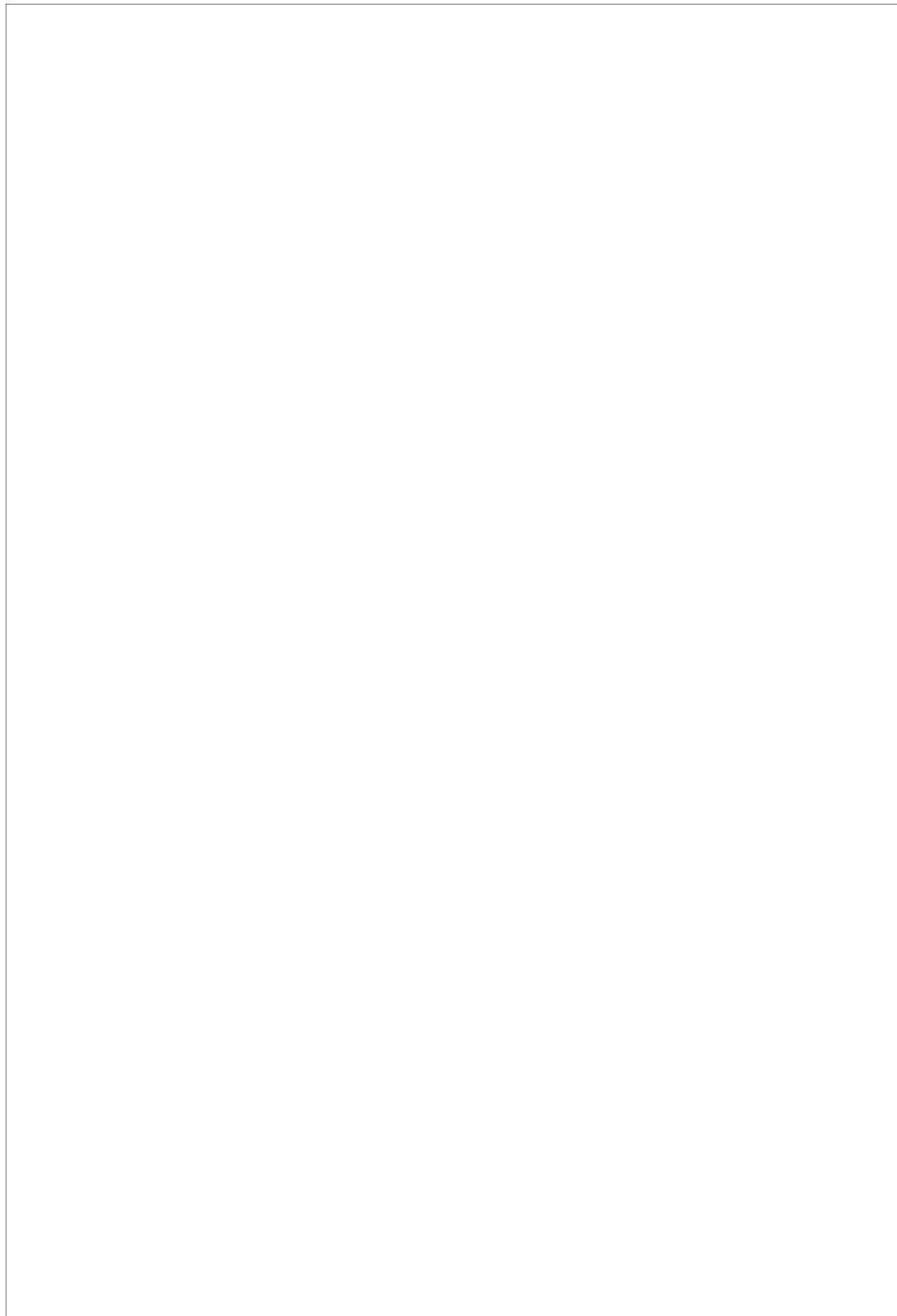
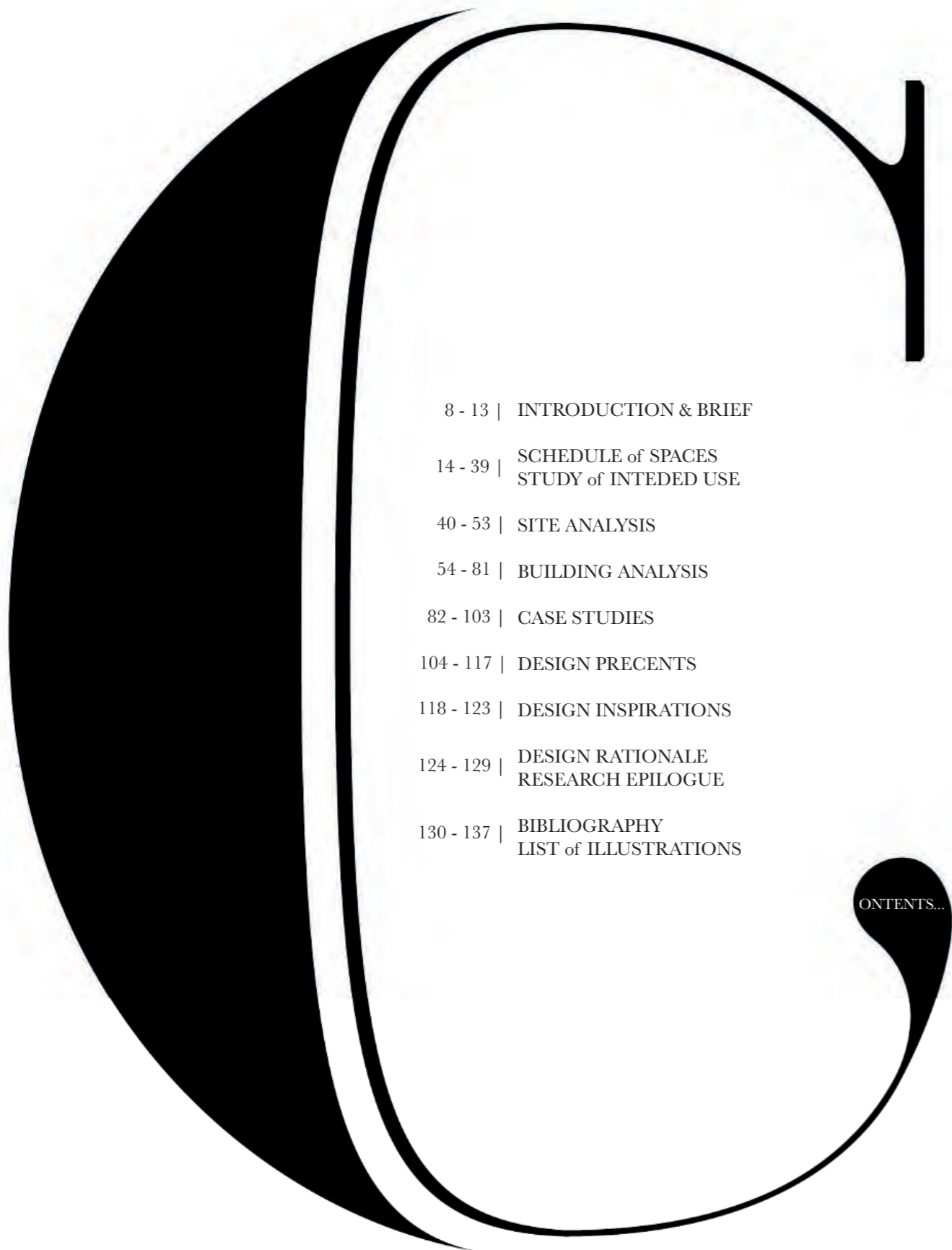




SEX
LOVE
ACCEPTANCE





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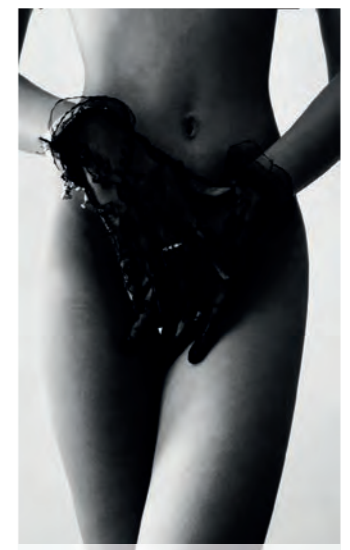
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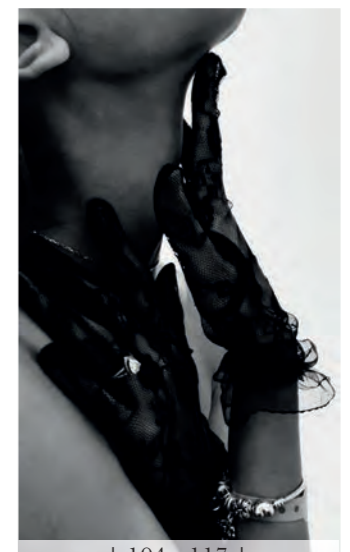
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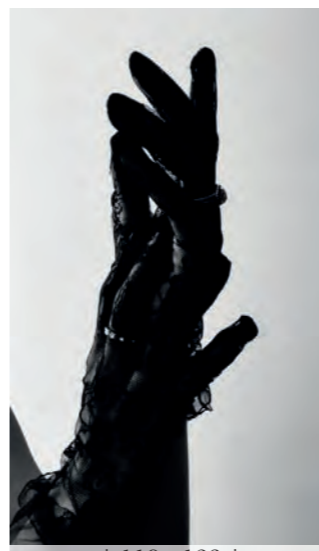
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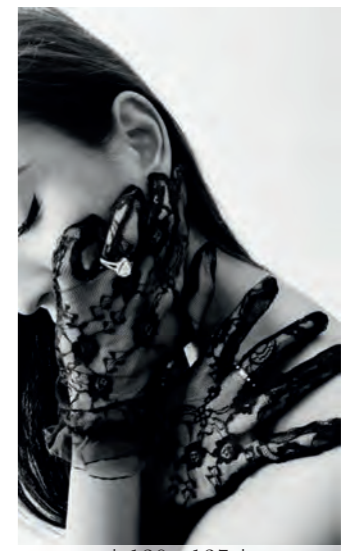
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SEX

Who doesn't love a bit of sex?

Why be so prude?

We were conceived by our parents, and we were born naked!

Growing up to be amazing individuals, with our own preferences of what we like and dislike

We were born as individuals, so why fit in?

Leeds 2023 is about bringing people together

So let's embrace who you really are so you can truly connect with people.

So you can truly connect with your partner behind closed doors.

NO 2 GREAT GEORGE STREET

LEEDS
BIRCHALL & KELLY
Grade II
1889



INTRODUCTION

Through generations, the idea of sex has changed drastically. Ever since the 1960's the dating scene has altered its course and the 'hook up' culture has become more the norm.

Throughout the years the perception of sex has drastically shuffled; now that technology has evolved, the content from social media or porn has evidently changed the way we perceive sex, relationships and how we treat our partner, whether it is a casual 'hook up' or a serious relationship.

The fact that humans are able to publish a false persona, from how body image should look like or the kink norm that is accepted in society, could potentially lead to some individuals feeling uncomfortable in their own skin.

From personal experience, one feels the younger generation may have grown up in a more liberal society in comparison to the generation that brought them up.

Throughout history, society has been engrained that the men should be strong, provide for the family and their partner, are not allowed to be weak, and reject feminism. The acceptance to be likeminded and equal has gradually started to be liberated. (Brown, J. 2022)

Sex is not just about sex; it is about feeling accepted and embracing who you are as a person. It is not just about physical contact, it is about how we need to connect together mentally and understand each other, accepting the other person for who and what they are.

It is stated that Leeds 2023 has the "ability to have difficult conversations, building trust and integrity across networks, relationships and partnerships, a starting point for genuine collaboration, and sustainable development".

Accepting different beliefs and viewpoints could be quite challenging for certain individuals. As certain individuals grew up in different time periods, one's perception might be different to others, especially with the topic revolving around sex. One intends to create a safe space where people are able to speak freely about challenging topics.

Situated in the busy central area of Leeds, No 2 Great George Street was erected in 1889 and was occupied by the City of Leeds School until 1994. Not only was this an education centre, but it was also a place to unite people as some would come to the wedding registrar when it housed offices for Leeds City Council.

The rich history of the building results in an ideal location to host and merge such different programs.



BRIEF

This project intends to create a space where it will draw and connect different communities together through two chosen programs.

The first permanent program will be a sex therapy centre for couples, with the second being a transient program providing a dating space for singles, where both programs will help people learn more about each other and connect better together.

Through the journey, each individual will also be able to accept and embrace who they truly are and feel good in their own skin. Not only will they learn more about themselves, but further understand each other's wants and needs, both mentally and physically.

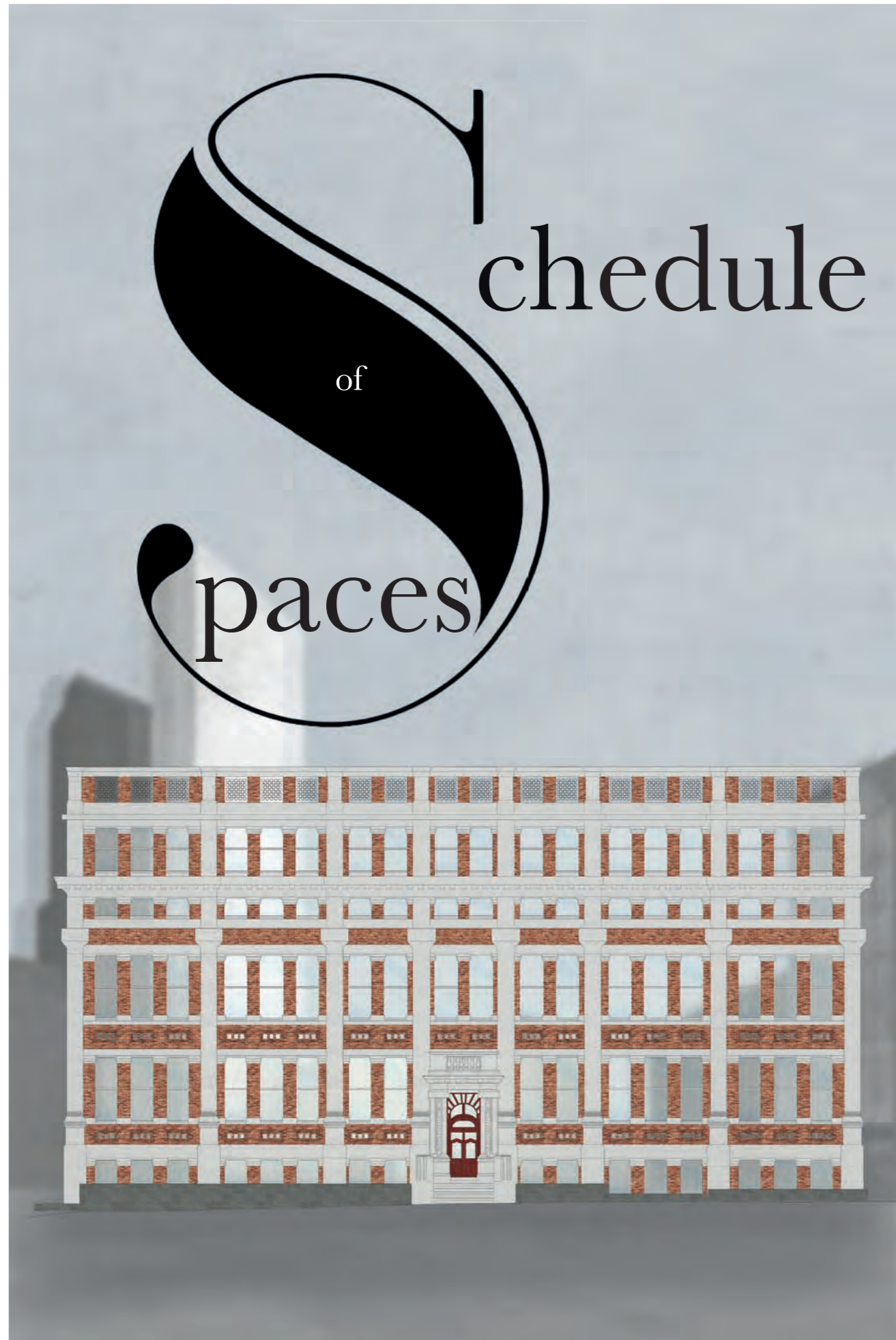
The building will also permanently house a Leeds City Information Centre and Leeds 2023 exhibition space that will be open to the public, for everyone to enjoy and celebrate culture and history.

