



THE LOUD SILENCE....

Michael Nicholson

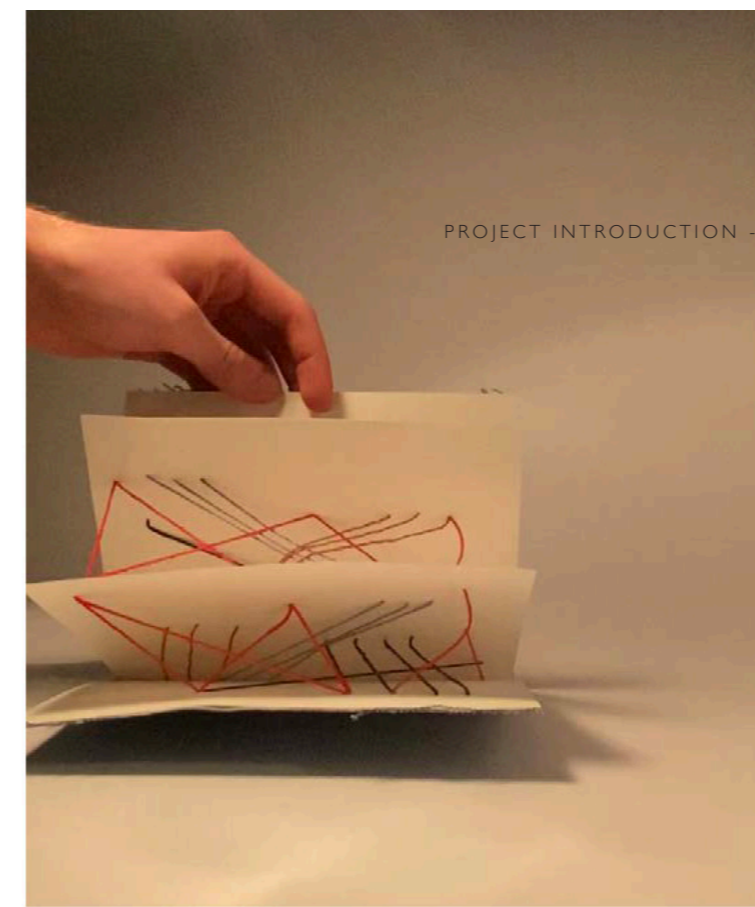
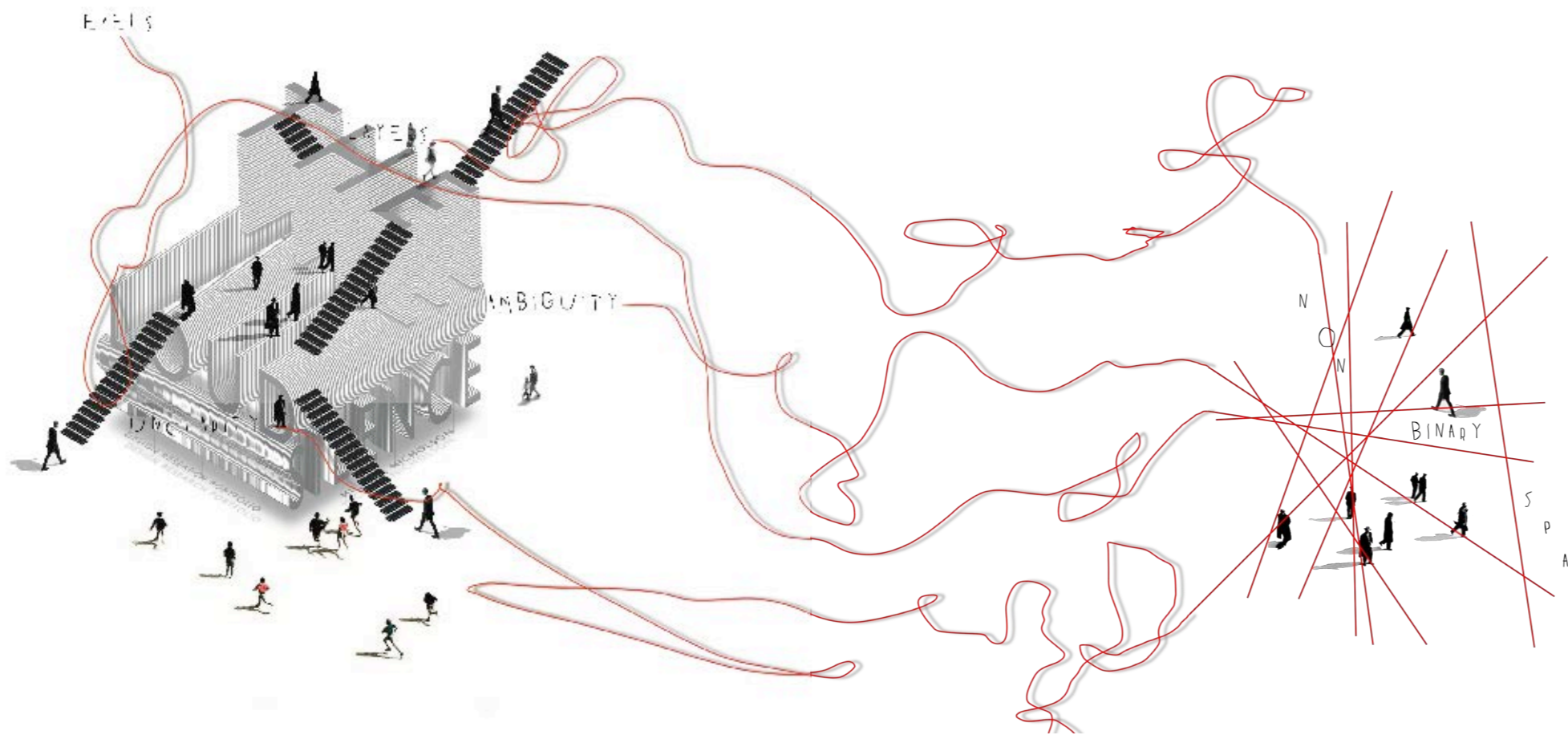
The aim for this Major project is to diminish stereotypes that are ingrained in us from an early age.

Identifying the gap in research and knowledge of how architecture design, interior and exterior dichotomy can act as a proxy for the gender debate. How the creative industry can be utilised in a way that forces humanity to question their perceptions and deconstruct their expectations of what was once considered normal. Changing the language of what people consider architecture to be. It can be so much more than just a space in which people live, putting emphasis on a bigger message imbedded within the design. Deconstructing architecture, creating a non-binary and spatially fluid design, bringing together a 'building' and its users to be as one. Just as the skin of a person can act as an identity and make human kind recognisable, one only has to dig a little deeper for the uniqueness and individuality to be uncovered. Echoing this into architecture, a structure can be much more than just external appearance.

'The Loud Silence', saw the redevelopment of a stone ruin in the west of Edinburgh. Designing a 'creative venue' for fashion designer Harris Reed with a design studio, showcase event space, a gallery and cafe/bar.

In the form of sketches, collages, visualisations, photography and physical maquette's, the project brings to life the idea that physical architecture, interior and exterior can act as proxy for the diminishing of gender stereotypes. Society have become experts in accepting and adapting to the ever changing and evolving environment around them, yet have little acceptance for its members. With outdated perceptions and expectations of what it means to be male or female. Through this design and future projects, I hope to play my part in smashing through the glass ceiling that acts as a barrier in the acceptance of minority demographics, maybe one day having an all-accepting society where its members are appreciated and understood for who they are. This loud silence of gender issues can maybe one day become a distant memory, kept alive only in history books.

