PORTFOLIO

OLIVER DALLAS BEASLEY

Architect

2023

Hi,
I'm Oliver.

I have been active in architectural practice for over 15 years and in that time I have simultaneously undertaken my education in the discipline and, relatively recently, dedicated myself full-time to my final qualifying master's degree at the Polytechnic University of Milan – a school consistently in the Top 10 for architectural studies worldwide. In each of my three degrees, I have graduated with the highest possible marks: achieving a 4.0 GPA each time and with a number of distinguished awards on top. In my first architectural office, I assumed the role of an "apprentice" at 17 years old and was thus introduced broadly to the spectrum of architectural practice. Later, I began working independently and remotely on large-scale social housing projects in the UK, while I travelled the world. To date, I have lived long-term in several different countries (currently residing in Istanbul, Turkey) and travelled to many more. While in Barcelona, I had the privilege of working at RBTA (Ricardo Bofill Taller de Arquitectura) at the iconic La Fabrica headquarters, where I was involved in some of their most distinguished contemporary projects.

CURRICULUM VITAE

Oliver Dallas Beasley
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PROFESSIONAL EXPERIENCE

Architect - *RBTA (Ricardo Bofill Taller de Arquitectura), Barcelona, Spain*
2018 - 2019

I joined RBTA to work on the initial design phase of a series of projects in Tbilisi, Georgia. These included a former soviet power station in the centre of the city and an apartment complex in the surrounding hills. Both projects were brought through to an outline design stage, with the presentation of the scheme to the international clients. Further projects involved the design of a unique landscape with wellness facilities for a luxury apartment building on the coast of Cyprus and the interior design of residences for the Mohammed VI Polytechnic University, Morocco. One of my most unique experiences was to work with the office's material archive in liaison with the publishing house, Gestalten. Here, all of Ricardo Bofill's drawings, photographs and writings from the last 50 years were stored for some of his most iconic works, including: La Fabrica, La Muralla Roja, Walden 7, and Les Espaces d'Abraxas.

Architectural Designer - *OSC Design, Manchester, UK*
2012 - 2022

As co-director, I established this practice to consult on projects in the area of social housing and sustainable design from which I had considerable experience. Typically, I was involved in the complete design process from early feasibility studies to construction and as-built documentation.

Architectural Assistant - *Croft Goode Architects, Preston, UK*
2006 - 2012

I took on the role of apprentice in the office and over the six years working there became involved in all aspects of the design process, yet largely working in the design of construction information. I worked across many sectors, including: healthcare, education, heritage and housing. During this time, my most valuable experience came from my involvement in the restoration of a Grade II listed church spire, in conjunction with English Heritage.

LATEST TRAINING

Conservation Training Course - *RIBA Academy (30 hours)* - December 2022
Advanced Training in Heritage - *YACademy (two months)* - November 2022
Advanced Grasshopper - *Udemy Online (28 hours)* - October 2022
Core Spatial Data Analysis - *Udemy Online (40 hours)* - August 2022

TECHNICAL SKILLS

- Adobe Suite
- Autodesk AutoCAD
- Autodesk Revit
- Rhino 7
- Grasshopper
- SketchUp Pro
- Vray
- GIS
- Earth Engine

EDUCATION

MSc Architecture and Urban Design
2019 - 2021
Politecnico di Milano, Italy

Italian professional degree (LM-4) in Architecture. Central to the course are the subjects of: architectural design, urban design and architectural conservation. My thesis research focused on the hydraulic risk to the Cuban National Art Schools as part of a wider Conservation Management plan funded by the Getty Institute.

110/110 - 4.0 GPA

MA Architecture (History and Theory)
2013 - 2015 *part-time*
University of Westminster, London, UK

This degree program focused on an intensive and critical examination of contemporary issues in architecture through innovative and conventional research techniques. My thesis focused on the distracted perception of architecture as posed by Walter Benjamin in 1935.

Distinction - 4.0 GPA

BSc Architectural Design & Tech.
2007 - 2012 *part-time*
University of Salford, Manchester, UK

An interdisciplinary degree that blended architecture, building engineering, building technology and construction management. My dissertation focused on the decline of post-war high-rise housing in the UK from the perspective of psychological attachment.

1st Class (Hons) - 4.0 GPA

LANGUAGES

English - *Native*
Spanish - *Fluent*
Italian - *Lower Intermediate*

oliverbeasley.com

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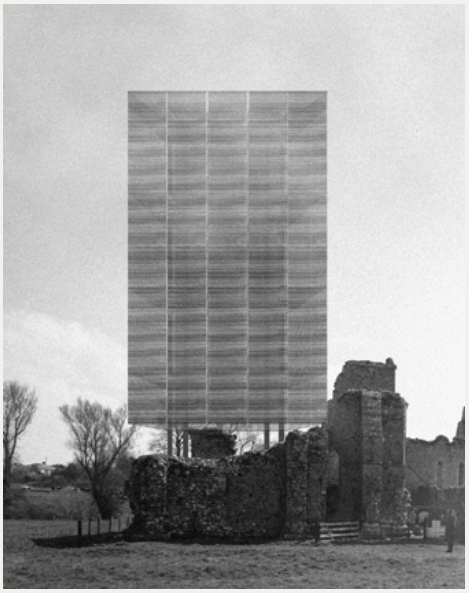


1 REACTIVATING THE MACHINE

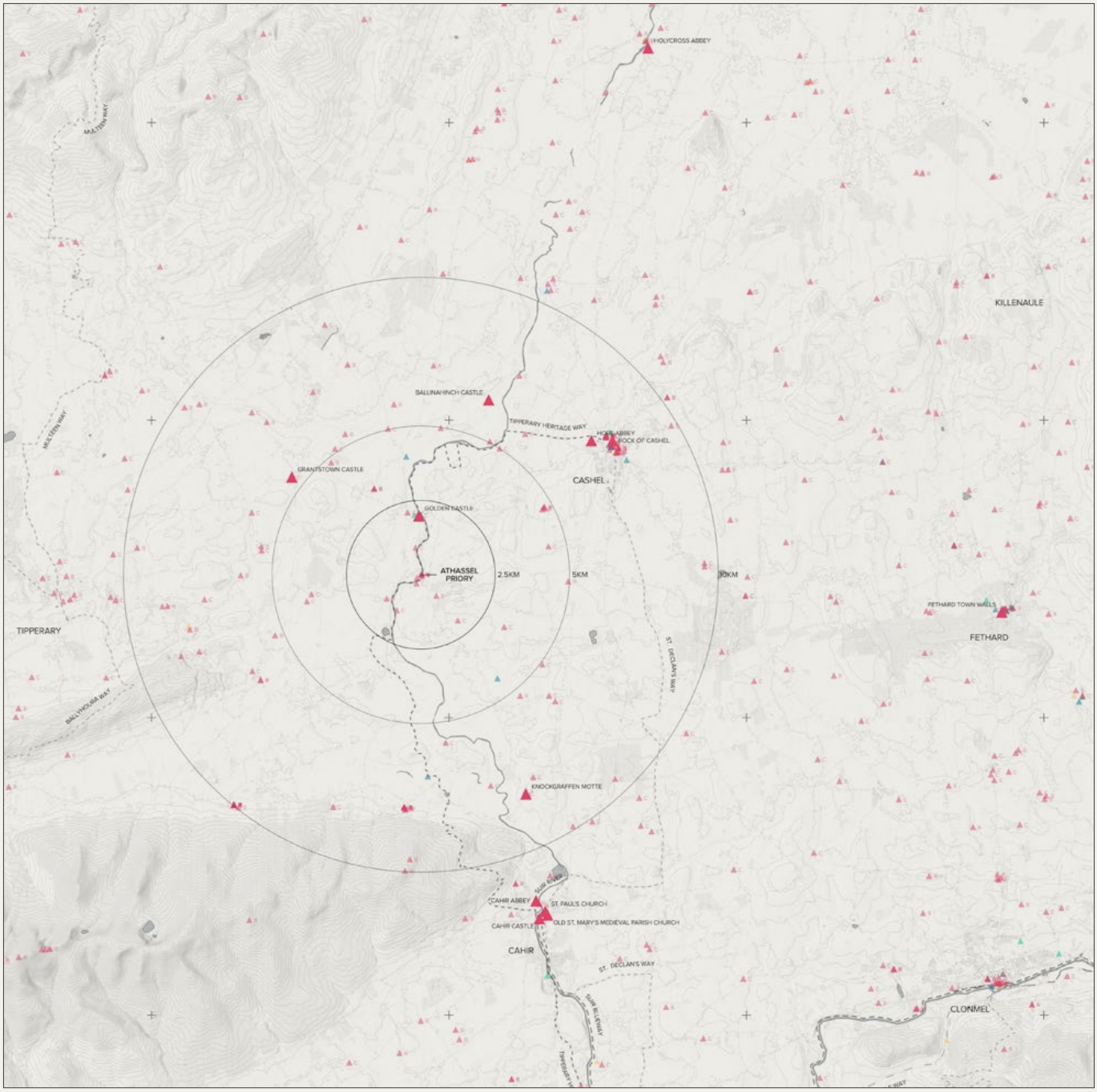
November 2022
Workshop
Heritage Architecture
Ireland

Under the tutorage of architect Valerie Mulvin, I was involved in a workshop tasked with establishing a conservation and reuse project for a 13th Century Augustinian Priory in County Tipperary, Ireland. The complex was in an advanced state of decay and remained largely hidden and inaccessible from the local highway.

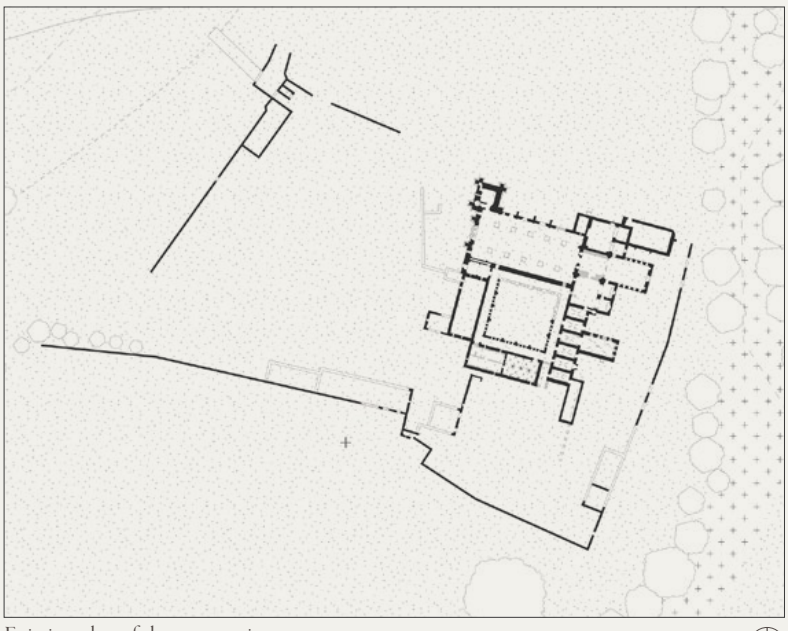
Our design response sought to reestablish a number of unique qualities engendered originally by the monastery's former founders and residents, the Augustinians. Through the reactivation of the appropriate spaces, monastic inspired functions and activities were introduced to provide solace and reflection for local travellers and communities. New paths and infrastructural elements were provided to improve general accessibility and spacious, light-filled workshops to ensure a lasting utility and significance within the local context. The proposed interventions would proceed according to a three-phased successive time line – reflecting that of the priory's own original construction.

Characterizing these interventions were three distinct material approaches: a slim and weathered timber façade system, intended to reintroduce lost elements of the priory critical to its heritage significance; steel perforated grids, to provide access across uncertain terrain; and black weathered steel, defining new elements of the site, which form an important part of its valorisation strategy.

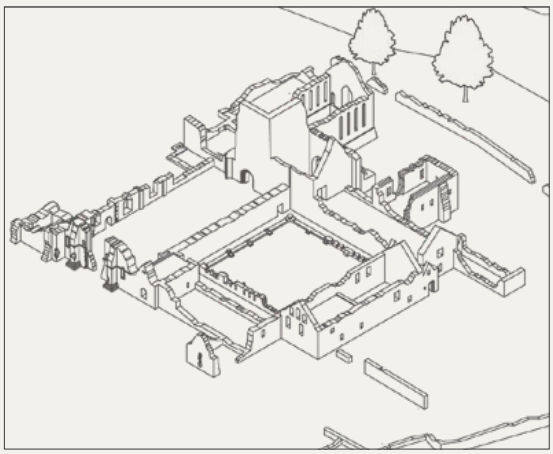
The "reintroduced" elements included: a former bell-tower, columns from original nave, a roof covering the cloister and the former first floor dormitory volume. New elements included: an entrance/parking area and a large workshop block with an associated multi-functioning space for community events.



Mapping the heritage network of the priory using a variety of databases in GIS software

