The Unity Project

- A versatile venue of every UK based charity, uniting ideas and creating ripples of change -

*As a dedicated space for **charities** and **social education**, this project directly addresses **future issues of space** with **innovative ideologies**, particularly in response to the ever changing **political**, **economic** and **societal shifts.***

" I alone cannot change the world, but I can cast a stone across the waters to create many ripples"

- Mother Teresa

Exploratory question:

What if interior atmosphere could increase the effectiveness of charities and encourage charitable behaviour?

A space for conflict & crisis resolution -

*Within an overarching ethos of **conflict resolution** are **three key principals of track 2 diplomacy** which will inform three key areas within the design scheme (Montville, 1989:162-163).*
*The Unity Project explores how these processes may be achieved through the medium of **interior atmosphere.***

*These three processes are as follows and have inspired various **zones**, **functions** and **project aims:***

1) Facilitated Workshops
2) Encouraging a shift in public opinion
3) Cooperative economic development

Make 2021 the year of empathy!

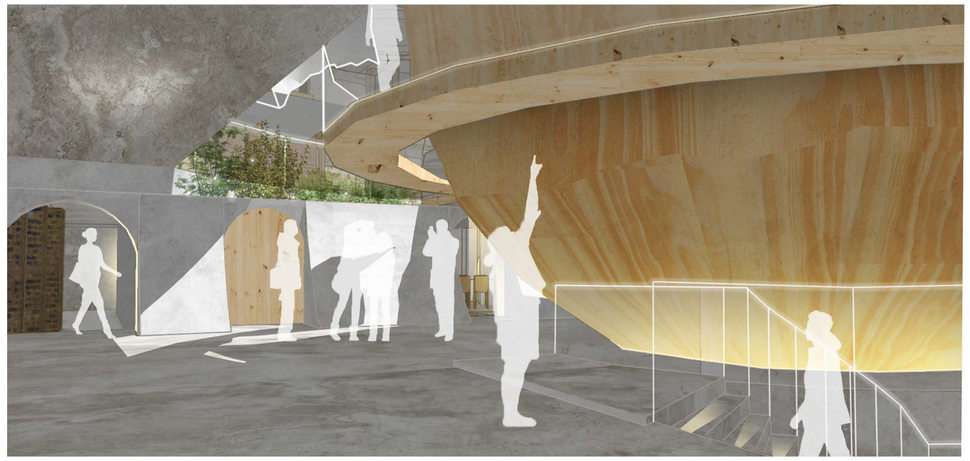
*The coalition government's election in 2010 saw mass **public spending cuts**, meaning **less money was available for charities,** now making any **funding far harder to come by.***
54% of UK adults** donate to charity at least **once a month.
***Doubling** this level of giving and spreading the habit **(The ripple effect)** would **help charities** to deal with the consequences of these recent public spending cuts.*

*There is a broad misconception that charities are funded almost entirely by public generosity. **The biggest influence** on the environment in which charities operate in recent years is in fact **the sector's changing relationship with government.***

"Furthermore, grant-giving bodies have followed the example of government and now require more rigorous reporting and evidence of impact from its awardees".

(Appleton, 2016)

Top: East side perspective 'Wow image'
Bottom Left: The Atrium
Bottom Right: The Explosion Zone



The Brief

*The Unity project provides dedicated, private spaces to **communicate** and **negotiate** with government representatives about how to accelerate much needed **positive change** in the public eye. It is about **uniting** both sides of an argument and **understanding** the multifaceted characteristics of **every crisis.***

Project Summary

*The design of the 'Unity Project' was initially driven by the 3 key principals of **Track 2 Diplomacy.** From this, grew the core identity and design of the project which is best explained as a metaphor. Conceptually, it is a **rock that hits a still surface of water**, sending out **shock-waves** and **ripples**, slowly affecting what lies beneath the surface of **our society.***

*By using elements of **sublime architecture** and **material minimalism**, this project is **adaptable** for any **charity** to inhabit. It is a **centre to unite** a chain of demographics that will **impact on charitable behaviour**. If offers **education**, **communication**, and **socialization** at a bipartisan level, integrating individuals that may never meet, even in their joint efforts to encourage **social justice**, **sustainable living** and the **conservation** of **our planet** and its **people.***

Where?

Red Lion Court, Wappping, London.
*Rests just of the **North bank** of the river Thames.*

Key design strategies:

1) Fractionalisation

*Represented in a **fractured outer sphere** - a frozen explosion to symbolise the **fractured communities** the project aims to support.*

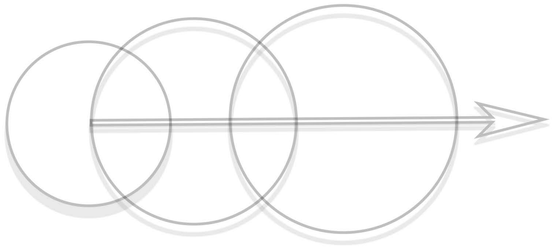
2) Centrifugal point of diffusion
3) The Ripple Effect

*The "Ripple Effect" occurs when an initial **disturbance to a system** spreads outward to disturb an increasingly **larger portion** of that **same system**, there for creating **change**. The effect has already been linked to **benefit the effectiveness of charities** and charitable behaviour.*

See quote below:

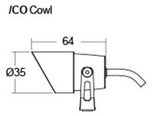
"In sociology, the ripple effect can be observed in how social interactions can affect situations not directly related to the initial interaction, [...]and in charitable activities where information can be disseminated and passed from community to community to broaden its impact."