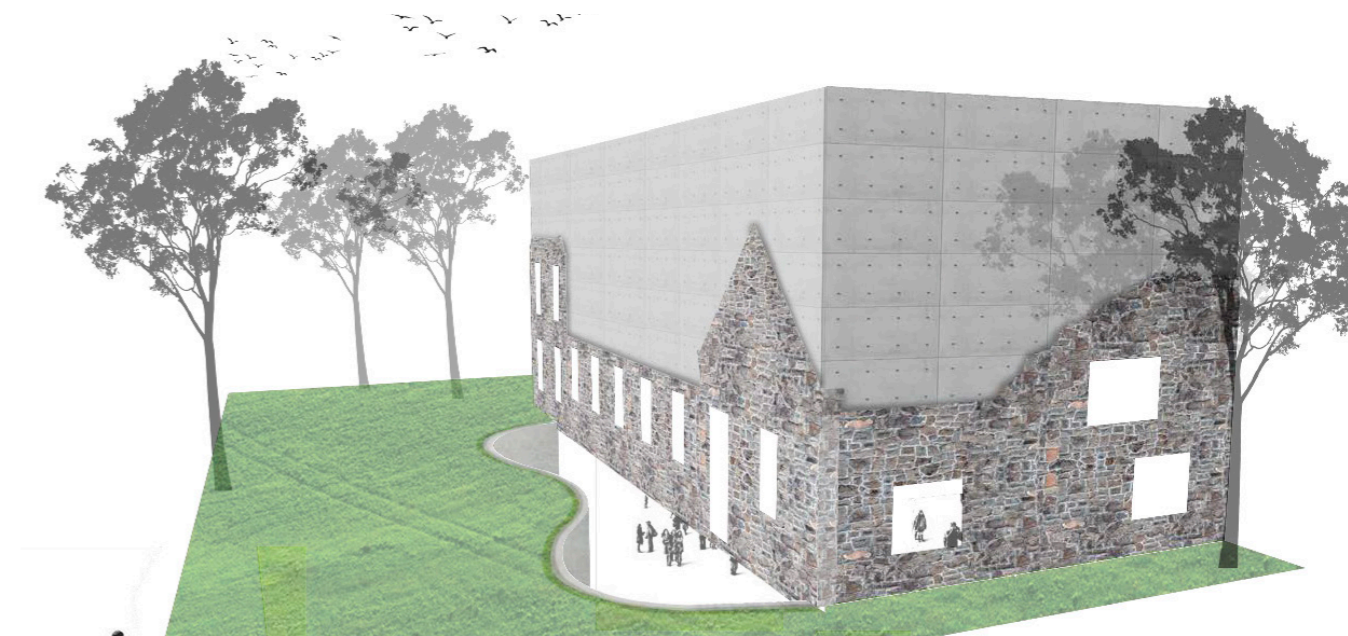
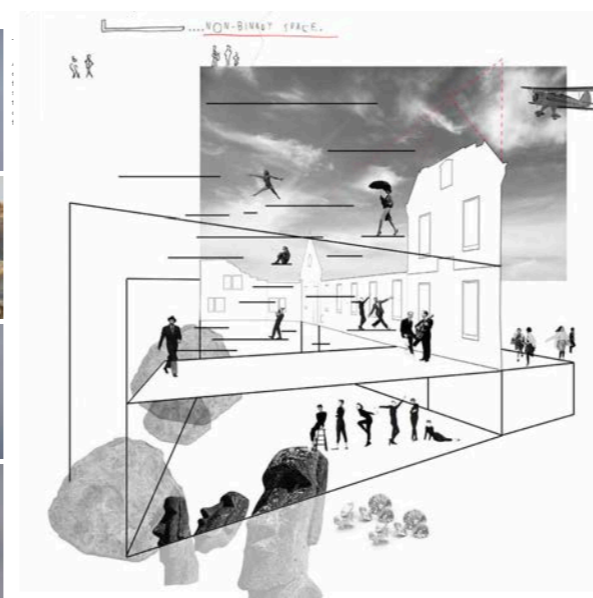
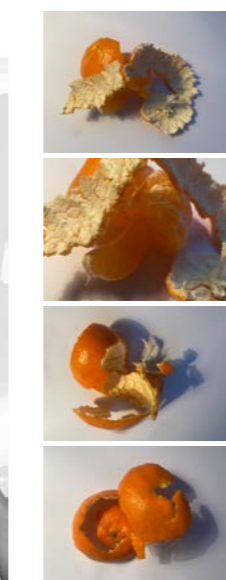
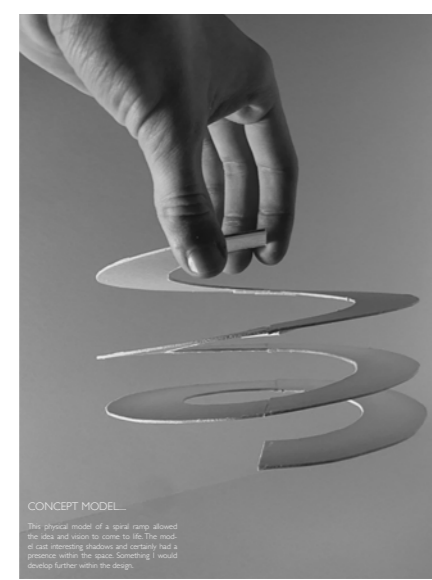
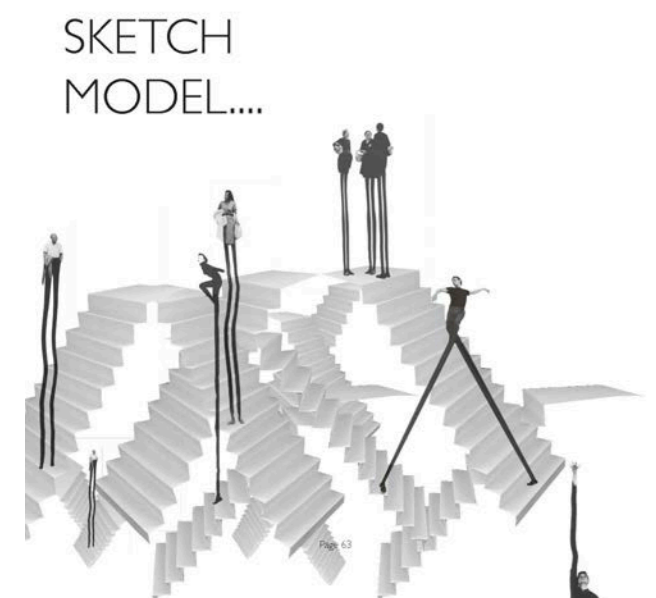
Further information on the background, aim, and precedents can be found in the manifesto document.