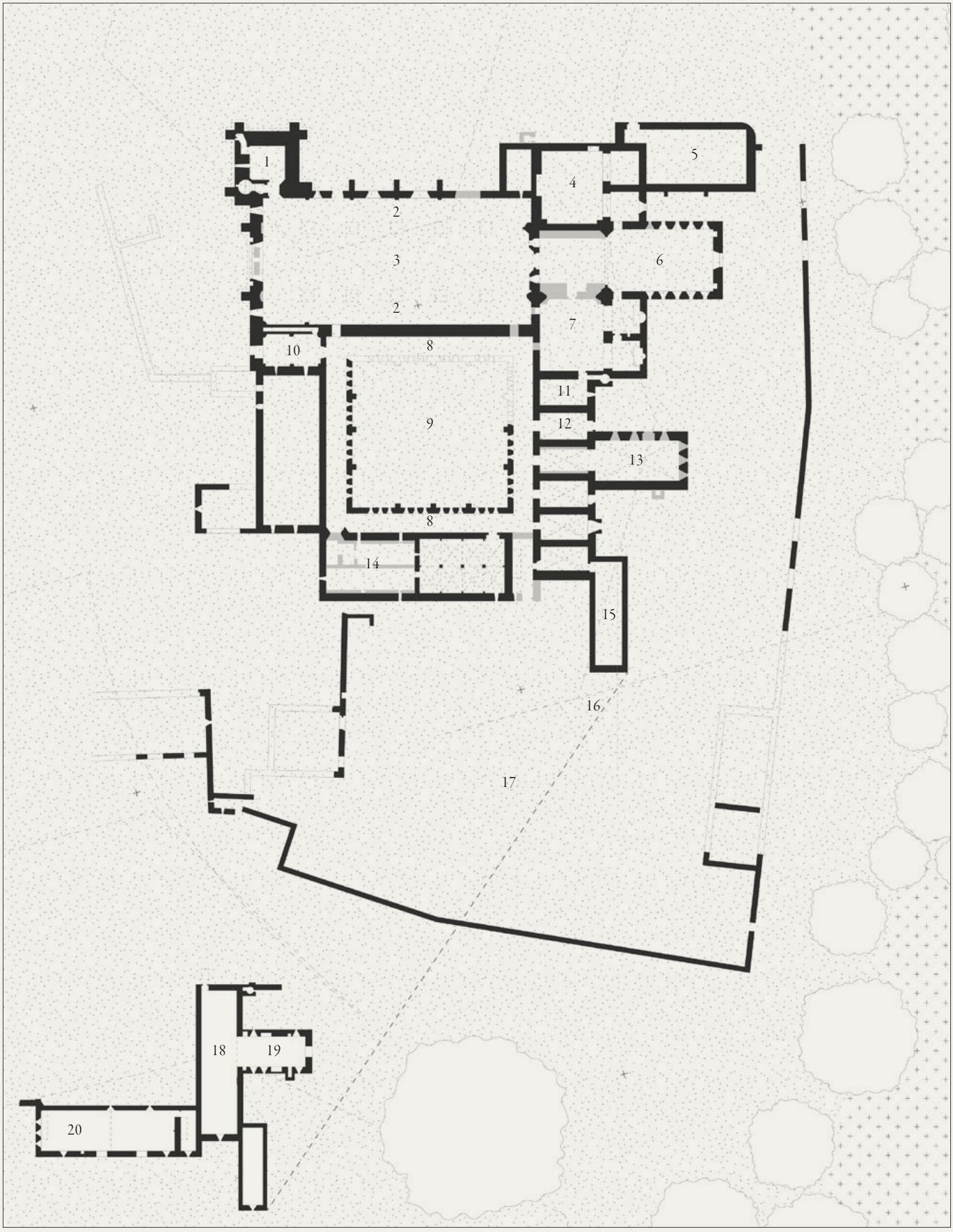


Existing plan of the greater site



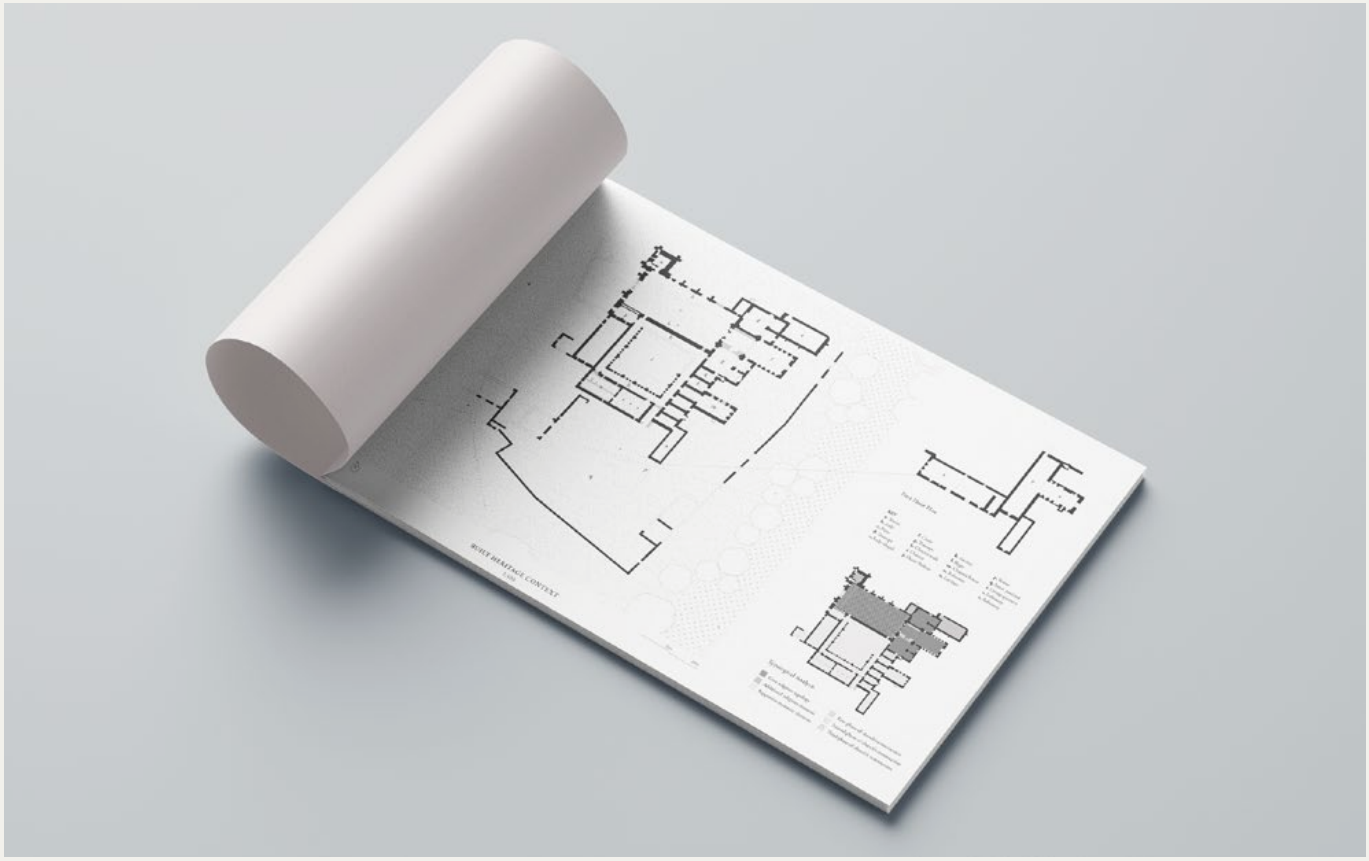
Axonometry of principle ruins

- Key Monuments
- Ancient Settlements
- Burial Sites
- Castle Sites
- Religious Sites
- Heritage Register
- Sheela-Na-Gig Carvings
- Museum Collections

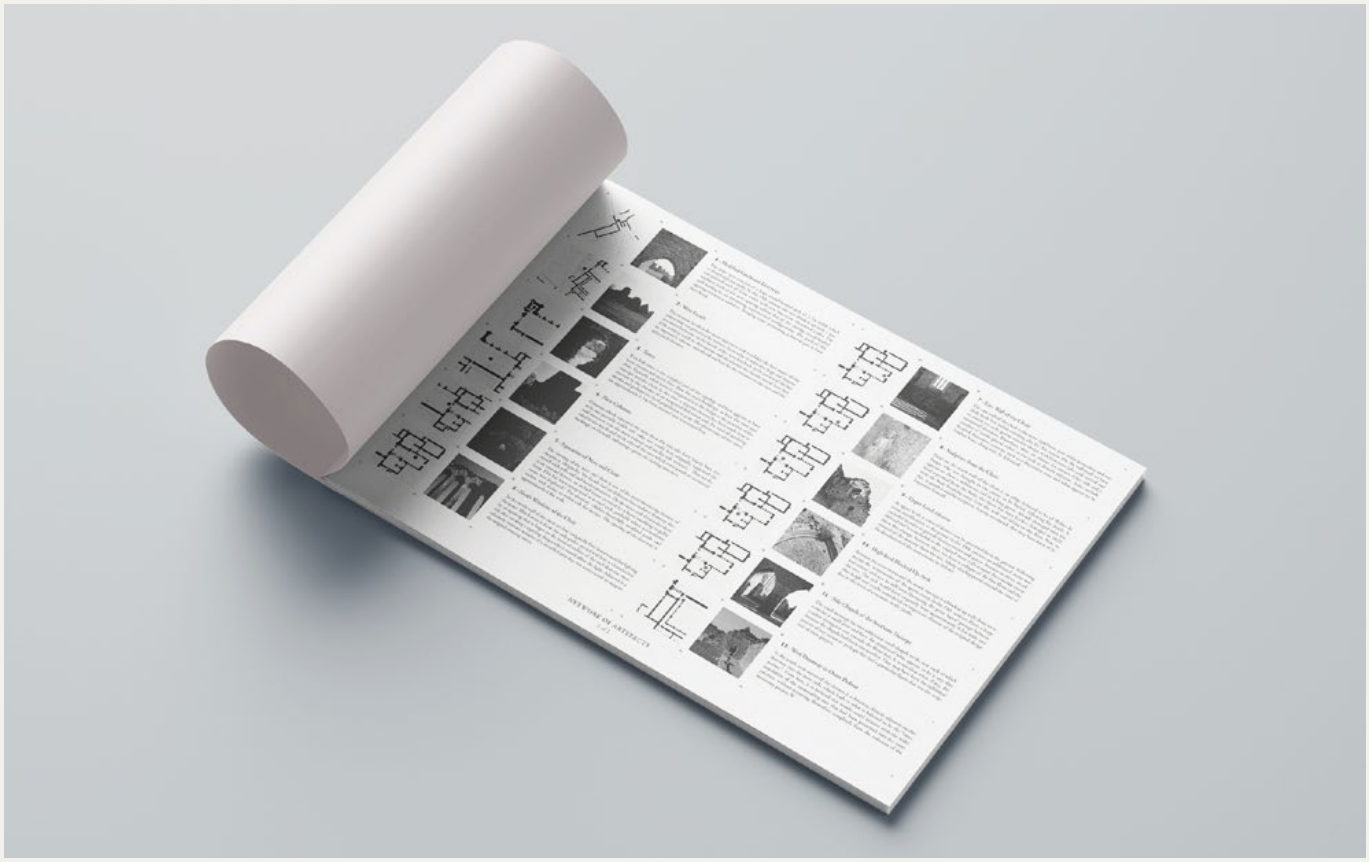


Existing floor plans of the priory

1. Tower
2. Aisle
3. Nave
4. Transept
5. Lady chapel
6. Choir
7. Transept
8. Cloister walk
9. Cloister
10. Outer Parlour
11. Sacristy
12. Slype
13. Chapter house
14. Refectory
15. Latrines
16. Sewer
17. Inner precinct
18. Living quarters
19. Infirmary
20. Refectory

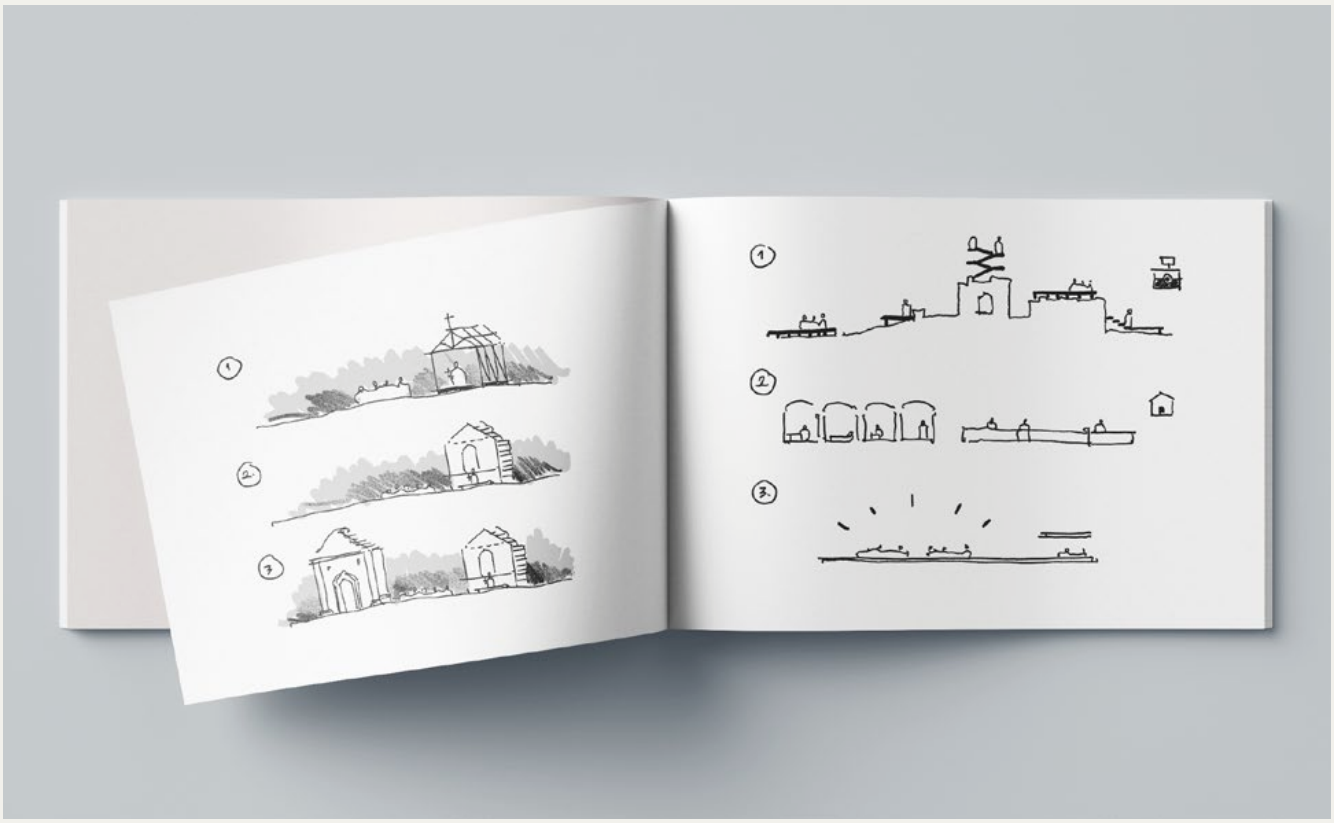


Research identifying the typological characteristics of the site and the location of key artefacts

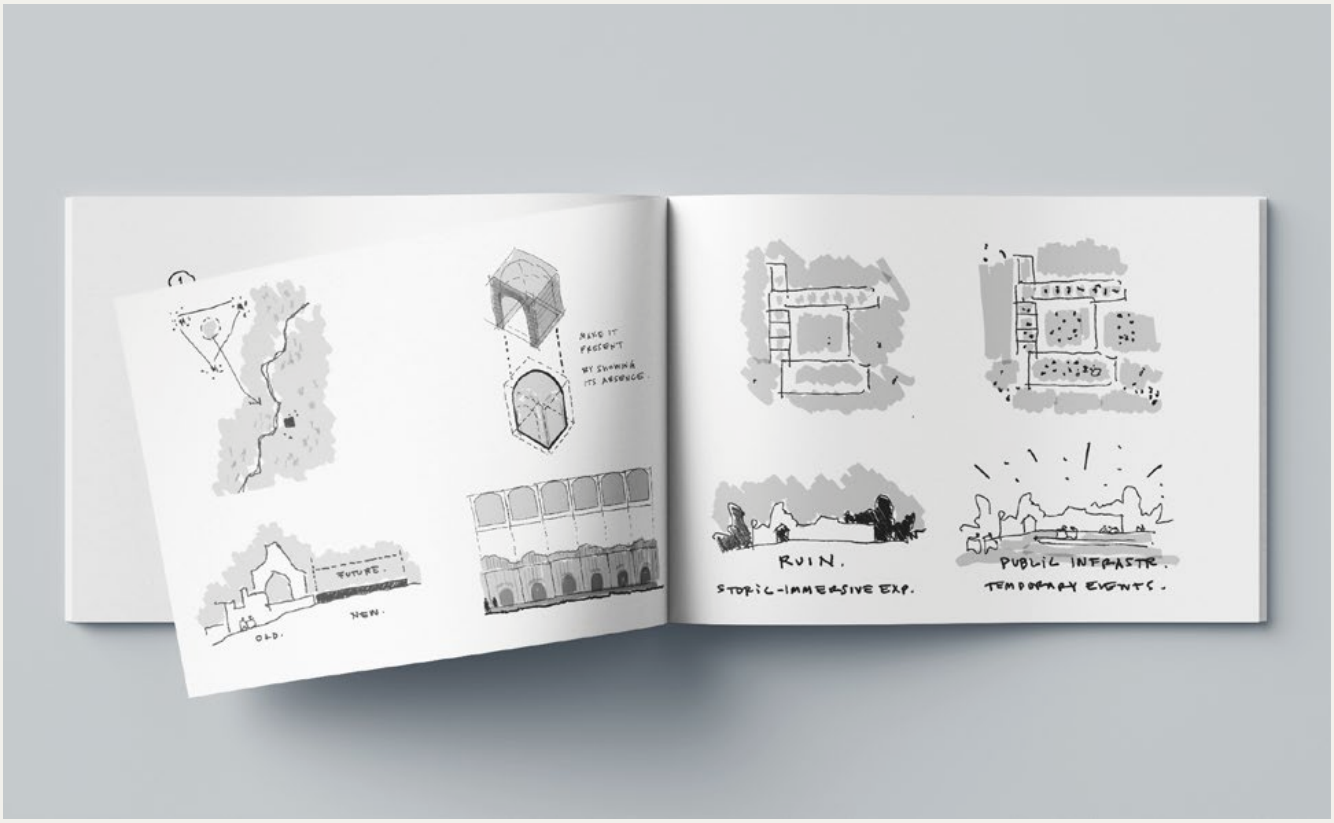


Catalogue of the prior identified artefacts on the site

The design process prioritised the significance of the priory's original phases of construction and use, as well as the day-to-day activities of its occupants in a bid to devise a spatial and functional strategy to remedy some of the contemporary issues of the surrounding area and those of 21st Century society generally.



Concept development sketches



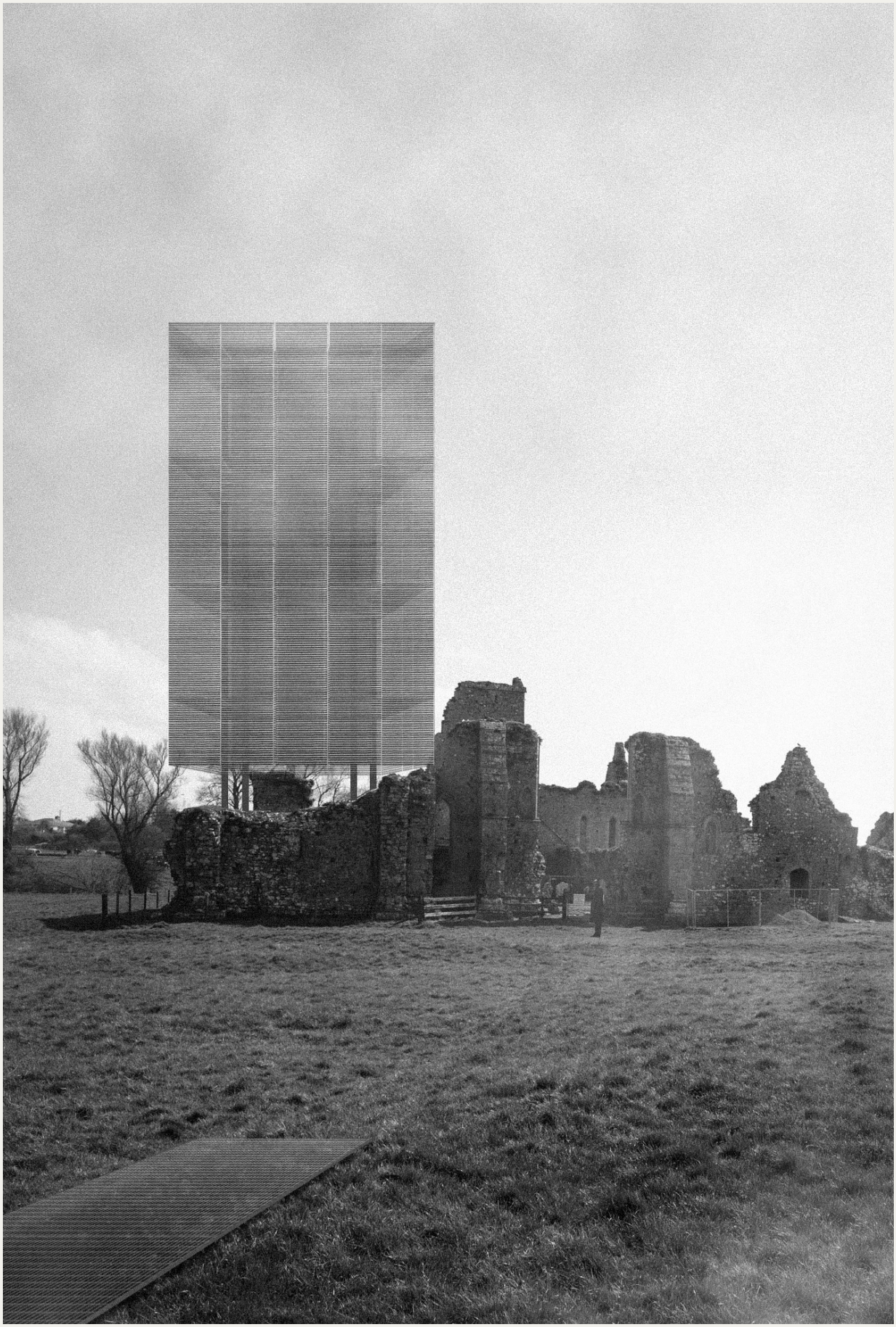
 Concept development sketches

This plan identifies the main points of intervention to the priory complex. However, to the west there also includes an entrance area, parking and accessible pathways. The latter feature retraces former routes from the priory's outer precinct, which can be seen today as subtle impressions on the ground plane. The intervention areas selected have much to do with improving visual accessibility of the site and establishing new functions in historically related spaces: such as meditation cabins in the old dormitory spaces.

