

BEARLY home

This project imagines a future almshouse for three ageing residents, where softness becomes both a spatial and emotional framework. Clay, tatami, fur and thatch absorb the hardness of the existing car park, creating places to rest, lean and gather. Over time, the building shifts into a lived-in environment shaped by daily rituals and the residents' relationship with the bears, evolving through touch, repair and care



The Seamstress - seeks warmth, tactility, and soft enclosed spaces.



The Textile Worker - needs support, cushioning, and protective interiors.



The Toy Maker - values playfulness, memory, and gentle movement.

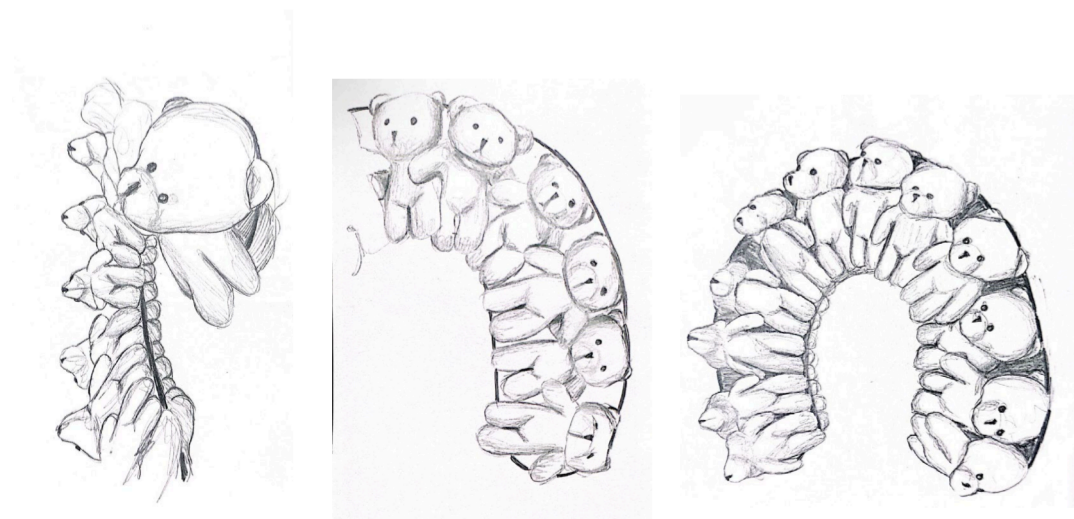
2026 - Rigid industrial shell exposed to early flood damage.



2076 - Gradual repairs over years due to flood damage.



Wearable Device: Softness + Body



For my wearable device, I explored my obsession of bears and plushies by designing a neck-based object that connects comfort, playfulness, and bodily support. I constructed an internal framework using thick copper wire to form the structure of a neck pillow. I then layered small plush bears which I hand-stitched together around the top and bottom side of the structure. When being worn, the device wraps around the neck comfortably and highlights how softness, repetition, and bodily contact can create an intimate and restful spatial experience.

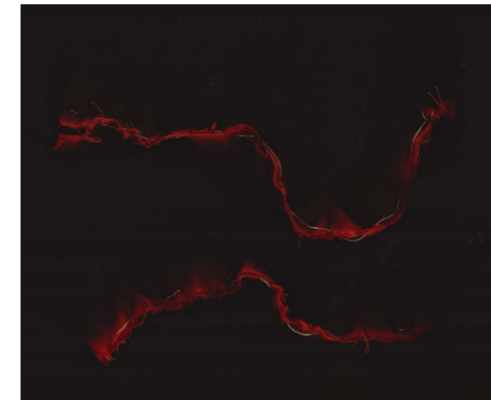
Model Exploration

Soft material tests exploring tension and folding



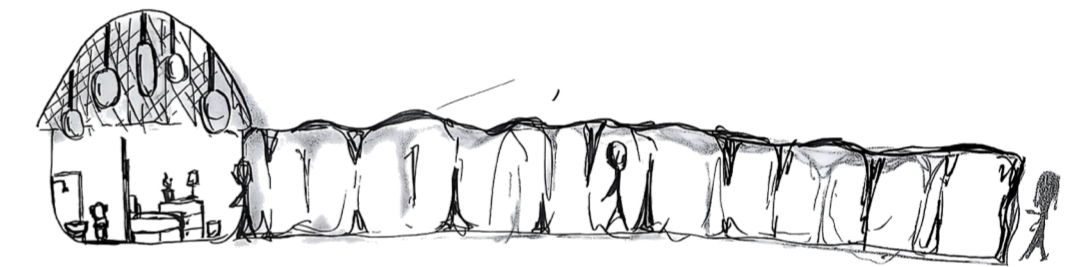
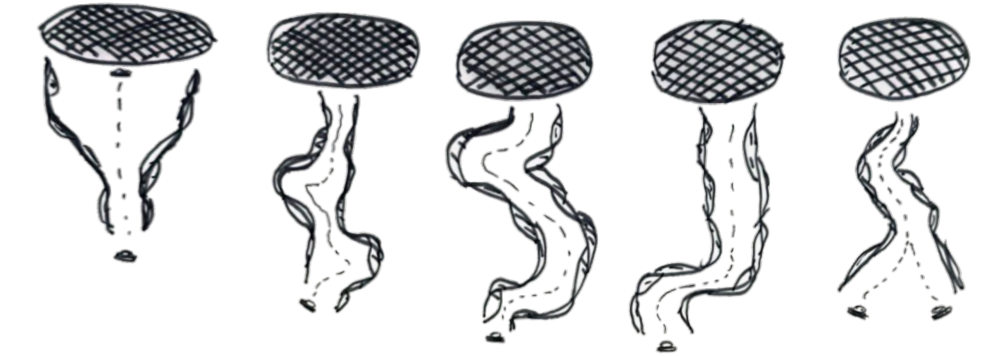
Form Testing

