immateriality of the latter? Or, were there still meaningful (perhaps even necessary) conjunctions between the two, suggesting a future legacy for these already long-standing public buildings.



Stacked Blocks Idea



Pod Space Idea



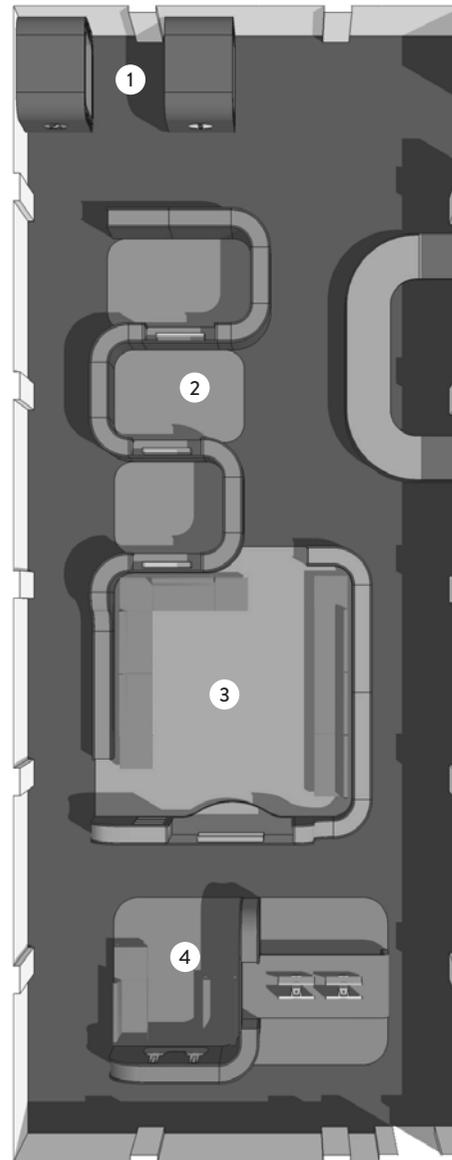
Group Space Idea



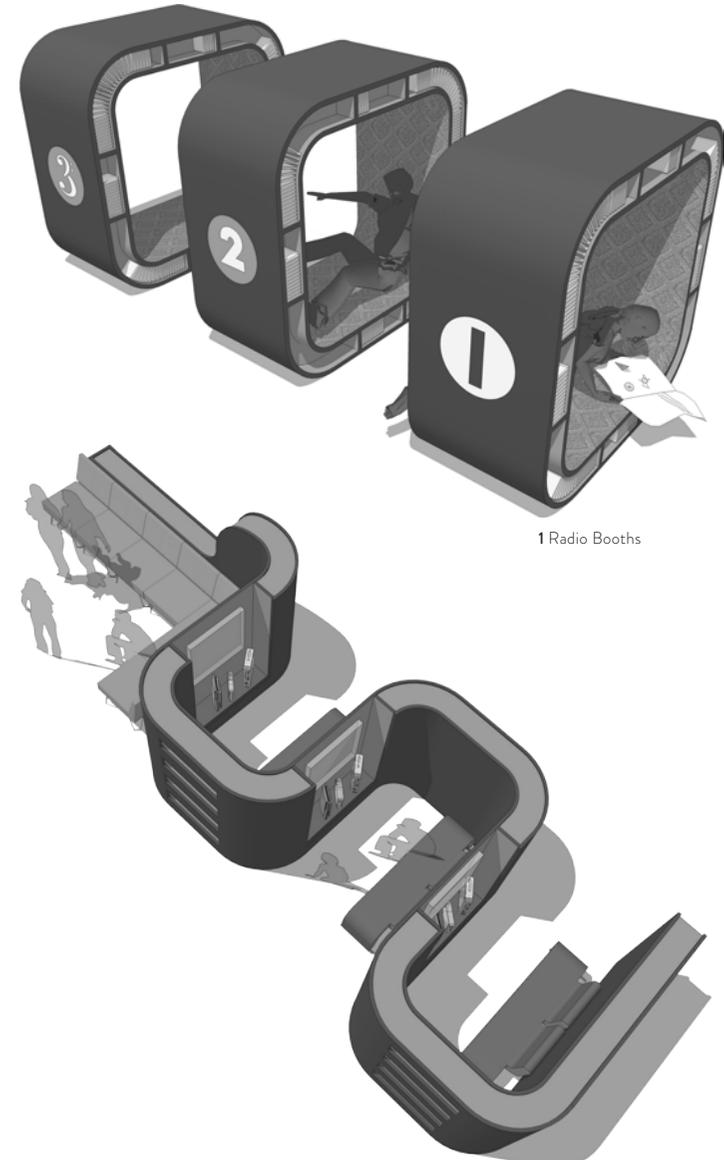
Alcove Space Idea

DESIGN RESPONSE

By creating a dynamic selection of custom furniture and fittings, the existing room was transformed into a veritable warehouse of nuanced spaces designed to accommodate a range of new and diverse facilities. Not only did this intervention stand out dramatically from the existing environment but it also sought - along with some remedial conservation work - to accentuate certain features of the host space that had previously fallen into obscurity. At one side of the room I formed two large “radio booths” (1) which gave users access to music, television and their own connected devices, in a partially enclosed and intimate setting. Next to these, I placed a long snaking red structure (much shorter in height than the “radio booths”) which formed three separate “gaming alcoves” (2) for users to play the latest consoles. Opposite, I constructed a large yellow “group space” (3) which gave ample room and opportunity for collective events and activities to take place. Finally, at the other end of the space, I constructed a “music studio” (4) which accommodated a range of instruments and equipment to enable users to practice, play and record their own creations. Working closely with the joinery workshop, I designed these various structures to withstand the anticipated wear and tear of this program and its user group, and divided many of the units up into easily replaceable modules to be repaired and updated as necessary.