1. New Walkways
2. Rest Area
3. Reinstated Tower
4. Reinstated Columns
5. Choir Furniture
6. South Transept Furniture
7. Partially Reinstated Cloister
8. New Workshops
9. Flexible Event Space

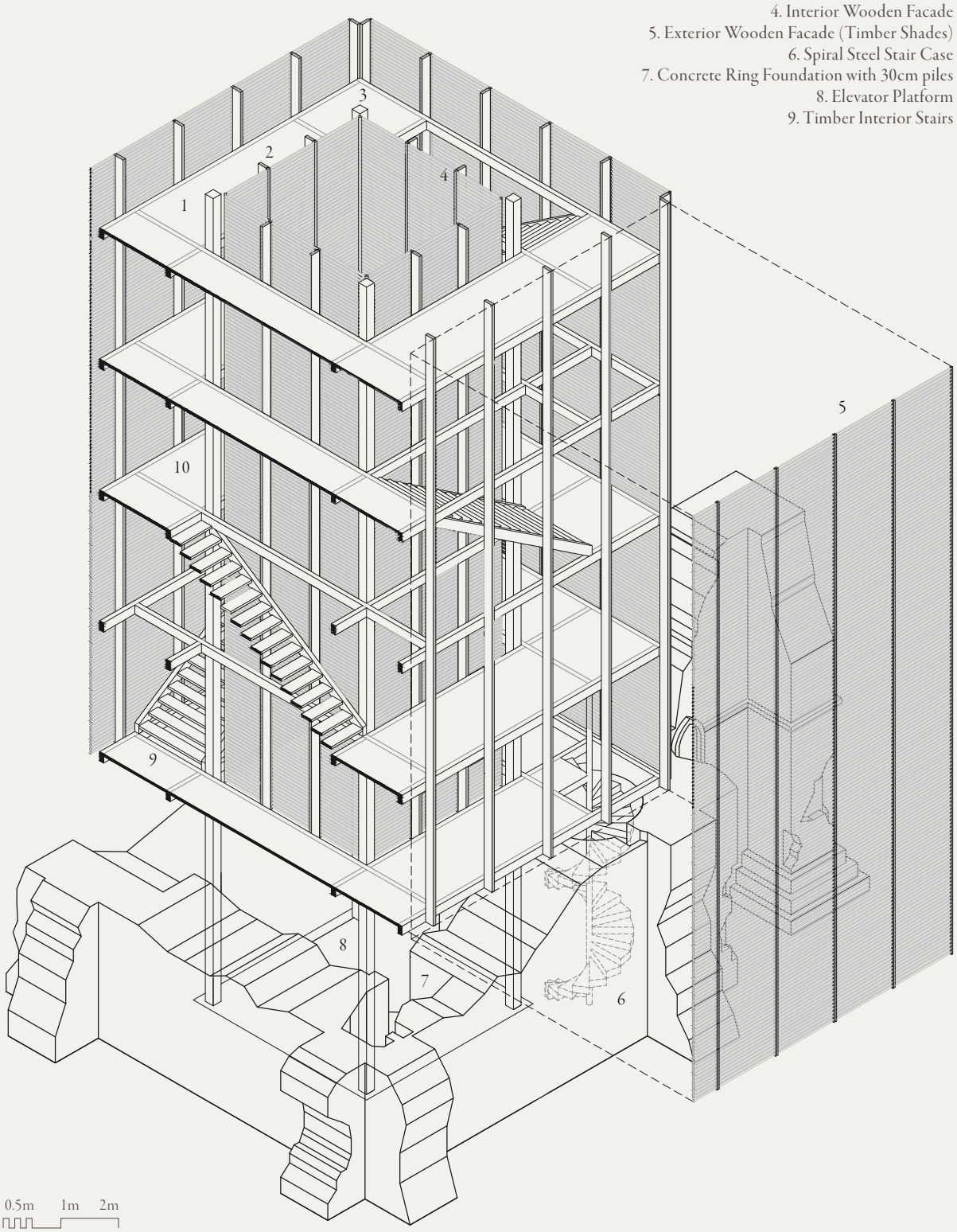
Proposed complex of the Athassel Priory

5m 10m 20m

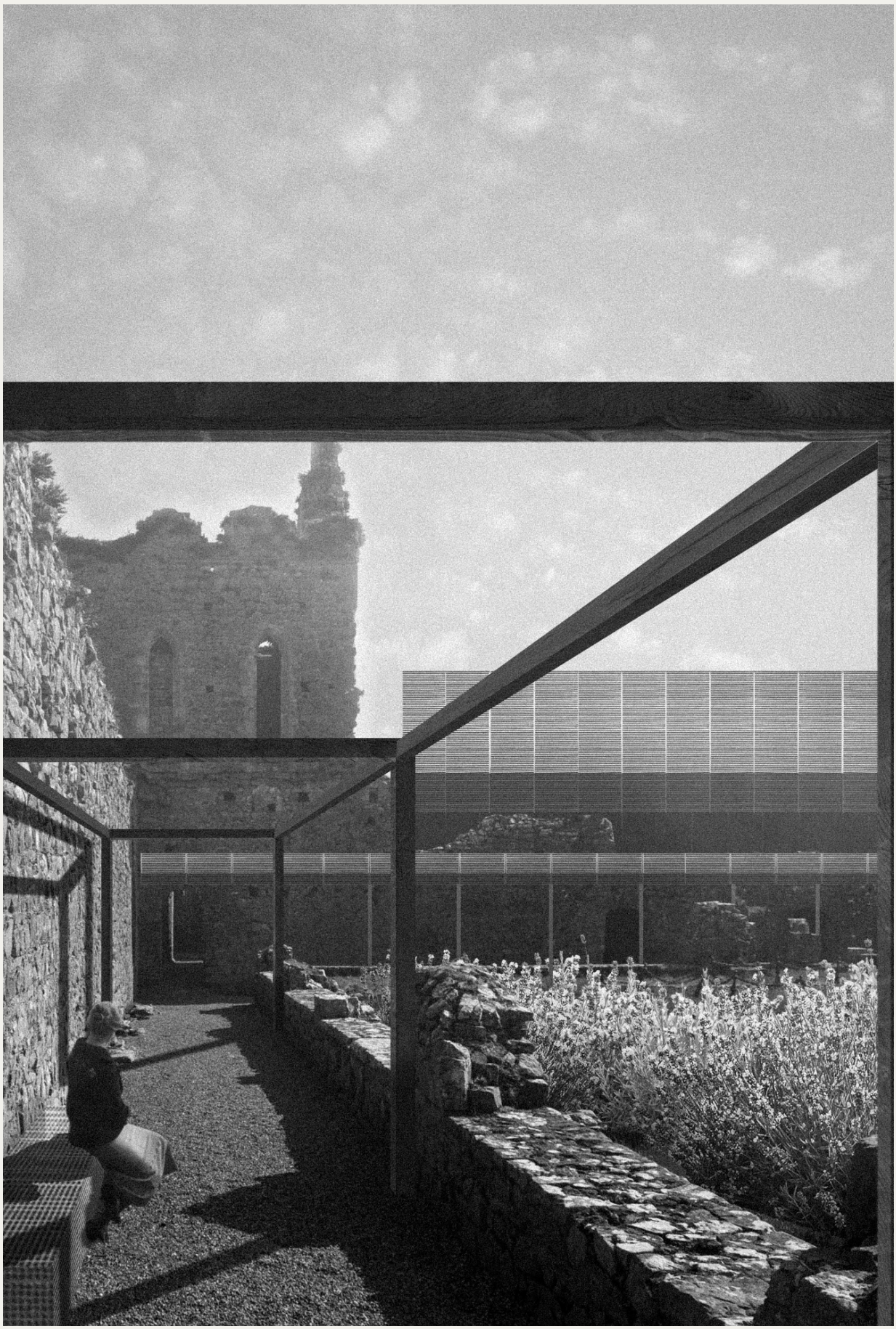


Montage image looking south east towards the reinstated bell tower and main entry to the priory

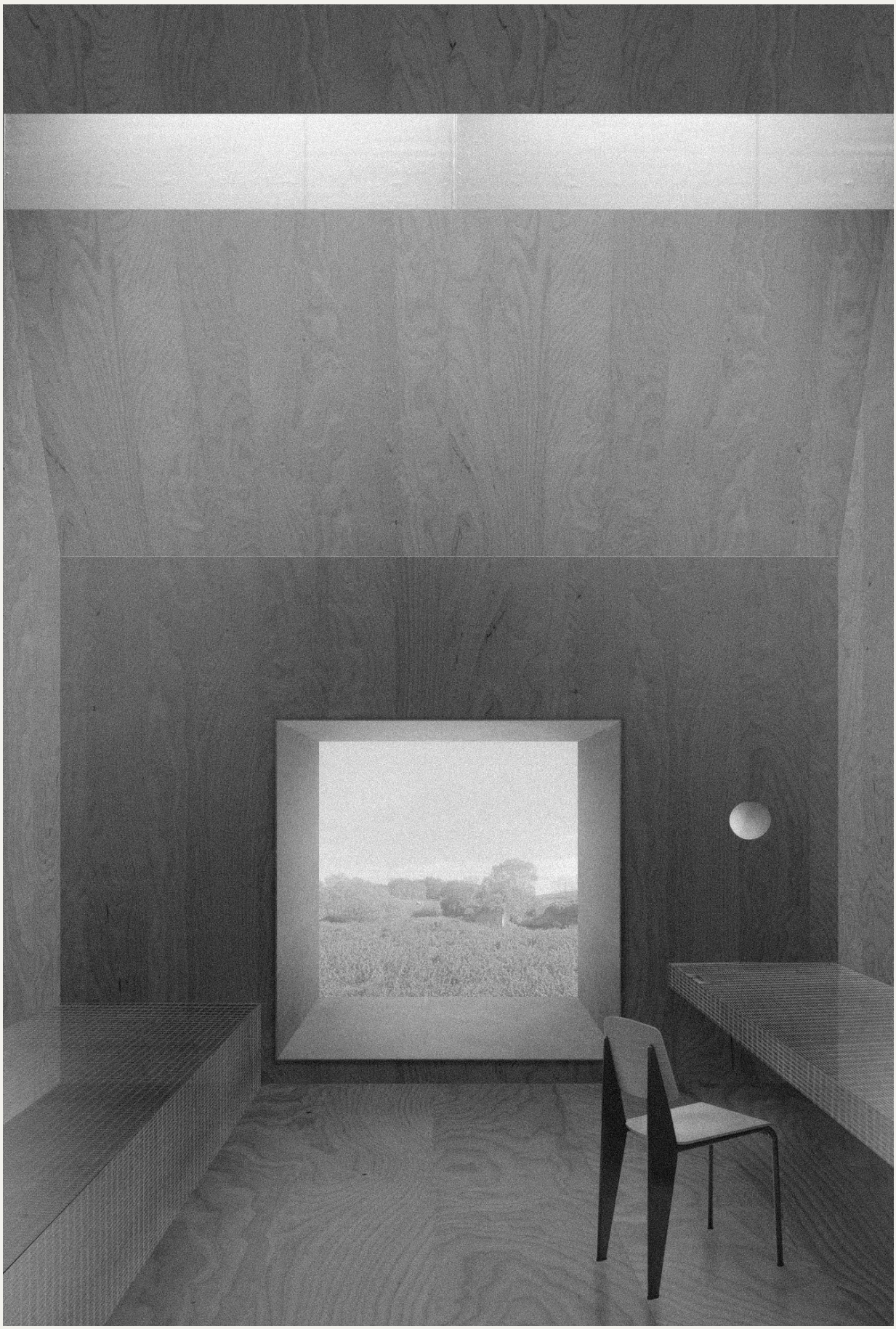
1. Galvanised Steel Mesh Flooring with Timber Structure
2. Timber Secondary Columns 15x12cm
3. Timber Wooden Columns 15x15cm
4. Interior Wooden Facade
5. Exterior Wooden Facade (Timber Shades)
6. Spiral Steel Stair Case
7. Concrete Ring Foundation with 30cm piles
8. Elevator Platform
9. Timber Interior Stairs



Assembly drawing of the reinstated tower

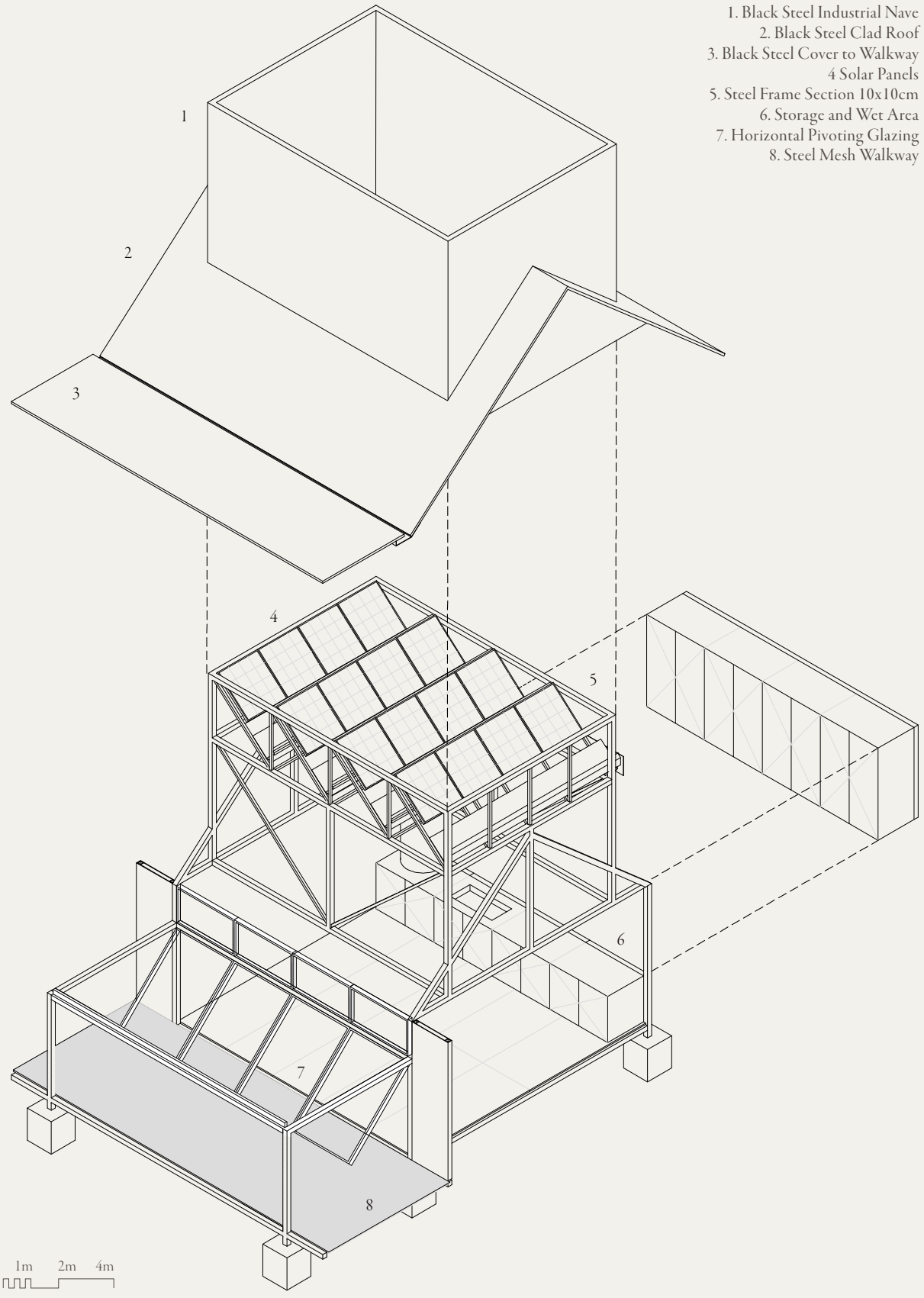


Montage image looking south-east across the cloister showing the partially reinstated roof and dormitory complex