As sex and dating gives the perception of physical touch and intimacy, visitors will feel as if they are embraced by the architecture and touched spatially.

There will be a special focus on how the interiors are to be designed, a welcoming space where individuals will be more inclined to open up and speak about a subject that is seen as 'taboo'.



SCHEDULE
OF
SPACES
&
STUDY
OF
INTENDED USE



The building will house three different programs; with the first program being Leeds 2023 Exhibition Space as well as the City's Information Centre. The second program will be The Dating Space that will facilitate a transient community, with the third program being the Sex Clinic and Therapy Centre that will facilitate a permanent community. The three programs will be allocated on different floors depending on the level of privacy needed and to allow easy access for the public without disrupting private spaces.

To avoid the disruption between public and private spaces, as the Leeds 2023 exhibition space is a publicly accessible place which will showcase various artists work as well as the City's Information Centre, these public areas will be located on the first floor. This is where the main entrance from street level leads to.

On the ground floor is where the second program, The Dating Space, will be located. This space will be semi-public, with a separate reception area guiding visitors where to go. The Dating Space will consist of a restaurant as well as an Escape Room as an activity for singles to take part in. A secondary entrance is needed for those who have mobility issues as the main entrance can only be accessed by stairs, and the current space provided is too small and inadequate to install a ramp. With it being the ground floor, it would still create an intimate feel and easily accessed by the public, without disrupting the circulation, which would be the case if entered through the exhibition space or sexual health centre.

Finally, as the third program requires the maximum level of privacy, the sexual health clinic will be located on the second floor and the sex therapy centre will be situated on the third floor. By allocating these programs on these specific floors, this will allow the public to access the exhibition space and dating area when the sex clinic and therapy centre are out of hours.

L E E D S 2 0 2 3

L E E D S 2 0 2 3

Leeds 2023 is about a year of “Letting Culture Loose”; by being a city that has been shaped by immigrants and made Leeds their new home, the vast culture influenced by many from around the world, Leeds 2023 aims to celebrate and promote different cultures and arts, from sculptures, dance, music and many more talents that are not yet recognised or known.

There are six Culture Strategy Values within the Leeds 2023 Prospectus: Bravery, Curiosity, Generosity, Respect, Resilience and Honesty.

Through Leeds 2023, individuals are able to; confidently explore new cultures and beliefs without having the fear of being judged, accept others’ differences, embrace new ideas - even though it may be a difficult topic of conversation, build trust, and create new relationships and partnerships. Their values support the sex therapy centre that will be housed in the building, which respects every individual’s needs and beliefs.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5

There are about 17 museums scattered around Leeds, some of which are not well known as they are quite small and or on the outskirts of the city. As the building is situated in the heart of Leeds and with it being so close to universities, offices, residents, and shopping centres, the close proximity allows the exhibition to be a quick 'pit stop' when passing by into town, or for a leisurely walk during lunch breaks and will allow artists who exhibit their work to gain more exposure and become better known.

Lighting is one of the important aspects when exhibiting art pieces, as some objects, if over-exposed, may cause irreversible damage, such as photographs or fabric through long periods of time. Although the building is wrapped in large windows, there is only a small amount of harsh direct sunlight that penetrates in due to the positioning of the building and its surroundings, therefore there is less concern about potential damage this could cause.


As there is no specific way to design an exhibition, the way the spaces are designed must have adequate space for artists work and also correlate to the design concept, which is 'Touch by Architecture'.

Although the term "Digital Art" first started being used in the early 1980s, artists have been experimenting since the 1960s. Spaces with low or restrictive lighting may be kept in mind when designing exhibition spaces to allow artists that may want to exhibit moving image art, as Leeds has a rich history with the world's first films produced here in 1888!

As part of the exhibition could be linked to the erotic side of things, an exhibition held in Norway called 'Sex Ecologies' could aid with how certain pieces of art would be installed. The exhibition was a collaborative project where Kunsthall Trondheim and The Seed Box believe that environmental and social justice would go together. Their approach was through critiquing and understanding race, gender, sexuality and nature in order to objectify and neutralize where some places still criminalise queer sexuality today.

Most of the art that had been exhibited required a low lighting and secluded environment to reflect the mood, such as Láibmat by Margrethe Pettersen, which is a sound installation in a silk room which requires 280cm height x 380cm diameter. As well as being spacious enough for works such as Jessie Keemann's Tulukkat Qaqortippata where some of her work is 245 x 150 cm.

There will also need to be a main reception desk and a City Information Centre on the first floor. These will need to be situated where visitors could easily navigate and locate if they need extra help. An ideal place would be by the main entrance, as this would avoid unwanted guests from roaming around aimlessly to the second and third floor, which will need to be strictly monitored.



SEX BENEFITS

- Lowers blood pressure
- Stronger immune system
- Better Sleep
- Relieves pain
- Balances hormones
- Improves sleep
- Improve mental health
- Increase bond and trust
- Improve self - esteem
- Better communication
- Better understand partner



MOST COMMON SEX ISSUES

- Arousal issues
- Painful intercourse
- Penetration phobia
- Erectile dysfunction
- Insufficient foreplay
- Premature ejaculation
- Unrealistic expectations
- Lack of emotional intimacy
- Performance anxiety leading to mind wandering
- Pressure of getting pregnant / accidental pregnancy / post baby sex life

W

ith the increasing normalisation of 'hook up' culture in the dating scene, the process of providing free, confidential diagnosis and treatment for sexual transmitted infections began over 100 years ago in July 1916.

The sexual health clinic will be located on the second floor. It has been advised by the Department of Health that each room would need to at least be as big as sixteen meter squared, for a consulting and examination room with a partition wall installed for extra privacy. Within the rooms, to adapt and maximise flexibility, a double-sided couch access should be implemented with a clinical wash hand basin to be easily accessible from both, consultation, and examination areas.

Although it is a clinic, the design should still be welcoming and not hospital like, an example being the NYDG Integral Health & Wellness, shown in figure 6.

Upon arriving onto the second floor, a reception desk would need to be situated where it would be easily identifiable by visitors to provide necessary help and guidance, this will offer a sense of comfort and eliminate the sense of neglect.

A waiting area would need to be placed close to the reception area, WC facilities as well as the clinic rooms. The way the seating is placed would need to be carefully considered so that it prevents confrontational situations, such as seating facing towards each other, and it should not be directly outside the clinical rooms.

The second floor would also be utilised as a communal space for the staff, both the sexual health clinic workers as well as therapist. A small kitchen and dining area will also be installed for staff usage. This communal area will be for staff from all areas to enjoy, and both the staff communal space and patient waiting area should be provided with greenery and natural lighting, to help with their wellbeing.

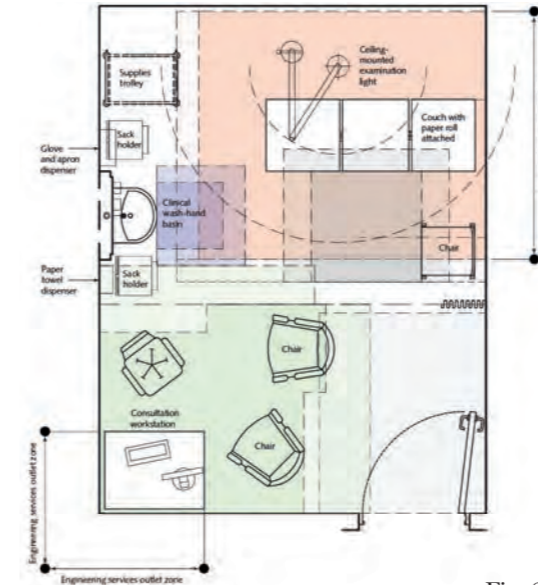
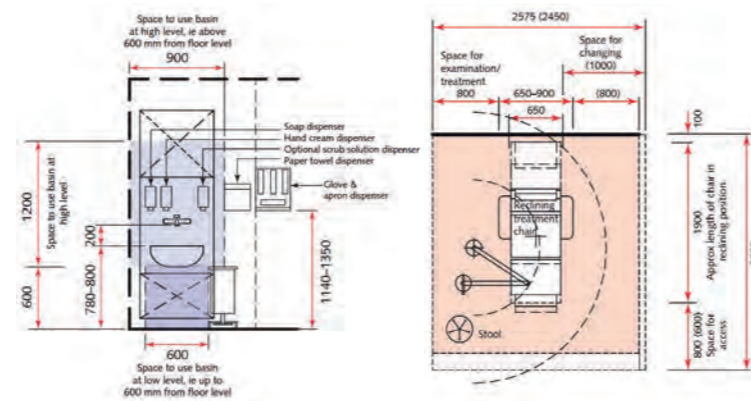


Fig. 6



Fig. 7



Fig. 8

Noun. / seks /

SEX

“Sexological Bodywork is somatic education that assists individuals, couples, and groups to deepen their experience and awareness of their body, eroticism, and sexuality.”
(ACSB n.d)

“Soma” or “Somatic” means “of the body”.

In the paper “Origins of Sex Therapy, Sexual Disorder and Therapeutic Techniques” states that the methods of sex therapy have been developed earlier than 1960, looking into psychoanalytic foundations, to which Dr. William Masters, along side his colleague, Virginia Johnson between 1966 and 1970, developed of specific behavioural therapeutic techniques. As it has been proven that this method of therapy works, Masters and Johnson have been considered and recognised as the pioneer of modern sex therapy. Psychotherapy is a long-term psychoanalysis which is specifically tailored to individuals, looking deeper into the unsolved unconscious matters rather than just the physical sexual problems, as well as Masters and Johnsons behavioural technique that focuses on improving the presenting sexual symptoms.

Helen Singer Kaplan published “The New Sex Therapy” in 1974 where she introduced the idea of combining these two treatments: working with behavioural approaches as well as delving into unconscious psychological reasons for sexual dysfunction.

In the 1950s various components of contemporary sex therapy started to sprout, flourishing for many decades. Theories from Sigmund Freud in 1953 explores sexuality with a specific relation to childhood, stating that sexual dysfunctions are likely caused from previous unresolved and unconscious sexual conflicts. Through the on-going process of psychoanalysis therapy, individuals would be able to overcome their suppressed underlying conflicts, according to Freud.

In 1975, Albert Ellis stated that this was not enough and contested that to overcome sexual dysfunction, therapists should also be educating and informing about sexual health, giving homework assignments and deflecting how patients perceive negative expectations about sexuality, which may have been influenced by their family or the outside world.

According to Irving Bieber in his book “The Psychoanalytic Treatment of Sexual Disorders” published in 1974, it states that individuals would either crave the physiological result of sexual desire and or the emotional connection and intimacy with others. Sexological Bodywork was founded by Joseph Kramer, which was approved by the California Bureau of Private Postsecondary Education, and considered as a legal profession in 2003, after a thorough investigation.

He then founded three Sexological Schools, one in Australia, Brazil and in the United Kingdom, called the Sea School of Embodiment.

The aim of Sexological Bodywork is similar to Sex Therapy, whereby patients are to overcome damming ideas revolving around sexuality and sexual activities on what is considered to be the ‘norm’. It further aims to help with understanding one’s history, and educating individuals in greater depth.

Although, with the help of somatic sex educators, it also focuses individuals’ awareness of their own body and becoming in tune with oneself; understanding the sensations our body and mind had experienced, sexual dysfunctions may be overcome by combining the study of psychology, meditation, and traditional yoga.

Unlike sex therapy, this method of overcoming sexual dysfunctions may involve a one way intimate touch, from the practitioner to the client who will conduct the pace and oversee the content of each session.

By doing so, individuals are able to learn and enhance the emotional, as well as erotic potential of our bodies.

These two services will be provided and may go hand in hand, but patients do not have to attend both if they do not wish to.



Fig. 9



Fig. 10

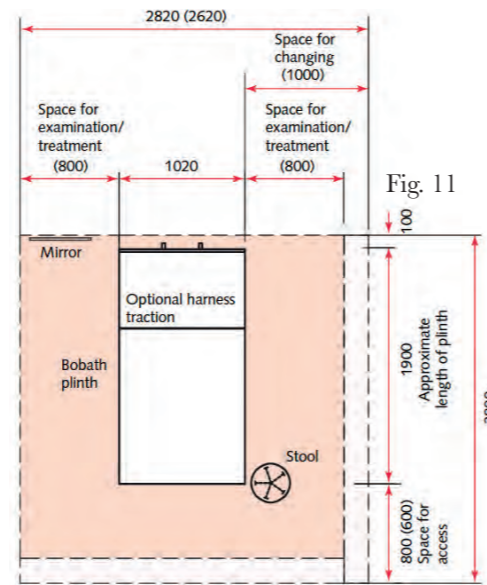


Fig. 11



As the site is situated in the busy city centre of Leeds, privacy is key into redesigning this space.

The main entrance would be kept the same; by using the same entrance as other visitors who may have other purposes, such as attending the dating space or Leeds 2023 Exhibition centre, would help mask the fact that they could be seeking help revolving around their sexual health and would not single them out or shy them away from getting the help they deserve.

The sex therapy and sexological bodywork centre will be located on the third floor. The size of each room will need to be large enough, with furnishings, and fully equipped, so that it will be able to hold a verbal consultation session and a physical session

Our surrounding environment affects our emotions and well-being, the design of the clinics will positively impact the therapeutic experience of mental health for the client as well as therapists. As a sex therapy and sexological bodywork centre is very private, in the series "Sex, Love & Goop" Gwyneth Paltrow gives us an insight to see how the therapists' rooms allow patients to feel welcome in their spaces.

Materials used within the spaces must feel comforting and inviting, avoiding a harsh clinical feel, for both patients and therapists.

The layout of the room itself should be flexible and furnishings would need to be easily movable for patients to be able to create their own safe space so that they feel more inclined to open up, allowing them to adjust and make themselves more comfortable. When finalising the layout of the room, it is crucial to see it from the client's point of view, to avoid potentially making them feel inferior if the therapist's chair is better built, a larger size, or is sitting at a higher level, making them seem intimidating. A couch similar to the one in the sex clinic must also be provided for practice.

Seeking help, going to a clinic, or counselling can be very daunting to certain people. The environment must be diverted from the "prison-like" norm aesthetic that most people stereotype counsel rooms to be.

The existing building already has double height ceilings which is ideal for breathing space, as when creating a therapeutic space, one would refrain from small spaces which could result in clients feeling uncomfortable and claustrophobic.

Inside each room, an en-suite toilet will be provided, so that patients would not need to leave the room and avoid the fear or being seen by other people. In addition, there will also be a waiting room installed within the room for those who do not wish their other half to be present during their sessions, or if either of them needs to leave the room at any specific moment, without having to exit out into the corridor.

As privacy is key, the spatial materials used must ensure that conversations are not audible from other rooms.

Research shows that the presence of nature improves mental health. With the site being located in the rather dense urban city centre, this could be implemented by installing living walls as a divider.

A separate exit may be considered to heighten privacy, as well as to avoid those who are entering and exiting to cross paths.

With the large windows that the building is wrapped in, it allows immense natural light in, vastly improving wellbeing. The spaces on the second and third floor still feel intimate and private, as the distance between the surrounding buildings are not too close; apart from the south side where the K2 apartment building resides, making one feel more exposed to residents across.