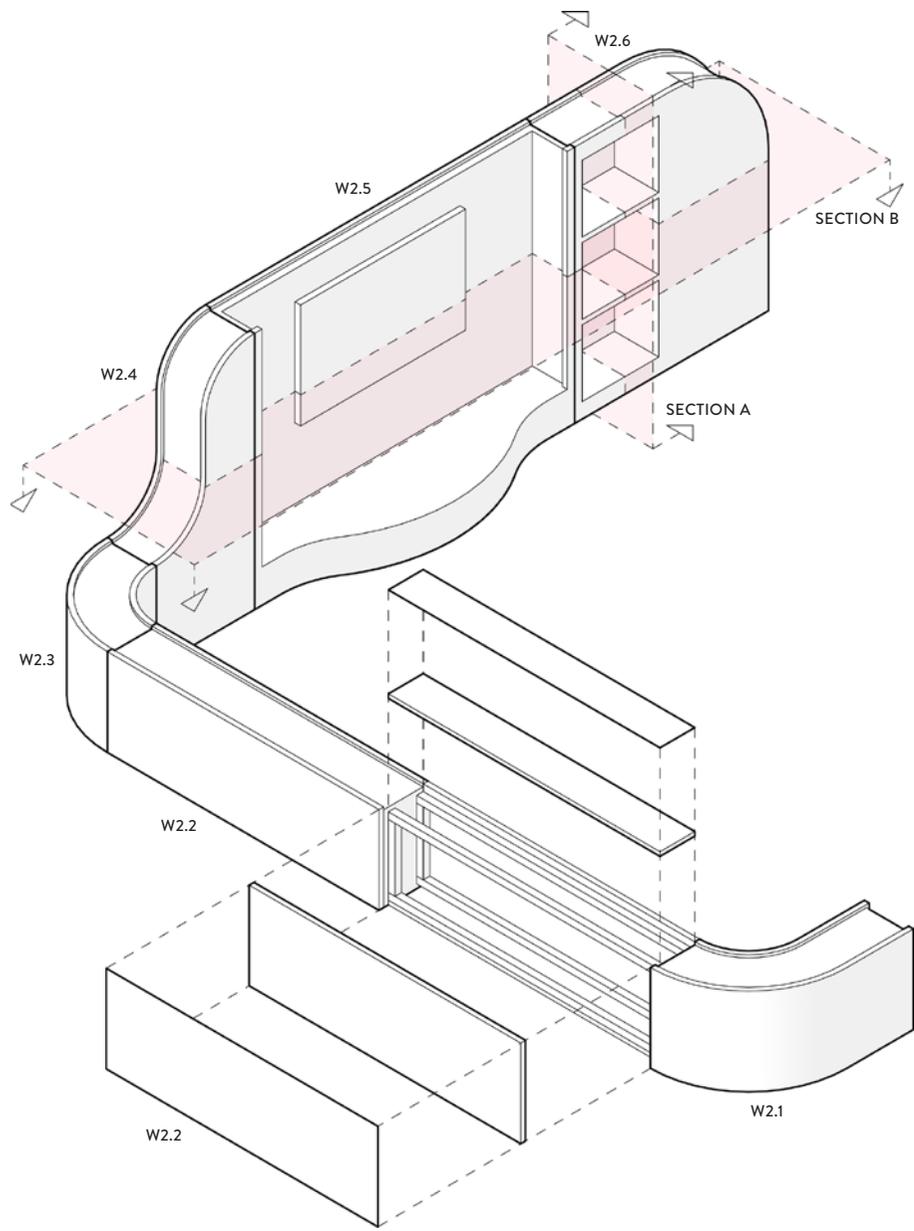


Proposed Layout

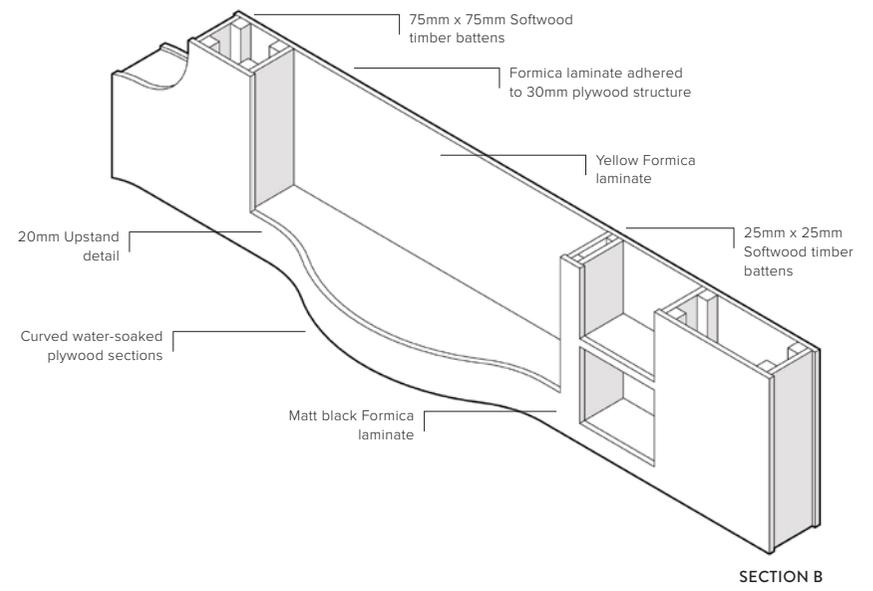
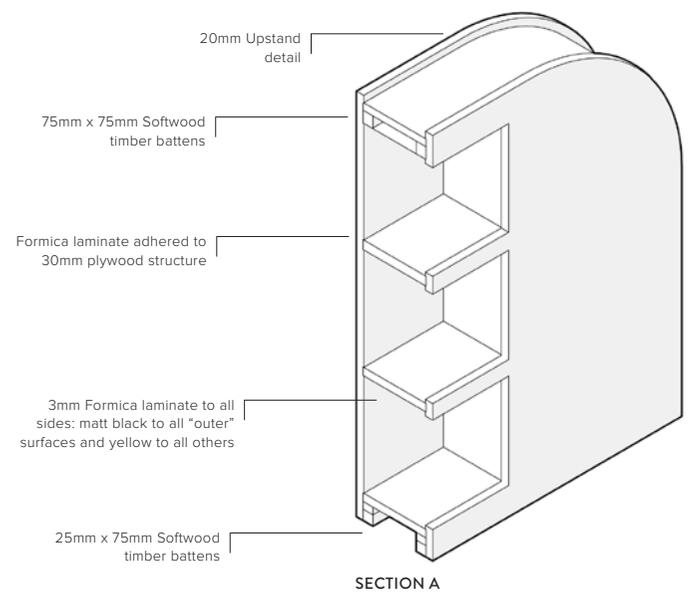


