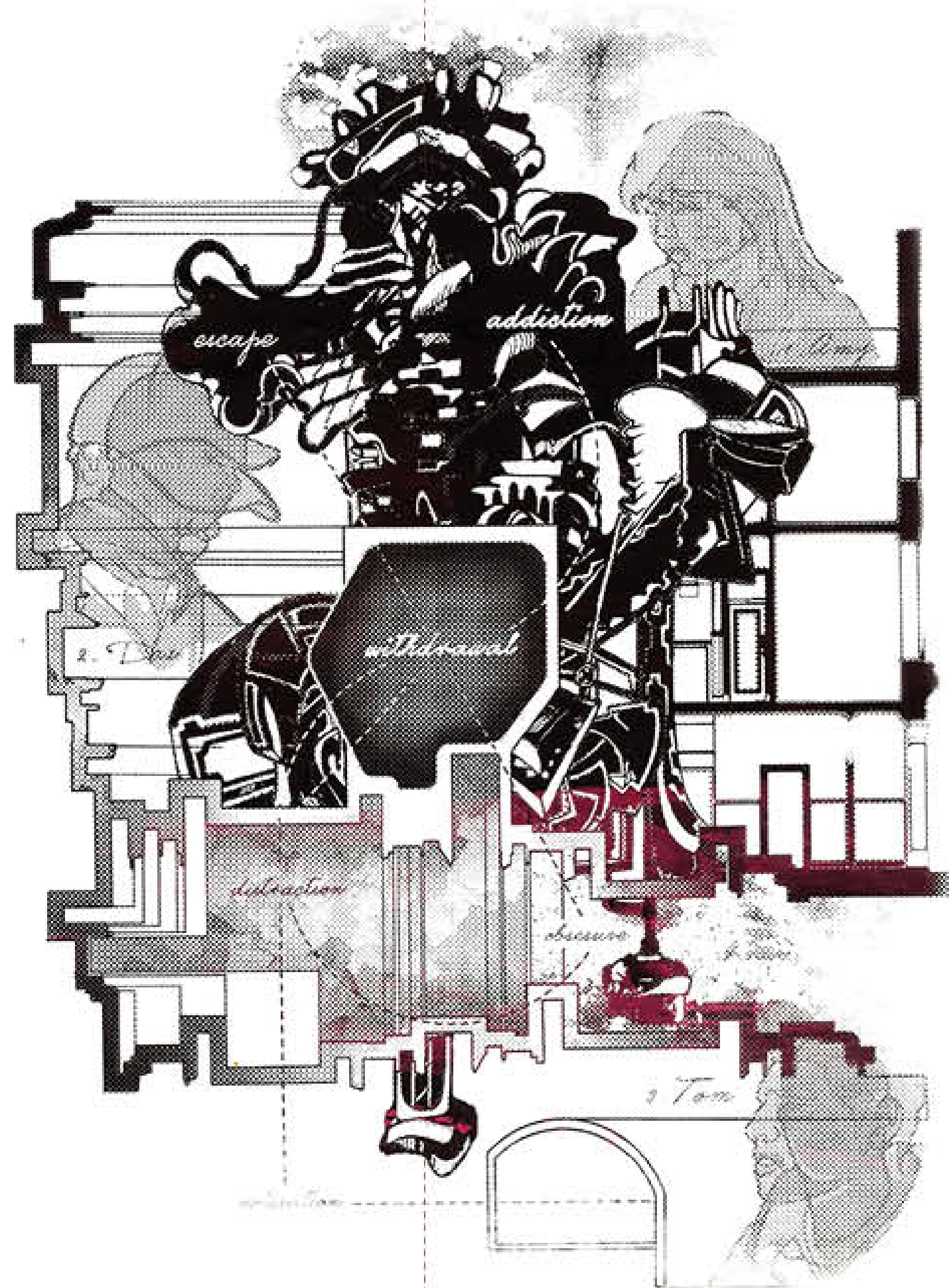


PHASE2
DETOX DEN

PHASE3
OBSESSIONS STORE



LAUREN SLEVIN
M00447282

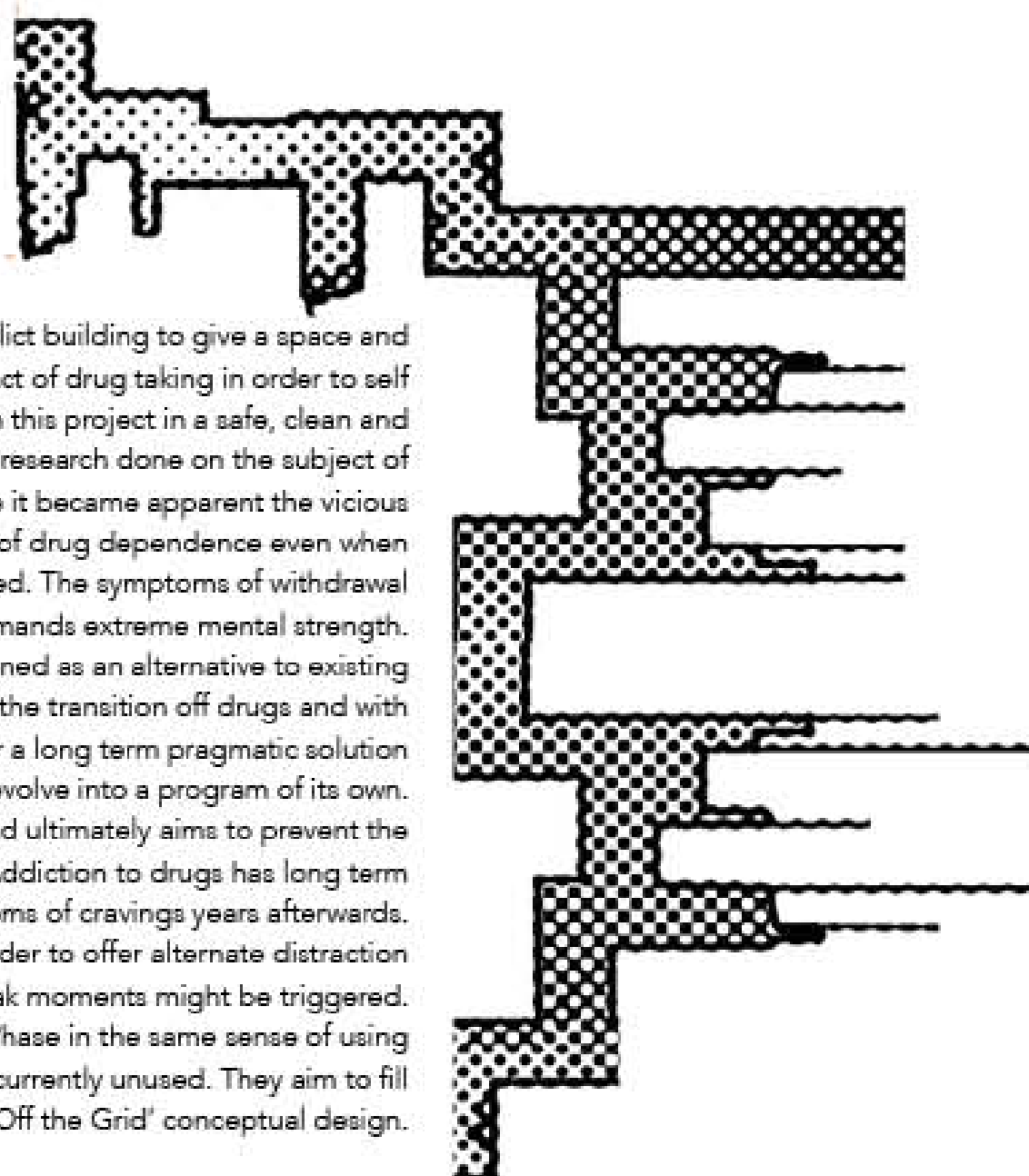
BRIEF INTRODUCTION

Phase one piloted a project to use a derelict building to give a space and a place for those who initially choose the act of drug taking in order to self medicate and escape their reality but in this project in a safe, clean and monitored environment. With extensive research done on the subject of addiction and drug taking in Phase one it became apparent the vicious cycle exists to trap the users in a dead end of drug dependence even when the effect of escaping is no longer achieved. The symptoms of withdrawal are often too severe to withstand and demands extreme mental strength.

This is where Phase two comes in, designed as an alternative to existing services, the aim was to somehow ease the transition off drugs and with preventing relapse kept in mind. Aiming for a long term pragmatic solution that would hopefully evolve into a program of its own.

Phase three completes this program and ultimately aims to prevent the relapse long after abstinence from drugs. Addiction to drugs has long term effects mentally, which includes symptoms of cravings years afterwards. Through using a replacement strategy in order to offer alternate distraction and help when this weak moments might be triggered.

Phase two and three follow on from Phase in the same sense of using spaces within buildings in London that are currently unused. They aim to fill the voids of the city with an 'Off the Grid' conceptual design.





CONTENTS

PAGE

OVERALL 0

INTRODUCTION

OVERALL STRATEGY
SITE MAP
CONCEPT EXEMPLAR

2 - 7

PHASE2 1

SITE

RESEARCH
INVESTIGATION
EXISTING DRAWINGS

8 - 11

2

USER

RESEARCH
INVESTIGATION
DEVELOPMENT

12 - 14

3

MODEL MAKING

RESEARCH
EXPERIMENTATION
DEVELOPMENT

15 - 16

4

INTERVENTION

CONCEPT
DEVELOPMENT
EXECUTION
REFLECTION

17 - 21

PHASE3 1

SITE

RESEARCH
INVESTIGATION
EXISTING DRAWINGS

22 - 25

2

USER

RESEARCH
INVESTIGATION
DEVELOPMENT

26 - 27

3

MODEL MAKING

RESEARCH
EXPERIMENTATION
DEVELOPMENT

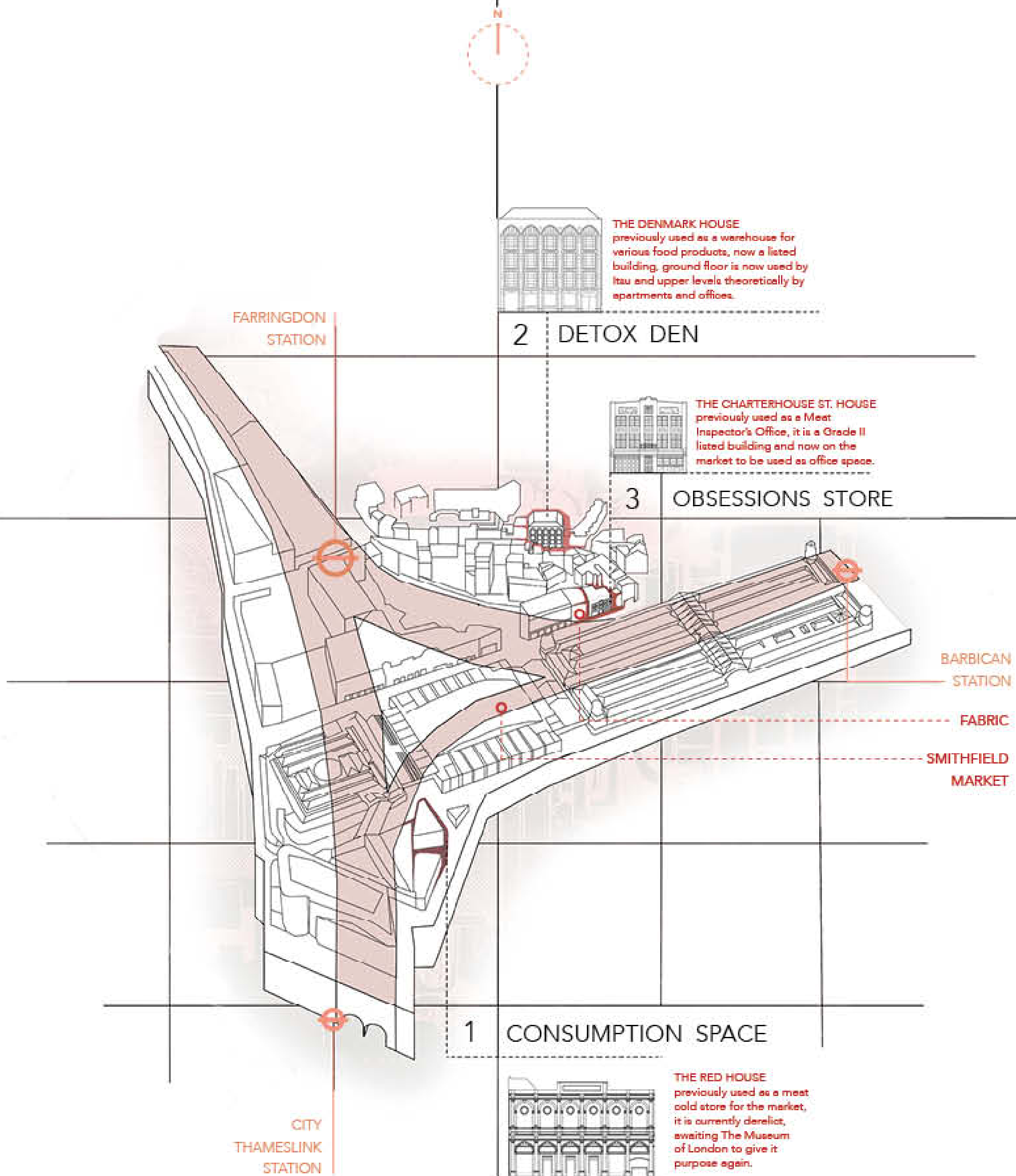
28 - 30

4

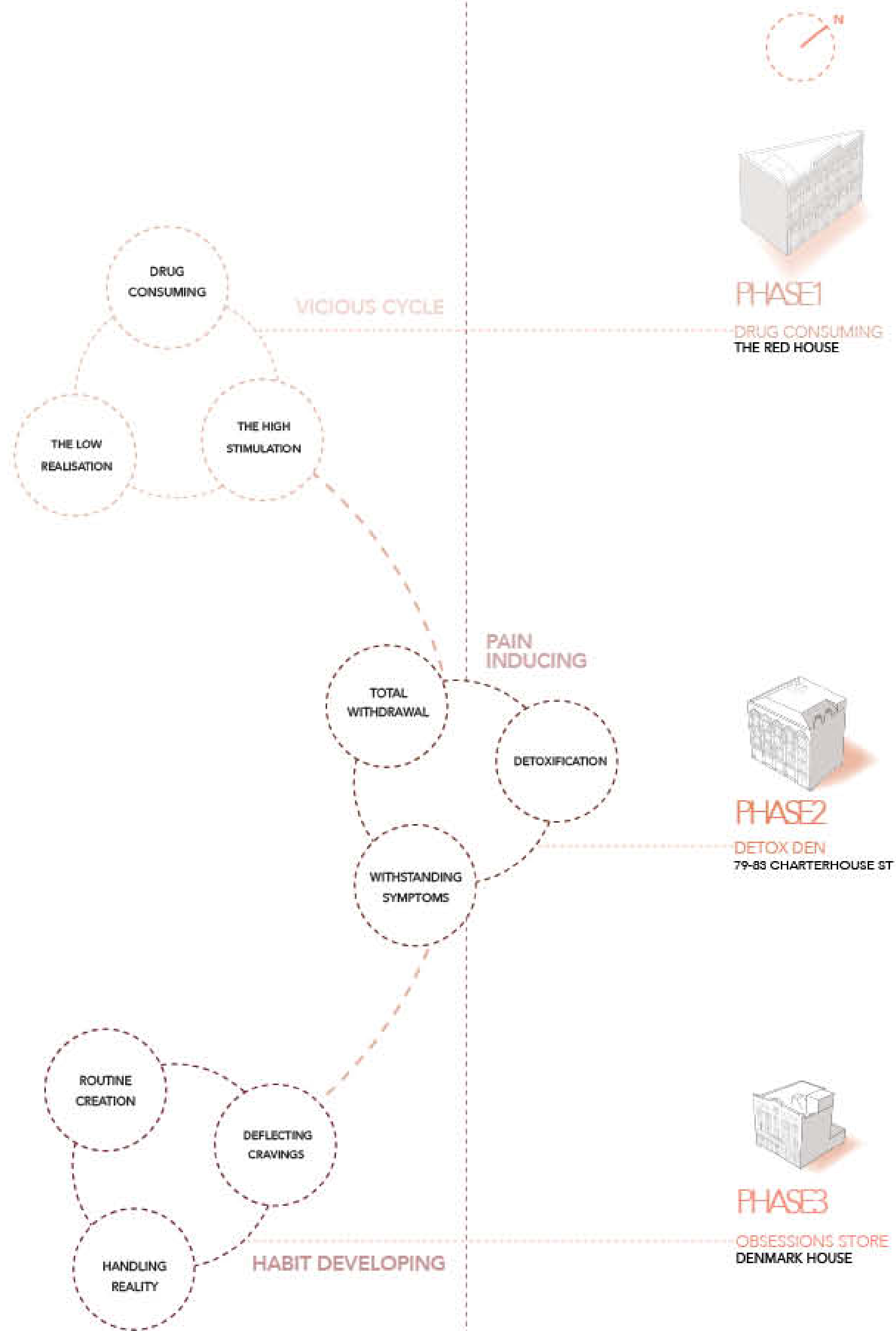
DESIGN

CONCEPT
DEVELOPMENT
EXECUTION
FINAL MODEL

31 - 44



SITE MAP



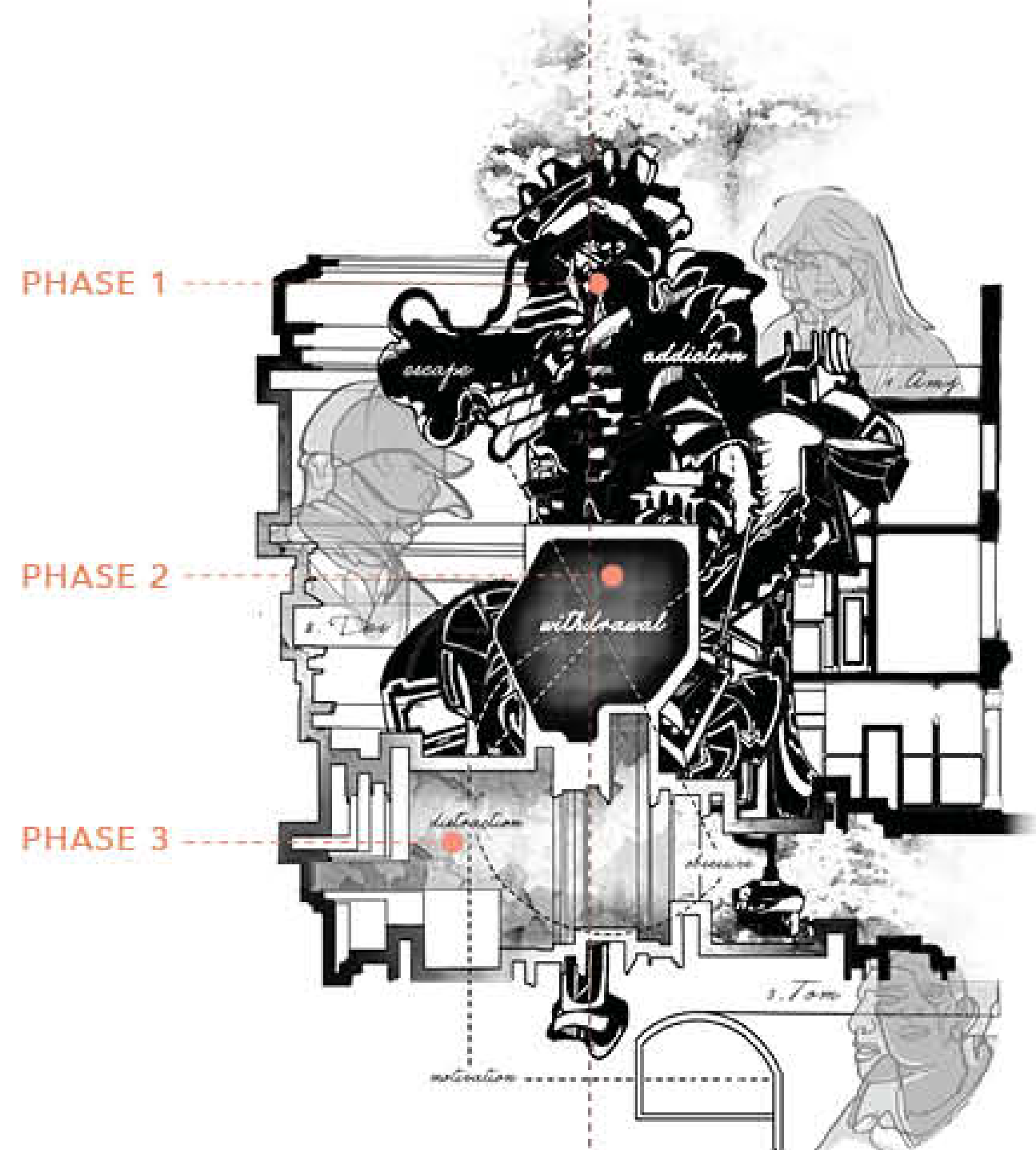
SPACE AND CONCEPT
TYPOLOGIES

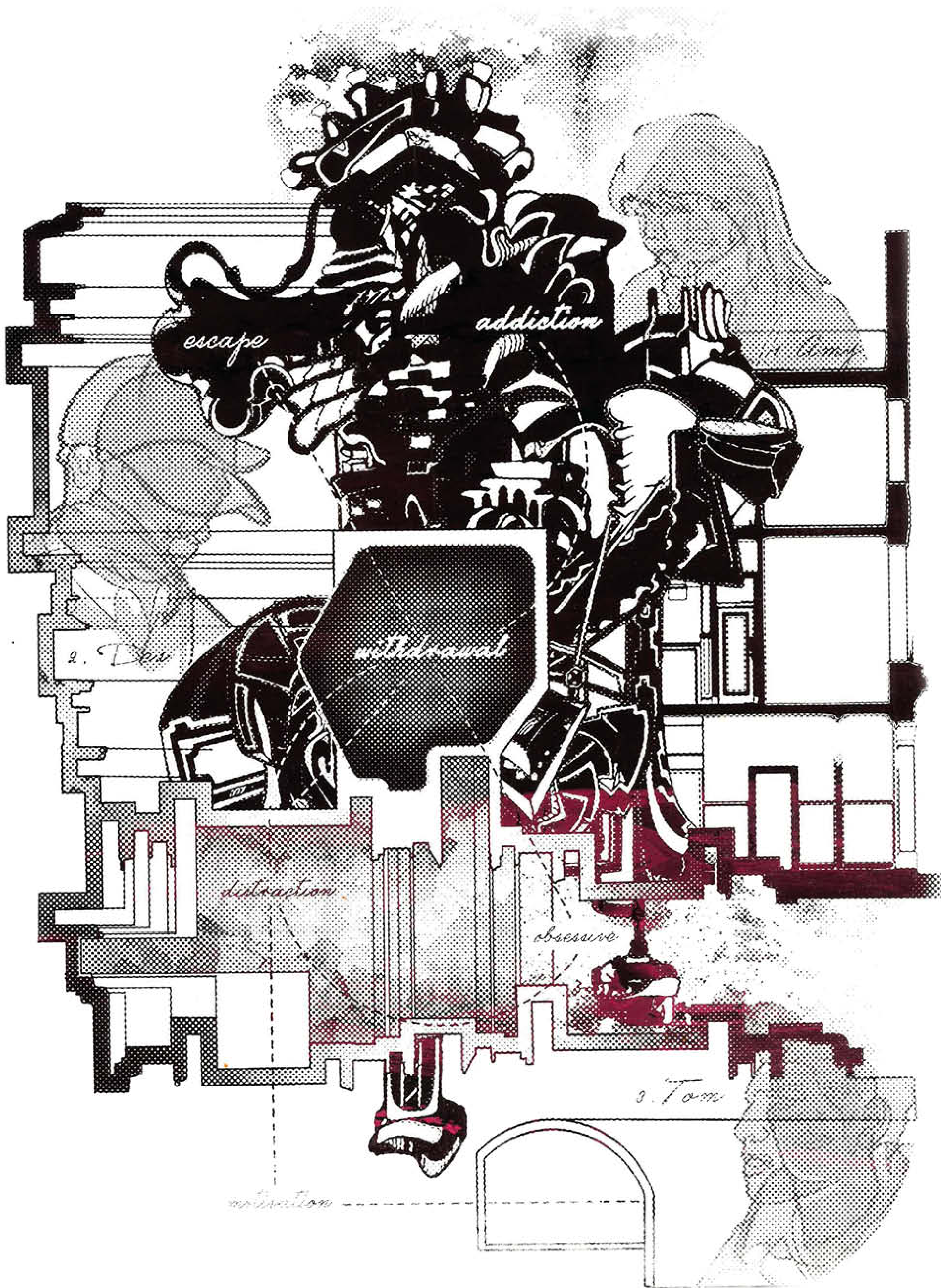
MAKING CONCEPT IMAGE



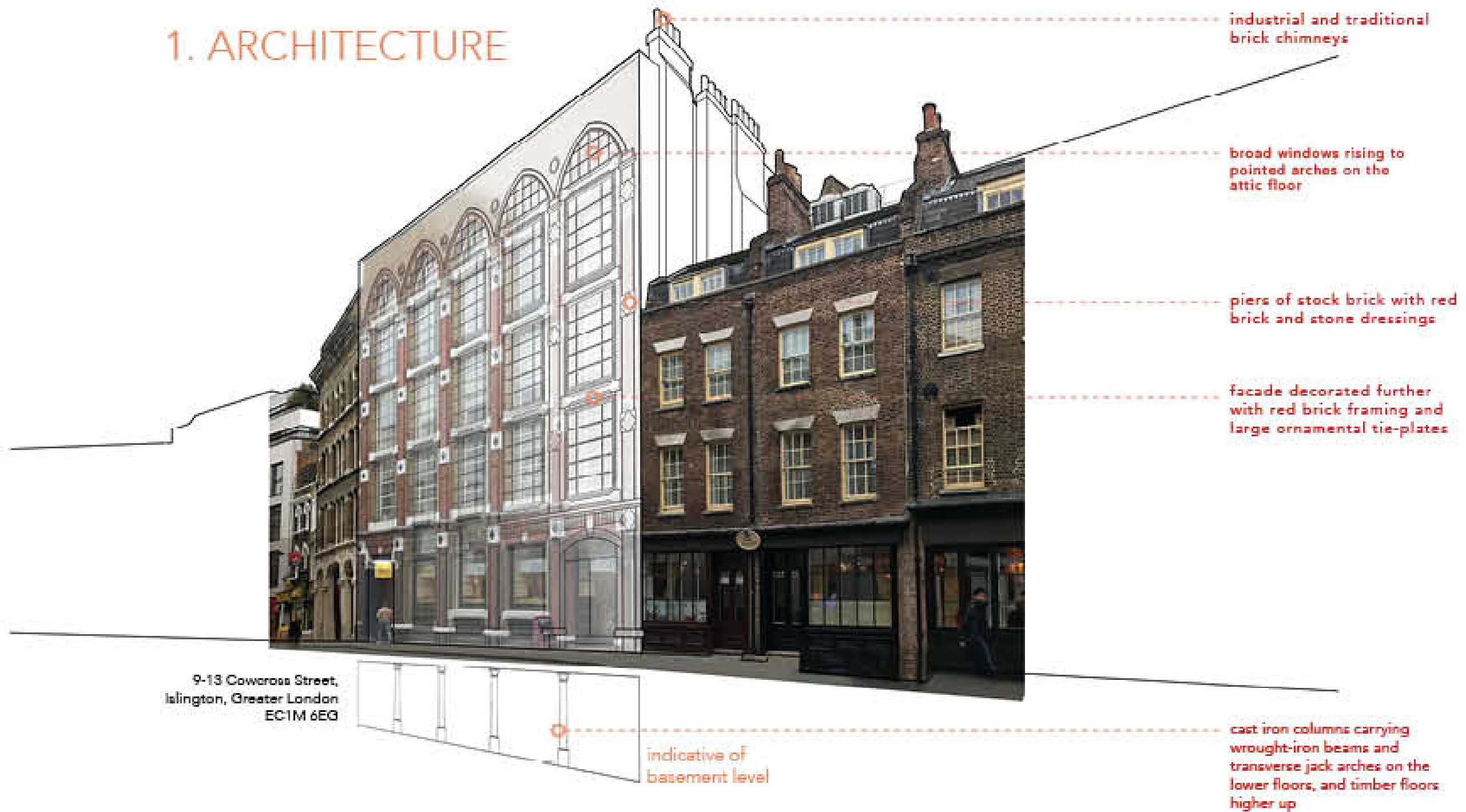
1. Prepare the concept visual; a mutation between the site drawings, conceptual sketches with process, text and users.
2. Prepare the screen and apply the image to the screen using the vacuum screen exposure unit machine.
3. Choose, mix and experiment with colours, then apply acrylic to screen and print the image onto paper.

