

# IN-TUNE:

FINDING HARMONY BETWEEN DESIGN AND ITS USER

001 - written by Meggie Gedge - Design Insight - 2025

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A critical report that explores and analyses key readings, scientific evidence and case studies, to understand what makes a harmonious design and how to achieve it

Figure 1. The Local Project. 2024. Ramirez Residence.

## CONFIRMATION

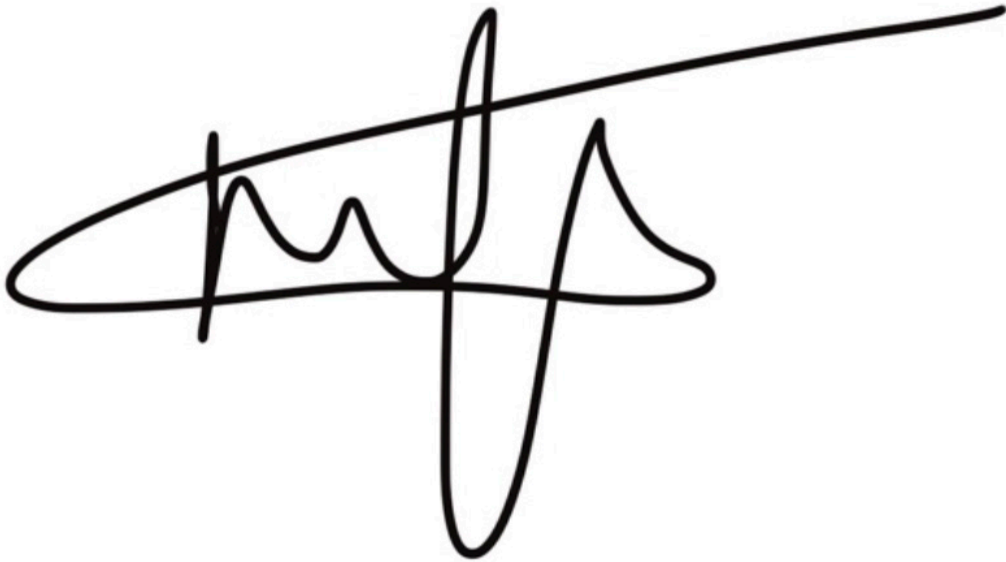
I confirm that the research and writing of this critical report are entirely my own. I have not plagiarised any of this work. I have not worked with any person inappropriately by lending notes, papers, disks, files or other materials.

I consent to this work being stored electronically for use within plagiarism detection systems, to check the integrity of this assessed work.

I confirm that its length is: 4498 words.

04.01.25

CONFIRMATION

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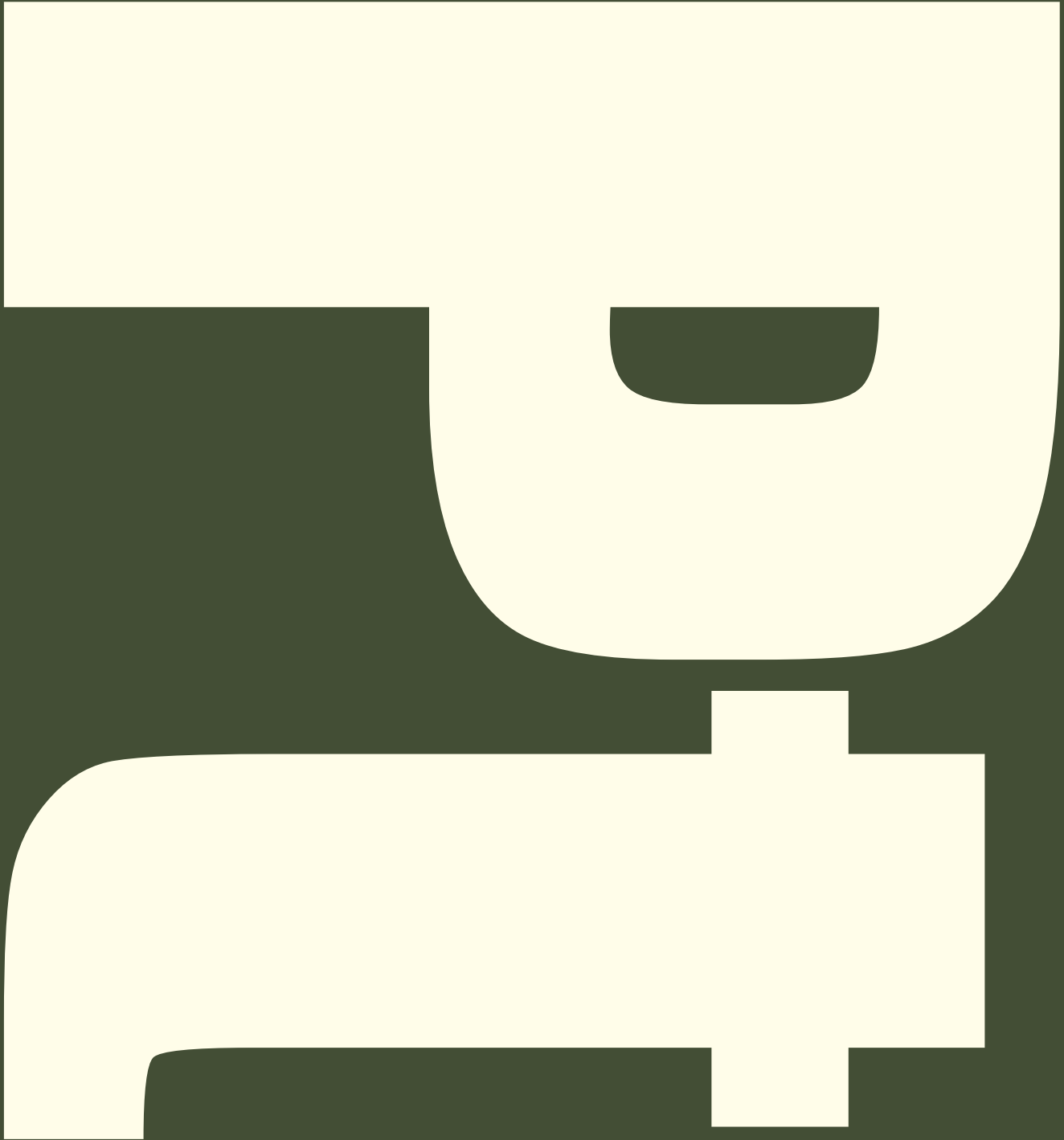
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**Figure 2.** Pac Studio. 2022. Waimataruru [coastal residence in New Zealand].

## Brief Synopsis

**What:** The brief is to design a coastal retreat for musicians who have returned from tour, as a place to heal. There will be private and communal spaces, to give the option of both privacy and the option to socialise, whilst the sea will be incorporated into the design for the use of its restorative and sustainable qualities.

**Business Case:** INTUNE will be run in collaboration with the Musicians' Union, where funding will support the running of the retreat. You must Be a member of the union, to receive access, to prevent false musicians attending. The musicians would be welcome to stay for 2 weeks maximum at a time, for it to be shared between other musicians throughout the year. There will be a small team of people who will overlook the running of the retreat, however these will not be hosts, as I think it is important for the musicians to use the space as their own.

**Where:** The retreat will be located down a beaten track, in Cornwall. Cornwall is a hotspot for musicians, with Boardmasters Festival, Sawmills recording studio, residents Chris Martin (Coldplay) and Roger Taylor (the drummer of Queen), all indicating that the county is a popular place for musicians. It has a strong connection to nature, along with the vibrant movement of the sea, its therapeutic atmosphere would be perfect for a retreat setting.

**Why:** The lifestyle of touring is very different to what we all know about well-being. It's a cycle of hotel rooms, airports, rooms backstage, recreational drugs, late nights, and alcohol consumption and so it seems relevant to design a space that breaks this unhealthy cycle. Mat Zo now says that 'hotel rooms are like prison cells' (*Matt Zo, 2015*), which indicates the need for a space where there is freedom, flexibility and access to a healthier way of life.



**Figure 3.** Robert Morris. 1961-63. *Passageway* [conceptual image for 'prison like'].





**Figure 4.** *Cornish Life*. 2017. *Cornish Seascape*.

**Who:** Though the space can be used by any musician, for this project I will design for Leo Wyndham, lead singer of London-based indie rock band, PALACE. PALACE have 3 million monthly listeners on Spotify and have toured the world with each of their six albums. I have had the privilege of interviewing Leo about the impact of life on tour and to hear about what he would crave and seek on a post-tour retreat.



*Figure 5.* Tyler Kelly. 2024. *PALACE* band. (Leo Wyndham at front).



**Figure 6.** RIBA. 2025. Sustainable Development Goals [goals for project are circled].

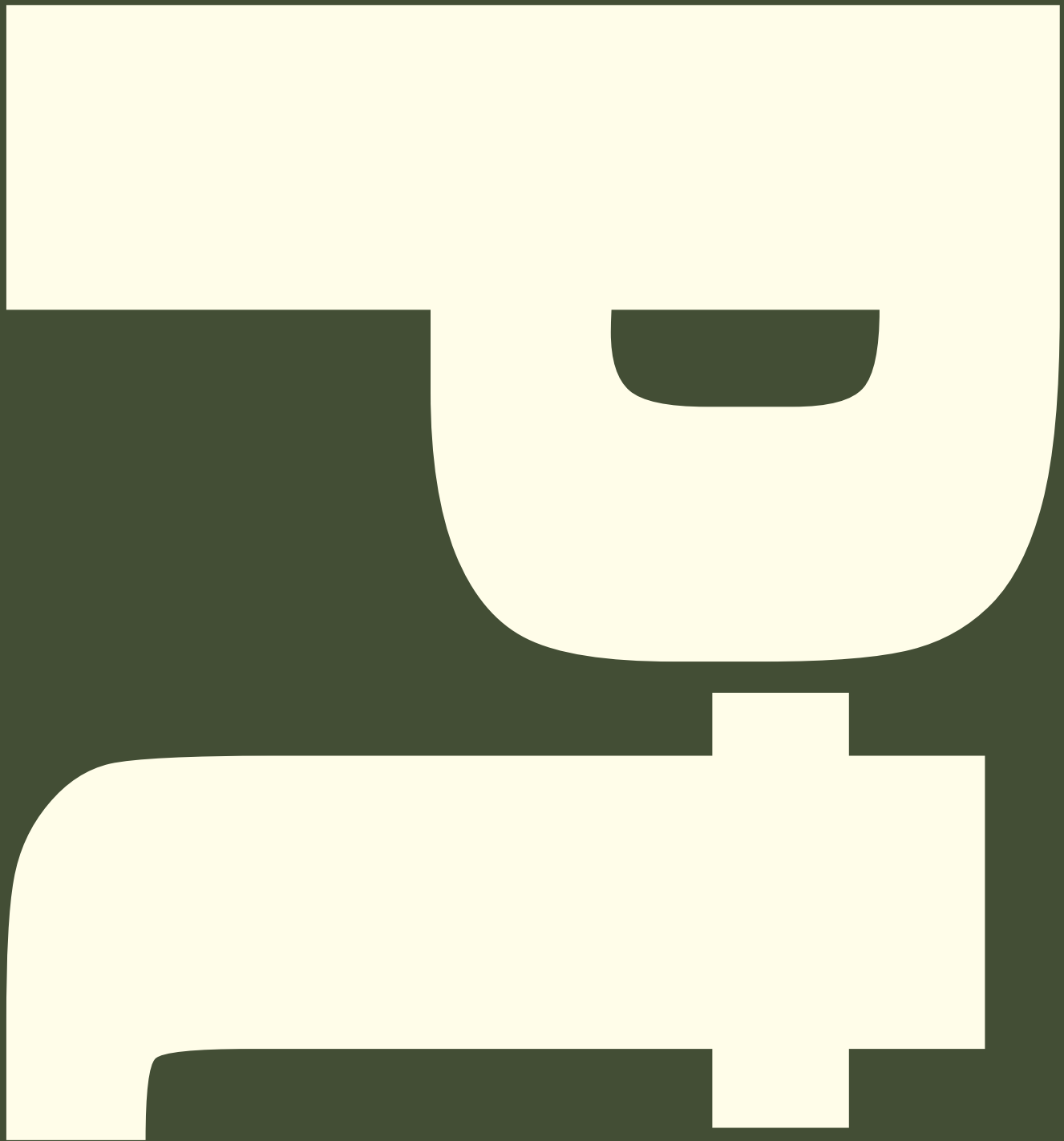
5 GENDER  
EQUALITY6 CLEAN WATER  
AND SANITATION11 SUSTAINABLE CITIES  
AND COMMUNITIES12 RESPONSIBLE  
CONSUMPTION  
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DEVELOPMENT  
GOALS

**Sustainability Statement:** Health and well-being will be at the forefront of the design, where the users will be supported by an atmospheric design that also functions to suit their needs. Since the design will be located by the sea, ways in which the energy from the water and wind will be considered, so the building can be run by clean and affordable energy, such as a ground source energy system. The surrounding environment will play a huge part in the design, through connecting the user and design to it, however consideration of life below water and on land will be done, to improve or protect it. Finally, the design will be explored in an innovative way, so that the goals mentioned above fluently answer to the existing infrastructure of the building.

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CRITICAL POSITION - supported by key readings and precedents



## Critical Position

Design is seen. We might see a space and think that it 'works' because it looks right, or it suits its surroundings, it stands up, it accommodates the right amount of people, it has a view, access to natural light. But is it felt? Yes, to the touch, most likely. But is it felt from a psychological point of view? As humans 'we are primal creatures and read our environment through the census' (*Crawford, 2020*) and I believe, that yes, a building should function physically and structurally, but it also needs to function in a way that psychologically benefits its user. I agree with Ilse Crawford that 'our senses are another intelligence, and what we design must speak to that' (*Ilse Crawford, 2020*) - there should be a focus on the whole package.

To explore the psychology of space, I will balance the design between interior architecture and interior decoration. Key readings such as 'A Frame for Life' by interior designer Ilse Crawford and 'Atmospheres' by architect Peter Zumthor, will aid my understanding as they both have a strong design ethos surrounding the psychological impact of space. 'The Eyes of The Skin' by Juhani Pallasmaa and 'Environmental Psychology for Design' by Dak Kopec, will add depth to designing a space that considers the human senses.