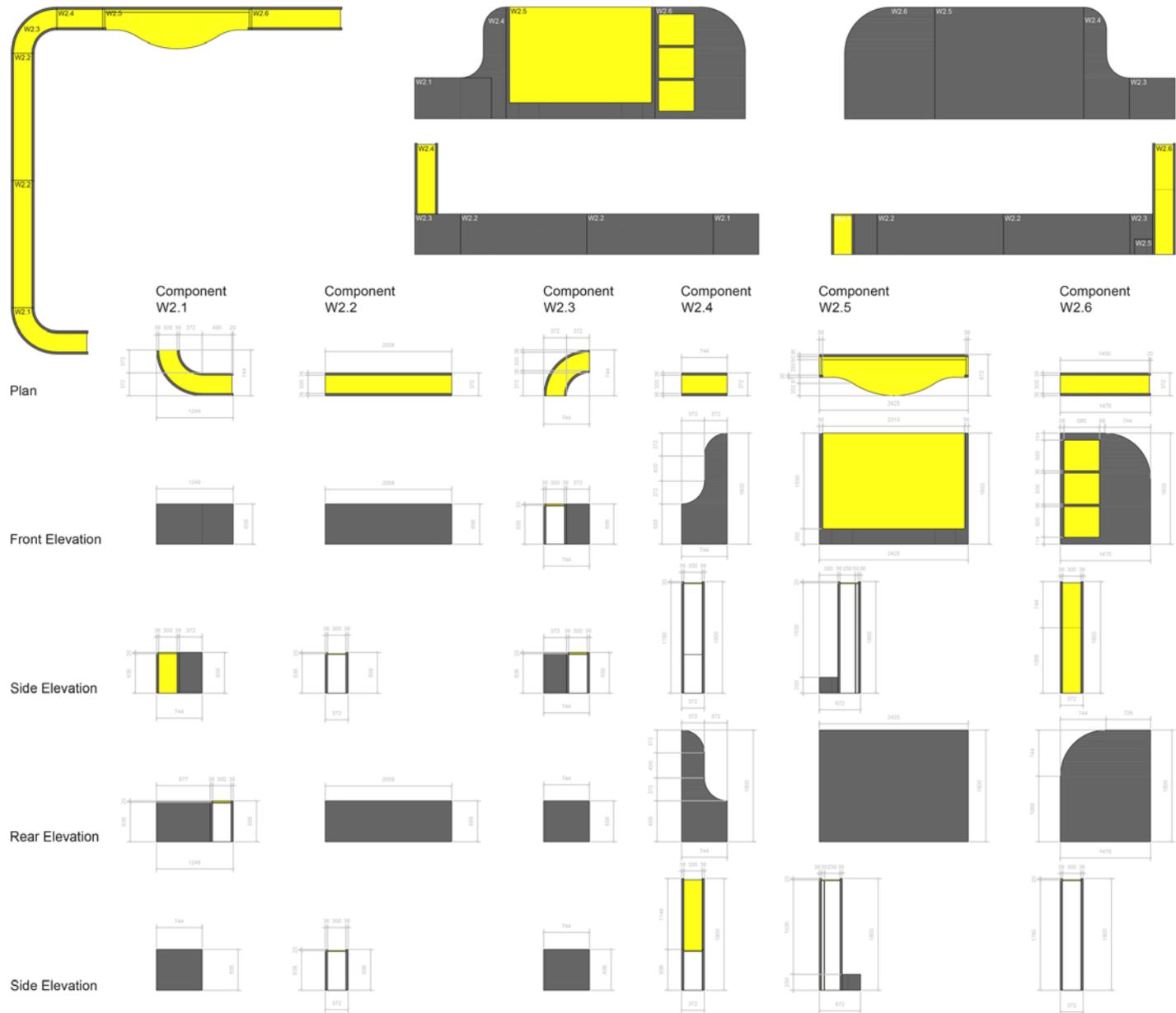
1 Radio Booths

2 Gaming Alcoves



3 Group Space: Exploded Isometric Drawing





'Group Space' Fabrication and Assembly Drawing

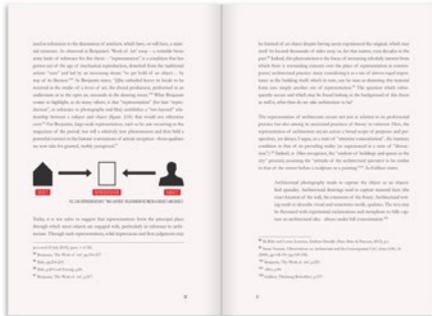
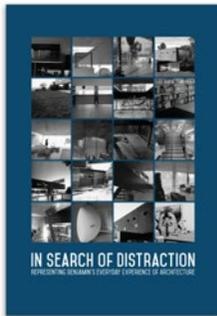