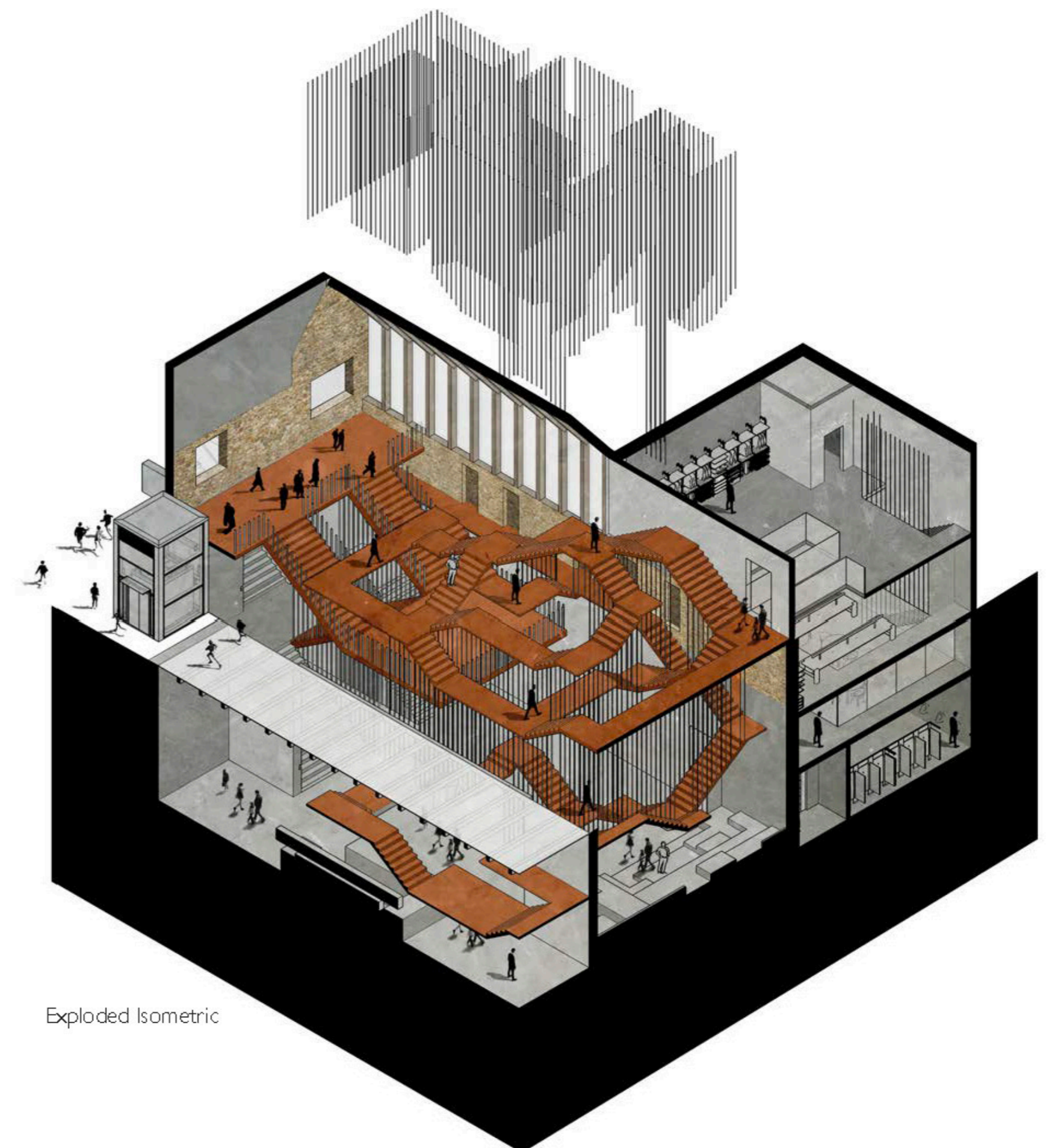
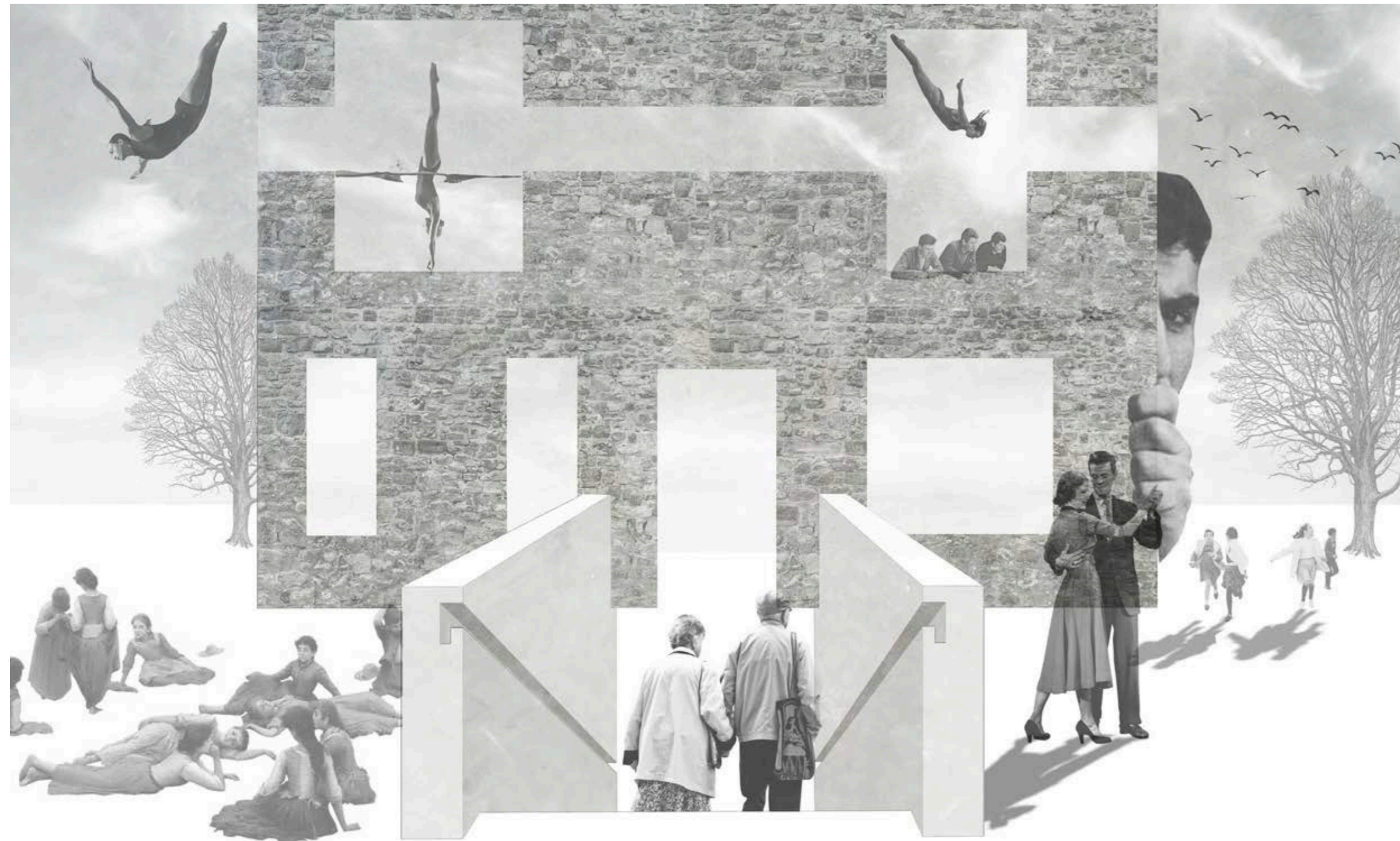


CREATING THE NON-BINARY....

Sketch visual showing the insertion of tension into the physical space. These shapes and forms are open to interpretation, and get across the unexpected in a space. These design elements can be practical as well as visually impactful. Since the space is open to the elements, could the stretched fabric act as a canopy? Questions alike are raised through this visual which will later be developed.

SKETCH MODEL....

