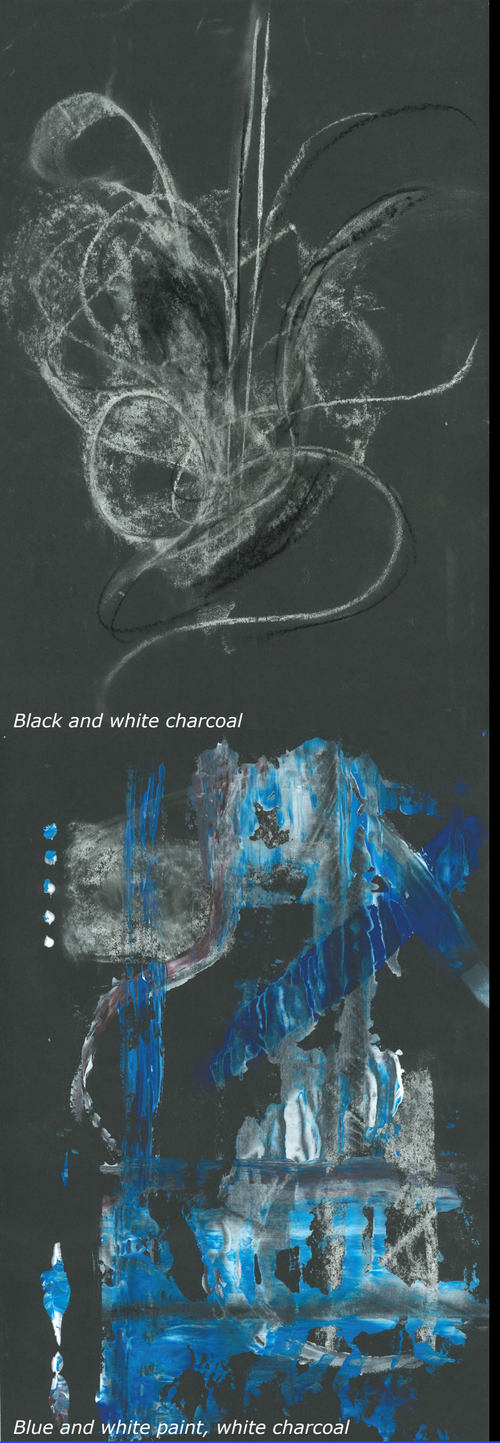


Black and white charcoal

Blue and white paint, white charcoal

EMBODIED RESONANCE

A proposal challenging the notion of the ‘average’ user by creating an architecture of music and community shaped by difference, rather than constrained by it to experience inclusive environments beyond sound and sight alone

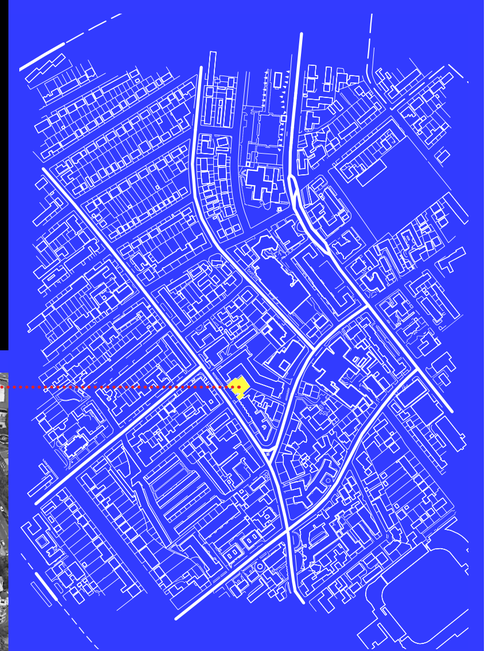
Designing for our future requires the reuse of underutilised buildings, such as religious sites, to provide dual functions and support declining community events. This approach not only enhances the significance of these buildings within their communities but also makes use of existing structures

By reimagining Abbey Road Baptist Church as an inclusive civic space that celebrates music as a shared, multisensory experience accessible to all, it responds to the decline of grassroots music venues in London while addressing broader issues of exclusion within architectural design. The use of music as a tool in order to bring individuals together to form a transcendent community

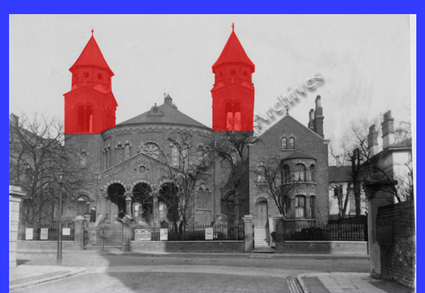
Through my personal experience of temporary disability following three osteotomy procedures on my left foot, I gained insight into how architecture is not often designed for everyone and can be inaccessible to many users