As Built 'Group Space'

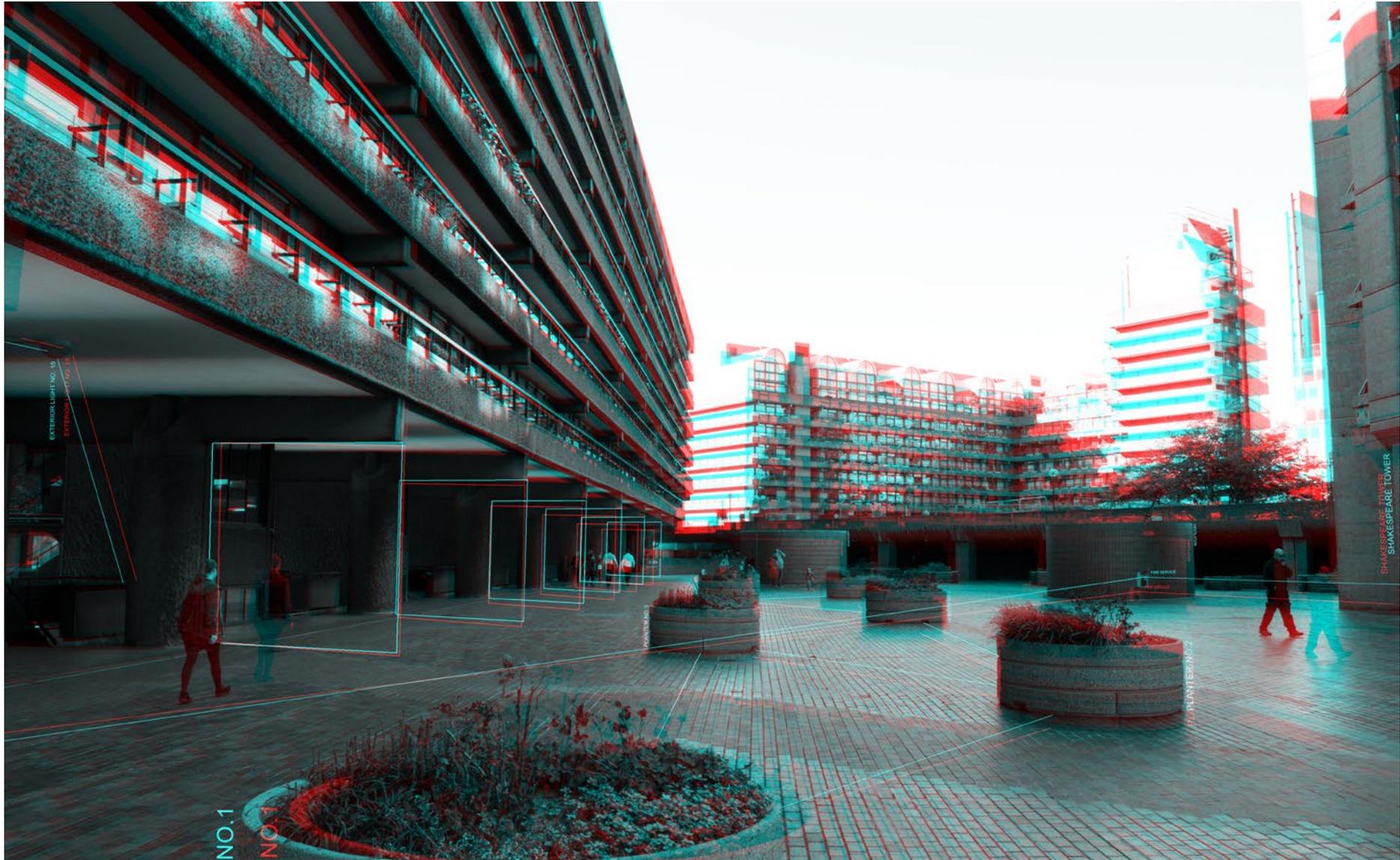


As Built Multi-media Spaces

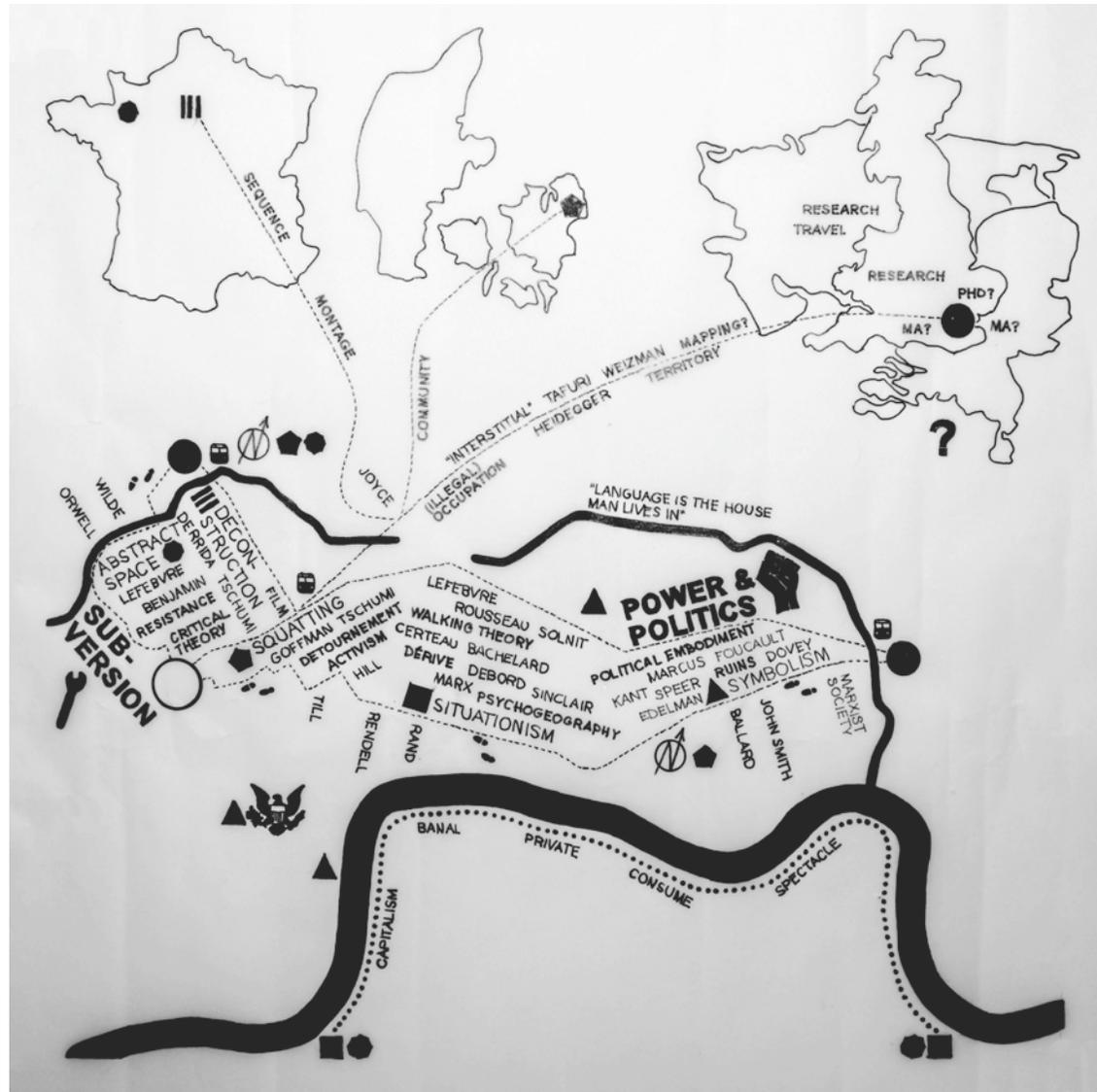
ADDITIONAL
MATERIAL



Master's Thesis, 'In Search of Distraction' (2015): Selected pages of a 15,000 word dissertation completed for my MA Architecture (History and Theory) degree.



'Architectural Research Methods' Module (2015): A composite image exploring the potential of stereoscopic imagery in challenging the orthodoxies of architectural representation. Completed as part of my MA Architecture (History and Theory) degree.



'Architectural Research Methods' Module (2015): A post-modern mapping exercise intended to demonstrate the potential of conventional cartographic practices to depict new and unorthodox realities in architectural research. Completed as part of my MA Architecture (History and Theory) degree.