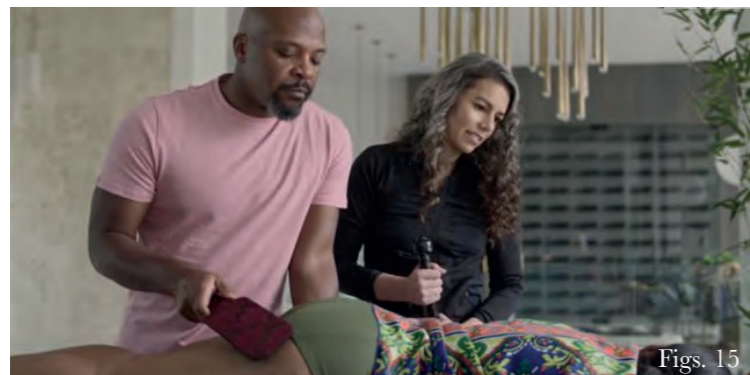
Fig. 12



Fig. 13



Figs. 14



Figs. 15



Figs. 16



Figs. 17

As previously mentioned, patients may choose one service or the other, or both if they wish.

Both services would entail a brief conversation of what the client would like to achieve in that session, and plan the contents of how it is best to achieve the client's objectives within the safe space.

The sex therapy sessions may include:

- Overcoming trauma that may have occurred in the past
- Understanding the connection between body and mind
- Overcoming underlying mental health concerns
- Figuring out what stimulates you and your partner through improvement in communication
- Learning ways to manage anxiety around sex and the pressure of performance
- Education on the anatomy of the body, how it functions and pleasure.

Unlike a normal non-physical contact therapy session, during sexological bodywork, there may be intimate physical contact. The practitioner will remain fully clothed and wear nitrile gloves.

Where the teachings may include:

- Breathwork
- Foundations of touch
- Body and genital mapping
- Consent and boundaries
- Active receiving
- Introduction to toys
- Erotic massage
- Scar tissue remediation
- Overcoming the pain during sexual penetration
- Transformational mirror work

Homework would normally be assigned at the end of the sessions for couples to work on.

By being more present in our own bodies and self-aware, we are able to liberate what our body truly desires and receive more pleasure in life and our relationships.

DATING

Noun. / 'deɪtɪŋ /

"Dating is a stage of romantic relationships whereby two people meet socially with the aim of each assessing the other's suitability as a prospective partner in a future intimate relationship. It represents a form of courtship, consisting of social activities carried out by the couple, either alone or with others."

he
imeline...

Early 1900's



A common place to meet would be at a ball, women were not able to have any preference and would have to dance with everyone who asked them. Unmarried individuals were not to dance for more than two sets and can only touch through gloved hands. If there an interest arises between two, "first dates" would occur where a gentleman would show up at the house of a lady whom they fancy and have a chaperone in the space where they are situated, often by their mother. This would often lead to marriage if the interest continues to grow. If sexual tension is in the air, things would still remain respectful and escalate at a very slow pace.

1940-1950's



Men would spend more money during this period as they would take their dates out more in public places. As men were deployed during World War II, it meant that the main priority of dating was to find a husband.

The Year 2000's



LGBTQI community has expanded, and sexual freedom is being liberated. As technology evolved, online dating started to become the new norm, where individuals are able to meet online and "first dates" could occur virtually.

Victorian Era



Dating was not that common as parents would set up marriages with a potential partner than would be able to support them physically and maintain certain standards at home and bear children. Courtships would happen, where both parties would remain respectful and avoid touching as well as sexual thoughts.

1920 - 1930's



Dating is about experimentation. Young adults were able to get to know those who they fancy without being completely under the watch of their parents. As more dating activities were invented, such as going to theatres and dining at restaurants, the use of alcohol started to become the norm. Exploring love and sex, those considered 'taboo' is being liberated.

1960 - 1990's



Premarital sex or commonly known as the 'hook up' culture, where dating and sex could go hand in hand had become more mainstream. Occasionally it was hard to differentiate between what was considered a date and what was not. Even though monumental cultural shift occurred, and sexual liberation became the norm, individual mindsets still varied.



There has been a massive shift on how people date through the years. Although, the desire to find love has remained the same. Finding love has now become individually driven and individuals are able to liberate who they truly are. People are able to date with whomever and whatever reason they choose without judgement.

The dating scene has changed and the 'hook up' culture has become more appealing, making it hard to differentiate on what is considered as a 'date' or just a casual 'fling'. The concept for the dating space aims to hinder the desire to touch or have physical contact and actually get to know one another.

One of the most common dating activities is going out for a meal with a person of interest. The restaurant will serve dishes that contain known aphrodisiacs, which would potentially help to heighten the sex drives of individuals. The term 'aphrodisiac' had been around since 1719 from the Greek goddess of love herself, Aphrodite, also meaning "sexual pleasure; a temple of Aphrodite".

Taste of Aphrodite, a restaurant that serves only dishes containing aphrodisiacs, and an Escape Dating game will be located on the ground floor, making it The Dating Space for singles to get to know the person they are dating.

After speaking to an award-winning chef, Simon Jewitt, a person's perception and behaviour will change once it establishes that the food they will be dining is an aphrodisiac dish. Those who wish to believe can change their psychological perception, with the aid of certain natural chemicals, such as zinc in oysters, which is a crucial nutrient for testosterone, as well as serotonin, which enhances the pathway of the pleasure response. Found in a paper by Michael Krychman, "Natural Aphrodisiacs – A Review of Selected Sexual Enhancers".



Fig. 29

S

exual tension would also need to be supported by the ambience and ones surroundings. The lighting, and the placement and proximity of diners, would need to be considered. After several years of observing diners from a receptionist perspective, those who are on first dates or those who are still in the “honeymoon phase”, will often tend to simply glide and situate themselves next to their date, for them to be able to touch, caress and generally create more intimacy.

The concept of this restaurant would be to create psychological arousal from the aphrodisiac based dishes, leading to increased sexual tension, but spatially hindering the desire to touch and feel, so that singles would get to learn about one another on a deeper level.

The kitchen itself must follow health and safety regulations. To ensure safety and aid with proficiency.

There will also be a bar and lounge area to provide waiting space, whether it be for diners to wait for their dates or delayed tables throughout service. The design itself must compliment the lusty concept of the restaurant.

Toilets for public and staff should be kept separate.

The back of house, which contains the kitchen and staff area will be separated along with loading areas so that food deliveries will not obstruct guests’ experience. Though there will be a distinct separation, it must be easily accessible for staff to get on to the main dining floor.

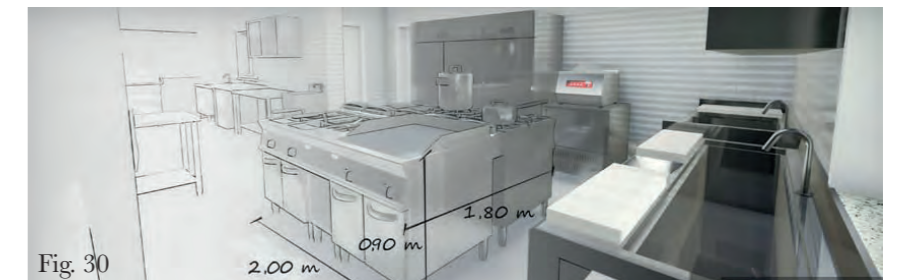


Fig. 30

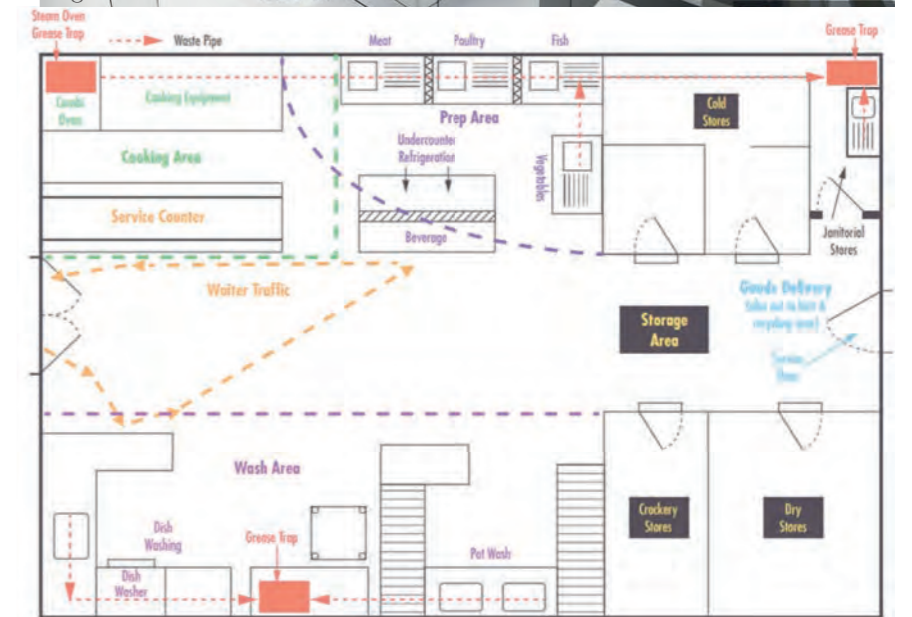


Fig. 31

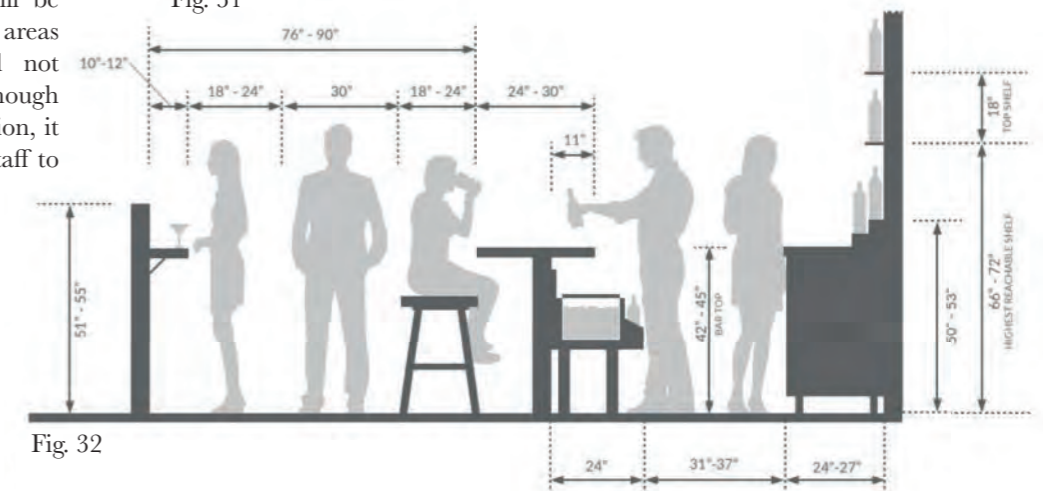


Fig. 32

The Escape Room concept was first established in 2003, where players explore a physical space and solve mental and physical puzzles. The aim was to solve these puzzles within a certain time frame in order to get out of the space, or move onto the next room.

Most of the escape games around Leeds are able to host up to six players in a game. As the escape game room will be located on the same floor as the restaurant, there may not be a big enough space to create multiple large rooms, unless the space penetrated through another floor. In which case the flow of circulation will go vertically and create a trans-programming centre with the exhibition space above, on the first floor.

The concept of the escape game in the dating space will be to separate daters from each other physically, preventing them from touching and feeling, thus enhancing the mental and emotional connection, leading to a deeper understanding of one another.

Through the games and puzzles, they will be able to work together on tasks and gain a clearer vision of the other person's true colours and how they react in certain situations, such as being under pressure, temperament, greed and generosity, communication skills, and potentially unveiling certain hidden talents, impressing their dates!

A separate waiting area may be required to differentiate guests who will be going into the restaurant and those attending the escape game.

Whether you are going in for an icebreaker first date or a tenth date, this activity will be able to challenge and help individuals to gain a more in depth analysis of each others characteristics.



SITE ANALYSIS

"... He refers to a space 'of tension, of empathy, of *desire*'."

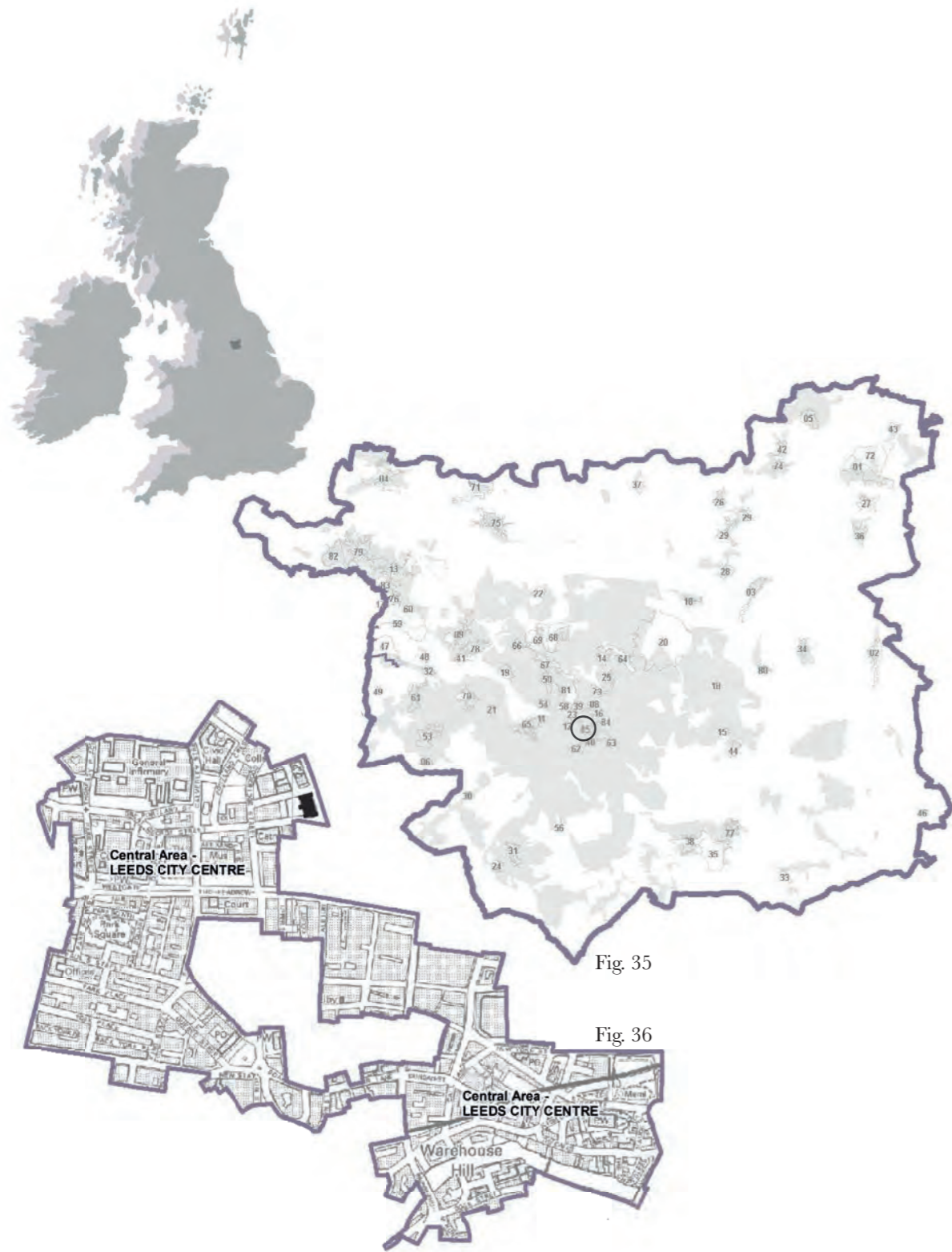
"Thus the term 'architecture of desire'..."

"*Given*, therefore, is literally the structure Duchamp designed and physically constructed to house Martin's coveted image on the verge of losing her: the architecture of desire."

(Haralambidou, P. 2013)



Fig 34



S

THE UNITED KINGDOM
WEST YORKSHIRE
CONSERVATION AREA

Shown on the map, No 2 Great George Street is erected right on the edge of the Conservation area. This creates a clear contrast between the old and the new architecture, demonstrating the juxtaposition between the Victorian facades and the modern exteriors of the Merrion Street shopping centre and polished K2 apartment building.