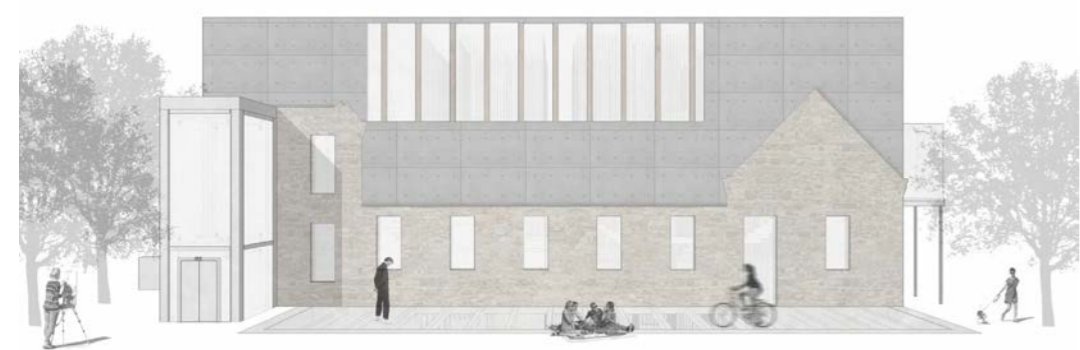




Exploded Isometric



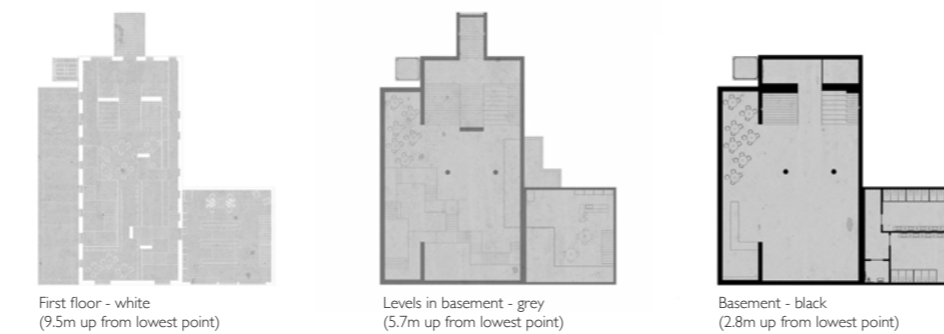
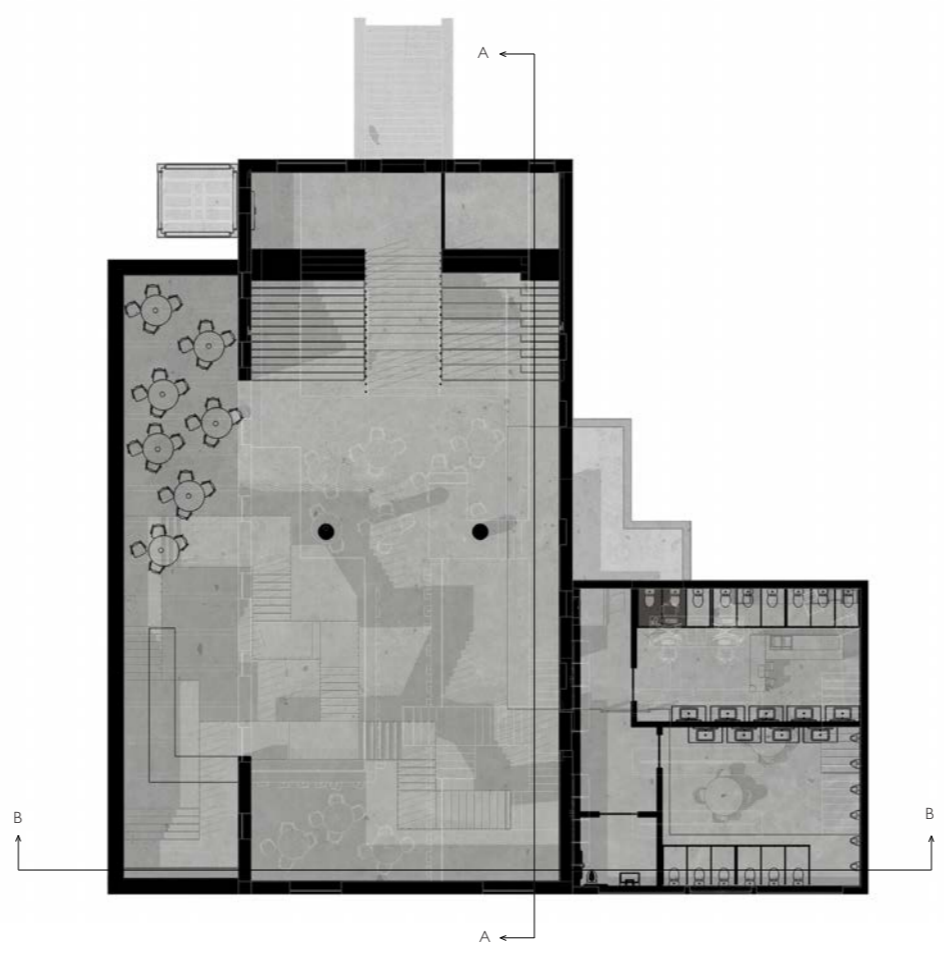
NORTH ELEVATION
SCALE 1:100 @A3
(not to scale)



WEST ELEVATION
SCALE 1:100 @A3
(not to scale)

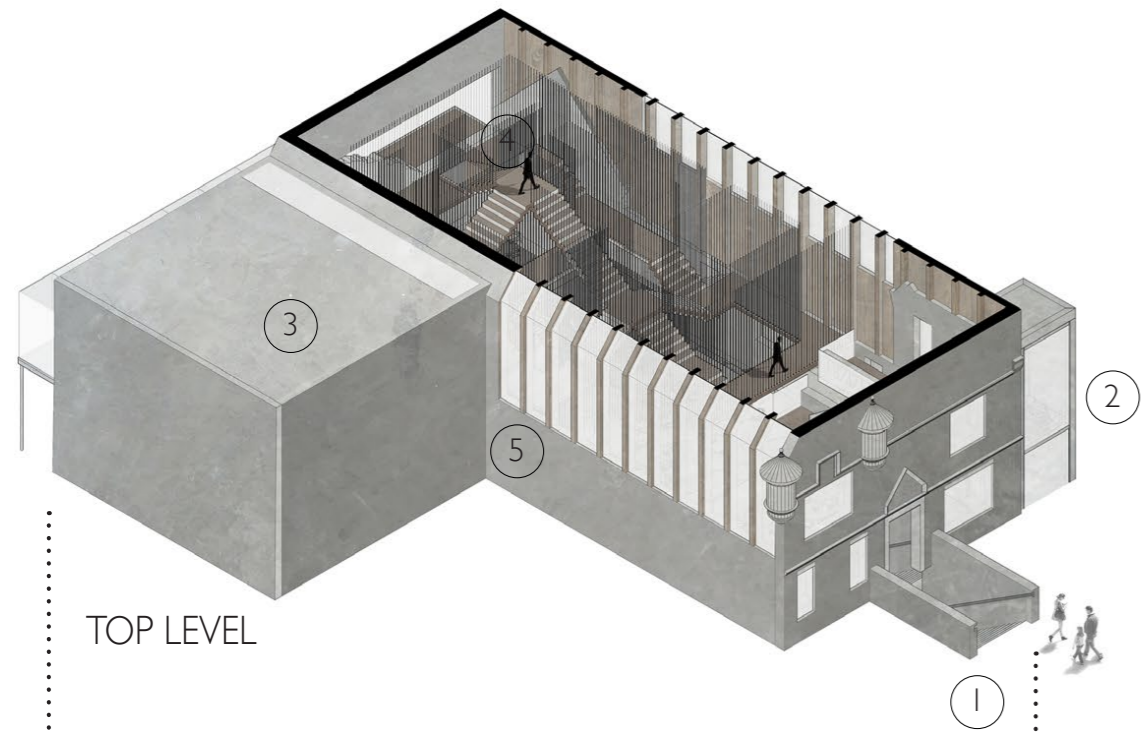


SOUTH ELEVATION
SCALE 1:100 @A3
(not to scale)