By challenging the notion of accessibility as an afterthought focusing particularly on the spatial experiences of those who are blind or visually impaired, and D/deaf or hard of hearing, this project creates an environment shaped by the fluid and restricted movements of the body and sound whilst engaging all the human senses

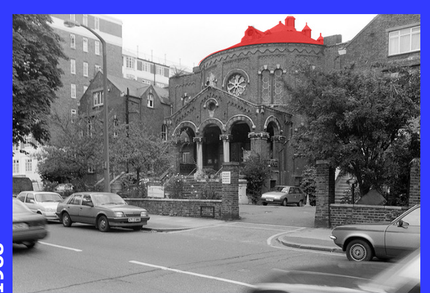
This poses the question: **to what extent can adaptive reuse use nontraditional design techniques to transform historic structures unto inclusive dual function spaces within contemporary urban culture**



1900

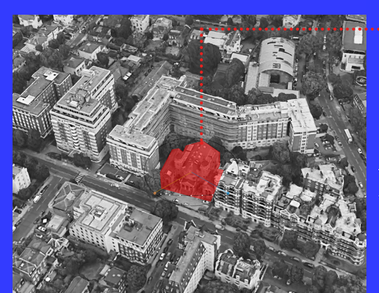


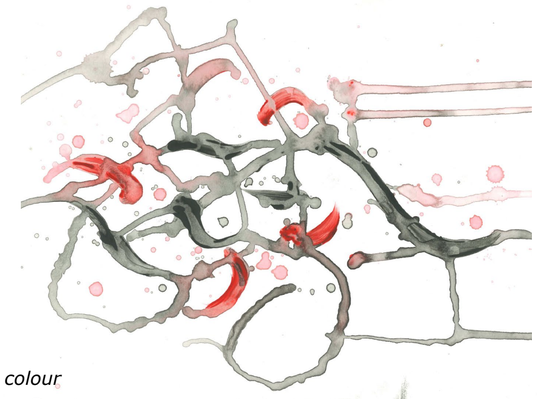
1988



2025

In 1874, the Abbey Road and St. John’s Wood Mutual Benefit Building Society was established within the church, which later evolved into the Abbey National Building Society. The church has undergone several structural changes with most of the original 1890s non-conformist interior destroyed. In recent years, efforts have been made to restore and honour its original exterior form, allowing the building to continue serving as a church at the heart of the community