Lighting studies revealing contours and depth

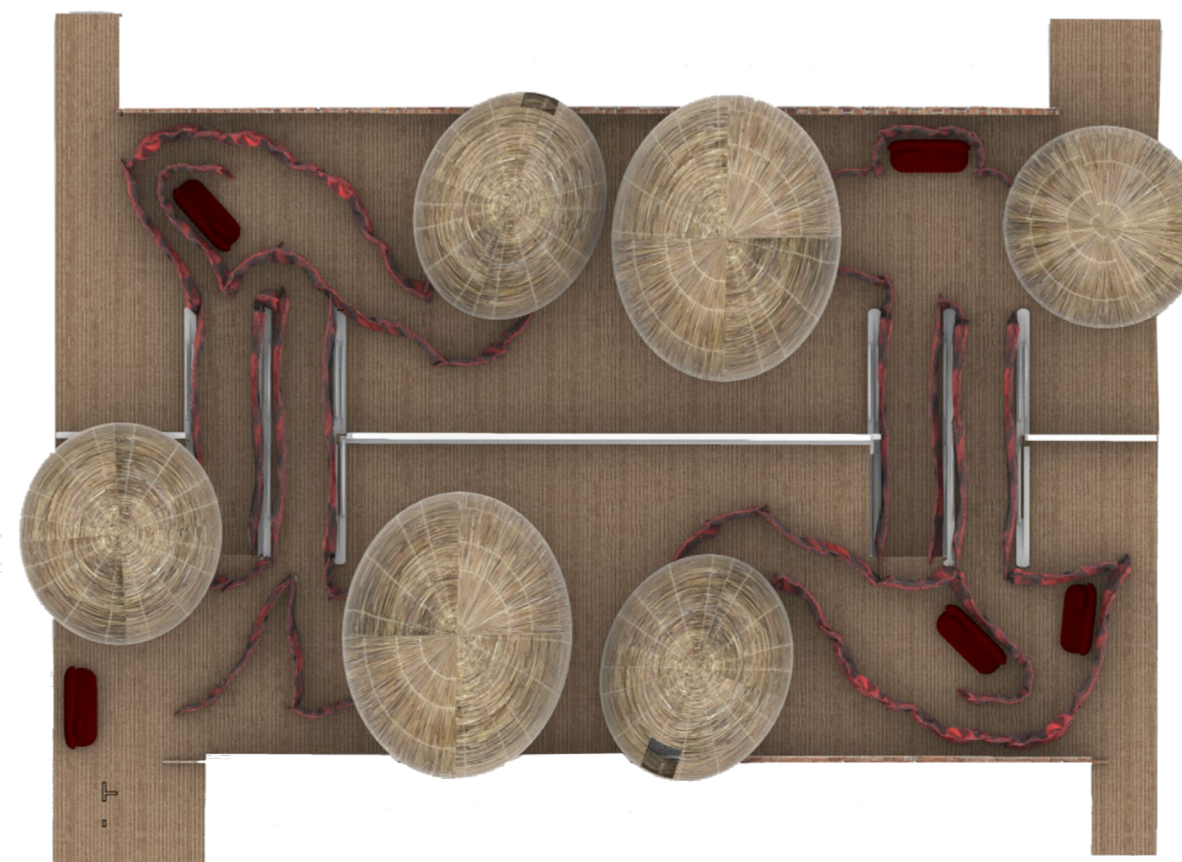


Concept Sketches

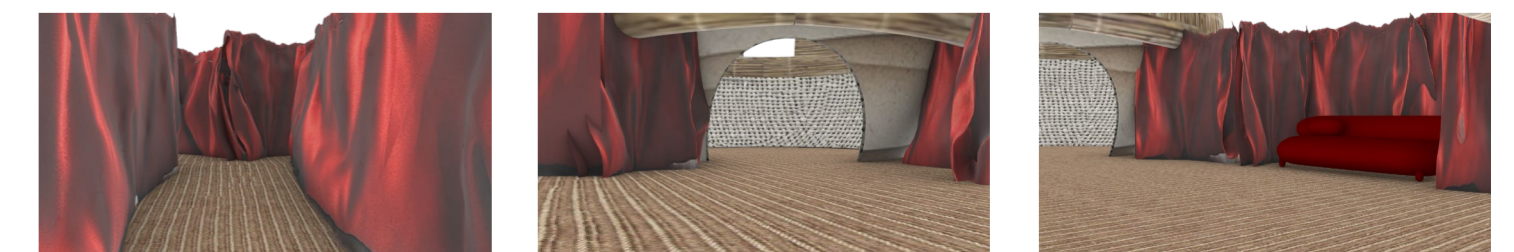
Architectural translations of the soft forms