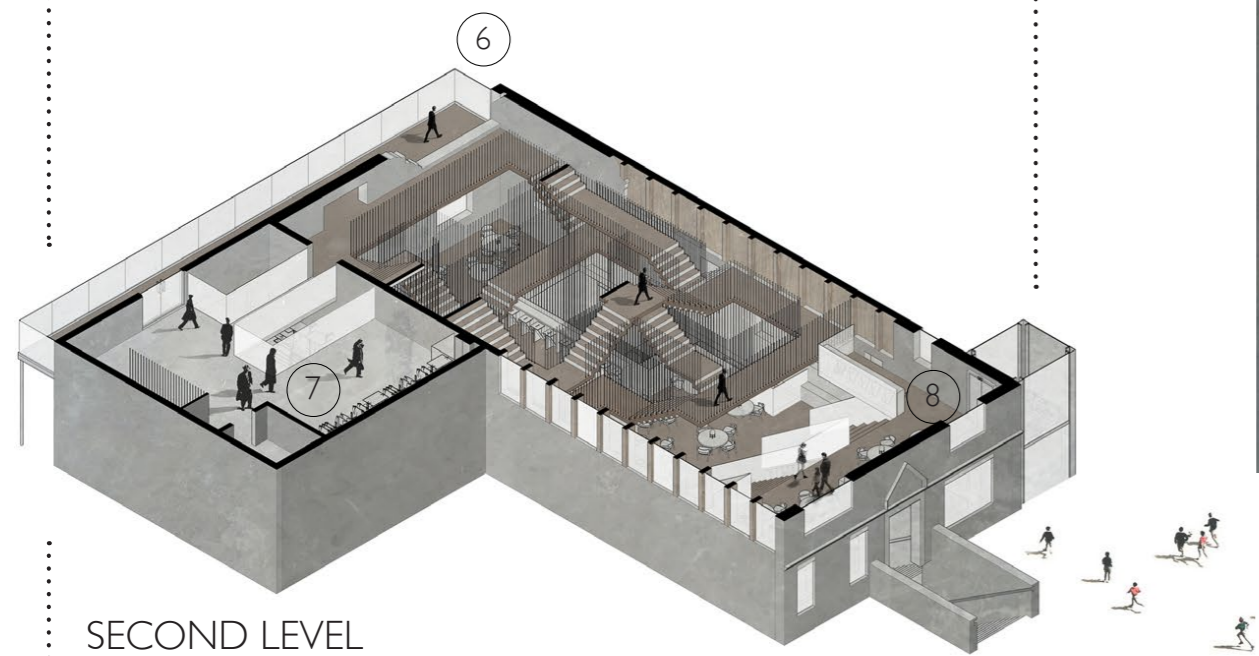


First floor - white
(9.5m up from lowest point)
Levels in basement - grey
(5.7m up from lowest point)
Basement - black
(2.8m up from lowest point)