▲ LEEDS CITY CENTRE



As a large number of people commute to the city via train, the journey from the station to the site takes approximately 11 minutes to reach by foot, 9 minutes by bus and roughly 4 minutes by car.

Visitors are able to drive to the site using personal vehicles as there are two public car parks nearby; CitiPark & Q-Park, both a walking distance of 3 minutes and are open for 24 hours.

The site could also be reached by cyclists as there is a cycle lane north bound heading towards Leeds Beckett University. Cycle stands are situated within close proximity to the site.

FOOT PATH



BUS ROUTE



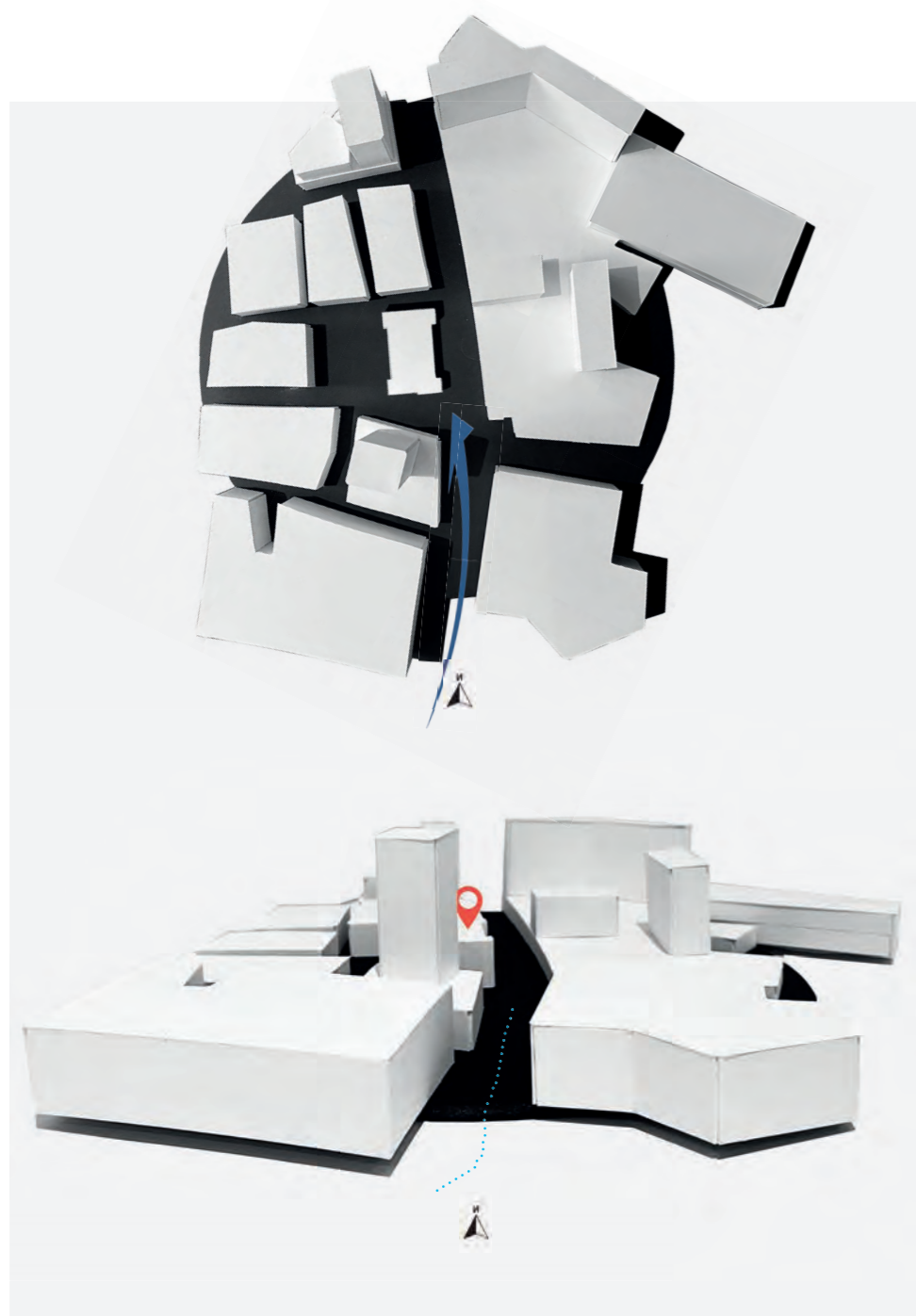
CAR ROUTE



CAR PARKS

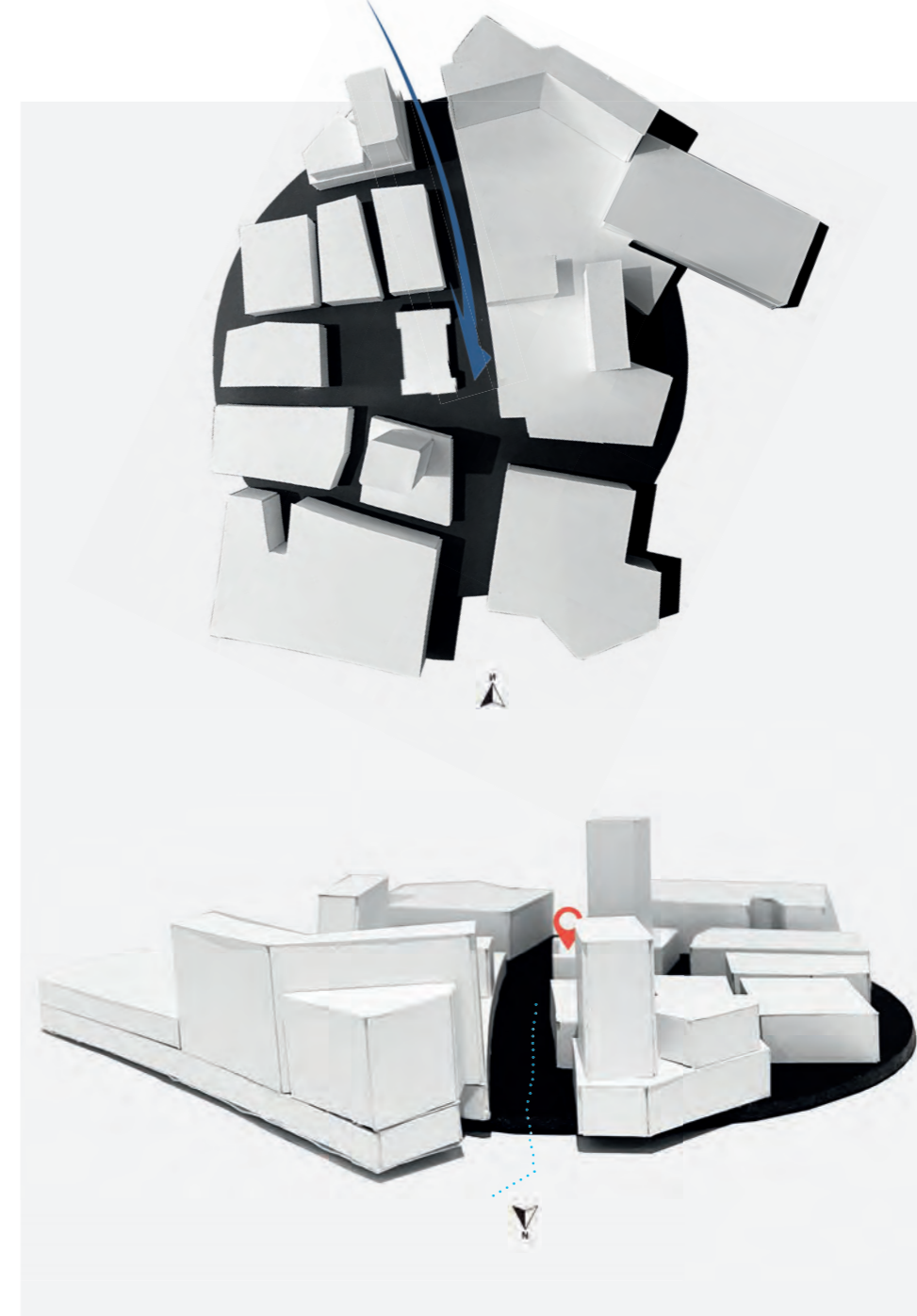


Figs. 37 - 41



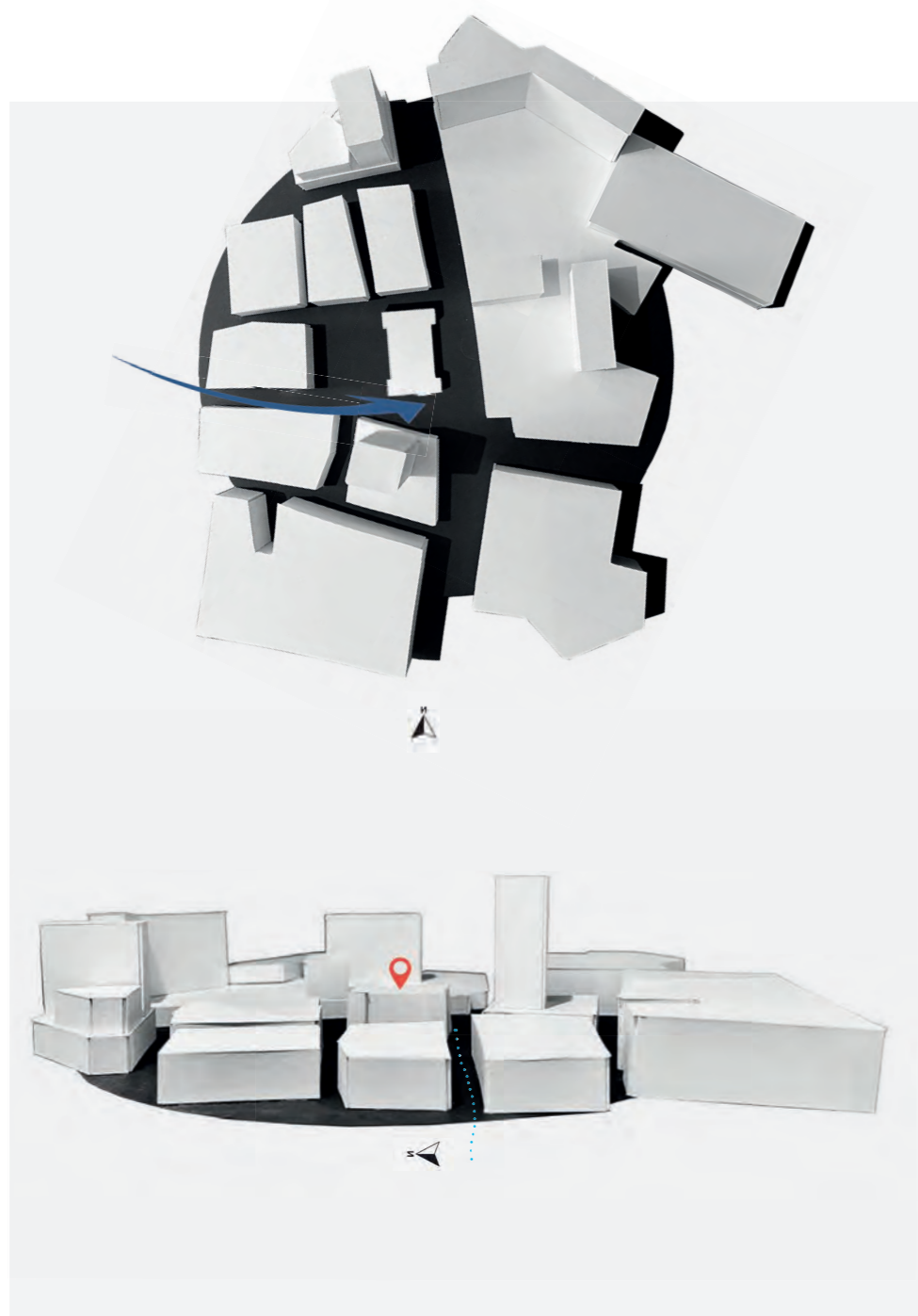
APPROACH

Whether you are on foot or driving, No 2 Great George Street is relatively easy to miss due to it being tucked into the corner of the street and hidden by the residential building block, which towers over the site when heading north.



APPROACH

The Victorian façade blends seamlessly with surrounding buildings when heading south on Woodhouse Lane.



APPROACH

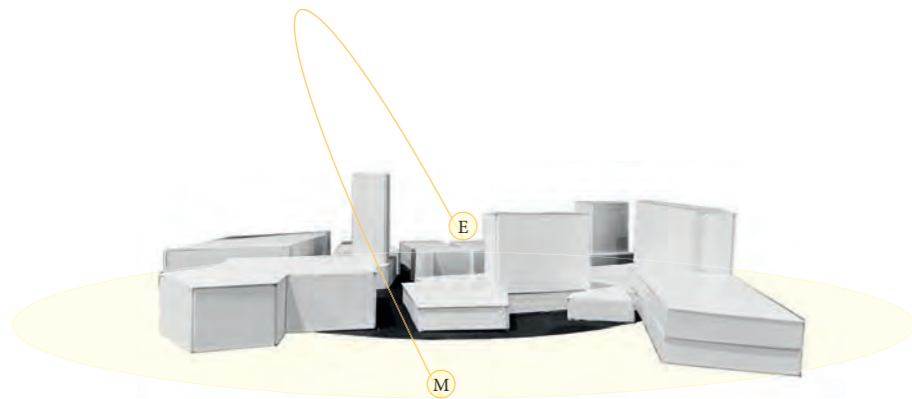
As the building towers over individuals when approaching from the west, the site could easily be unacknowledged.



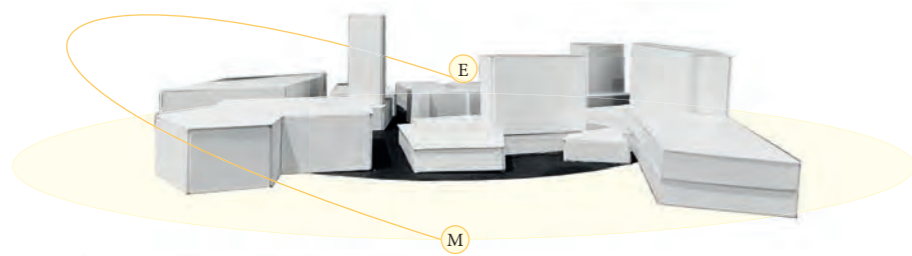
APPROACH

Visitors are able to appreciate the grandeur of the site when approaching from the east, as it is in visual sphere of knowledge and a clear contrast of old and new architecture is displayed.

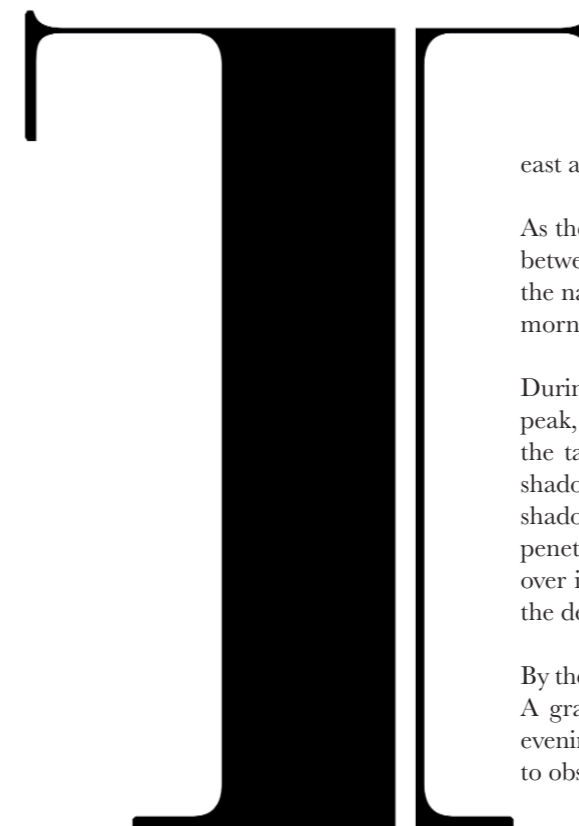
S U M M E R



W I N T E R



SUN PATH ANALYSIS



The sun rises on the front side of the building facing east and sets on the rear side, facing west.

