

# HALFWAY HOUSE // GRADUATE STARTER STUDIO

## HALFWAY HOUSE // THE PURPOSE

The client // Middlesex University

The project's purpose is to both support their students and the society they work in, to create a "fairer, healthier, more prosperous and sustainable societies".

The design // Purpose

To design a "Starter Studio" or "Incubator", in which a newly qualified craft maker will be staying in for the first year after graduation, free of charge, to support them in starting their career.

The space should allow the craft maker to live, make and sell their work. At the same time promoting the lifestyle of a craft maker, which is positive, exciting and creative.

Having elements that help engage the public with the maker and the craft to:

- Purchase their creative works
- Be welcomed to visit the space
- Engage with and understand the process
- Join introductory classes held in the space
- Be inspired by the craft and the makers' lifestyle.

A 20-year plan, which will be taken over by a different freshly graduated student of the same profession every year.



## THE DESIGN // REQUIREMENTS

"A shop/exhibition/gallery with workshop and living space"

An area showcased to public with:

A workshop space, which promotes the craft to the public through its process and techniques  
A gallery/exhibition and sale space for creative outcomes  
A "teaching" space for 12 people that demonstrates craftmaking techniques



A private area as the printmaker's living space that includes:

Living/lounging space  
Kitchen/dining space  
Sleeping and washing space

An outdoor market place that:

Allows 6 different creative makers to promote and sale their works  
Takes place every weekend  
Has an additional purpose during weekdays

## CLIENT // PRINTMAKERS

Printmakers produce print art by transferring images from a matrix to another surface (paper, fabric, metal, wood, etc.). Printmaking processes (except monoprint) have the capability to produce multiple identical artworks.

Printing techniques are categorised into:

**Relief:** ink is applied to the original surface of the matrix, carved or displaced grooves are absent of ink. Includes woodcut or woodblock, wood engraving, linocut and metalcut.

**Intaglio:** ink is forced into grooves or cavities in the surface of the matrix. Includes collagraphy, engraving, etching, mezzotint, aquatint.

**Planographic:** the matrix retains its original surface, but it is specifically prepared and/or applied ink to transfer the image. Includes lithography, monotyping, and digital techniques.

**Stencil:** ink or paint is pressed through a prepared screen. Includes screen printing, risograph, and pochoir.



Workshop overall requirements

Ink-free zone to design printworks  
Areas for different printing techniques  
A big workshop table for the introductory class  
Print-drying space (suitable for A0 size)  
Washing/cleaning area  
Storage space

Ink-free zone requirements

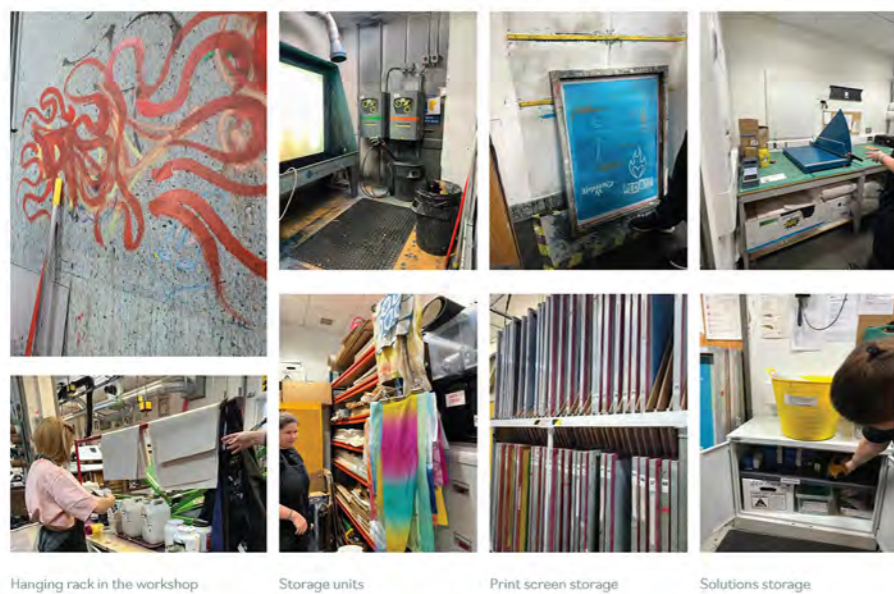
Computer  
Printer  
Books  
Art supplies  
Cutting matt

Equipments

Dark zone (for coating and drying screens)  
Wash zone (for cleaning screens, includes washing units, hose, rags/cloths)  
Screenprint machine  
Press machines

Storage requirements

Tools storage (suitable in boxes/drawers/wooden wall racks)  
Ink storage (away from heat/direct sunlight)  
Solvent/other solutions (fire-prove cabinet/container)  
Paper storage (flat plan chest/drawer)