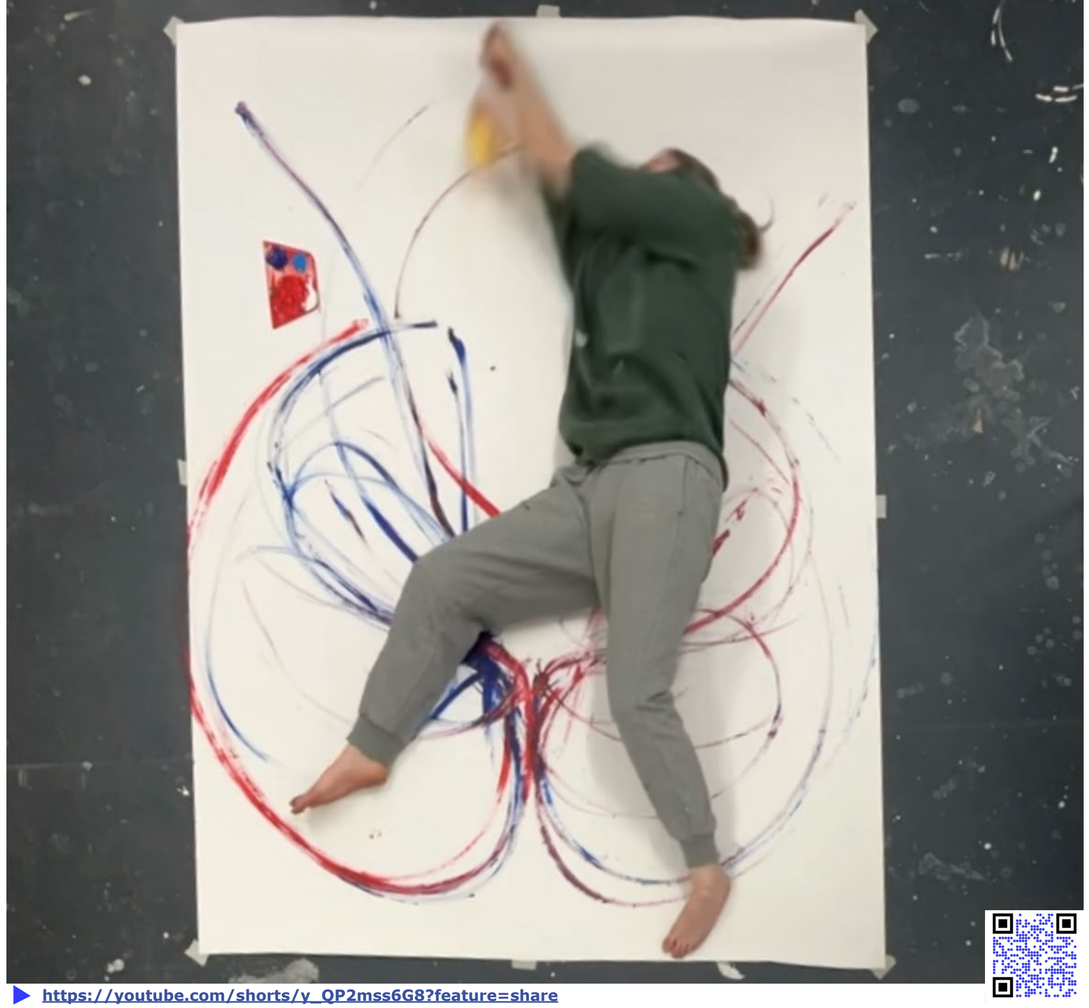




Black and red water colour

Burgundy paint

Black charcoal



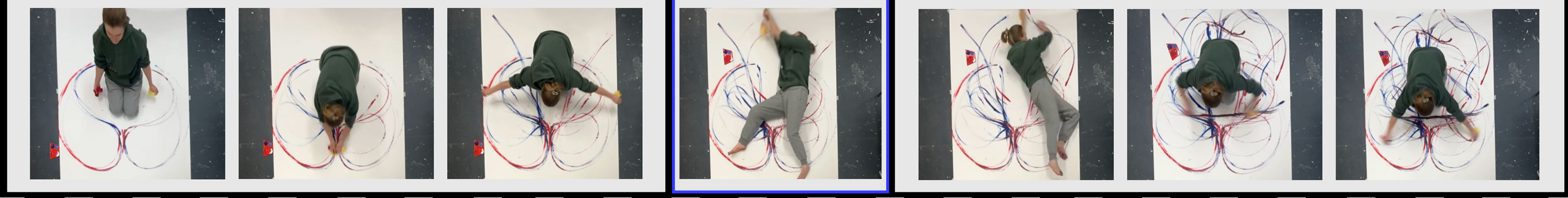
▶ https://youtube.com/shorts/y_QP2mss6G8?feature=share

MOVEMENT OF THE BODY

Examining the relationship between movement, mark-making, and spatial form, I utilised my body as a tool for drawing to map its movements in response to music, allowing gesture, rhythm, and physical motion to dictate the composition

While the paintings originated through full-body movement, the dynamic compositions became compressed onto a fixed and limited plane. The restriction became an important part of the process, highlighting the contrast between unrestricted bodily movement and the controlled boundaries of the surface

This containment reflects how sensory experiences are often limited for those who are D/deaf or blind and experiences such as sound, movement, and space are not universally perceived in the same way