(2004, The Guardian)

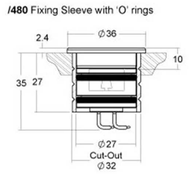


***Above:** Ripple & centrifugal point of diffusion strategy diagram*

Technical Section
1:50
@A3

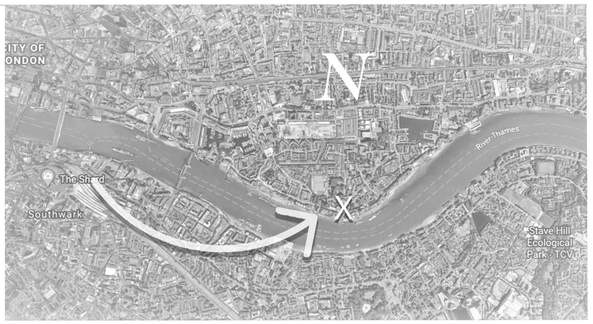


1 = LED mounted adjustable spotlight.



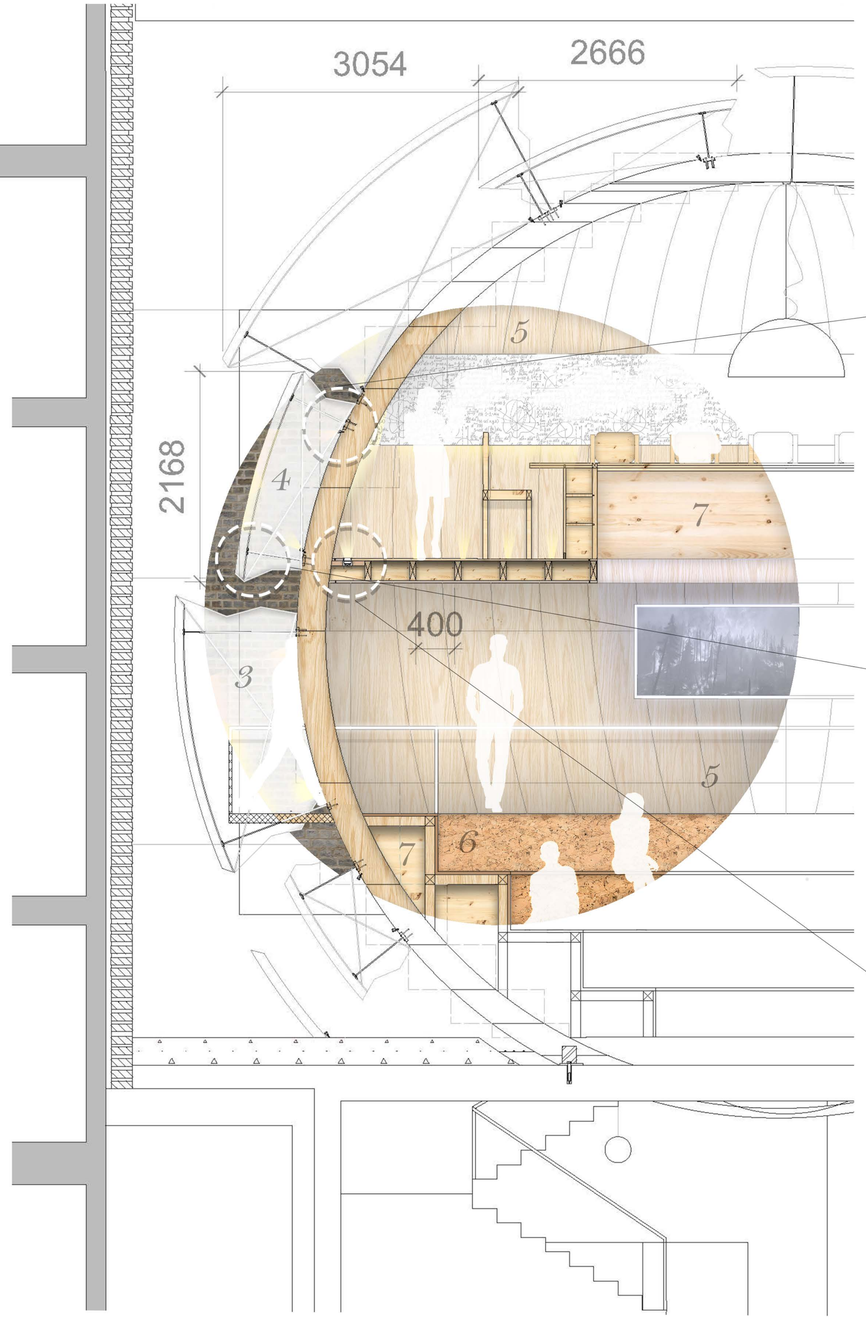
2 = LED recesed uplighter

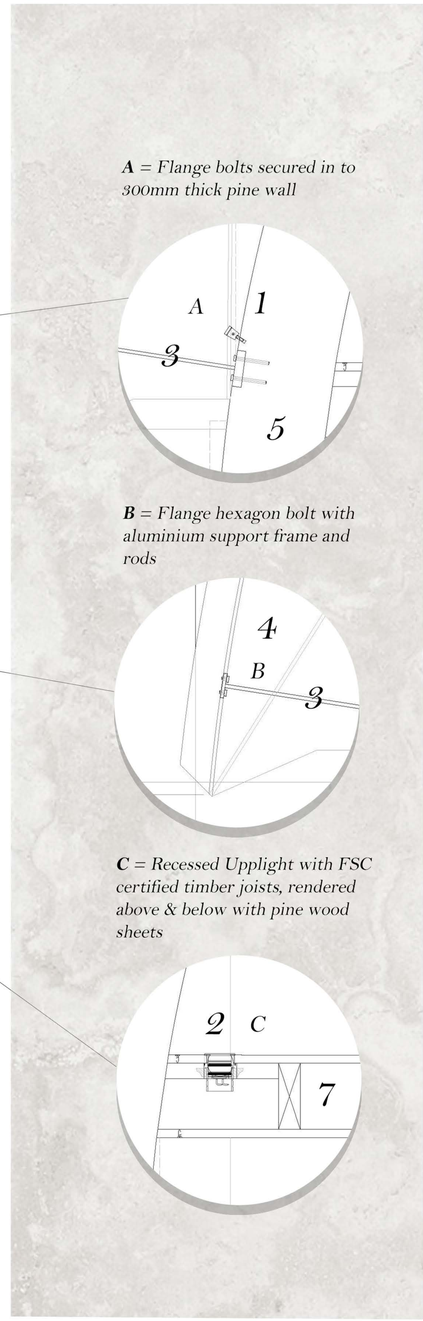
3 = Brushed Aluminium metal stained in white
4 = Transparent, white agricultural shade cloth
5 = CNC cut & laminated pine wood
6 = Decorative cork 12mm tick
7 = FSC certified timber (pine)