Spatial tests exploring clustered hut arrangements and soft interior atmospheres

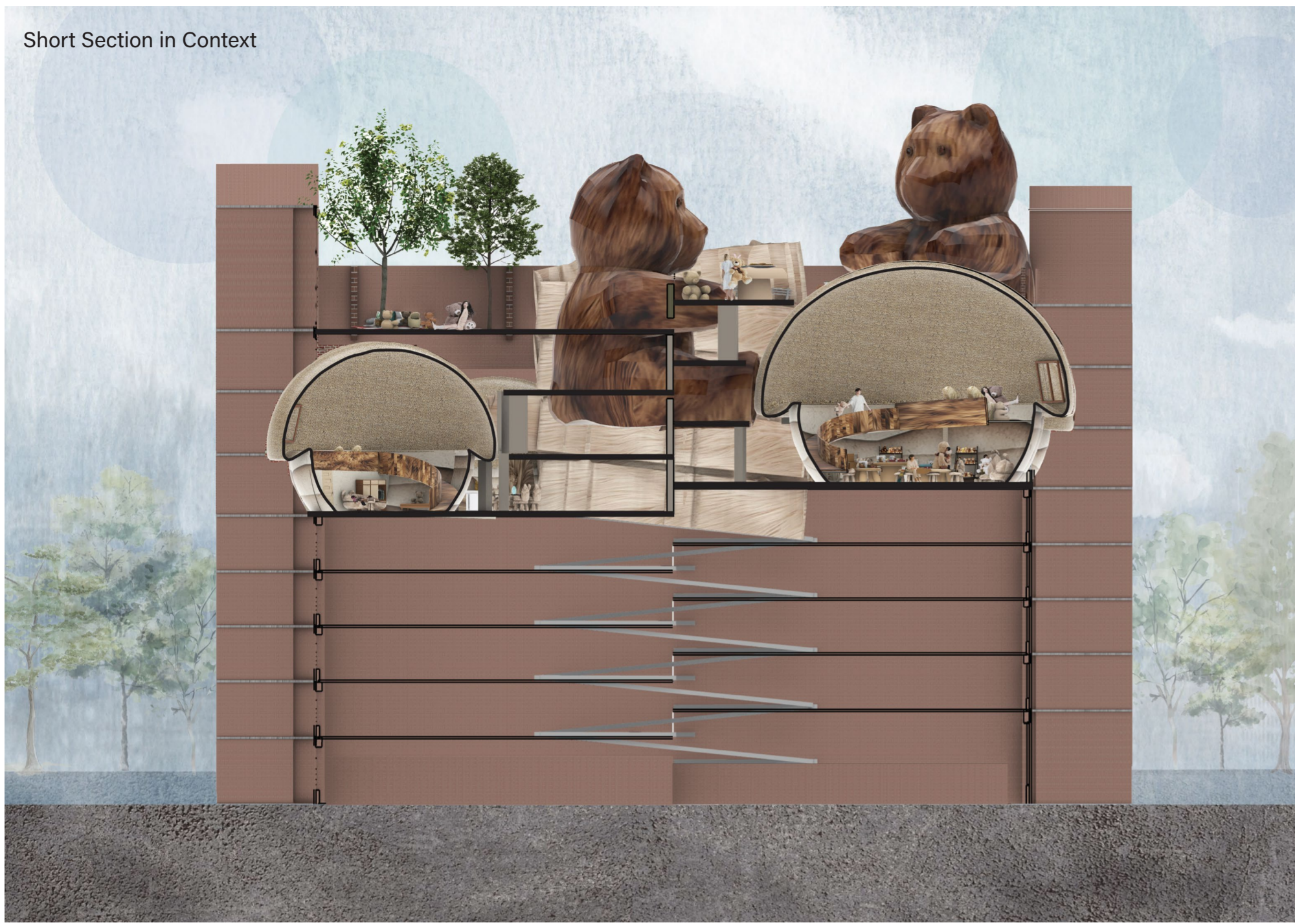


Testing how 3D-printed clay bases and thatched roofs could form a future-facing reinterpretation of indigenous hut construction.