ORIGINAL CONCEPT IMAGE





1. ARCHITECTURE



2. PURPOSE

1979 Warehouse by Jamie
Warner, which was saved from
demolition by being listed in
1994.
Previously used and owned by
the Danish Bacon Company, for

Rear basement stair access



On site sketch



1915 photo of Danish Bacon Co. Upper floor.



Cowcross Street -
toward Farringdon Station



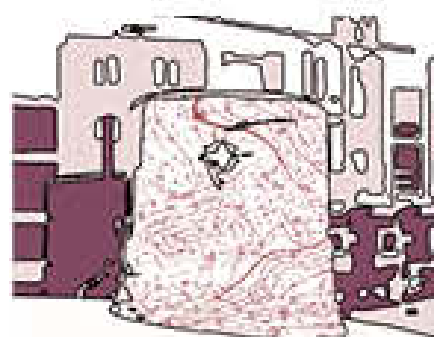
Under the city controls and generators



The controls here are designed to be simple and functional, which suits my concept for a non detailed space.



Fork Lifts



Sirens

Investigating and listening to the sounds around the site, there were plenty and it became apparent that some could have pleasurable qualities as oppose to some having distracting and hyper alerting qualities. These are examples of the dominant unpleasant noises, that one might rather escape from as our senses battle to absorb the intense city environment.

SITE PHOTOS

1 Unnamed back lane -
back towards Farringdon Station



2 Unnamed back lane
just off of Peter's Lane



Their purpose is straight forward and the information they show is only the critical information that is needed; no decorative elements whatsoever.



The city's disruptive and
unpleasant noises

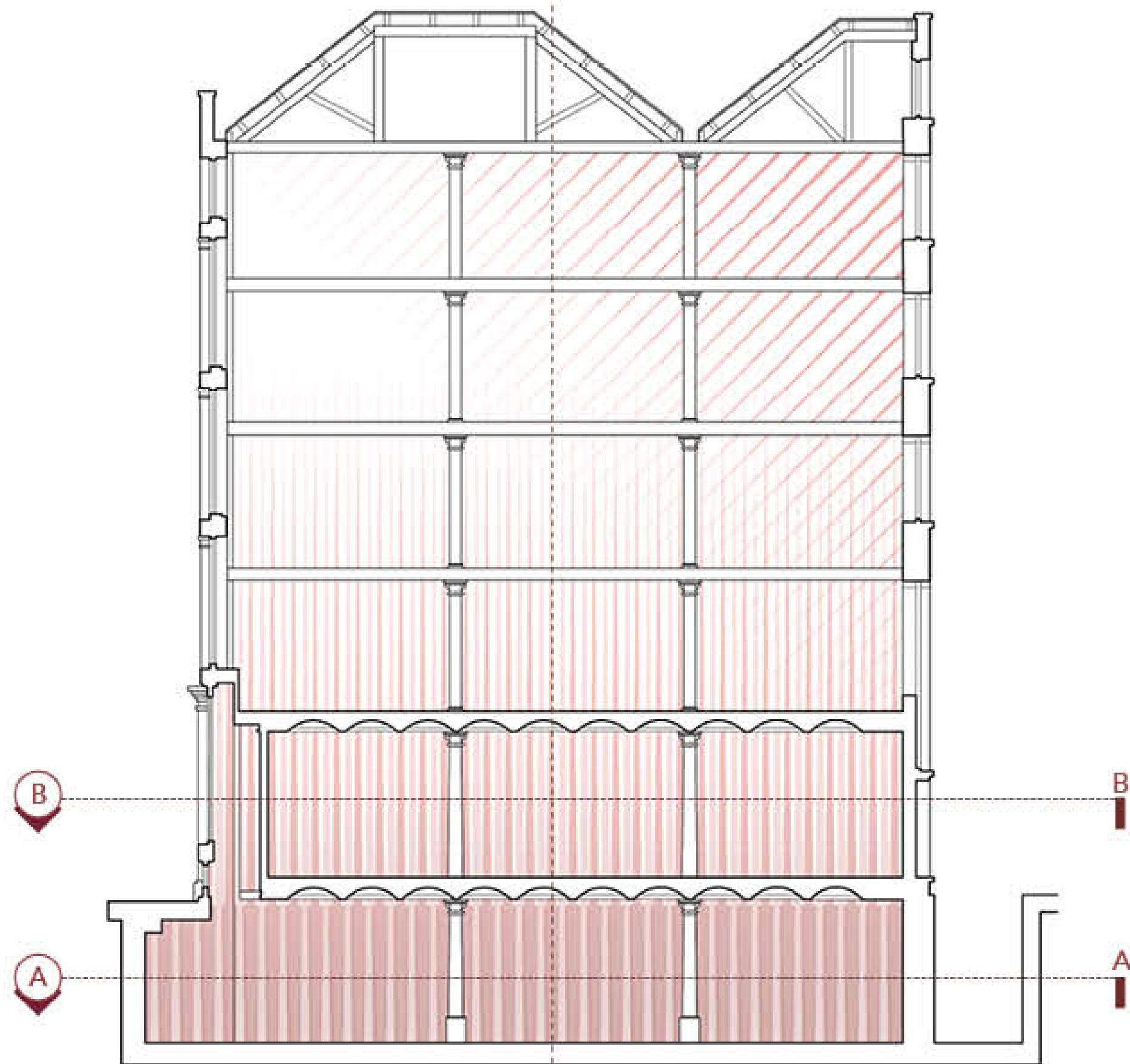


Ticket Gates

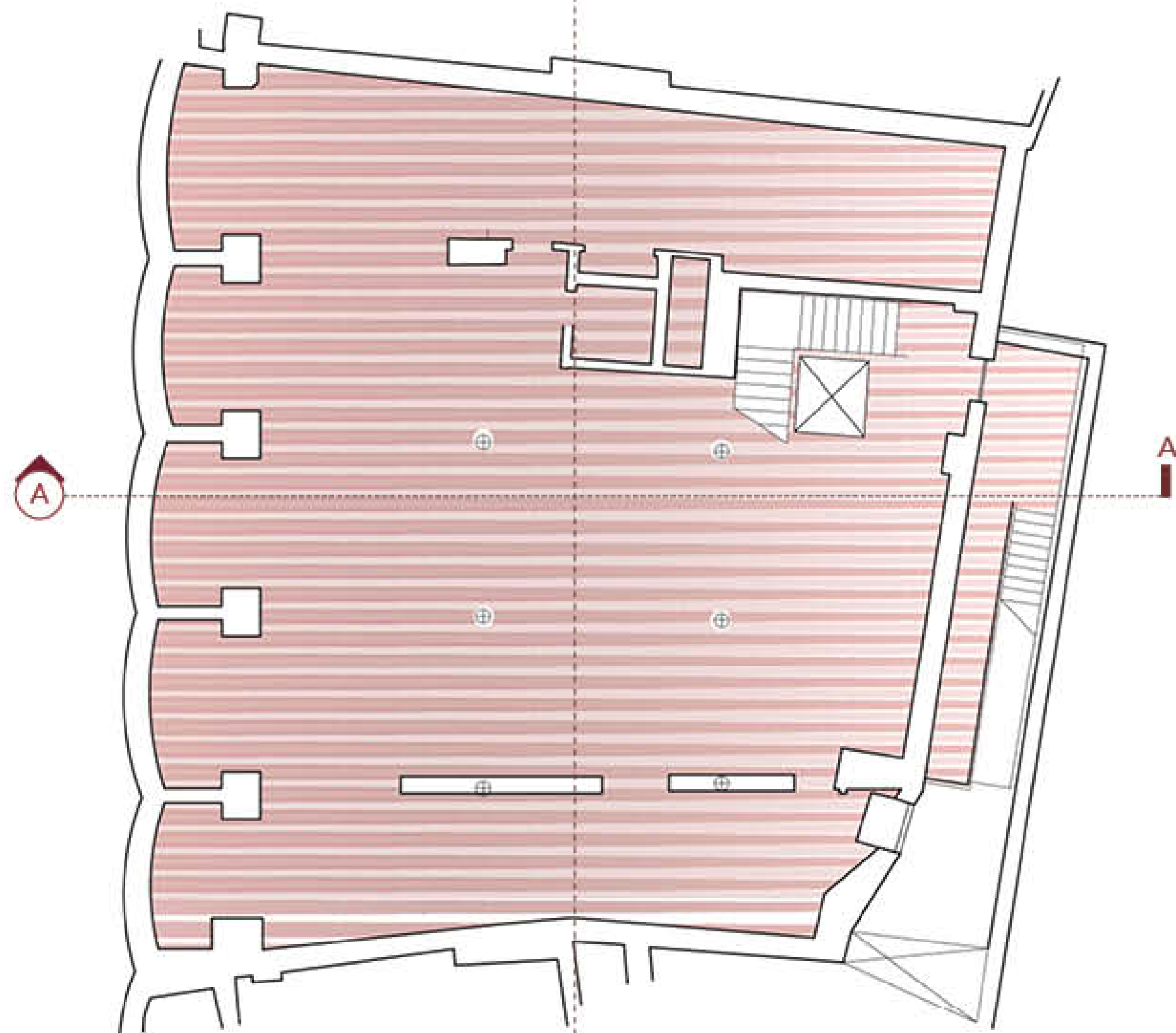


Phones

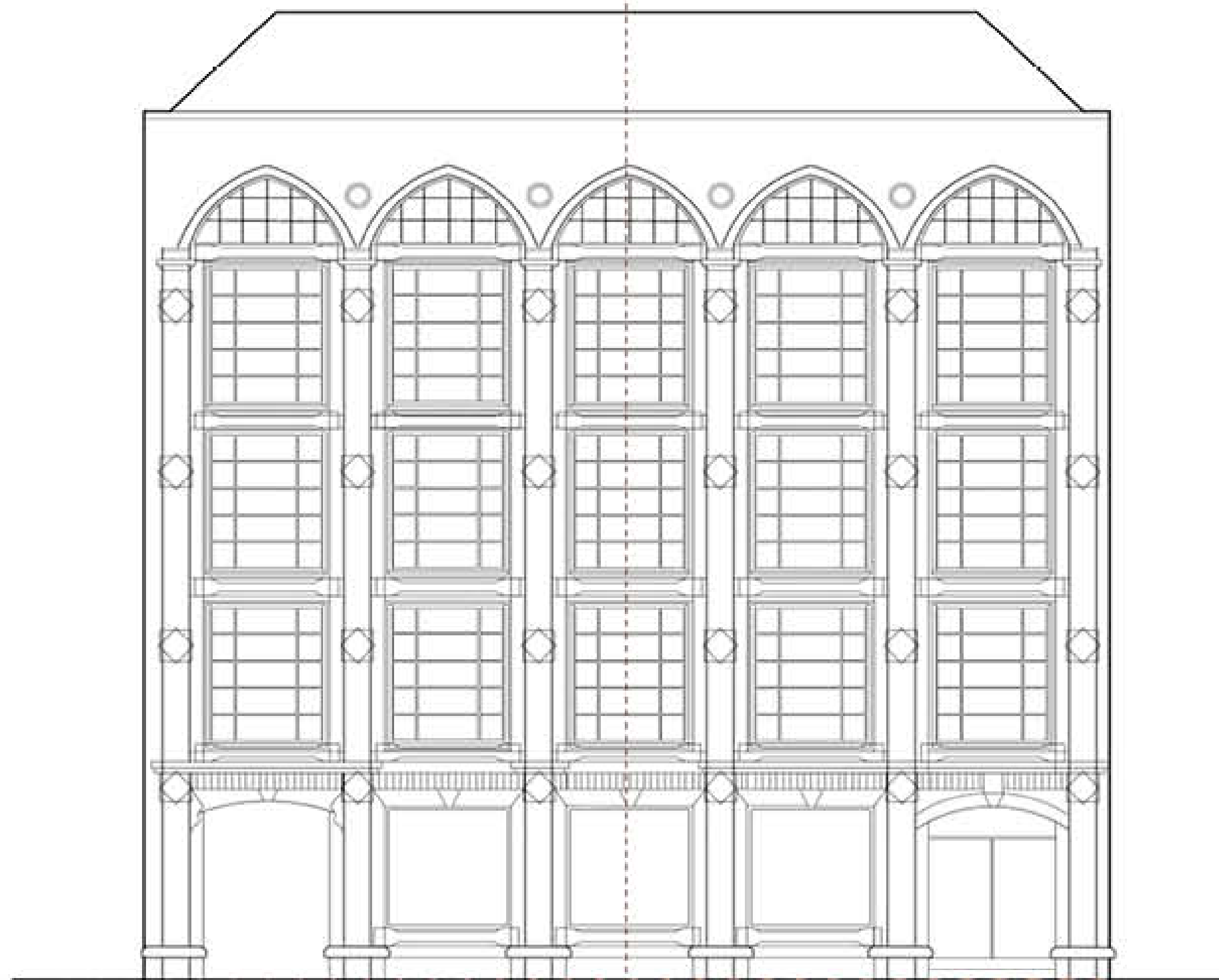
EXISTING TECHNICAL
DRAWINGS



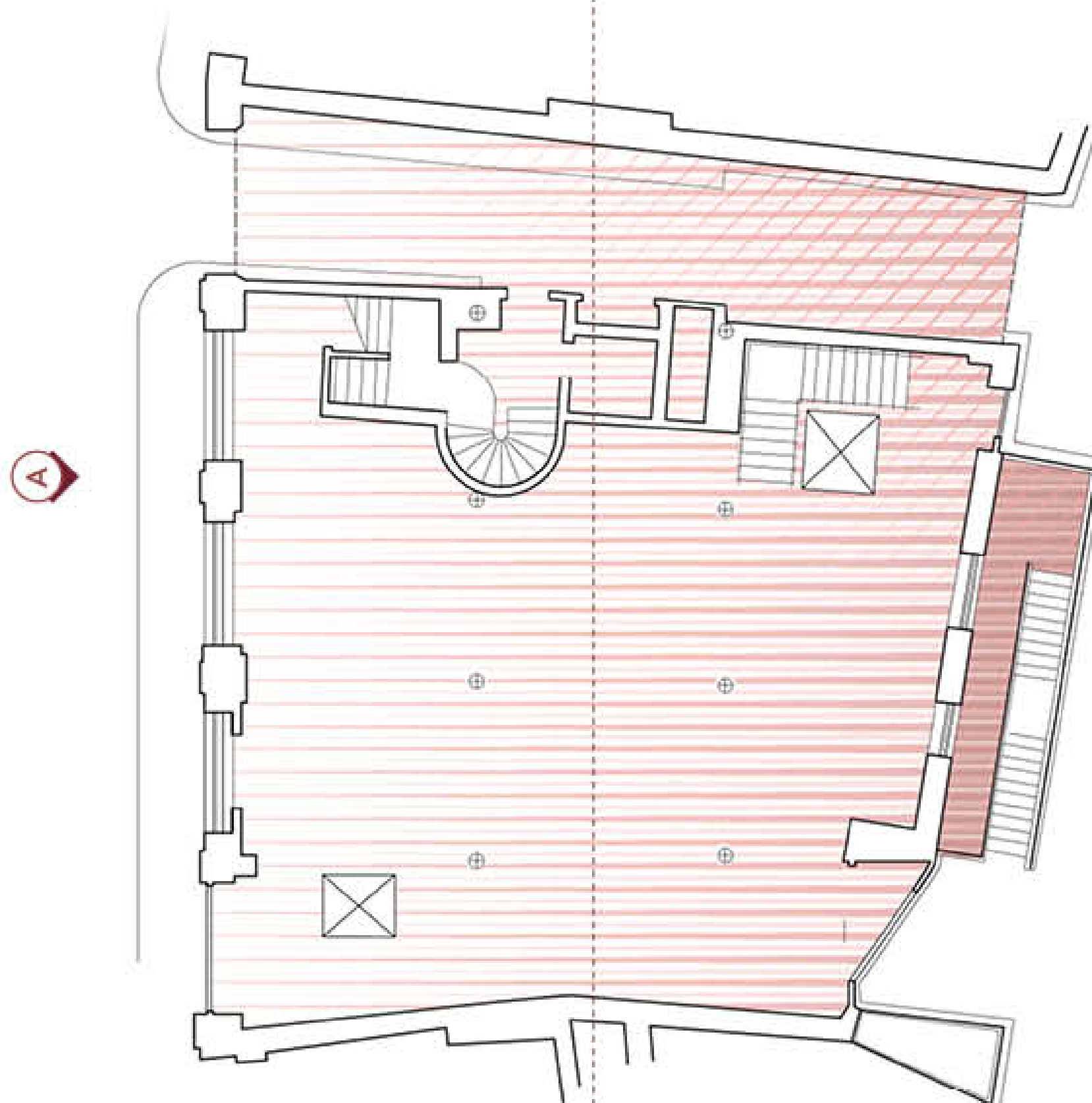
SECTION A - A
1:100 @ A2



SECTION PLAN A - A
1:100 @ A2



ELEVATION A
1:100 @ A2



SECTION PLAN B - B
1:100 @ A2

2 PHASE2 USER

" each night and weekend we were sent back into the real world, with its pressure and temptations...
...our neural pathways are scored so deeply they will never be repaired "



DEE

having recently come from Phase 1, she is fully enrolled into the detox den and is showing that she is progressively managing her reality independently rather than dependently on a substance for escape.

" When I get involved in a thing... like, it keeps me away from the drugs for a bit...
...everyone has a role to play and when the audience clapped for me, I felt I'd achieved something "



DES

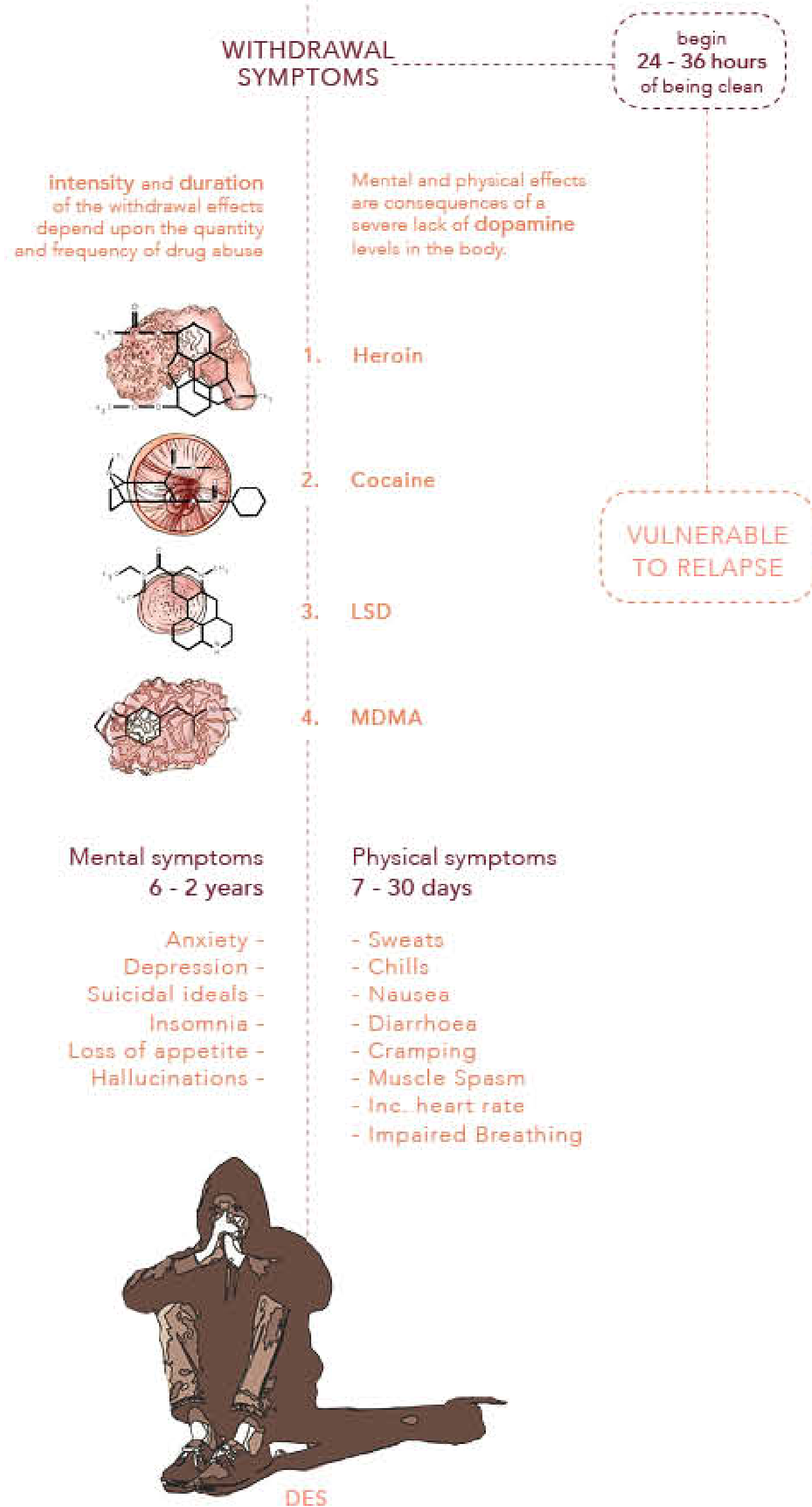
very experienced at the detoxing stage, he is tired of constantly expecting to release again, and needs additional pain relief and support.

" We don't want to be dependent on the drugs make you do things that aren't truly you...
... sometimes I would rather die than go through the pain of withdrawal..."



AMY

having experienced Phase 1, it gave her confidence that there was an alternative path open to her in attempting to break the vicious cycle.



" A care plan that will include elements of cognitive and holistic therapies designed to treat the person as a whole rather than just the addiction... typical treatments include motivation interviewing, 12 step work, one to one..."

EXISTING CLINICS

" Saving lives from addiction "

- Oasis recovery
- Sanctuary Lodge
- Liberty House
- Recovery Lighthouse

OTHER TREATMENTS

Medical detox ensures a safe, quick, and reliable way to cleanse the body and heal the brain

Outpatient detox

- patients can receive help whilst living from their homes

Opiate reducing medicines

- alternate medicine relieve symptoms of dopamine withdrawal

IV treatment

- supplying the patient with vitamins, minerals, and medicines to regulate the body and the brain



DEE

RESEARCH

Externalising the lack of control of the craving means it is less likely to relapse. Internalising leads to guilt and self-blame and then relapse.

Avoidance coping incorporates emotional discharge and alternative pleasurable activities that act as a distraction. Approach coping attempts to accept, seek support and re-frame.

RELAPSE PREVENTION
G. ALAN MARLATT
DENNIS M. DONOVAN

" in the context of addictions mindfulness might mean becoming aware of triggers for craving, and choosing to do something else which might ameliorate or prevent craving, so weakening this habitual response "

GROVE AND FARMER, 1994

"these spaces on the outer margins of architectural consciousness are like the dark matter of the built environment "

A BURGLARS GUIDE TO THE CITY
GEOFF MANAUGH

"Human complexities that aren't nice also need to be design for (...) often designers won't make anything ugly or negative"

"It proposes an alternative that through it's lack of it with this world, offers a critique by asking 'Why not?'"

ANTHONY DUNNE & FIONA RABY

MODEL
MAKINGINITIAL
EXPLORATION 1

attach different lengths of PVC pipe to an inflated balloon, crudely, with tape.

apply expanding foam in short bursts and finally let it set for more than two hours

use scalpel knife to pop balloon through the PVC tube and slice through the foam to expose the protruding pipes

peel away balloon plastic from foam walls



peek inside the cavernous space created within, with its pipe like access points





Using a standard piece of sanding paper, the process of removing the detail began. Erasing every pore and three dimensional textured surface.



2 DEVELOPED CONCEPT

ERASING DETAIL

1. Original expanding foam mass, used in Phase one for its porous detail shell and its cavernous potential within



- 2.
3. The final product is a clean smooth surface with little detail to describe or to catch your attention. Objective is achieved when the form is unremarkable and most of not distracting. Perfect for a user who is in a state of hypersensitivity.

FINAL REPRESENTATION 3



1. The existing basement walls were laser cut from 6mm MDF and stacked up to make the correct height at a scale of 1:20.



2. Preparing the perimeter boundaries to pour the grey dyed plaster into the bottom, to mould the stair and submerge the incubator.