ESCAPE THE VIOLENCE

**BREAK THE CHAIN
RESIST THE ARCHITECT
FREE YOURSELF
SQUAT NOW**




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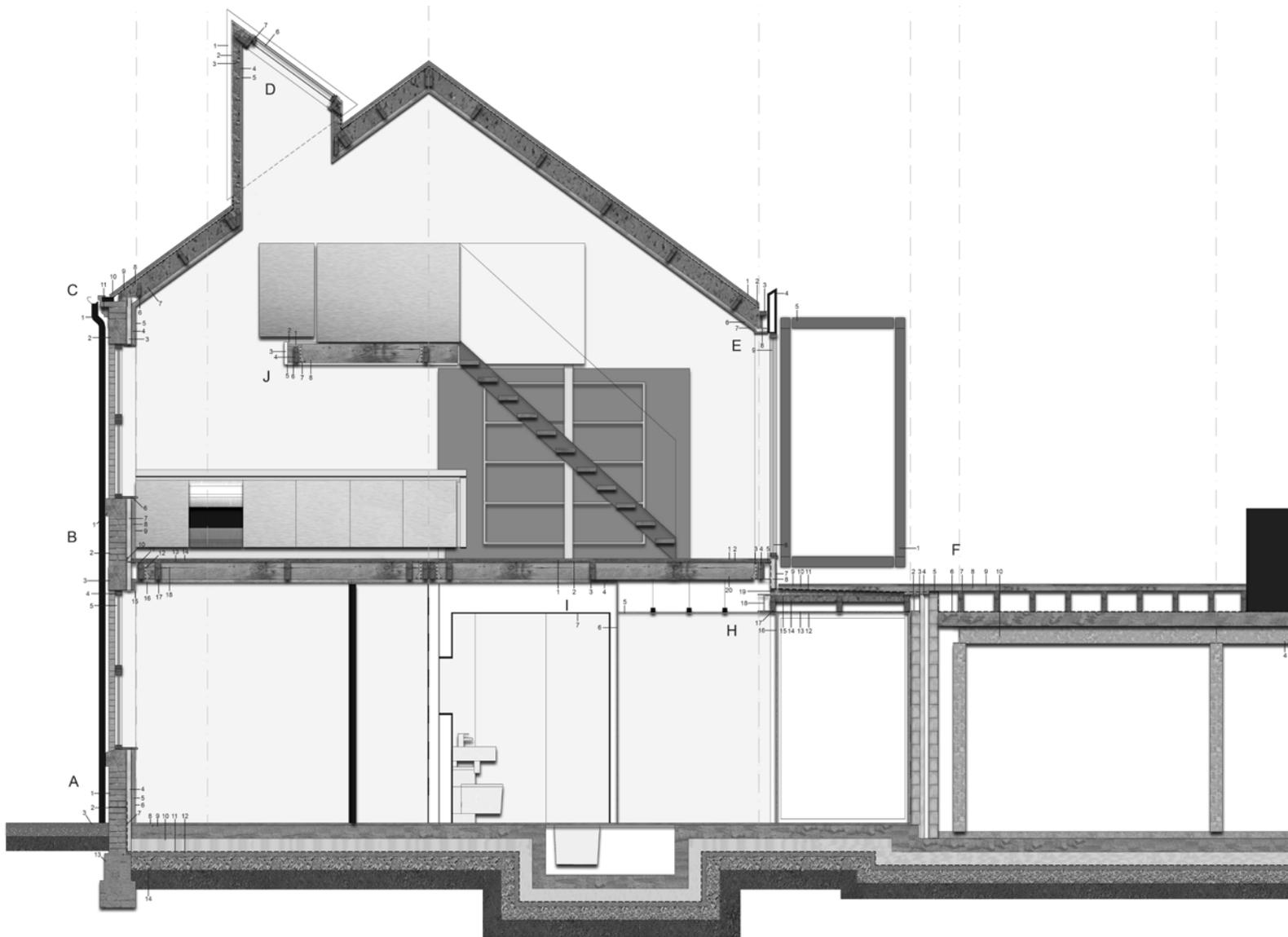
**BREAK THE CHAIN
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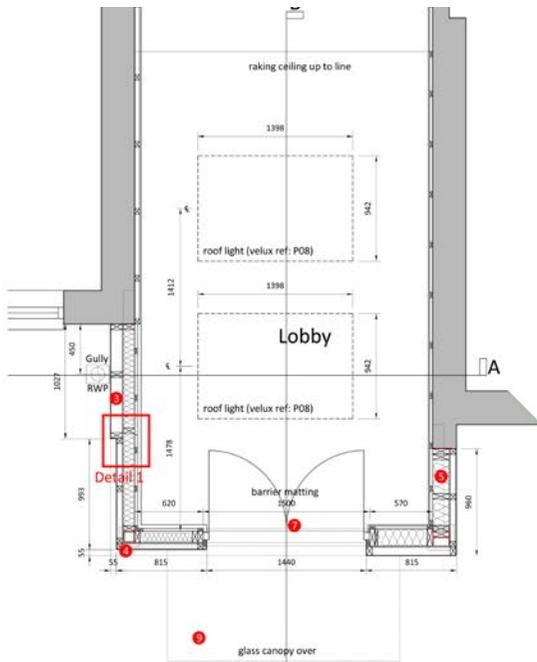
An "Anthropology & Architecture" Module (2014): A period of ethnographic research with a squatting collective in North London led me to question the typical reciprocity between spaces and programs. The presentation of this research culminated with these polemic flyers, encouraging the occupation of non-domestic spaces across London in order stretch the boundaries of domestic habitation beyond its conventional material potential. Completed as part of my MA Architecture (History and Theory) degree.



'Multidisciplinary Project 2' Module (2012): This was a live competition, facilitated by the university, to redesign a local cricket club in Manchester. Mine was the winning entry and it was selected by a panel of judges including the renowned British Architect Sir Roger Stephenson. Completed as part of my BSc Architectural Design and Technology degree.

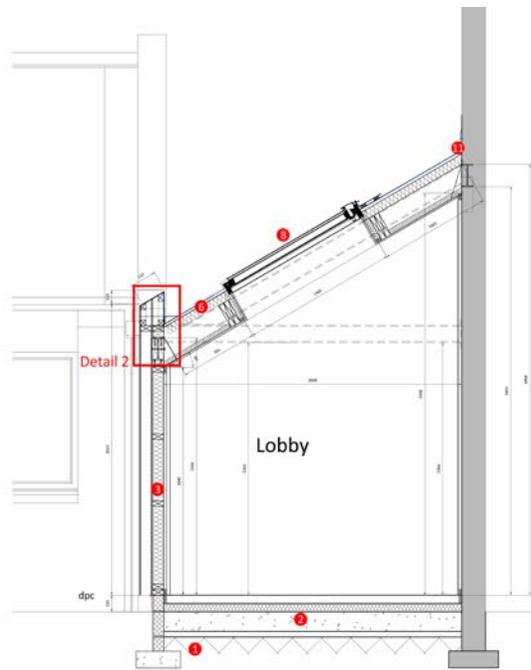


'Design Studies 2' Module (2012): An extract of my technical studies into the 'Chimney Pot Park' project in Manchester, U.K. Completed as part of my BSc Architectural Design and Technology degree.