Hanging rack in the workshop

Storage units

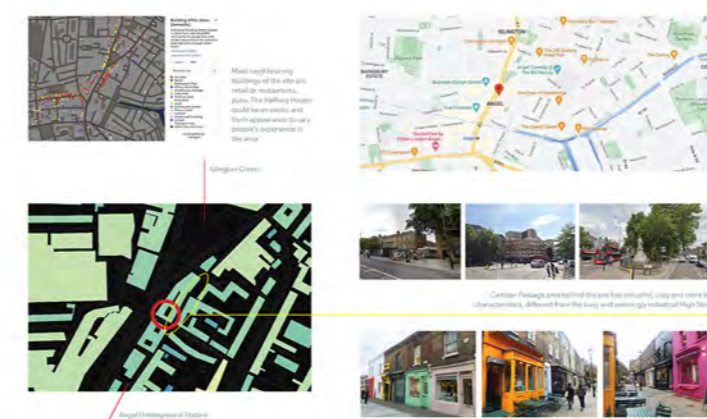
Print screen storage

Solutions storage

## THE AREA



## THE SITE // CHARACTERISTICS



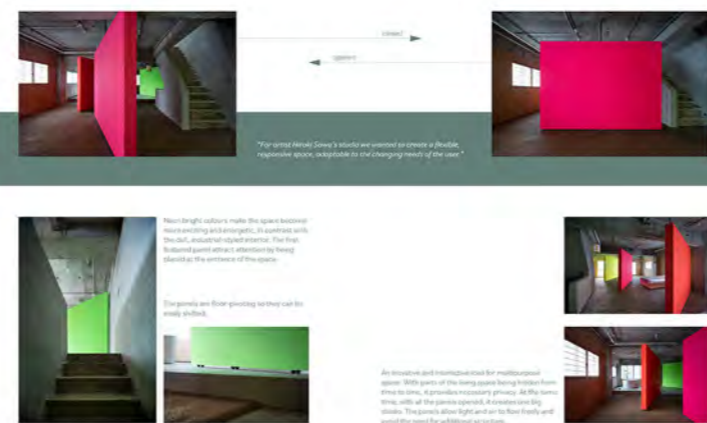
## THE SITE // SUN ORIENTATION



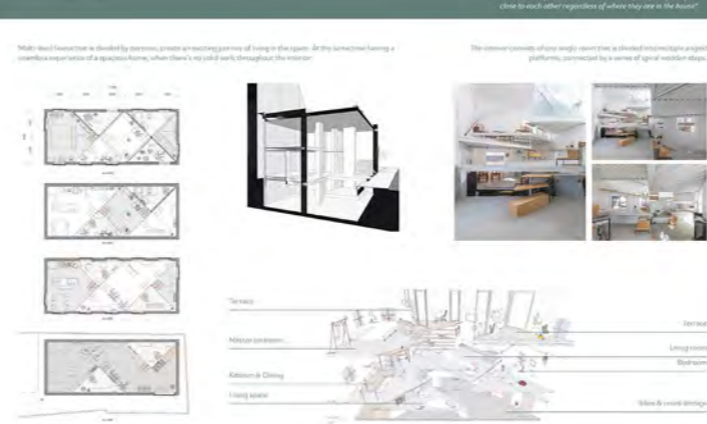
## TREND ANALYSIS // STAIRCASES



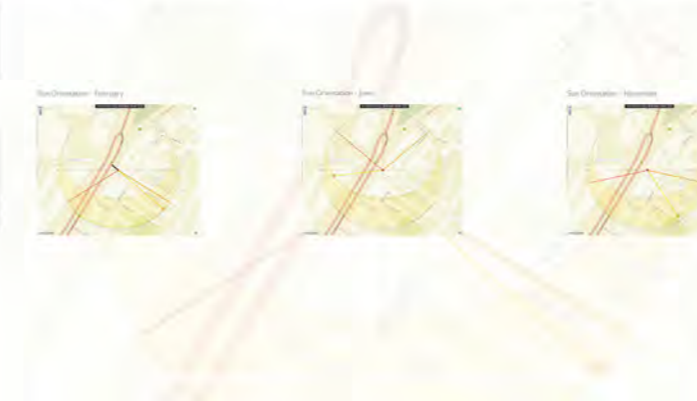
## CASE STUDY // KINETIC ARCHITECTURE



## CASE STUDY // MULTI-LEVEL ARCHITECTURE



## THE SITE // SWOT



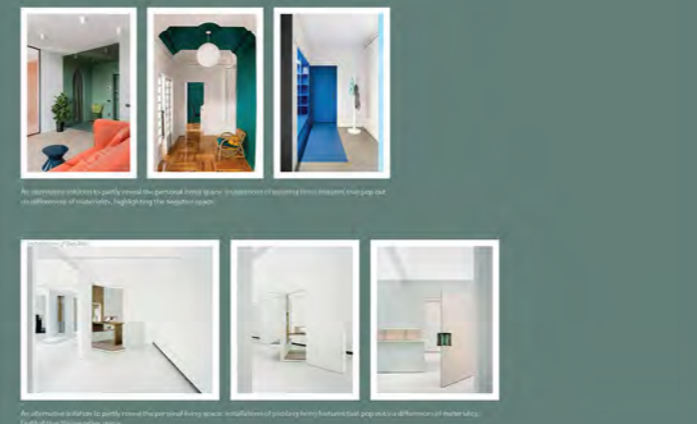
## TREND ANALYSIS // KITCHEN DESIGN



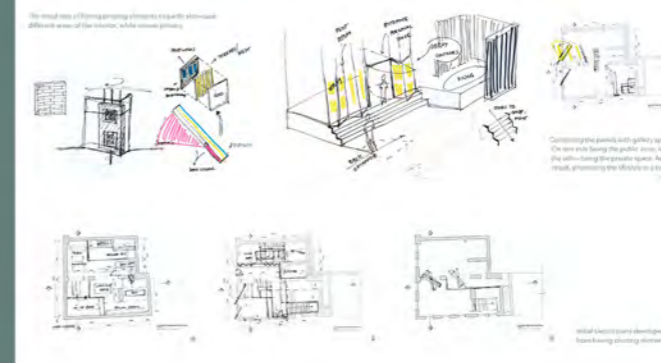
## CASE STUDY // KINETIC ARCHITECTURE



## TREND ANALYSIS // NEGATIVE SPACE



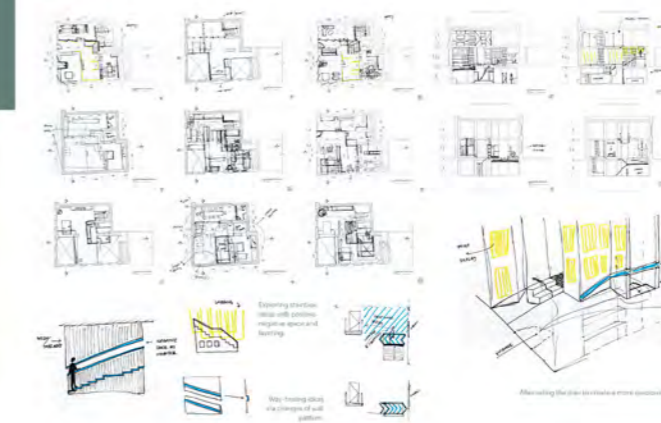
## THE PROCESS // INITIAL IDEA



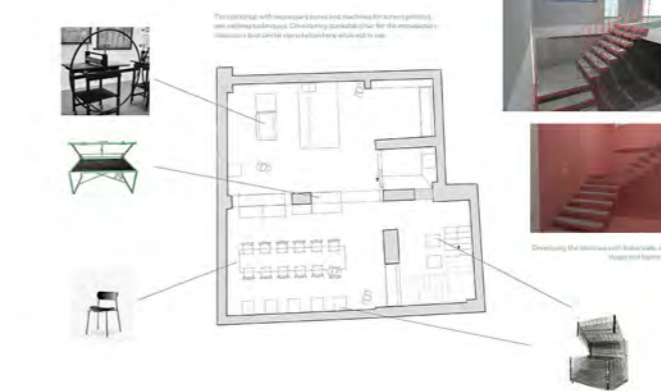
## THE PROCESS // PLANNING IDEAS



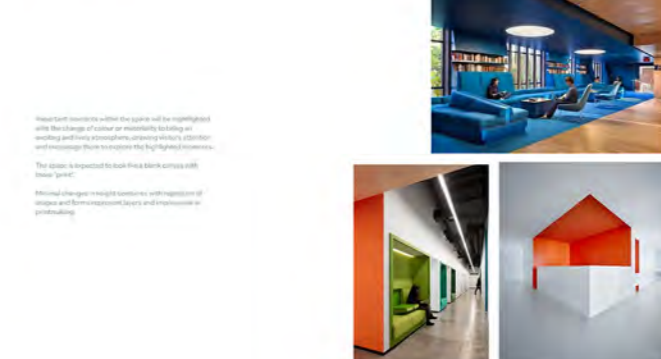
## THE PROCESS



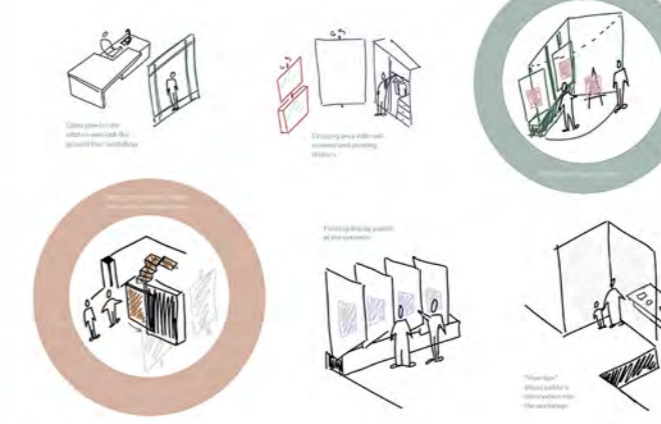
## THE PROCESS // BASEMENT PLAN & SPECIFICATIONS



## CONCEPT // IMPRINT



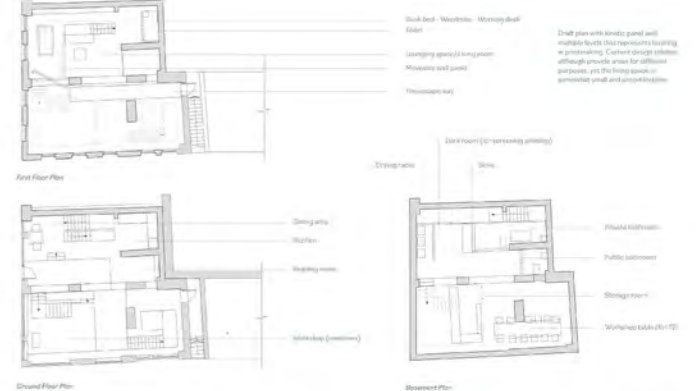
## THE STORY



## THE PROCESS // AREAS DIVISION



## THE PROCESS // DRAFT PLAN



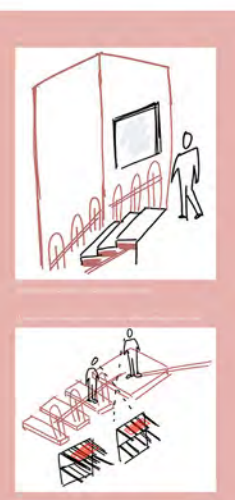
## THE PROCESS // GROUND FLOOR PLAN & SPECIFICATIONS