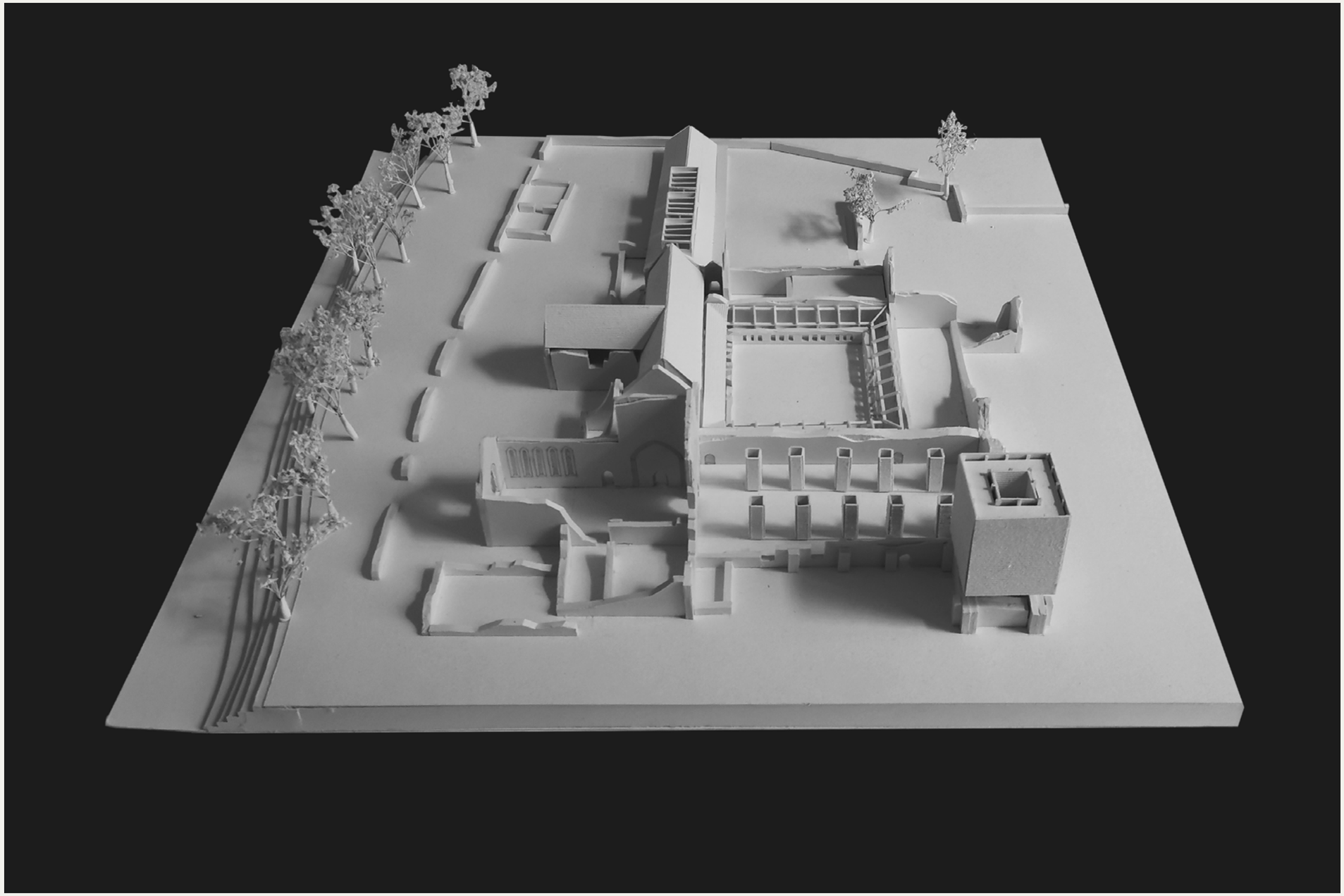


Montage image looking south-east from a single dormitory

Montage image looking north across the workshops



Assembly drawing of the new workshop volume



Photograph of the final model demonstrating the extent of interventions on the existing historic fabric

2 REUSE THE CHAPEL

February 2022
Competition
Heritage Architecture
Italy

The brief for this competition was to establish a pilgrim centre around the historic site of the Chapel of San Giovanni in Val di Lago, San Lorenzo Nuovo. Abandoned around 200 years prior, due to the migration of the local community, the building had deteriorated substantially, largely due to the complete loss of the former roof structure. Key to this proposed re-use program, was the proximity of the chapel along the Via Francigena. An ancient pilgrimage route crossing Europe from Canterbury, England. A proposed Pilgrim Centre in this location, would include: temporary accommodation, space for cultural activities and a restored chapel as a place of worship.

My response included, firstly, the restoration of the chapel through a series of non-invasive and reversible interventions, foremost of which included a transparent polycarbonate volume extruded from the interior space like a beacon. Elsewhere, slim steel and glass window units were inserted into the existing openings in order to provide a sealed and manageable interior environment, again, with a high degree of reversibility.

A further element of this re-use program included a combined accommodation and cultural centre. In this case, the building was divided into two "wings" (mirroring the angular geometry of the chapel) with one accommodating a flexible dormitory space and library for up to ten guests and the other a cultural space with amenities such as: a kitchen, utility and large storage area. Between the pilgrim centre and the chapel, I placed an external auditorium area, subtly defined by a surface material change and steel and timber bench units, which were aligned like church pews facing the chapel's south-west façade.

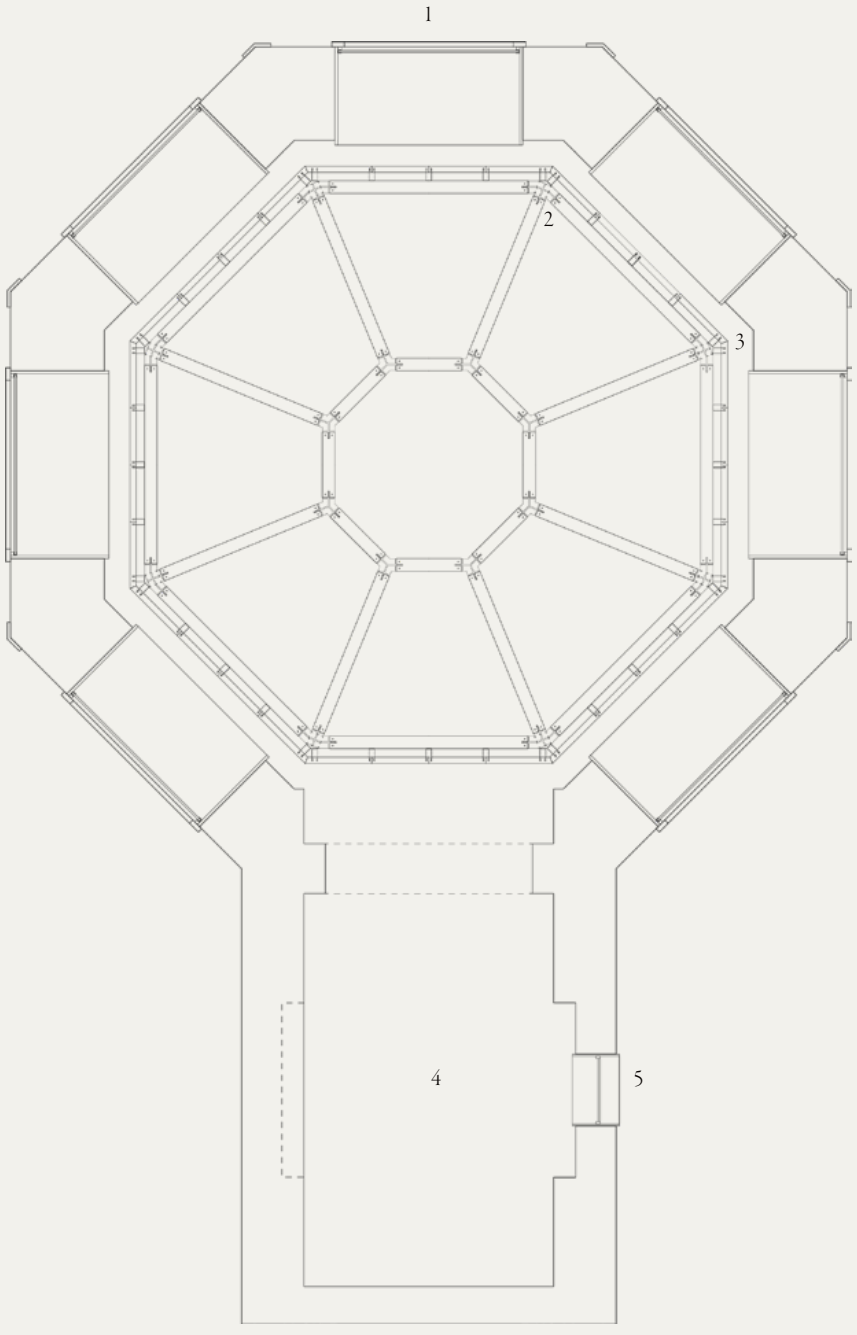
The layout utilises the existing entranceway as a limited area to permit vehicle drop-offs, refuse collection and incoming utilities. Beyond that point the site is landscaped subtly for pedestrian interaction and is shrouded by a mature native hedgerow. The placement and orientation of the pilgrim centre follows the established geometry of the chapel offset to permit unobstructed views.

1. Entrance with parking and refuse
2. Chapel of San Giovanni
3. External auditorium
4. Pilgrim Centre

10m 20m 40m

Proposed pilgrim complex for San Giovanni Chapel

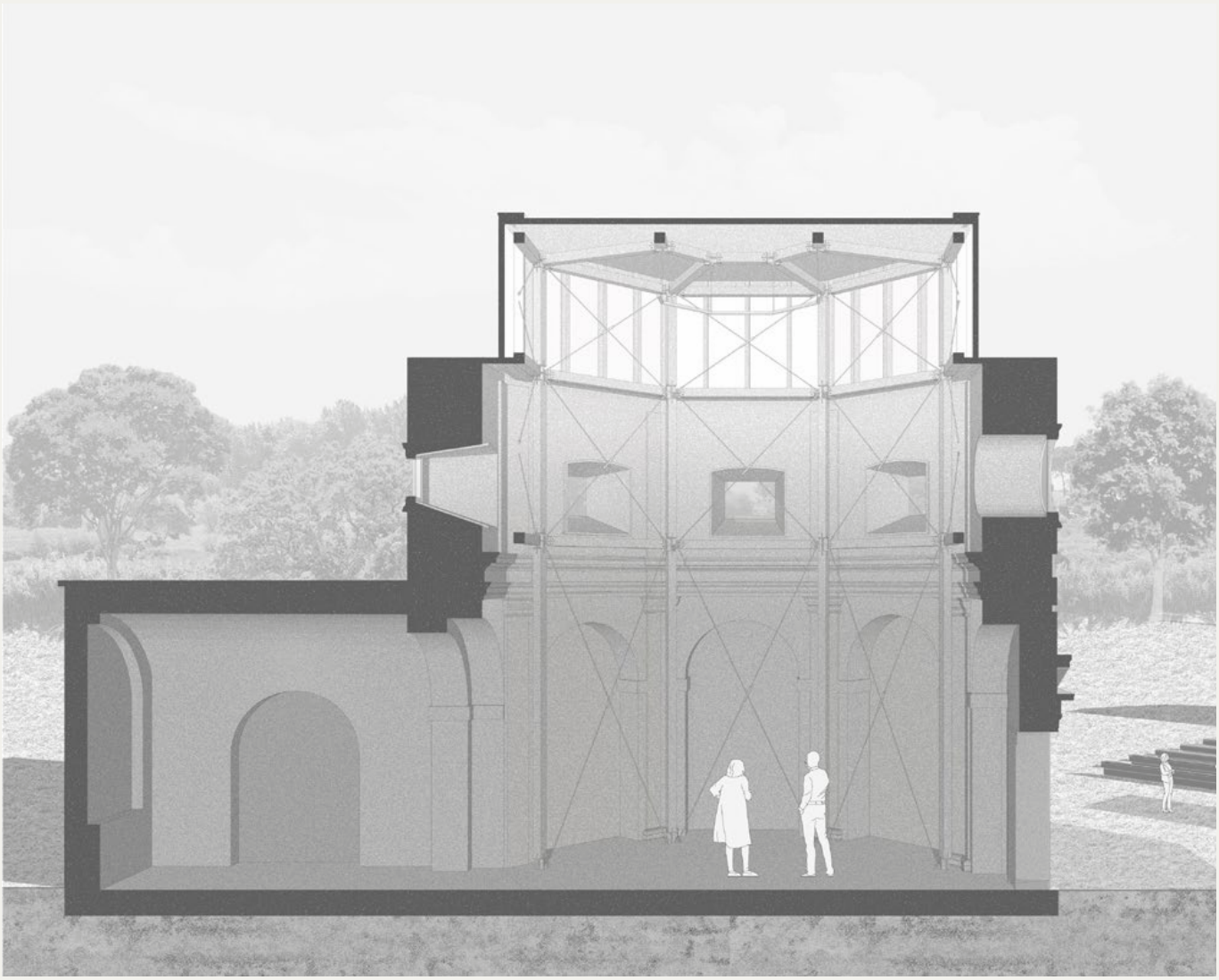
The principal interventions to the chapel include, to a minor degree, the metal frames inserted into the existing window openings at high level and the primary and secondary entrance doors at ground level. The major intervention involves an octagonal timber frame with steel connections into the ground and between members. This structure continues vertically to the existing opening of the former roof, creating a new translucent extrusion carefully integrated at the top of the existing wall to establish a watertight seal.



Proposed floor plan of restored chapel

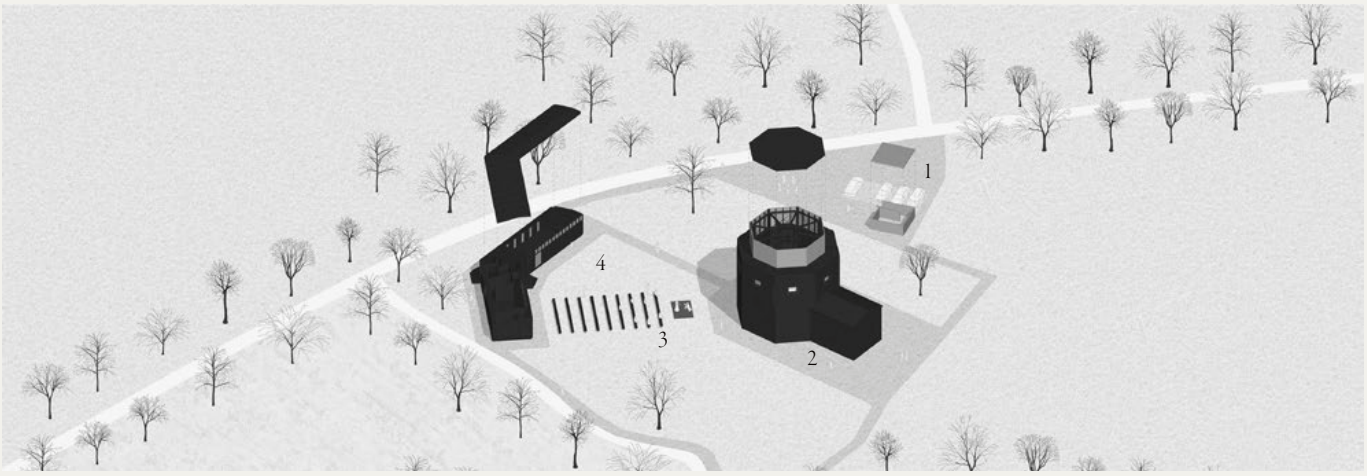
1. Main entrance to the chapel
2. Octagonal timber structure
3. Polycarbonate cladding at top level
4. Secondary single-story space
5. Secondary entrance to the chapel