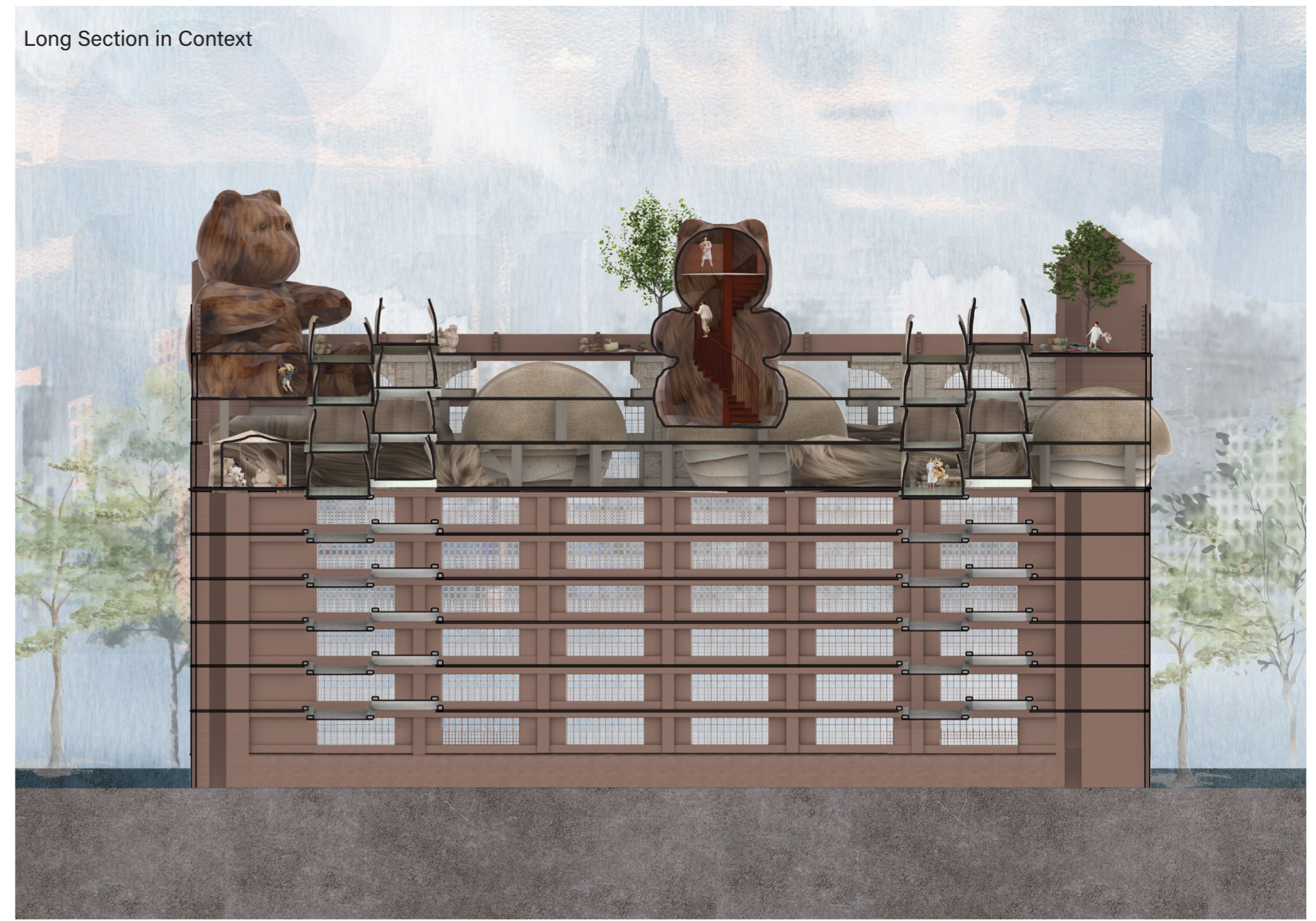


Early interior atmosphere tests exploring how soft, enclosed spaces might work once materials like clay and thatch are introduced.