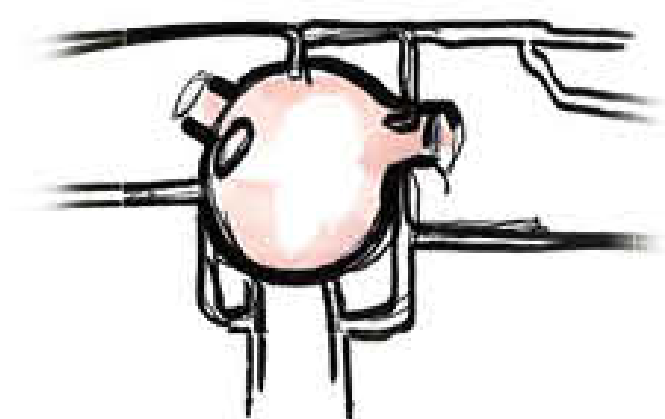
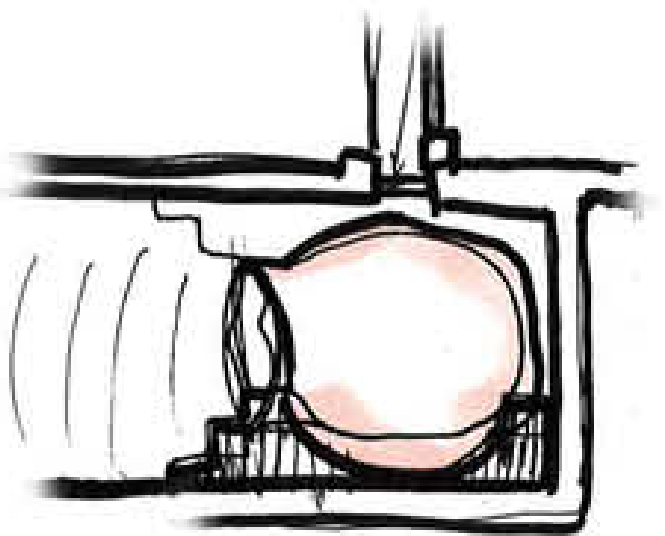
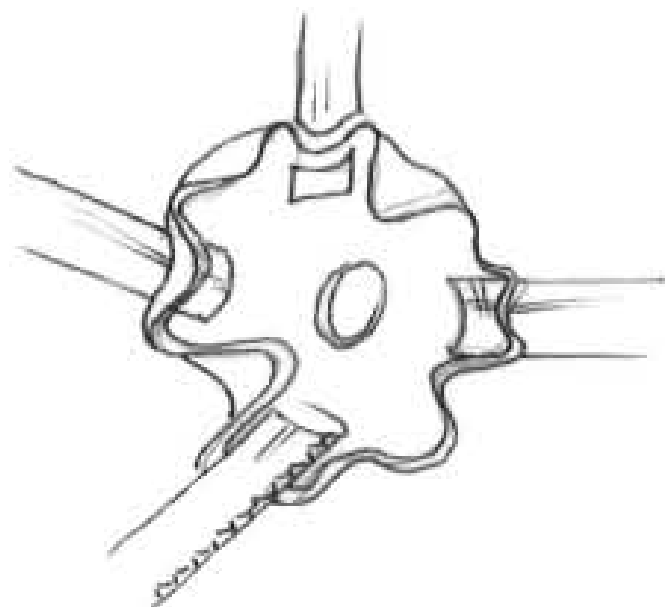


3. The incubator was made from dense blue foam, in two part so that the lid could be removed and the interior then revealed to find the laser cut silhouette of a user.

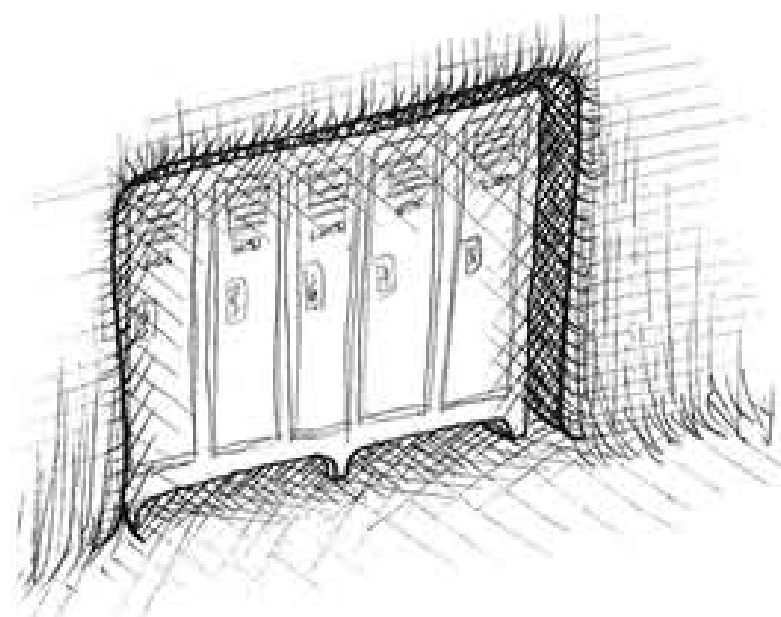


INTERVENTION

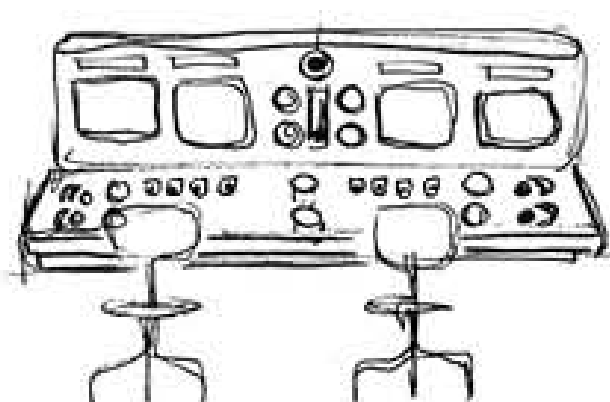
a space where one can forget the tence of pain in their current realities, and instead be immersed in a maze that has the ability to cocoon and sooth the process of withdrawal



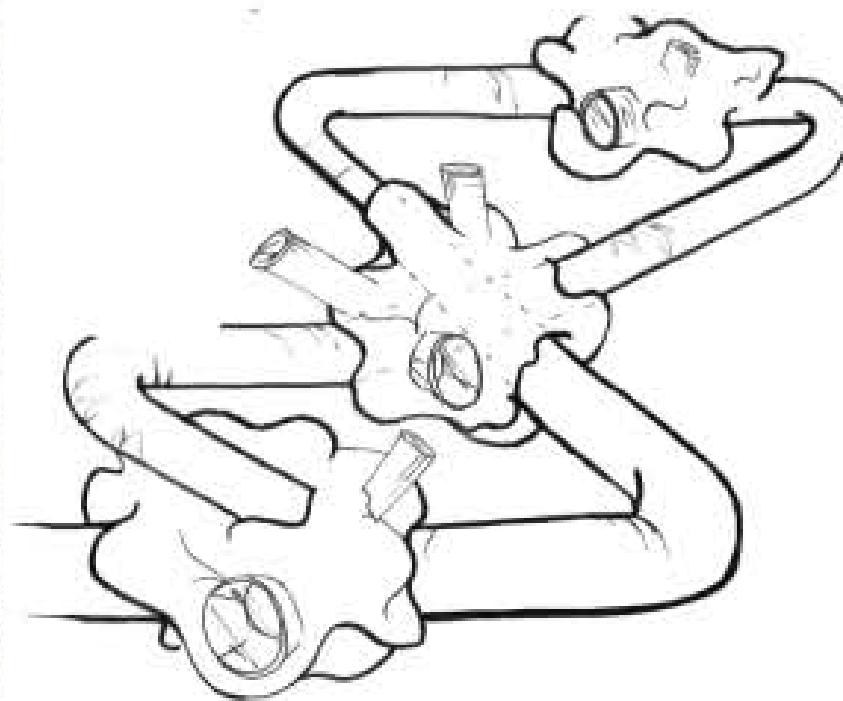
ADDITIONAL ELEMENTS



Typical lockers spaces will serve as a facility for the user to rid themselves of their belongings and their responsibilities.



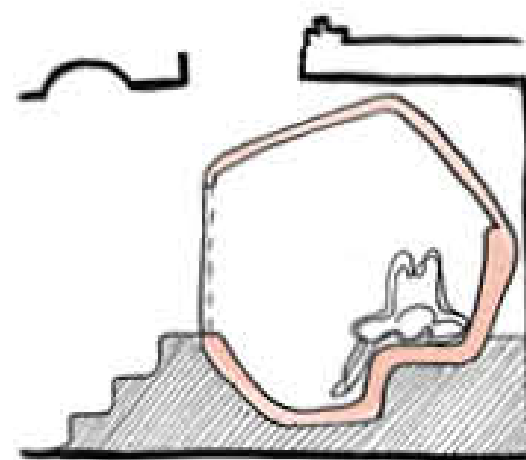
INITIAL IDEAS



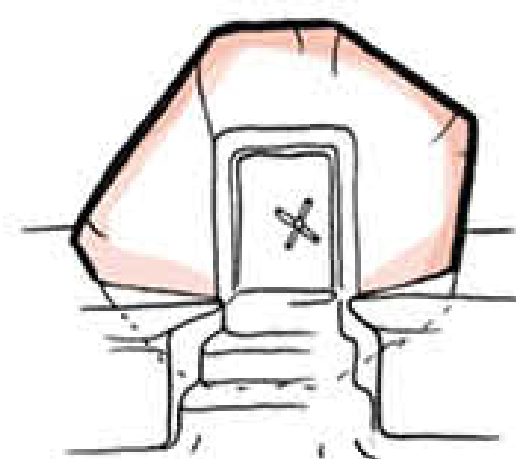
in between an expanding mess, pockets of comforting and enclosed spaces tailored to needs of escape



DEVELOPED

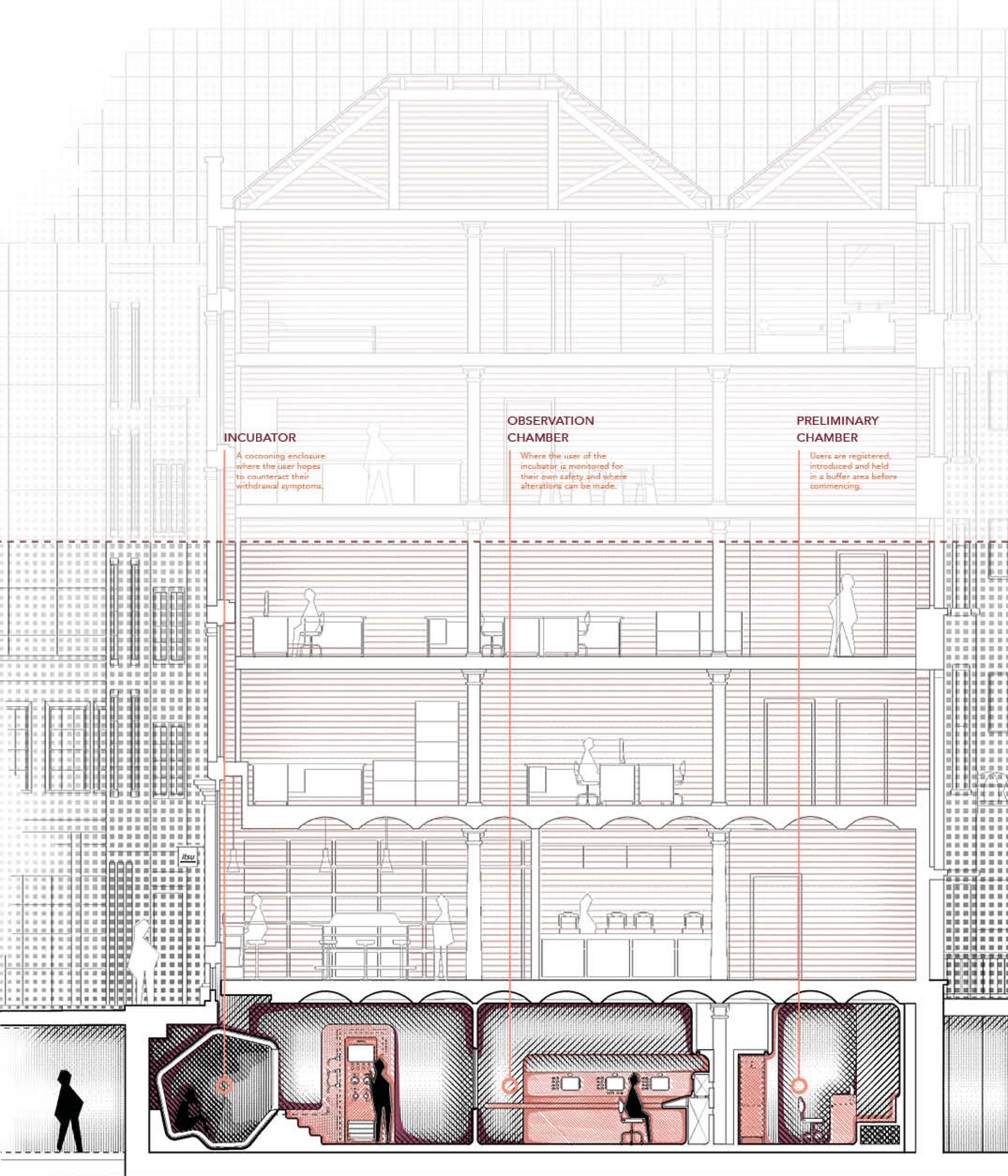


Section sketches through the incubator, showing the minimal cocooning space on the basement level of the building



This form is indicative of the detailed expanded foam model but with its surface detail removed, to reduce visible distraction and stimulation

The controlled incubators, require a observation chamber to monitor the condition of the fragile user, as symptoms may alter during the session



INCUBATOR

A cocooning enclosure where the user hopes to counteract their withdrawal symptoms.

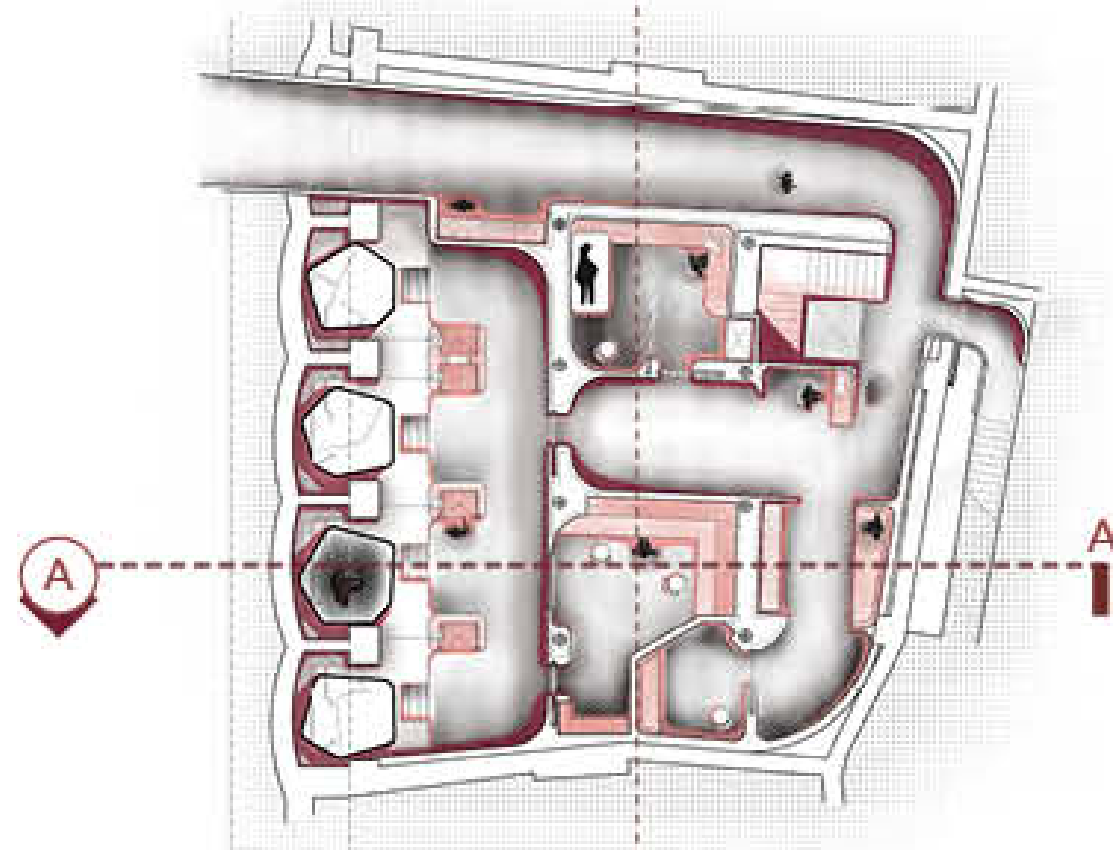
OBSERVATION CHAMBER

Where the user of the incubator is monitored for their own safety and where alterations can be made.

PRELIMINARY CHAMBER

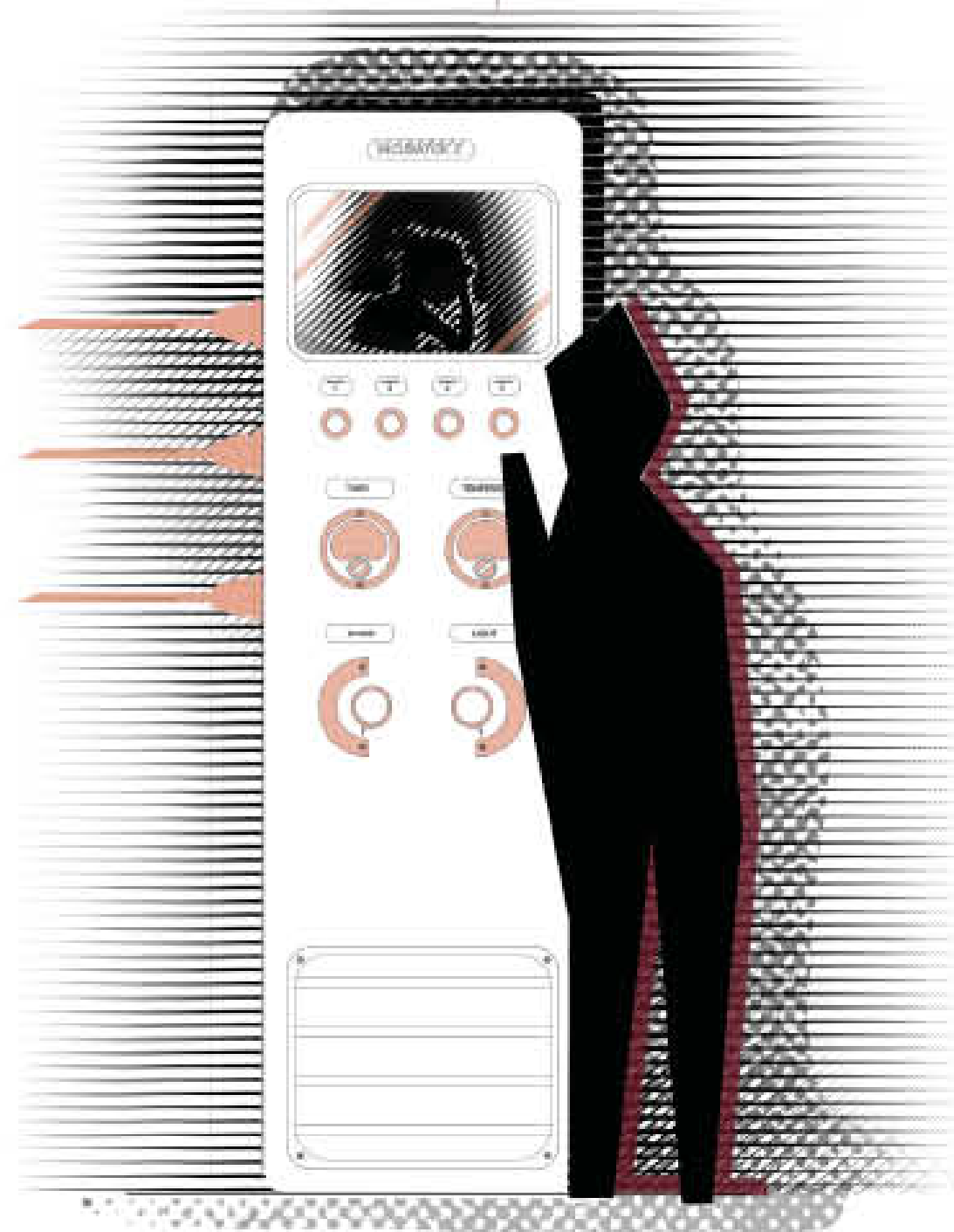
Users are registered, introduced and held in a buffer area before commencing.

SECTION A-A
1:50 @ A2

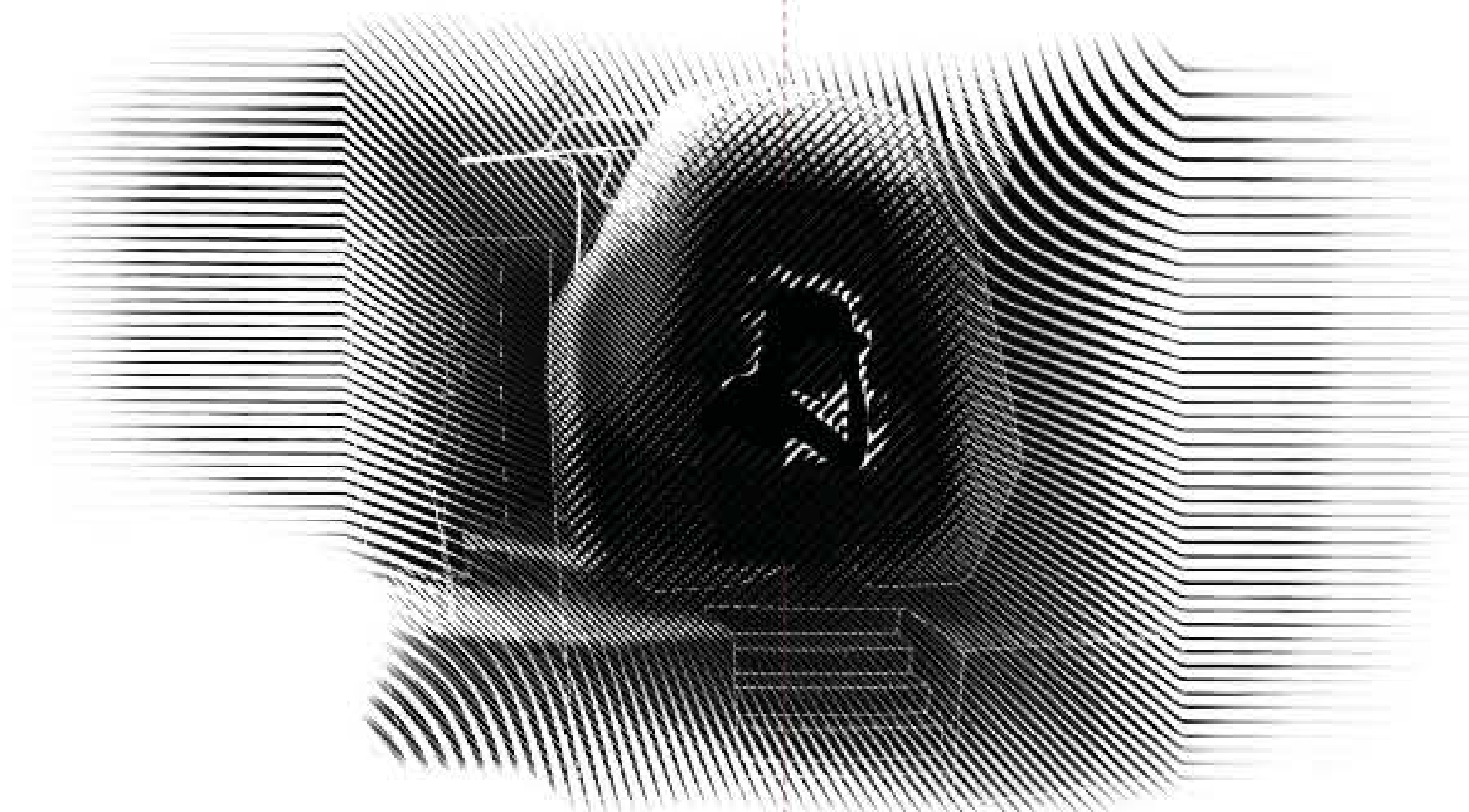


KEY PLAN : BASEMENT

1:200 @ A2



CONTROL
GENERATOR



INCUBATOR
VISUAL

**SECONDARY
THRESHOLD**

Underground Exit | Entrance
from and to Phase 3,
including the running track

**STORAGE
LOCKERS**

Typical lockers are provided so the
user can rid themselves of their
belongings and responsibilities, in
order to focus on the process.

**ANALYSIS
CHAMBER**

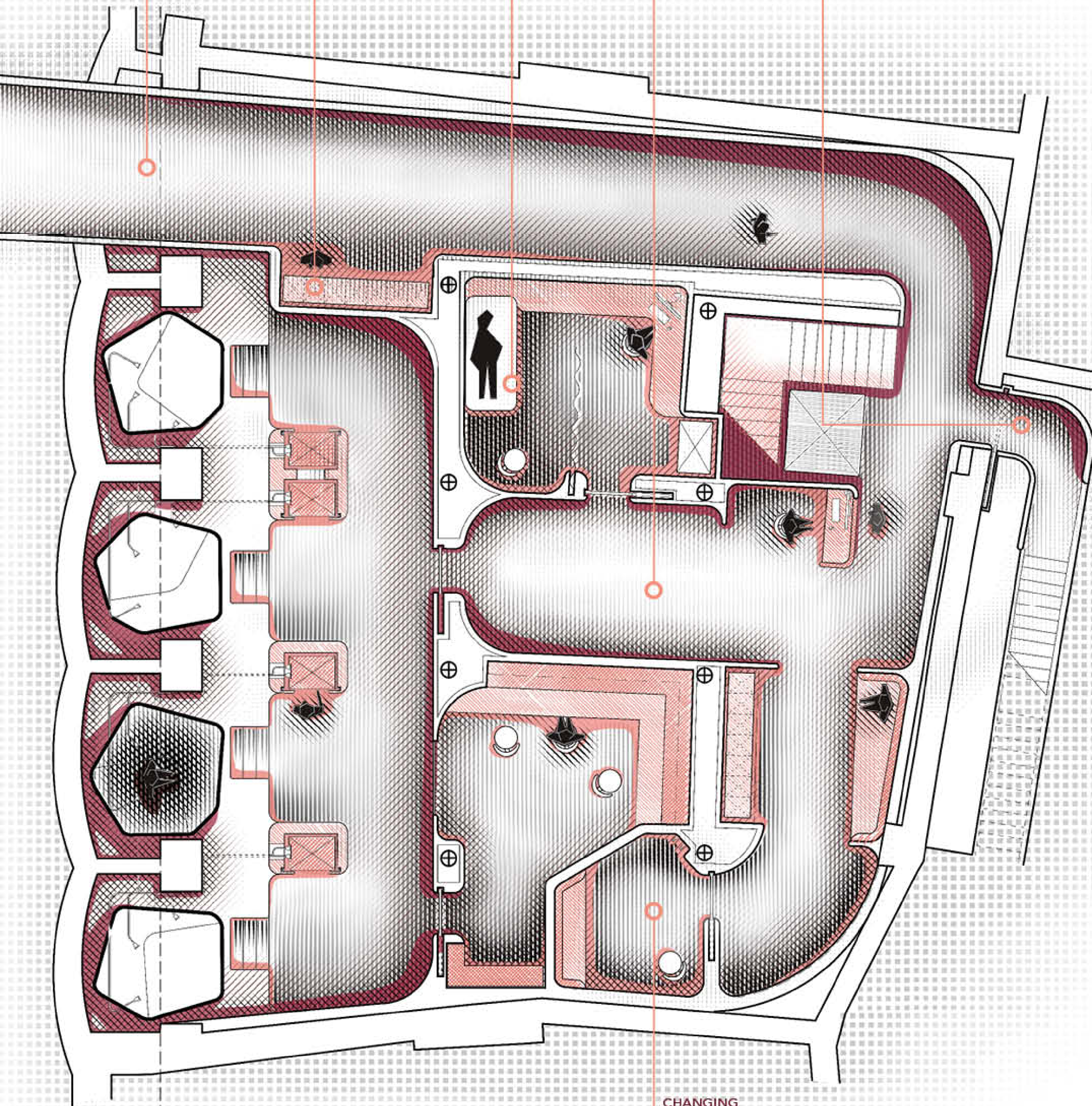
Typical doctor's office,
to ascertain each users
profile and progress.