***Above:** Map of surrounding context with "X" marking the site location*

***Above:** East side of Red Lion Court site*





Who?

Far top right: *Zone Diagram*

Shared Floors *= Ground floor*
Public Floors *= 1st & 2nd*
Private Floors *= 3rd & 4th*

1) Eva

The Key User -
UK based ***charities****, such as: Water Aid, British Red Cross and Save the Children.*

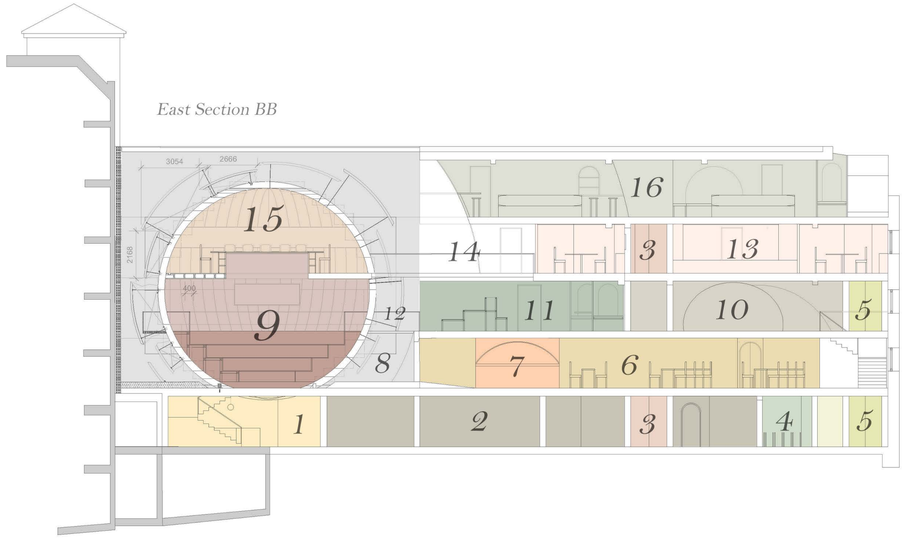
The Key user/ visiting charity will ***occupy*** *and* ***utilise*** *the entire building,* ***making it their own*** *during their* ***allotted period*** *of time.*