Proposed exterior of restored chapel



Proposed section of restored chapel

0.5m 1m 2m



Proposed axonometry of the pilgrim centre site

1. Entrance with parking and refuse
2. Chapel of San Giovanni, Val di Lago
3. External auditorium
4. Pilgrim Centre

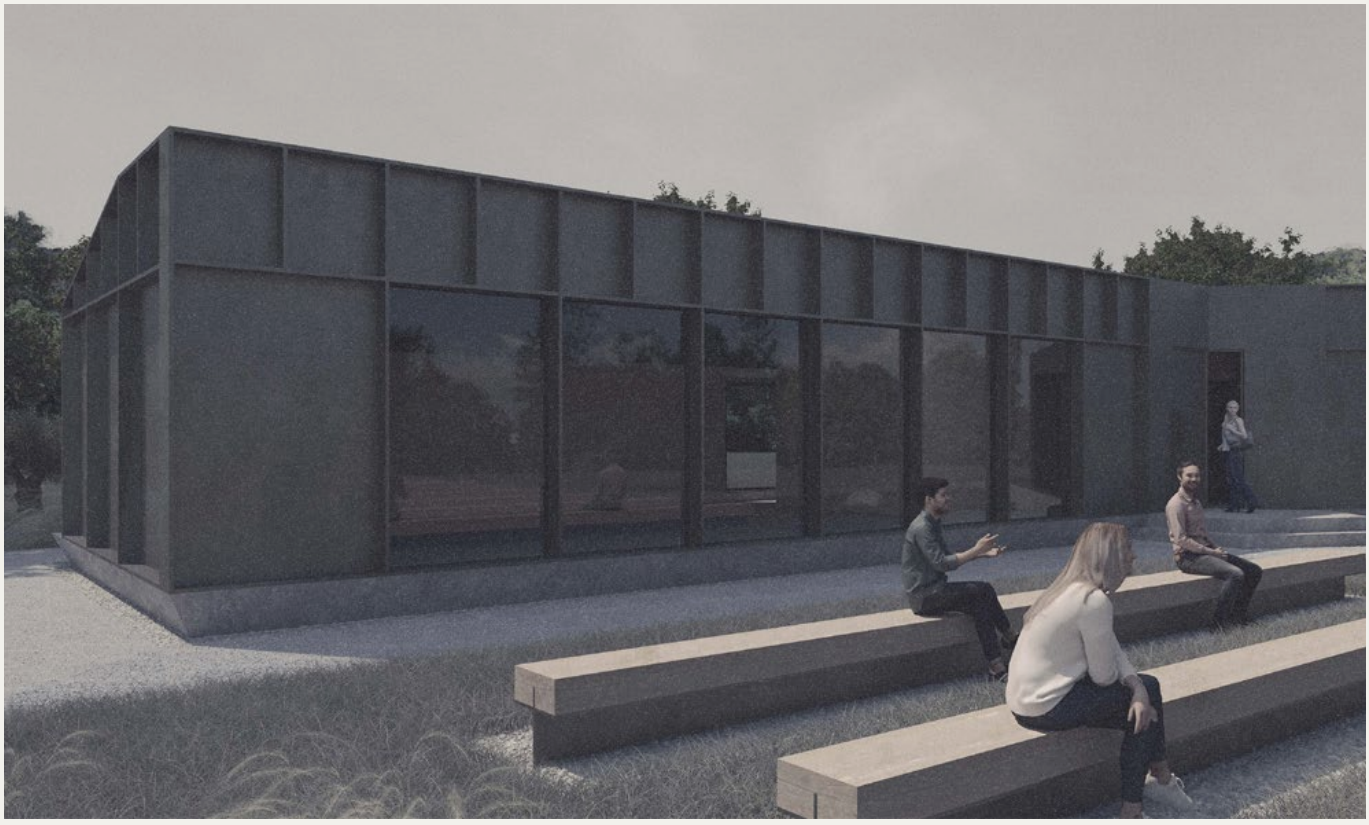
Proposed view of the chapel's eastern interior above the main entrance

The timber frame establishes a minimal skeleton within the otherwise substantial volume of the chapel's interior. It is fixed, structurally, only at ground level and is stabilised using small steel cables as a cross bracing system. Through the right selection of materials and detailed design it is intended to minimally impact the existing aesthetic of the interior. At the parapet of the existing external walls, a delicate abutment detail with the timber frame and polycarbonate cladding system is formed. Elsewhere the steel window frames (with fixed glazing panels) assure that the internal environment can be controlled to a degree that will permit religious services to take place once again.

1. Main entrance to the Pilgrim Centre
2. Secondary entrance to the Pilgrim Centre
3. Two standard toilets
4. Two shower and changing units
5. Disabled toilet
6. Utility space
7. Communal kitchen
8. Shared dining space/cultural centre
9. Large site storage area
10. Library with fold-down dormitory
11. Private double bedroom
12. Ensuite bathroom

Proposed Pilgrim Centre floor plan

The Pilgrim Centre, which acts jointly as an accommodation space and cultural facility, follows the angular geometry of the chapel and is offset back towards the south-western boundary of the site. Here, the "wing" shown in the image below looks directly onto the chapel, presenting an unobstructed view from the cultural space of the centre. The other "wing" which houses the library and accommodation (operating at alternate times) instead uses a clerestory window opening to permit indirect illumination and some privacy.



Proposed view of the Pilgrim Centre showing the dining/cultural centre wing

3 LAST GENOCIDE MEMORIAL

December 2021
Competition
Installation
Canada

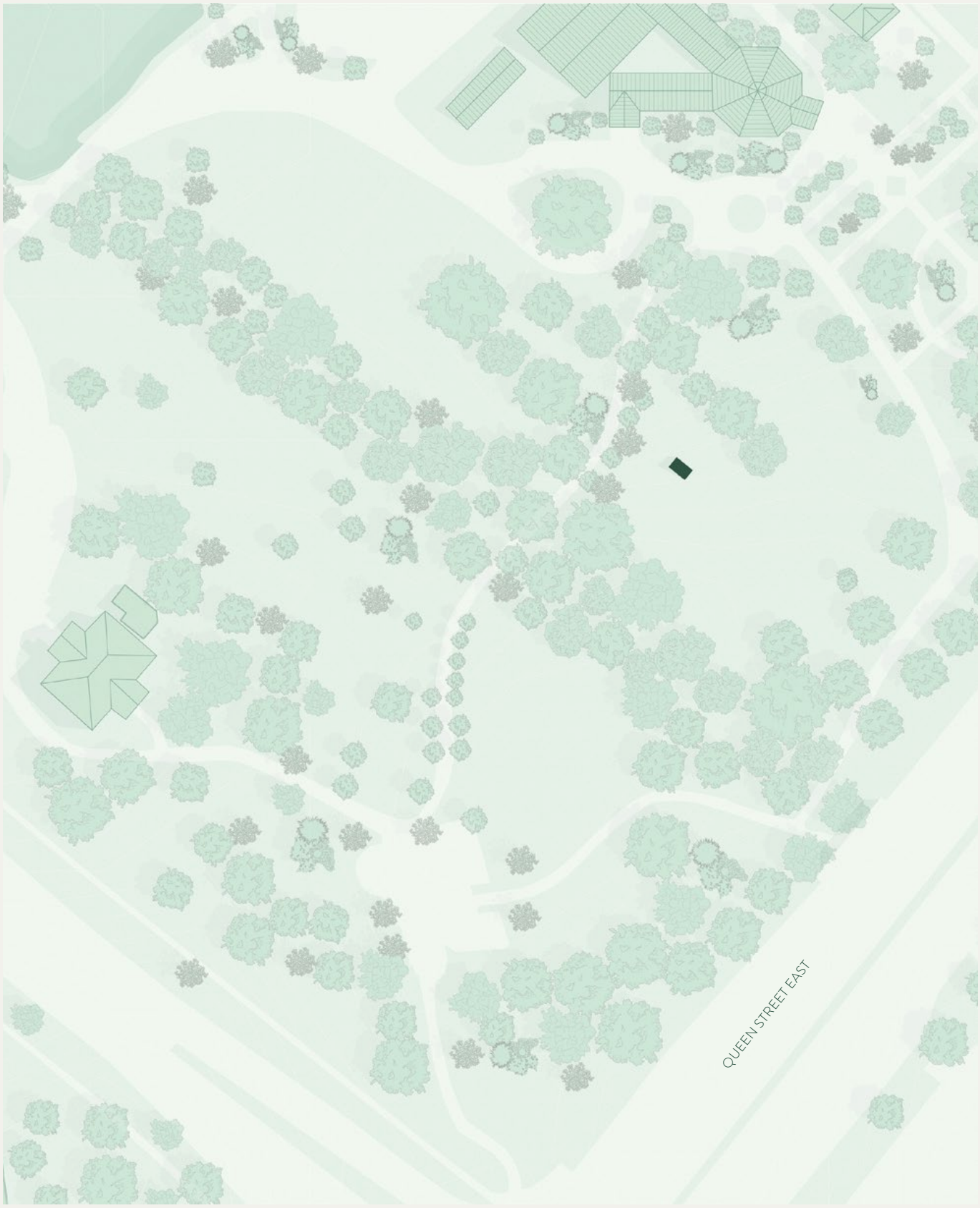
The brief for this competition called for a memorial to represent all victims of genocide throughout history, regardless of race, gender or political affiliation. As an architectural project, the edifice created was intended to communicate the unique nature of this tragedy to the audience as well as educate them about the nature of its occurrences. The site for this memorial was the Chinguacousy Park, in Brampton, Canada and was funded by the Tamil community in the city.

My response was to look for a concept that characterised the formal apparatus of genocide: the watch tower and the mass grave. Combined together, a slice of this everyday park was raised up to reveal a literal extraction of what lies beneath the surface. In this case nothing, but in many cases perhaps revealing remnants of some long-forgotten injustice of which we will never know the truth.

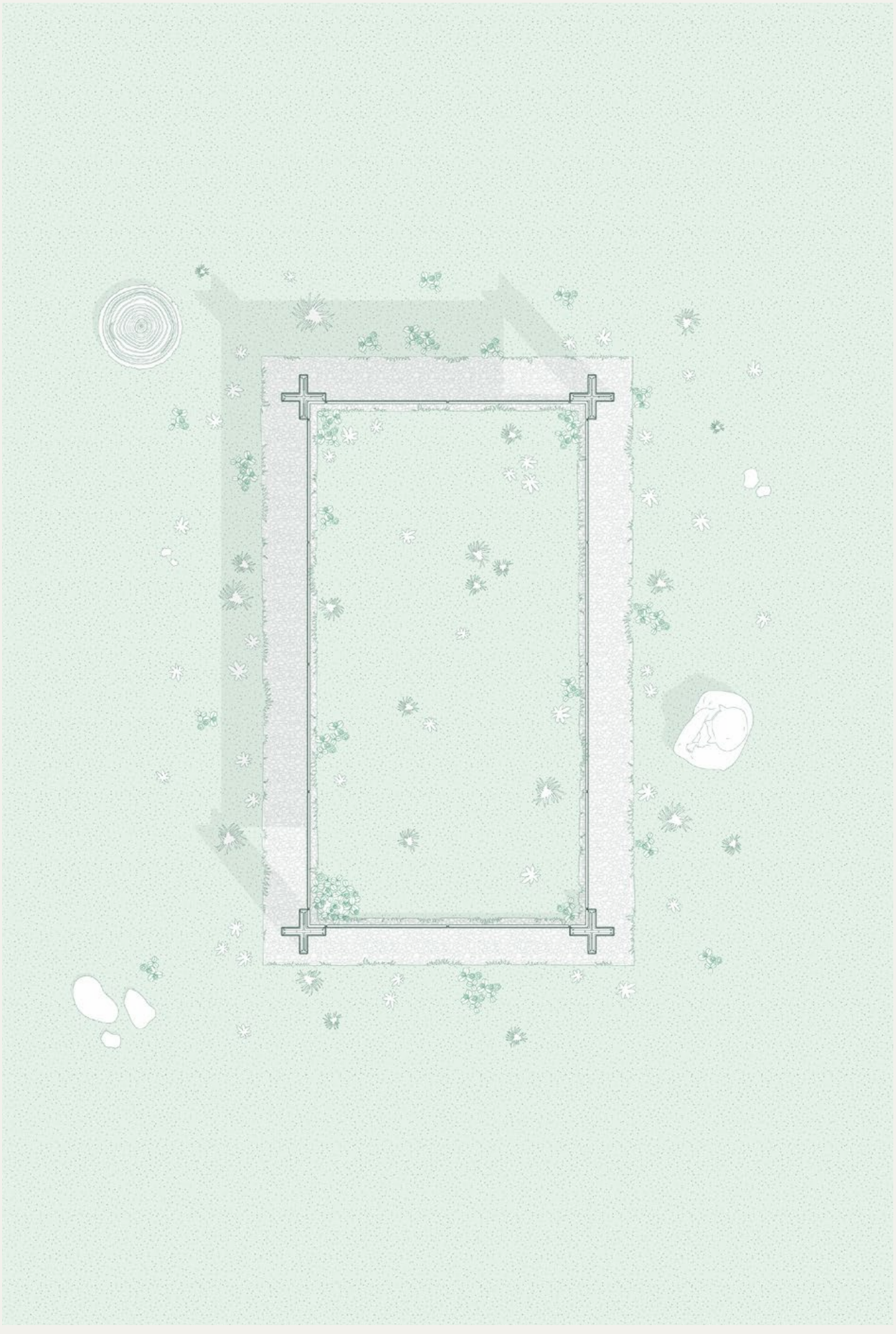
The resulting monument, composed of four cruciform mirrored columns, supported a rectangular volume of earth from the park ground below, revealing a bronze clad void, with subtle inscriptions around the side. Intended to draw in the visitor to peer into the expanse and ponder what might have been revealed in a different location or time.

Genocide is something that unites all of humanity but disproportionately affects those of marginal race, ethnicity, religion, politics and culture. It is the act of mass internment or extermination based not on transgressions but on the commonalities between people. It is a punishment only for living.

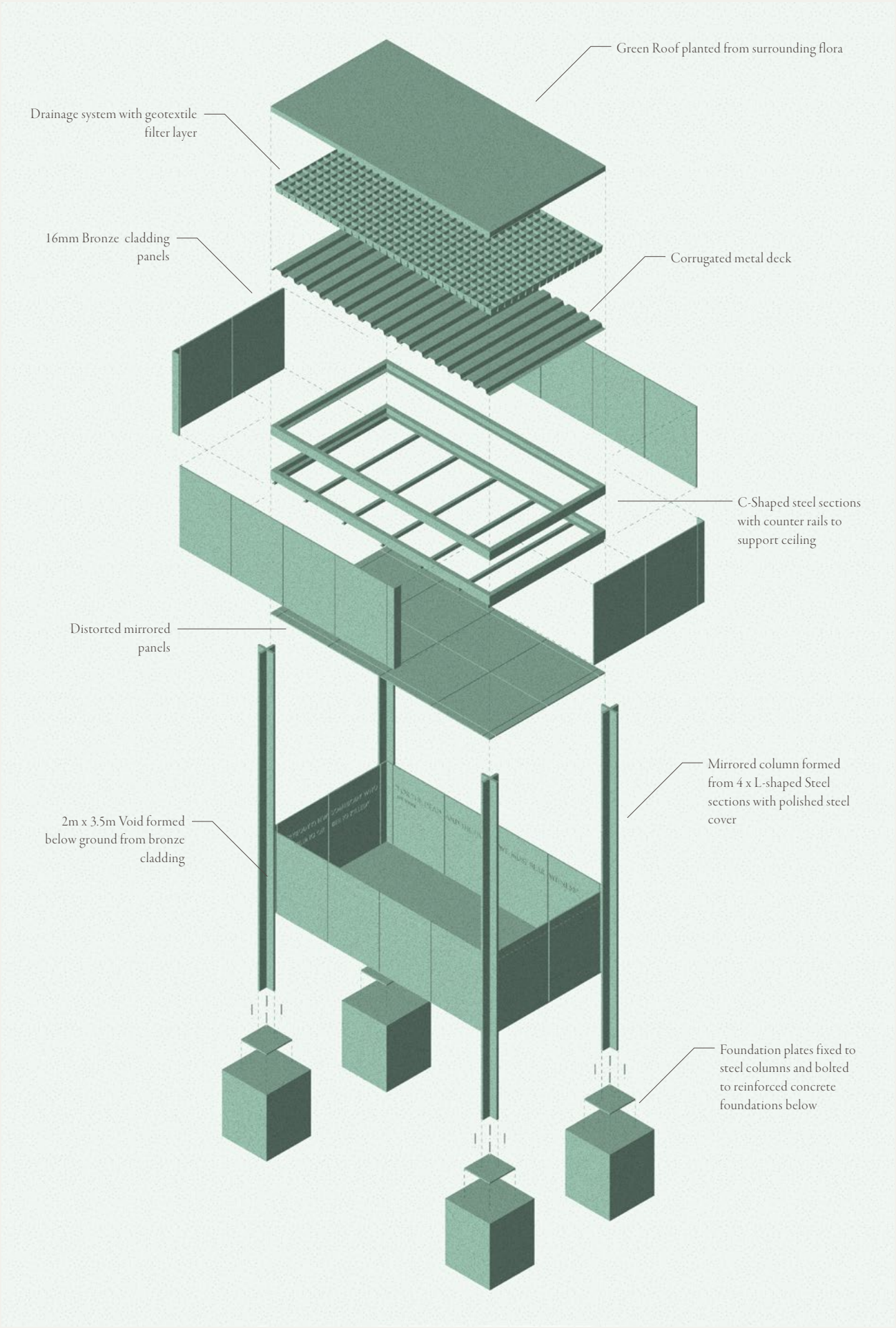
Proposed site location plan for the Genocide Memorial, "Beneath the Surface"