As the Merrion Centre is not a tall building and distance between the site is quite far, it does not obstruct much of the natural light from shining inside, allowing soft natural morning light to filter through the multiple great windows.

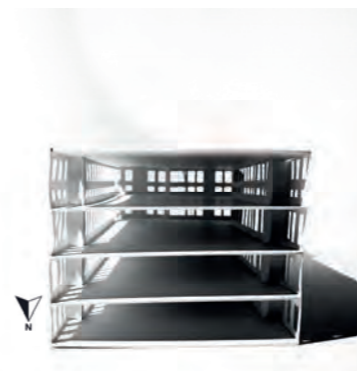
During the winter months at noon, when the sun is at its peak, the majority of natural light is sadly obstructed by the tall residential tower on the south side, casting long shadows over the site. Although it is not blanketed with shadows during the summer, direct sunlight is unable to penetrate straight into the site as the sun shines directly over it. A sunroof or lightwell may be considered during the design process.

By the evening, the sun sets to the rear side of the building. A grand parking lot is placed behind the building, soft evening light is able to trickle through as there is nothing to obstruct its path.

MORNING

NOON

EVENING





BUILDING ANALYSIS

"What is at the back, the opposite side of the flat plane of the Mona Lisa picture? A turning of the hinged picture plane might reveal a hidden expanded spatiality or the unexpected trace of a secret."

(Haralambidou, P. 2013)

NO 2 GREAT GEORGE STREET

Timeline...

1889



No 2 Great George Street was built by Birchall and Kelly. It housed an all-boys school, Leeds Central High School with a curriculum focused on science and technology.

1928



The school changed its name from Leeds Central High School to City of Leeds School.

Sometime between 1940 - 1945, the school change its name back to Leeds Central High School.

1940 - 1945



All girls, Thorseby High School, occupied adjacent building and both schools merged and changed its name again to City of Leeds School.

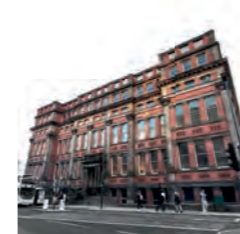
1994



The school moved to a different site and the building housed offices for Leeds City Council.

Fig. 51

2018



The building was put up for sale.



Information board with text and graphics.

Group of people standing on the sidewalk.

Bus stop shelter with a sign on top.

People sitting on a bench at the bus stop.

People standing near the bus stop.

Ornate entrance doorway with a pediment and columns.

Blue street sign with a white arrow.

Red sign with white text: PLEASE DO NOT CROSS HERE USE FACILITIES

Yellow bollard.

Yellow bollard.

Person walking on the sidewalk.



Situated in Leeds Northern Civic Quarter, 2 Great George Street is surrounded by several shopping centres, Leeds City Museum, and the Millennium Square. The building is located in a transient area, resulting in a fast paced atmosphere. This, along with its demure façade seamlessly blending with its surroundings, can make it easy to miss.

A tall metal gate which encases the site, towers over individuals passing by, and a narrow entrance leading up to the main door that is tucked away and somewhat hidden, creates an unwelcoming feeling as gated areas tend to depict a private space.

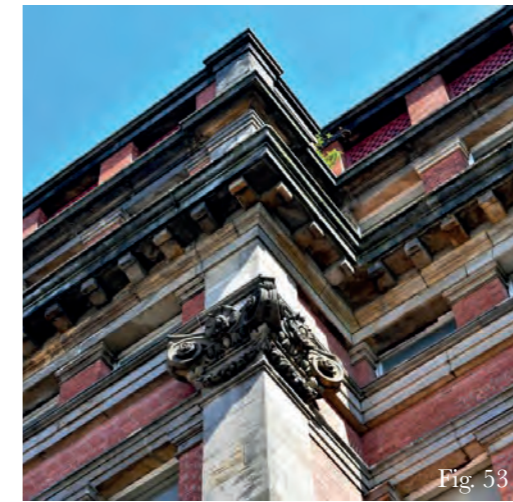


Fig. 52



EXPOSURE

As the site is built below ground level, areas of the building feel quite exposed somewhat, as passers-by are able to peer inside into the ground floor, exposing all the way to the rear through the giant windows.

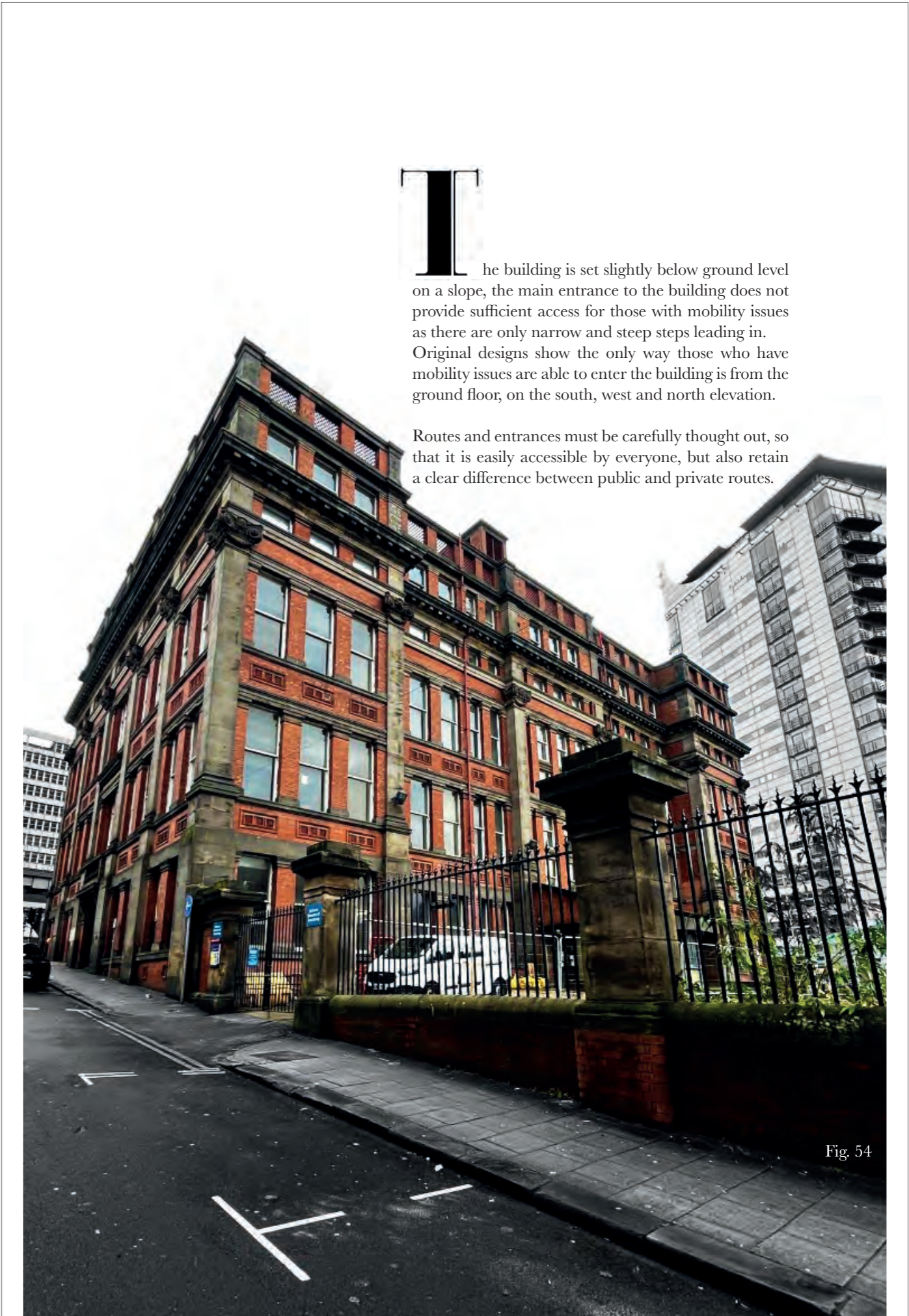


As shown, the façade of No 2 Great George Street is mainly built from red brick and stone dressings, which is encased by railings made of wrought iron. The façade possesses a rhythmic appearance, as tall, evenly spaced windows with plate glass, wraps around the entire building, covering each floor. Smaller windows are placed in line above, complimented by grand ionic pilasters, which also act as support for the modillion cornice. The windows on the first floor are fitted between rectangular iron grilles that blends nicely with the red bricks.



The rhythm is broken where porches have been installed in the centre of the east and north exterior façade. An entablature and balustrade are mounted above a rural arched doorway, supported by circular ionic columns on the main entrance. The extension that was later built on the west elevation also plays a role in breaking the rhythmic pattern.

The rear entrance of the building is guarded by metal paired gates and railings, that are connected by six square section stone piers and brick walling. This can be accessed from Rossington Street and Great George Street.



The building is set slightly below ground level on a slope, the main entrance to the building does not provide sufficient access for those with mobility issues as there are only narrow and steep steps leading in. Original designs show the only way those who have mobility issues are able to enter the building is from the ground floor, on the south, west and north elevation.

Routes and entrances must be carefully thought out, so that it is easily accessible by everyone, but also retain a clear difference between public and private routes.

Fig 54



EAST



WEST



NORTH



SOUTH



Fig 55 ▲ LEEDS CITY CENTRE

EAST



SOUTH



WEST



NORTH



The main entrance of the building faces east onto Woodhouse Lane which is a consistently busy road. The site faces across to the Merrion Centre retail space over the road.

On the south side, there resides a tall residential tower block. The close proximity of the two buildings means the interior on this southern side creates a very exposed feel, as residents and visitors are able to peer through into each other's spaces, due to the grand scale windows.

As the building has such great windows installed throughout, one is able to appreciate the splendid grandeur of English architecture from those overlooking the west side, even catching a glimpse of Millennium Square and the Town Hall clock! As the sun sets in the west, with no tall buildings being present directly behind, soft natural evening light shines through during golden hour.

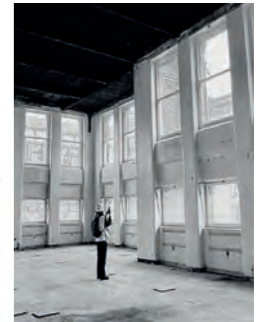
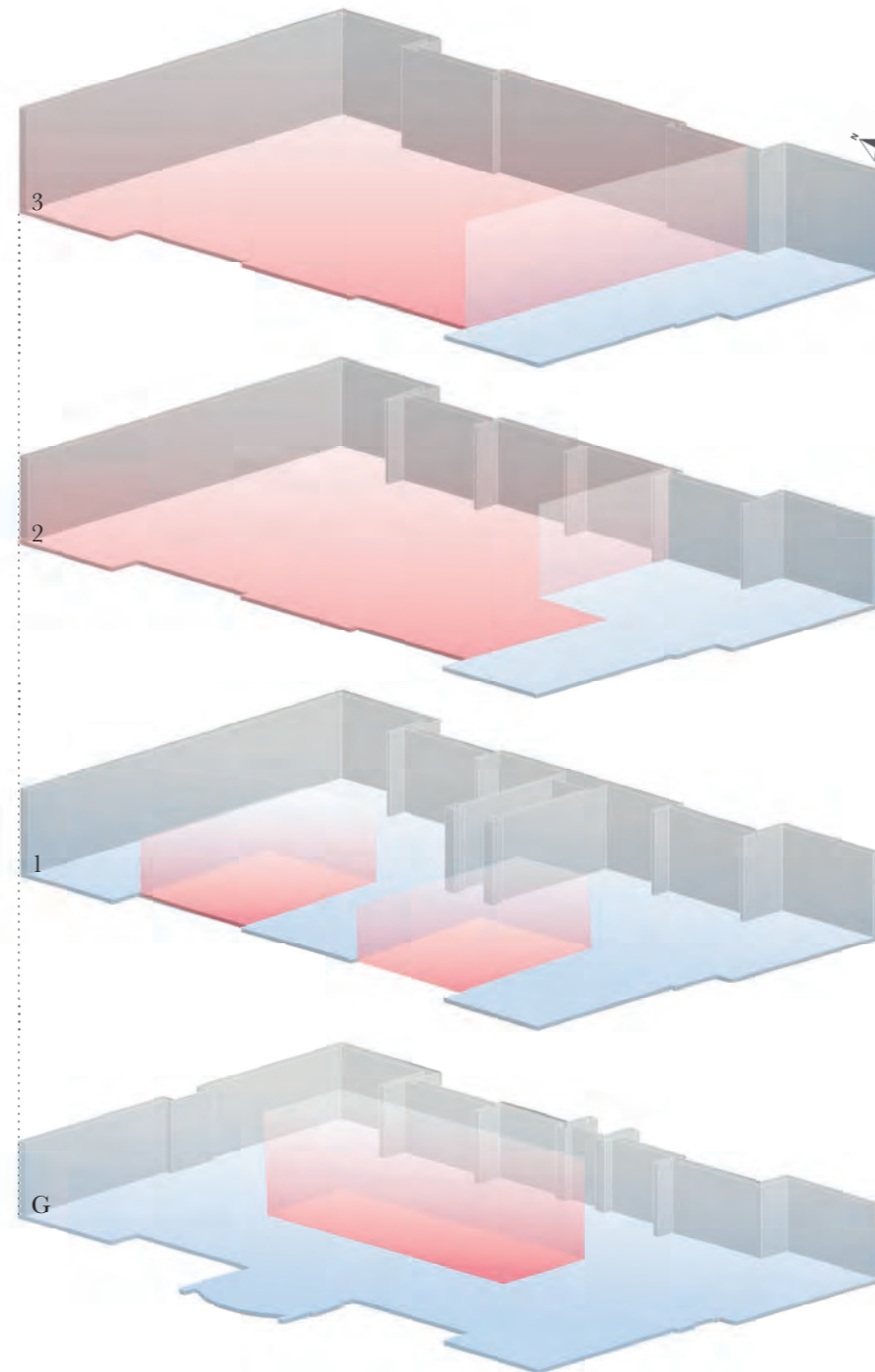
A number of bars, Leeds City Museum and Leeds Arts University are situated on the north side. With façades similar to 2 Great George Street, the site seamlessly blends in to these surroundings. Direct sunlight does not enter this part of the building, even though natural light may seem restricted, there are no overcasting shadows in this area, and this part of the building is still well lit due to the large windows it has.



As one enters through the building, it is almost as if you have been teleported to a different place. As a result of the thick materials used, noise from the exterior is not able to penetrate through inside. Until one has stepped inside the space, one is unable to appreciate just how grand the building really is.

The height of the ground floor is lower than the rest of the levels, this creates a feeling of being cocooned, intimate and private. But upon further inspection, it is actually rather exposed to passers-by that may peer in through the large windows from outside.

Double heighted and open space has always been perceived as an area that would feel quite exposed and less private. Although the second and third floor look over the immediate surrounding buildings on the north and east, the interior space has a private feel to it, as no outsiders are able to easily peer in. On the other hand however, the south wing on those levels still feels rather public due to the close proximity of the residential building towering over the site.