## THE PROCESS // FIRST FLOOR PLAN & SPECIFICATIONS



## MATERIALITY

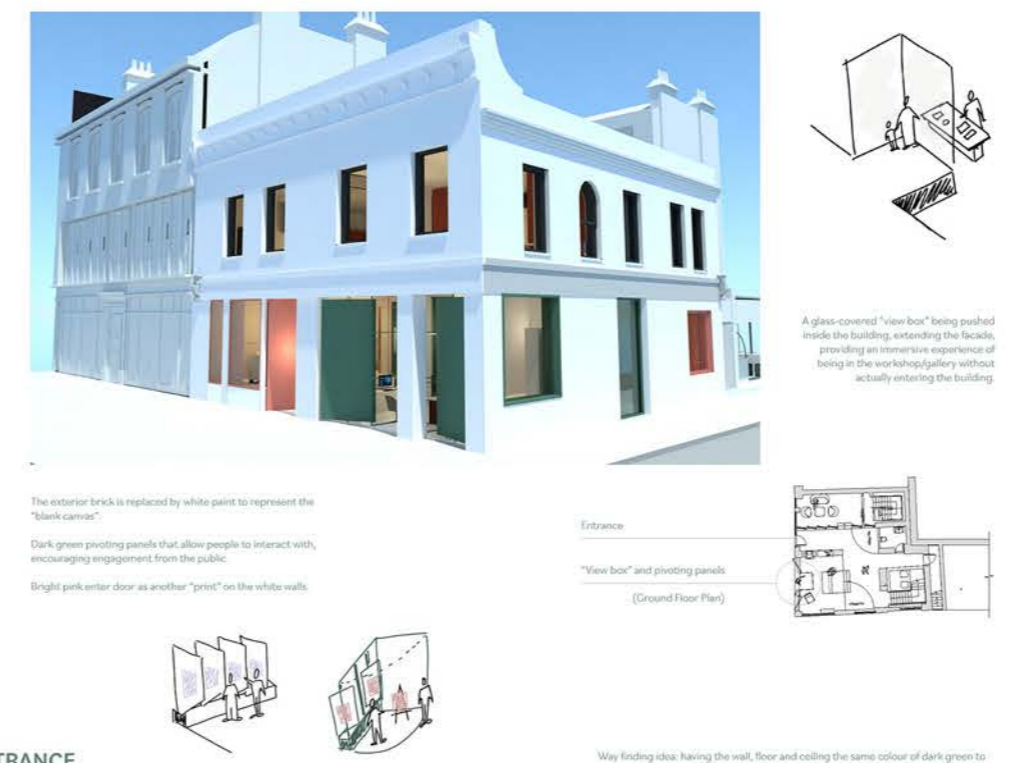




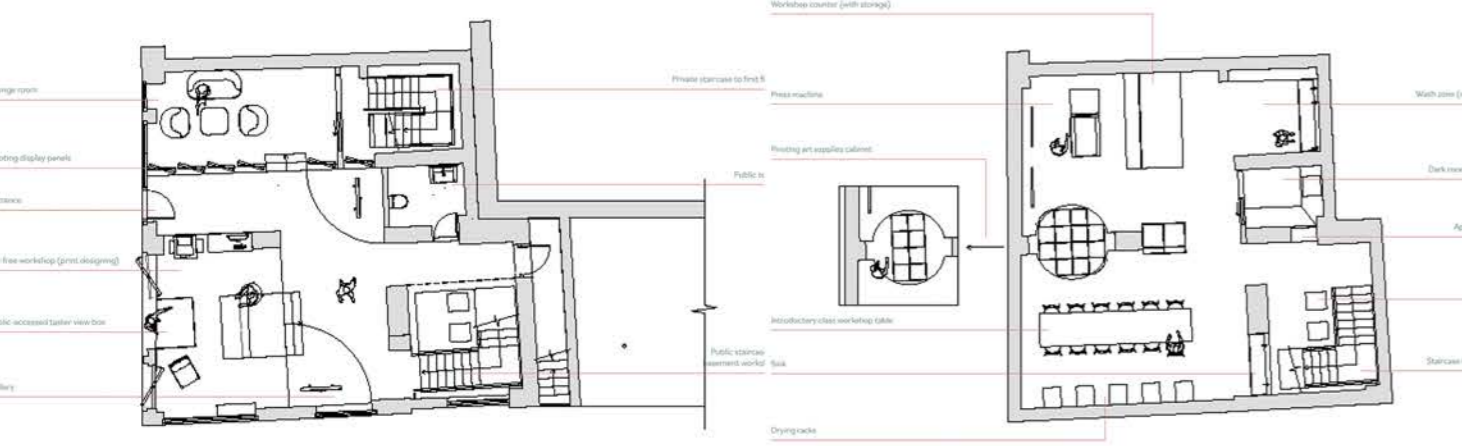
DESIGN PROPOSAL // CIRCULATION



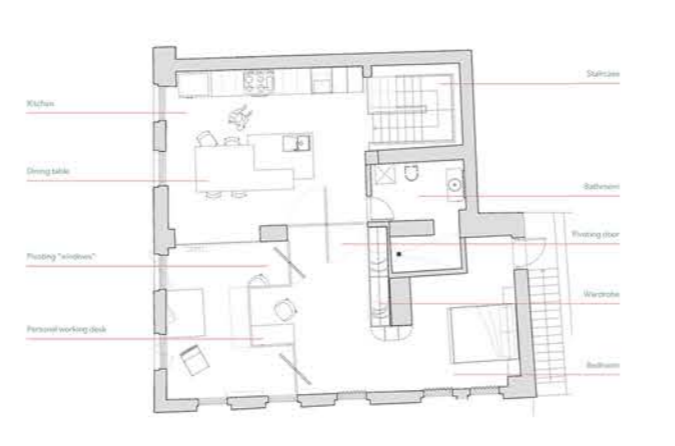
EXTERIOR



DESIGN PROPOSAL // GROUND FLOOR

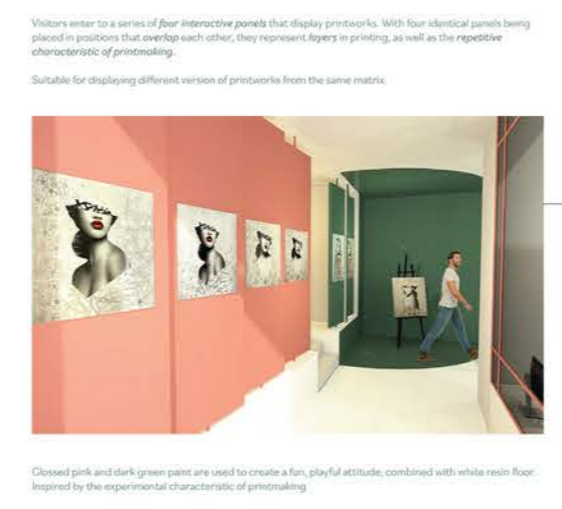


DESIGN PROPOSAL // BASEMENT



DESIGN PROPOSAL // FIRST FLOOR

ENTRANCE



Way finding color having the wall, floor and ceiling the same colour of dark green to make an impression and encourage visitors to continue their journey into the space.