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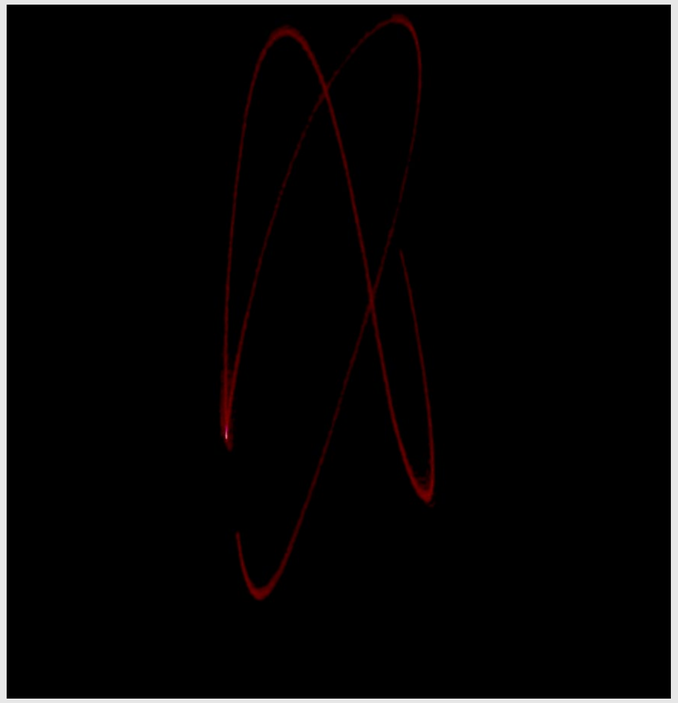
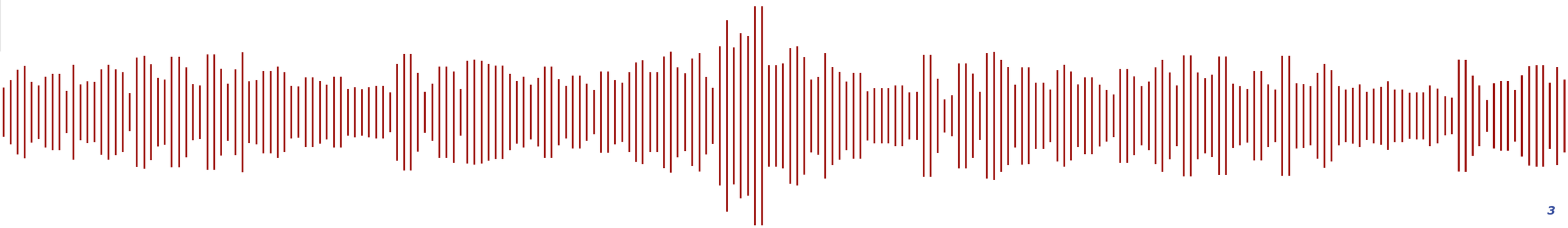




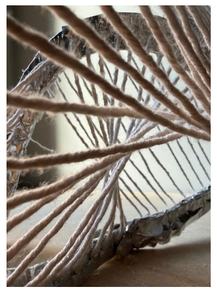
MOVEMENT OF SOUND

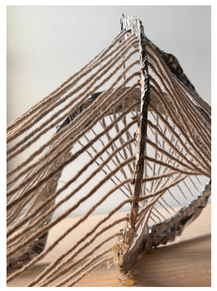
Bringing the hidden movements of sound into light through the translation of sound waves into physical vibration, the formations created were able to be observed

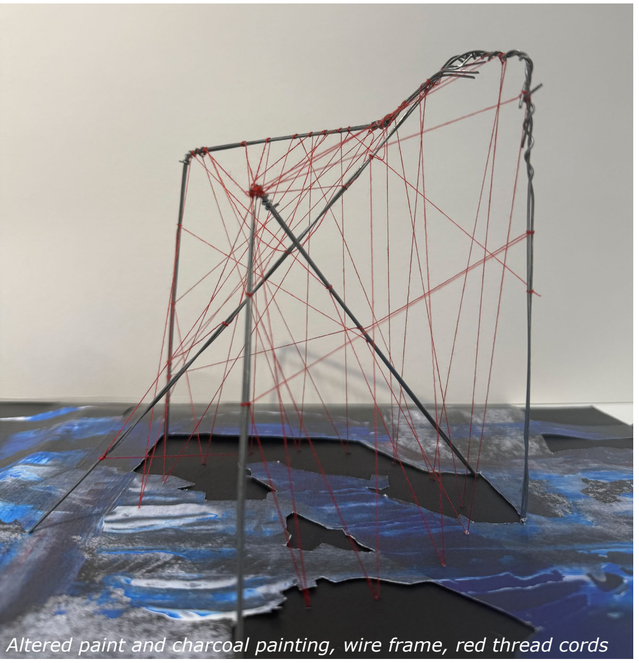
Laser cymatics provides a visual representation of music, which can be used as an immersive way for those who are hard of hearing or D/deaf to celebrate music, providing a bridge between auditory experiences and visual perception

During live performances, laser cymatics can be used to map the sound frequencies to specific colours, allowing visitors not only to celebrate the music performance and tangible light show but also to distinguish between different instruments and musical notes