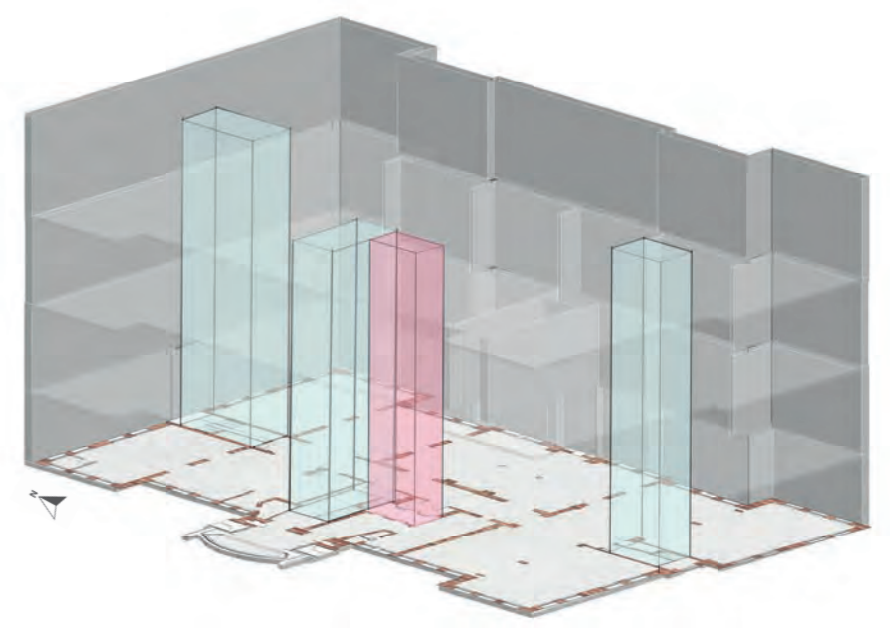


Private | Intimate
Public | Exposed



The only way to access the levels are by the central lift and three sets of narrow staircases which penetrate through all floors. With the central staircase being the main open one, and the secondary staircases on the north and south for fire exits. The lack of continuity and segregation between floors create a distinct feel of public and private spaces, which would hopefully make visitors less inclined to wander off to the latter.

As the main staircase is listed, it will be the only one preserved, the secondary staircases will be removed to create more space. The existing elevator will be retained for those who have mobility issues in order to provide better access to all levels. Additional staircases may need to be installed elsewhere to adhere to fire safety regulations but must tie in with the design concept.



NORTH - Bottom left image

WEST - Bottom centre image

SOUTH - Bottom right image





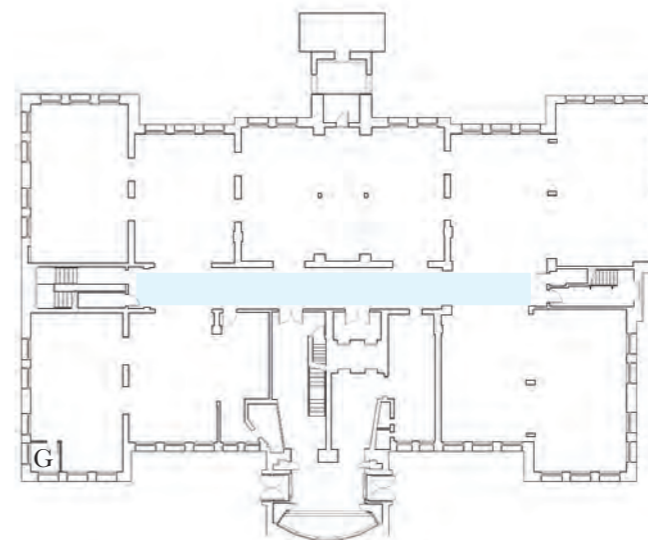
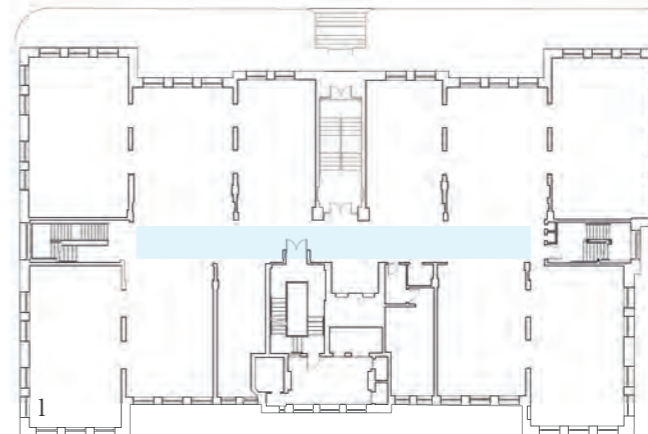
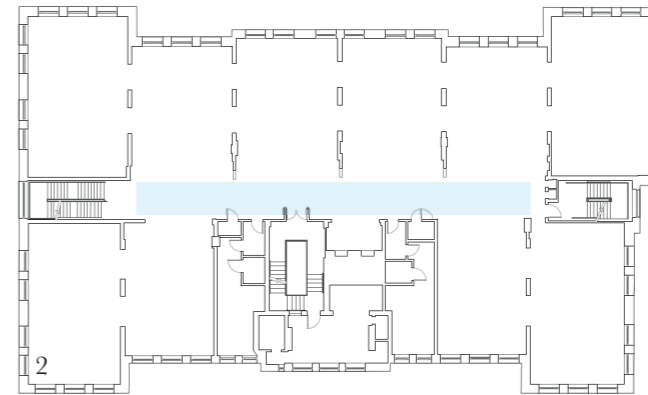
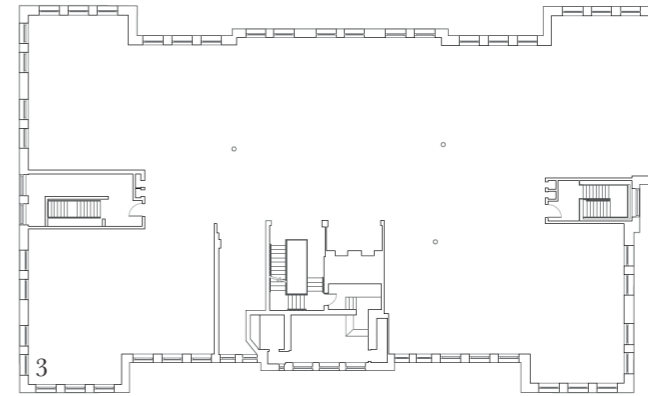
Upon entering through the main arched door, one would go up a narrow set of stairs and a second set of double doors inside, which ends in an abrupt stop in front the elevator. This uninviting entrance would need to be altered, as it may be an unpleasant experience for visitors when one is not welcomed by someone who is able to offer assistance, and may result in them feeling less inclined to continue their visit.



Fig. 56

Materiality is constant throughout the building; with steel and iron being the main supporting material, concrete as the flooring, red bricks as the skin and glazed bricks being the main feature wall in some parts of the building.

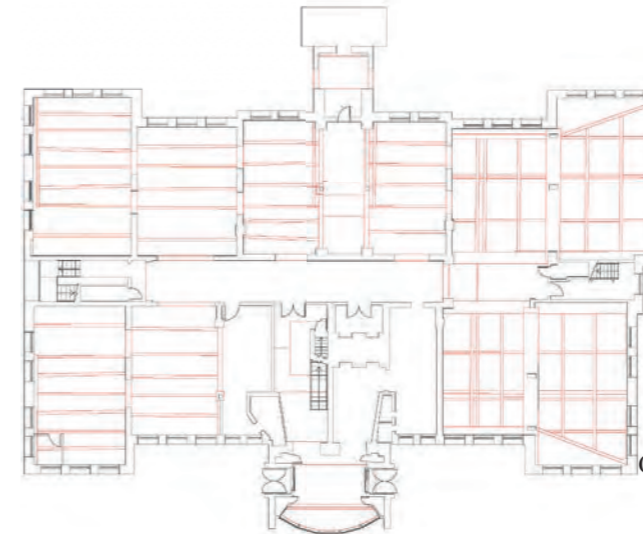
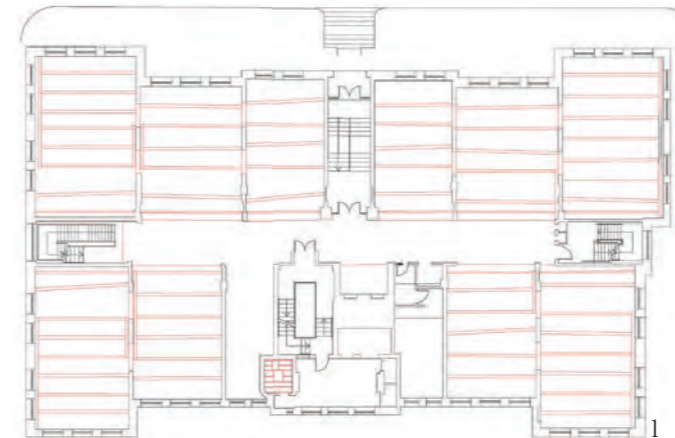
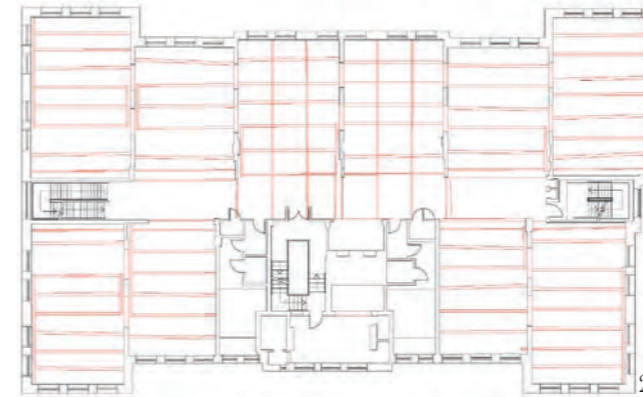
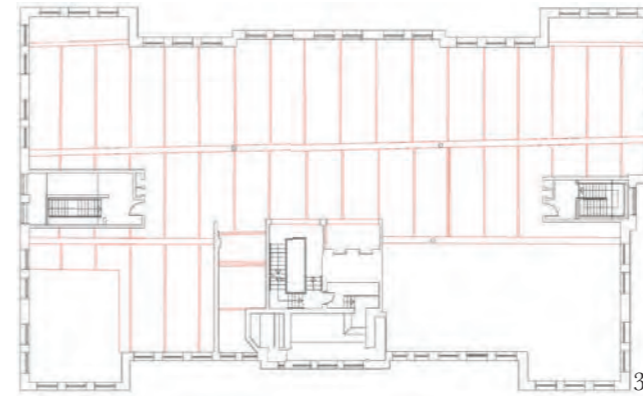
As the glazed bricks play quite an important role in the history of the site, those that were installed on the ground floor and the central listed staircase were kept. Although over time, some of the bricks have been damaged and fallen off.



Shown on the plans, there is also a rhythm to the overall layout of the interior. The east and west wing are divided by a long narrow corridor and a staircase placed on the north and south, which is repeated from the ground floor up to the second floor, but broken by the open plan layout on the third floor.



Fig. 57



the layout is quite similar, rooms are divided by long cast iron columns which are bolted and run vertically from the ground floor up to the second. Old structure is shown by multiple riveted cast iron beams that run horizontally. Unlike the rest of the levels, the third floor only has three steel pillars, placed in an L shape in the middle of the room which supports the roof. Both horizontal and vertical columns are encased in plaster and painted.

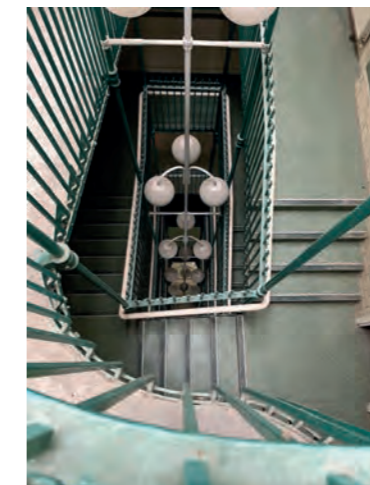
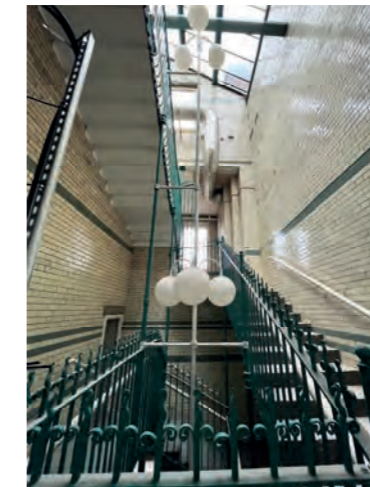
Multiple short horizontal beams are installed on the ground floor to the second floor ceiling to support the weight of objects and people. Fewer and longer horizontal beams are installed on the third floor ceiling as nothing of significant weight would be present on the roof.

New horizontal and vertical beams may need to be installed when changing floor plans to support new loads and refrain the structure from skewing, and it would also be ideal to retain as many existing columns as possible. Voids may be implemented in the design, the placement would need to be carefully thought out to avoid less destruction of existing structural beams. This also applies when installing new staircases if needs be.

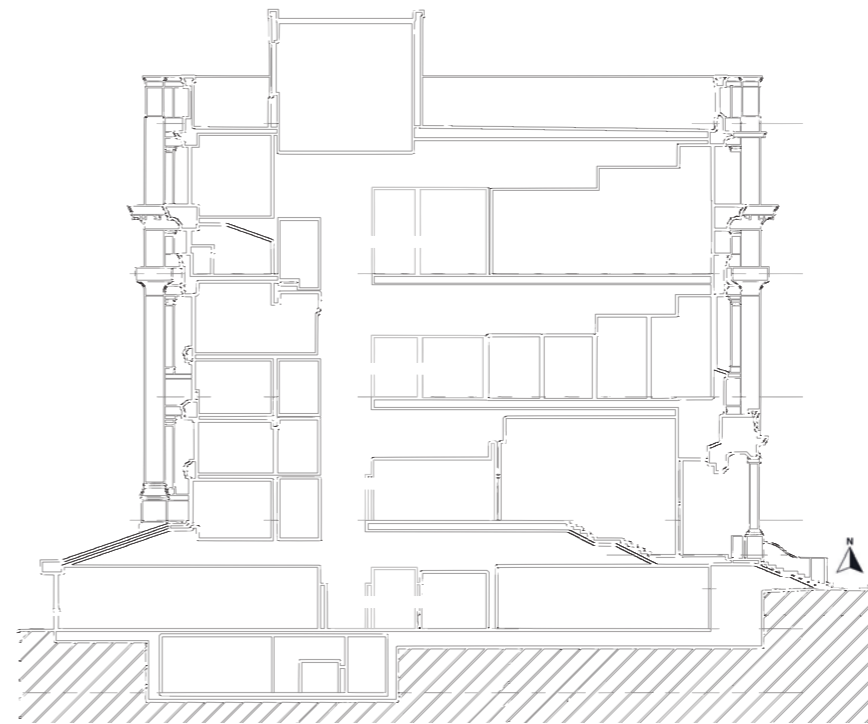
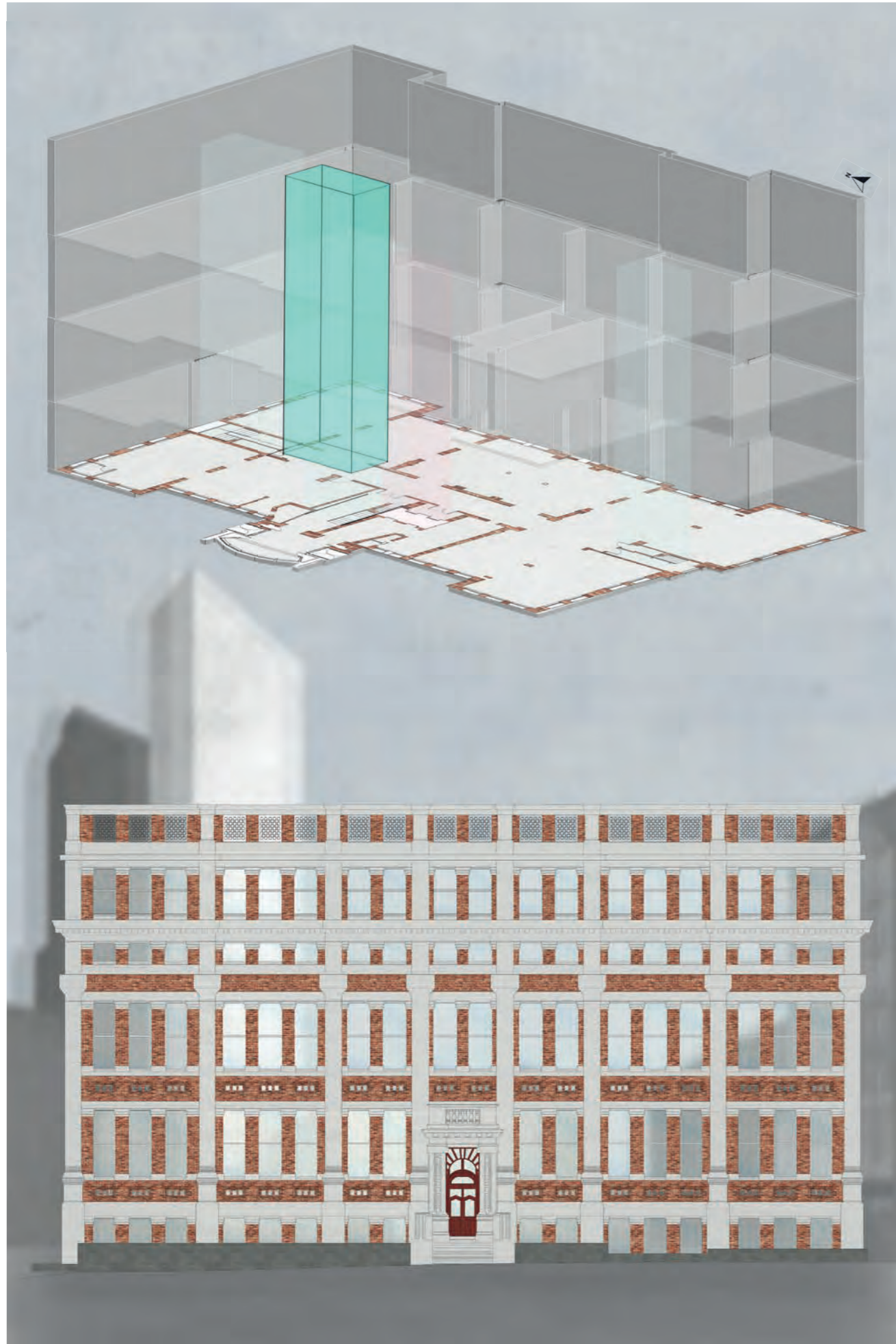
Below shows the load bearing columns within walls.