GALLERY & INK-FREE WORKSHOP



PRINT WORKSHOP







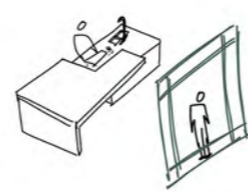
PRIVATE SPACE // KITCHEN

Large kitchen and dining zone to be used in private socialising events instead of the ground floor's lounge

Red cabinets as a touch of colour for the living space, maintaining the concept of imprint

Dark counter top to generate a contemporary and sophisticated look

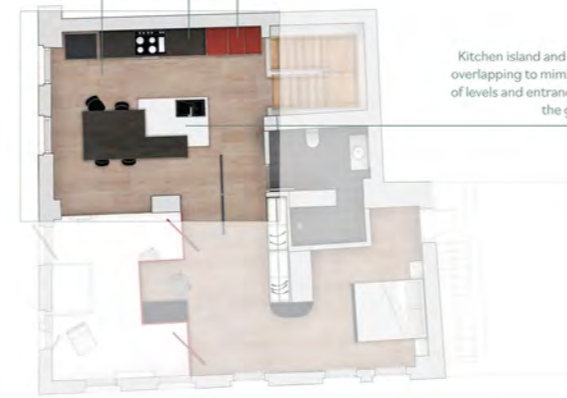
Kitchen island and dining table overlapping to mimic the change of levels and entrance panels on the ground floor



Existing windows provide natural light source and a view to Islington High Street, suitable for dining environment

Pivoting door to the dressing space and bedroom, marking the personal space

Large glass wall intentionally divided to create a clear view to ink-free workshop space and public "view box"



Contemporary finishes and specifications with a touch of bold colour



PRIVATE SPACE // BEDROOM AND DRESSING SPACE



Wardrobe door handle mimics stair rail

Reverse print: light door against dark blue wardrobe



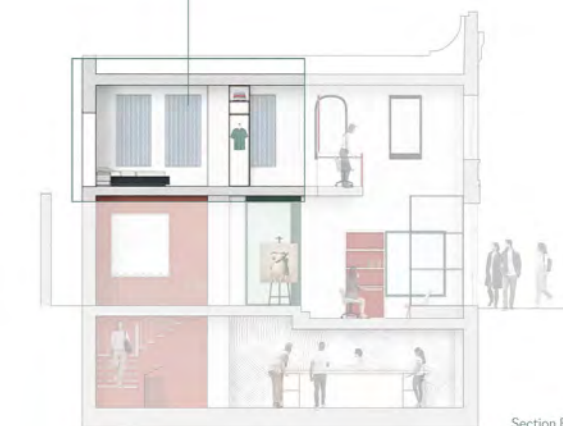
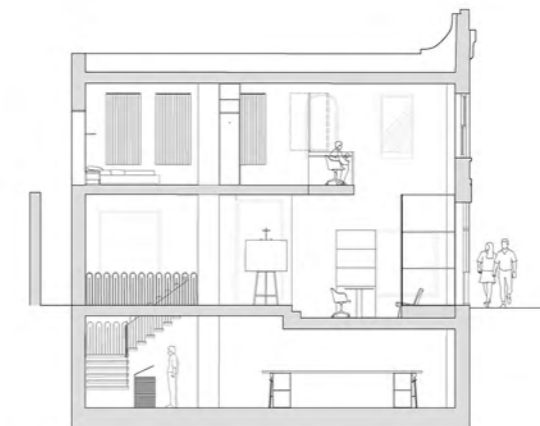
Changing mirrors cover the wall facing wardrobe, while making the walk way larger



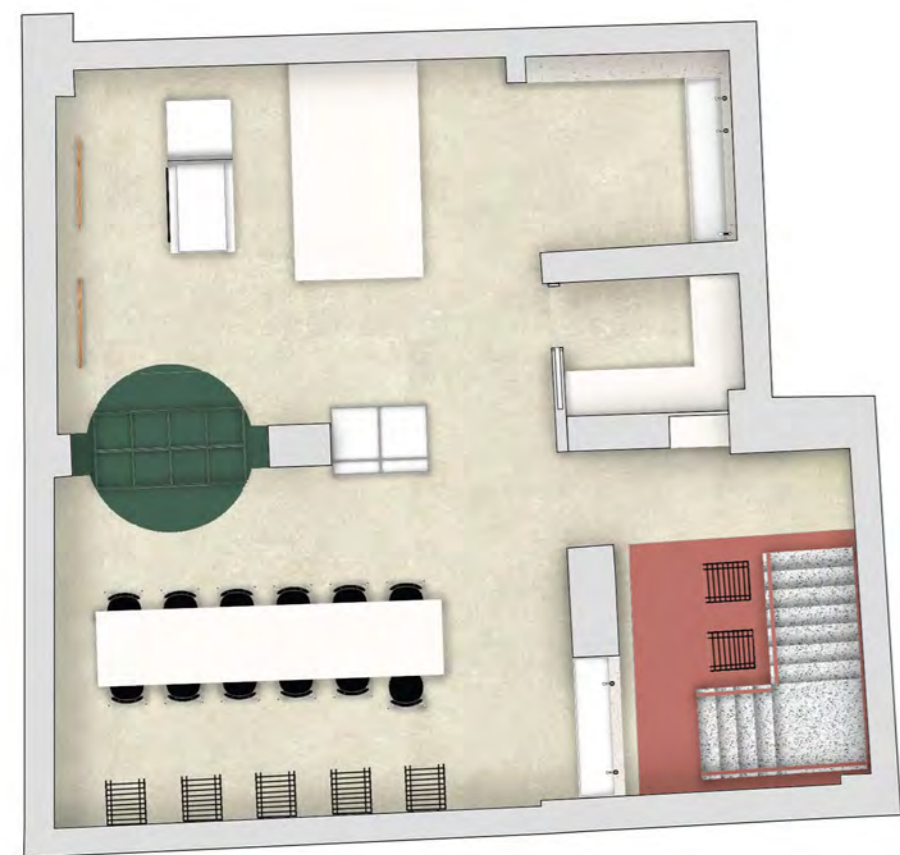
Using dark blue laminate finished for the dressing and bedroom to generate a calm and stable feeling, different from the vibrant red kitchen.



Light blue curtain following the same colour scheme



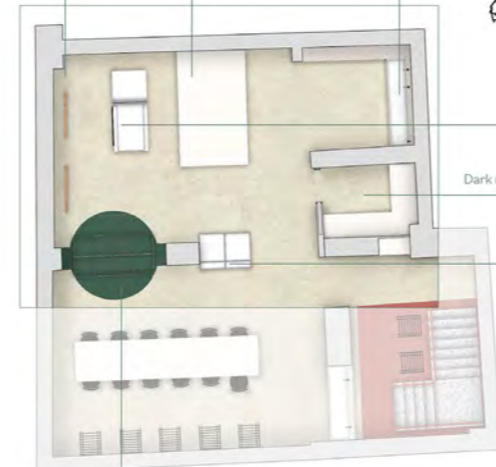
Section BB



Print ball drying rack

Workshop table with storage

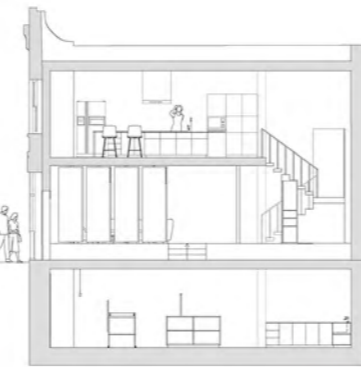
Wash zone (with hose for screen washing)



Press machine

Dark room (for screen drying)

Screen print machine



Pivoting art supplies cabinet available to use on either side of the workshop, connects to the pivoting elements on the ground floor. Following the same colour principle as being the most interactive element in the workshop. Supported with castor wheels.