2) Lukas

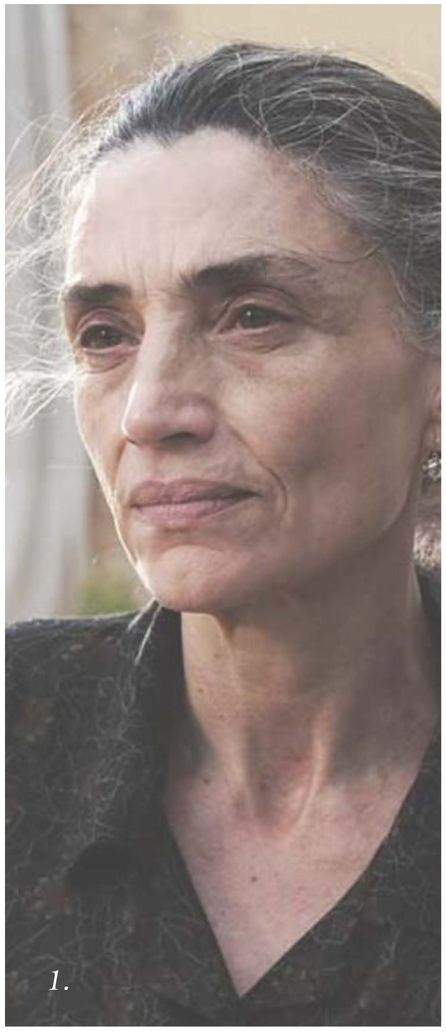
The Public user –
Members of the ***general public*** *who are interested in humanitarianism and charitable causes and want to be involved.*

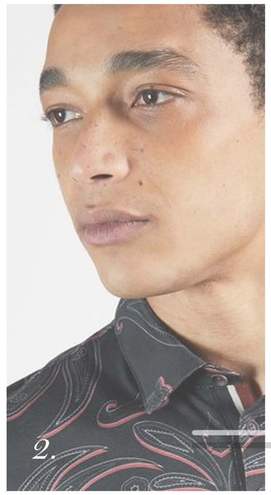
3) John

The Private user –
UK ***political influencers or government representatives,*** *responsible for the UK aid budget. The project is also open to individuals involved in post-conflict recovery, peace building and humanitarian management.*



1 = The Atrium
2 = Private car park
3 = Private lift
4 = Bike store
5 = Disabled access lift
6 = Fundraising Hall
7 = Open hatch to kitchen
8 = Explosion zone
9 = Amphitheatre 1
0 = The Info Stone
11 = Public lounge
12 = Bridge amphitheatre balcony
13 = Workshops/office space
14 = Bridge to top hemisphere
15 = Bipartisan debate dome
16 = Private roof top bar





Lukas' Journey:

1 - *Lukas enters the building through the* ***Atrium*** *and is directed up the stairs to the first floor - He has booked a seat for a talk on* ***rising sea levels.***

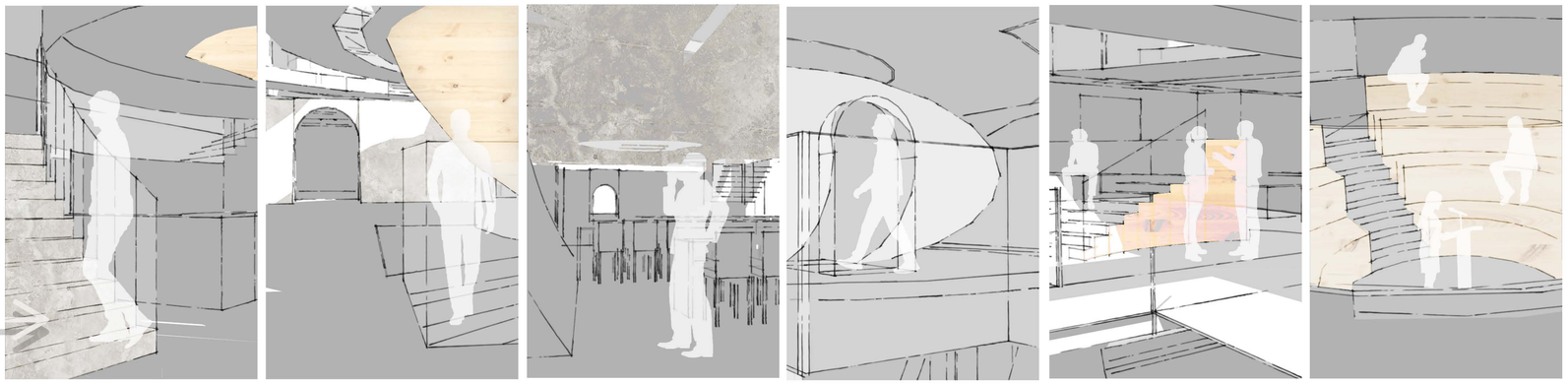
2 - *He reaches the top of the stairs and is confronted by the enormous base of an* ***exploded sphere - Arches*** *lead him past the kitchen and into the* ***Fundraising hall.***