**CENTRAL
CIRCULATION**

A central corridor, simplifies
circulation for minimal
confusion to the user. All
doors are also slid open and
concealed

**PRIMARY
THRESHOLD**

An Entrance | Exit up and
down some discreet stairs
from street level at the rear of
the building

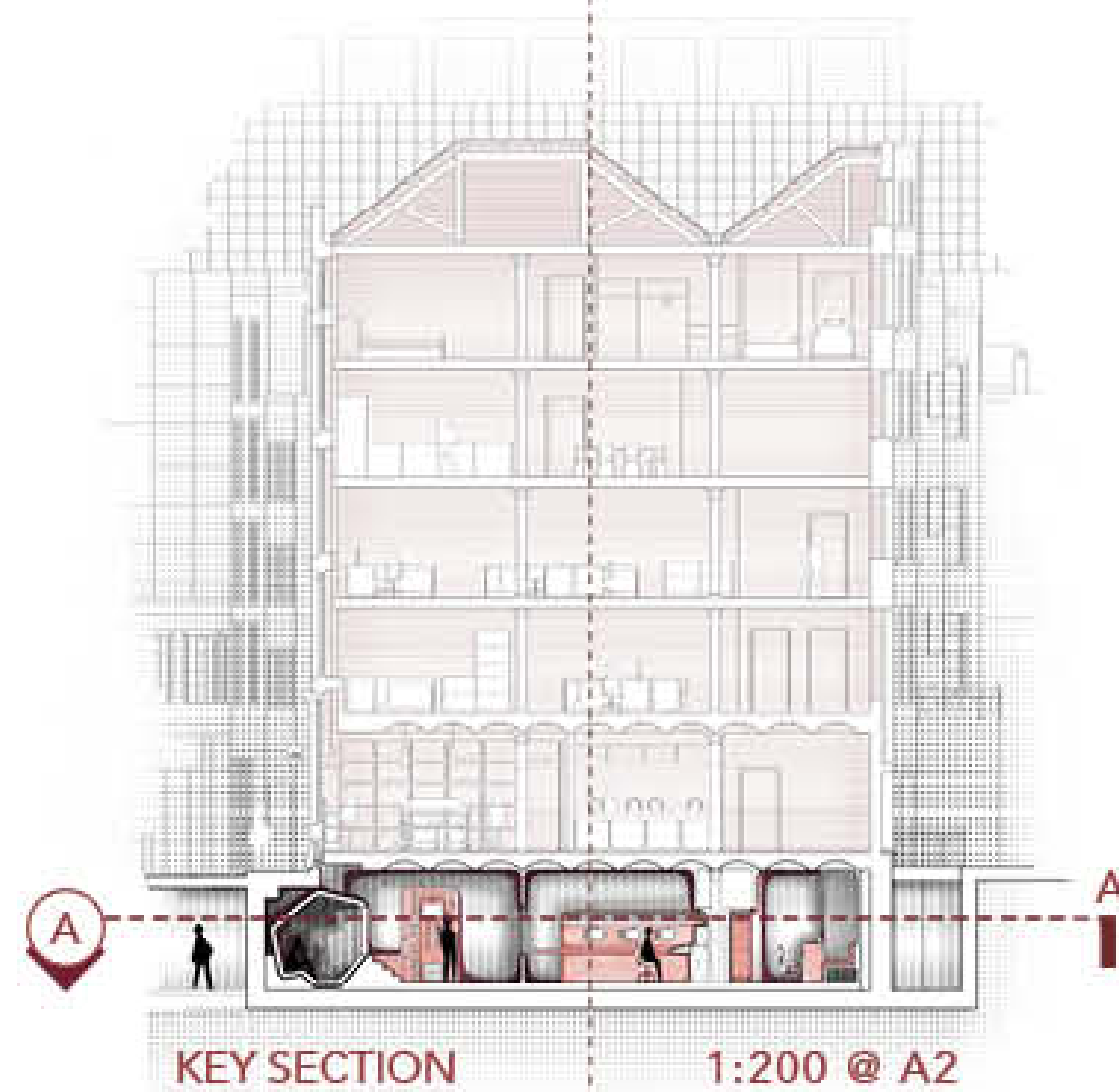


SECTION PLAN A - A

1:50 @ A2

**CHANGING
CHAMBER**

A practical changing room for
the users comfort, also usable as
a private consultation space.



CONTROL PANEL

The control panels is situated adjacent to each incubator, in order for their environments to be directly controlled. However the same control panel exists in the observation room too, where the users of all the incubators can be monitored together, whereby their environments can be adjusted if need be.



DEE



EXEMPLAR LOG

The aim of the log was to show how the Detox den (phase 2) would fit in to the greater scheme of the overall program. Showing a log, gives a deeper, more thorough and detailed scenario of a user going through all three phases. In this exemplar the program is successful, but by no means is it for everyone.

PROGRAM LOG				HOSPITAL/CLINIC/PHYSICIAN	
NAME:	DEE MC ANTHONY	TEL:	01834562213	REFERRED BY:	TECHNICAL
DOB:	03.08.1985	ADDRESS:	51 ANNUSMULLEN, LONDON	MONITOR:	MC ANTHONY

PHASE	WEEK	DAY	LOCATION	DURATION	CONTROLLER	REMARKS BEFORE	REMARKS AFTER	APPROVAL
P1-P2-P3	1	mon						OFF THE GRID
P1-P2-P3	1	tue						OFF THE GRID
P1-P2-P3	1	wed						OFF THE GRID
P1-P2-P3	1	thu	STREET	1 HOUR	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	1	fri	WED HOUSE	2 HOURS	DEE	SEATED	SEATED	OFF THE GRID
P1-P2-P3	1	sat	WED HOUSE	1 HOUR	DEE	DEEPERATE	UNHAPPY	OFF THE GRID
P1-P2-P3	2	sun	SHED	2 HOURS	DEE	DEEPERATE	SAD	OFF THE GRID
P1-P2-P3	2	mon	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	2	tue	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	2	wed	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	2	thu	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	2	fri	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	2	sat	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	2	sun	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	3	mon	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	3	tue	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	3	wed	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	3	thu	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	3	fri	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	3	sat	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	3	sun	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	4	mon	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	4	tue	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	4	wed	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	4	thu	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	4	fri	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	4	sat	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	4	sun	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	5	mon	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	5	tue	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	5	wed	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	5	thu	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	5	fri	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	5	sat	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID
P1-P2-P3	5	sun	DETEN DEN	4 HOURS	DEE	WALKING	WALKING	OFF THE GRID

SOUND CONTROL

The sound part of the control panel, has particularly selected sounds that have been proven to be potentially soothing and perhaps even hypnotic, as shown on the control panel graphic. This particular control will be user defined, as it is a personal preference. The incubator's thick skin has the ultimate ability to be soundproof.

1. ARCHITECTURE



The building is located right next door to Fabria, which was recently and temporarily forced to close due to two drug overdose incidents.

the interior has timber pilasters and original fireplaces with bolection moulding and marble insets. The doors are heavy wood within architraves, dado panelling with raised plaster over panels can be found.

2. PURPOSE

1930 Smithfield Market's Meat Inspector's Offices in 2006 made a grade II listed building as it faces Smithfield Market. Designed by the Corporation Engineers Department, recognisable by its Portland stone facade with Art Deco influences and a livestock frieze by the London firm of architectural sculptors, H.H. Martyn and Co.

Rear elevation with hidden access



On site sketch



Front plaque: only partly exists today

RELEVANT CONTEXTUAL SITE CHARACTERISTICS

UNDER LONDON



the underground of London's tunnels have interesting details, like the ribbing fixings, and the organised and less organised pipes and wires. Any lighting seems to become dramatic at this sub basement level.

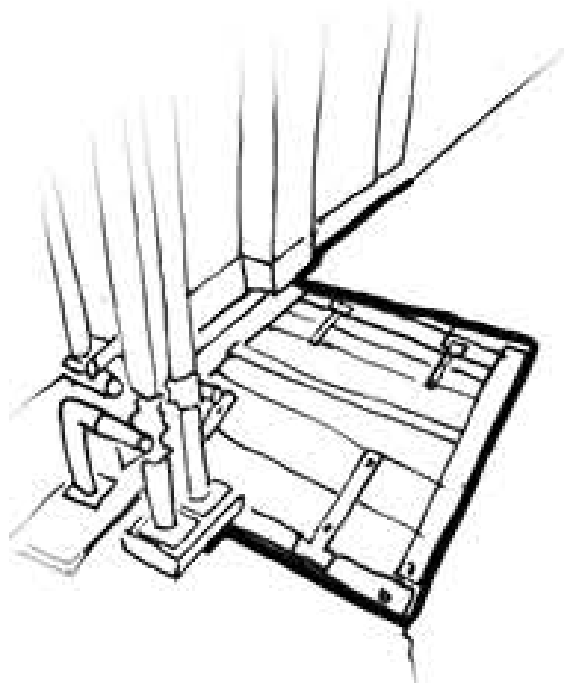


These tunnels are examples of underground voids in and around The City of London that could be used further, some tunnels are even closed and completely unused. There is potential for a running track that also becomes an escape away from The City's distractions.



POTENTIAL UNDERGROUND ACCESS POINTS TO THE CHARTERHOUSE

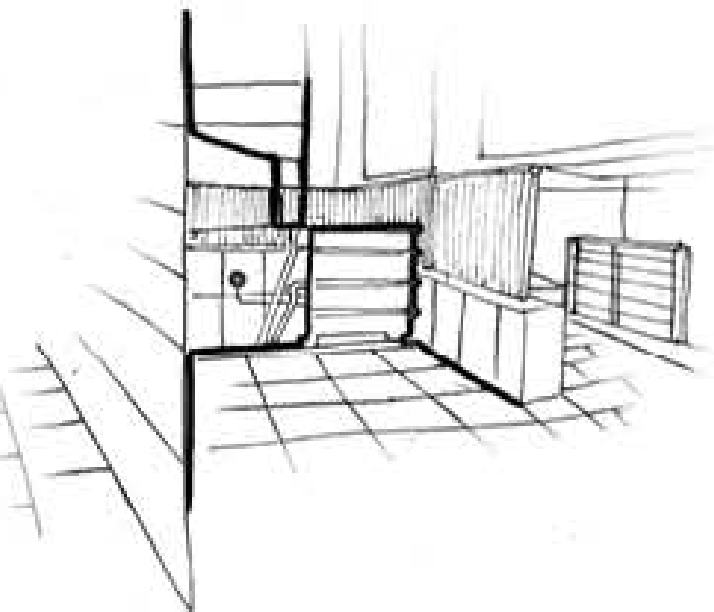
CHANCERY LANE
LONDON SILVER VAULTS



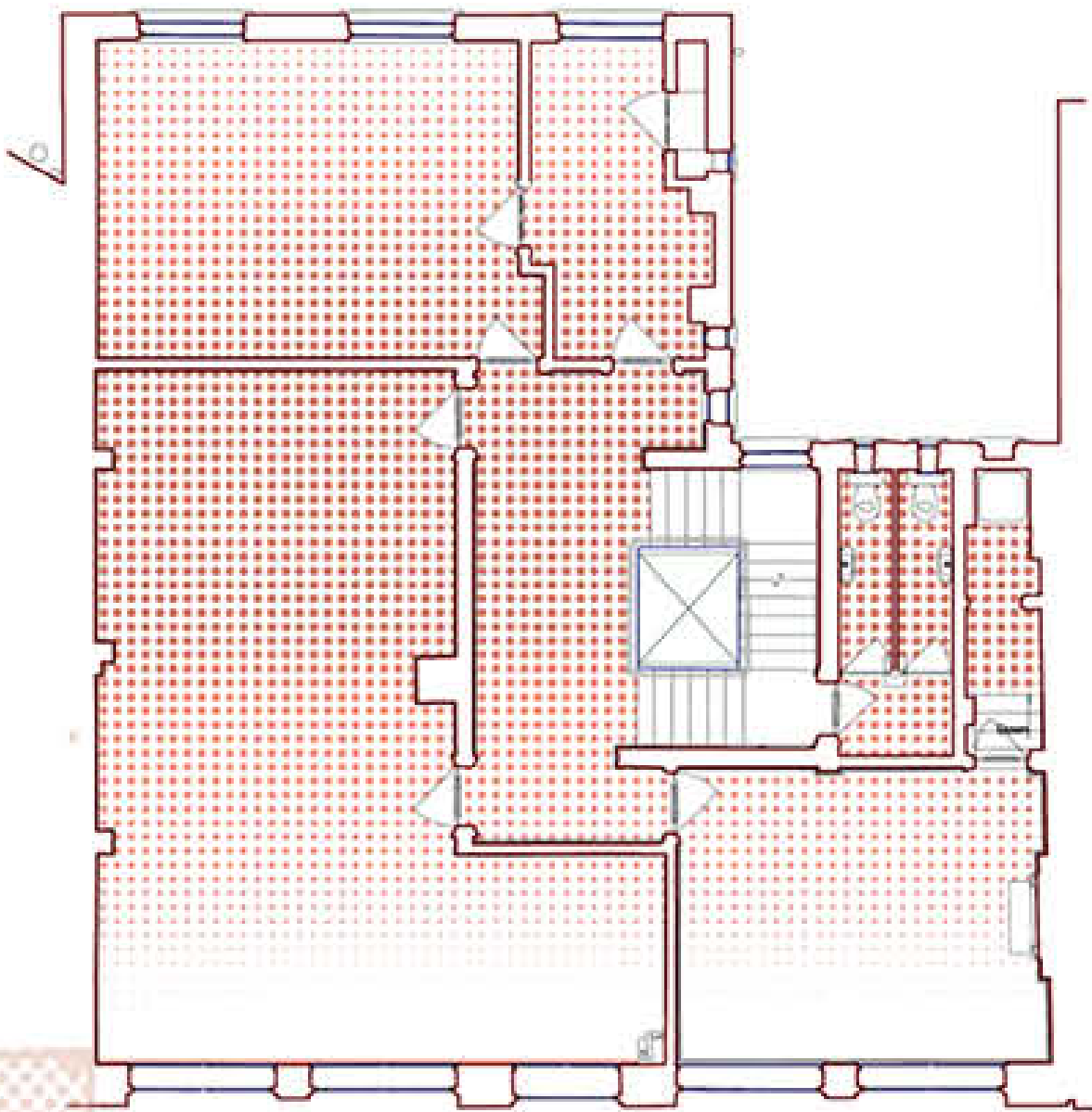
THAMESLINK
FLEET PASSAGE



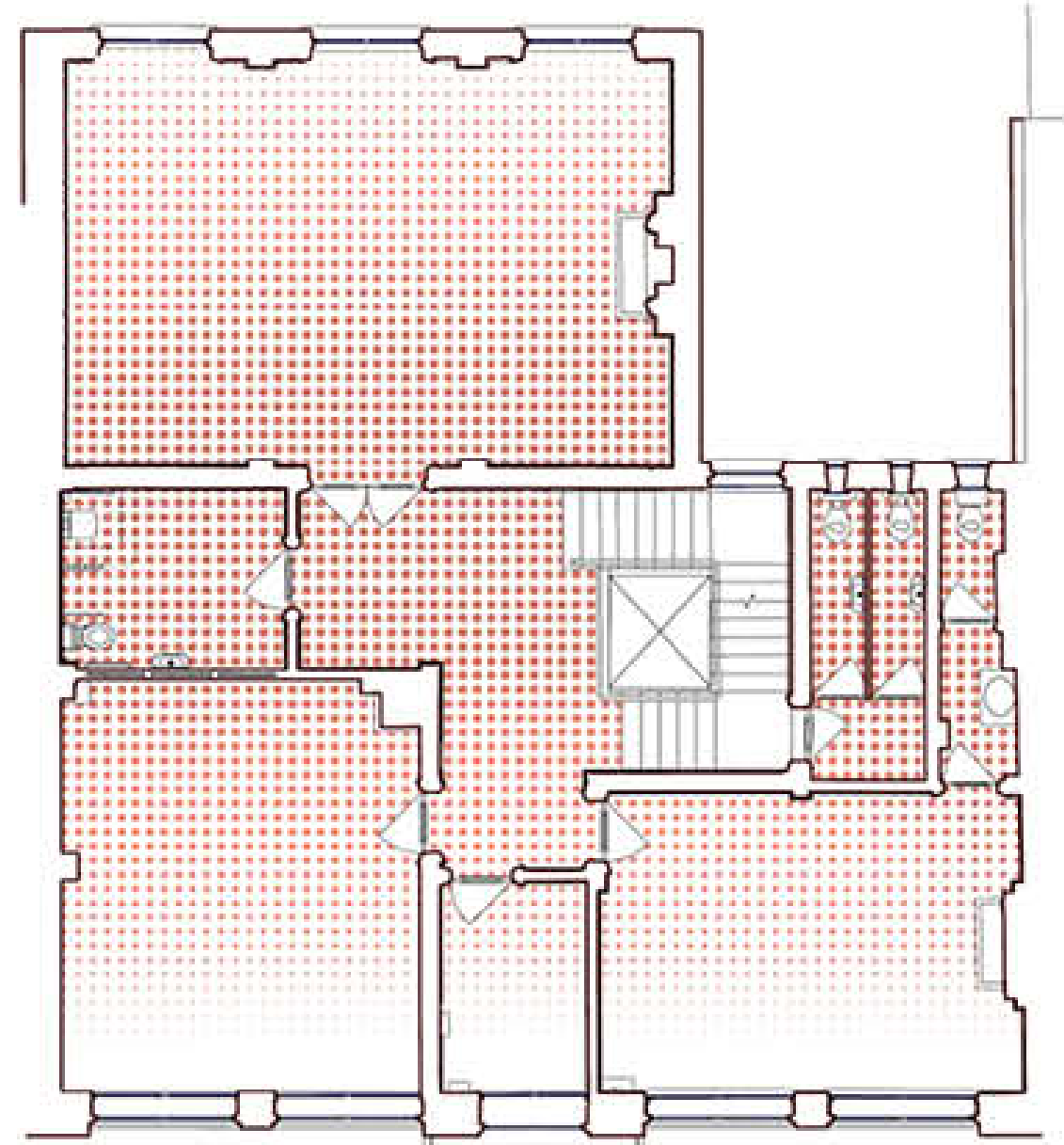
HERBAL HILL
SOHO GYM
FARRINGTON



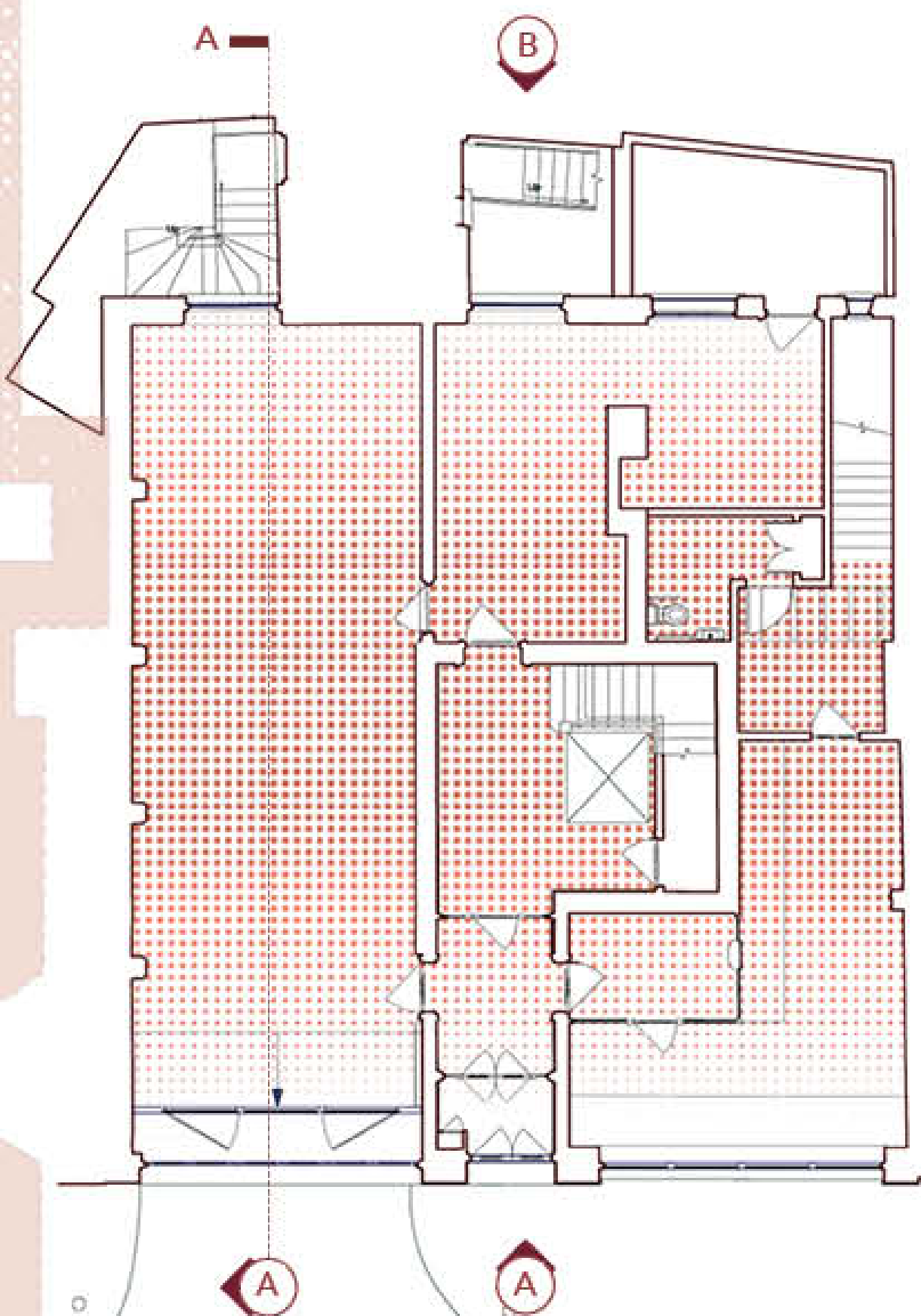
EXISTING TECHNICAL DRAWINGS



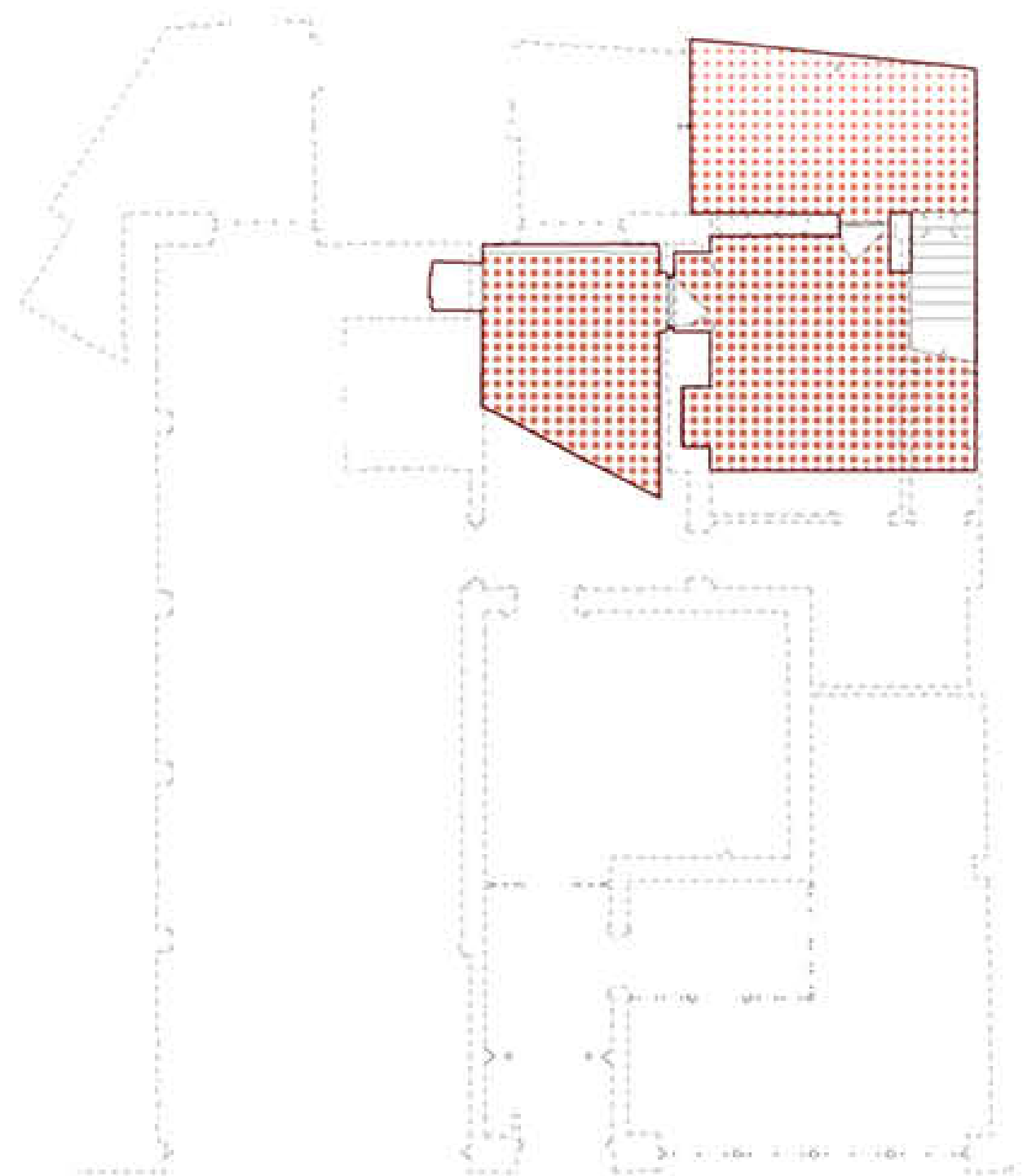
SECTION PLAN D : Second Floor
1:100 @ A2