Metallic foil covered cardboard frame, string cords

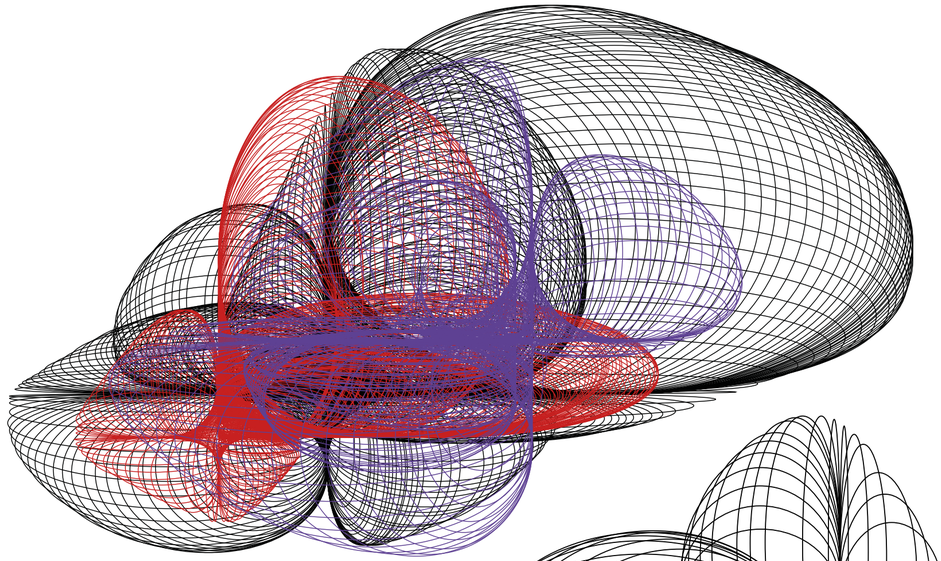




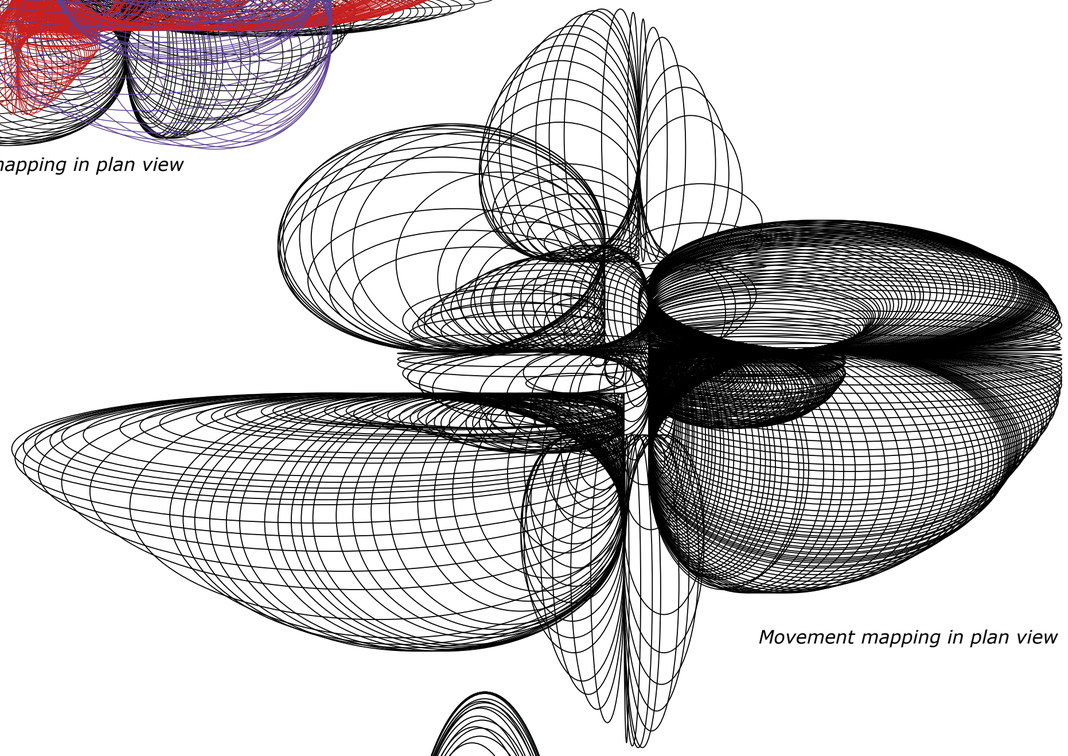


Altered paint and charcoal painting, wire frame, red thread cords

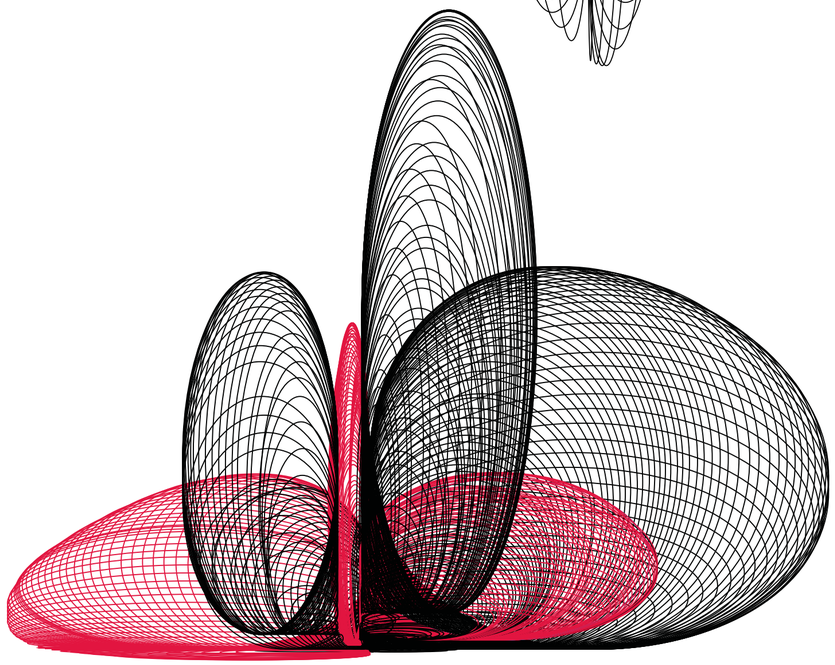
Wire



Layered movement mapping in plan view



Movement mapping in plan view



Layered movement mapping in elevation view

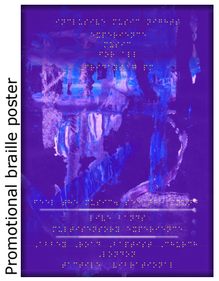
TRANSLATION OF MOVEMENT

Rather than treating the painted forms as finished works, I used them as a visual language for generating a digital format and further developing them into 3D models

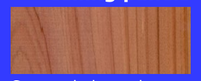
Extracting shapes, contours, and layers from the paintings, I translated physical gestures into fluid spatial forms, transforming temporary bodily actions into permanent three dimensional structures. Documenting movement, abstracting gestures, and reinterpreting them across mediums, the forms are able to be translated beyond the boundaries of the page