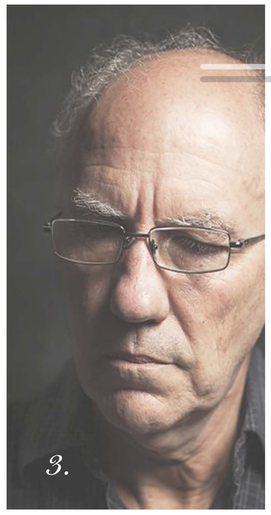
3 -*The kitchen hatch is open - Lukas grabs a* ***coffee*** *and wonders down the hall and up the stairs and towards the* ***lounge.***

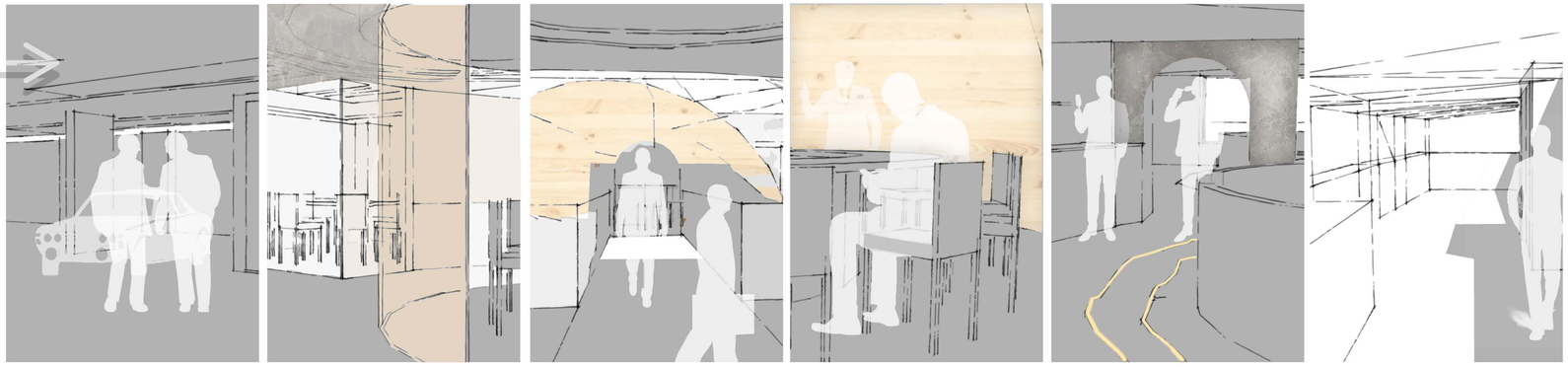
4 - *Before reaching the lounge, he investigates the* ***'Info stone',*** *showing a* ***short film****, set up by* ***Green peace****, about the melting ice caps – This provides more background information before the main talk.*

5 - *Lukas reaches the lounge, sits with his coffee and waits to be called in to the* ***Amphitheatre -*** *his seat in on the* ***top balcony.*** *He meets others with similar interests attending the talk.*

6 - *Lukas sits on the top balcony and listens to the* ***Green peace representative****.* ***Screens*** *above are used to show images and data about global warming and the effects of rising sea levels.*







John's Journey:

1 - *John parks below in the project's* ***private car park****. He and his colleagues make their way towards the* ***private lift.***

2 - *This takes them to the* ***third floor****. They engage in* ***specialist negotiations*** *with individual members or* ***Green peace****, with the intention to* ***understand*** *their concerns and* ***negotiate*** *possible government support.*

3 - *Once ideas are generated between different groups they walk across the* ***bridge together****, towards the* ***bipartisan debate dome****. - top exploded sphere.*

4 - *Within the debate dome ideas are* ***shared*** *between groups, across a* ***round table****, with an aim to seek a* ***solution*** *or* ***compromise.***

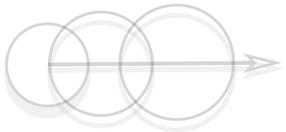
5 - *After a few hours of intense discussion, John and his colleagues meet with the charity members in the* ***roof top break out bar****. The atmosphere is far more* ***relaxed*** *and* ***stronger connections are made.***

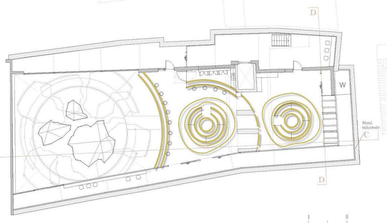
6 - Outdoor decking allows for ***fresh air,*** *views of the* ***Thames*** *and* ***London lights*** *in the evening.*

Floor Plans

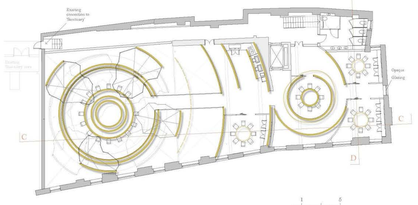
Not to scale

Below:
Ripple *and* ***centrifugal point of diffusion*** *strategy expressed in plan - Ground floor to 4th floor.*