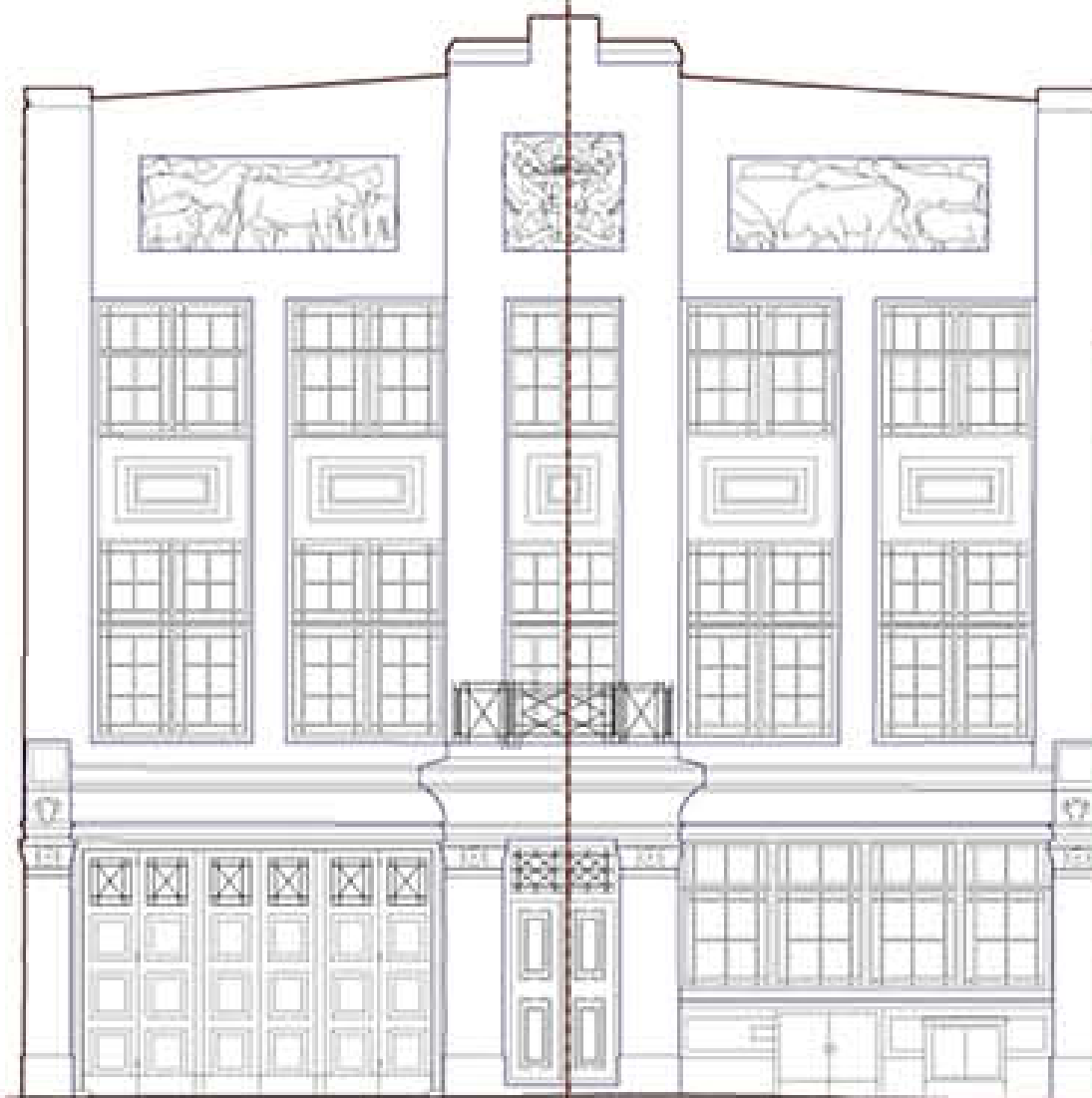
SECTION PLAN C : First Floor
1:100 @ A2



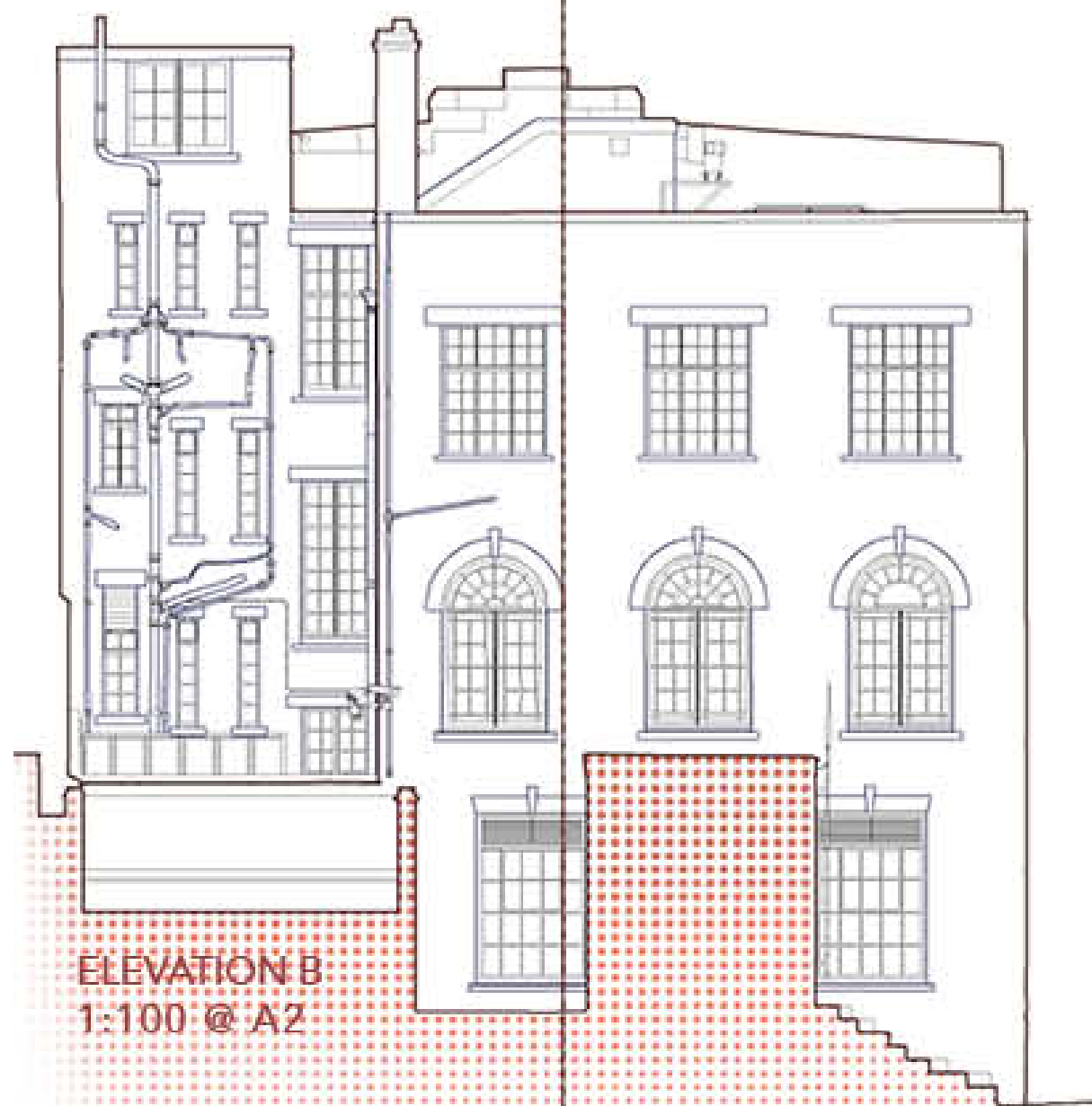
SECTION PLAN B : Ground Floor
1:100 @ A2



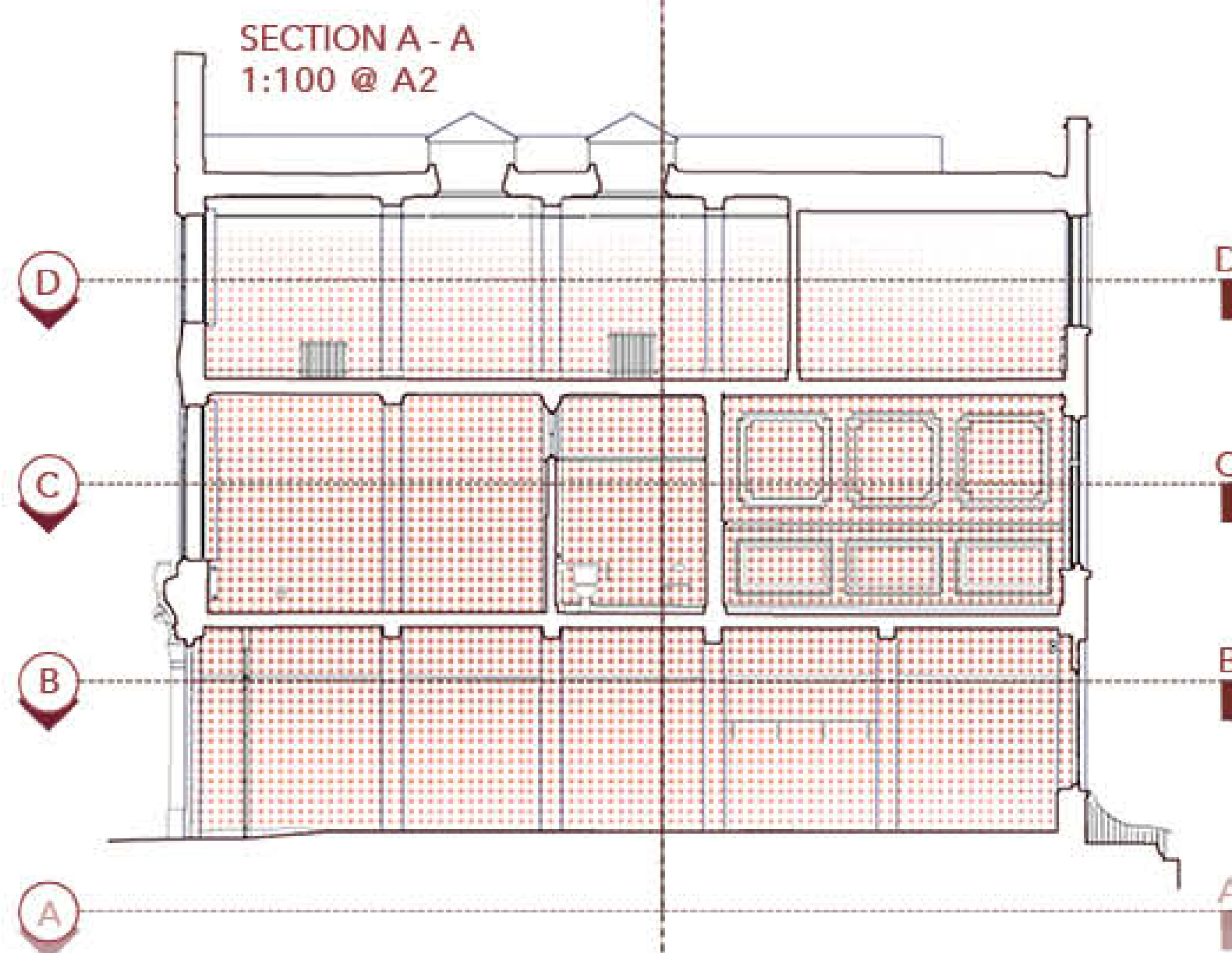
SECTION PLAN A : Basement
1:100 @ A2



ELEVATION A
1:100 @ A2



ELEVATION B
1:100 @ A2



SECTION A - A
1:100 @ A2

USER



DEE

"The irony of substance addiction: that it 'suggests itself to its own problem'. So now instead I'm on a new quest to find other suggestions to the old problem"



AMY

"Trappings of a normal life will always be frustrating but I don't take a single day for granted, each day is a challenge against cravings"



TOM

"(...) a perfectly designed halfway house where I can have a little space to develop healthy, responsible routines and habits, within the sheltered community of others who have the same craving to escape reality"

RESEARCH

POSITIVE ADDICTION WILLIAM GLASSER

"Depriving an addict of his drug will not weaken nor break it"

"Negative addiction is one track brain experience using one set of pathways over and over until these literally begin to hurt from overuse"

A positive addiction does not dominate life, and aims to gain mental strength, patience, resistance against short term relief and finding confidence in finding alternative solutions.

"The key to strength, much more strength than we ordinarily would have is somehow if we learn to create optimal conditions for these new pathways to form within our brains"

AMY LIPTROT THE OUT RUN - MEMOIR

"You might feel that you can't go on, yet you do, just driving to *give yourself something to do* while things settle, shift and gain form, until the way that life is going to be makes itself clear (...) I find relief by being in motion"

POSITIVE ADDICTION STATE OF MIND CRITERIA

1. Non competitive & devote an hour a day
2. can be done with minimal mental effort
3. belief in spiritual, mental or physical value
4. persist and achievements only self measured
5. ability & quality to not criticise yourself

INSPIRATION



SMOUT and ALLEN Conceptual, Speculative and Educational Projects

This design practice really stands out for their exceptionally creative and adventurous methods of model making and their graphical presentation of them embedded within conceptual projects. A model itself prompting us to ask how it was built and with what, is something to aspire for when making and designing. Their playful approach is always backed up with serious meaning, and technical reasoning.



ADAM NATHANIEL FURMAN

The Church of Perpetual Experimentation

Exploration of assemblage and juxtaposition of architecture that can record its own history via constant growth and addition of components to the design, such like traditional architecture that bears the marks and the speed of current architecture driven by a fast economy demanding constant change. Therefore this project explores how the Vatican might make mark in the post industrial age today; to practice continuity and novelty. A proposed change of the catholic church in its litanies but most of all architectural representation.

FAT ARCHITECTURE

Fashion Architecture Taste

Exploiting architectures cultural and classic characteristics by morphing them into layered and textured facades, occurs often with FAT Architecture. The expansion and exaggeration of detail makes for an interesting twist to any conforming street of buildings.

MODEL MAKING

simply made by modelling with plasticine, aiming to mimic a doorway merging into columns

1.



scoring black foam sheet and then folding it, with a indicative frame work made from card board, secured with pins

2.



simply made with card board, cut with a scalpel, glued together and secured with a couple of pins. Aiming to mimic the existing dado panelling.

3.

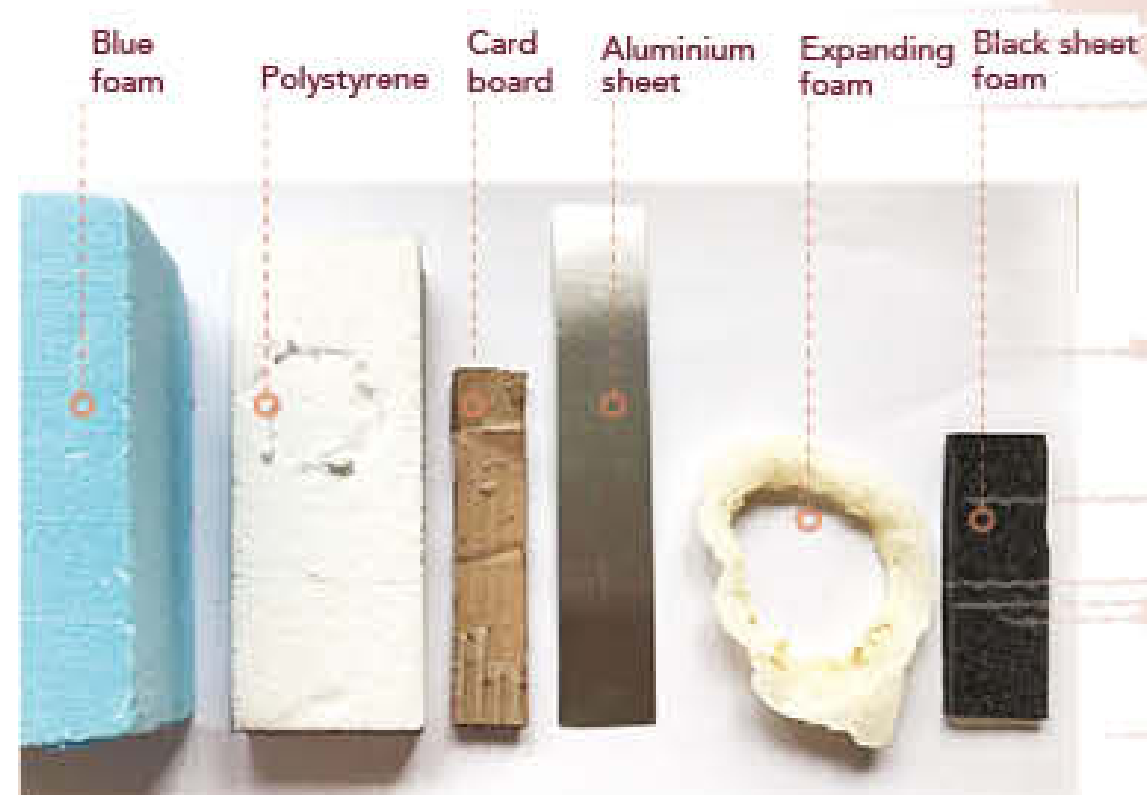


made from black foam sheet, blue dense foam block and polystyrene, secured using small silver pins

4.



1 INITIAL EXPLORATION



Each attempt individually were not successful in portraying an over stimulant complex space, however once put side by side, looking like a collection of attempts, their appearance together was slightly more successful if anything in their collective failures.



The expanding foam elements was later on coated with metallic silver ink that effectively gave the material an extra reflective characteristic, making the materiality less flat. The aim behind this model was to mutate the architectural detail of the building with exploration of the previous model.

It was also inspired by design development sketches, please see page 31, with the intention to make the 2D more three dimensional.

1.



2.



3.

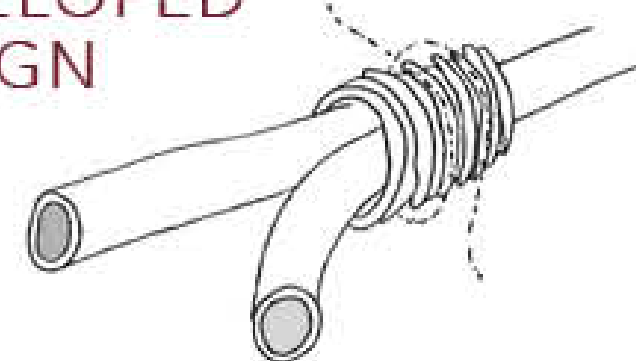


DEVELOPED CONCEPT 2

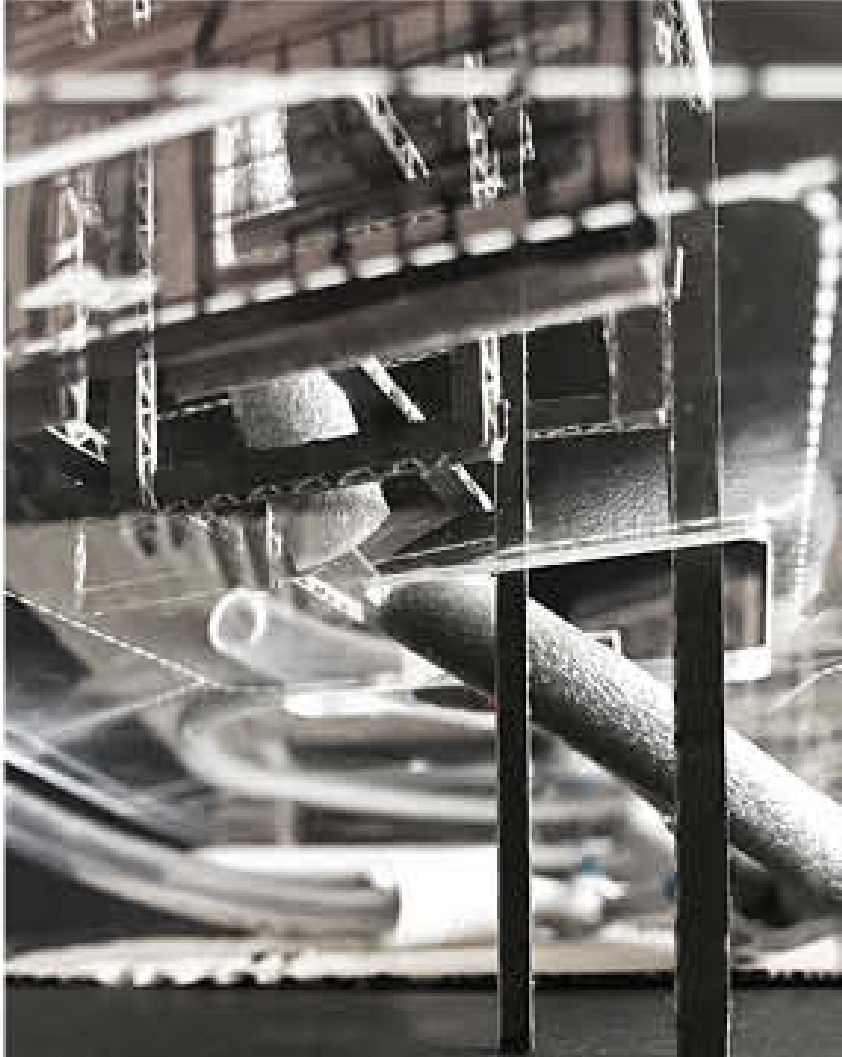


3

DEVELOPED DESIGN



The aim of the model was to show the possibility of an underground network that connected two building, and possibly many more. The network is to surface within the interior grid of both buildings and that of the grid of the city.



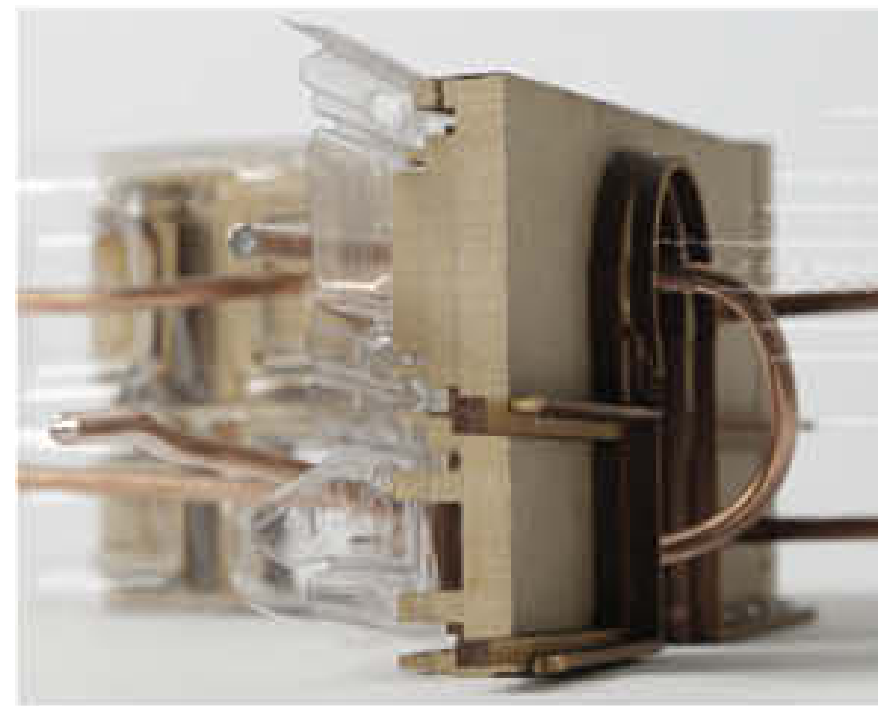
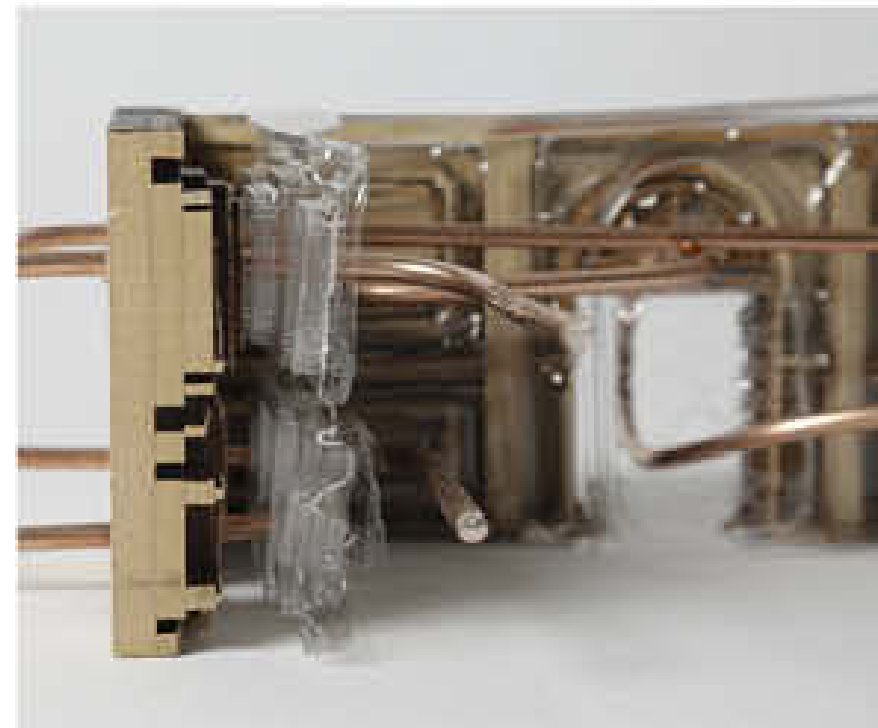
4 DESIGN DEVELOPMENT



Elevation 1 belongs to the original lecture room of the building, which is recognisable by its detailed fireplace

Elevation 2 is the threshold out of the lecture room, for which is recognisable for having the most decorated door of the building, accompanied by decorated columns and panelling.

The elevation drawings were de-constructed into singular CAD drawn layers and then laser cut out of 4mm MDF, for it to be then re-assembled using glue.

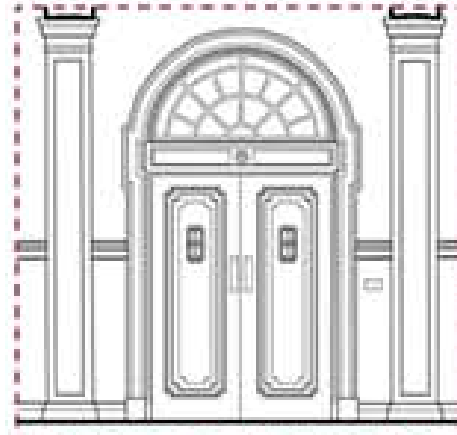


DESIGN

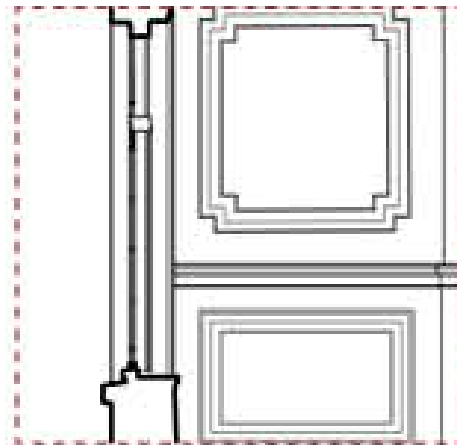
Design development started with these elaborate sketches applied to the existing drawings, and also initially inspired by the interior existing detail. The conceptual aim was to extremely amplify these details so much as to make the architectural and decorative detail look so over stimulative that they themselves could be described as on drugs; similar to an acid trip.