Short Section in Context

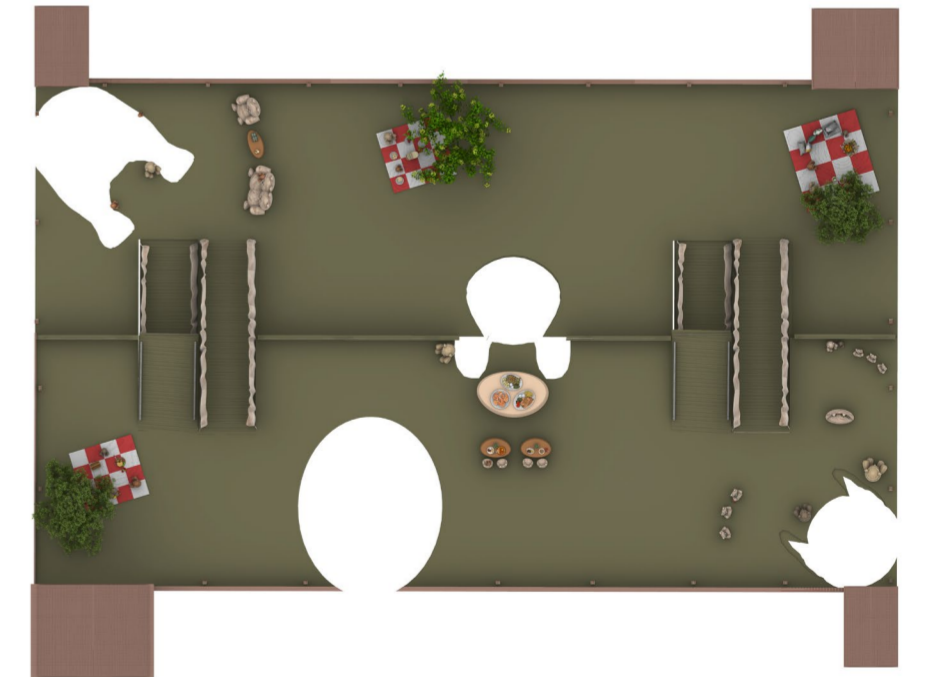
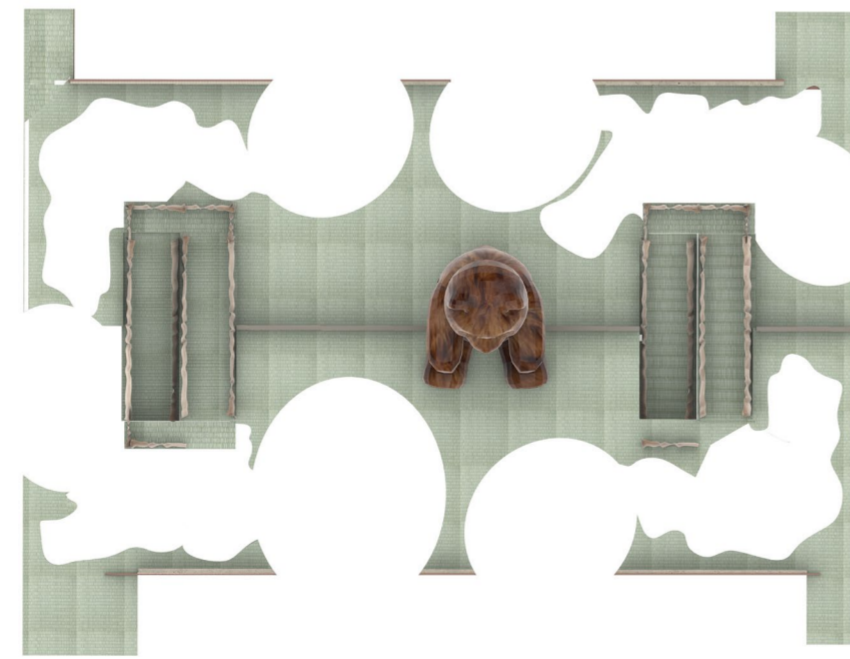
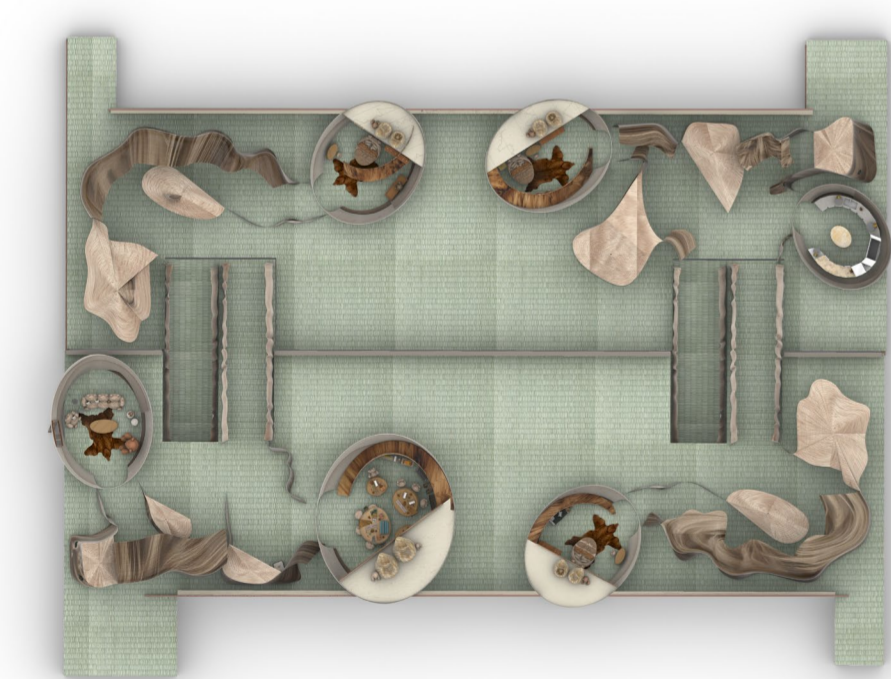


Long Section in Context



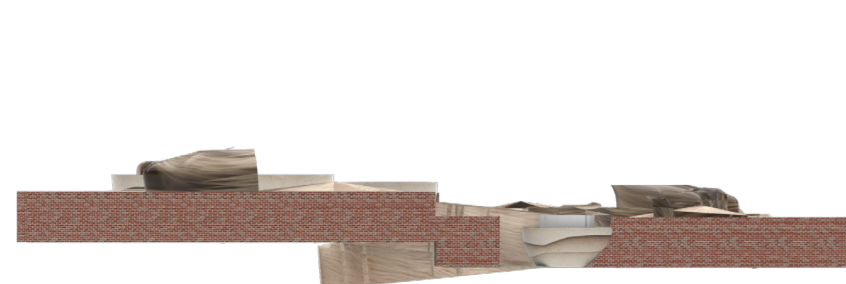
Plans

Interior plans using circular spatial organisation to define rooms, circulation, and soft boundaries across all floors.