Promotional poster

Promotional braille poster



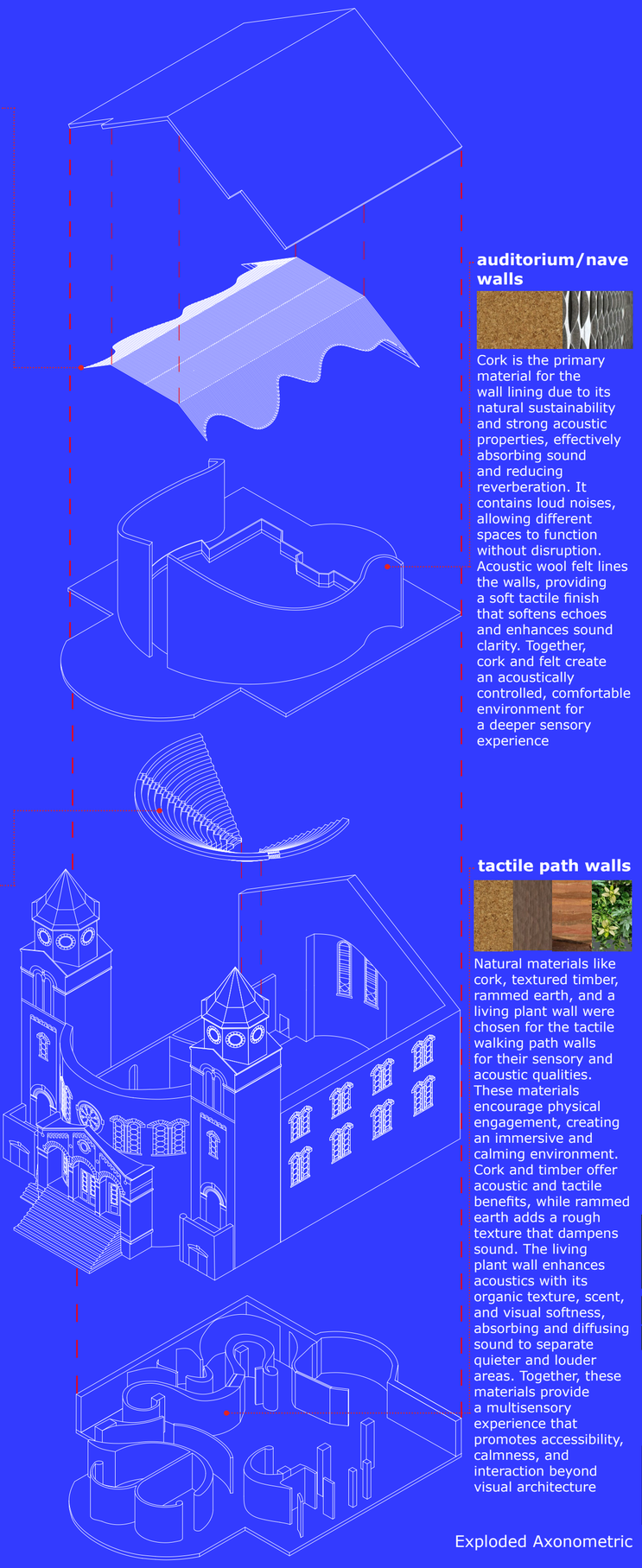
suspended timber ceiling panels



Suspended panels enhance sound control by breaking reflections and improving acoustic balance. Red cedar wood absorbs and diffuses sound, reducing echo and complementing the stage's red oak. These panels are crucial for the auditorium and nave, essential for events needing effective acoustics. Their flowing arrangement visually represents movement and energy, linking architecture to rhythm, fluidity, and spatial experience

timber auditorium/nave

The auditorium/nave seating provides warmth, durability, and a tactile quality, creating a welcoming atmosphere for music events and church services. The wood's natural texture complements the fluid architecture, influenced by the sweeping arch of the foot casts, enhancing continuity and calm. Reclaimed timber from a nearby closed church adds historical and cultural significance, connecting the space to an existing place of worship and community. This reuse supports sustainability by repurposing existing materials, carrying memory, heritage, and permanence into the new environment