Proposed plan of the Genocide Memorial



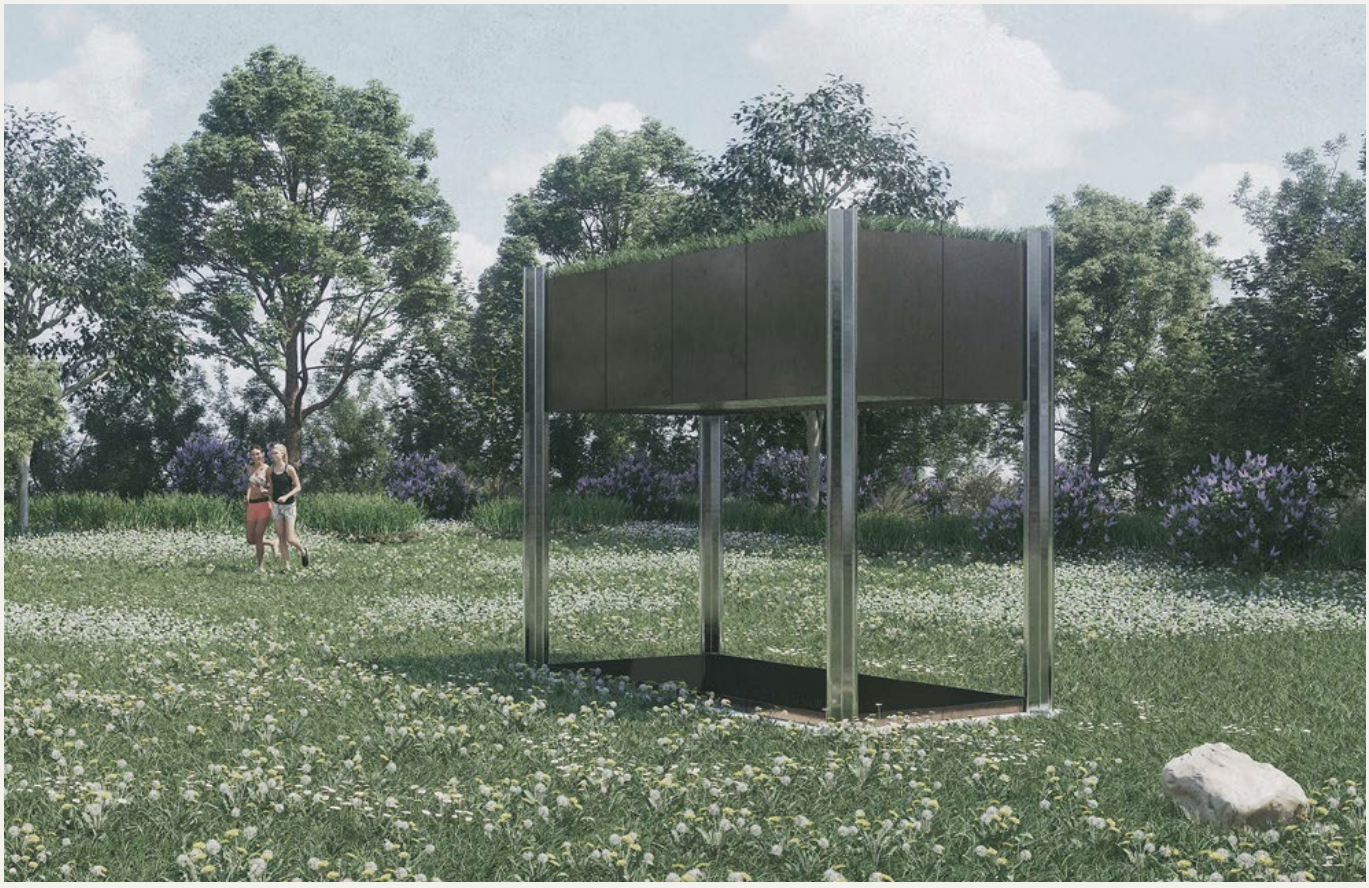
Exploded axonometric of the Genocide Memorial



Proposed elevations and sections

"A genocide begins with the killing of one man - not for what he has done, but because of who he is." - Kofi Annan

Proposed side view of Genocide Memorial



Proposed view of Genocide Memorial

"Beneath the surface lies a history unable to speak for itself. Beneath the surface lies a brother and sister united by character. Beneath the surface lies some of what we know but still much of what we don't."

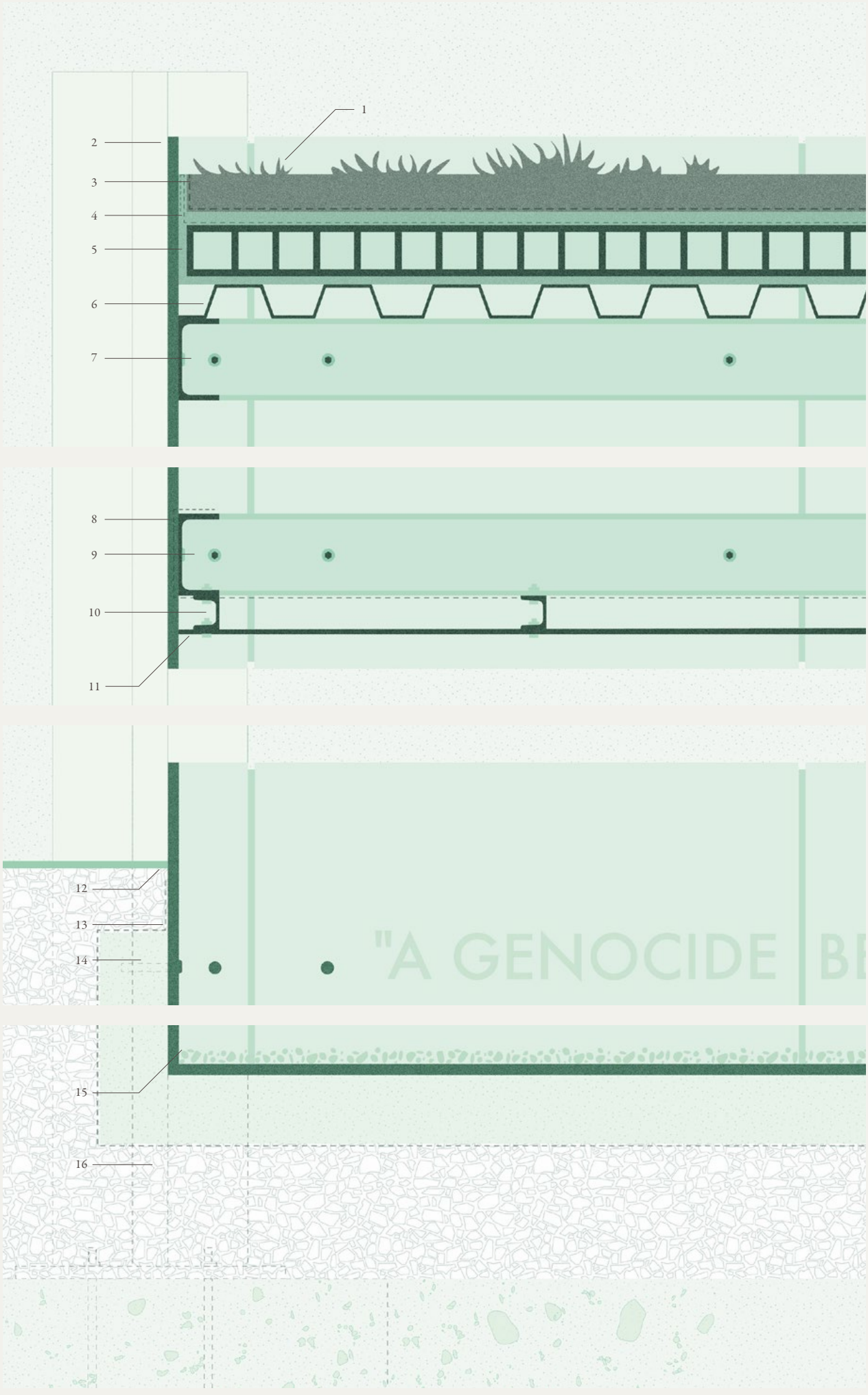
Proposed close-up view of Genocide Memorial roof

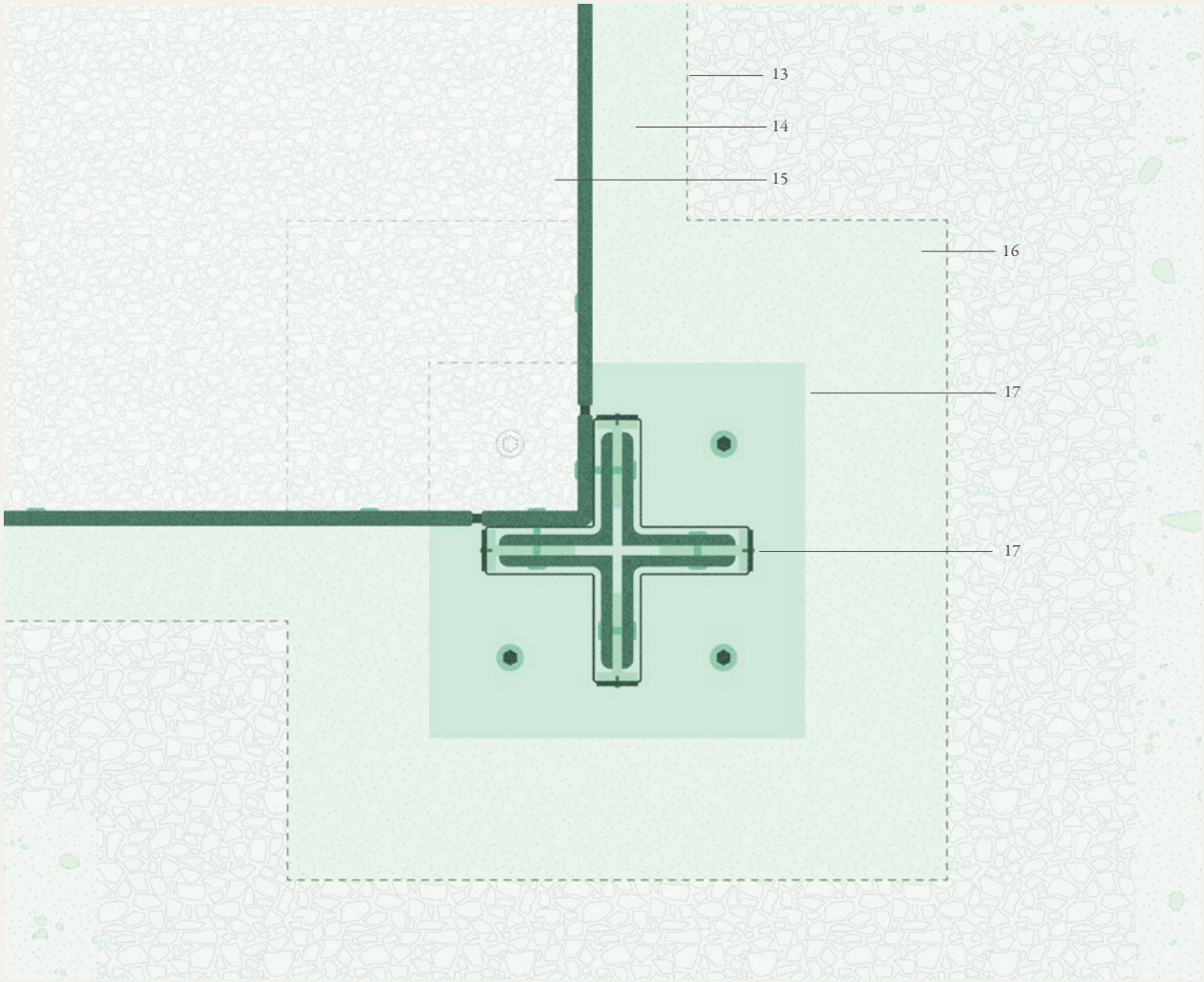
The undulating mirrored ceiling seeks to distort the reflection and thus the representation of what lies beneath.

Proposed close-up view of Genocide Memorial void

"Never again", they said but still the graves are dug.

Proposed section through the Genocide Memorial

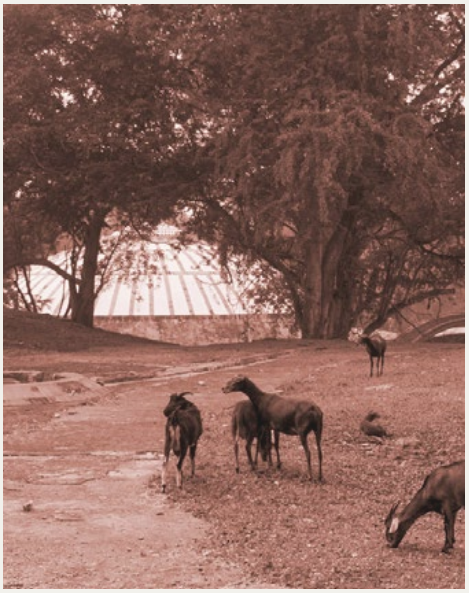




Proposed plan of the column of the Genocide Memorial

5cm 10cm 20cm

1 Vegetation and growth substrate
2 16mm Bronze cladding
3 Geotextile layer
4 Water membrane
5 Drainage reservoir
6 Corrugated metal deck
7 120 x 60mm C-shaped steel section
8 Water membrane
9 120 x 60mm C-shaped steel section
10 50 x 38mm C-Shaped Cross steel section
11 Mirrored ceiling panels
12 Ground level
13 Damp proof membrane
14 Reinforced concrete
15 Gravel layer
16 Gravel drainage
17 Steel foundation plate
18 300x 300mm Miesian style mirrored column



4 A CUBAN REVOLUTIONARY

May 2021
Master's Thesis
Heritage Architecture
Cuba

This project was undertaken in conjunction with the team of academics at the Politecnico di Milano currently working on the Conservation Management Plan for the National Art Schools in Cuba, in conjunction with the Getty Foundation. The thesis was established to help contribute to the knowledge being formulated around the School of Ballet which was considered to be at the most risk of irreversible deterioration due to flooding from extreme weather events and incomplete or damaged flood defences. In this vein, I set out to, first, to establish the unique heritage value of the National Art Schools and in particular the School of Ballet. Next, I established the present condition of the building, identifying key areas of material deterioration along with their likely causes. In the final preliminary chapter, I consider in detail the environmental conditions that contribute to the flood action in and around the School of Ballet.

The main chapter presented a series of design solutions that had been prepared in conjunction with the team establishing the Conservation Management Plan and thus proposed four different solutions: two as a temporary solution and two as a permanent solution – subject to funding and organisation. Of each of these, there was one that dealt with changes to the landscape surrounding the School of Ballet and one that dealt directly with the fabric of the building as something of a "secondary" layer of protection.

Existing site layout of the School of Ballet by Vittorio Garatti

Extract of the introductory chapter detailing the overall structure of the thesis

Extract from the first main chapter detailing the heritage significance of the National Art Schools, Cuba

Extract detailing the prior use and ultimate decline in activity from the National Art Schools

Extract illustrating the deterioration in material condition using past and current side-by-side images

Extract detailing the material losses at the School of Ballet due to human interaction

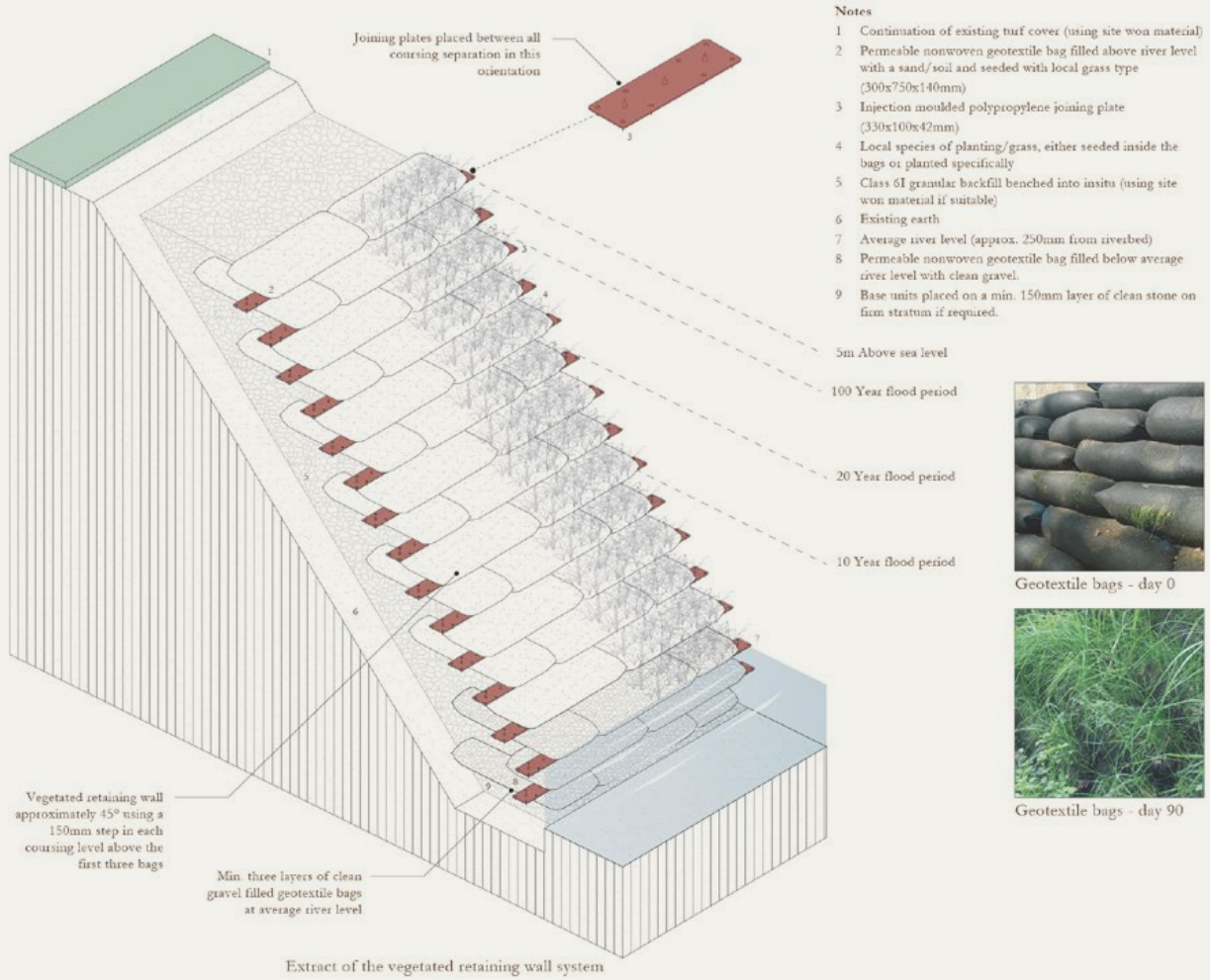
Extract identifying the "nested issues" surrounding the School of Ballet that increase the threat of flooding