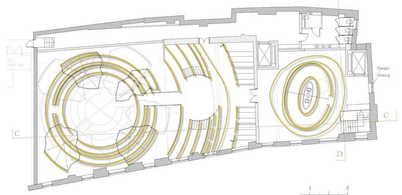




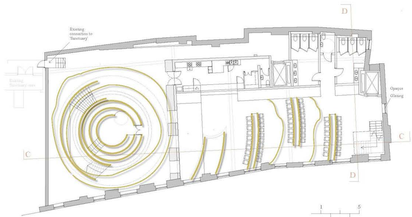
4th



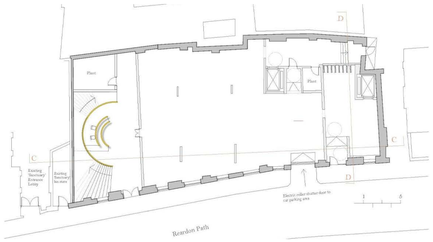
3rd



2nd

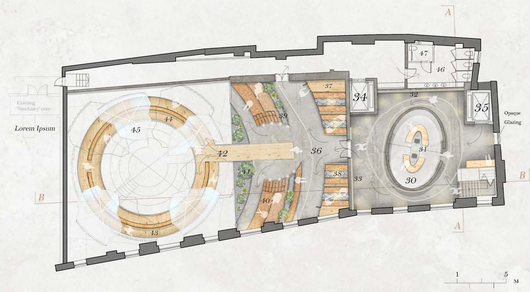


1st



G

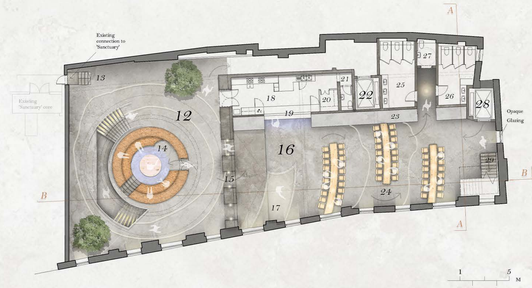
Second Floor
1:100
@A2



Key

30 = The Info Stone (2 x 180 projection onto internal, white plaster domed walls)
31 = Projectors reflecting off half domed mirrors
32 & 33 = Arched cork board for posters and signs (adaptable to any charity)
34 = Private lift
35 = Disabled lift access
36 = Puddle lounge
37 = Storage for seat cushions & garden maintenance
38 = Acoustic booth seating
39 = Raised planter
40 = Wide & tiered cork seating
41 = Ground planter
42 = Bridge to Sphere entrance
43 = Outer walkway #
44 = Inner walkway to Amphitheatre
45 = Frozen explosion fragments (made from agricultural shade cloth & aluminium support rods)
46 = Unisex W/C
47 = Disabled W/C

First Floor
1:100
@A2



Key

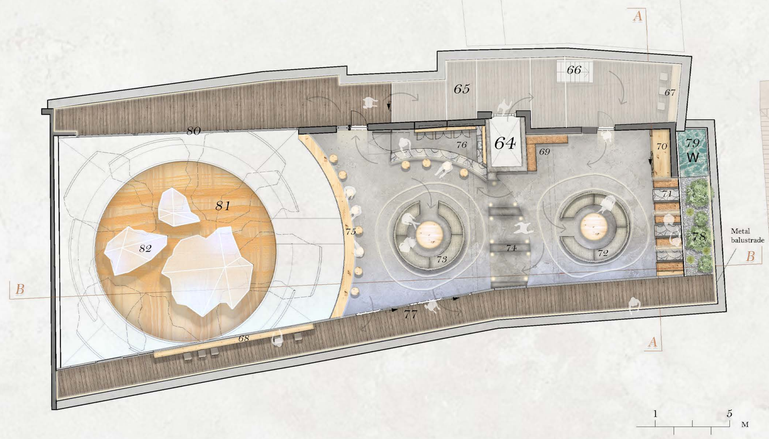
12 = The Explosion Zone
13 = Fire Exit
14 = Base of Amphitheatre with cork tiered seating (Inside the Pine Sphere)
15 = Curved plaster arches
16 = The Fundraising Hal
17 = The speaker space
18 = The Kitchen
19 = Open kitchen hatch
20 =Dry Store
21 = Staff W/C
22 = Private lift
23 = Curved plaster wall
24 = Steam bent pine tables
25 & 26 = Unisex W/C
27 = Disabled W/C
28 = Disabled lift access
29 = Stairs up to second floor

Ground Floor
1:100
@A2

Key

1 = Main visitor's entrance
2 = Entrance to private car park
3 = Bike and disabled access
4 = Private car park
5 = Private lift
6 = Fire Exit
7 = Bike store
8 = Disabled access lift
9 = Waiting bench
10 = Atrium & reception desk
11 = Curved stairway to first floor (made from post demolition recycled aggregate)