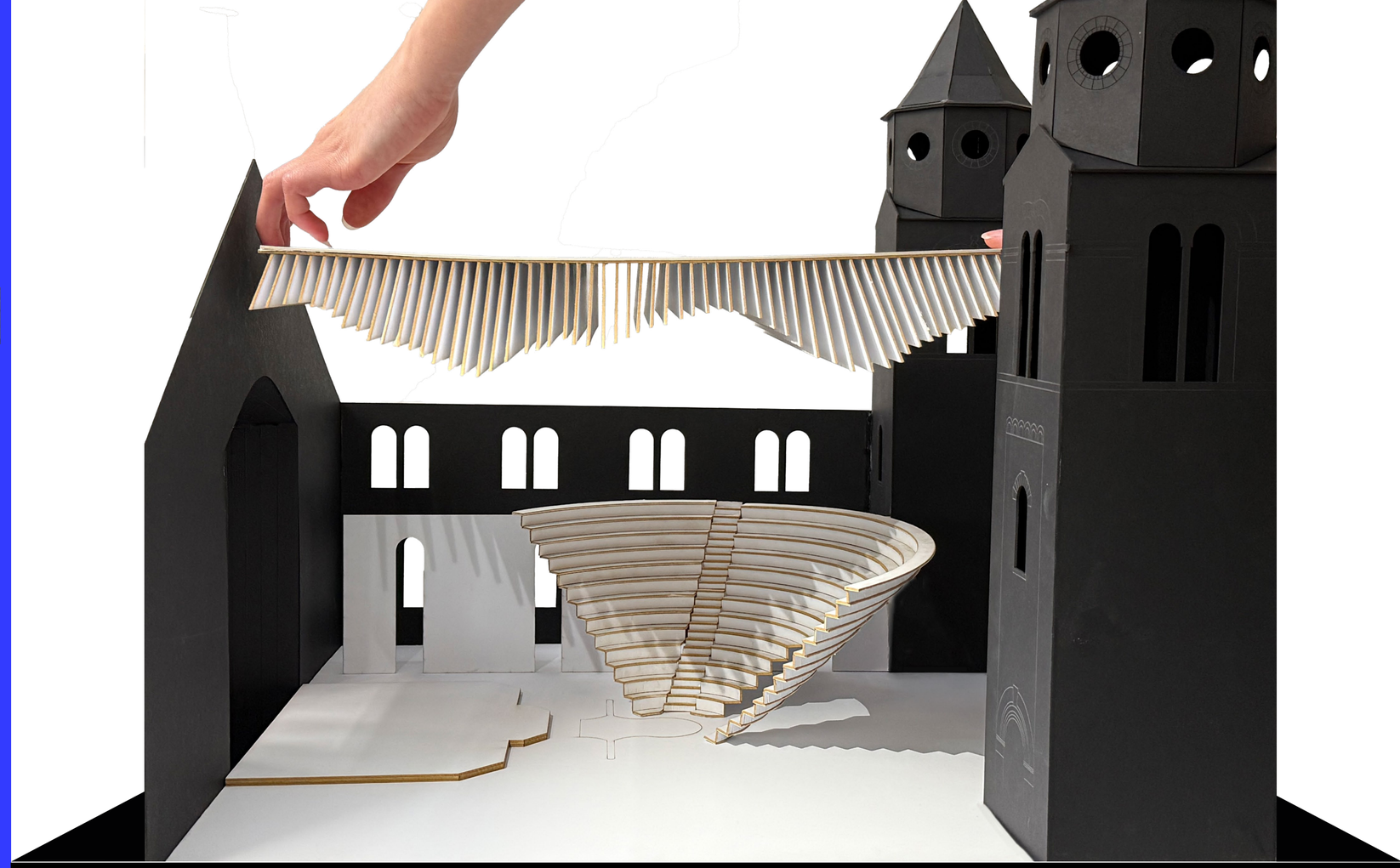
auditorium/nave walls

Cork is the primary material for the wall lining due to its natural sustainability and strong acoustic properties, effectively absorbing sound and reducing reverberation. It contains loud noises, allowing different spaces to function without disruption. Acoustic wool felt lines the walls, providing a soft tactile finish that softens echoes and enhances sound clarity. Together, cork and felt create an acoustically controlled, comfortable environment for a deeper sensory experience

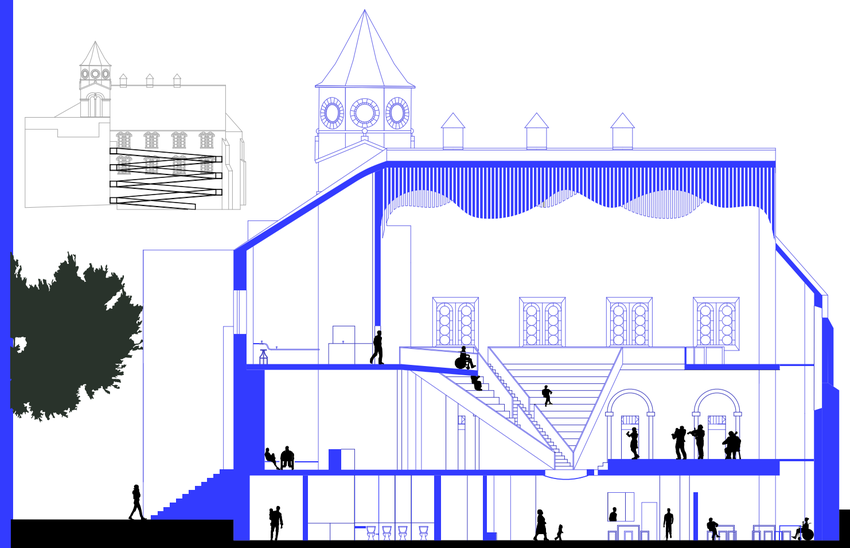
tactile path walls

Natural materials like cork, textured timber, rammed earth, and a living plant wall were chosen for the tactile walking path walls for their sensory and acoustic qualities. These materials encourage physical engagement, creating an immersive and calming environment. Cork and timber offer acoustic and tactile benefits, while rammed earth adds a rough texture that dampens sound. The living plant wall enhances acoustics with its organic texture, scent, and visual