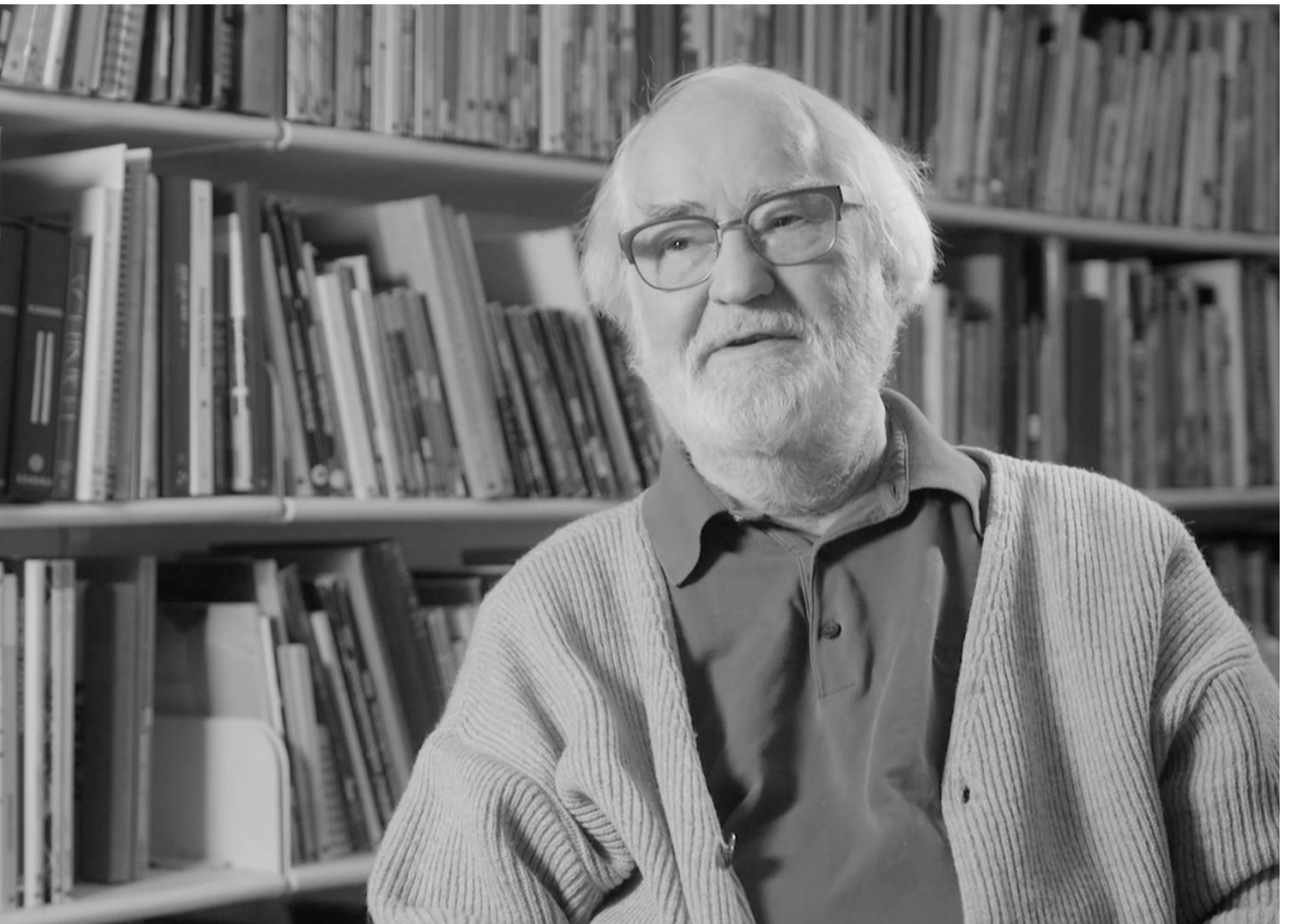


## Juhani Pallasmaa

An interesting reading, is ‘The Eyes of the Skin’ by Finnish architect, Juhani Pallasmaa. His thoughts on design are truly beautiful, and they give a whole different opening to look at design. I agree with him that ‘modernist design at large has housed the intellect and the eye, but it has left the body and other senses’ (*Pallasmaa, 1996*) as many buildings don’t necessarily answer to the user; we could delve into examples, but it is certainly easy to question why 1 in 4 people suffer with mental illness. Granted, this is a far-fetched way of looking at things, but given that ‘we spend 89% of our time in buildings’ (*Crawford, 2013*), you could certainly question if a poorly designed space could be partly held accountable for this statistic. Juhani states that ‘buildings have turned into image products detached from existential depth and sincerity’ (*Pallasmaa, 1996*) and that putting an emphasis back onto the basics of space is more important. The reason supporting this is discussed in my next reading.



**Figure 8.** Louisiana Channel. 2018. Juhani Pallasmaa Interview:



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*Art and Architecture. [portrait screenshot by author].*



**Figure 9.** *Unkown. Date Unkown. Dak Kopec Portrait.*



## Dak Kopec

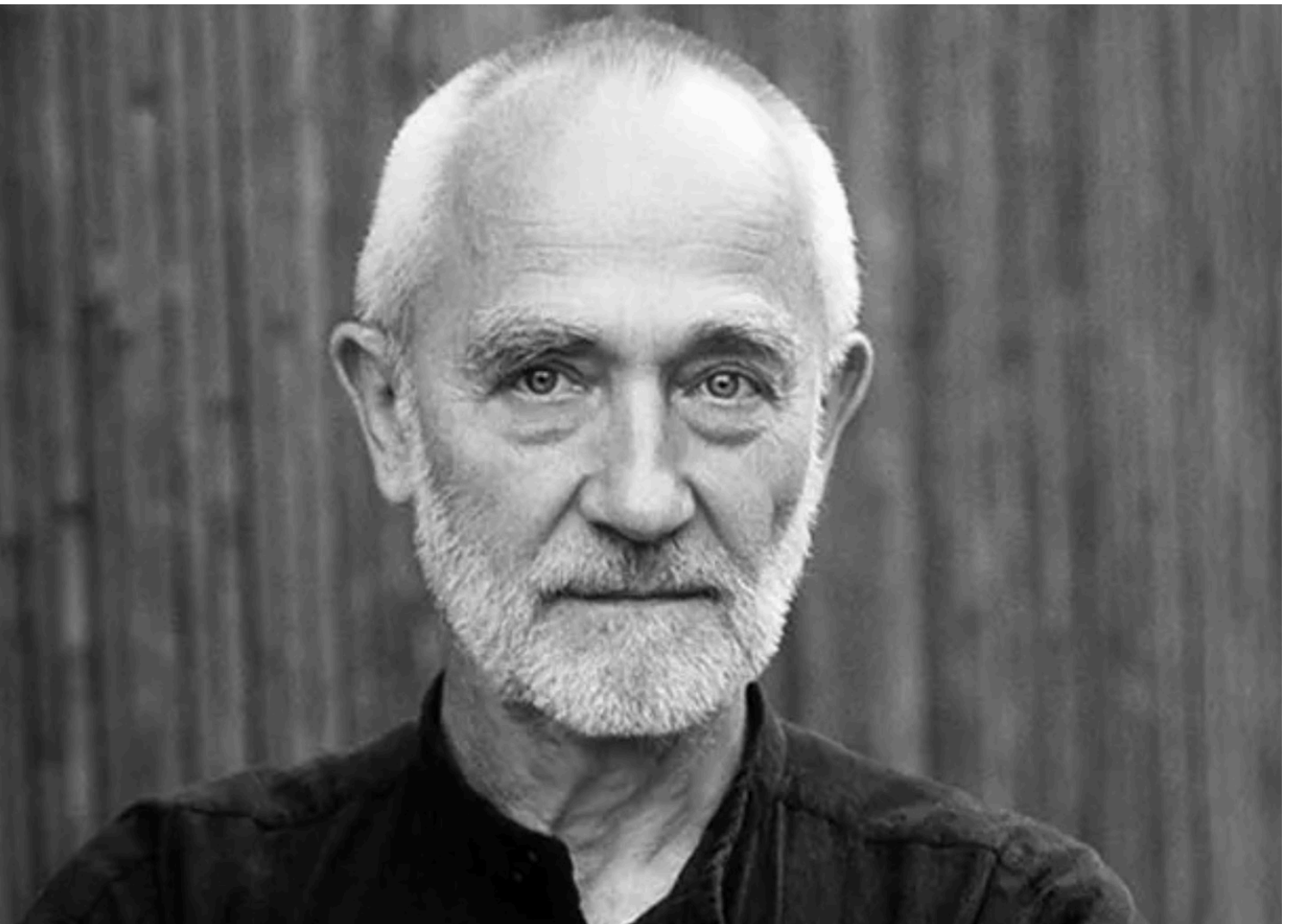
It is important to begin with questioning how a room affects an occupant's behaviour and well-being, before discovering solutions to this. Dak Kopec explores this in his book 'Environmental Psychology for Design'. His book explores many theories on how to design space, based on what the user subconsciously seeks. An area that stands out is his evaluation of human stimuli and the biology of sensation, how 'our five senses can be over-stimulated or under-stimulated' (*Kopec, 2006*) and understanding where those thresholds stand. He discusses American Psychologist, Edward Thorndike's, theory that states, 'behaviour is a response to stimulus' (*Thorndike, 1905*) to agree with Grassian's statement that 'anxiety, depression and other psychological problems can occur when individuals are deprived of sensory stimuli' (*Grassian, 2006*). This theory seems to relate well to my users, as touring musicians would have experienced both over and under-stimulating feelings, and it would be interesting for the design to answer to them – finding that middle ground. My next reading indicates how to achieve this.

## Peter Zumthor

There needs to be a primal understanding of atmosphere within a space, since it is the emotional quality of a space, or general mood it induces – the stimuli. Taking reference from Peter Zumthor will help understand what makes a space atmospheric and how to achieve it. He breaks his book ‘Atmospheres’ down into the design elements to consider, of which there are ten. He begins with the body of architecture and its presence, before touching on material compatibility. Elements such as the sound of space, temperature of space and the tension between interior and exterior are three elements that stand out for me. Since Zumthor believes that design ‘it’s physical, but psychological too’ (*Zumthor, 2006*), this key reading is a valuable guide in my design process. Considering both the inside and outside of the space, to achieve the right atmosphere, is key.



**Figure 10.** Gary Ebner, 2009. *Peter Zumthor Portrait*.



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**Figure 11.** *Silje Chantel Johnsen. Date Unkown. Ilse Crawford Portrait.*



## Ilse Crawford

Finally, Ilse Crawford states that ‘good design can create habits and rituals that can nudge us to better behaviour’ (*Crawford, 2020*) and so an understanding of not only the structure and function of the building itself, but what would work from a decorative perspective, would aid designing a space for touring musicians, who will be experiencing a variety of extreme highs and lows of mental behaviour. Focussing on the foreground of the design would be the final touch that answers the specific senses, as guided by Peter Zumthor.

Could a coastal retreat  
reset the psychology of  
touring musicians?



So, what is a restorative space? It is a built environment designed to promote relaxation and restoration thereby improving physical and mental health. Ulrich's theory indicates that designing the space to include nature is paramount, to promote said benefits. However, to focus on the basics of psychology in the 'built' environment, we need to go back in time, to understand how we used to live. What made us feel safe. A home is a place of safety and security. When looking at developments of dwellings over the years, the main objectives were always to stay safe, warm, dry and to sustain, which proves the need for this consideration in the retreat.



**Figure 12.** Author Unkown. Date Unkown. Derinkuyu Underground City.

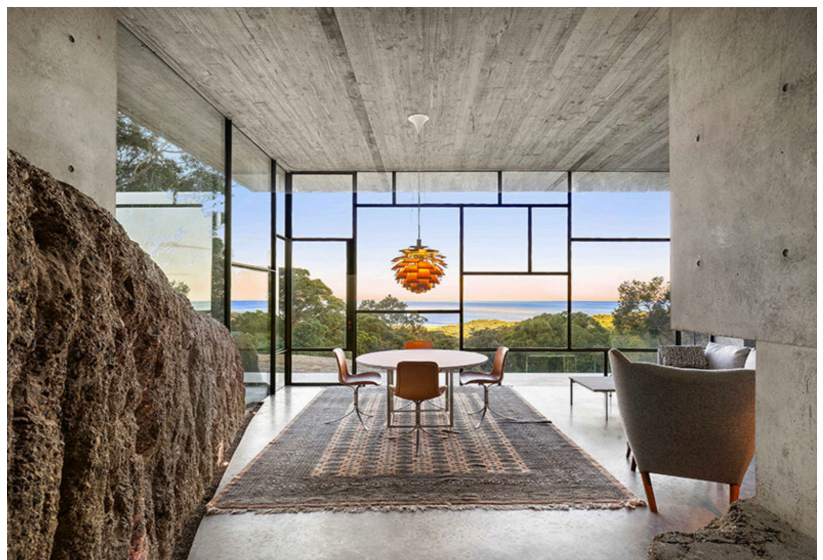


**Figure 13.** Tom Ross. 2022. *Bunkeren*. [view of kitchen, diner and cellar, sat within the bush].

The Stress Reduction Theory (SRT), a psycho-evolutionary hypothesis, proposed by Ulrich in 1983, proves that humans' emotional and psychological response to nature can reduce stress. This theory has now been seen to influence landscape architecture, architecture, and interior design. A slightly extreme example is a hospital. Though touring musicians wouldn't necessarily be choosing between a retreat or a hospital to recover, those attending both would likely be dealing with emotional stress. Ulrich carried out a study on the comparison on recovery rates for patients who had access to nature or not. In 1984, it was found that 'hospital patients recovering from surgery had a more favourable recovery course, including lower intake of narcotic drugs and favourable emotional states, if their windows overlooked trees rather than a brick wall' (*Ulrich, 1984*).

## Bunkeren

James Stockwell Architect's design of 'Bunkeren' in the East Australian bush, is a beautiful design that sits within its environment- magazine *Local Project* states that the design is 'more landscape than building, the concrete dwelling is a robust insertion within the surrounding natural context' (*Local Project, 2022*). James questions: 'why do we like bunkers' (*Stockwell, 2022*), but it is now evident that it's a human's natural psychological state, to feel closed in, safe and in touch with the natural forces of the environment. It's as if we have trust in where we live.



**Figure 14.** James Stockwell Architecture. 2022. Bunkeren. [view out of cellar].





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**Figure 16.** Jack Hobhouse. 2018. *Secular Retreat*.



## Secular Retreat

A successful restorative space is Peter Zumthor's secular retreat in Devon, designed with Andrea Palladio in mind, who always celebrated the landscape. Much like Bunkeren, Zumthor's designs blend the brutal with the beautiful, to create a calm and still atmosphere. Zumthor explains that the design of his Devon retreat 'emulates the incredible presence of materials, and the beautiful command of space, light and shadow' (*Zumthor, 2018*) of Palladio's designs. The building also emulates Farnsworth House where large gaping windows magnify the user's connection to the landscape. Zumthor simply believes it to be 'beautiful if you can make a strong building that helps you, not which oppresses you' (*Zumthor, 2018*) – this ethos is so heavily relevant to a design for a musicians' retreat, as it signals the need to enable the user to breathe. There is freedom within the space, whilst the brutal form of the space offers a sense of stability.

**Key Takeaways:**

Both case studies tie well with the SRT theory, enabling the user to be completely entwined with nature. When designing a Cornish retreat, it will be imperative to integrate the surrounding green and blue spaces in order aid the musicians' well-being, whilst including a sense of stability and protection via the interior architecture of the building.





*Figure 17. Jack Hobhouse. 2018. Secular Retreat.*

# Red Mountain Resort

INTUNE 001



Red Mountain Resort in Iceland is a spa and wellness retreat. This design is much cooler than the typical ice baths and saunas which are now seen in almost every UK town. I am inspired by RMR's concept and its schedule of accommodation. It responds to a simpler style of living, like Bunkeren and Secular Retreat, blending in with its natural surroundings (earth and water) by using raw materials such as red pigmented concrete and turf covered rooves, mimicking the rich heritage of Icelandic folktales.

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In elevation, the design shows simple zones: spa and wellness areas, artist residences, a restaurant, and a hotel. However, in the plan, these zones are labelled as behavioural states: 'enlightened', 'confronted', 'lost', 'clarity', 'exposed' and 'contemplative'. I'd like to take inspiration from this, as the behaviours are then located to suit the environmental state, ensuring that each space in the building matches its emotional label.