It was immediately understood these would have more of a conceptual and graphical representation, however it was the first attempt at tackling the complex detailed building.

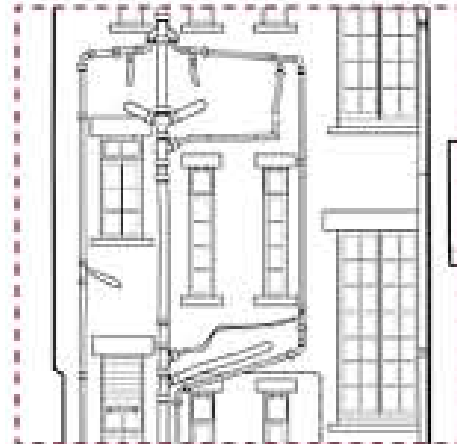
decorated doors with glass detail



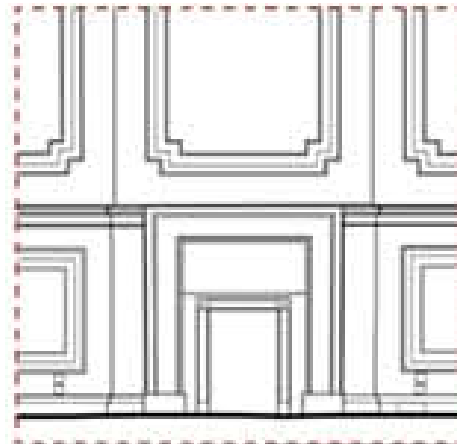
Detailed Dado Panelling



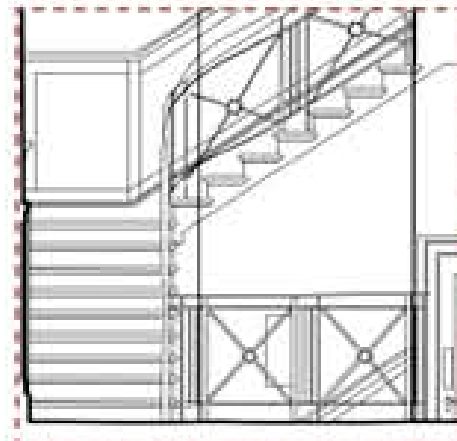
Network of exterior sewage pipes



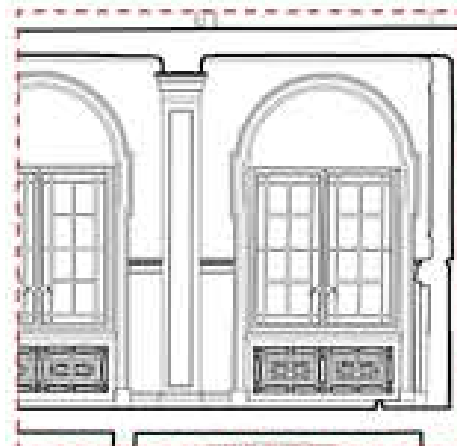
Decorated panelled fireplace



Stairwell metal detailed rails



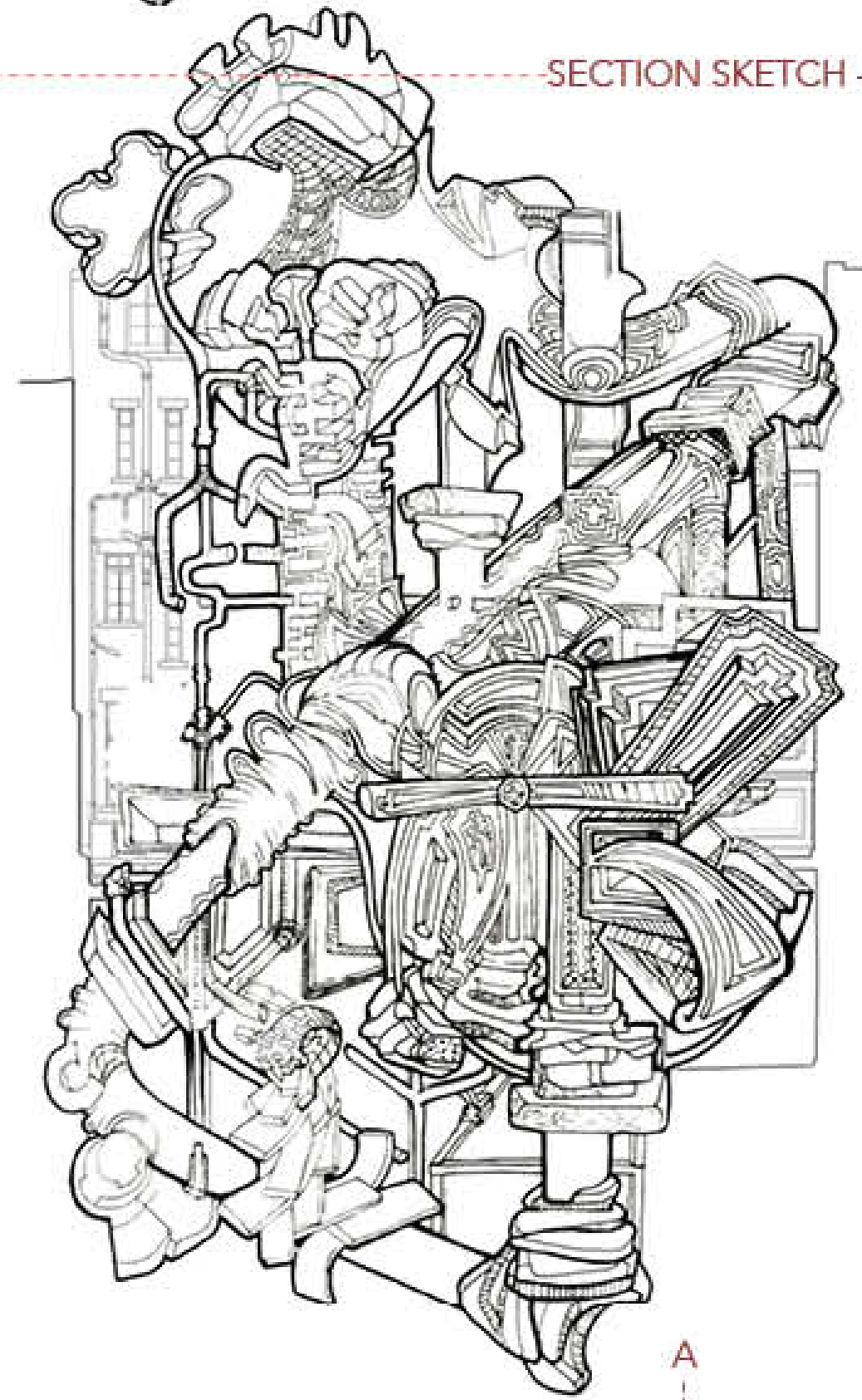
Window bay glass and framing details



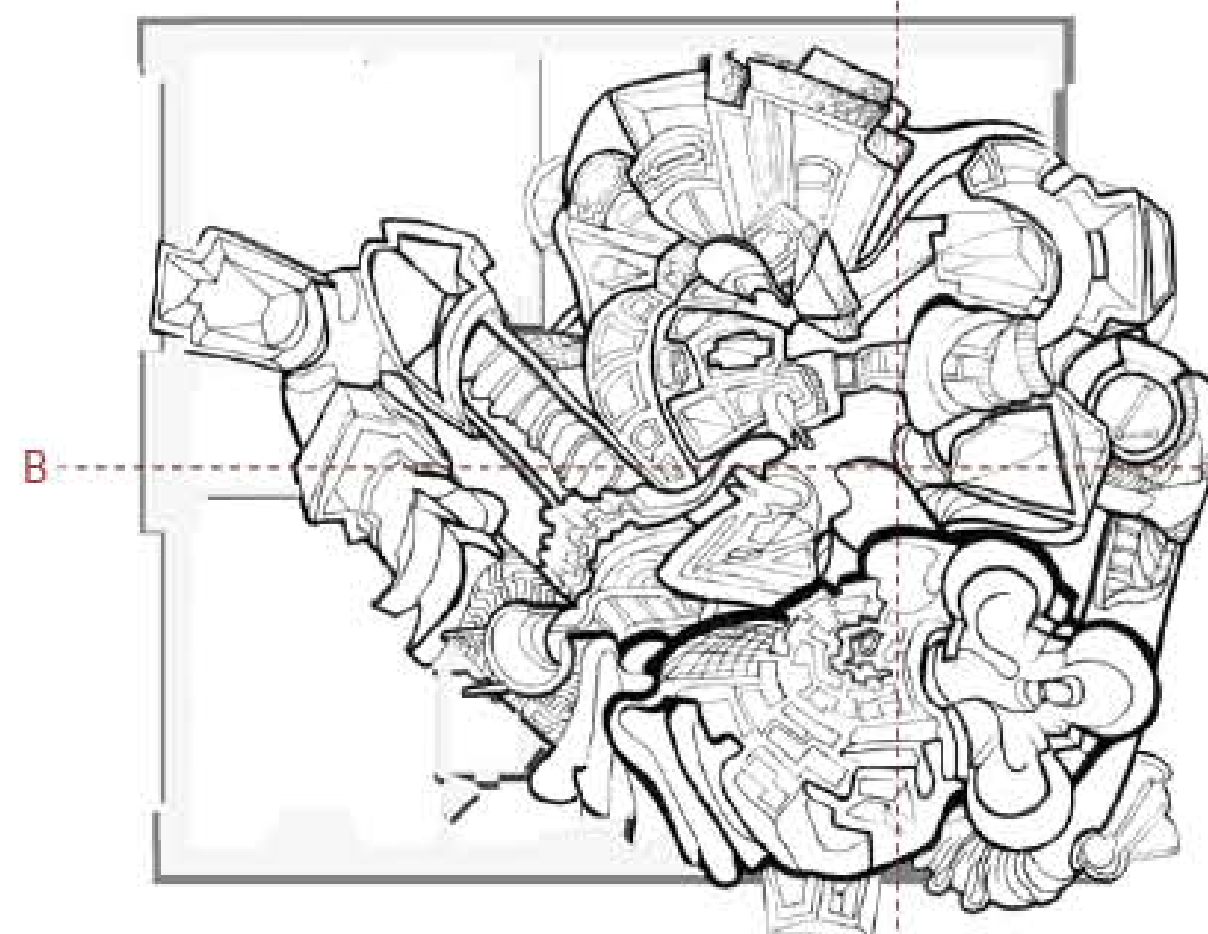
SECTION SKETCH - A



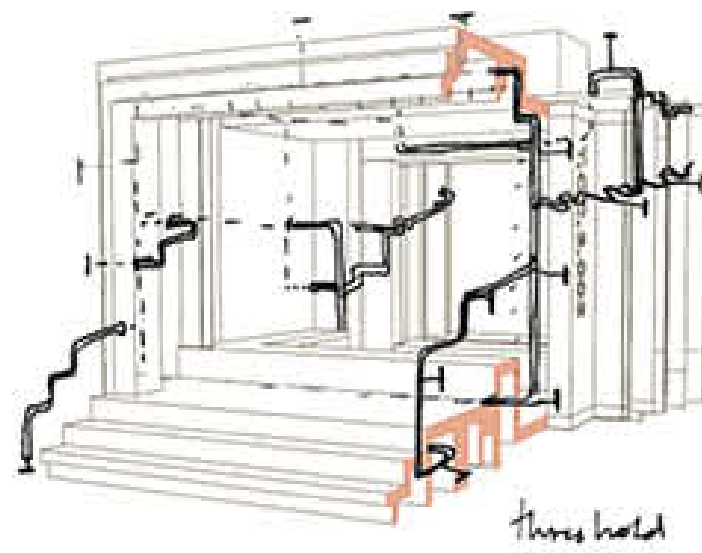
SECTION SKETCH - B



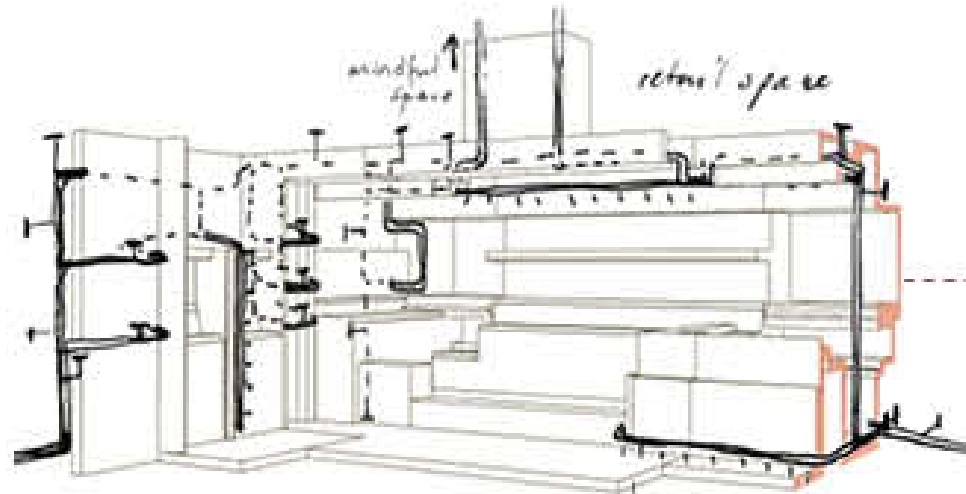
PLAN SKETCH



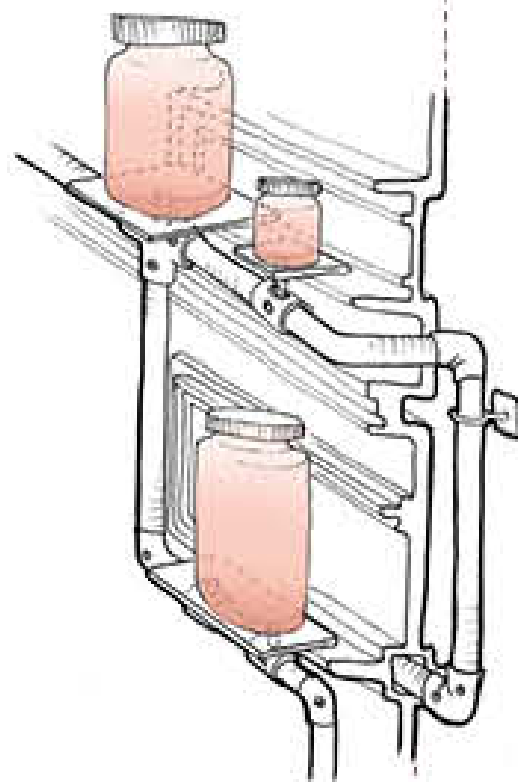
SPACES FOR PROGRAM USERS AND PUBLIC



the profiles are highlighted in colour, to show where the design has been extruded from, as they mutate into functional spaces



Pipe framework, weaving in and out of the skin of the intervention. Functioning as structural support as well as functional for the obsessions. In all shapes and sizes and more importantly with different skill levels so that the choice seems infinite and continuing a habit never comes to an end.



perspective sketches

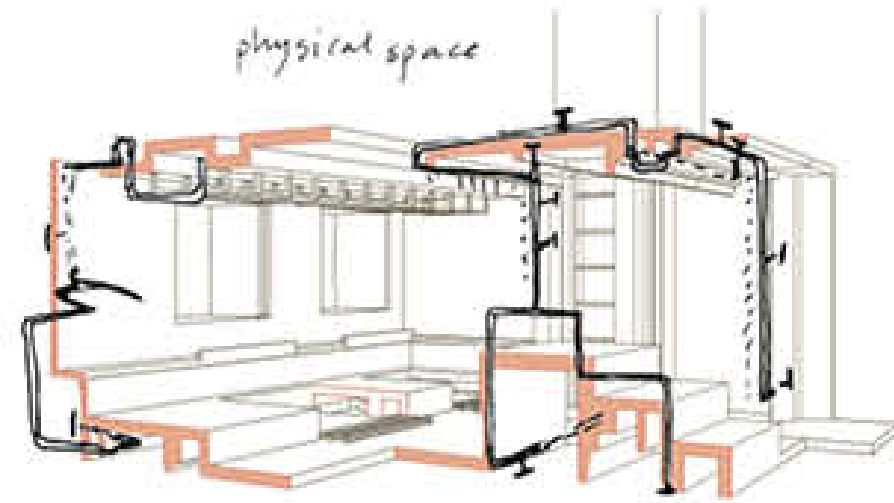


PHYSICAL SPACE

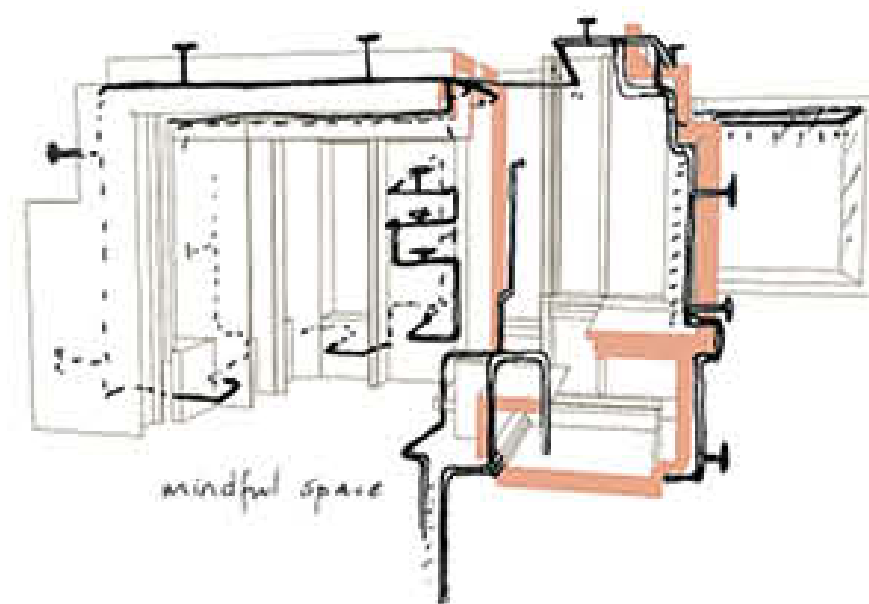
Running
Archery
Juggling
Golf
Yoga
Martial Arts
Meditation
Weight Lifting

RUNNING TRACK +

SPACES FOR PROGRAM USERS



Designs are now not inspired by the form of the existing detail but instead an amplification of the profile they create in section



NEW NOT SO BAD HABITS

STOCK OF OBSESSIONS RETAIL SPACE

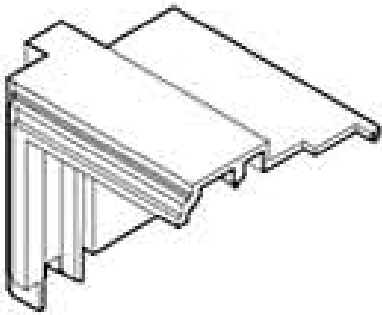
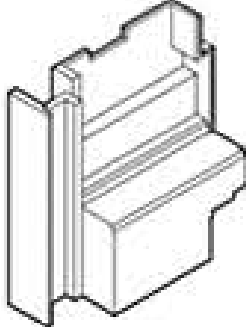
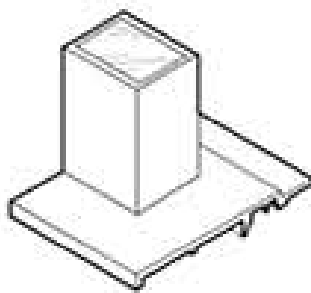
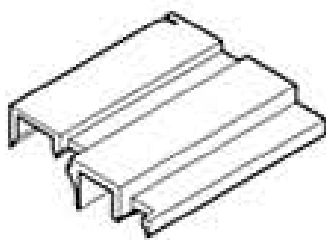
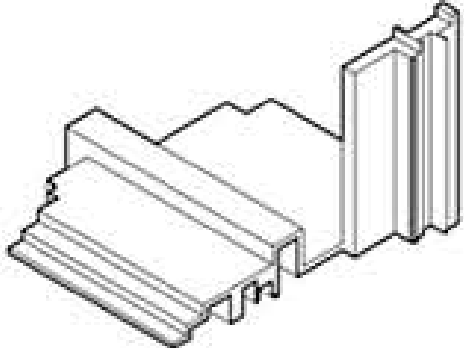
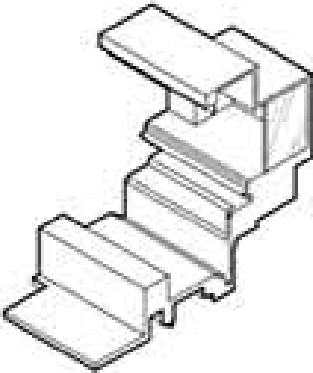
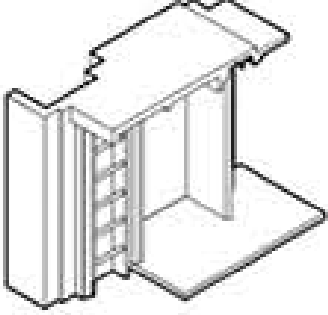
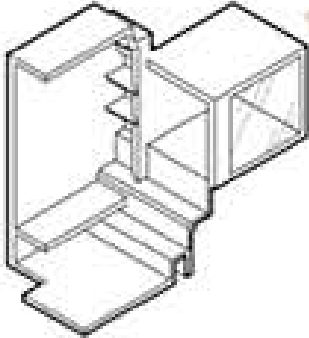
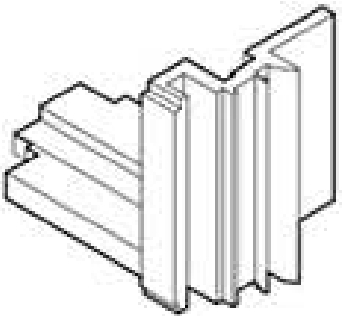
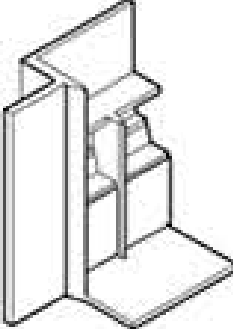
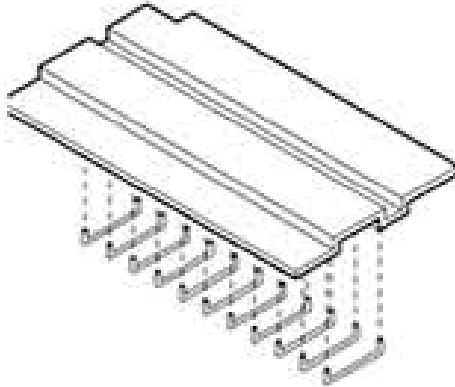
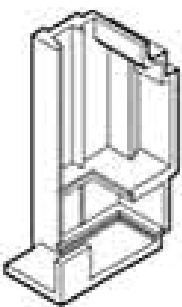
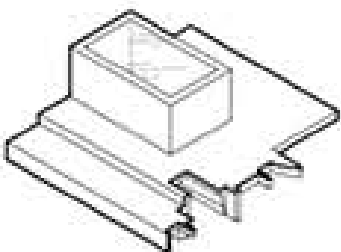
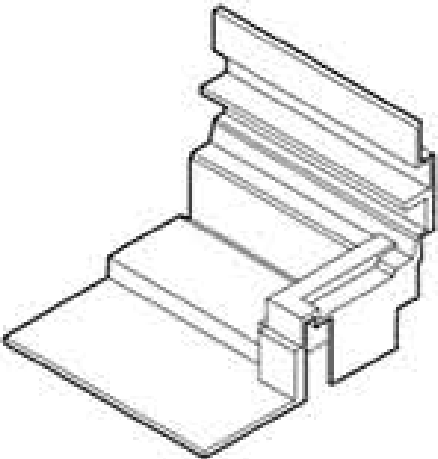
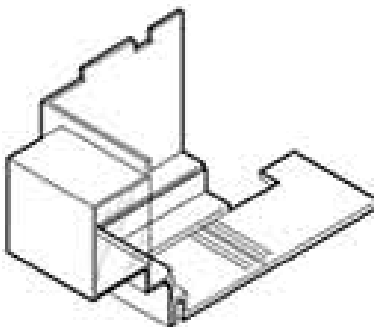
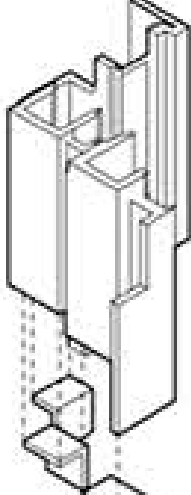
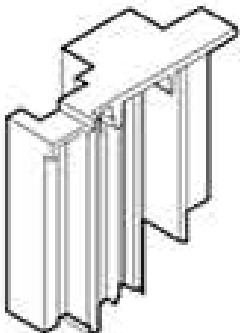
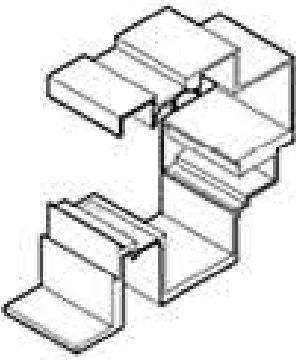
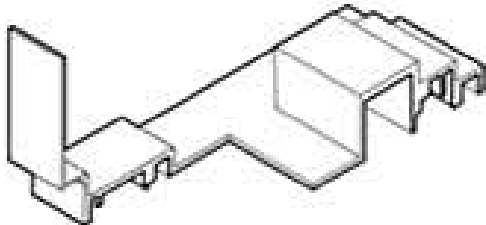
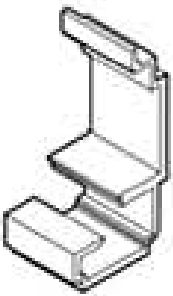
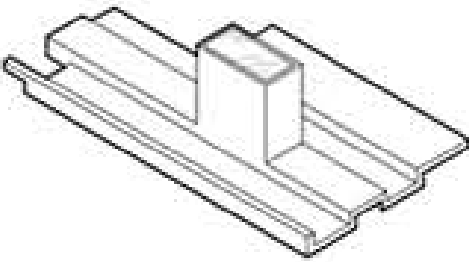
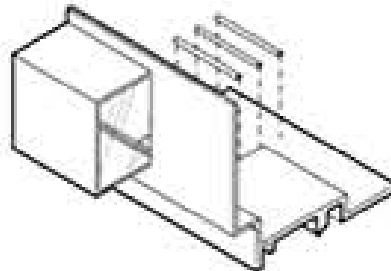
Puzzles
Knitting
Figurines
Trains
Lock picking
Origami
Chess
Container Gardening
Knots
Lego
Stamps
Board games
Amateur rocketry
Dominoes
High wire walking
Swimming
Yo-Yo
Rubik Cube
Stamp collecting

Reading
Painting
Sketching
Cross Words
Sudoku
Paint by numbers
Running
Archery
Juggling
Weight Lifting
Baking
Martial Arts
Golf
Praying
Maths
Coin collecting

MINDFUL SPACE

Cross Words
Sudoku
Paint by numbers
Reading
Puzzles
Knitting
Figurines
Trains
Lock picking
Origami
Chess
Praying