Extract outlining the general and local conditions that contribute to flooding at the National Art Schools

Extract illustrating the simulated flood extents considering two outline countermeasures

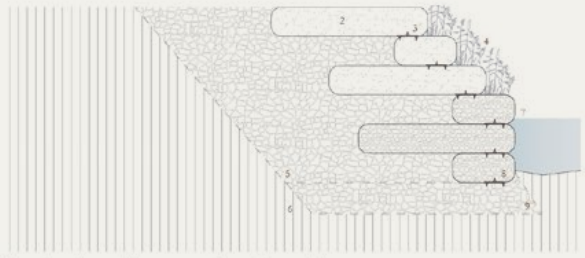
Proposed Permanent-Primary layout at the School of Ballet

1. Extended land drain with water attenuation tanks
2. Reformed retention wall / riverbank to new height of 5m above sea level

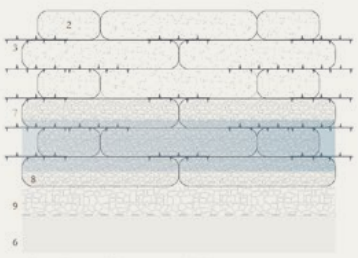


Extract of the vegetated retaining wall system

Ground level junction of the vegetated retaining wall



River junction of the vegetated retaining wall



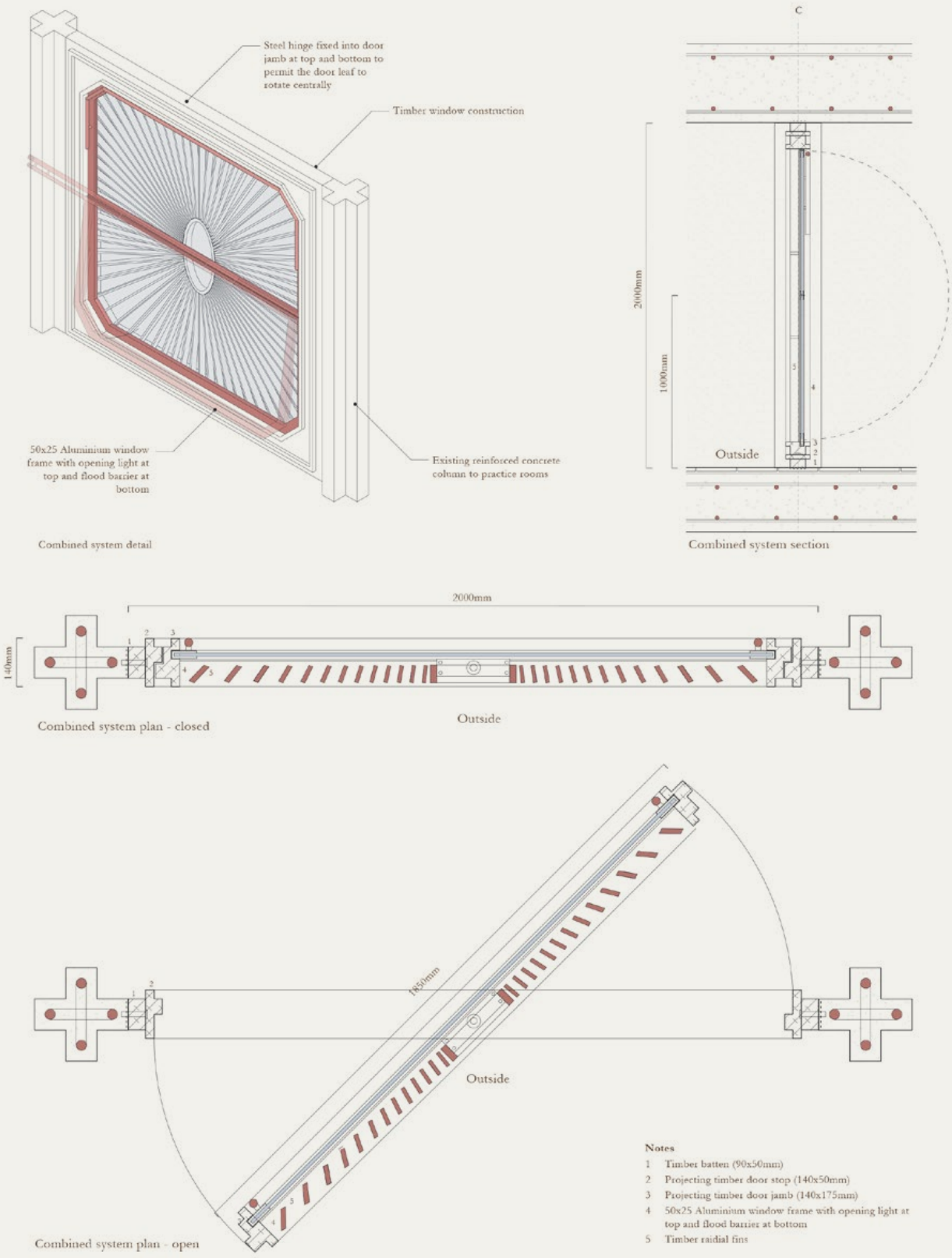
Elevation of the geotextile bag structure

Proposed details of the Permanent-Primary interventions (reconstructed riverbanks)

Riverbanks surrounding the School of Ballet to be rebuilt using a vegetated geotextile system, including a stepped floodable area to the northern boundary of the site. Hidden land drains surround the school of ballet to account for surface water.

Proposed layout illustrating the location of Permanent-Secondary flood defence measures

5m 10m 20m



Proposed details of the Permanent-Secondary interventions (integrated flood barrier)

An additional layer of flood defence using a barrier system combined with the original opening designs (windows etc.). In the event that conservation works reach an advanced stage of completion the issue of secondary flood defence can be "built in" to the addition of original elements.

5 VALORISATION OF VIMINACIUM

May 2020
Academic Project
Heritage Architecture
Serbia

This project involves the valorisation of Viminacium Archaeological Park in Kostolac, Serbia. A unique Roman fortification located at the edge of the Danube and close to the border with Hungary. The brief was to improve the heritage site and the surrounding area, though a combined conservation, urban design and economic assessment and intervention. Largely, it was to redesign the park in a way where the facilities matched the significance of the archaeological remains and so that further excavation of the site could be managed appropriately in the future. This included the redesign of the visitor's pathway, a new cover for the Roman remains, a visitor's centre/museum and a research centre, among other things.

My response sought to connect the park, foremost, to the greater network of Roman sites on and around the Danube, promoting the income of tourists and thus greater economic prosperity for the site and region. Elsewhere it sought to provide new facilities, improve transport routes, reorganise the park layout and include a sustainable energy centre using the exhausted coal mine adjacent.

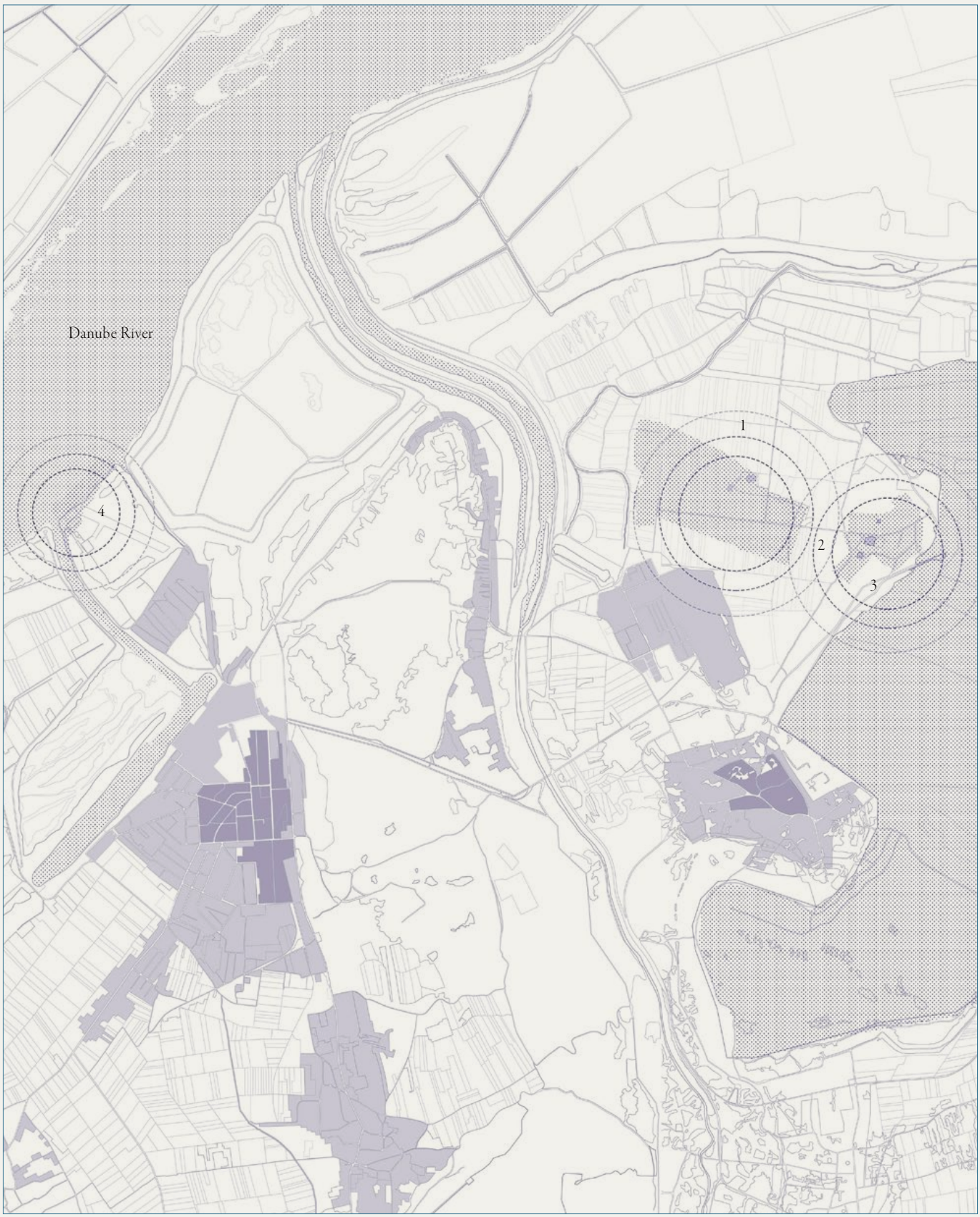
The resulting proposals were prepared into three distinct reports: Conservation, Urban Design and Economics. Each detailed the analysis that had taken place along with the relevant aspects of the proposals.

With four points of intervention, it is intended that a valorisation project to the archaeological site and surrounding area will be the most viable. Each point may be carried out in phases or in concert, subject to funding and other factors. Most critical is the archaeological remains themselves with the new network of paths and dynamic coverings, followed by the introduction of new visitor facilities and research laboratory.

1. Viminacium main archaeological site
2. Viminacium research and visitor facilities
3. Extinguished coal mine
4. Kostolac port

0.25km 0.5km 1km

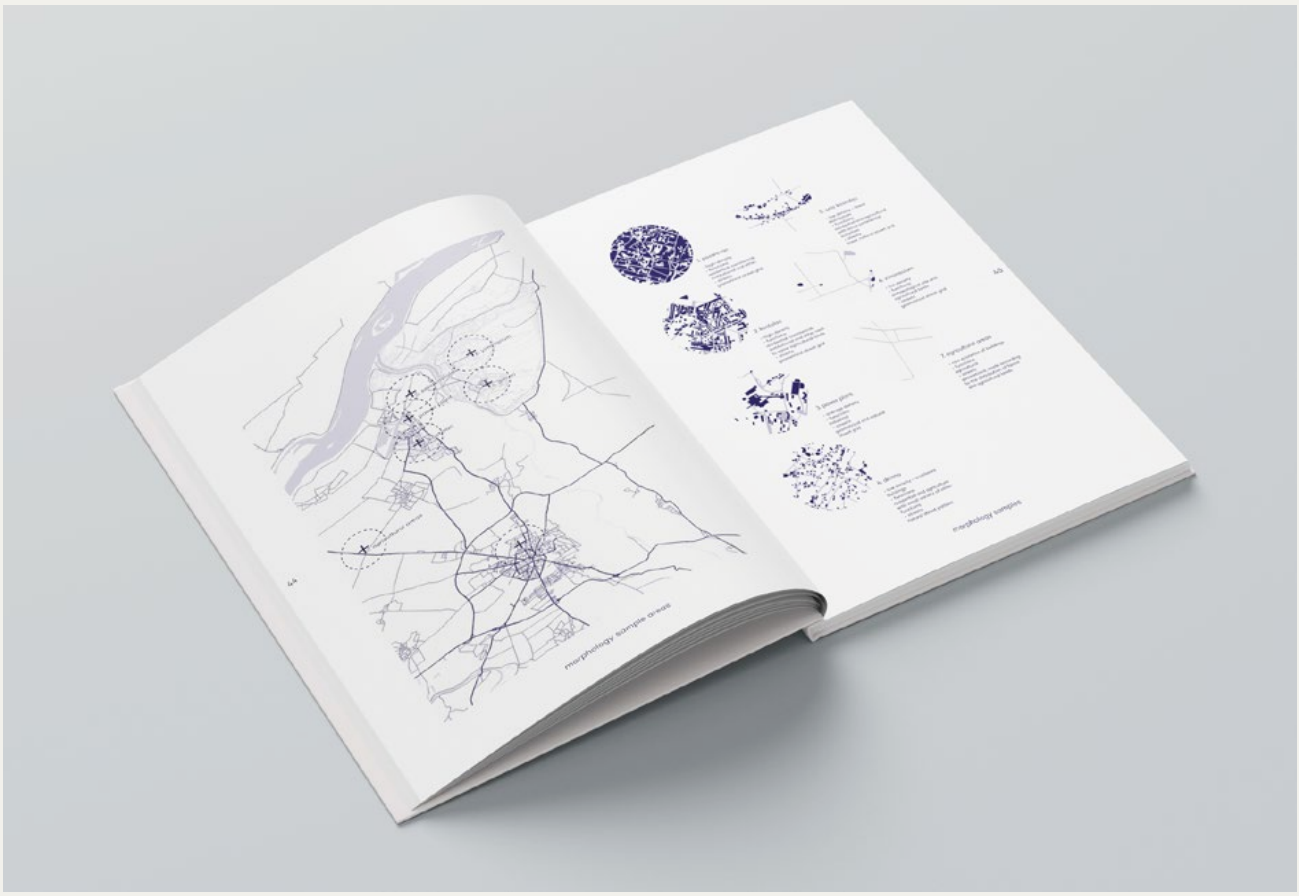
Plan of Kostolac, Serbia indicating the main points of intervention



Mapping the heritage network at a territorial level

Cataloguing Viminacium's archaeological sites

Mapping significant typologies in the immediate area



Identifying different urban morphologies

Shift share analysis of industrial performance in Kostolac

Catalogue of overarching interventions at the Archaeological Park

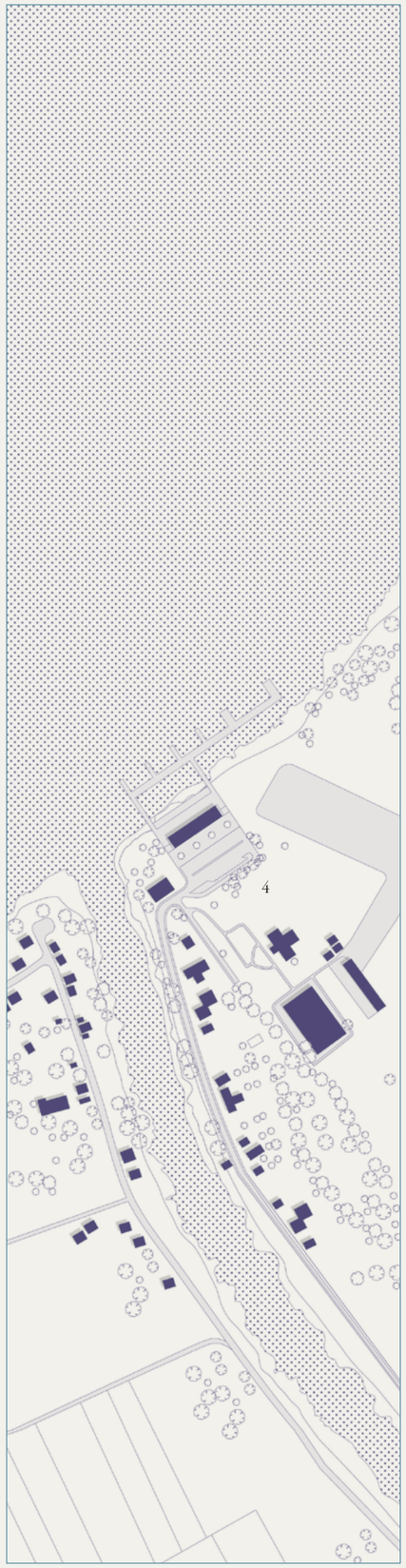
Valorisation strategy by different sectors of intervention