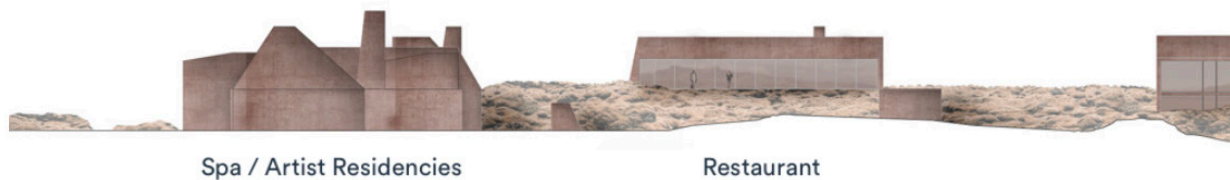
#### Key Takeaway:

Given that INTUNE will be located on the sea, it would be interesting to consider ways of using the sea all year around, instead of hibernating from it in the winter. It's about finding a balance.

#### ELEVATION SOUTH



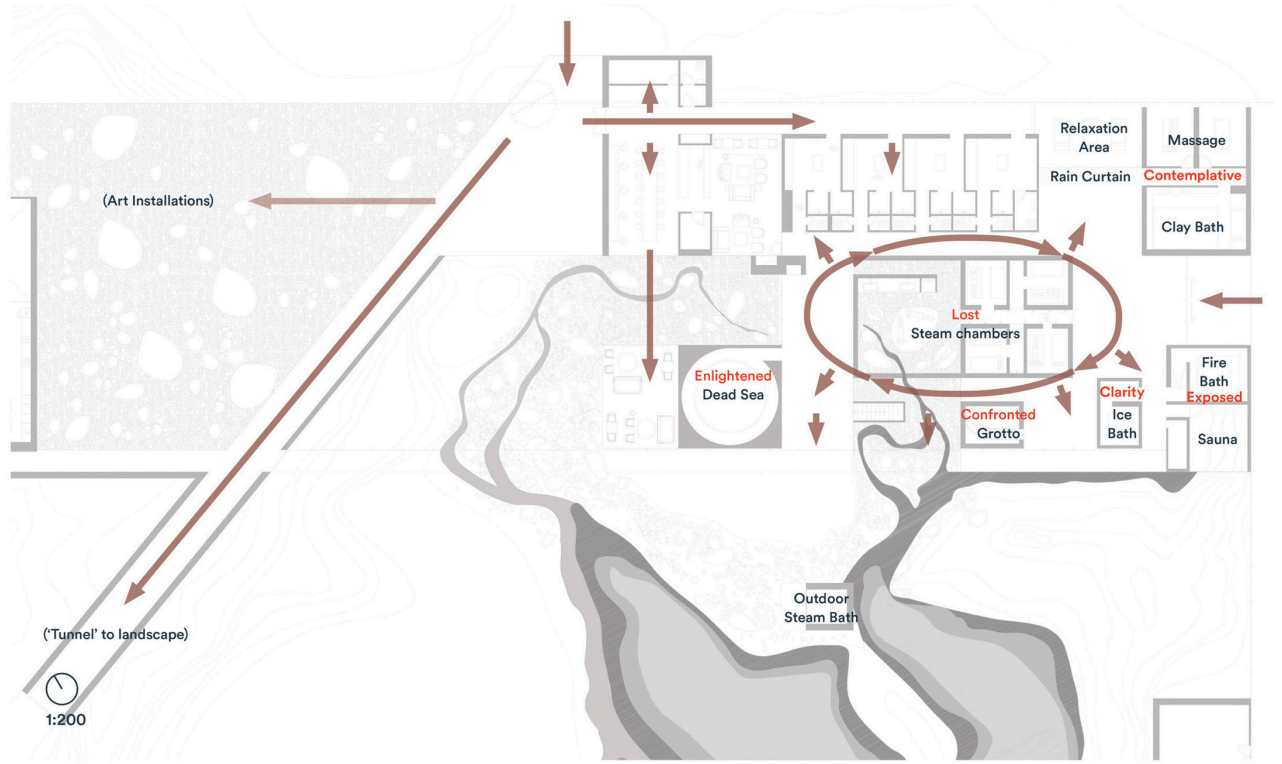
#### ELEVATION WEST



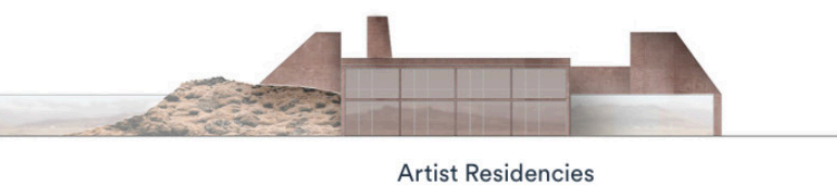
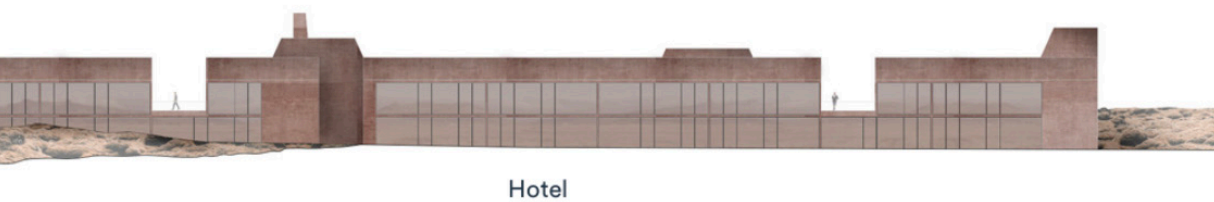
#### ELEVATION NORTH



**Figure 20.** Johannes Torpe. 2017. *The Red Mountain Resort*. [floor plan].



**Figure 19.** Johannes Torpe, 2017. *The Red Mountain Resort*. [floor plan].





**Figure 21.** *Ikonofarm / Johannes Torpe Studios. 2017. The Red Mountain Resort.*





**Figure 22.** *Ikonofarm / Johannes Torpe Studios. 2017. The Red Mountain Resort.*

## Therme Vals

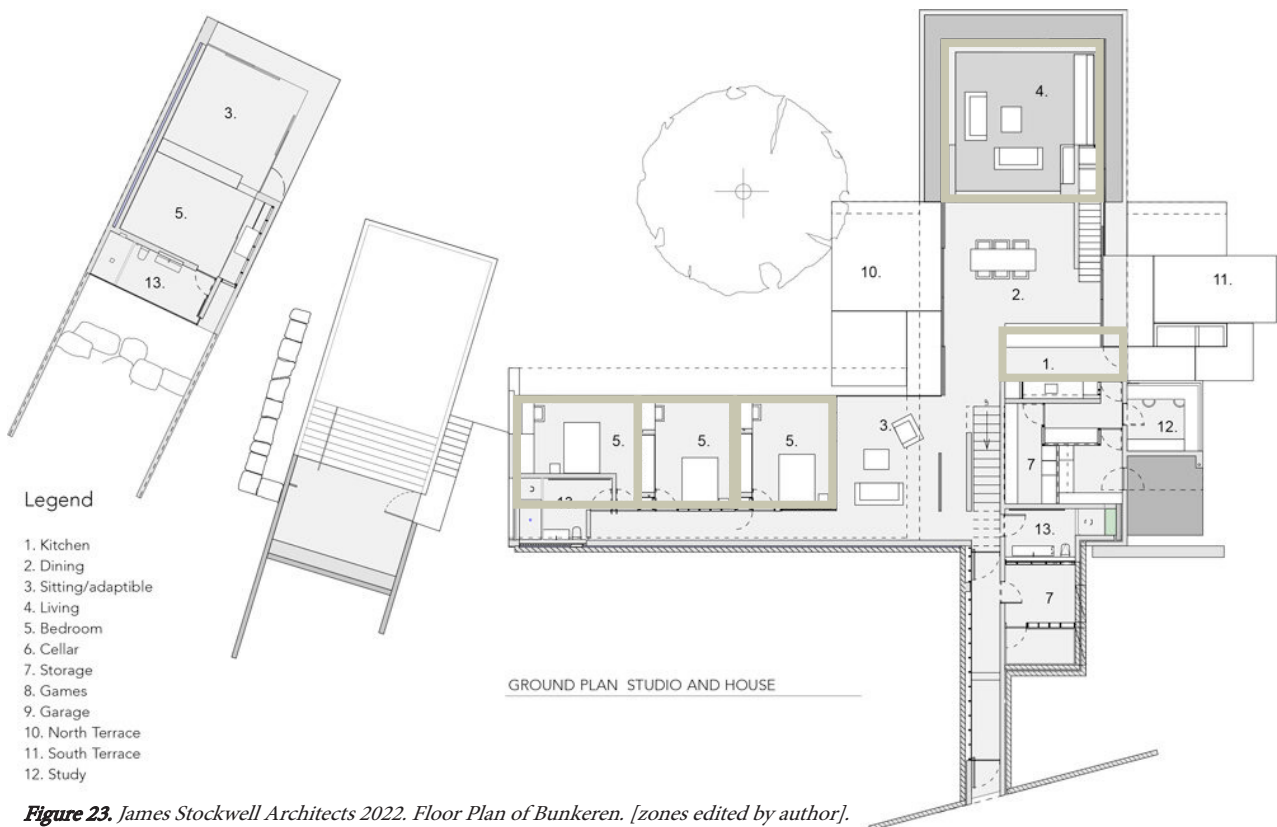
Consideration of how a restorative space is laid out is an important way of understanding how one can be successful. Therme Vals, by Peter Zumthor, is a mountain spa, where rock and water link each zone, leading from one space to another, balancing light and dark, private or open. This simple balance within the space creates a seamless connection throughout the design, whilst allowing a variety of access and views within the space. It is open plan, but also not quite. Interestingly, Bunkeren has a similar plan concept. James Stockwell mentions that 'although the space is really quite big, the rooms are quite intimate and it's really set up just to do as little as possible, allowing the family to then inhabit with their things and way of life' (*Stockwell, 2022*).

### Key Takeaways:

When designing the retreat, it will be interesting to explore these plan concepts, as they both give the users the option of privacy or company, connected by a natural element.



**Figure 23.** Peter Zumthor, 1996. Floor Plan of Therme Vals. [zones edited by author].



**Figure 23.** James Stockwell Architects 2022. Floor Plan of Bunker. [zones edited by author].



## Sand Dunes

Watershedd's design 'Sand Dunes', is a great indication of what can be achieved in Cornwall, with its seamless example of use of materiality that connects with its surroundings, through tone, texture and form. It has a glazed façade, exposed to the beach, with a pool and outdoor shower that has a cantilever roof. The space has flexibility in its use, perfect for hiding away from the wind, whilst still being exposed to the natural movements of the sea and surroundings.

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**Figure 26.** Watershedd. 2015. Sand Dunes[image to show raw materials, emulating the Cornish lanscape].





**Figure 27.** *Watershedd. 2015. Sand Dunes[image to show raw materials, emulating the Cornish landscape].*

### **Key Takeaways:**

There's a seamless balance between the calm of west Cornwall and its ability to be wild and raw. Watershedd's design showcases this beautifully - the designer has considered the landscape, climate, and local materiality, which makes the building look and feel as if it belongs there, all year round.

# Ett Hem

When looking at the design from a decorative perspective, I would like to take inspiration from Ilse Crawford's design of Ett Hem Hotel, Stockholm. The concept is interesting as although it is a 'hotel', 'the idea is a comfortable cultured house you can enjoy as if it is a friend's' (Crawford, 2013), hence the name translating to 'a home'. At the forefront, the design gives a total sense of familiarity, warmth, comfort, and security, through use of 'the thing that frames moments in a life' (Ett Hem, 2013) and this simple ethos has great effects relating to the theory of stimuli – it gets you, but in a nice way. What is beautiful about this design is that it seems relatable to most homes – it has books, a large dining table for casual day-day life, a fireplace, a mixture of furniture pieces and a piano, all woven together with treasures of life, such as artwork and vases.

## Key Takeaways:

Ett Hem allows the user to just 'be'. Since touring musicians who would have experienced extreme surroundings, when decorating the space it will be important to have the word 'home' in mind. It goes back to finding that atmosphere - sense of stability, how things sound, how things make you feel at ease and enable you to feel okay. Consideration of the small things will be important, not just because they are aesthetically pleasing but also because we associate them with home, such as art, furnishings, blankets, cushions and books.



**Figure 28.** Author Unknown. 2022. Ett Hem



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**Figure 29.** Author Unknown. 2022. Ett Hem.





**Figure 30.** *Author Unknown. 2022. Ett Hem.*





BACKGROUND INFORMATION - user and site analysis

## User Analysis

Being a musician is a job. To make ends meet, you need to go on tour. While some may see the touring lifestyle to be glamorous, cool, and spontaneous, the reality of it is far from normal, stable or sustainable. The Guardian wrote an article on ‘The Dark Side of Touring’, where Grammy nominated musician, Meredith Graves stated that ‘touring is psychologically taxing, a recipe for breakdown’ (Graves, 2015), which reasons why ‘60% of musicians have had a depression or other psychological issues, with touring an issue for 71% respondents’ (*Help Musicians UK, 2015*).

There must be an understanding of the phenomenon that has been termed ‘PPD’ – Post Performance Depression. The body experiences major changes in its mood with the contrast between the highs of successful shows and the anti-climactic low that usually follows. In normal day-to-day life, these highs and lows are less extreme, and therefore more controllable and less taxing on the human, however these artists go through a continuous cycle of the extreme version, leaving them at an uncontrollable state of psychological in-balance. In an interview with Leo, he mentions that ‘transitioning to normal life and routines after tour is tricky. The readjusting period can be complicated’ (Wyndham, 2025). He states that ‘at least a few days to recuperate is essential. No booze and as much sleep as possible’ (Wyndham, 2025). He also made it clear that ‘some place quiet is important’ (Wyndham, 2025) and ‘the more off the beaten track the better’ (Wyndham, 2025).

Ironically, touring is considered very lonely. Musician James Blake said in an interview that ‘even though you’re with people every second of every day, it’s just the bizarre process of constantly moving on and never settling — of having no home or sense of connection’ (Blake, 2022). This supports Leo’s response as he ‘misses family and loved ones the most’ (Wyndham, 2025) and would find ‘interactions with random people wouldn’t be that enjoyable’ (Wyndham, 2025) as ‘you tend to feel very anxious and socially awkward’ (Wyndham, 2025) post-tour. When designing the space, it will be important to be sympathetic to this, and create private spaces for them to live, whilst thinking about how the communal space shouldn’t be overwhelming or overcrowded, but instead a more still and gentle space that can be used whenever desired.

Well-being support is being offered to touring musicians, but it is easy to question whether it is enough, or more importantly, the right type of support. An example is the Musicians’ Union. This organisation represents over 300,000 musicians working in the British music business and has a social and activist approach to support musicians’ industry and lives. Members of the union can receive discounted rooms in hotels, well-being guidance packs, yoga courses, domestic abuse support, workplace support and cost of living crisis support along with much more. This support would not be on offer if it wasn’t needed.