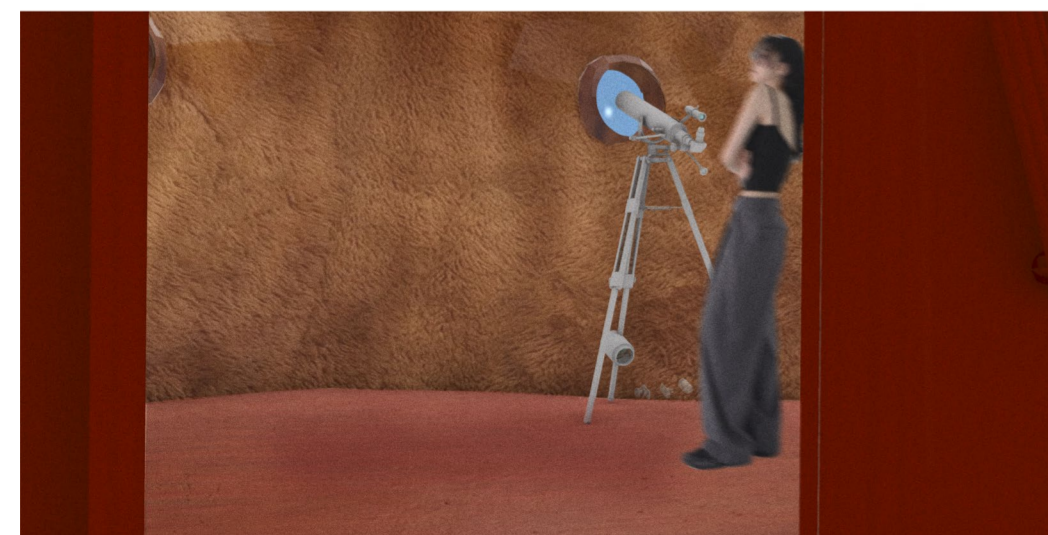
Sides

Side elevations showing how the new forms sit within the existing structure.

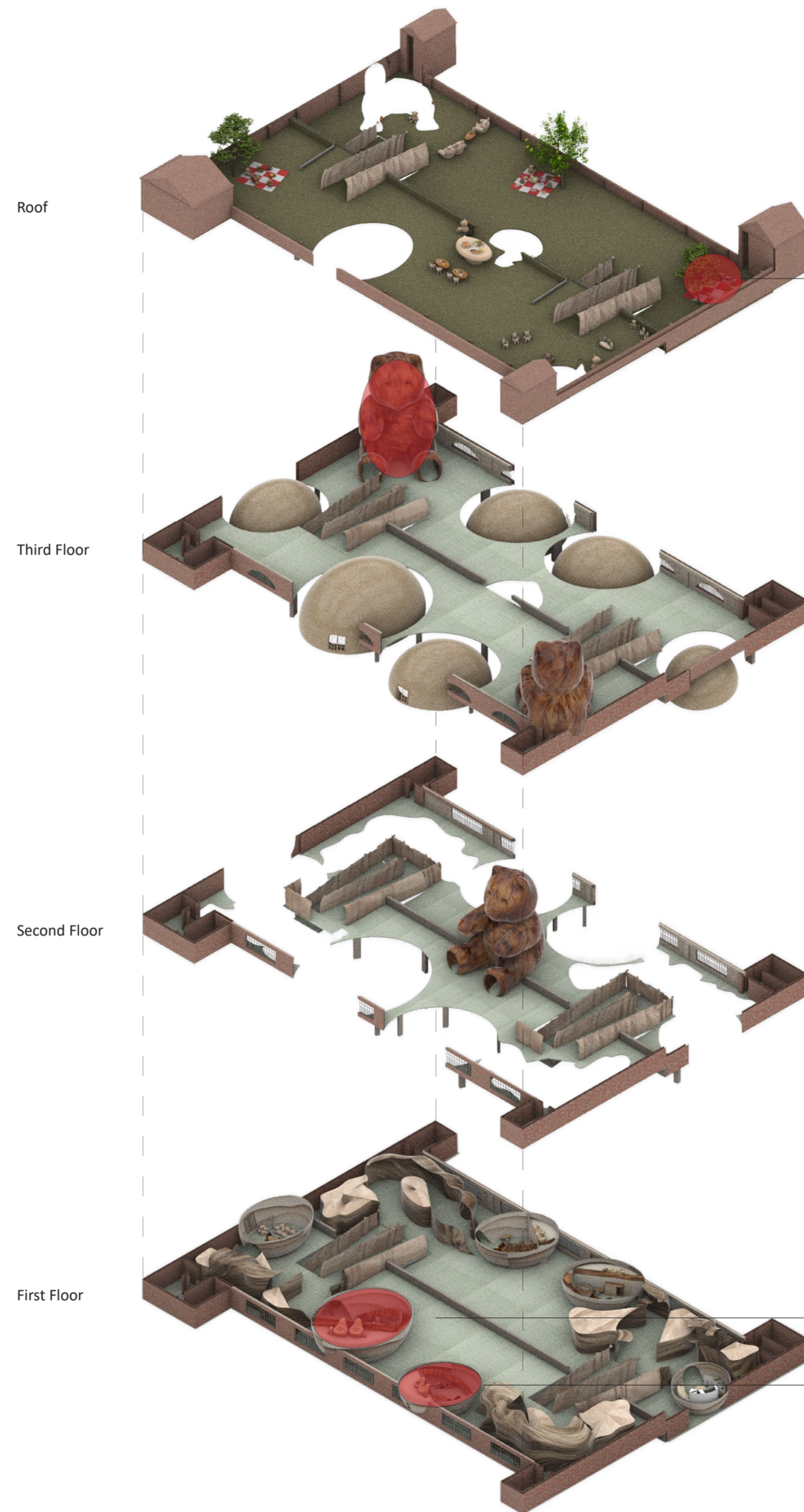


Axonometric and Visuals

Exploded axonometric and atmosphere visuals showing how the project feels, looks and functions across all floors.