Identifying significant elements of the overall valorisation strategy

Proposed strategic plan of intervention point 4

Proposed strategic plan of intervention points 1 - 3

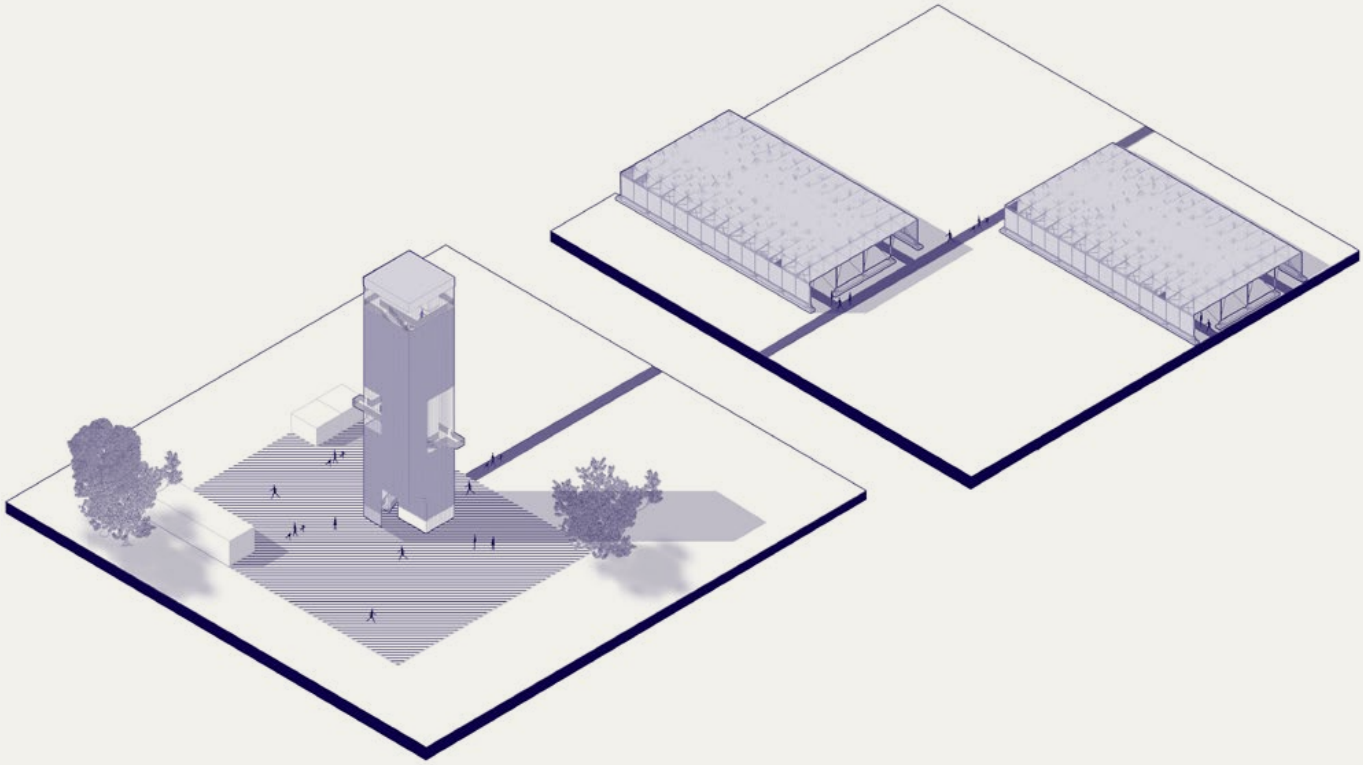
50m 100m 200m



1. New Viminacium main archaeological site 2. New Viminacium research and visitor facilities 3. Redeveloped coal mine 4. Redeveloped Kostolac port

Proposed layout of the archaeological site at Viminacium

10m 20m 40m

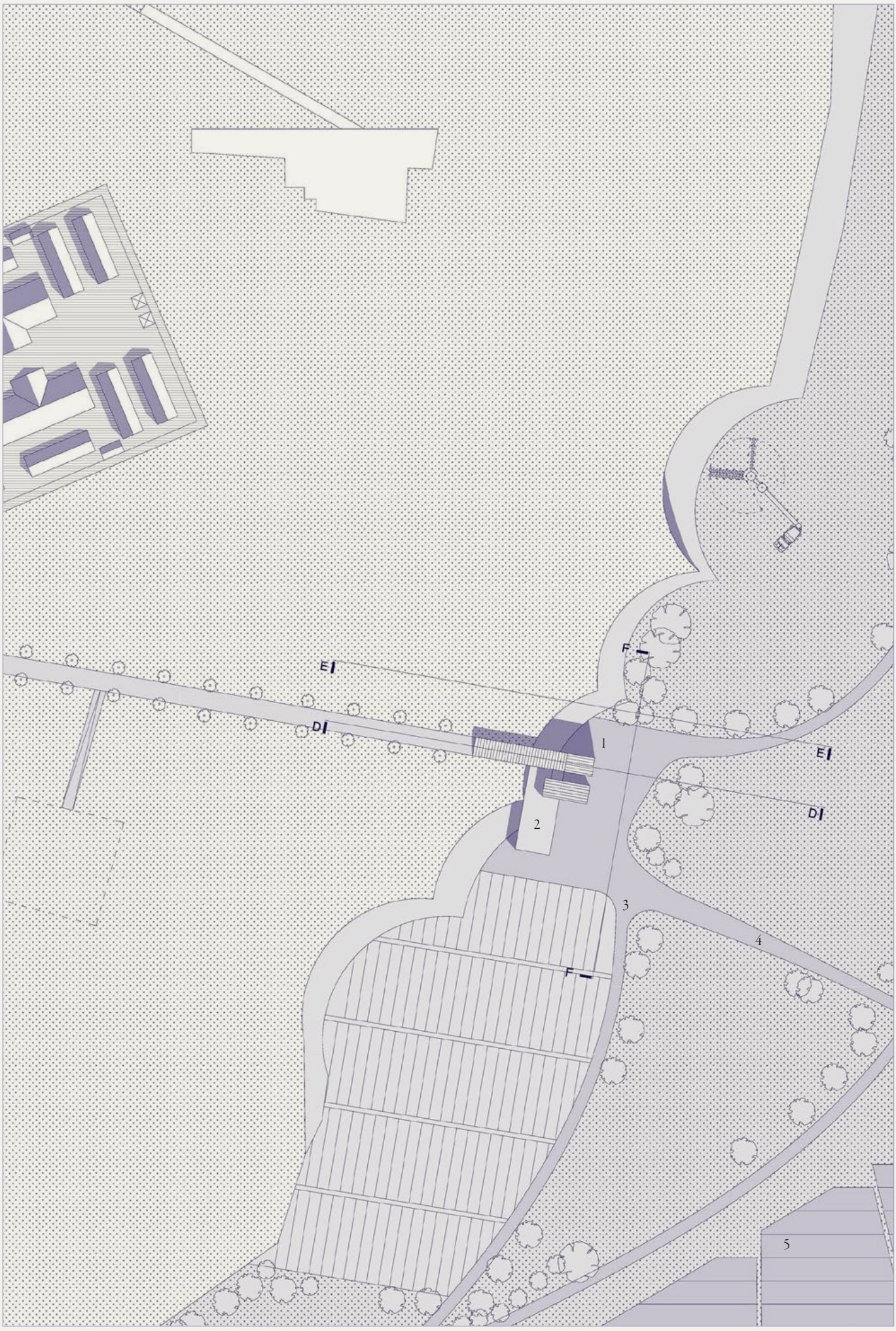


Axonometry of proposed elements at the archaeological site

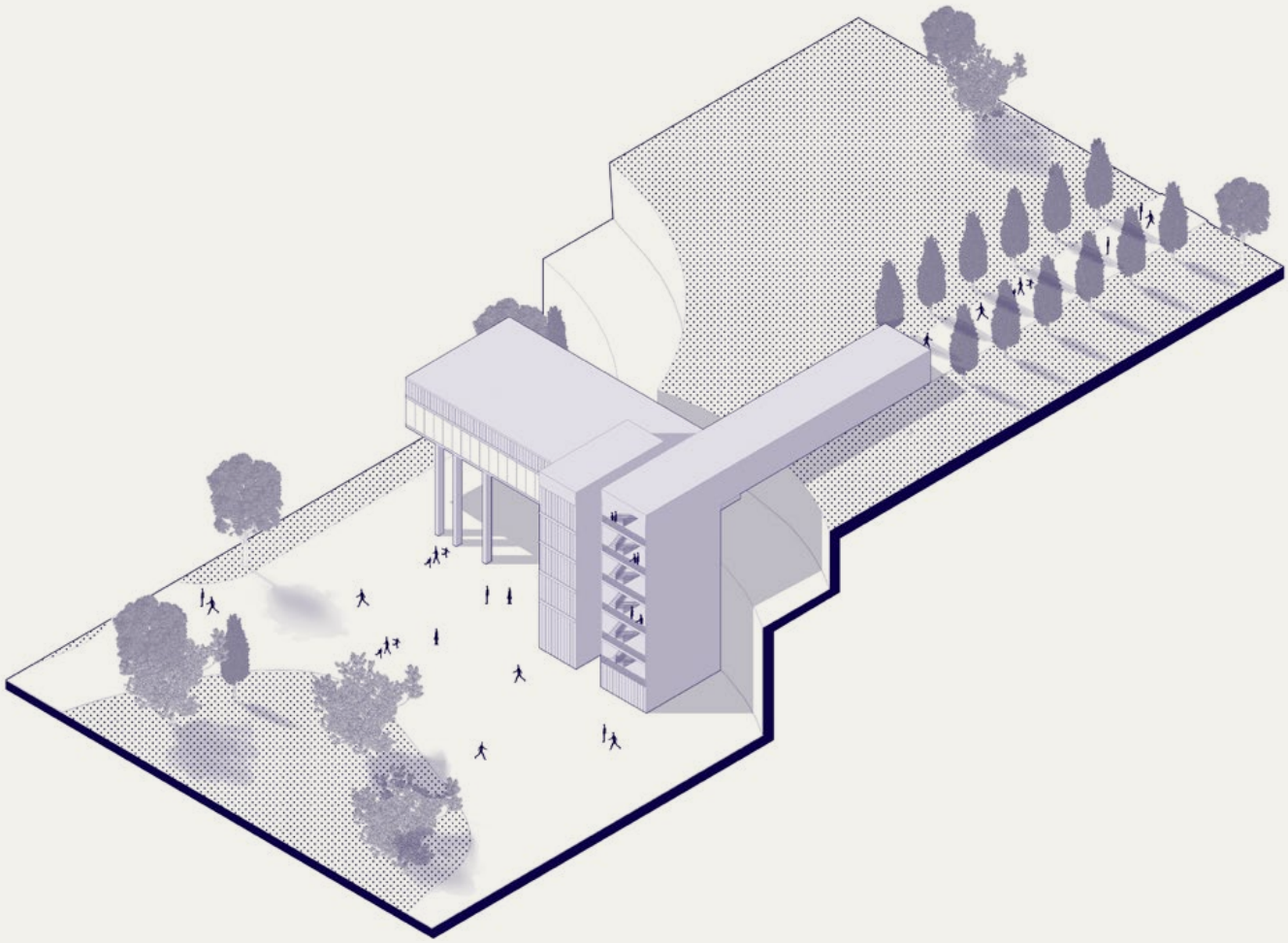
The proposal provides a closer point of view for tourists without harming the excavations or disturbing the work of archaeologists while continuing the excavation works.

1. Amphitheatre
2. Cardo
3. Thermae
4. Decumano
5. Temples (hidden)
6. Proposed lookout tower
7. Mausoleum
8. Thermae
9. Porta Pretoria

Proposed layout of the Sustainable Energy Centre adjacent the archaeological park



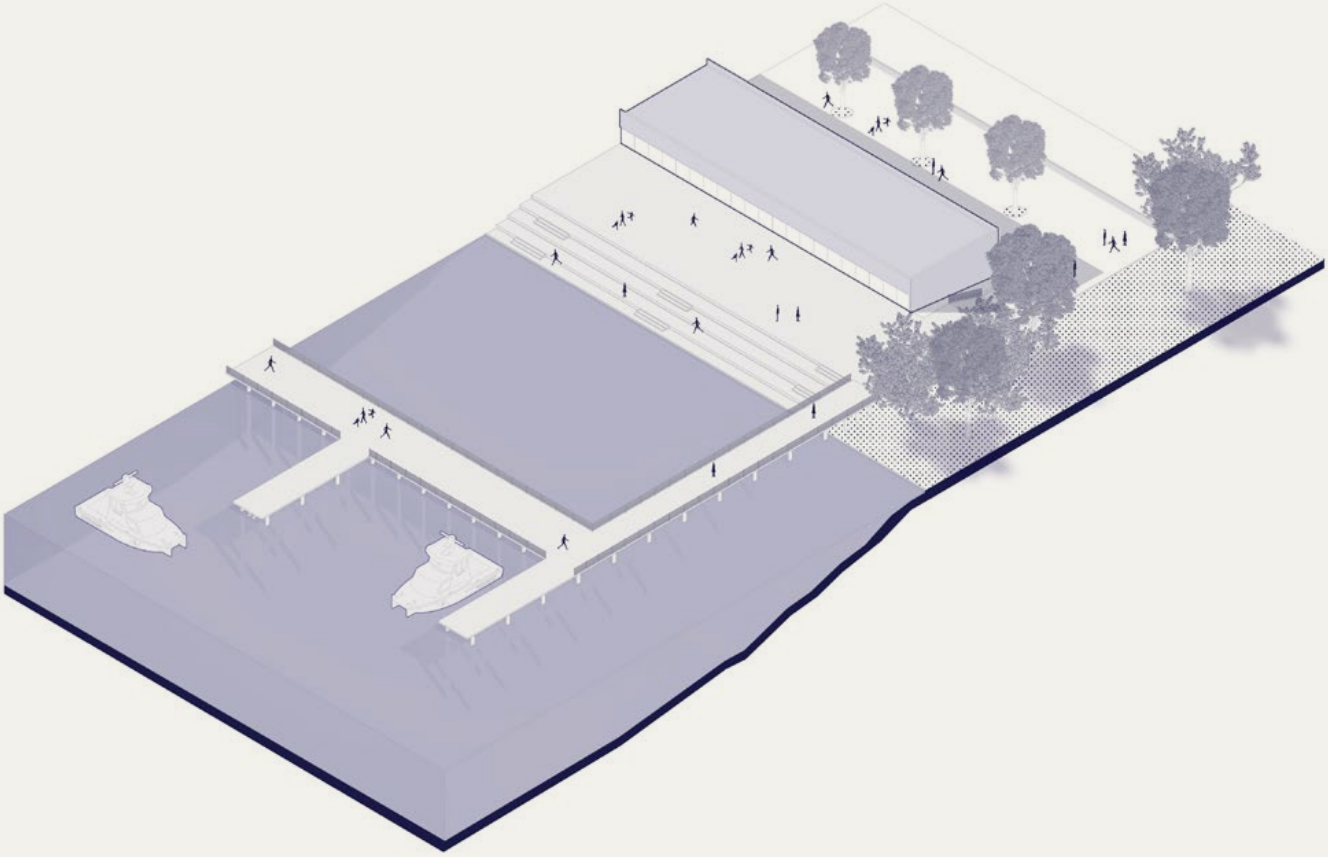
This is designed to regenerate the area of the quarry which has undergone substantial ecological destruction in the pursuit of non-renewable energy. As a consequence, it is proposed to provide facilities to study the future of local ecology in the area and renewable energy globally. Providing a poetic new use inside the dramatic and destructive site of the quarry. The majority of the site, however, will be treated largely as a new park and ecological zone. Providing the most economical reuse of this enormous area.



Axonometry of proposed sustainable energy centre

1. Lookout point
2. Sustainable Energy Centre
3. Small solar facility
4. Route through ecological park
5. Industrial solar park

Proposed layout of the redevelopment of Kostolac dock



Axonometry of proposed redevelopment at Kostolac dock

The dock is the main point of connecting the Danube River with Viminacium and with all small cities around. It helps by developing tourism in the area, providing a new form of transportation.

1. Larger scale dock
2. Harbour control building
3. Medium-Longterm parking

Proposed visual of the visitors' centre

Proposed visual of the archaeological site with lookout tower