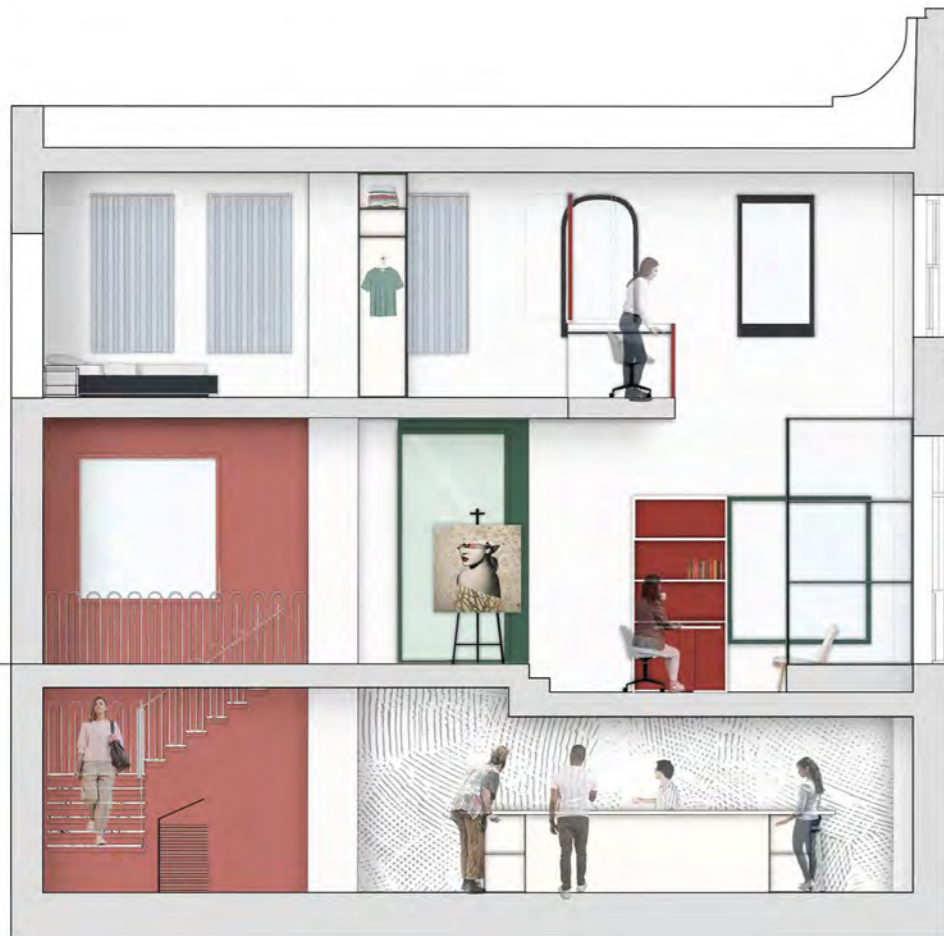
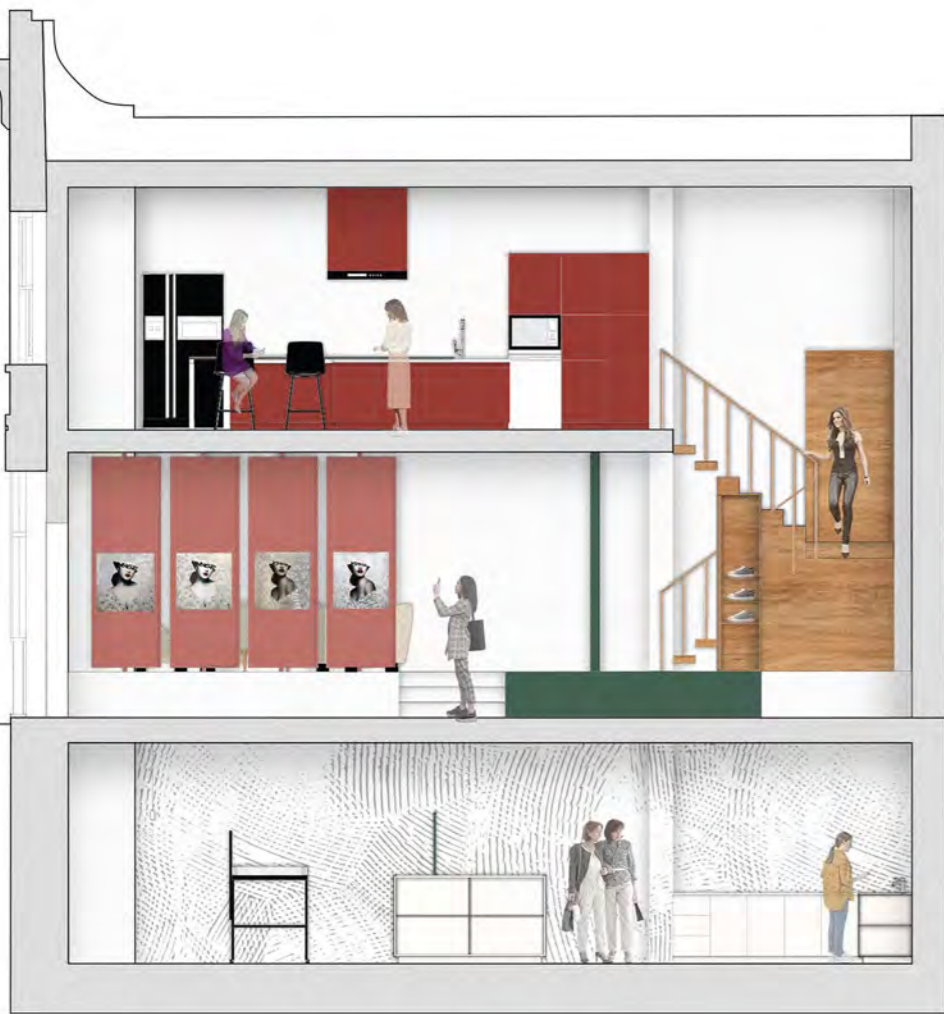
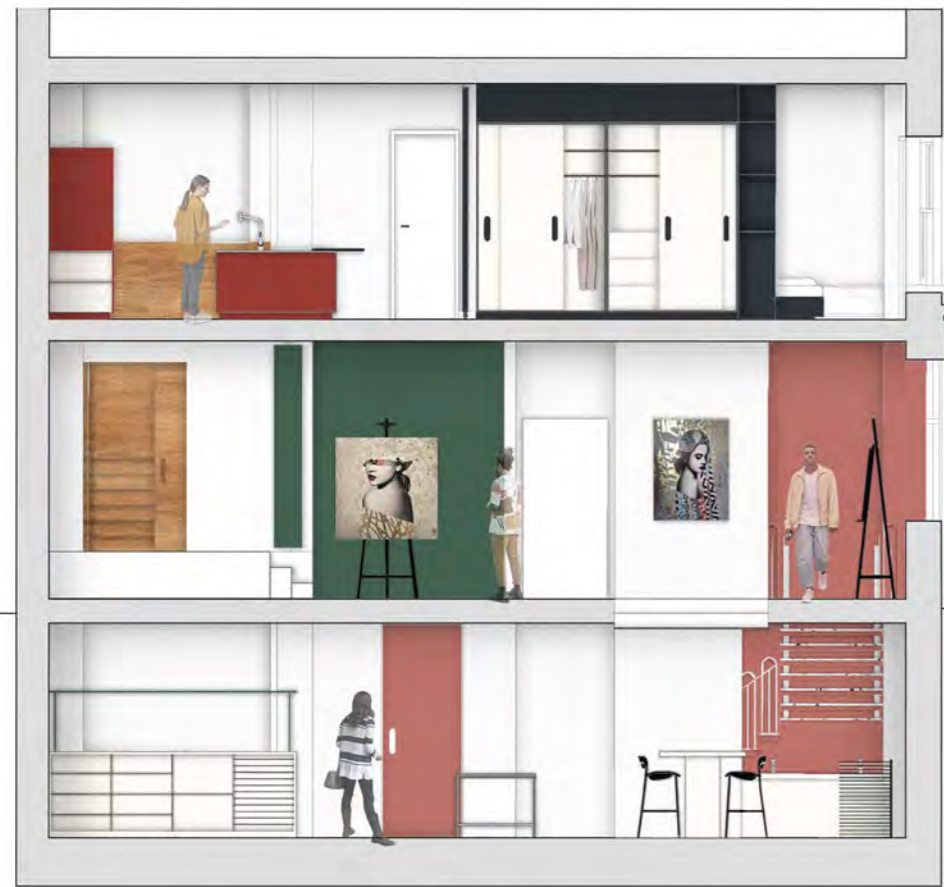
PRINT WORKSHOP