LOAD BEARING STEEL COLUMNS





The central staircase is a rectangular open well staircase, built with stone and supported by six vertical steel beams. The steel baluster is spaced out evenly with a swirl detailing on the top. A coat of dark green paint covers the beams, baluster and stringer which is contrasted by the off white metal handrail. The stairwell is lit by a trio of a bulbous fixture that compliments the area seven times over.



The main areas in the building are double height, ranging from four meters high on the ground floor, gradually getting higher to six meters high on the third floor. Although the main areas could be accessed by abled and disabled individuals, there are smaller rooms built in between floors, behind the main staircase which can only be entered from the main staircase. To utilise this space, it could possibly be integrated with the main area or extra storage space.





CASE
STUDIES

MAGGIE CENTRE | LEEDS

Heatherwick Studios designed the Maggie Centre in Leeds which was erected in 2019 and situated on the grounds of St. James's Hospital. The centre is to provide support for patients who are battling cancer, as well as moral support for their loved ones. The building was inspired by biophilic design due to the close relation to nature that has been proven to have mental and physical health benefits for humans.

Heatherwick Studios
2020

Fig. 58

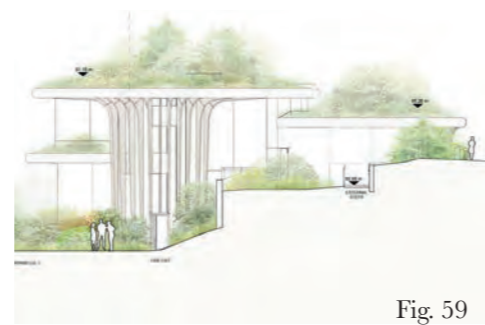


Fig. 59



The centre is built on a very steep slope and sunken below ground level, which is similar to No 2 Great George Street. Surrounded by large buildings, adjoined by a multi-storey car park and two main access routes, the site was on the last remaining green space.

To create a safe space with high privacy was quite a challenge, this was saved by the obstructed open scenery looking out over Yorkshire on the northwest, which could create a sense of relief from the concrete jungle as well as psychologically and spiritually taking away from being reminded of where one is and the situation some are facing.

As the site is situated on the last remaining greenspace, the architect helped preserve this with native plants and trees from Yorkshire woodlands, planted onto the exterior of the building itself. This also ultimately gave more privacy for those inside, with foliage hiding them from the busy surrounding.



Fig. 60

The journey into the building was just as important, placing the entrance into the Maggie Centre far away from the pathway, gives a moment of pause and a peaceful sense of transition from being in a clinical environment to a space with more homely and nurturing feel.

Materiality was quite an important aspect and it was critical that they used materials that were sustainable and low maintenance. To create an oasis and a sense of escapism, timber was used as the main frame of the building to help bring people back into a more natural environment. Aggregate of concrete and lime plaster was used for the interior to prevent a clinical environment and help create a warm and tactile space, this also helped with humidity internally.



Fig. 61





Upon entering the centre, one immediately feels as though they have stepped into nature as the level of detail was not to be missed, demonstrated by the use of tree branch-like handles for the main door for example. A pause space was immediately provided to the right-hand side of the entrance and the serene calmness creates a welcoming and peaceful state of mind for visitors.



The double height spaces draw the eyes up by vertical timbers used, creating a grand and open feel, which also allows a more fluid flow of circulation for users. To prevent an overwhelming sensation, the architects had made the counselling rooms a single storey space and the multilevel layered canopies with built-in horizontal shelves also help to reduce this, creating a smaller and homely atmosphere.





The communal spaces are easily accessible by a lift and are very open which could be seen from various viewpoints; from the main gathering space situated at the heart of the centre, to the kitchen and secluded quiet spaces on the top and lower level.

Though it is very open, the continuity of building material helps conceal the counselling rooms, as doors are flushed into the walls and camouflaged, making it more private.

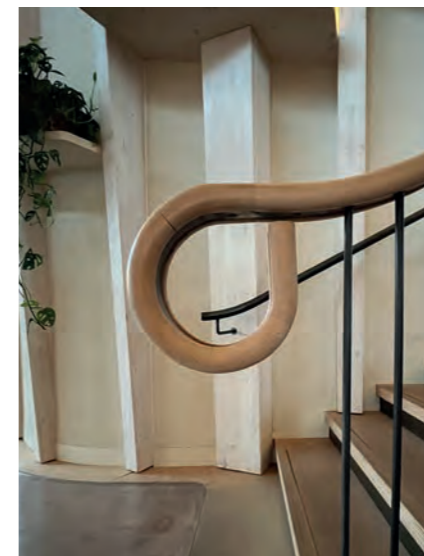




P

rivacy is key and materials used for furnishing did not go amiss. Cork and soft, natural materials were deliberately used to reduce noise and reverberation in the rooms for visitors, to create a sanctuary for them and have peace of mind when speaking about difficult topics and conversations, without having the fear of it being heard elsewhere.

By using thick curtains as a partition on the lower level and the lighting being set into the walls and stairs, this helps create a serene ambience and the soft curvature of the walls and handrail also prevents the jarring harsh clinical feel.





A lot can be taken from the Maggie Centre when designing the space for the Sex Therapy Centre. Though one is not able to change the exterior walls, soft materials such as timber or aggregate of concrete may be considered when redesigning the interior walls to prevent the harsh clinical feel, even for the sexual clinic itself, resulting in a welcoming and safe space. The double height ceilings are to be taken advantage of when redesigning, to prevent a 'prison-like' sensation caused by smaller rooms, and allowing patients to be able to 'breathe' – which will be important for those attending the sexological bodywork centre.

Due to the very limited amount of green space in the city centre, greenery and foliage must be considered within the building – whether to be used as a partition or a living wall, to improve not only visitors' but patients' mental and well-being. This would need to be placed throughout the entire building, not just the therapy centre.

Lastly, lighting must also be carefully considered to avoid a clinical feel and create a more serene and calm environment.





DANS LE NOIR | LONDON

2006

Having the pleasure of wining and dining with one's significant other at Dans Le Noir in London can really give a new perspective of dating!

Dans Le Noir was founded by a French entrepreneur, Edouard de Broglie, in Paris in 2004 where diners dined in complete darkness, guided and served by waitstaff, who are either blind or visually impaired.



T

ucked away in a quiet area in the heart of London, this dining concept lures diners who yearn for a new experience. Upon entering the restaurant, anticipation builds up walking down a long narrow corridor, painted red. A receptionist instructs that phones and other light emitting items, such as watches, need to be locked away. The colour red continues through to the bar area; the suggestive colour really intensifies the experience and for what is to come.

Dining in the abyss.

nce the table is ready, it is ordered that everyone put their hands on each other's shoulders, as to create a conga line, which is lead by a visually impaired waitstaff. It only takes a few seconds until one is in complete darkness. Having to walk through a curtain into a small twisting dark corridor and then through a final second curtain leading to complete blackout, the rapid transition can be really jarring. Entering into the darkness can feel as though the room is very claustrophobic, entrapped tightly by nothingness.

Once reaching the table, guests are sat down opposite each other, if just a couple. It is painstakingly hard on the eyes and can put strain on them when trying to adjust to the darkness, as there is absolutely no light in the room at all, therefore it is best to keep them closed.

Although knowing that other diners are sat around the room, and with the sense of sight gone, other senses such as hearing are heightened. Physically unable to see and know just how many guests are present, the loud distinct chatters blanket the room, creating the idea that the room may be filled with more people than there are.

After being together with one's significant other for nearly six years, it felt as though it was just merely the beginning. Sharing a new experience, escaping the technology dominated era, the conversations flowed easily without disruption.

As the food arrives, it can be more thoroughly enjoyed with the eyes closed. The sense of taste is heightened, and the food appreciated more. With mouths full, as one tries to figure out exactly the layout of the floor plan, the echoes of voices bouncing off from certain areas of the room can help create an image of how it is laid.

During the break between the starter and the main, it may seem quite theatrical when trying to reach out and see where the other person is. As someone who has worked in the fine dining sector of the hospitality industry, there were many diners who encountered in some raunchy acts in a well-lit restaurant. One could only imagine what sort of naughty acts would be carried out where no one can see. Even though it can feel as if everyone is behind closed doors and alone, it may dawn that surely someone is still watching, possibly through infrared or thermal cameras for everyone's safety. The thought of crude encounters may quickly vanish!

Too afraid to feel around to get a sense of the place, in fear of potentially touching a stranger or knocking something over, can lead to having quite an enjoyable conversation.


A scene in the film "About Time" took place in Dans Le noir, where four singles went on a double-blind date. This inspired a journalist to venture to the restaurant in 2014. After her experience, Sarah Dean stated that "Because when you meet somebody, and you don't see who the person is you just FEEL that 'this is the person'". Through personal interpretation, this statement could suggest that though this may be a first date, or a few dates down the line, physical attraction may not be as important.

After personal experience, dining in the dark made one feel less inclined to venture to touch. The idea of the 'hook up' culture was proven to be a lot more appealing as the dating culture evolved, enabling to define what is considered as a date. The seating arrangements and proximity between diners on the table and the dim lighting may support the concept of reducing the willingness to touch and feel their dates.

The majority of times there would be some sort of physical attraction and sexual tension between the two parties, therefore there may be the desire to touch one another. The question rises, how is one able to create tension, but also make both parties reduce their desires and actually just get to know one another? A barrier that is not physically there?



DESIGN
PRECEDENTS



2018
New York
Brandon Haw Architecture

NYDG INTEGRAL HEALTH & WELLNESS

The interiors of this health and wellness centre could be applied when redesigning spaces for the sexual health clinics and the sexual health therapy centre.

The redbrick used throughout the English Architecture, when combined with “delicate opalescent ivory colour and bronze finish” interior details, for doors, trims and the reception area, such as the one in the health and wellness centre, designed by Brandon Haw Architecture, could create a “one holistic system” which could result in a “sense of timeless quality”.



Fig. 63



Fig. 64

It is essential that clinics and treatment rooms, as well as counselling rooms, must have materials which are easily maintained and that do not leave any traces of presence from previous patients behind – materials such as solid ground quartz flooring as seen here could be used.

The brightness of the rooms is controlled by lighting panels inserted into the ceiling which can be dimmed or brightened to create a comfortable environment for the patient.



Fig. 65



Fig. 66

Much like No 2 Great George Street, the NYDG Integral Health & Wellness centre is surrounded by high, light-filled windows.

As shown in the image with the long, narrow corridor, as well as the image containing the waiting area, if the interiors are integrated with a classic and neutral colour palette, the subtle contrast between the red brick would brighten up the space and may create a “subtle luxury”. The colour palette would also create a sense of cleanliness without it feeling too clinical or uninviting.



Fig. 67



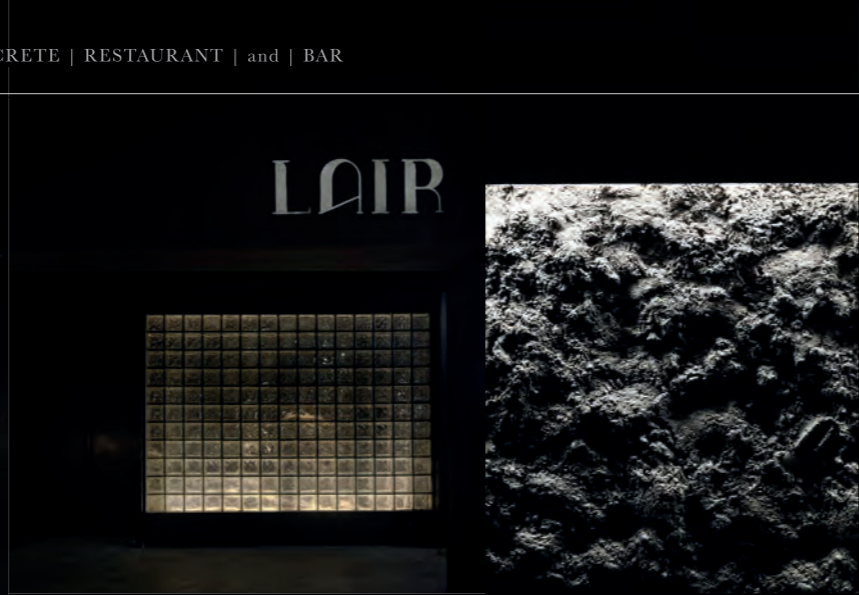
2021
New Delhi, India
RENESA Architecture Design Interiors Studio

THE BLACK CONCRETE RESTAURANT & BAR

LAIR

/lɛ:/

a secret or private place in which a
person seeks concealment or seclusion.



Glass bricks and reflective material could also be implemented. The saying of “leave a little to the imagination” could be used in many ways. With architecture, the aid of dramatic lighting and the silhouette of a human body behind the opaque glass wall could certainly heighten tension. Seeing, but not seeing the person the diners will be dating, and also perhaps already slightly attracted to them, may result in desiring them more.