**Figure 31.** Maria Gerstad. Date Unkown. Kaizers Live. [image to depict the performance high].



**Figure 32.** King Chi. Date Unkown. End of a Night Out. [image to depict the performance low and exhausting taxations of touring. ].

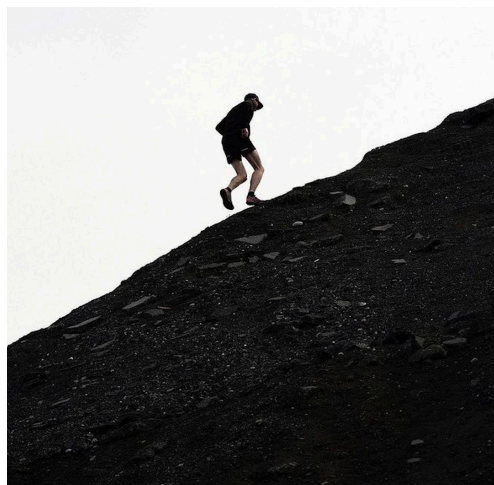




**Figure 33.** Marcel Rev. 2019. Rue Smoking Cannabis, Euphoria. [image to depict the unhealthy consumption related to touring].

I asked Leo what he likes to do post tour, and his response was; 'I go running, jump in the sea, watch movies and stay close to family. I also play my guitar as it's always been very therapeutic to me' (*Wyndham, 2025*). In Cornwall there is Sawmills Studio, designed in a private location on the Helford, however Leo mentions that he 'wouldn't want or need a studio' (*Wyndham, 2025*) and that 'the last thing I probably want to do, is record in a super serious way immediately after tour' (*Wyndham, 2025*). Therefore, INTUNE, would completely take away that pressure of the job, however integrating the basics of well-being and ability to accommodate loved ones, into the space would be crucial.

Finally, Leo mentioned that; 'it would be great as a musician's writing retreat. That I would LOVE. A place in solitude to write and think and be creative away from the hustle and bustle of life' (*Wyndham, 2025*) and so this should be integrated in the schedule of accommodation, allowing for a few options of recuperation and creative freedom.



**Figure 33.** OSARIO Artist. 2016. *Man Swimming in Sea.*

**Figure 35.** Elsie Allan. Date Unkown. *Couple Walking on Beach.*

**Figure 34.** Hus & Hem. 2022. *Chair in the Window.*

**Figure 36.** Author Unkown. Date Unkown. *Man Running.*

## Site Analysis

**Location:** The site, Mariner's Friend, is located at Hawker's Cove, Padstow. It's an old lifeboat station with the remains of a slipway, which sits on the bank of Harbour Cove beach, down a beaten track.

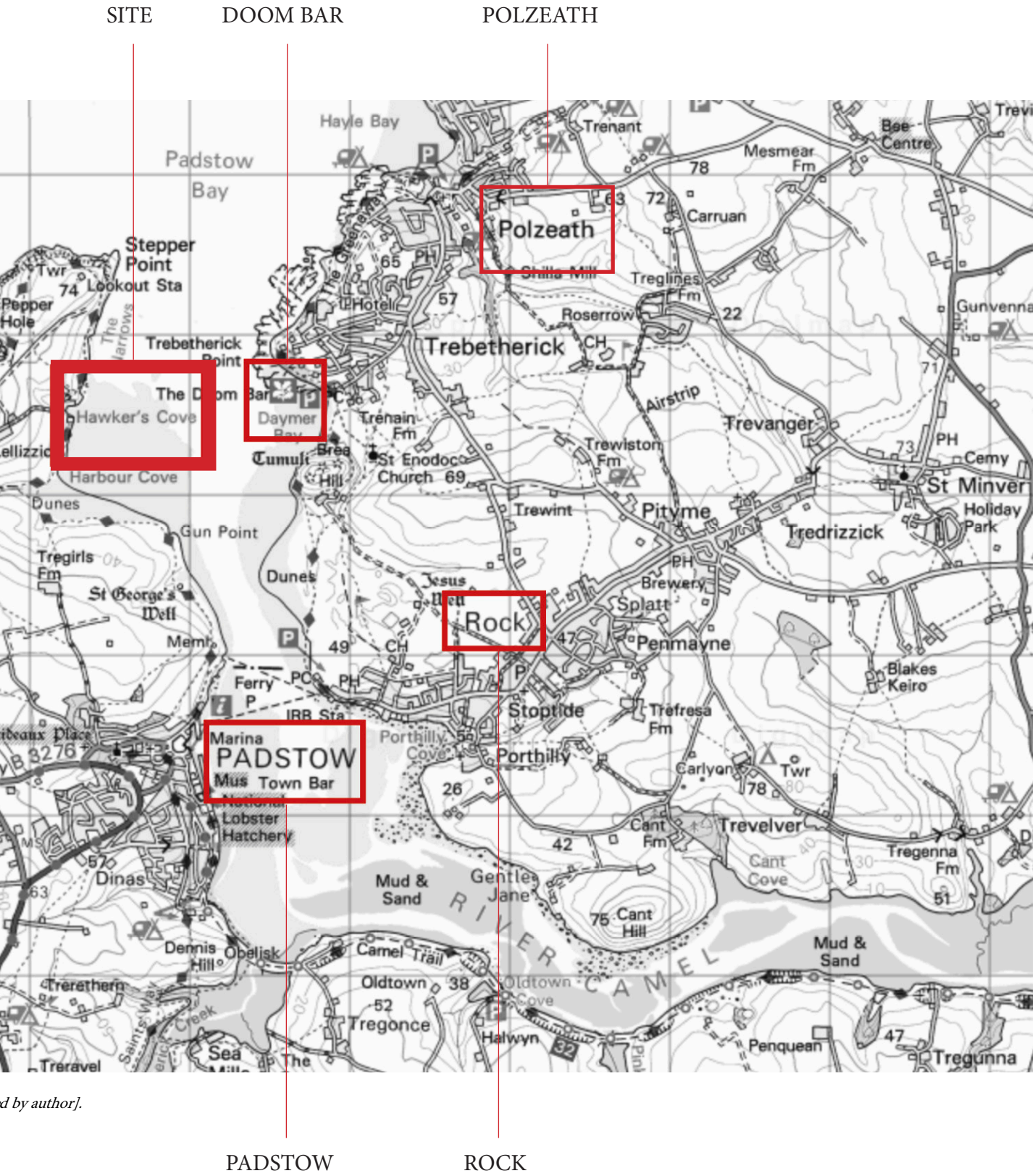
The site appeals to the design brief as it is secluded, offers incredible views of the sea and is near to Rock, a popular destination for celebrities and known for its sophisticated charm. Rock is located opposite Polzeath and around the corner from Padstow. The location would offer the opportunity for users to explore a busier area, if desired, whilst also having the option to hide away.

**History:** To add to the location's significance, the cove sits opposite Daymer Bay, where there used to be a Doom Bar. When talking about destruction and restoration with the musicians, the site has a slight metaphorical link to its user which adds a nice touch to why it could be used and conceptually explored later in the design process.



Figure 37. DigiMap. 2025. Map over Hawkers Cove. [edited]





ed by author].

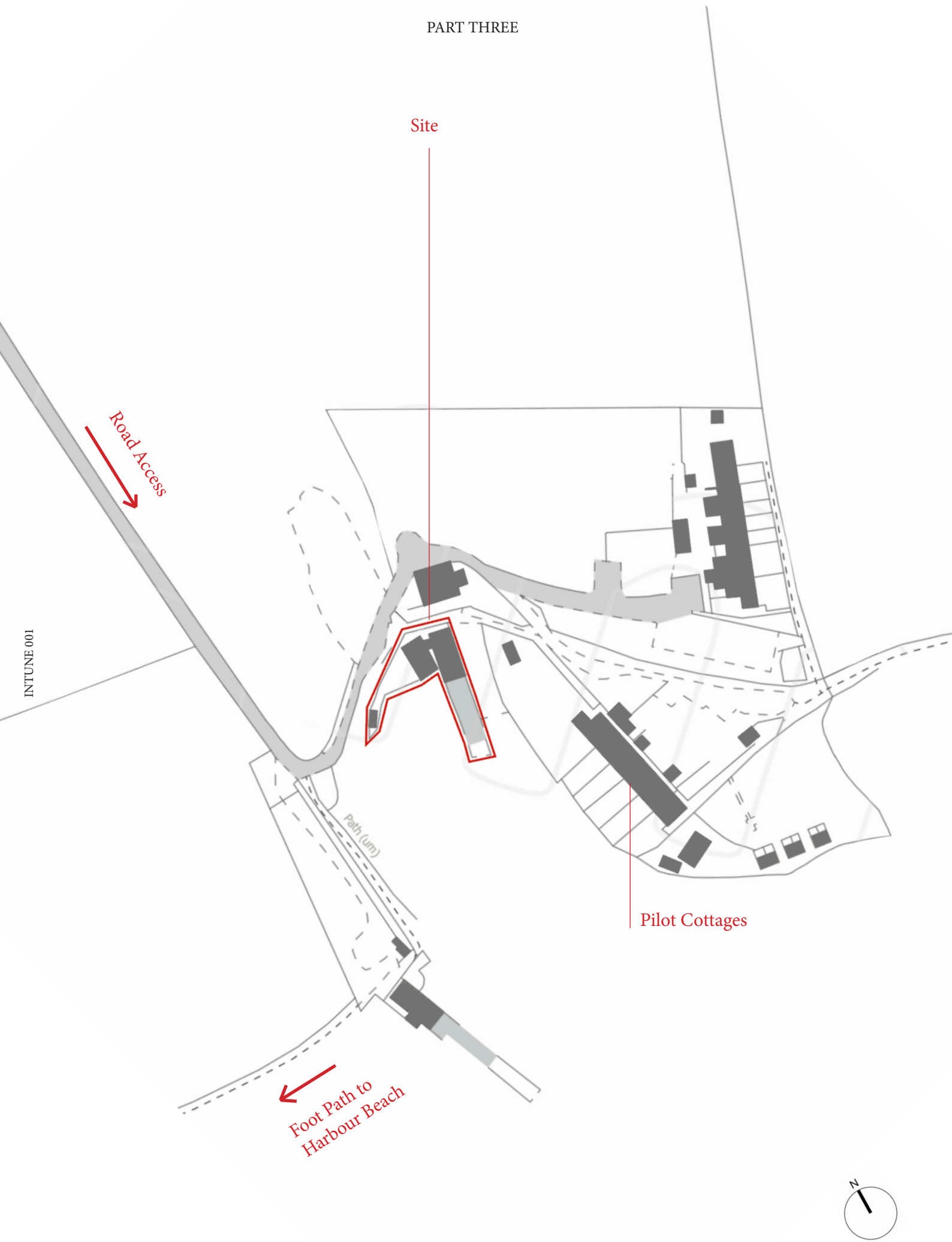


**Figure 38.** *Mariner's Friend. 2023. Aerial view at high tide with the former Boat House beyond (now replaced).*



**Figure 39.** *Mariner's Friend. 1920. Historical image showing both boathouses.*





**Figure 41.** DigiMap. 2025. Map over Hawkers Cove. [edited by author].



**Access:** There is only one point of access to the site, which is down a long lane, shared by just a few surrounding cottages. The SW coastal path runs through the site, giving access to Harbour beach, around the corner. Since boats would have been used here historically, it would be interesting to explore the idea of a boat specific to IN TUNE to provide another means of transport for the user to get to Rock, Polzeath, Padstow or other areas, as a break from their usual touring transport of bus and car.

**Sustainability:** When looking at sustainably running this building, it would be interesting to consider a water source heat pump, to provide hot water and heating to the building. SeaWarm – a system that uses a large tub to collect water from the sea, which is then transferred to a heat pump by glycol, and then buried in the ground to keep at a constant temperature, would be an interesting thing to learn about as well as design with.



**Figure 42.** Adobe Stock. 2024. Aerial Shot of Hawker's Cove.

**Context:** Though the location and local amenities to the site seem perfect for the user, the building has limitations. Behind the site building, is an old boat house, with the coastal path between which could limit the amount of privacy the users would get. The typology of the boat house is also less appealing and doesn't add to the aesthetic of the area. Much landscaping work would also be needed to soften the building to its surroundings, however inspiration from Bunkerren would guide this process. However, the site is west facing indicating that there would be a good opportunity to design with the evening light in mind.

**Structure:** When looking at the planning application of Mariner's Friend, it seems as though there is flexibility to alter the façade of the buildings, to give them a more modern feel, such as Zumthor and Stockwell's work. To the right of the second building, there is a concrete ledge which could be explored to design a balcony onto the sea. Further to the right of this ledge, is another building, which could be designed as a sauna, clad in wood to give a cabin affect.

**Plan:** In plan the site is two small buildings joined by a corridor. The slipway building is two storeys and is an open plan space, with a pitched roof, looking out to the sea. However, the adjoining building, is more limited with its low ceilings. Although it has three floors, the buildings combined are only 2500sqft, which is too small. However, there are 'Pilot Cottages' about 100 meters to the left of the site, that could be obtained and re-designed for the users to stay in, whilst the main building could be the communal space.