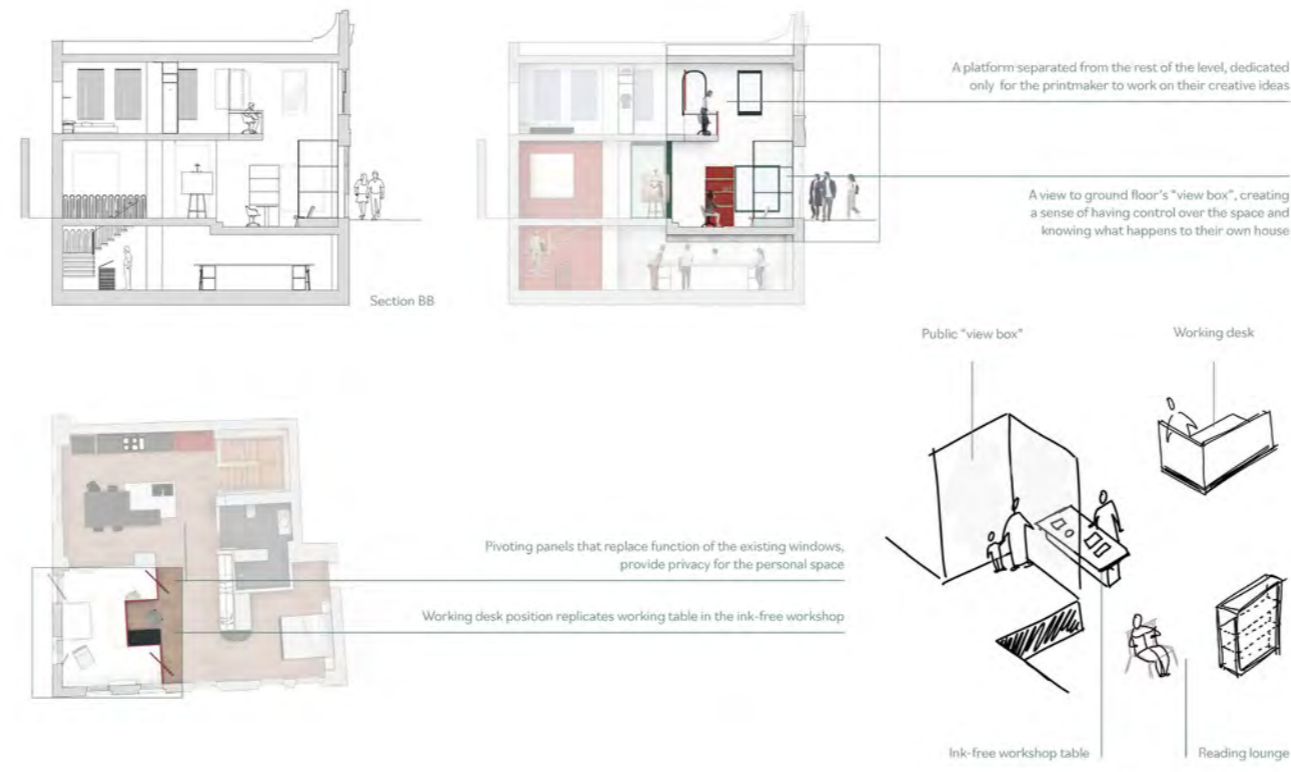
Art supplies cabinet provides functional workspace, prioritised to get access to the other side of the workshop table.

Hanging rack above table, convenient for aprons and papers.