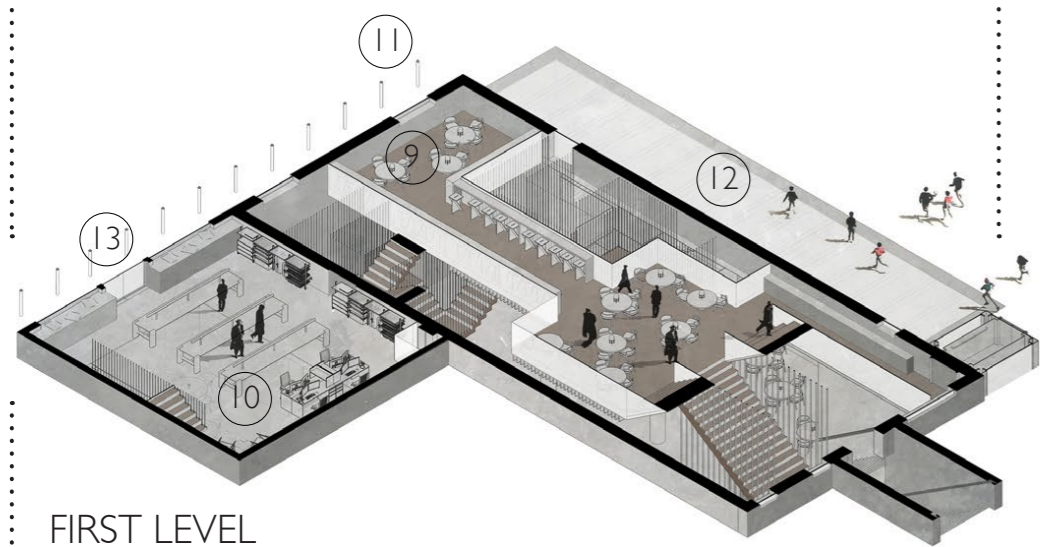




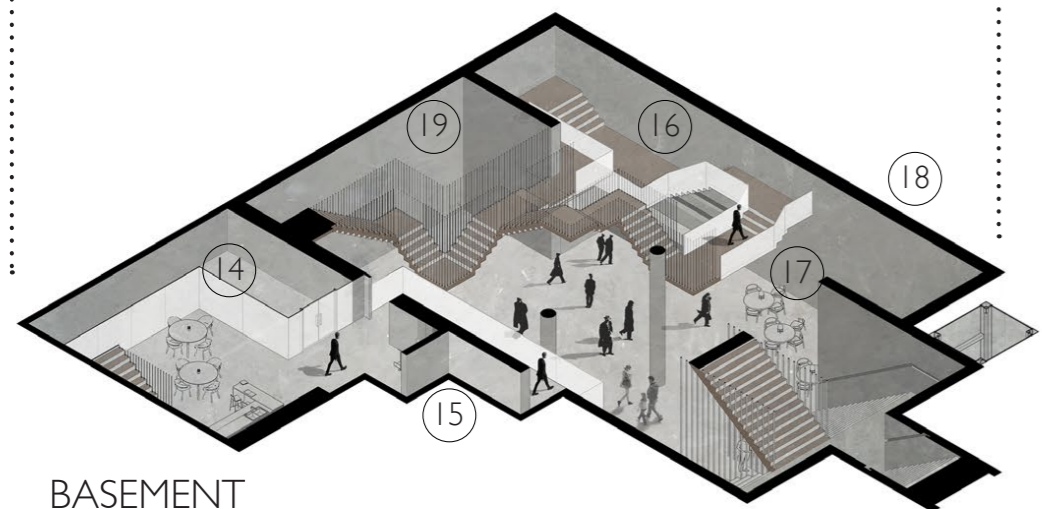
TOP LEVEL



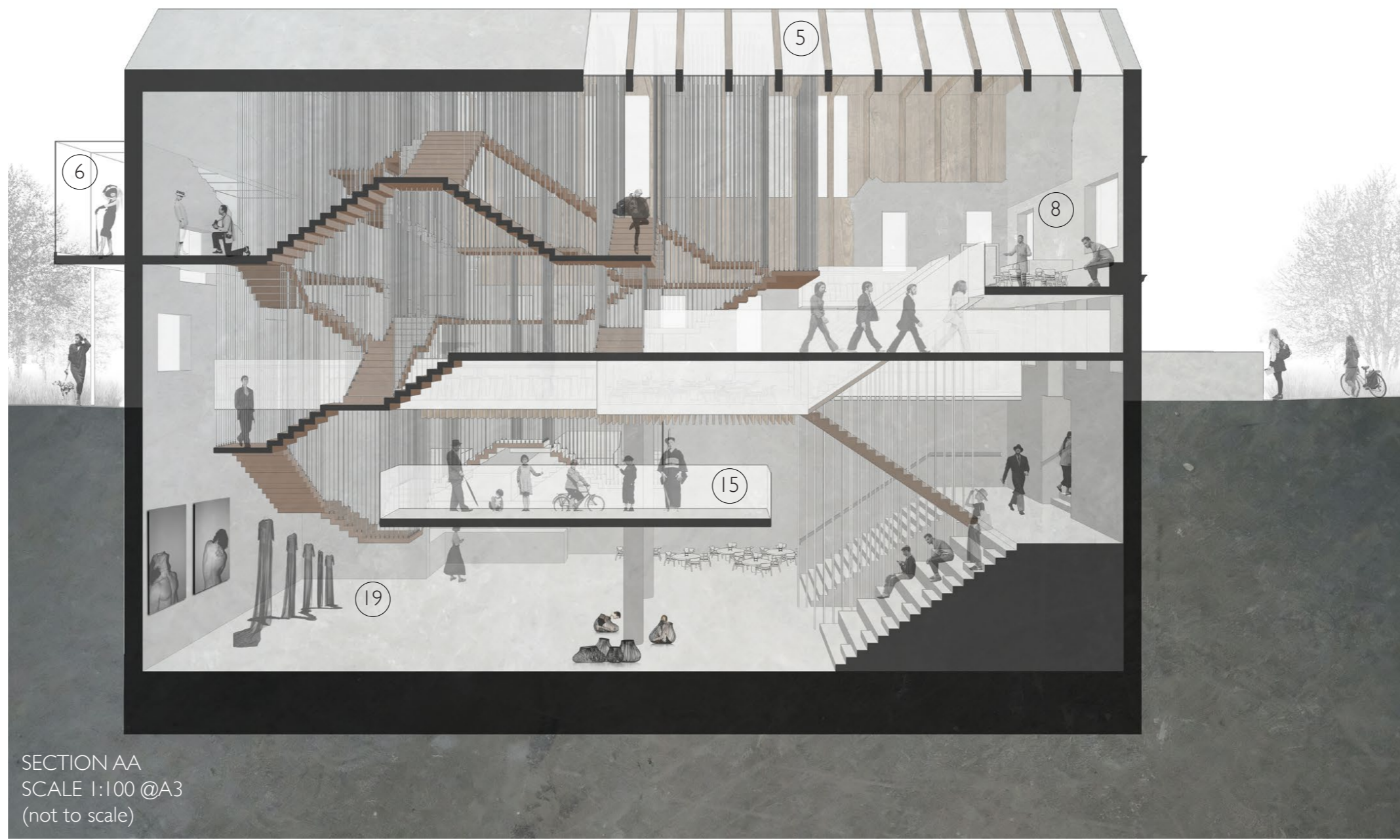
SECOND LEVEL



FIRST LEVEL



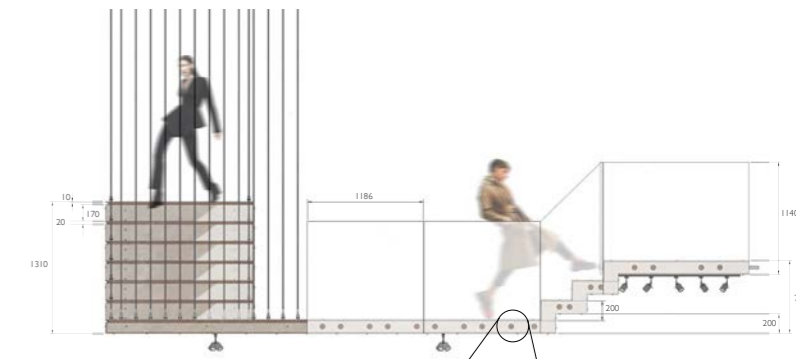
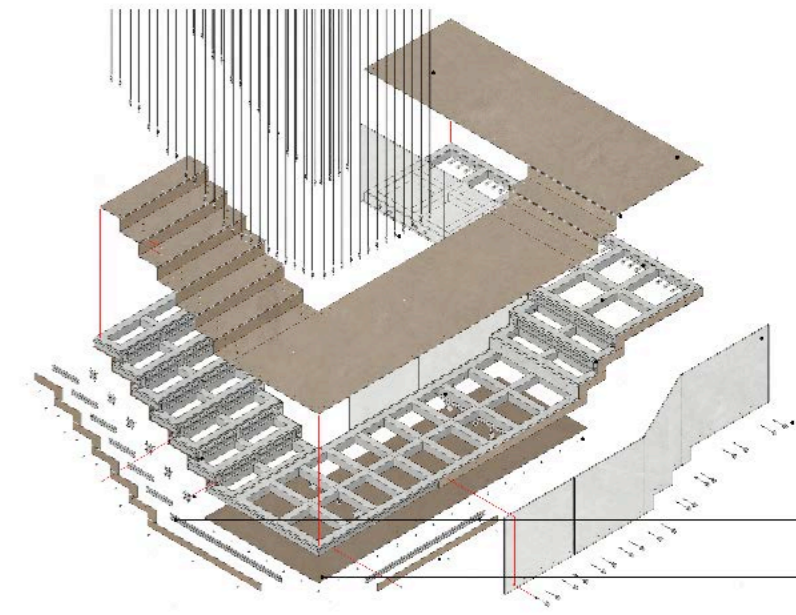
BASEMENT



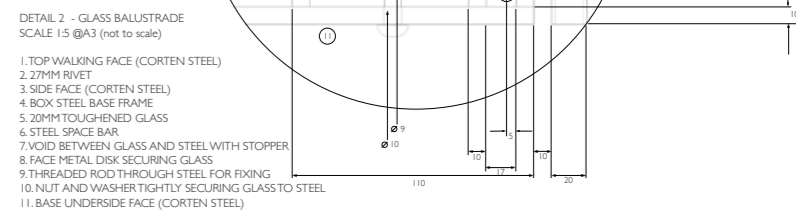
SECTION AA
SCALE 1:100 @A3
(not to scale)



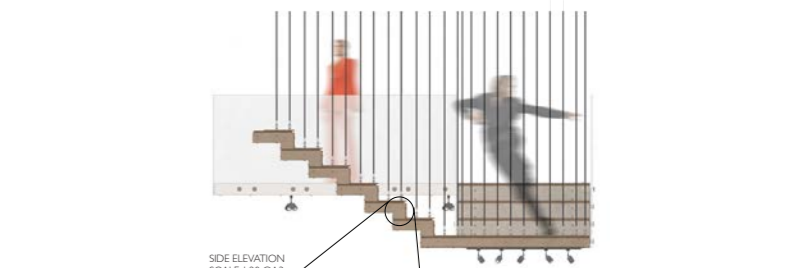
SECTION BB
SCALE 1:100 @A3
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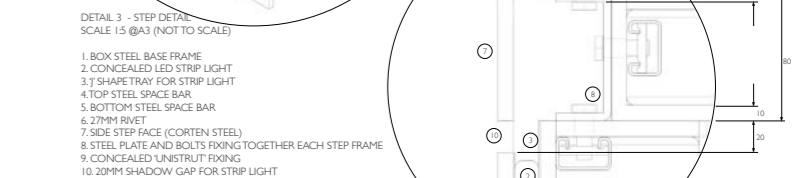
FRONT ELEVATION
SCALE 1:20 @A3
(not to scale)



DETAIL 2 - GLASS BALUSTRADE
SCALE 1:5 @A3 (not to scale)



DETAIL 3 - STEP FRAME
SCALE 1:5 @A3 (not to scale)



DETAIL 3 - STEP FRAME
SCALE 1:5 @A3 (not to scale)