**Figure 43.** Arco 2, 2022. Aerial View at Hightide, with the Former Boathouse Beyond.

**Figure 45.** Arco 2, 2022. Bouthouses from Neighbours Backlony.

**Figure 44.** Arco 2, 2022. Proposed New Facade.

**Figure 46.** Arco 2, 2022. Aerial View Showing the Property in its Context.



**Figure 47.** Arco 2, 2022. Ground Floor Double Doors to Slipway.

**Figure 49.** Arco 2, 2022. Ground floor interior (existing kitchen) with link shown beyond.

**Figure 48.** Arco 2, 2022. Second Floor Interior.

**Figure 50.** Arco 2, 2022. Stair.





**Figure 51.** Arco 2, 2022. South / east Facing Elevations of Both Boathouses.

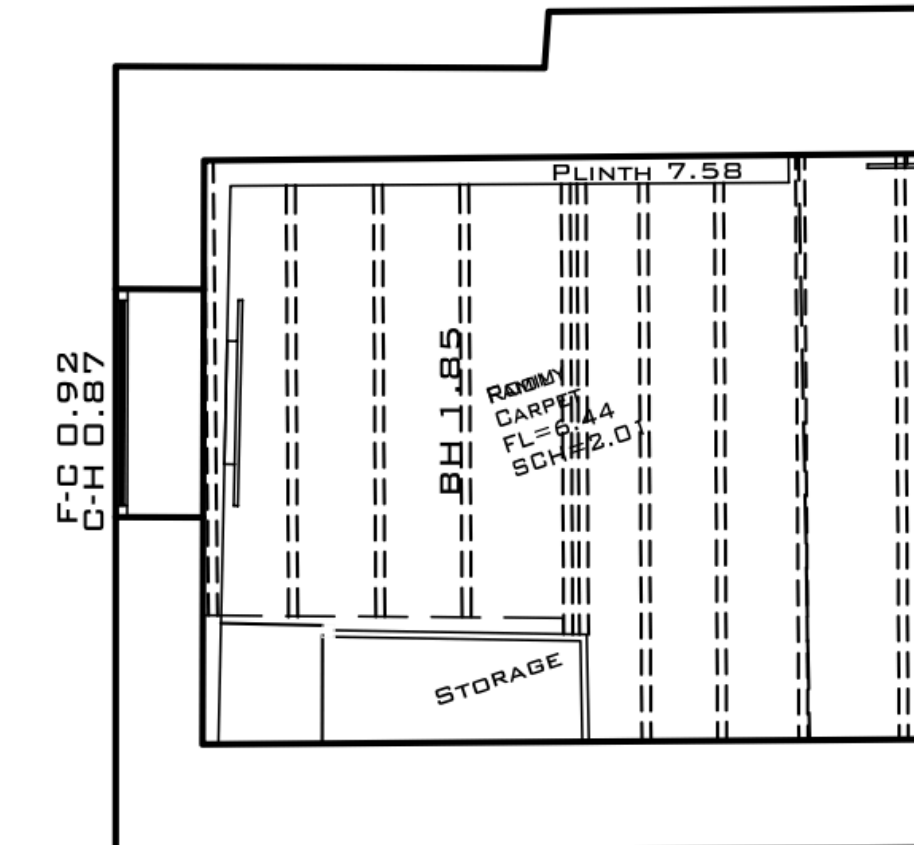
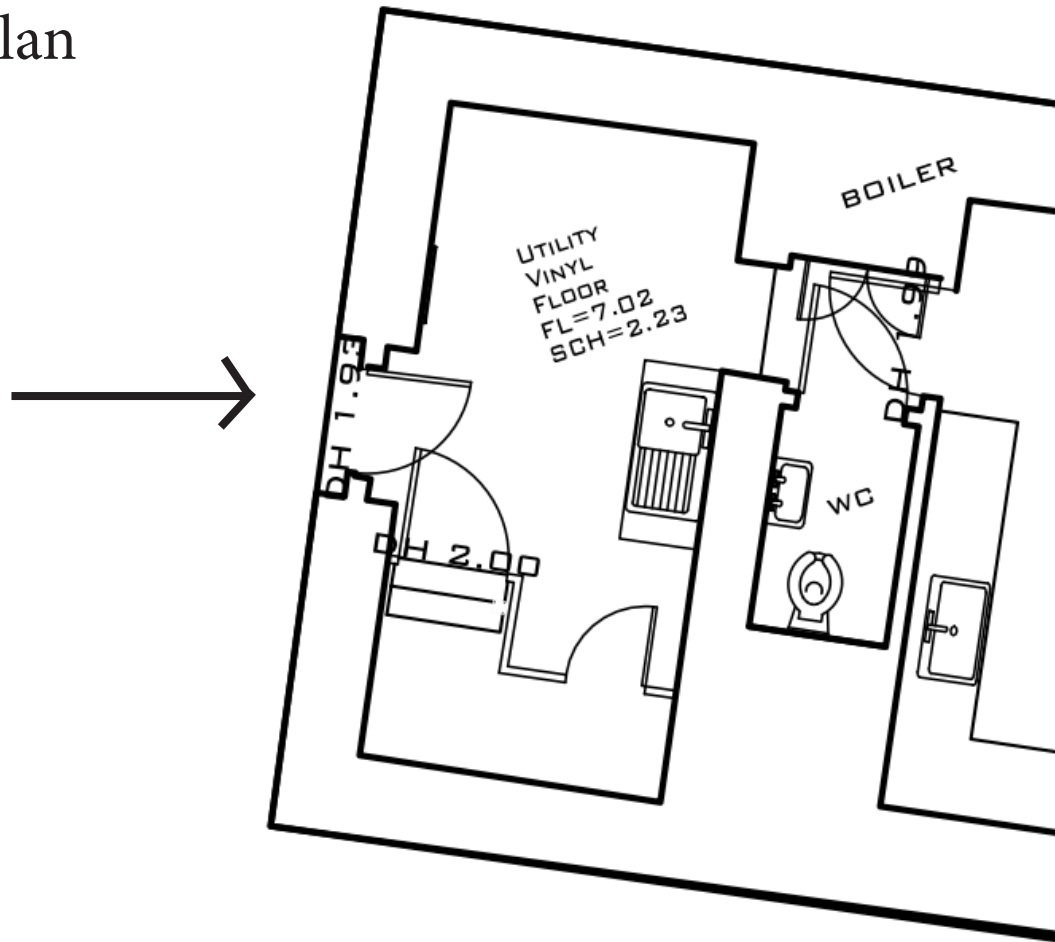
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**Figure 52.** Arco 2, 2022. SW Elevation. [Note deflected hips to roof].

**Figure 54.** Arco 2, 2022. Stone Sea Wall & Annexe Beyond.

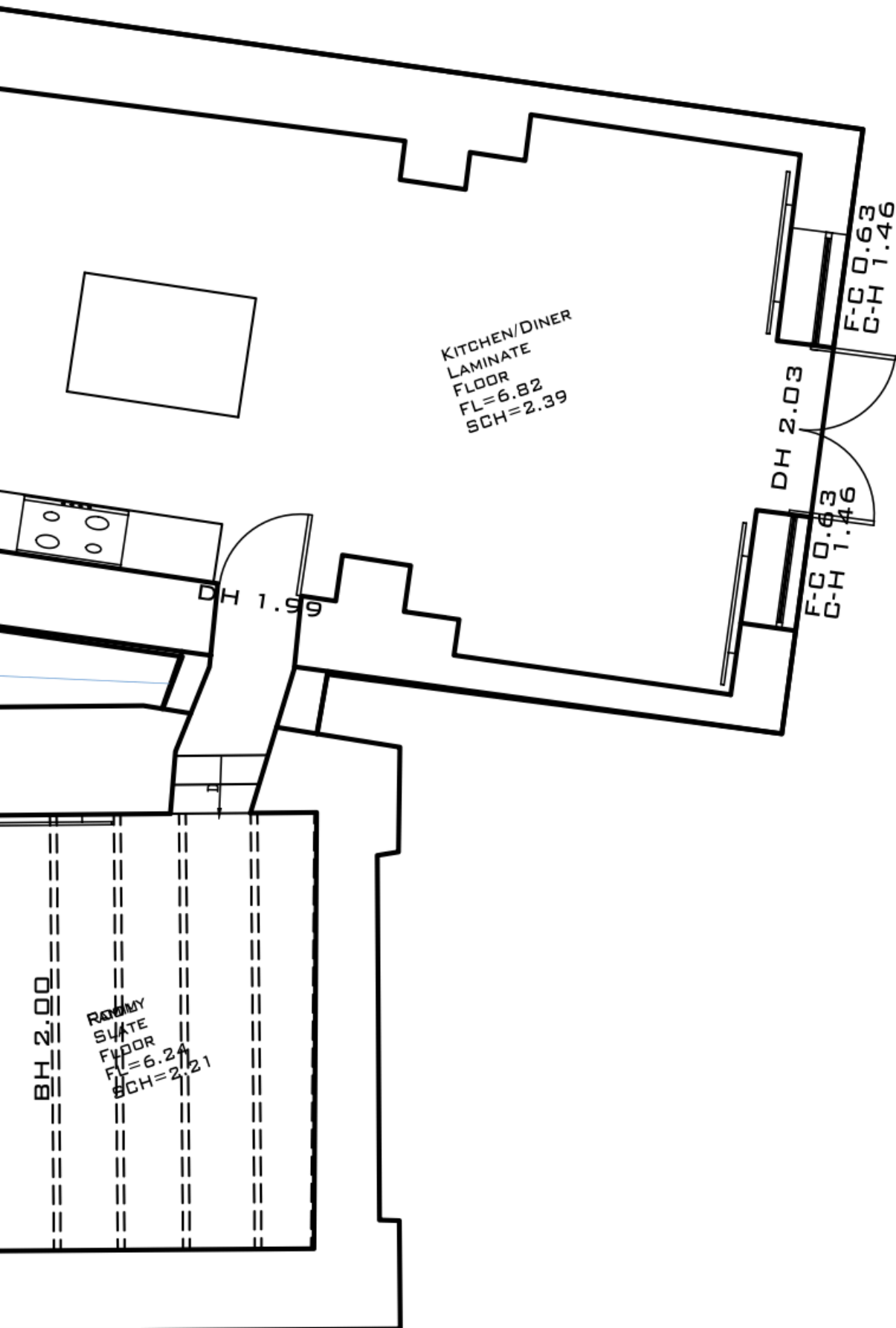
# Ground Floor Plan

1:100 @A3



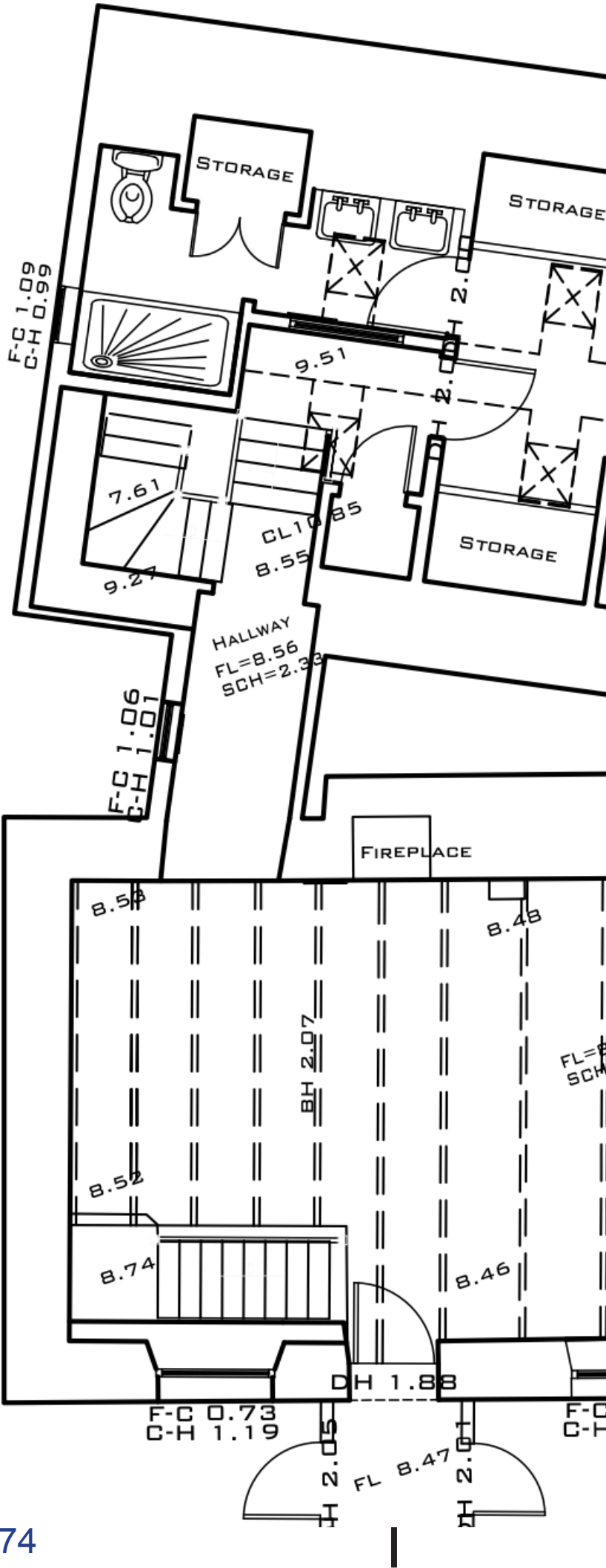
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Figure 55. Arco 2, 2022. Ground Floor Plan.



# First Floor Plan

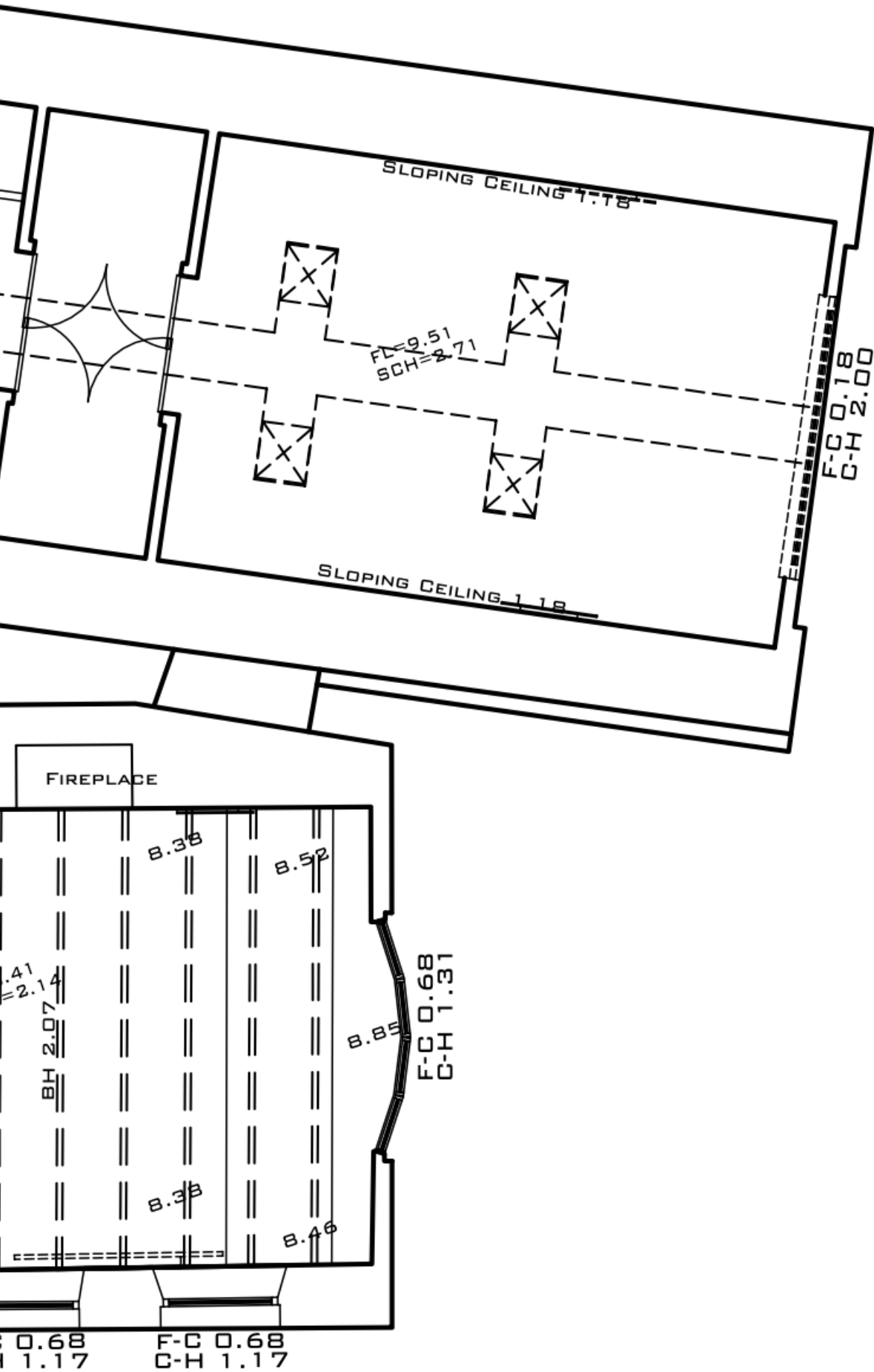
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Figure 56. Arco 2, 2022. First Floor Plan.