PRIVATE SPACE // WORKING DESK



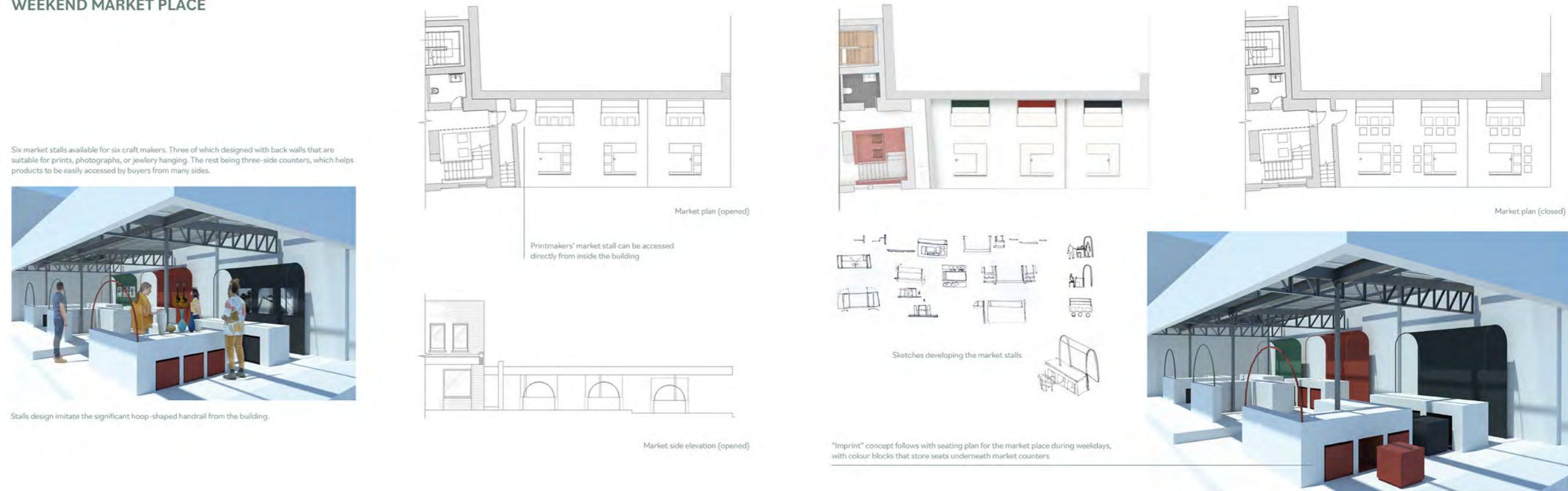
PRIVATE SPACE // BATHROOM



PRIVATE SPACE // LOUNGE ROOM & STAIRCASE



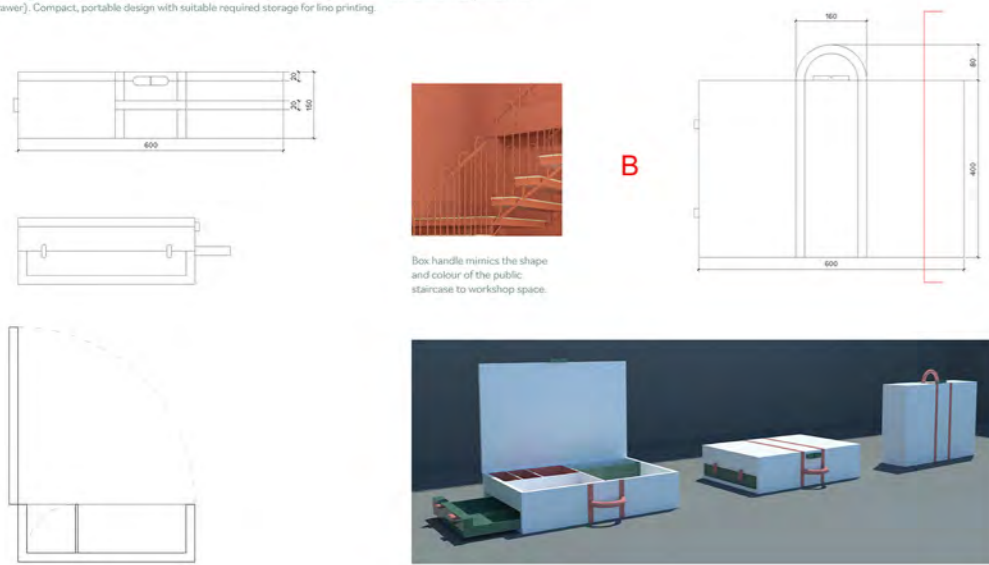
WEEKEND MARKET PLACE



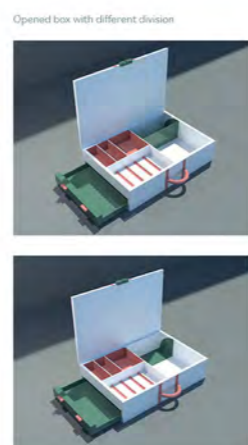
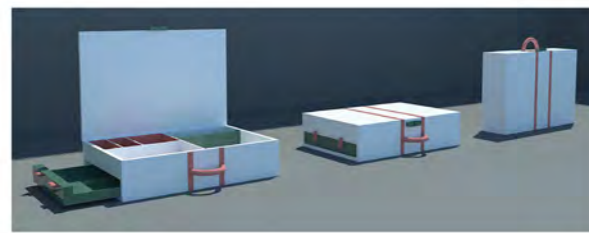


# SCHOOL IN A BOX DESIGN

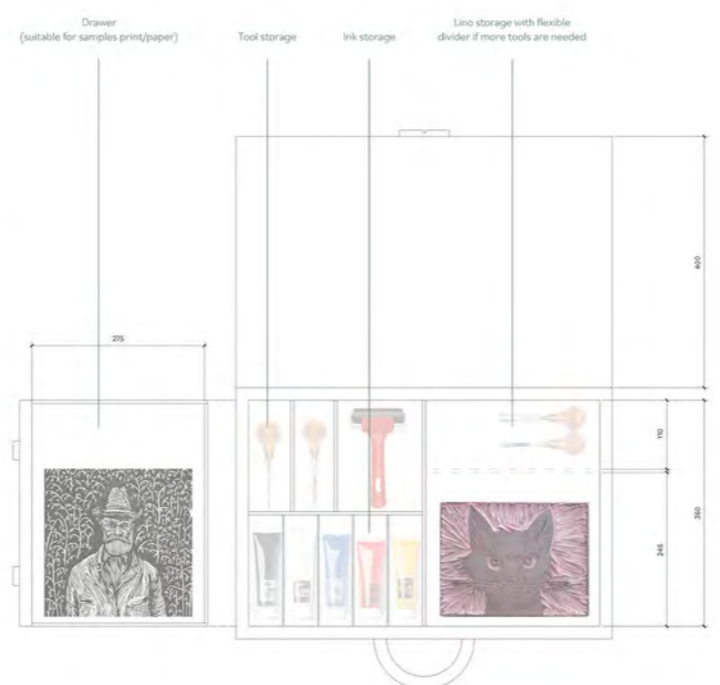
Following the concept of "Imprint", the school in a box design has changes in colour of small elements (panels, lock, drawer). Compact, portable design with suitable required storage for live printing.



Box handles mimic the shape and colour of the public staircase to workshop space.



Opened box with different division



# PUBLIC WORKSHOP STAIRCASE

The double height space dedicated for the staircase is painted pink, including the ceiling and the floor as another "print" visitors should reach.

Each step has individual balustrade of a hoop, represents repetition in printing, at the same time giving a playful attitude.

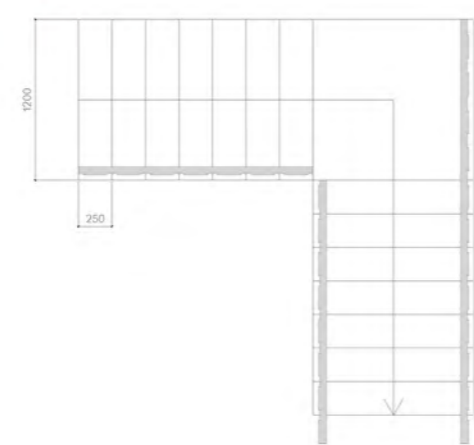
Inspired by layers in printing, materials of the treads are also layered. Mix of pink-painted metal coils and terrazzo effect cement platform. The terrazzo effect adding lively, jolly characteristic to the stair.

Handrail as a repetition of five thin cylinders

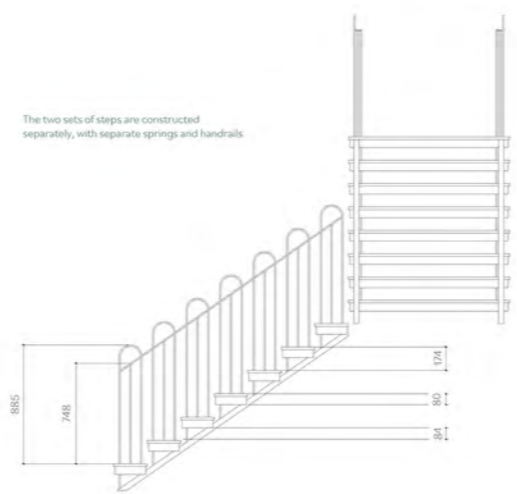
Drying prints to be seen on the journey of reaching the basement workshop.



Staircase Plan Scale 1:20



Staircase Elevation Scale 1:20

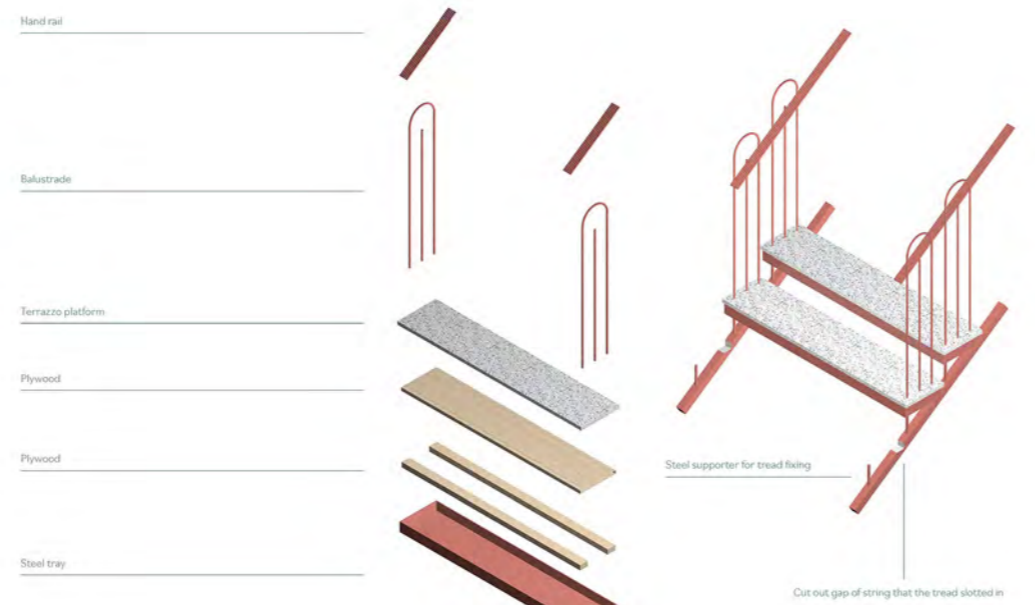
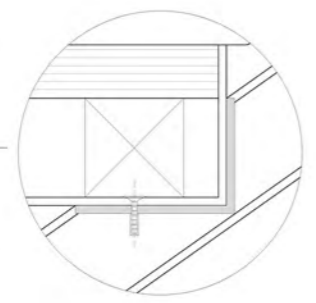
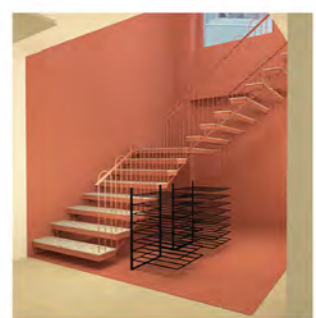
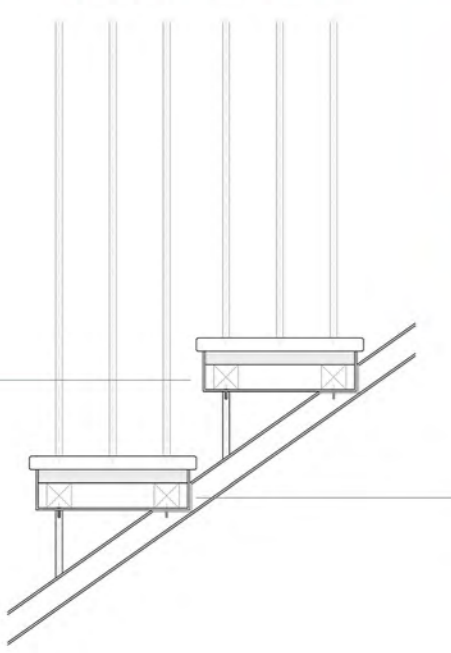