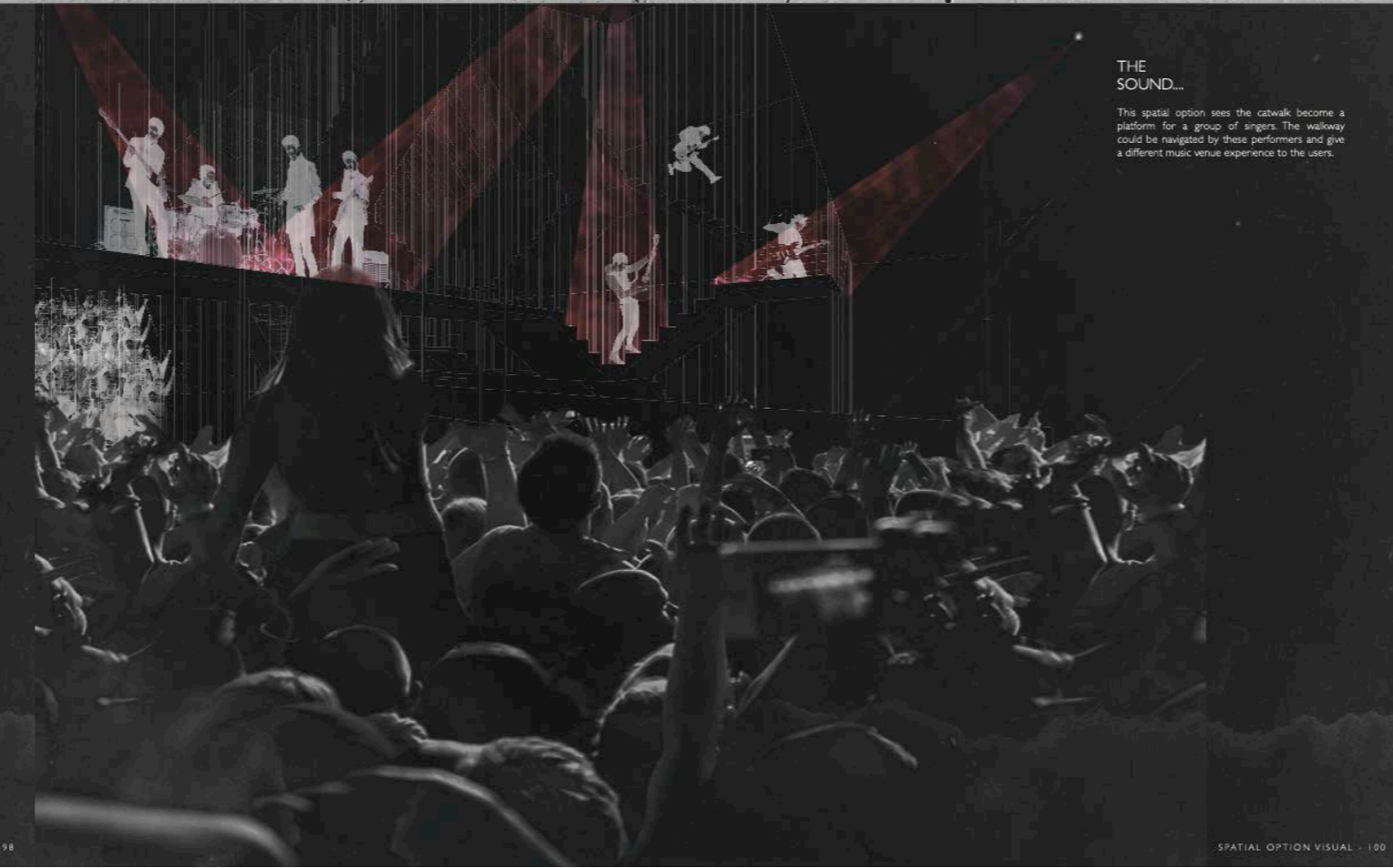


ADAPTABLE SPACE...

To allow 14 Kirk loan to become this proxy for the deconstruction of gender stereotypes, my space acts as a platform for creative acts to be showcased. Since Edinburgh is not a fashion capital, the celebration of other arts within this building is crucial. The creative venue welcomes festivals such as the Fringe and Fringe, each contributing to the aim of deconstructing perception and expectation of gender while ensuring full use of the building seven days a week.

...REVERSED...

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THE SOUND...

This spatial option sees the cabaret become a platform for a group of singers. The walkway could be reworked by these performers and give a different music venue experience to the users.

BIANCA & JULIET...

This third option sees a small scale theatre production inhabit the space. The show on display in this visual is a previous project of mine where I designed the set for a contemporary Romeo and Juliet. The design saw the removal of props, instead a large suspended backdrop cloth which helped tell the story and create the desired atmosphere.



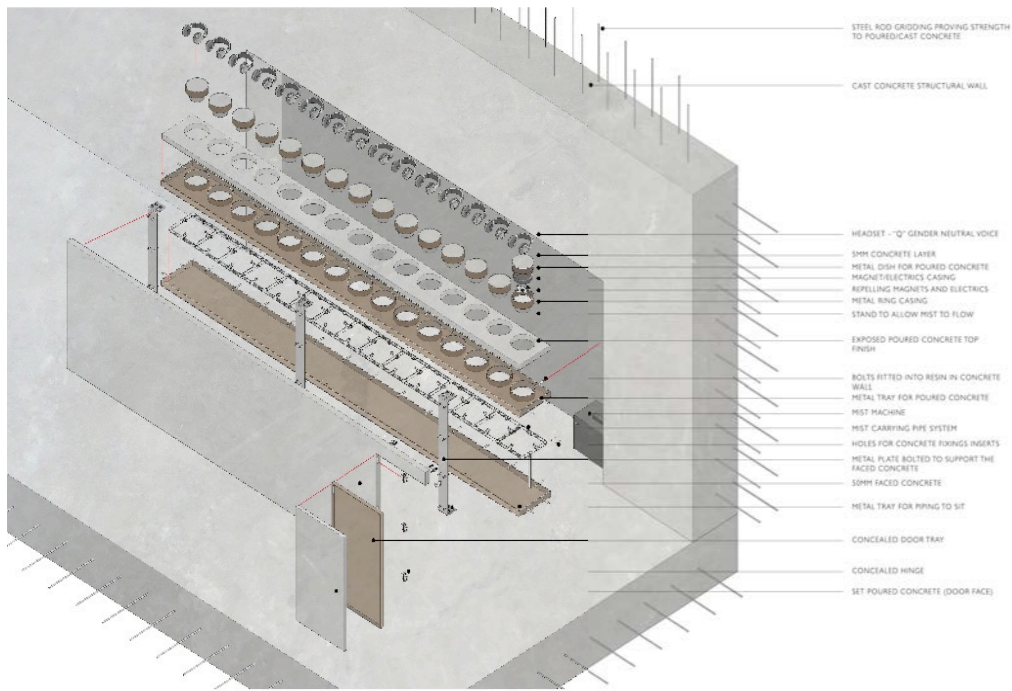


DETAIL DESIGN 2 -
NON-BINARY SOUND...

Through the development and sketch process, I began playing with the sketch form of the suspension wires. The graphic created inspired the idea of sound. It was then I developed the idea that non-binary and gender fluid design is not only influenced by appearance and surroundings but also sound. I wanted to add a sound presence into my space.

From this, I developed this new element within my design. As the user enters the gallery space, this void in the wall is the hub for a number of 'floating' headsets surrounded by sanitising mist. The headsets float using 'crealev' technology that sees repelling magnets to fight against one another and create the illusion of a floating device. These concealed magnet hubs also act as a charging point for the headsets.