# Second Floor Plan

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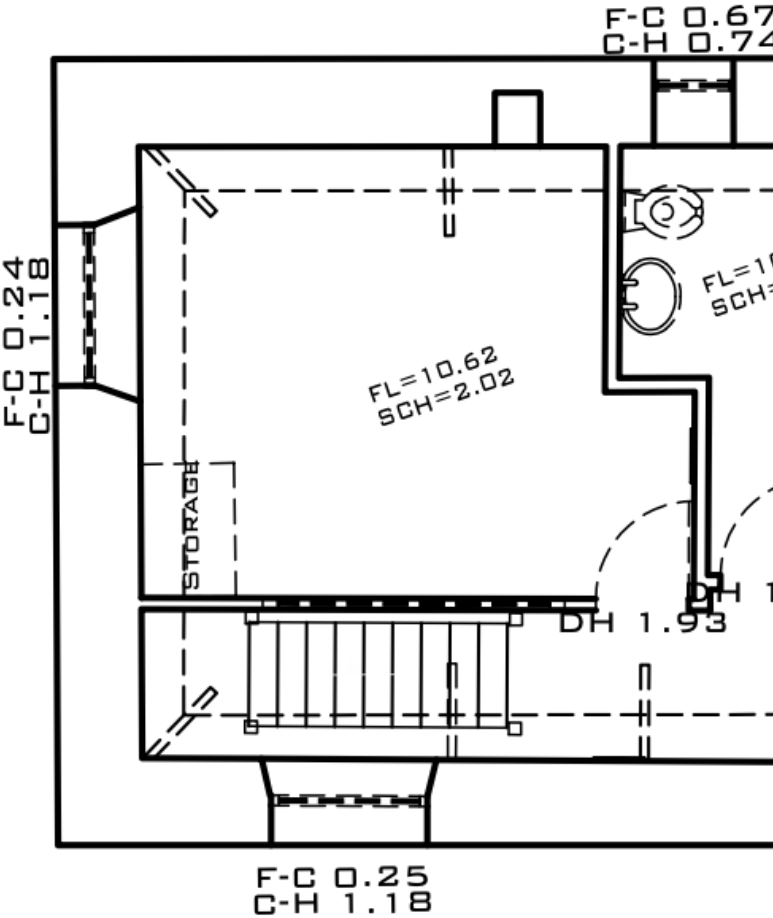
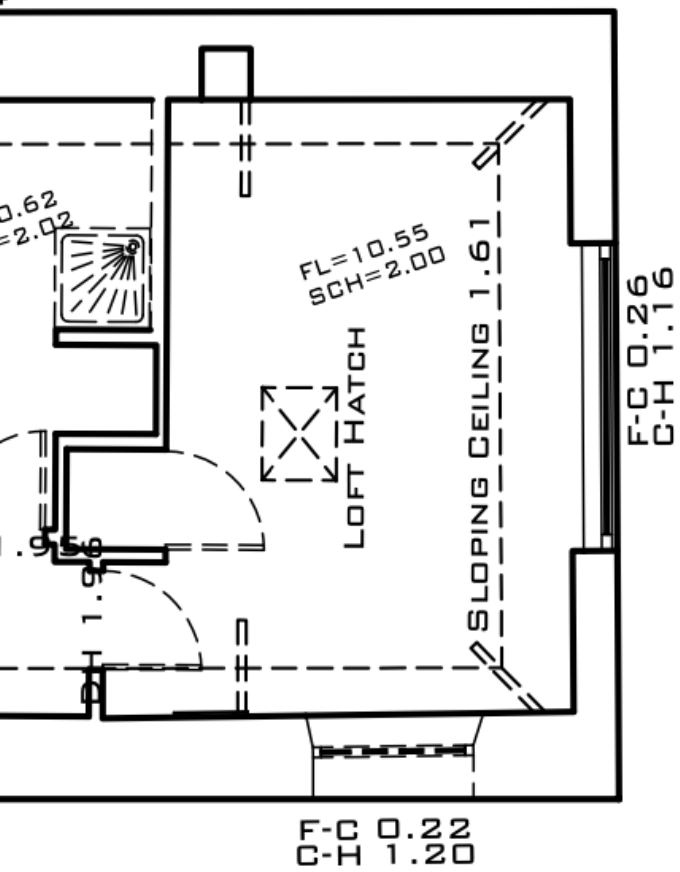


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# East Elevation

1:100 @A3

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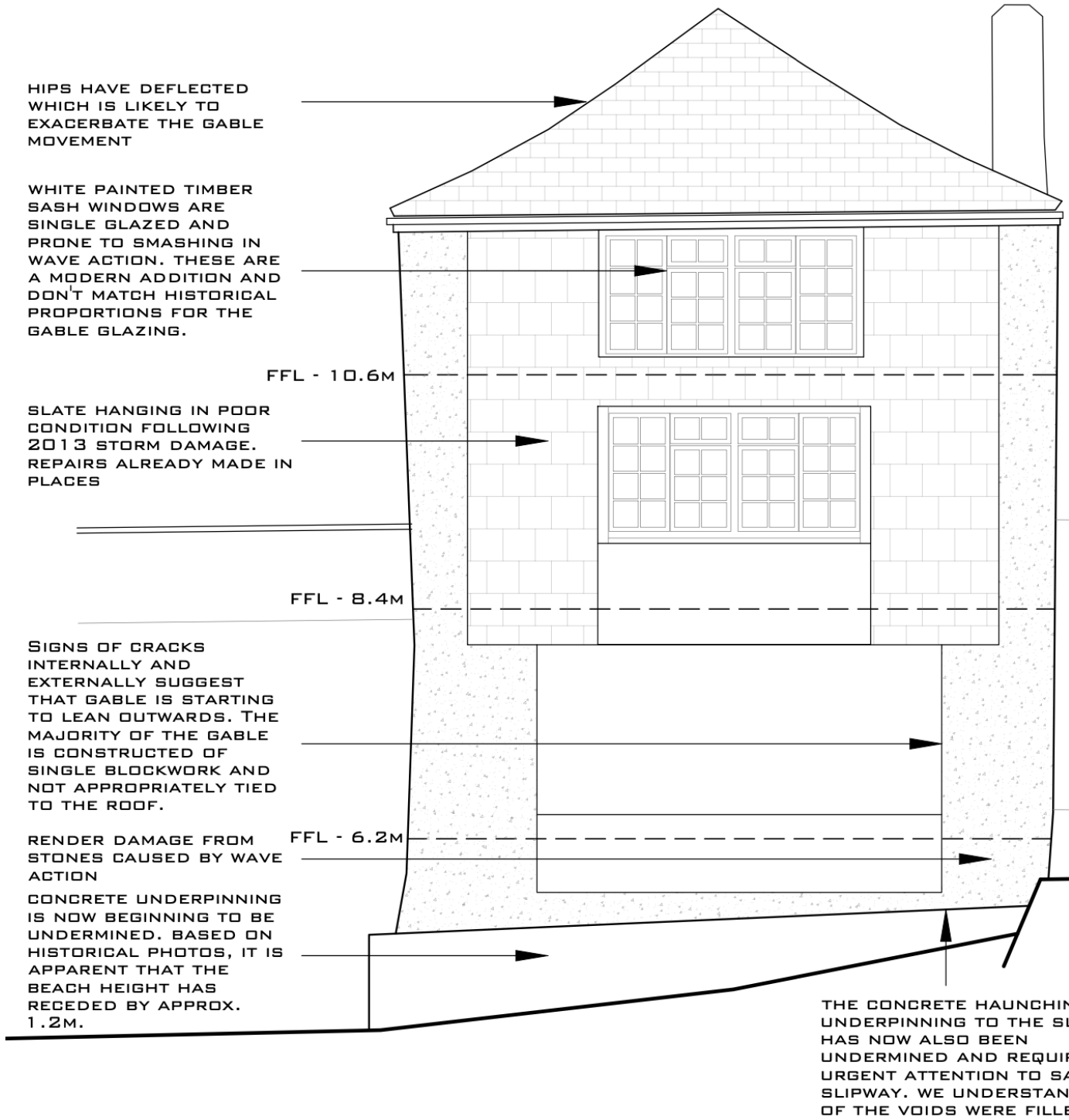
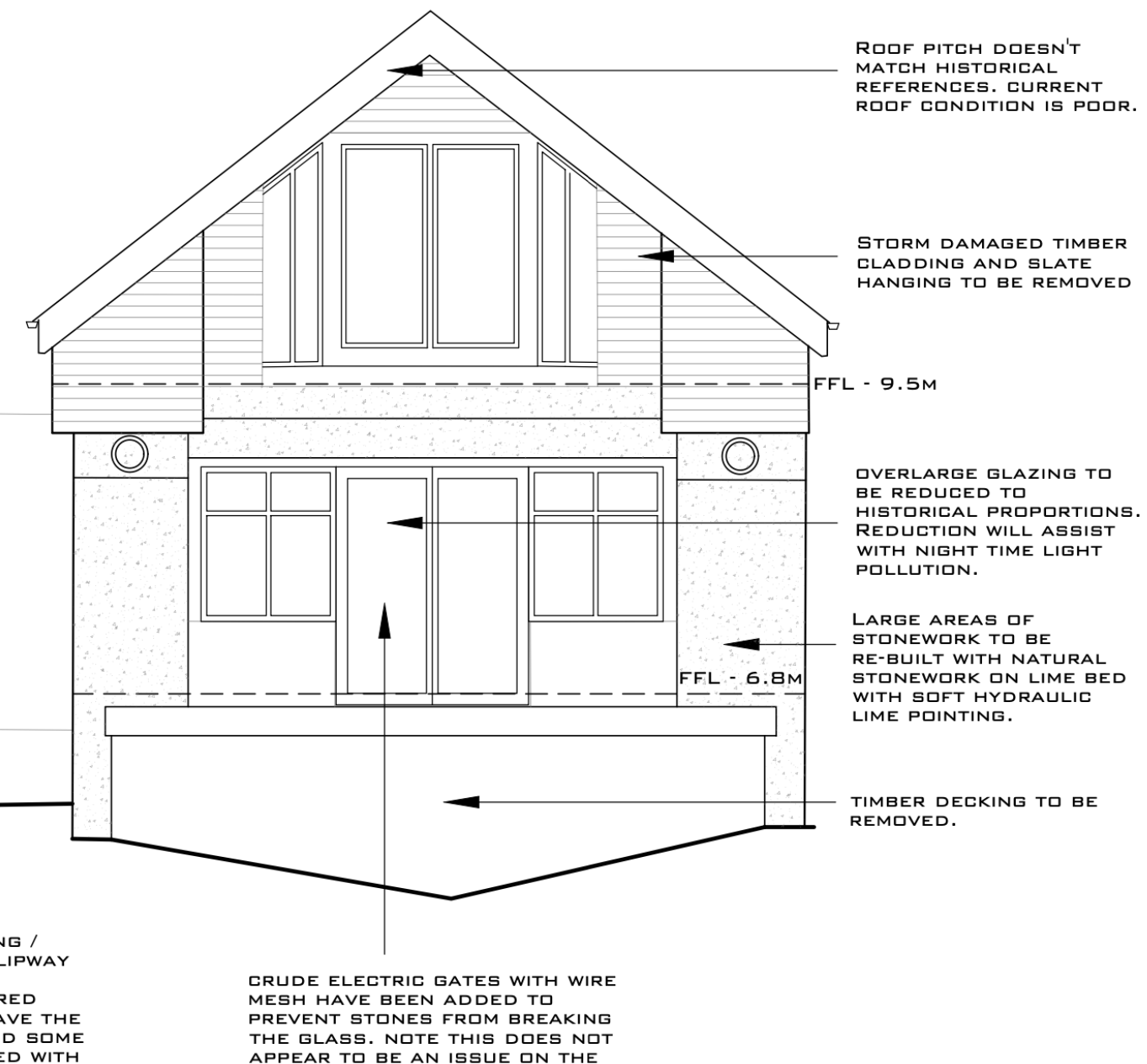


Figure 58. Arco 2, 2022. East Elevation.





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# South West Elevation

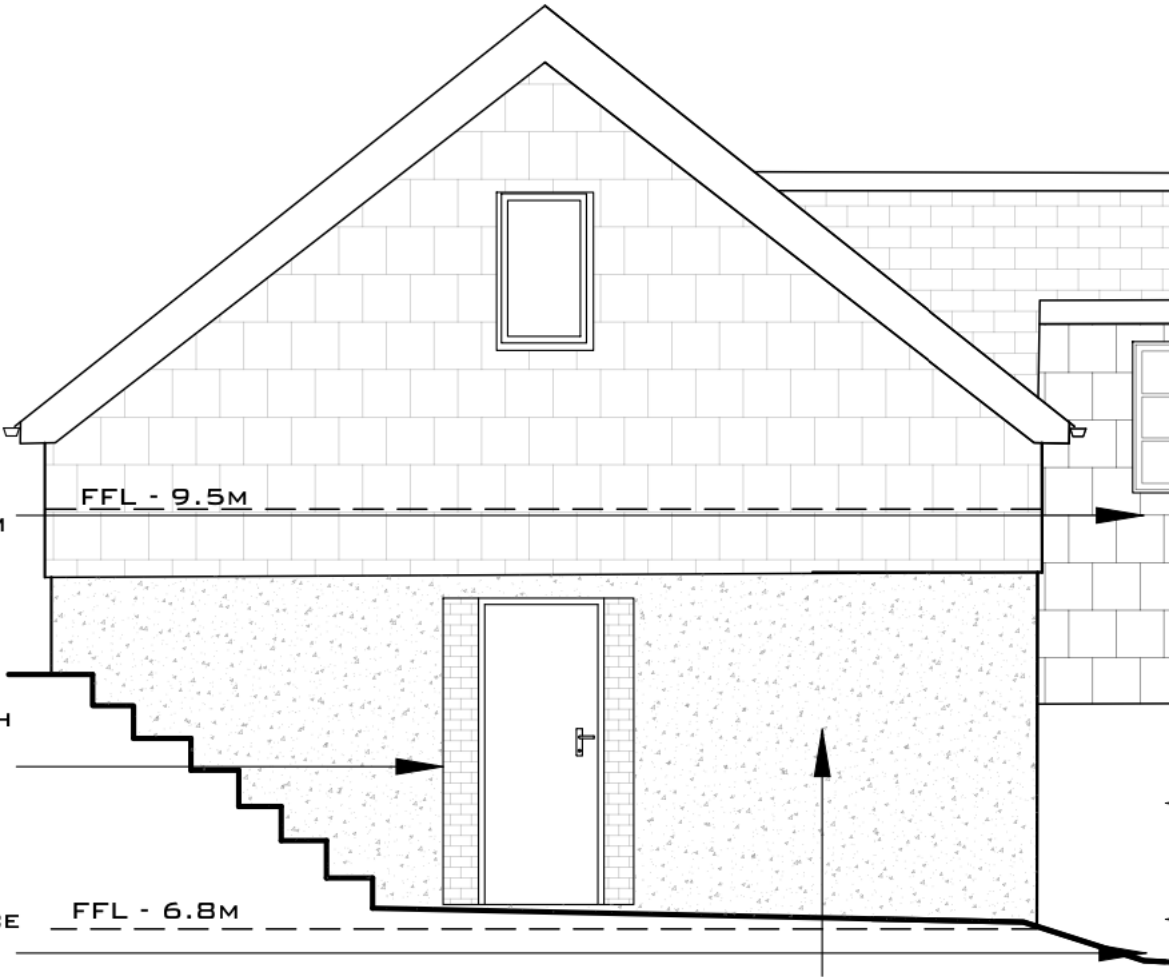
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LINK STRUCTURE HAS  
ROTTEN TIMBER AND  
RENDER MISSING  
FOLLOWING 2013 STORM  
DAMAGE