Model Kits
Knots
Lego
Stamps
Vinyl
Board games
Amateur rocketry
Dominoes
Rubik cube
Yo-yo
Coin collecting
Stamp collecting

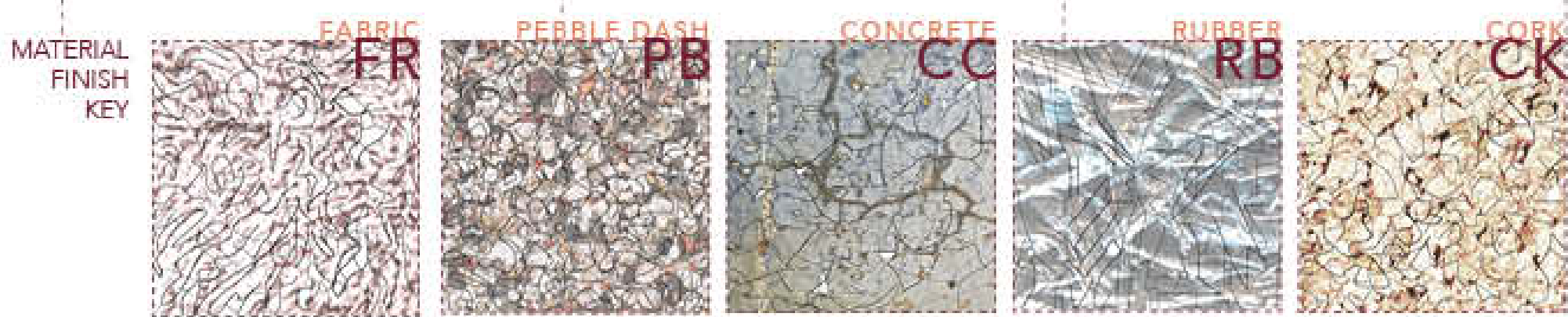
SERIAL NUMBER	COMPONENT AREA THRESHOLD	RETAIL SPACE	PHYSICAL SPACE	MINDFUL SPACE
001	 T.CC.2.001	 R.CK.1.001	 P.CC.1.001	 M.RB.1.001
002	 T.CC.2.002	 R.RB.3.002	 P.CK.2.002	 M.FR.4.002
003	 T.RB.2.003	 R.PD.2.003	 P.CK.1.003	 M.CK.2.003
004	 T.RB.1.004	 R.FR.3.004	 P.RB.3.004	 M.CK.2.004
005	 T.PD.2.005	 R.CC.3.005	 P.RB.2.005	 M.FR.2.005
	 R.CC.1.006		 P.CC.2.006	

UNIQUE SERIAL NUMBER

QUANTITY OF SURFACES (1 - 4)

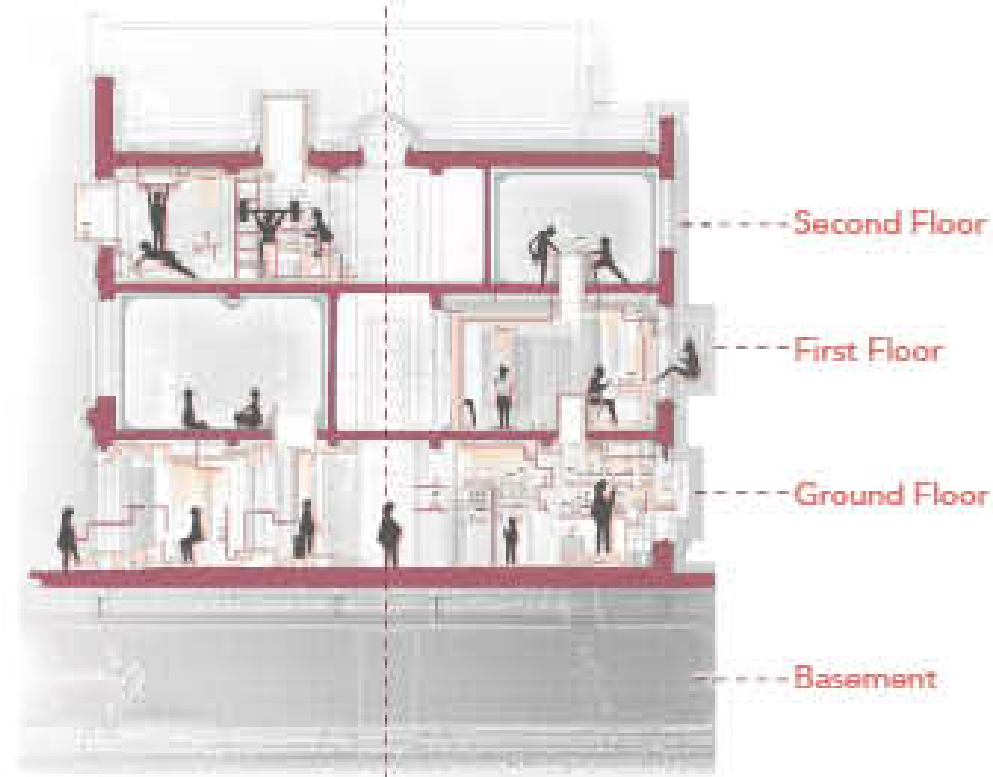
MATERIAL FINISH

COMPONENT AREA



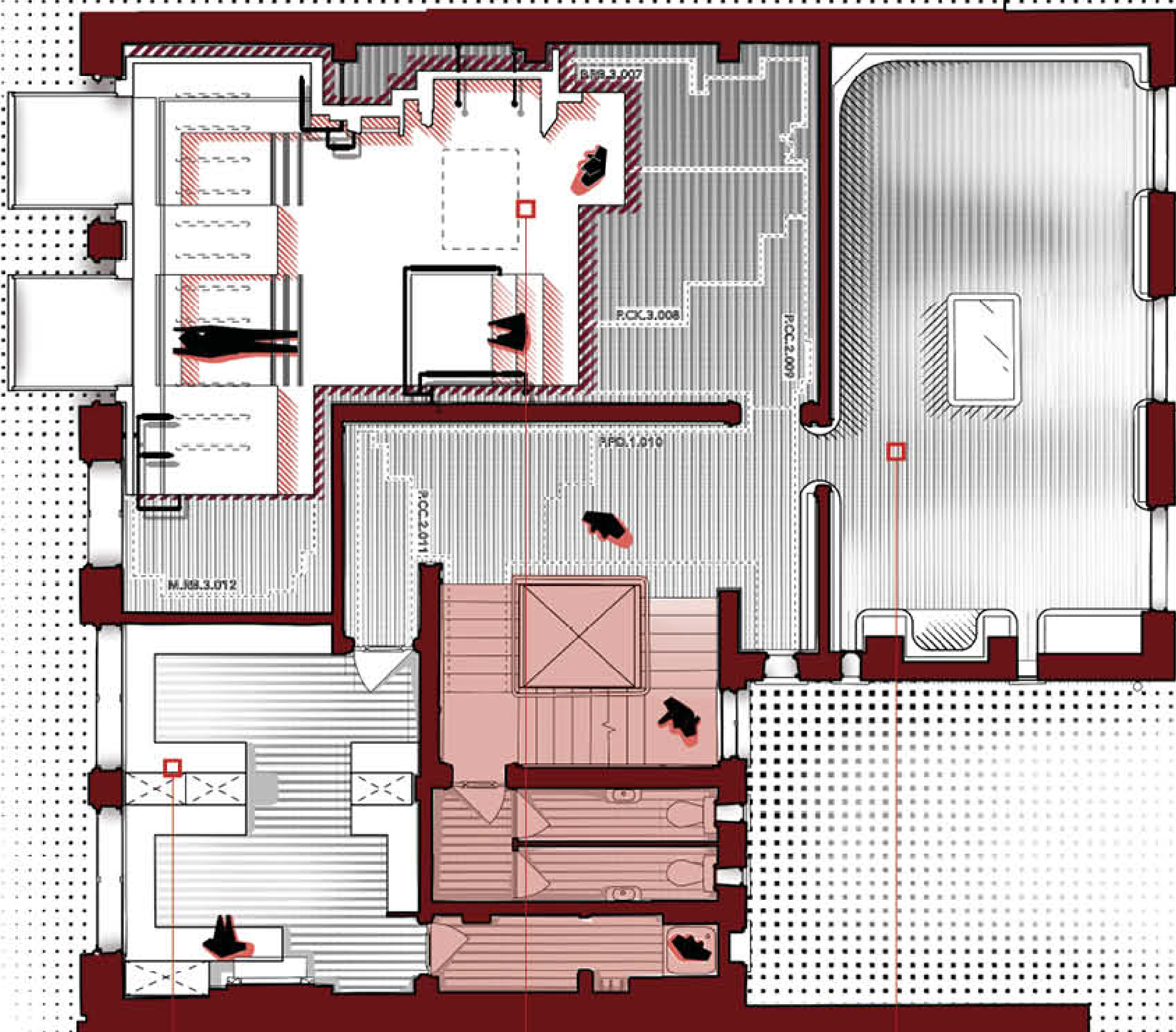
This is a components schedule, all coded components are at a scale of 1 : 100 @ A2.

Of the four spaces : Threshold, Retail, Mindful and Physical, each is made of smaller components as shown (also shown in the exploded isometric page 36). This design allows the design to have a lasting and changing legacy. A components materiality might change or a component might be altogether replaced because a specific additional function needs to be catered for. This design shows voids where the spaces are left with the potential to grow further, adapting as they do. Please see dashed lines on plan pages 34 and 35.



KEY SECTION SCALE 1:200

PLAN : SECOND FLOOR
1:50 @ A2



PRACTICAL SPACE

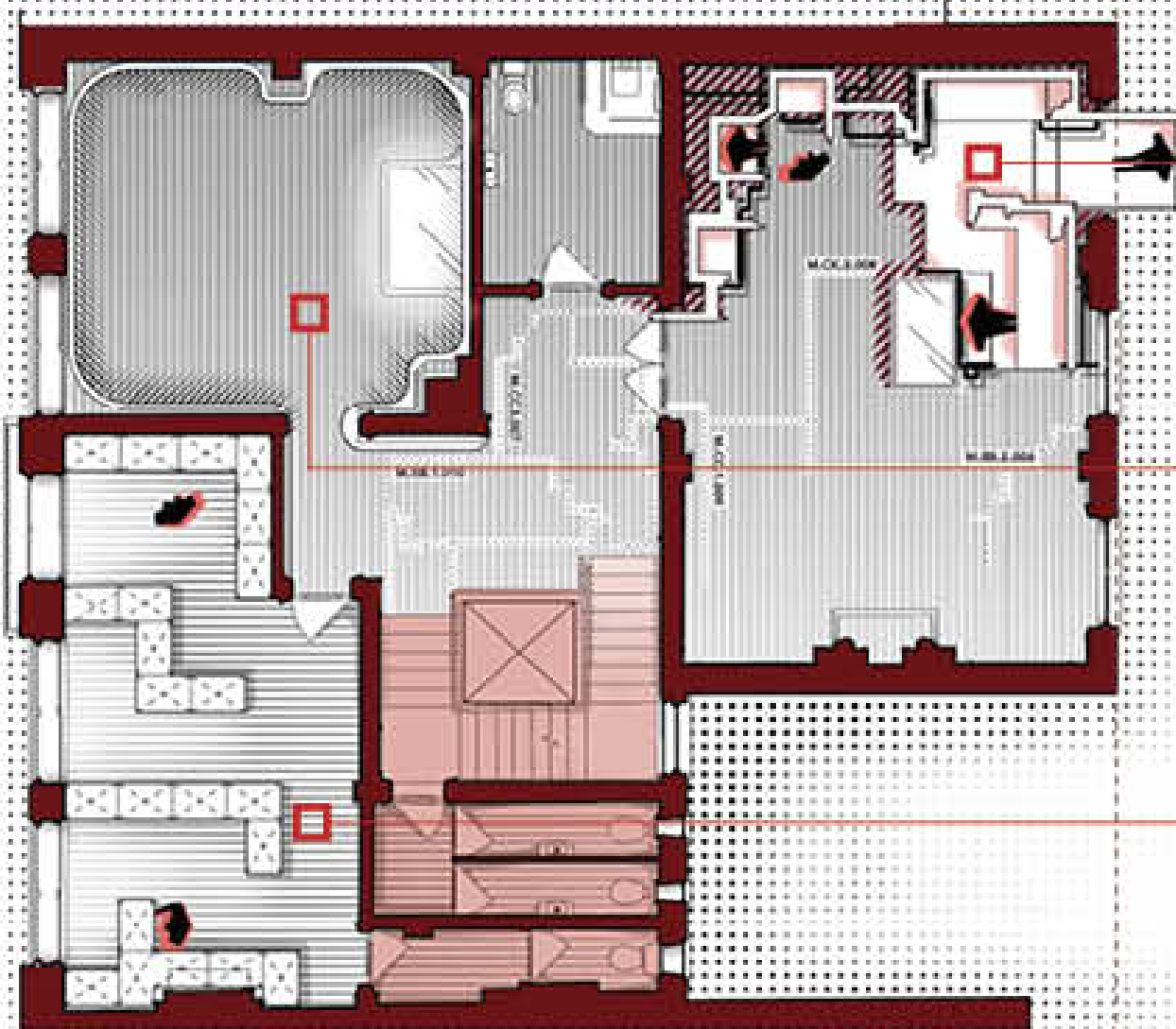
The changing room is a practical addition for the physical habits that can work up a sweat or perhaps need a change of clothing. The existing shower and toilets of the building serve all practical needs.

PHYSICAL HABITS SPACE

A space for users to start, continue and develop habits that are physical, such as: juggling, exercising, weight lifting etc., or a place to stretch before and after using the running track.

NO DETAIL SPACE

These spaces have all their details removed, for de-stimulation if needed, these spaces carried forward from Phase 2 of the Detox Den. A light well lets users observe the flow of people in the mindful space below



PLAN : FIRST FLOOR 1:100 @ A2

MINDFUL HABITS SPACE

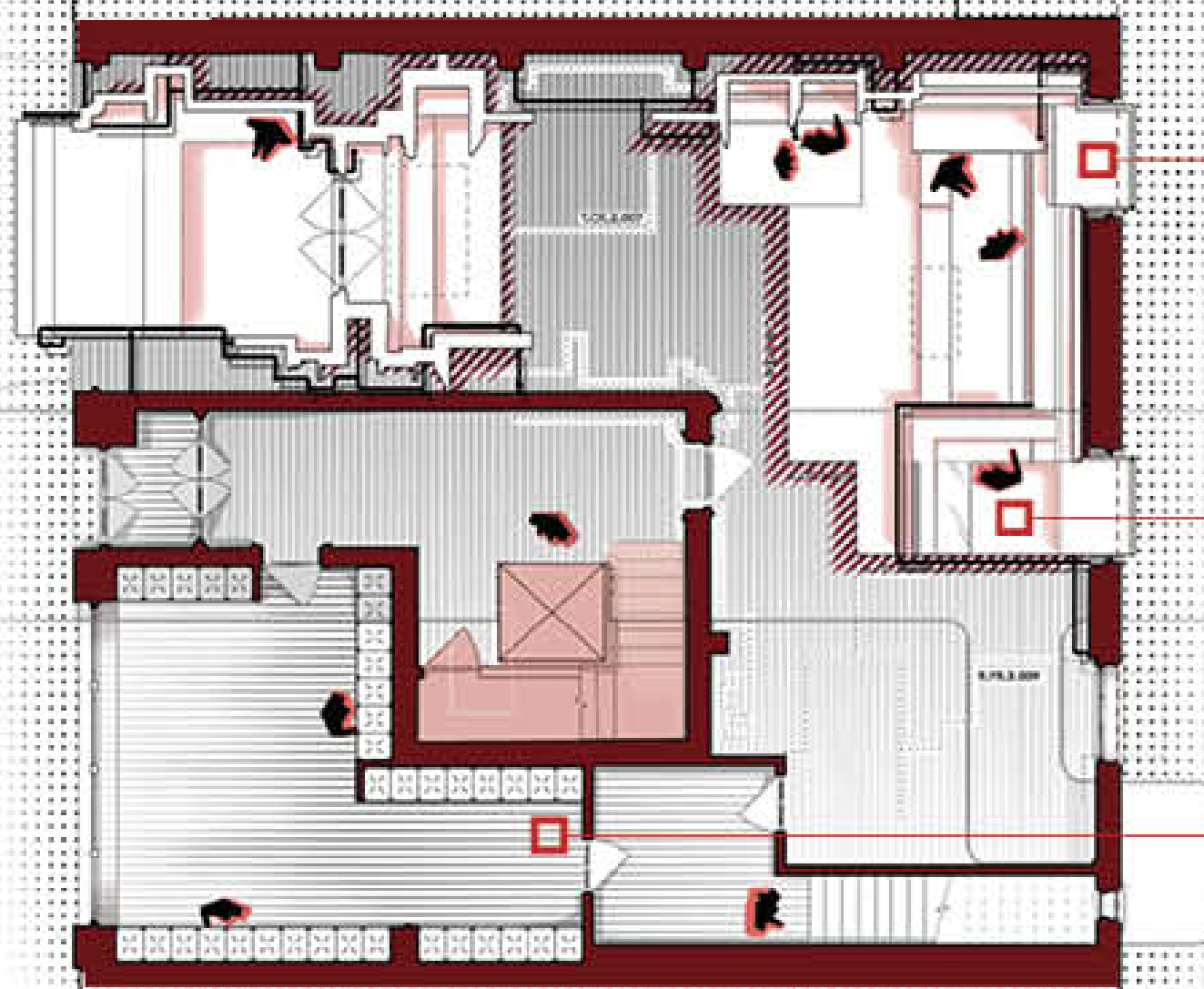
A space for users to start, continue and develop habits that are mindful such as; reading, drawing, painting, cross wording etc... with table tops and seating.

NO DETAIL SPACE

These spaces have all their details removed, in order to relax further in spaces carried forward from Phase 2 of the Detox Den. A light well lets users observe the flow of people through the threshold below.

PRACTICAL SPACE

The obsessions storage stores the obsessions and also allows users to pick up new habits without having to go down to the public retail space if they wish.



PLAN : GROUND FLOOR 1:100 @ A2

THE THRESHOLD

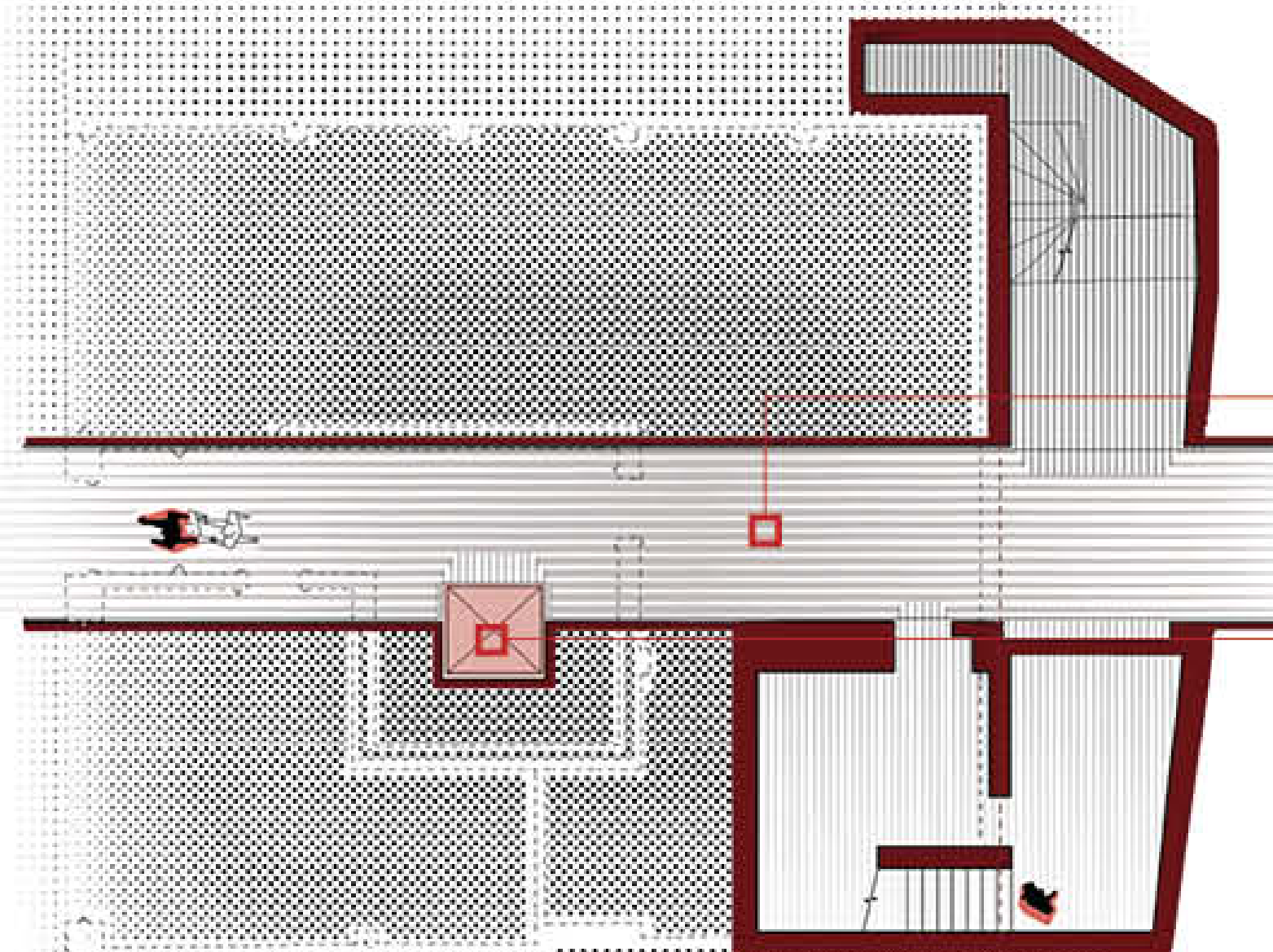
is designed to pull the curious person off the street deep into the building before entering into the retail space. The extruded profile detail extrudes into functional seating to the exterior and interior for a comfortable yet complex design.

RETAIL SPACE

is open to the curious public, to pick up a new bad habit and to re-visit in order to see the changes, the wear and the growth of the component design.

PRACTICAL SPACE

The locker room is a typical practical space where users can offload their belongings to truly feel free from their attachments and therefore to focus on developing habits to distract from cravings.



PLAN : BASEMENT 1:100 @ A2

THE RUNNING CIRCUIT

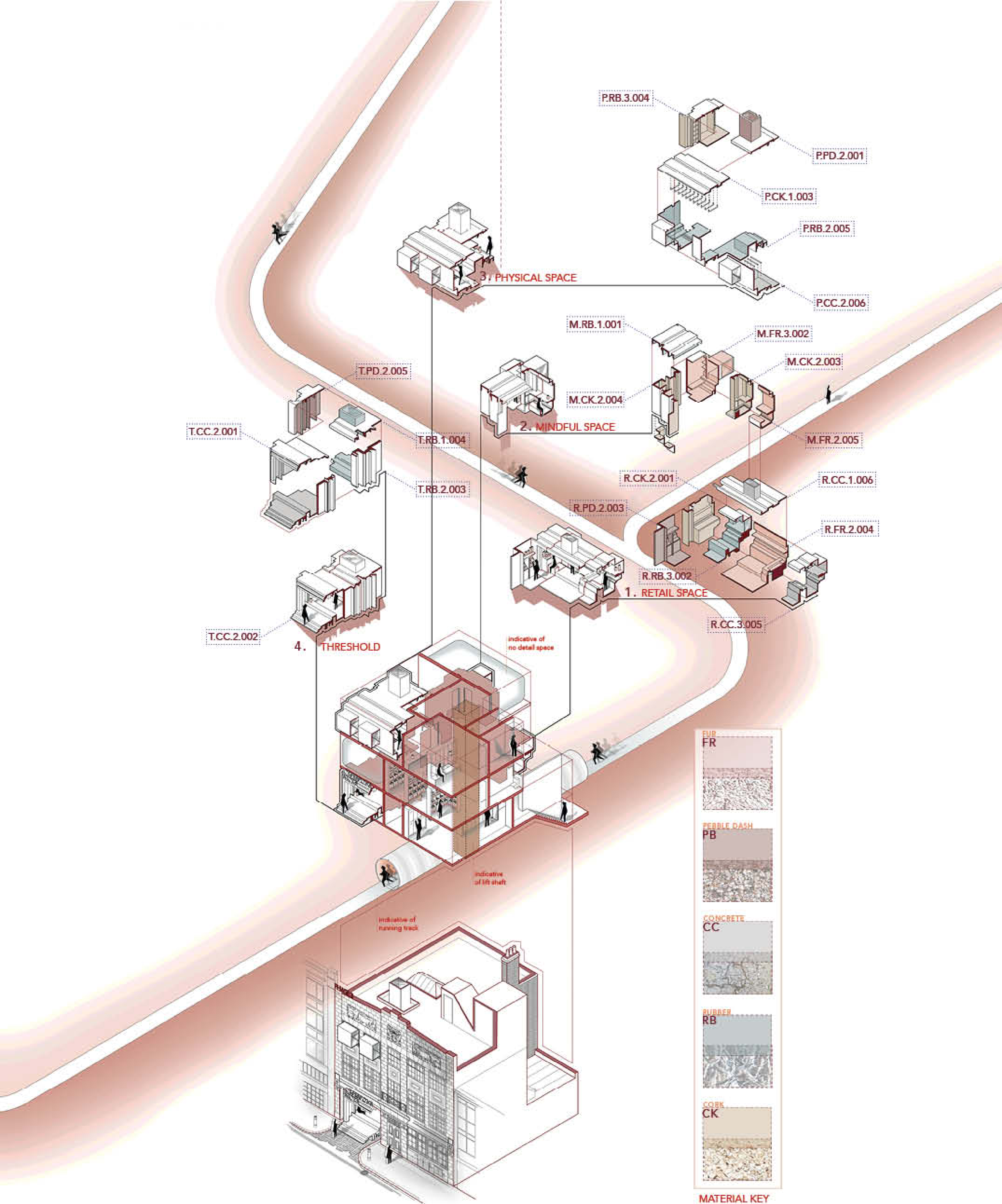
runs centrally through the basement with access by secondary private stairs off the locker room or by the central lift.

THE LIFT

operates in the void of the stairwell and is extended downward into the sub basement level for primary access to the running track. The program users can therefore bypass the ground floor retail space if desired. Secondary access by an alternate stairway is available.