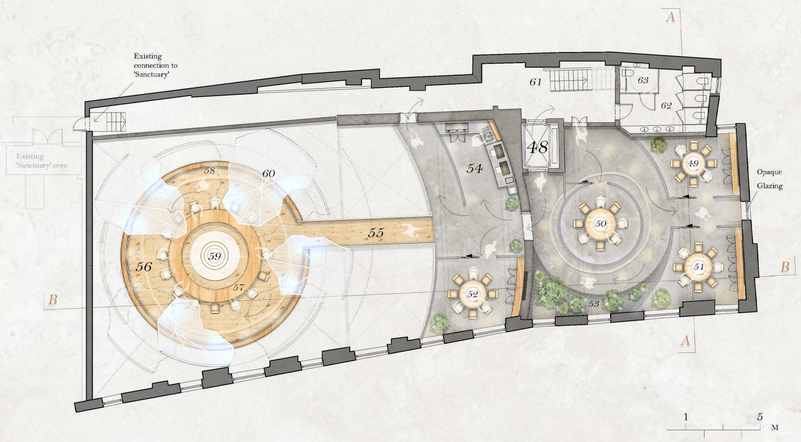
Fourth Floor
1:100
@A2



Key

64 = Private lift
65 = Glass shelter
66 = Top of stairs from third floor
67 & 68 = Outdoor table seating (view of the Thames and exploded sphere)
69 = Cork bench and information board
70 = Storage for outdoor cushions & backup bar equipment
71 = Acoustic booths
72 & 73 = Circular & modular linen sofa
74 = Arches (made from post demolition recycled aggregate)
75 = Steam bent pine high table and bar seating (fibre glass panel providing view of exploded sphere)
76 = Mini Bar (Complete with shelving, underneath storage & sink)
77 = Sliding glass doors out on to the deck
78 = Outdoor planter (part of green roof)
79 = Rain collector (water used for sinks and W/C)
80 = Glass walls surrounding the "sphere end" (all walls besides grey blocks are glass)
81 = Top of carved pine sphere
82 = Frozen explosion fragments (made from agricultural shade cloth & aluminium support rods)

Third Floor
1:100
@A2



Key

48 = Private Lift
49, 50, 51 & 52 = Translucent Workshops/Offices (Complete with storage, recessed white boards & presentation screens)
53 = Curved Pine planter
54 = Coffee machine, sink, storge and printers x2
55 = Bridge to upper sphere
56 = Bipartisan debate dome
57 = Steam bent round, pine table (with underneath storage)
58 = White board running full circumference of the dome.
59= Glass plate in the floor, allowing light to pass between the two hemispheres of the dome.
60 = Frozen explosion fragments (made from agricultural shade cloth & aluminium support rods)
61 = Stairs to fourth floor (roof top)
62 = Unisex W/C
63 Disabled W/C

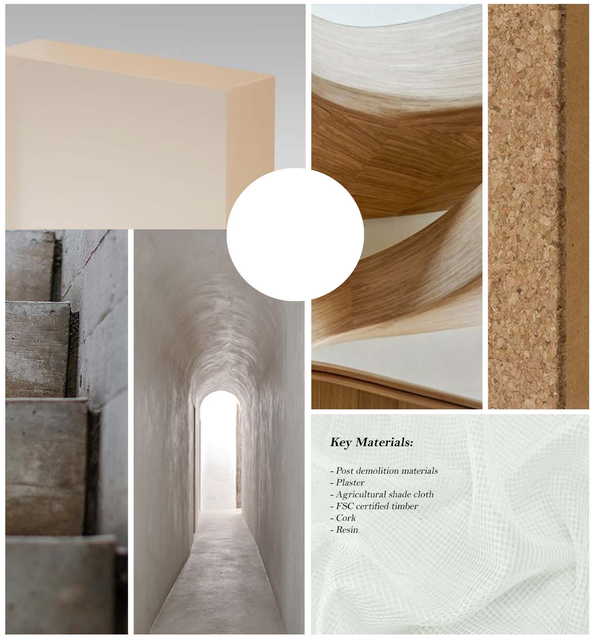
Material Statement

Architectural & Minimalist approach

*The material scheme has a **minimalistic**, **soft**, and **earthy** tonality that encourages a **subtle** foundation to the space, allowing the **architectural insertion** and **intervention** to make the dramatic statement, in turn creating a sense of **balance** within the scheme. This level of **neutrality** creates the perfect environment for **clarity and focused conversations/seminars** that regularly take place within the project. Most materials will be presented as they were naturally found with a combination of **post demolition materials found on site**. This reflects an ethos of **honesty** and **circular economy.***

***Translucency** in the form of resin moulds, recycled glass and shade cloth are also important within the scheme, as this will act as a metaphor for **promoting transparent negotiation** between two opposing parties and transparency of agendas.*