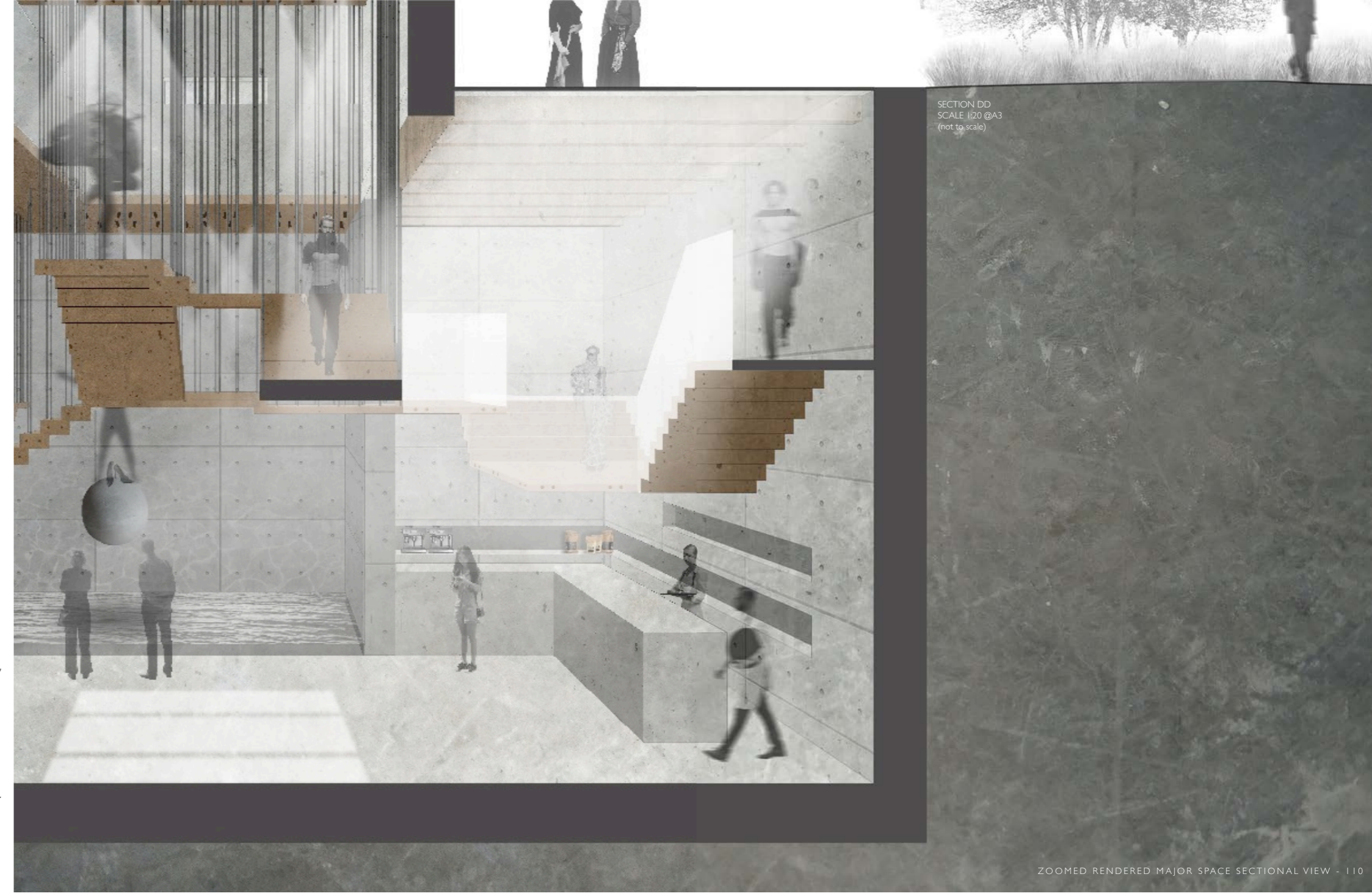
The sound within the headset is 'Q', a newly developed gender neutral voice, designed for a future where we are no longer defined by gender but rather how we define ourselves.



- STEEL ROD COVERING PROVIDING STRENGTH TO OVERCAST CONCRETE
- CAST CONCRETE STRUCTURAL WALL
- HEADSET - 'Q' GENDER NEUTRAL VOICE
- 3MM CONCRETE LAYER
- METAL TRAY FOR POLISHED CONCRETE
- PROTECTIVE FINISH COATING
- INSULATING PADDED AND ELASTIC
- METAL TRAY COATING
- STRAPS TO ALLOW MIST TO FLOW
- LAMINATED POLISHED CONCRETE TOP FINISH
- BOLTS FITTED INTO HOLES IN CONCRETE WALL
- METAL TRAY FOR POLISHED CONCRETE
- TRIP PACKING
- MIST COATING AND SYSTEM
- HOLES FOR CONCRETE STANCHIONS
- METAL PLATE BOLTED TO SUPPORT THE FINISH CONCRETE
- UPPER FACED CONCRETE
- METAL TRAY FOR FINISH TO SET
- CONCEALED DOOR TRAY
- CONCEALED HINGE
- SET POLISHED CONCRETE (DOOR FACE)



SIDE SECTION AA
SCALE 1:50 @A3
(not to scale)



SECTION DD
SCALE 1:20 @A3
(not to scale)

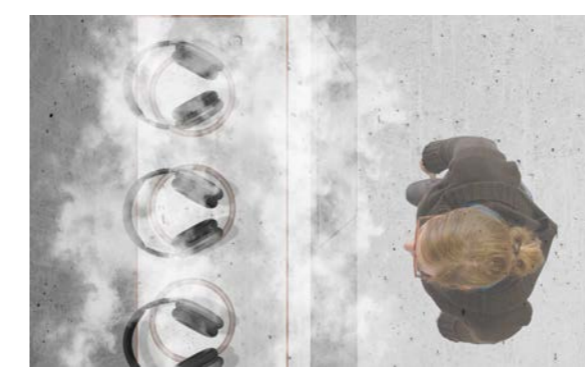
ZOOMED RENDERED MAJOR SPACE SECTIONAL VIEW - 110



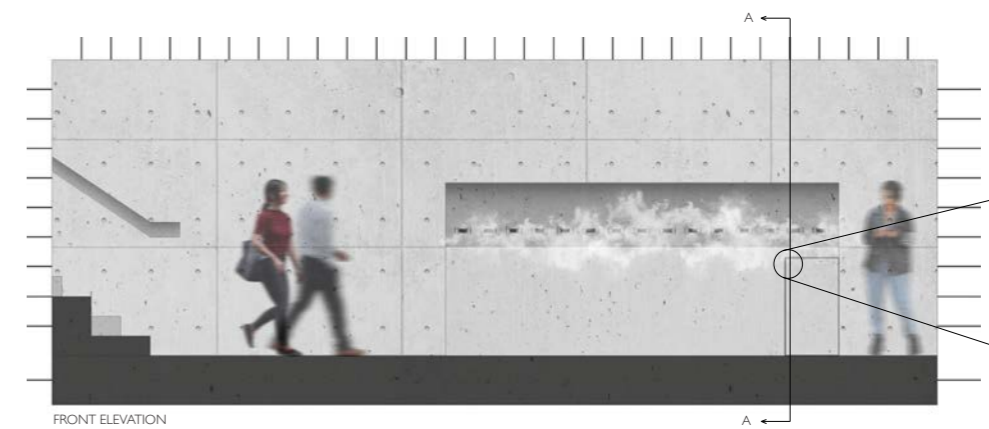
SECTION CC
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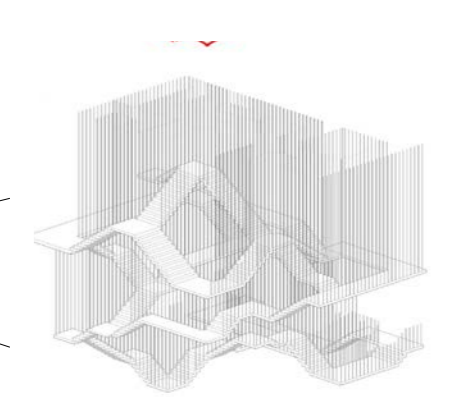
ZOOMED RENDERED MAJOR SPACE SECTIONAL VIEW - 108



DETAIL DESIGN 2 / VISUALS - 130



FRONT ELEVATION
SCALE 1:50 @A3
(not to scale)



Project video

- <https://www.napierdegreeshow.co.uk/interior-spatial-design/michael-nicholson>