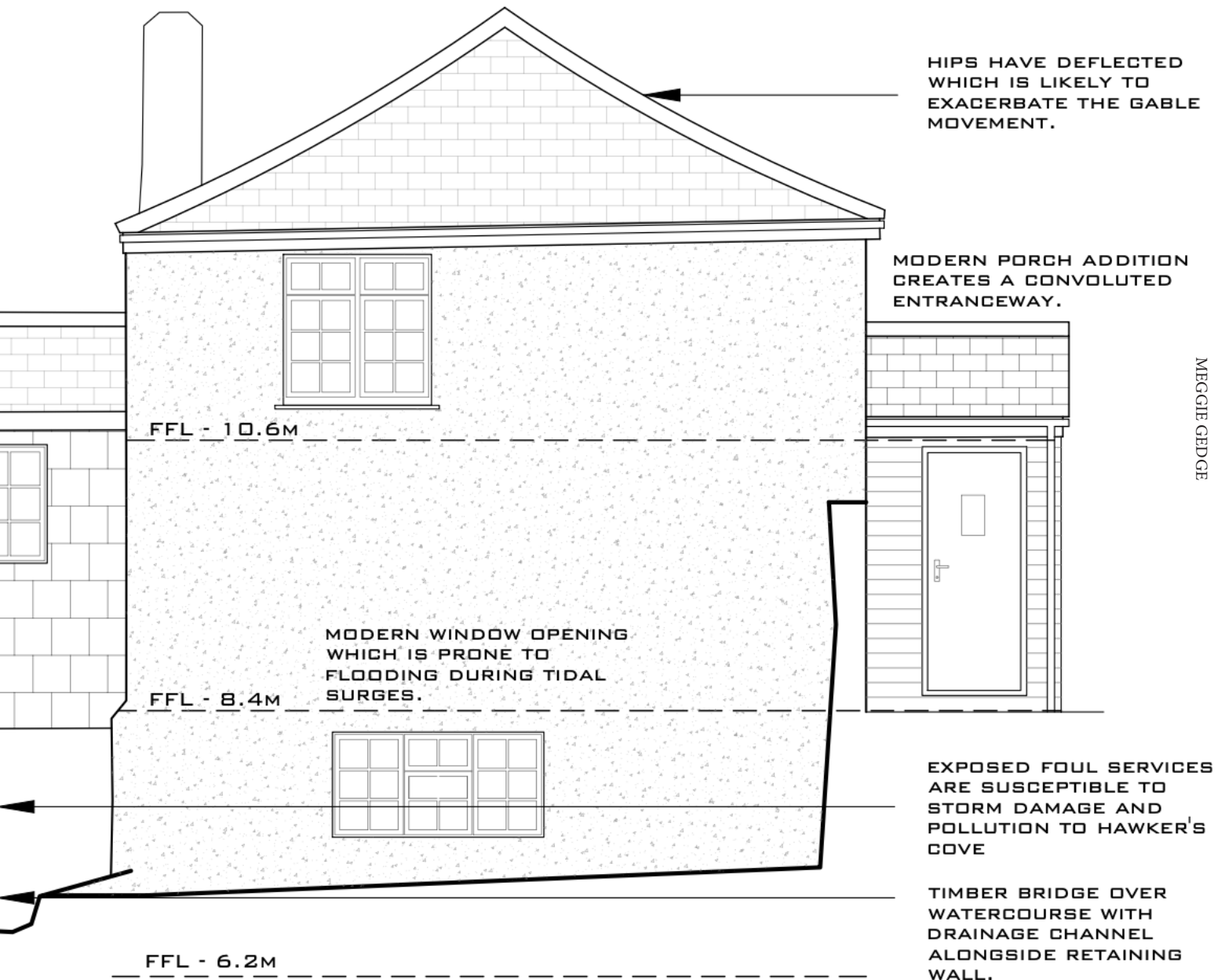
INWARD OPENING DOOR  
WITHIN PASSAGEWAY WITH  
MAKE-SHIFT FLOOD  
PROTECTION BARRIER  
MADE FROM TIMBER  
BATTENS, EXPANDING  
FOAM AND PLYWOOD.

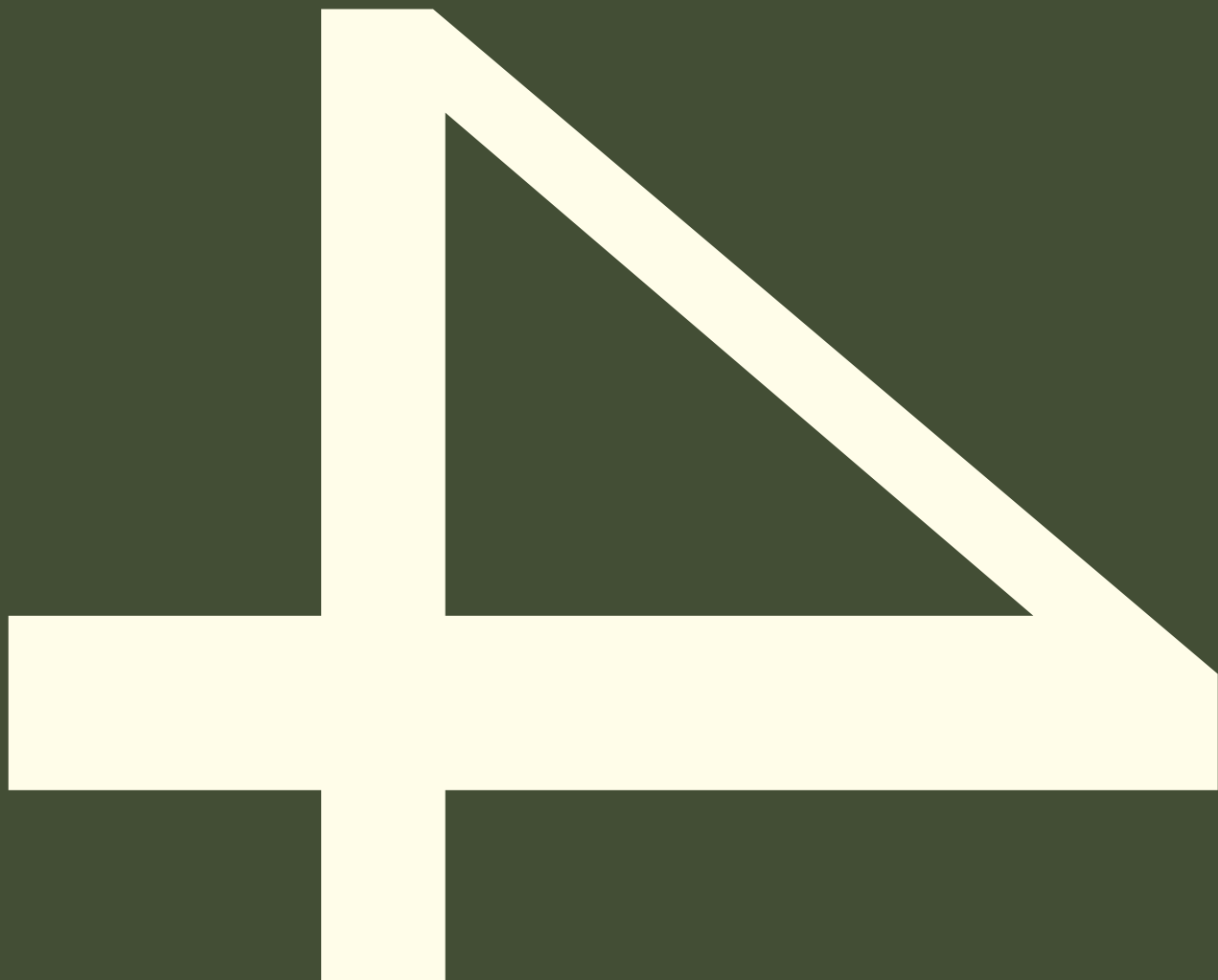
PLYWOOD FLOOD DEFENCE  
BARRIER IS NOT  
SUFFICIENT.  
WATERCOURSE BACKS UP  
WHEN THERE IS TIDAL  
SURGE AND WAVES  
CAUSING FLOODING TO  
THE REAR



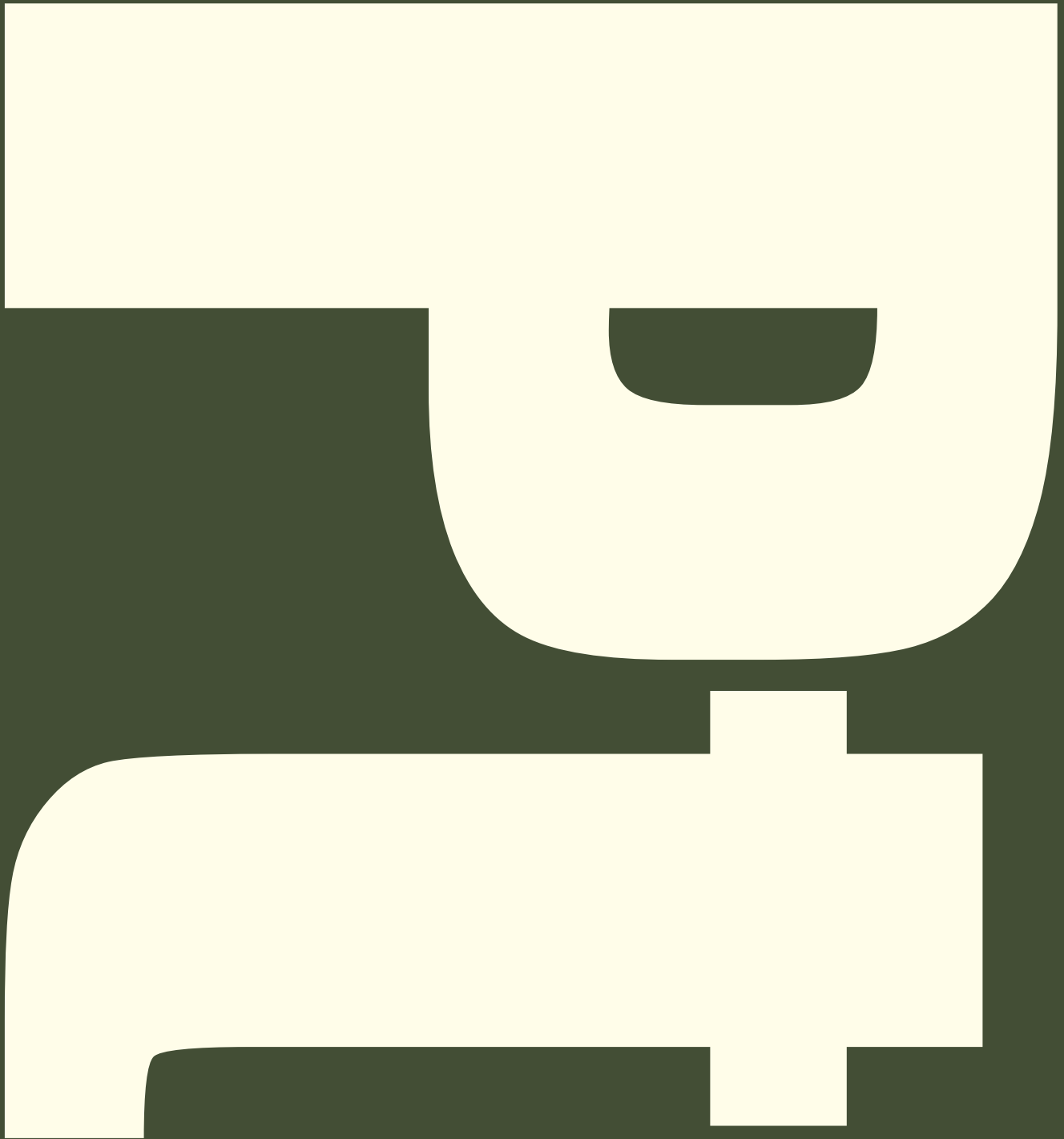
THIS WALL INTERNALLY  
REMAINS PERMANENTLY  
DAMP DUE TO BEING  
UNDERGROUND. THIS IS  
THE SMALL AREA OF  
ORIGINAL WALL THAT  
REMAINS ON BOATHOUSE  
2.

Figure 59. Arco 2, 2022. South West Elevation.









CONCLUSION - initial design strategies and starting points

## Conclusion

Harmony will be a word carried throughout the design – harmony with site to building, building to interior and interior to people. And, of course, when looking at the user, the goal is for the space to enable them to find harmony within themselves.

As inspired by Watershedd, the retreat will have consideration of its surrounding environment, through its materiality, tidal movement, views, and climate to enable the user to feel most connected to the Cornish landscape. Zumthor's philosophy of then things to consider, to achieve the right atmosphere, will guide this.

Sensitivity towards what stimulates the user to a comfortable level will be at the forefront of the design and taking inspiration from the homely decoration of Ett Hem will inspire this. Supporting the decorative approach is a mood board (Fig 60) that encapsulates the vibe to start with, before detailing this further down the line.

We now understand that nature is a stimulus and so integrating this will be imperative. I will use the design of Bunkereren and the Secular Retreat to ensure the space has a blend of nature and stable structure. Consideration towards the levels of the space and gaping windows will be used in response to the SRT Theory.



**Figure 60.** Authors Own. 2025. Collage c

## CONCLUSION



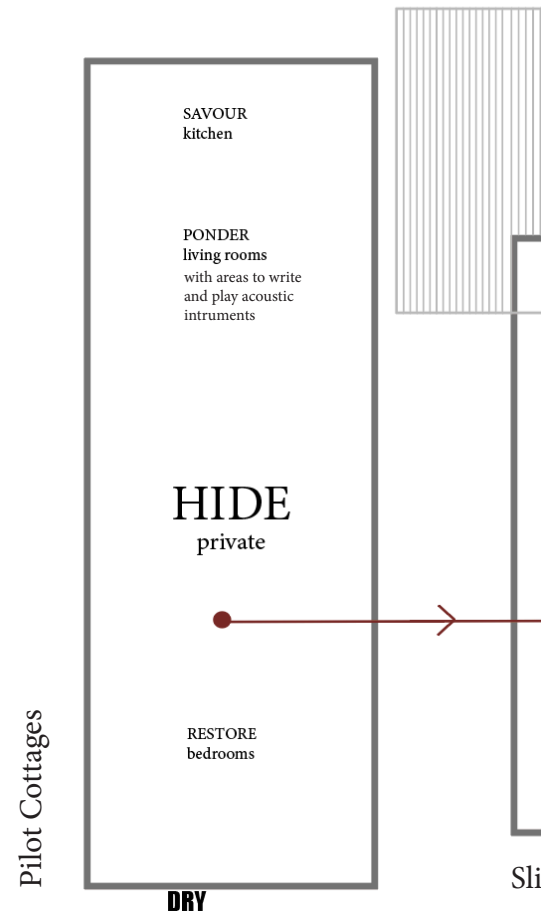
consisting of multiple images.

MEGIE GEDGE

Zoning within the space will be inspired by Bunkeren and Therme Vals where smaller (private) zones will sit amongst the open (communal) zones, whilst Red Mountain Resort will inspire how to locate and name these zones.