The two sets of steps are constructed separately, with separate springs and handrails.

# PUBLIC WORKSHOP STAIRCASE // CONSTRUCTION DETAIL



Plywood supported fixing between stair tread and steel string



Steel supporter for tread fixing

Cut out gap of string that the tread slot in

# MATERIALITY

Sample swatch	Material	Supplier	Name/Code	Application	Dimensions (mm)
[Swatch]	Vinyl	TAFI	Rally - Fable	Workshop floor	Thickness: 2.5mm
[Swatch]	Laminate	Luxury Flooring	Victor spring oak	Kitchen, bedroom floor	1280 x 192 x 8
[Swatch]	Porcelain tile	Tilewarehouse	Lakeford Black Slate Effect Tile	Bathroom floor	330 x 330 x 12
[Swatch]	Paint	Graham & Brown	Date Night (Olive)	Basement, Ground Floor	n/a
[Swatch]	Paint	Farrow & Ball	Beauclaire	Basement, Ground Floor	n/a
[Swatch]	Wallpaper	Wallpaper Murai	Abstract Black Textures on White	Basement walls	n/a
[Swatch]	Ceramic	Topps Tiles	Flute White Tile (Matt)	Bathroom wall	225 x 75 x 9
[Swatch]	Ceramic	Topps Tiles	Flute Terracotta Decor tile	Bathroom wall	225 x 75 x 9
[Swatch]	Terrazzo	Depecker & Co	TED02	Staircase to basement	3000 x 1200 x 20
[Swatch]	Quartz	Gemini Worktop	Alpen Ice	Kitchen island	3200 x 1600 x 30
[Swatch]	Solid Surface	Gemini Worktop	Terra Nova	Kitchen counter	3680 x 760 x 12
[Swatch]	Quartz	Cesar Stone	Ocean Foam	Bathroom workshop	1440 x 3040 x 20
[Swatch]	Laminate	Abet Laminati	1830	Wardrobe, bed frame	305 x 150 x 0.9
[Swatch]	Laminate	Abet Laminati	445	Workshop cabinets, wardrobe	305 x 150 x 0.9
[Swatch]	Laminate	Abet Laminati	140	Workshop cabinets, wardrobe	305 x 150 x 0.9
[Swatch]	Laminates	Abet Laminati	435	Kitchen cabinets, bookshelf	305 x 150 x 0.9
[Swatch]	Flame retardant (Texviva CS) curtain fabric	Creation	Universal V Colour 0309	Bedroom curtain	n/a

# SPECIFICATIONS

Product	Supplier	Model	Application	Dimensions (mm)	Materiality & Finishes
[Chair]	&Tradition	Rely HW32 (Kusnat Re-Wool 826)	Ink-free workshop (CP) Personal working desk (M)	800 x 600 x 565	Recycled polypropylene, HR foam seat covered with fabric or leather upholstery, aluminium base
[Chair]	&Tradition	Boomerang (Kusnat Canvas 216)	Ink-free workshop (CP)	800 x 600 x 690	Solid wood, brass/stainless steel HR foam, polyester wadding and fabric upholstery
[Sofa]	&Tradition	Marga L33 (Dedar Karalorn)	Living room (CP)	770 x 1600 x 830 (seat height: 420)	Wood, HR foam, polyester wadding, fabric upholstery
[Sofa]	&Tradition	Marga L21 (Dedar Karalorn)	Living room (CP)	770 x 900 x 830 (seat height: 420)	Wood, HR foam, polyester wadding, fabric upholstery
[Toilet]	LAUFEN	Kartell Laufen (White)	Public & private toilet	370 x 560 x 430	Ceramic
[Sink]	LAUFEN	Kartell Laufen (White)	Public toilet	400 x 600 x 145	Ceramic
[Toilet]	LAUFEN	Living (White)	Private toilet	380 x 380 x 130	Ceramic
[Toilet]	LUSSO	Lust (Matt black)	Private toilet	Diameter: 34 Length: 212	Brass with ceramic carriage
[TV]	SCHOCK	Agilis D-100 (Pure)	Kitchen	800 x 500 x 208 343 x 436 x 270 (beef seat)	Granite
[Faucet]	HANSGRÖBE	Metric Select M71	Kitchen	445 x 57 x 5	

Product	Supplier	Model	Application	Dimensions	Materiality & Finishes
[Table]	&Tradition	fly SC4	Living room (CP)	260 x 800 x 800	White Oiled Oak with bonded Bianco Carrara
[Stool]	&Tradition	Rely HW32	Kitchen (M)	1000 x 420 x 545 (seat height: 665)	Polycarbonate, glass fiber, veneer plate with 3D-effect HR foam with fabric or leather upholstery, steel tube base
[Chest]	REFLEX	Sigro Comodoro	Bedroom (M)	350 x 430 x 700	Shiny lacquered wood
[Stool]	&Tradition	Pavilion AV7 (Black lacquered Oak)	Workshop (Basement)	830 x 450 x 520 (seat height: 650)	Steel tubes and black lacquered oak

# PROJECT REFLECTION

The final project was an enjoyable journey, though there were plenty challenges. This is the first time I worked with a 3-level building with many irregular structures, dividing the interior into difficult sized areas. Previous projects are always approached with the circulation and a cleared out plan, before developing a concept and adding elements that brings excitement into the space. However, I started this project with an idea of pivoting features, showing and hiding parts of the interior, which was a respond to the idea of having a creative workspace, exhibition and residence in a same building. The idea developed to the concept of "Imprint" when there's a need to attract attention to the printing walls, at the same time starting to create a journey through the space as a form of way-finding. From then, I accordingly adjusted the plans and circulation. By reversing my usual working process, I expected a completely different outcome of this project when comparing to my previous work. The design would be more chaotic with heavier features and materials, contrasting with my usual minimal, clean style.

Through this project, I had developed a more thoughtful mindset when approaching the design. Receiving advice from consultants and paying more attention to the client's needs, bringing practicality to the design.

To reach the halfway house project again, I could pay more attention to the pattern in printing and develop the concept from there, as it was my first impression with the craft, and the reason why I was fascinated by this client. I would like to develop my technical skills in regards to positioning light throughout the interior. Additionally, I would work more on my time management skill to have time for a more creative solution for the market place, with a more exciting purpose during weekday.

Overall, it was an interesting project, in which I think I've successfully express the idea of workspace with workshop, exhibiting and living zones are all seen while being in the building. At the same time, providing the public a colorful "print" on Imprint Upper Street.