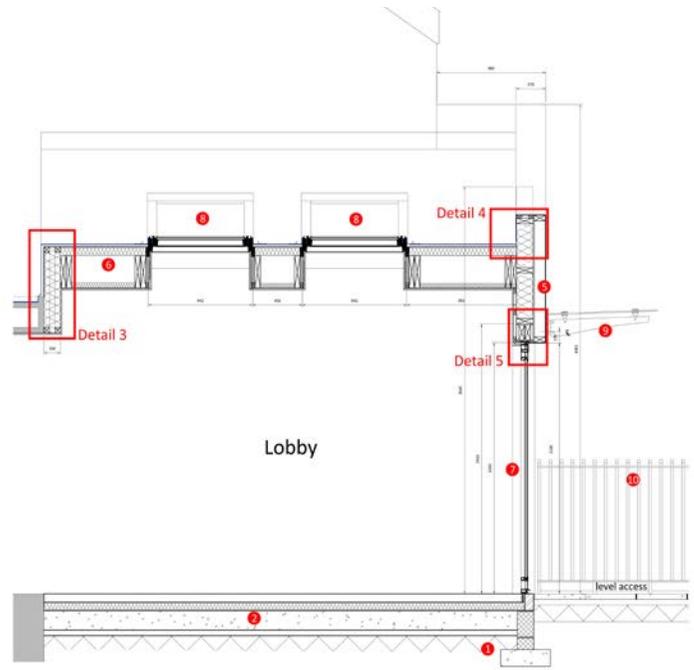
Plan

- *Internal dimensions taken to face of structure
- *External dimensions taken to face of cladding where applicable
- Existing structure



Section A-A

- *Internal dimensions taken to face of structure
- *External dimensions taken to face of cladding where applicable
- Existing structure

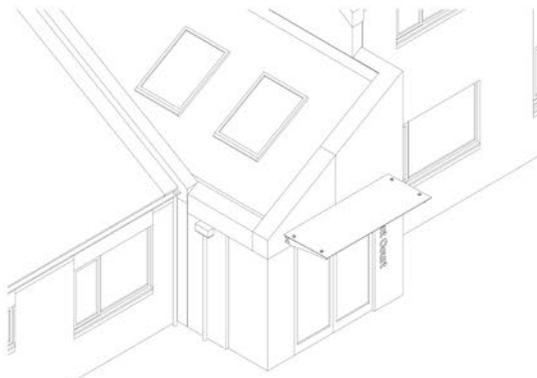


Section B-B

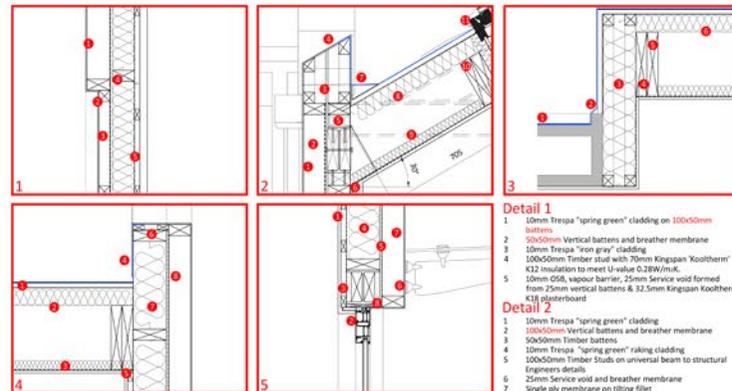
- *Internal dimensions taken to face of structure
- *External dimensions taken to face of cladding where applicable
- Existing structure

Specification

- Foundations to engineers design and detail
- Ground floor consisting of 150mm reinforced concrete slab (to engineers design). 1200 gauge DPM, 75mm rigid insulation (to meet U-value of 0.22W/m²K) and 75mm sand/cement screed
- 10mm Trespa "spring green" fixed to 100x50mm vertical battens. Breather membrane to external face of 10mm OSB sheathing. 100x50mm timber studs with 70mm Kingspan "Kooltherm" K12 or similar. Vapour barrier. 25mm vertical battens forming service void and 32.5mm Kingspan "Kooltherm" K18 Plasterboard to meet U-value 0.28W/m²K. 140mm Dark grey Fortcrete block below cladding at DPC level.
- 10mm Trespa "iron grey" fixed to 50x50mm vertical battens. Breather membrane to external face of 10mm OSB sheathing. 100x50mm timber studs with 70mm Kingspan "Kooltherm" K12 or similar. Vapour barrier. 25mm vertical battens forming service void and 32.5mm Kingspan "Kooltherm" K18 Plasterboard. 140mm Dark grey Fortcrete block below cladding at DPC level.
- 10mm Trespa "spring green" fixed to 50x50mm (100x50mm to front) vertical battens. Breather membrane to external face of 10mm OSB sheathing. 150x50mm Timber studs with 80mm Kingspan "Kooltherm" K12 insulation or similar to meet U-value of 0.28W/m²K. Vapour barrier. 25mm vertical battens forming service void and 12.5mm Plasterboard. 140mm Dark grey Fortcrete block below cladding at DPC level.
- Single ply membrane roof on top of 22mm plywood above 80mm of Kingspan Thermo roof TR27 on top of 225x50mm rafters. Roof insulated between rafters with 40mm of Kooltherm K7 or similar to meet U-value of 0.18W/m²K. Vapour barrier between underside of rafters and 12.5mm plasterboard.
- Aluminum door
- Velux P08 GGL (942x1398)
- 1000x2100mm Glass entrance canopy supported on stainless steel brackets
- 1200mm High RFC steel railings - RAL colour 7012
- Sarnafil propriety mono pitch flashing detail