softness, absorbing and diffusing sound to separate quieter and louder areas. Together, these materials provide a multisensory experience that promotes accessibility, calmness, and interaction beyond visual architecture

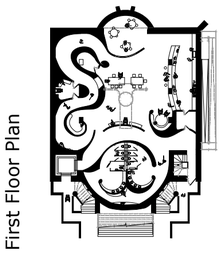
Exploded Axonometric



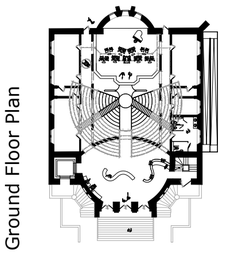
Physical Model 1:50



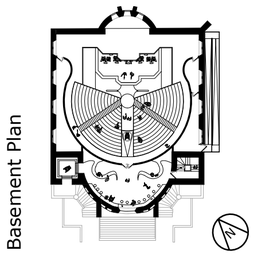
Section AA



First Floor Plan



Ground Floor Plan



Basement Plan

PROPOSAL

Abbey Road Baptist Church is reimagined as a shared civic venue that functions as a church during the day and a music venue at night. The design shifts the church from being a predominantly private institution into an active cultural and communal hub.

Visitors have multiple access points, thereby enabling greater autonomy and less exclusion. Night-time music visitors are guided to the ground floor foyer but are encouraged to experience the space through the flexible routes. Providing optional structure allows visitors with different needs and preferences to be supported while feeling less controlled and more welcomed