View from inside the bear's head showing the telescope lookout



Final exploded axonometric showing the project's four levels and how the spaces link vertically.

Picnic on Roof



Ramp in Workshop



Workshop Entrance

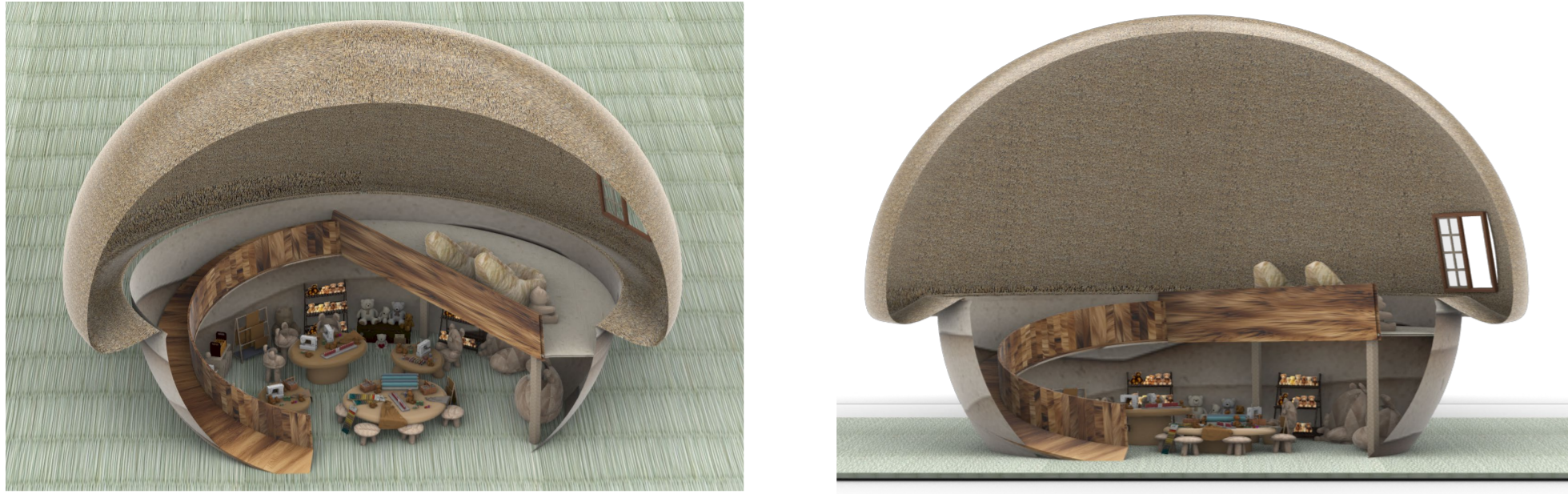


Bedroom



Final visuals showing interior softness, circulation, and exterior presence

The Soft Workshop



The Soft Workshop is the main workspace for the residents, built from 3D-printed clay walls and a thatched roof that creates a warm, grounded interior. This is where the inhabitants carry out their shared ritual of repairing, mending, and caring for the bears - a process that brings them together and reflects their own healing. The space is calm, tactile, and communal, acting as the heart of the rooftop and a gentle counterpoint to the harder existing structure.

Rooftop Landscapes



The rooftop landscapes bring together the soft workshop, observatories, greenery, and seating to form a communal outdoor environment. The bear heads rise through the roofscape, making the building instantly recognisable from a distance and signalling who lives here. This space is where residents spend time with the bears - sitting beside them, leaning against them, sharing food, and gathering for picnics. The mix of domes, trees, and open areas creates a gentle, walkable terrain that supports everyday rest, socialising, and quiet moments of connection with the bears.