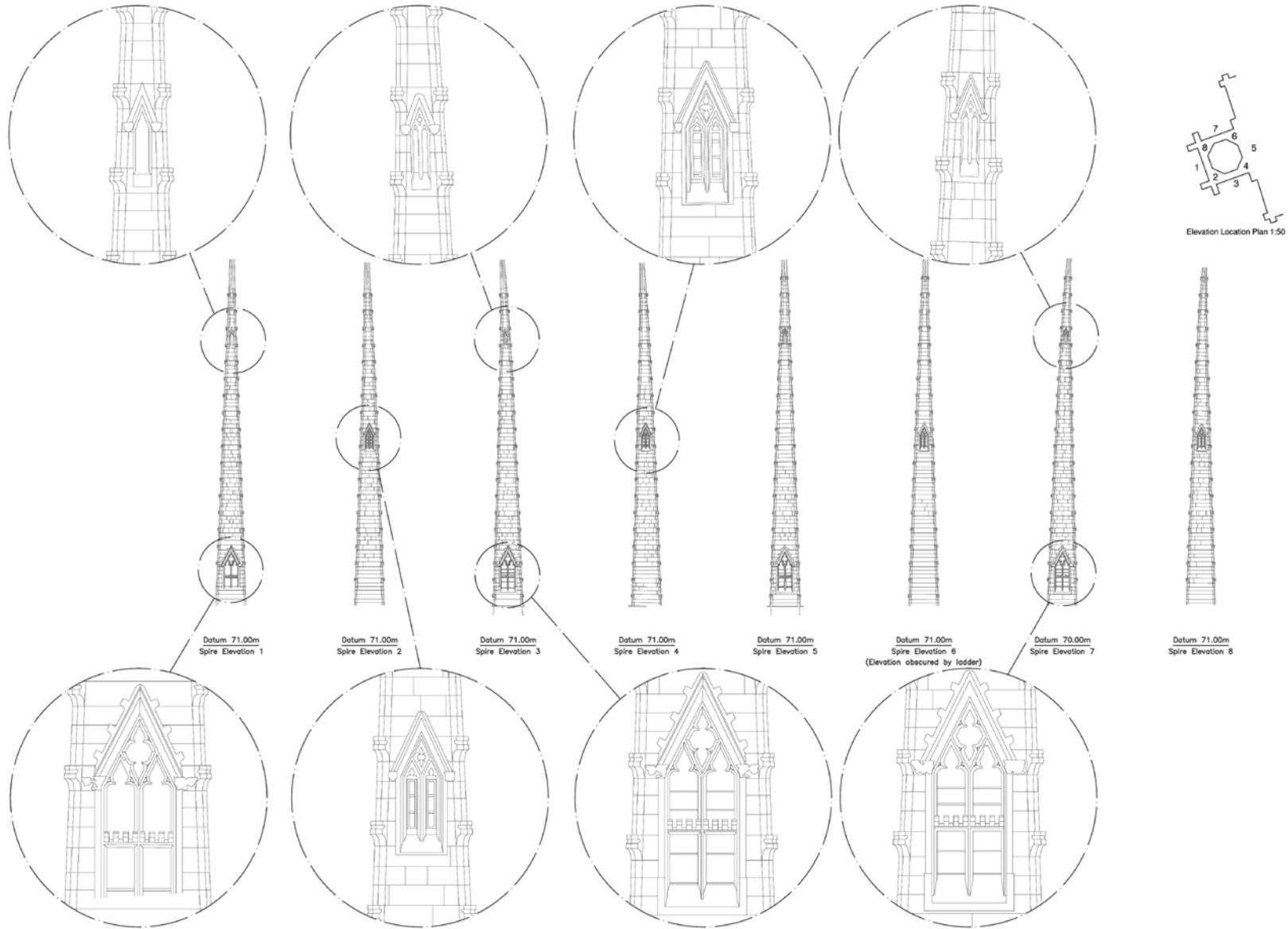
Isometric guide



Details (1:10)

- 40mm of Kooltherm K7 Breather membrane and 12.5mm plasterboard
 - 225mm Battens
 - Velux P08 GGL (942x1398)
- Detail 3**
- Existing flat roof
 - Single ply membrane on top of tiling fillet and 22mm plywood
 - Frame formed by 50x50mm battens with 150mm insulation or similar to meet U-value 0.18W/m²K
 - Breather membrane and 22.5mm plasterboard
 - 225x50mm Rafter
 - 40mm of Kingspan Thermo roof TR27 Insulation and 40mm of Kooltherm K7 or similar to meet U-value 0.18W/m²K
- Detail 4**
- Single ply membrane on top of 22mm ply wood
 - 80mm of Kingspan Thermo roof TR27 Insulation
 - 40mm of Kooltherm K7, breather membrane & 10mm OSB
 - 10mm Trespa "spring green" cladding on top of single ply membrane taken up the face of 22mm plywood
 - 12.5mm Plasterboard and 25mm service void
 - 25mm battens and 10mm Trespa "spring green" cladding
 - 150x50mm Timber stud with 80mm Kingspan "Kooltherm" K12 insulation or similar to meet U-value 0.28W/m²K
 - Breather membrane, 100mm void and 10mm Trespa "spring green" cladding
- Detail 5**
- 12.5mm Plasterboard, 25mm service void.
 - Aluminum door
 - Vapour Barrier
 - 150x50mm Timber stud with 80mm Kingspan "Kooltherm" K12 insulation or similar to meet U-value 0.28W/m²K
 - Breather membrane & 100x50mm vertical battens
 - Stainless steel brackets fixed into timber stud
 - 10mm Trespa "spring green" cladding
 - Universal steel beam to engineers design

Vincent Court, Bolton, U.K. (2012): An extract of my technical work for a new entrance area to an existing care home. Completed while director of OSC Design, U.K.



St. Michaels Church, Preston, U.K (2010): 1 of 3 Existing surveys I carried out on a 19th Century Church that had serious structural instability in its spire. Completed while under employment at Croft Goode Chartered Architects, U.K.



Bowness Avenue, U.K. (2010): The first Code Level 5 sustainable housing development in the U.K. I was responsible for the majority of the technical design at the later stages. Completed while under employment at Croft Goode Chartered Architects, U.K.



Whitehaven Harbour Competition, U.K. (2010): A competition project in the North of England for which I was part of the design team. Completed while under employment at Croft Goode Chartered Architects, U.K.