The private spaces will be small apartments consisting of bedrooms, bathrooms, a kitchenette and living area - the 'home'. The communal space will include a library of books and records to indulge in, a casual dining room, a communal kitchen and space for shared activities like yoga. And finally, there will be the element of water included, which will link the sea, sauna and private bathing areas, inspired by the Red Mountain Resort and Therme Vals.

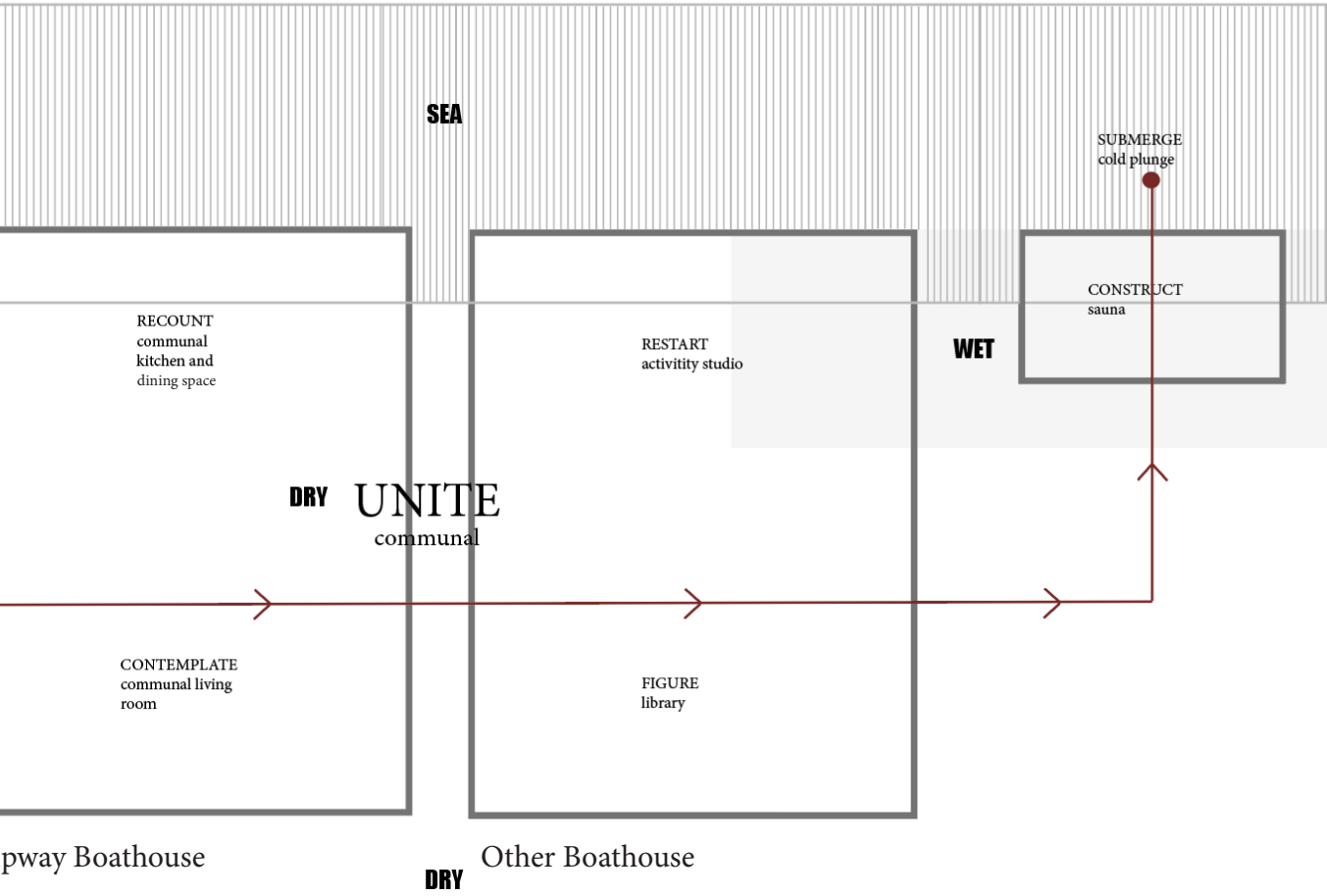
I have explored and considered why the right atmosphere and stimuli are so important in achieving a place that psychologically benefits the user. All the case studies, theories and philosophies discussed have shown me the ingredients necessary to help us heal and shown me new angles and processes to achieve this in design. Above all, I have learned why this is so important.



Schedule of accommodation to represent the p

**Figure 61.** Authors Own. 2025. Schedule of Accommodation

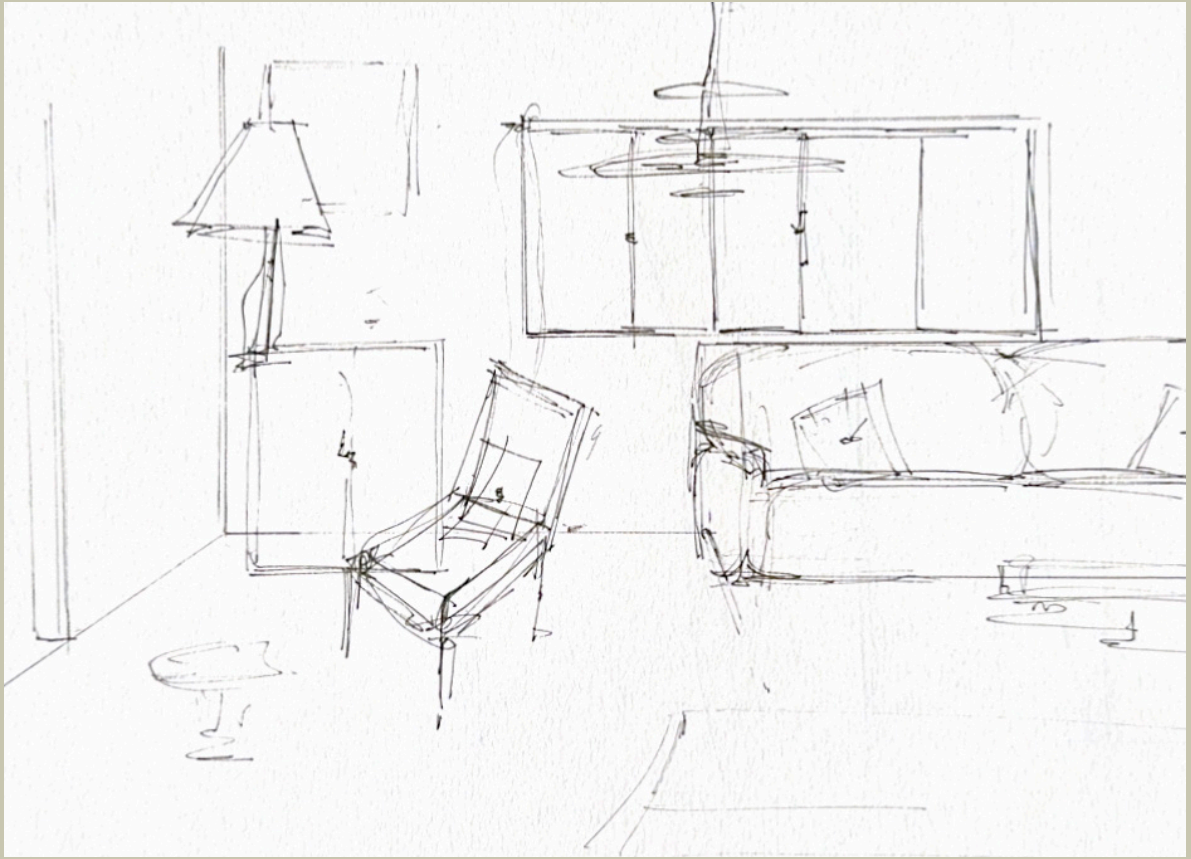




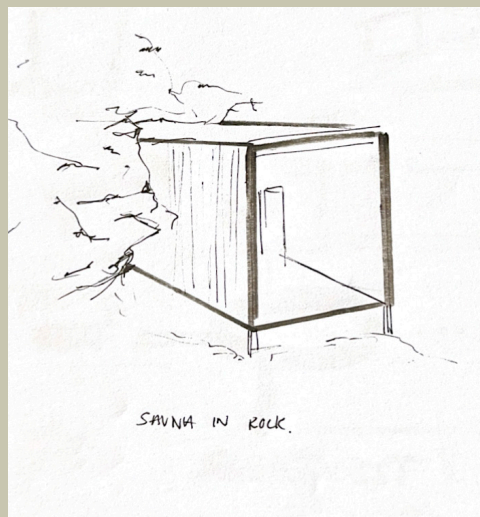
MEGGIE GEDGE

process of healing, starting with protecting and nurturing, acknowledging things, figuring them out, before then dealing with it and submerging into a restorative solution.

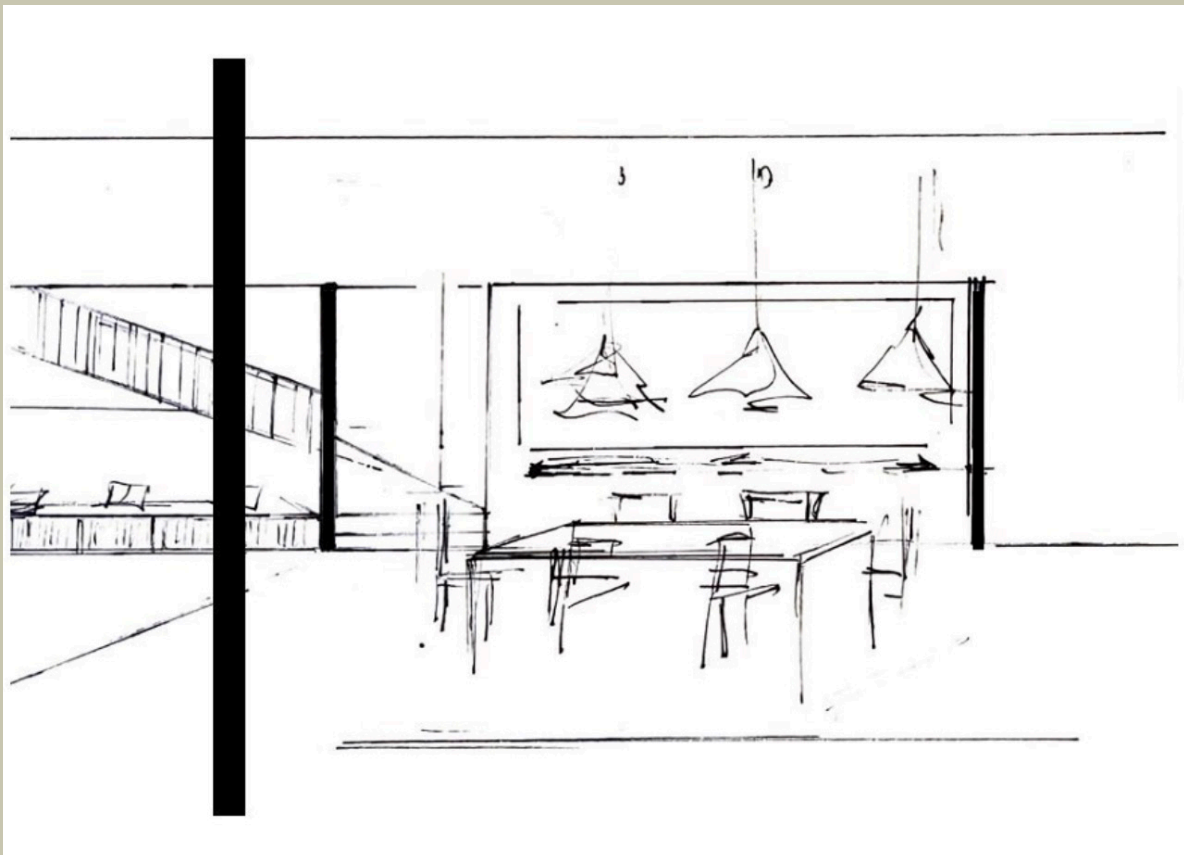
ommodation.



**Figure 62.** Authors Own. 2025. Crawford inspired 'homely' sketch idea for resi-



**Figure 63.** Authors Own. 2025. Red Mountain Resort and Bunkeren inspired sketch for a sauna in the cliff and water's edge.



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**Figure 60.** Authors Own. 2025. Collage consisting of multiple images:

**Figure 61.** Authors Own. 2025. Schedule of Accommodation.

**Figure 62.** Authors Own. 2025. Crawford inspired 'homely' sketch idea for residential area.

**Figure 63.** Authors Own. 2025. Red Mountain Resort and Bunkeren inspired sketch for a sauna in the cliff and water's edge.

**Figure 64.** Authors Own. 2025. Zumthor and Bunkeren inspired sketch for communal dining area.





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# Appendix A

Instagram interview with lead singer  
of PALACE

## Interview Questions and Responses

### 1. When you're on tour, what do you miss most about home?

Miss my family and loved ones. Miss the normal routines of daily life - being healthy. Getting to sleep on my own bed and not in a bunk! Miss things like cooking my own meal and eating home food. Mainly it's my immediate family I miss the most. My girlfriend and baby.

### 2. Do you feel like you need time to pause and recharge during or after tour? If so, is there anything specific that helps you recover?

Yes absolutely. It's likely you're sick for a few days post tour as the adrenaline wears off - your immune system momentarily crashes and a coldy flu thing always hits. So at least a few days to recuperate is essential. No booze and as much sleep possible.

I go running, jump in the sea, watch movies and be close to family. I also play my guitar. As it's always been therapeutic for me.

### 3. During downtime, would you like to be alone or have company? Eg, with family, friends or other musicians etc.

Just my immediate family - my girlfriend and wee baby. I like to not see many other people for a while as transitioning to normal life and normal routines after tour is tricky. The re-adjusting period can be complicated.



**4. Would you want a studio available at the retreat to make music, or would you prefer to be away from that?**

I wouldn't want or need a studio really. Just an acoustic guitar lying around. I tend to have a couple acoustics around, so if i'm in a different room, I can pick one up and just play in a relaxed way. It feels very like an extension of myself, the guitar, so I'm often playing or strumming while chatting to other people who might've come over to hang. But the last thing I probably want to do is record in a super serious way immediately after tour.

**5. Would you prefer to be hosted in the retreat, (ie. having staff to cook/clean etc), or would you want to be self-sufficient, or a bit of both?**

Defo would just want to do it myself. I think interactions with random peopols wouldn't be that enjoyable in that adjustment period post tour. You tend to feel very anxious and socially awkward in that time, so new people and faces could be un-nerving and make me feel uncomfortable. Some place quiet is important.

**6. Would you actually go to a Cornish, seaside retreat? If so, would you like this to be down a beaten track, but also near a town and normality?**

I think it sounds v cool. I mean it almost sounds like it would be great as a musicians writing retreat. That I would LOVE. A place in solitude to write and think and be creative, away from the hustle and bustle of life. I've always liked that thing of going away to write- somewhere peaceful. I've been to a few places on my own in the past to do this - a shepherd's hut in Wales, with no electricity I once went to for a few days to write / that kinda thing. So the more off the beaten track the better. Nature is the one. The sea also would be perfection if nearby for swims and inspiration.

## Confirmation

I am happy for my responses to be used as part of your report, which will not be published outside of the organisation

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