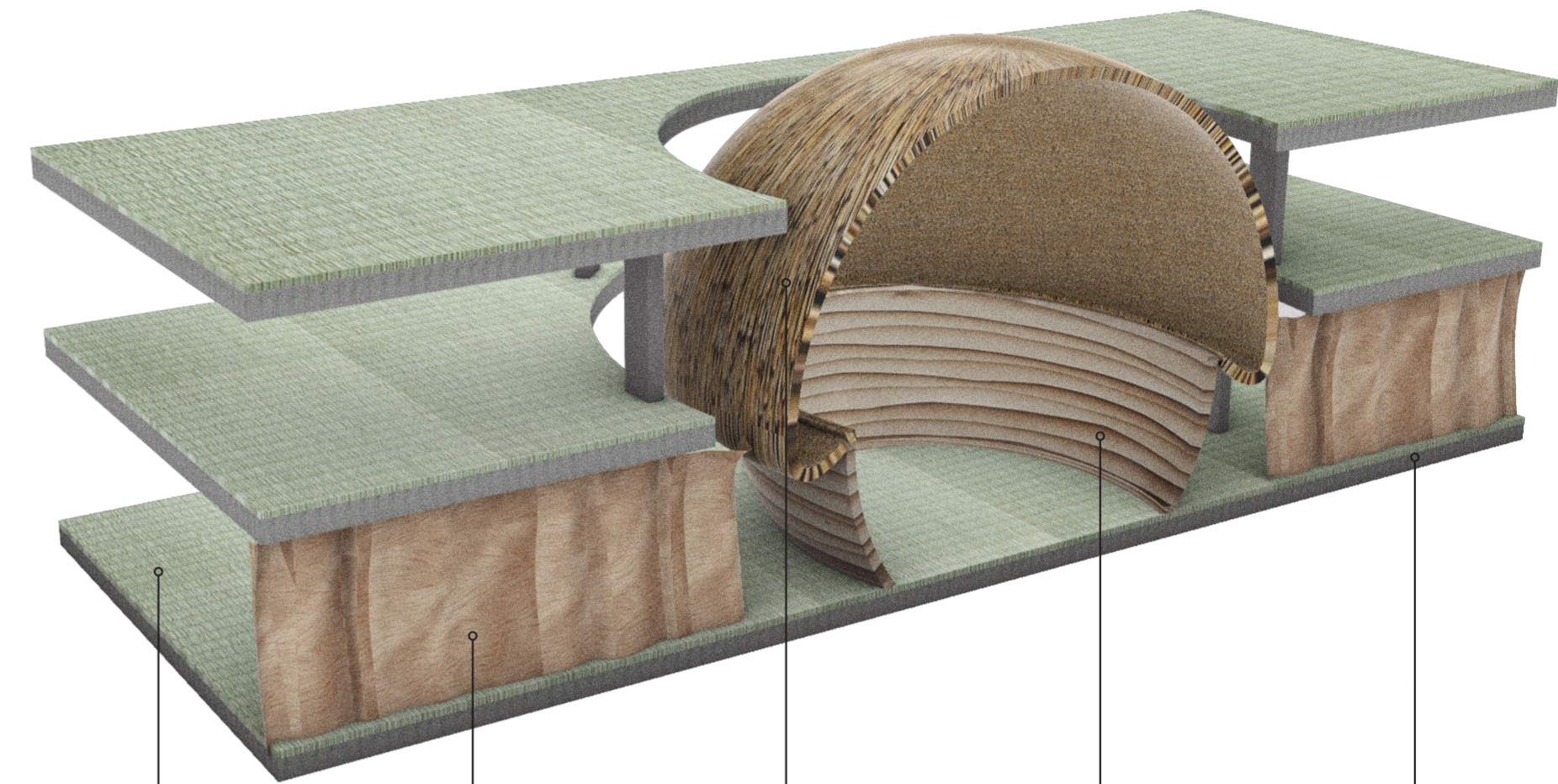
The Bear Observatory



The Bear Observatory is a climbable interior carved into the bear's form, with a spiralling stair leading residents upward into the head. It becomes a place where they physically and spiritually enter the bear, moving through its body and becoming momentarily held and engulfed by it. The ascent becomes a quiet, reflective transition before reaching the lookout in the eyes, where the view opens back out to the rooftop and sky.

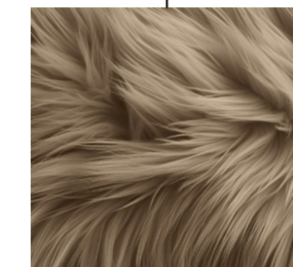
Material Diagram

Softness as Structure



Japanese Tatami Mat

Woven floor surface used in quiet interior areas, grounding movement and adding a soft, natural texture.



Fake Bear Fur

Tactile interior lining that creates warmth and comfort while strengthening the symbolic closeness to the bears.



Thatch

Lightweight, breathable roof material using vernacular techniques to soften the upper surfaces and filter light.



3D printed clay

Primary wall material drawing on earth-based, indigenous building traditions; repairable, structural, and grounding.



Concrete

Existing base structure of the original building, providing stability and contrast to the softer added materials.

The project brings together a set of materials that balance softness, craft, and structural clarity. The 3D-printed clay forms the primary walls, drawing on earth-based, indigenous building traditions that value repair, slowness, and material intelligence. The thatch roof continues this logic, using a lightweight, breathable vernacular technique to soften the upper surfaces. Inside, fake bear fur lines key spaces to create warmth, tactility, and a symbolic closeness to the bears themselves. Tatami mats provide a woven, grounded floor surface that supports quiet activity and gentle movement. These softer elements sit in contrast to the existing concrete structure below, creating a layered system where indigenous materials and contemporary fabrication come together to support care, ritual, and communal life.

This project imagines an interior world built around softness, ageing, and repair. Three residents live with bear-like forms that offer comfort, support, and routine, shaping how the interior grows and changes over time. It responds to the 'Imagining Interiors' theme by treating interiors as both real spaces and imagined emotional worlds, where materials, atmosphere, and daily rituals matter as much as structure. Through clay, tatami, fur and thatch, the work explores how simple, tactile materials can create gentle, adaptive spaces. It contributes to the theme by showing how interiors can be remade through care, imagination, and long term use.