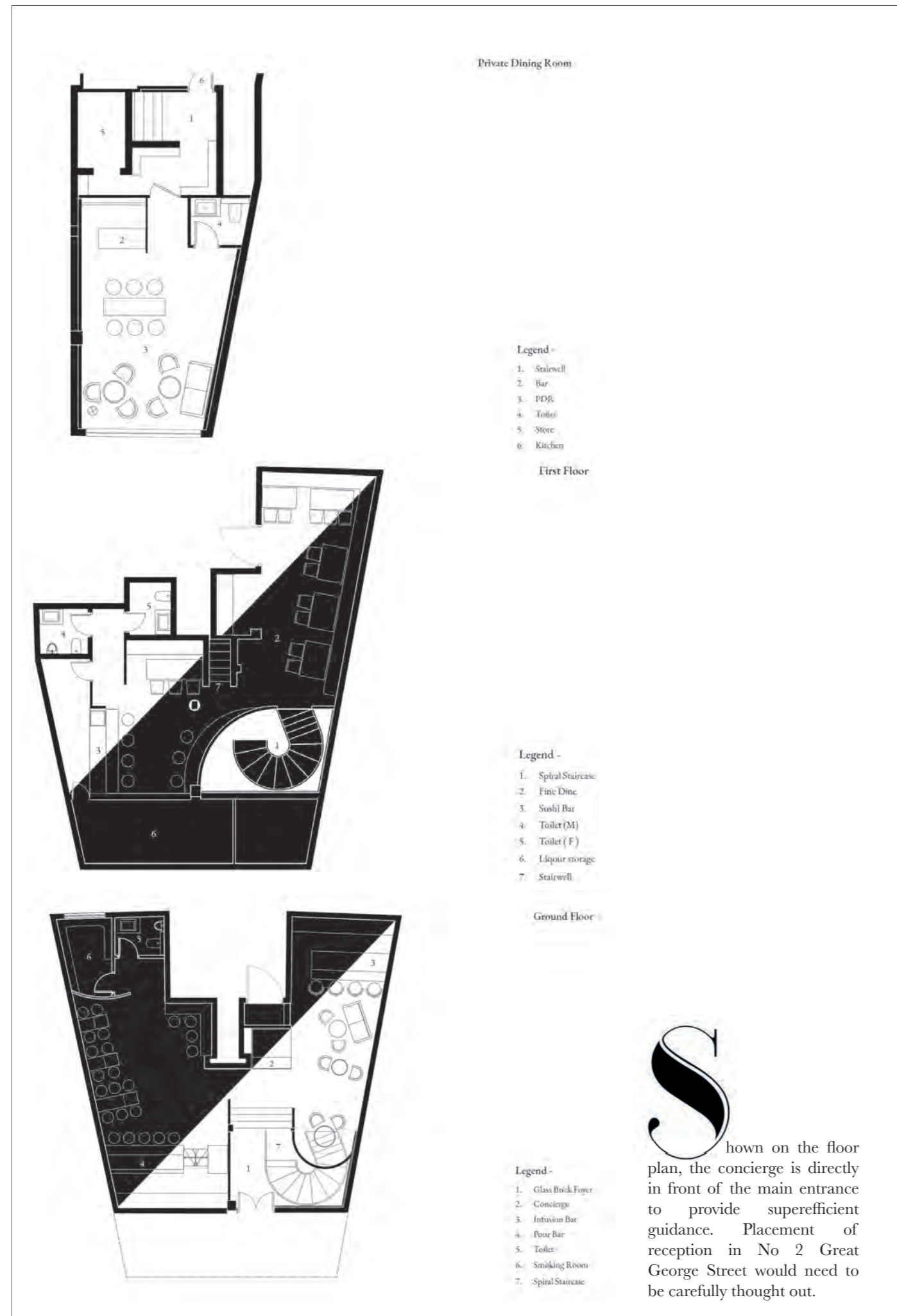
Studio Renesa has created a twist to the definition of a speakeasy bar and restaurant. They have called each space as “lairs”, and by infusing intimacy with unadulterated textures, which in “result is a game of mimetism with the material, playing hide-and-seek with the constraints of the place.”

The term “hide-and-seek” creates a playful perspective that could be incorporated when designing spaces in the building. By using glass bricks and mirror curtains, guests enter into a hidden and dualist dream of a cave through a non-visible but not invisible arch.

With the grandness of the interior of the site, creating a private space is key; through combining different materials and textures, creating an illusion of being hidden by something that is not there may create tension that draws singles together, but without making it feel as though they are restricted or in a claustrophobic space.



Figs. 69 - 79



Shown on the floor plan, the concierge is directly in front of the main entrance to provide superefficient guidance. Placement of reception in No 2 Great George Street would need to be carefully thought out.



R

esearch was carried out regarding the extent of how the kitchen design in a restaurant would influence a consumer's eating out experience.

The study shows that it provides comfort for diners when guests are able to view an open kitchen space. This creates a positive complementary dining experience, as it is quite entertaining when they are able to see how the food is prepared, as well as giving them the reassurance in regards to hygiene. Although the design layout of the actual kitchen itself has very little study concerning the restaurateurs' perspective. (Alonso, A. 2010)

In The Black Concrete Restaurant and Bar, the kitchen is quite tucked away and only exposes a slither of the area. This could be implemented when designing 'Taste of Aphrodite'.



FENGYING STONE ART MUSEUM



The architect has implemented three courtyards into this museum to create the illusion of a “self-contained world without being isolated from the outside”. Much like No 2 Great George Street, the site is not surrounded by many green spaces, and it feels like one is secluded from the outside world when entering into the site. To improve mental wellbeing, a courtyard like such may be implemented into the design aspect. If not a courtyard, a contained green partition to divide spaces that runs through the floors may be included, which could be applied to all programs. Not only that it increases wellbeing, but by integrating plants and foliage could aid the playfulness of being hidden in the restaurant aspect, and could create a sense of privacy for the sexual health centre.



Figs. 85 - 90

2018
CHINA
GOA



DESIGN
INSPIRATIONS



Fig. 91

IMPONDERABILIA

Marina Abramovic & Ulay

Performance

Artwork size:

208.3 x 91.5 (cm)

From personal perspective, Marina Abramovic's work took the concept of 'touch' to the extreme. The nude performers stood blocking the entrance way definitely heightens tension. Disregarding the fact that they are nude, the proximity between performers, visitors, and architecture itself, would really heighten sexual energy. This may be implemented in the design, through narrow corridors opening up to a larger space.

Creating tension and releasing.

Building up plateau to orgasm.



Fig. 92

SOLID LIGHT WORKS

Anthony McCall



Fig. 93

In Anthony McCall's Solid Light Works, he explores the movement of lighting in drawing spaces into ever-changing three-dimensional forms.

As there is restrictive lighting on the ground floor in No 2 Great George Street, this will be implemented when designing the barrier between the dining singles, to help avoid touch. Though there may not be a physical barrier that hinders touch, when sexual tension arises, during the consumption of dishes that are considered aphrodisiacs, as Anthony McCall put it himself "Solid Light" is the term that seemed appropriate to a form in which there is a paradox at the centre, which is that, obviously light can't be solid. But one's experience of one of these installations, was to feel, it was as it were, and the membranes of light are difficult to walk through. You feel you're invading something."

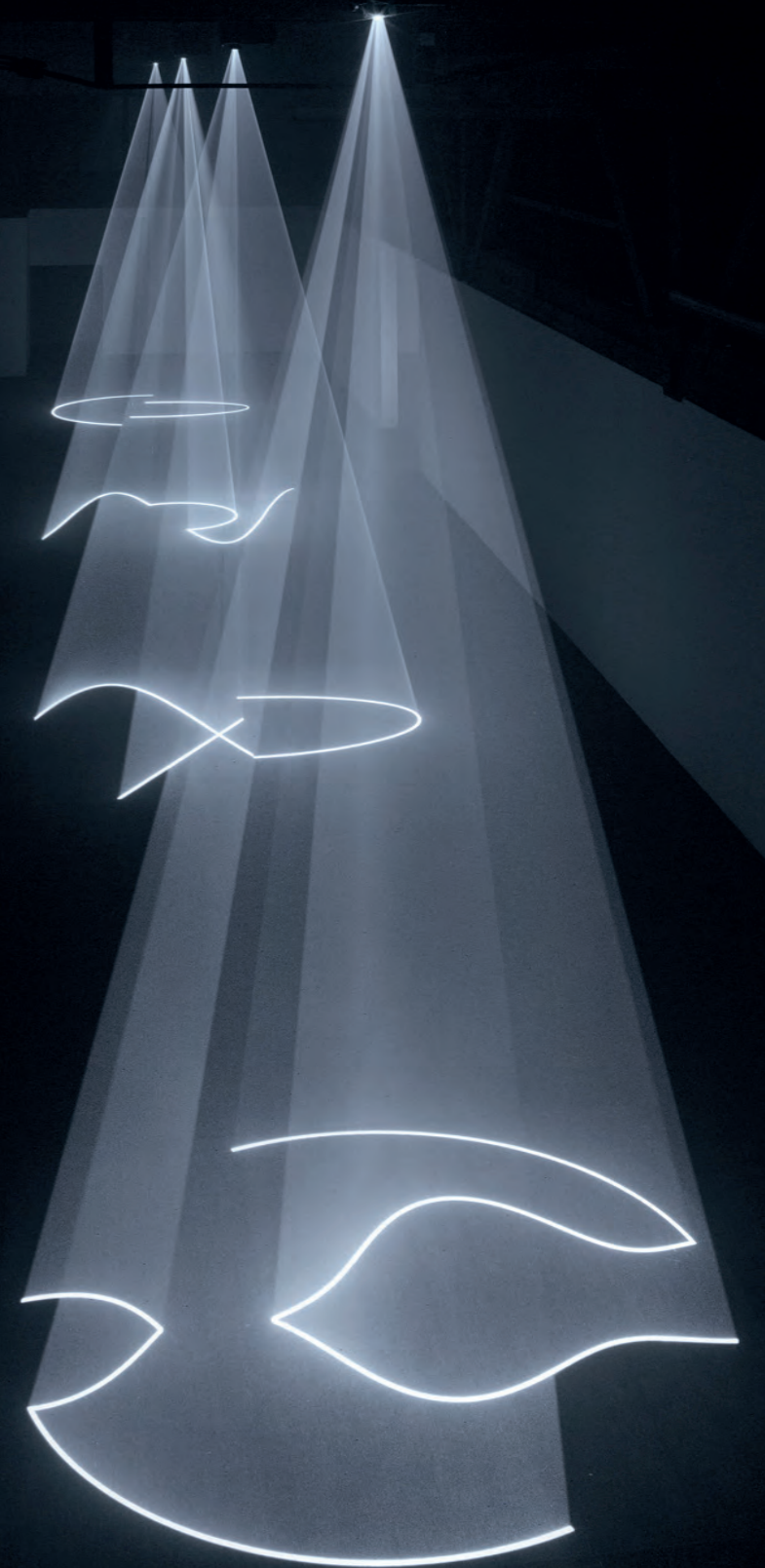


Fig. 94



DESIGN
RATIONALE
&
RESEARCH
EPILOGUE

DESIGN RATIONALE

As the project revolves around dating and sex, the final design concept of 'Touch Through Architecture' was executed through the spatial design iterations in the building. The journey that the visitors will go through will be as if the building is touching or hugging them.

Entering the building, visitors are greeted by a welcoming presence. With the reception desk, and City Information Centre located directly in front of the main entrance, visitors will be able to receive immediate help and guidance. This area will be small enough to create the feeling as though visitors are immediately hugged and touched by the architecture, as they ascend to the first floor up the narrow steps. Some greenery will be planted by the reception area, such as the one in the Museum in China, explored in Design Precedent.

The first floor gives an overview of what is to offer in No2 Great George Street. Visitors are able to freely roam around this level as the majority of the space is used for the Leeds 2023 exhibition space. The exhibition space itself will have some parts which are well lit by soft natural light, and some which are closed off and rather dark.

Certain areas such as the north-west and south-east zones have voids which are extruded from the ground floor, creating a trans-program. The north-west void will expose the Dating Escape Game area and the south-east void will allow visitors to peer down to the bar area of 'Taste of Aphrodite', which will be barricaded by a glass wall.

As the fire escape on the south side will be demolished, a new secondary staircase, leading up from the first floor to the second will be installed here. Visitors are able to ascend up this part of the second floor as it will be a small inside courtyard with a café. Open for the public to enjoy some beverages or nibbles, where they would feel as if they were surrounded by nature.

Each floor will have its own area for toilets in order to avoid disruption of unwanted visitors on other levels.



Descending to the ground floor through the main central staircase, visitors will be led down a corridor towards the north side of the building. Here there will be another reception area, checking them in for restaurant reservations, or guests joining the escape game. Receptionists here will also be able to guide guests who might be going to the other programs.

Through the design development, one has come to the realisation that there would need to be a second entrance on the ground floor. This is for those who have mobility issues, which will be situated on the north elevation, by Rossington Street. It may also be used by other visitors in general who wish to enter through the ground floor, for easier access to the Dating Space, or just those who would rather be more discreet. Another reason for including this second entrance is due to the fact that the road is less busy, therefore making it safer for pedestrians to enter the site. – compared to the south side next to the busier main road, Great George Street. Also, the rear entrance on the west is private, which can only be used by staff.

Diners will be lead through a one-way system to the right of the reception area, down a long narrow corridor. Providing about 1.6m of width, this walkway will be split in half with light forms produced such as the one by Anthony McCall's "Solid Light Works".

With the right half of the hallway intended for diners entering, guests will be able to brush shoulders with those who are exiting. Journeying into the restaurant in single file, visitors will be squeezed by the old and new architecture.

This corridor has the length of about 30.4m. This lengthy passageway is designed to slowly build up tension for what is to come.

Exposing a grand double heighted bar area that penetrates to the first floor.

Escorted into the heart of ground floor, guests will be enveloped into a dim space where the dining area is divided into booths – or 'lair's' as the architects described when designing the 'Black Concrete Restaurant & Bar'.

Erogenous zones were explored, discovering that there are in fact fourteen areas of the human body considered as such. Images taken for the page dividers are of oneself, and only a number of the fourteen zones were used.

From these erogenous zones, one has also looked into different sex positions which were developed into line drawings. Upon studying these line drawings, the point of intersection and touch between two bodies correlates to the erogenous zones that would be considered to be arousal zones.

Much like Anthony McCall's masterpieces, "Solid Light Works", through personal interpretation, these line drawings of the sex positions will be the ones used for the forms of light that will be projected from the ceiling. This is to create the partition between the two diners. They will be sat in close proximity next to each other to heighten sexual tension but still far enough apart so that they cannot easily have physical contact. As some of the lines of light will be projected onto the dining table, the point of intersections or 'zones' will be used as placement for the dishes.

Guests will enter the Escape Game from the ground floor, ascending up the void which penetrates through the first floor, and exit on the west wing of the building.

Guests are able to find help by the reception on the second floor, if they are going to the sexual health clinics. A waiting area will be situated in a hidden space behind the reception, with toilets also provided within this room.

Five clinic rooms will be situated on the north side of this floor. Conference and break out educational space will be provided for staff located on the north-west of the building.

A staff zone will be located on the south side of the building as this area feels less private, exposing it to the residential tower block across the road. A staff break room that is generously spacious, equipped with a kitchen and office space will be provided.

The staff room will be well lit due to a grand glass partition that will be installed, dividing the café area open to the public. As the café space is filled with greenery and foliage, this helps with staff privacy as the public are not able to peer in.

Finally, seven sexual therapy rooms will be located on the third floor. Inside each room, there will be a toilet and waiting room provided. Guests will journey down a small narrow corridor before their final destination. These tight passages create tension, and finally a sense of relief when entering to the spacious therapy rooms.

Once the session is finished, guests are able to go down a separate exit. The void which houses a winding staircase will be located on the south wing, penetrating from the third floor down to the second, descending guests down a level.

Reaching the second floor, there will be a grand glass partition, separating the café area for the public on the southeast from the sexual health therapy centre guests on the southwest.



RESEARCH EPILOGUE

This final project has been quite personal. As a young immigrant lady, growing up in a conservative community, travelling from Indonesia to The United Arab Emirates and finally Leeds, really widens one's perspective. The culture differences have certainly broadened one's way of thinking and accepting oneself.

No 2 Great George Street encapsules the society that we live in today. Through trans-programming, the building allows difficult topics to be subtly merged together. By having the exhibition space on the first floor, allows those who descend from the levels above to hopefully let go of their worries or doubts, and submerge themselves in a new perspective when they see the art works from different cultures and beliefs.

The dating space will be a place where people are able to connect on a deeper level mentally without jumping into intimacy.

As mentioned previously, sex is not just about sex. Throughout the research that has been carried out, the mass media and people's histories, not only influence on how one would perceive sex, but also how one would perceive themselves. Trying to fit themselves into society – whether it be on physical looks or on how to fit themselves into what would be considered as “the norm”. Resulting to some individuals potentially feeling not happy in their own skin.

The environment and space that one would situate themselves in would contribute to how content they will feel in their own skin.

By being able to get to know one another, accept each other's differences and having an open mind will hopefully bring us together as one, resulting in less conflict between one another.

By being hopeful, this project will help those to be able to accept and understand themselves, resulting in a deeper connection with others.



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