*There is also a display of necessary **secrecy** and **security**, as the main debate and education zones are concealed within a sculpted, pine sphere, forming a **"monocoque" structure.** This element is employed by all 3 user groups, symbolising a sense of **unity** and **equality in all things.***



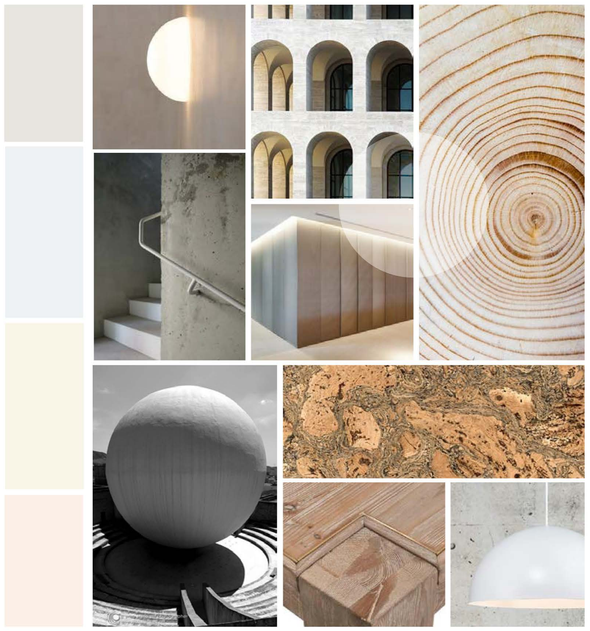
Key Materials:

- Post demolition materials
- Plaster
- Agricultural shade cloth
- FSC certified timber
- Cork
- Resin

Master Mood Board & Colour Rationale

*The overall colour scheme will remain **non-interventionist** and **faded**, but infused with **warm undertones.***
*This will help to encourage a **welcoming environment** that is both **practical** and **flexible.***

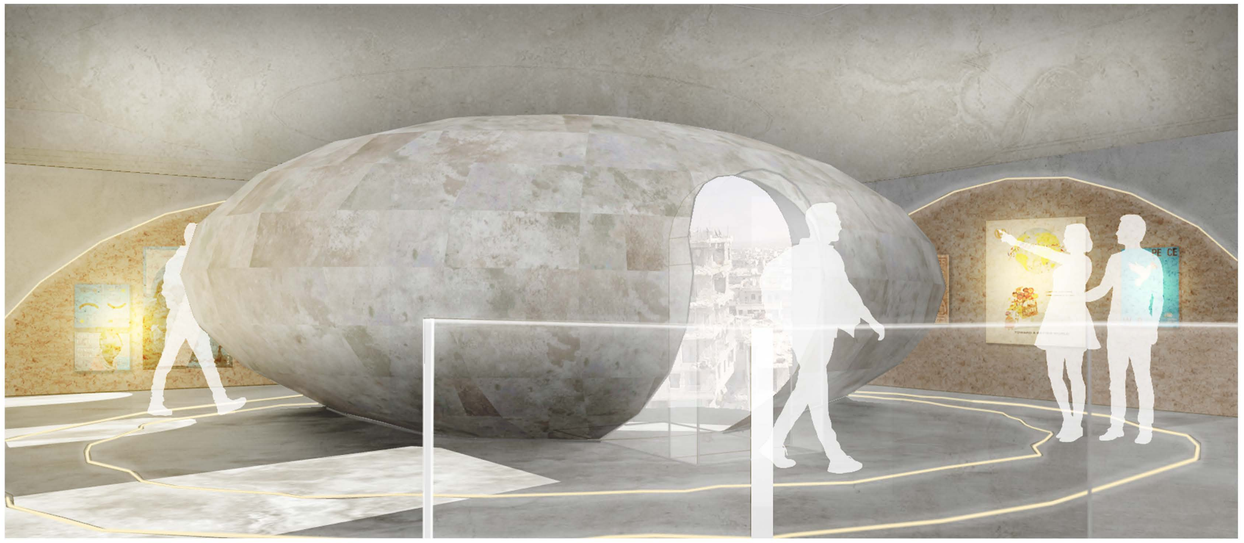
*A **neutral** colour scheme allows the space to remain constantly flexible and **able to adapt** to the **needs of multiple charities,** leaving the space to be inhabited completely by that week's/months visiting organisation to pin up their charity's colours, logos, and information boards, **making the site their own** and suitable for whatever events they wish to throw.*



Visuals

*Top = **Private, Roof Top Bar** - for more informal discussions (4th floor)*

*Middle = **The Public Lounge** - To meet others with shared interests and wait for a talks within the Amphitheatre (2nd floor)*

*Bottom L = **The Amphitheatre** - For charity presentations and public discussions (1st & 2nd floor)*

*Bottom R= **The Info Stone** - Where charities can project short films within the stone and display information around it on giant cork pin boards. (2nd floor)*