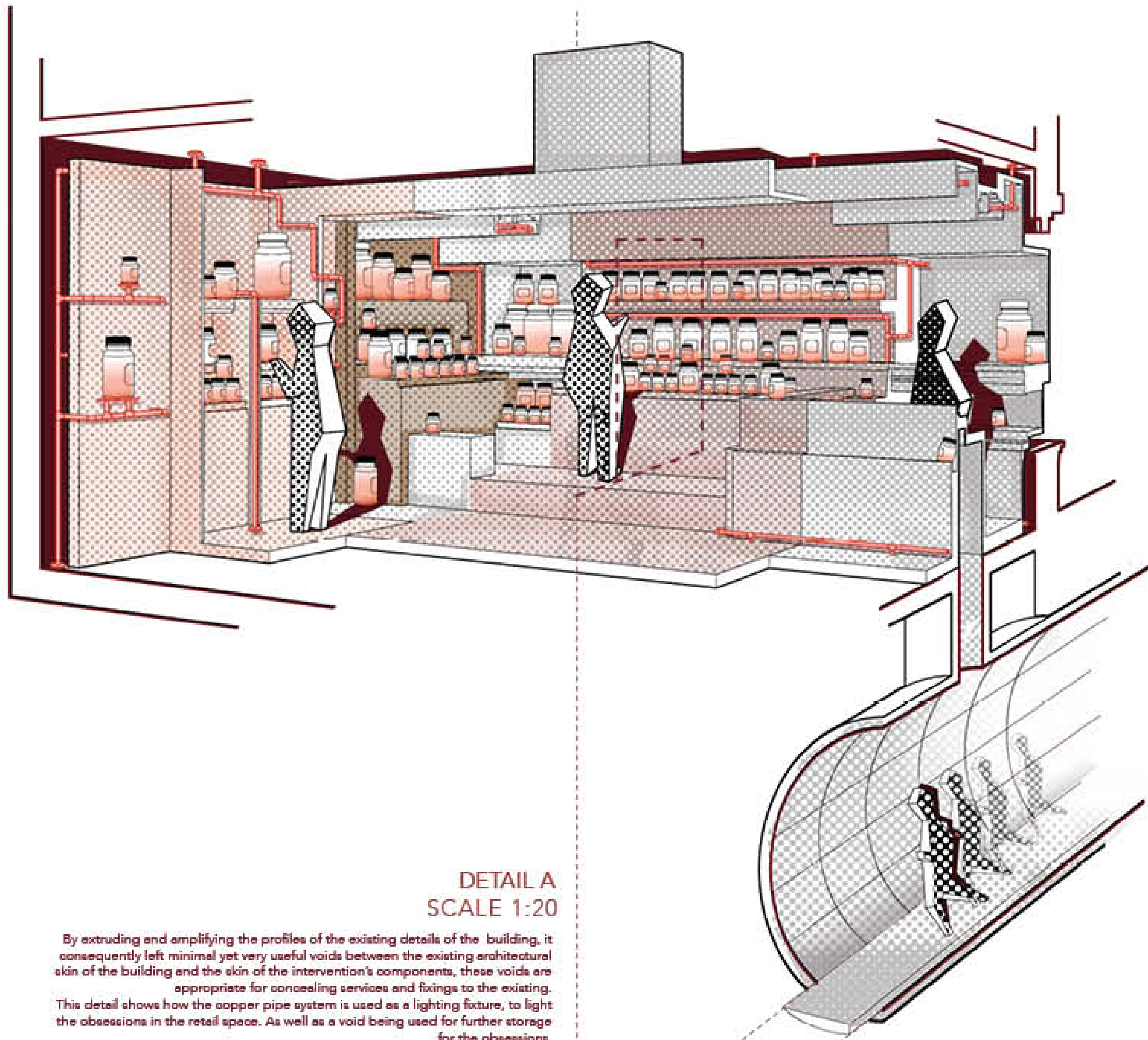
Direction to
Running Circuit

Direction to
Detox Den



EXPLODED ISOMETRIC
1:50 @ A2

1. RETAIL SPACE PERSPECTIVE VISUAL

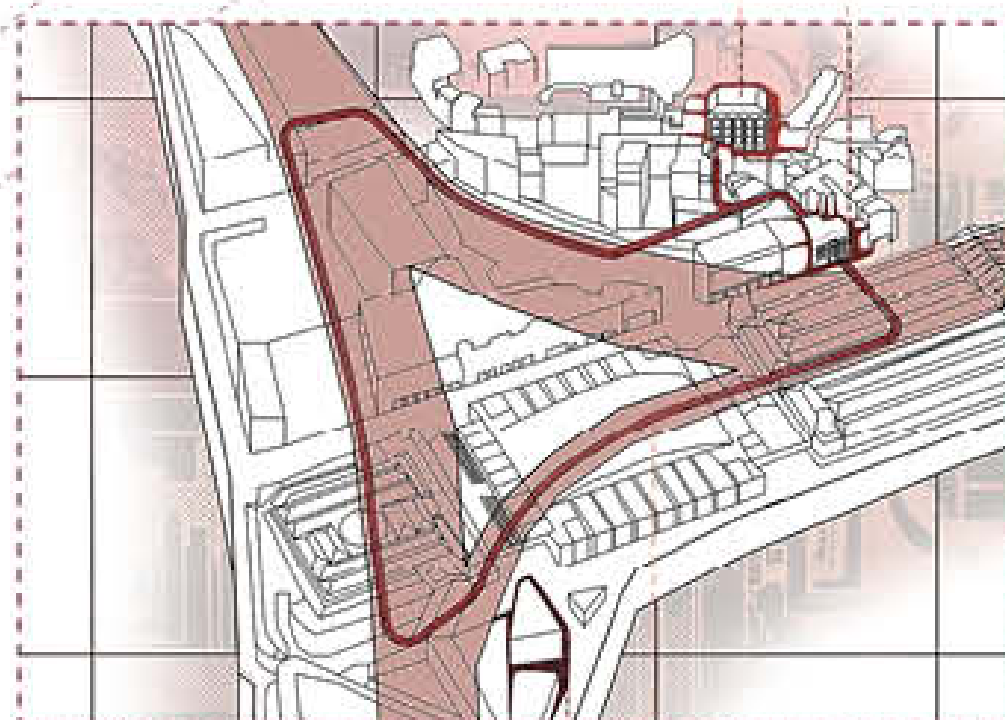


DETAIL A SCALE 1:20

By extruding and amplifying the profiles of the existing details of the building, it consequently left minimal yet very useful voids between the existing architectural skin of the building and the skin of the intervention's components, these voids are appropriate for concealing services and fixings to the existing. This detail shows how the copper pipe system is used as a lighting fixture, to light the obsessions in the retail space. As well as a void being used for further storage for the obsessions.



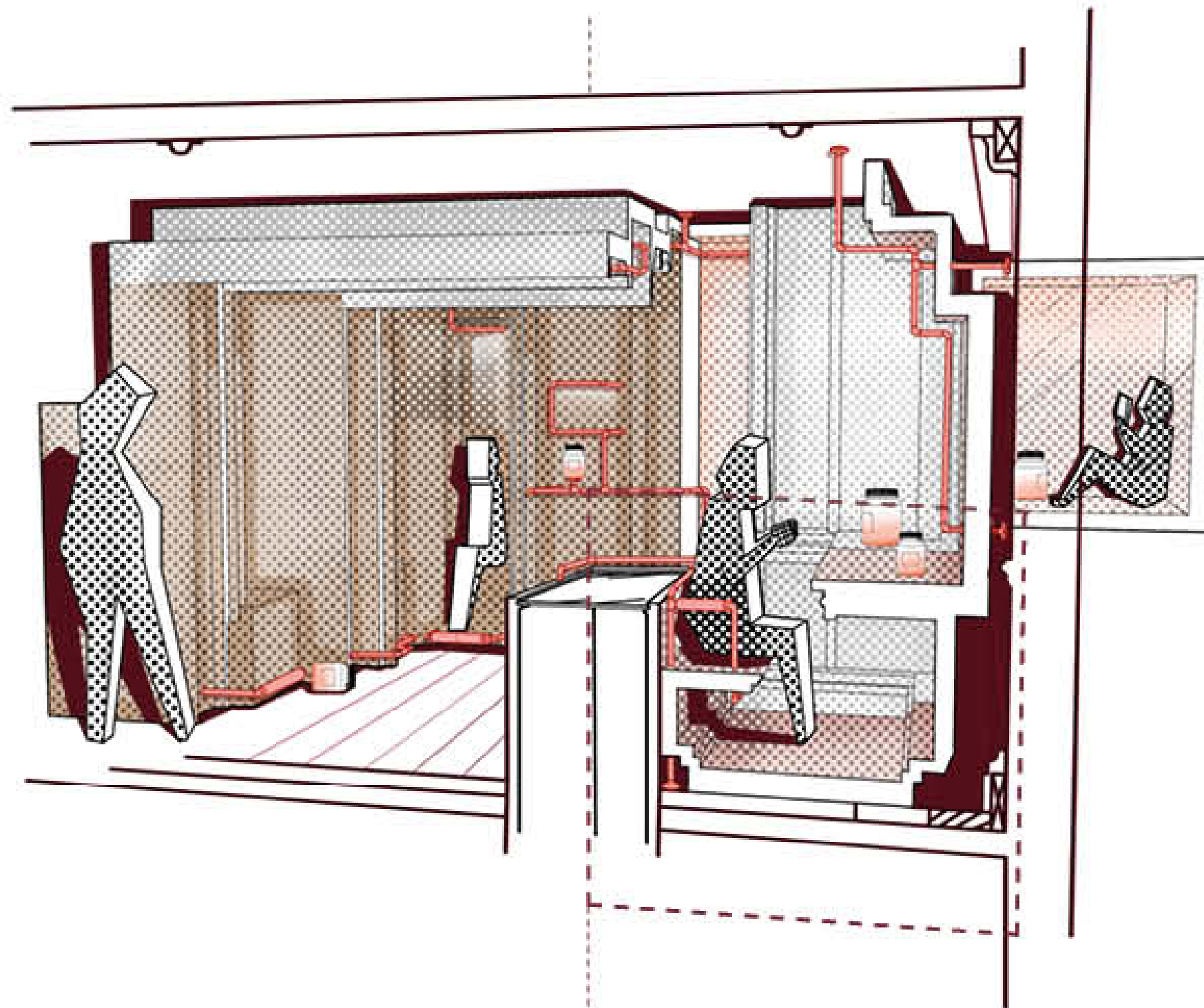
SITE MAP RUNNING TRACK



CONSUMPTIONS
SPACE

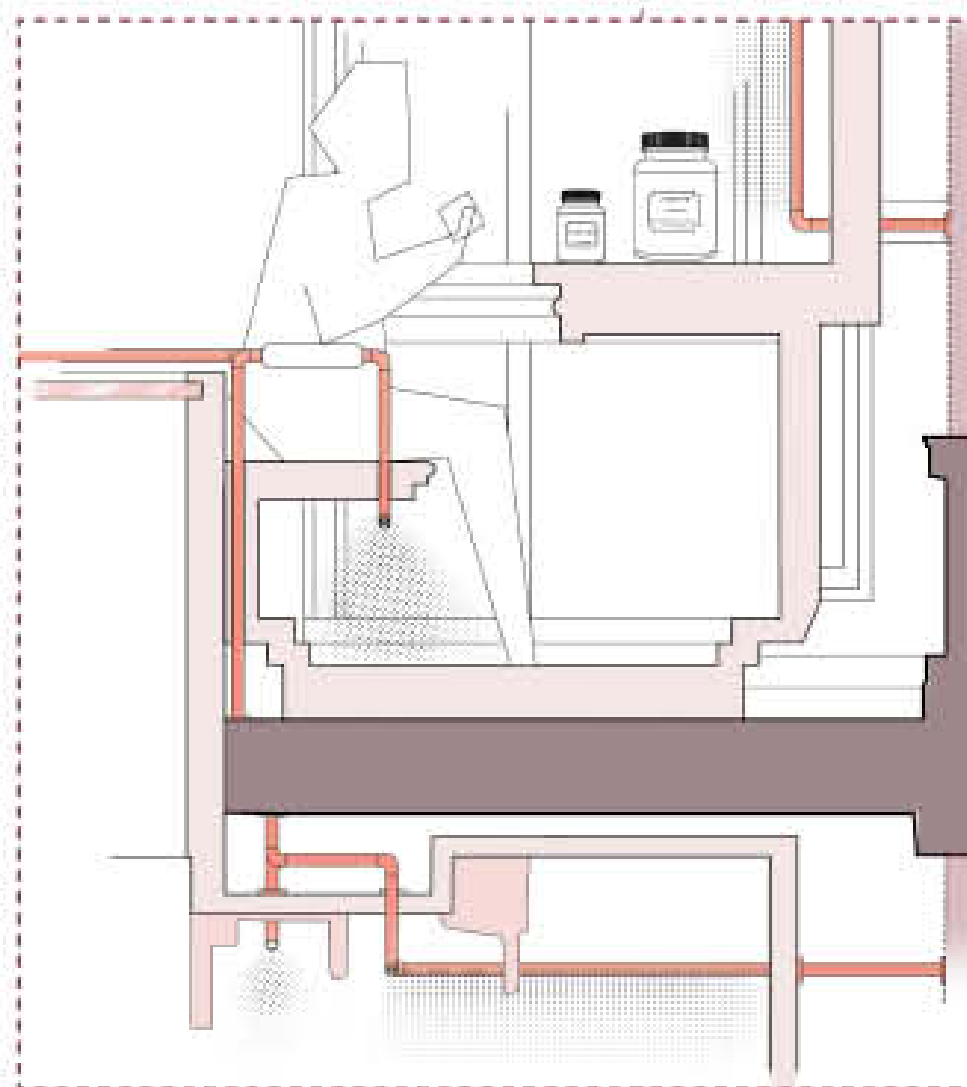
completely unused and
existing section of the
track

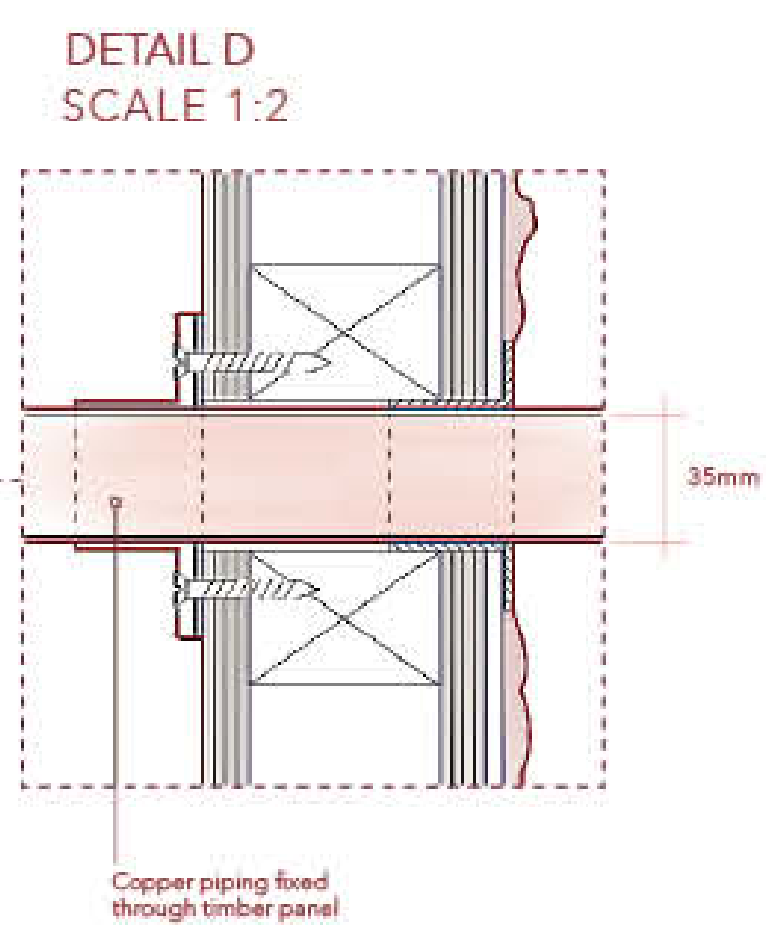
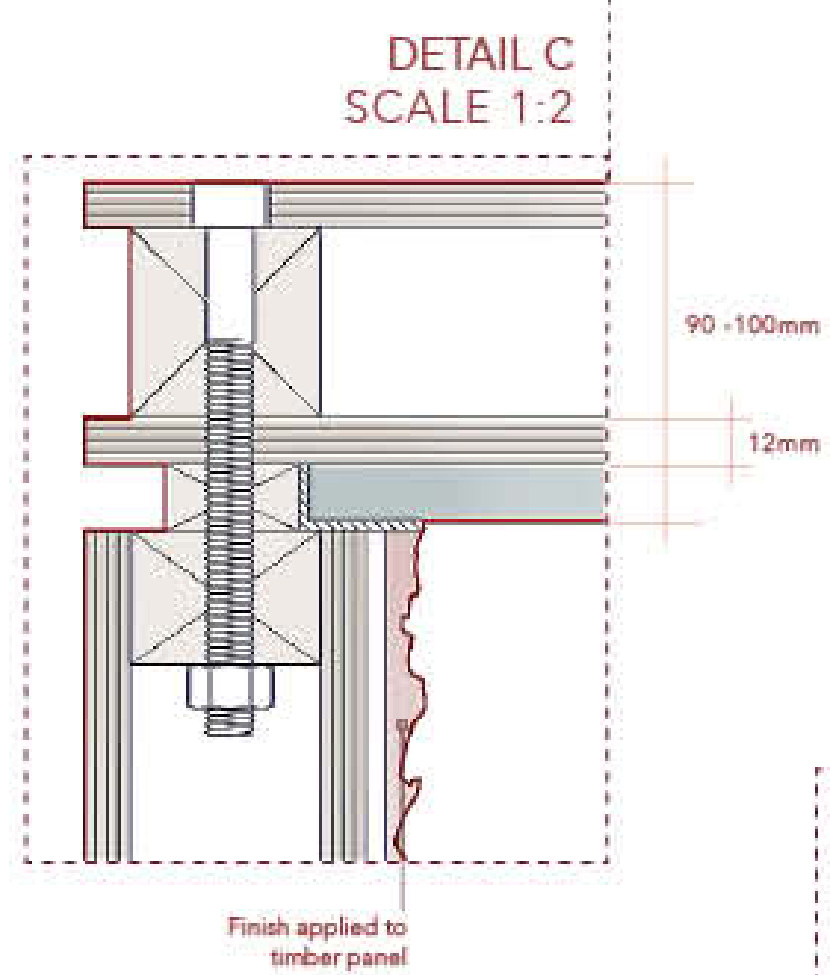
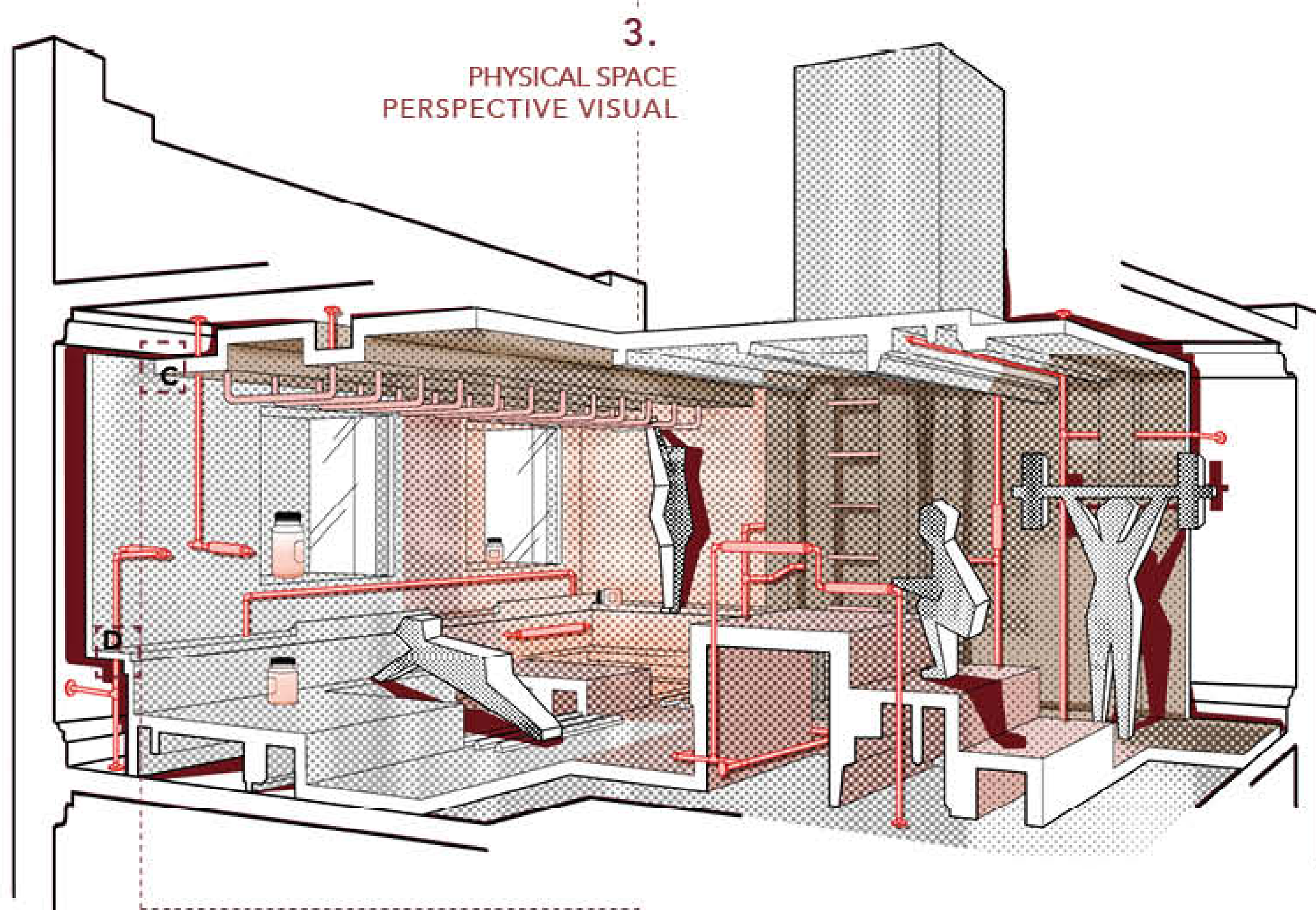
2. MINDFUL SPACE PERSPECTIVE VISUAL



DETAIL B SCALE 1:20

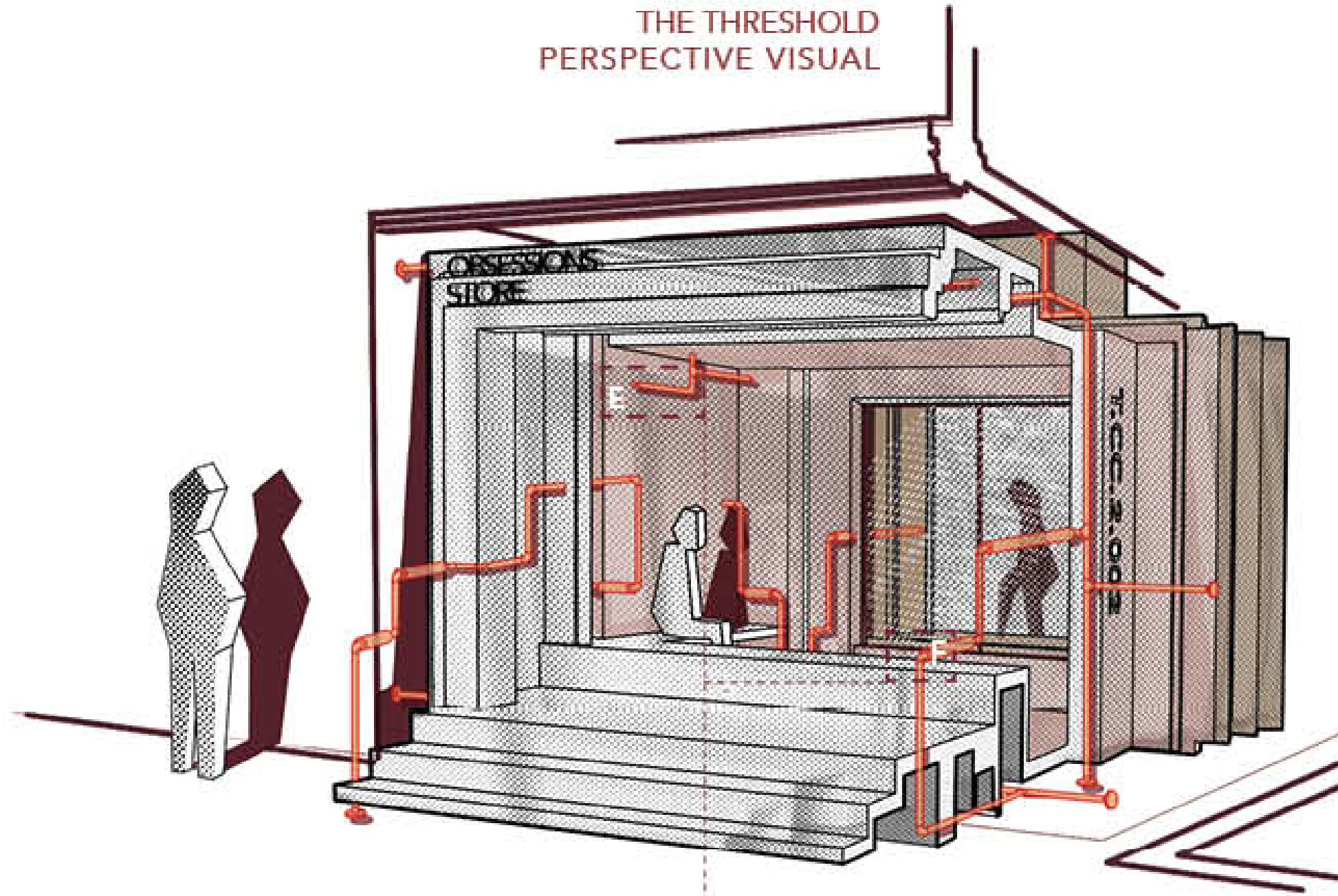
This detail shows lighting fixtures using the copper pipe detail, as well as the functional task of an arm rest for the users comfort. Featured on the left side of the detail is also a section through one of the light wells, giving a viewpoint down to the retail space. The purple tone is the existing skin and the lighter nude tone is the extruded profile of the new intervention.



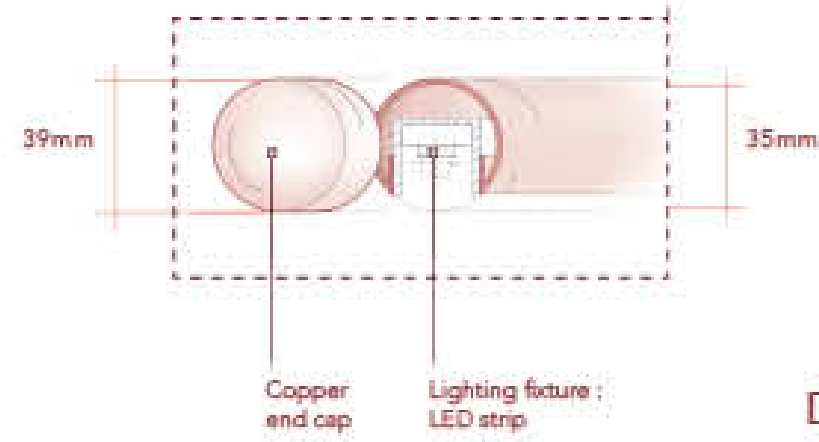


4.

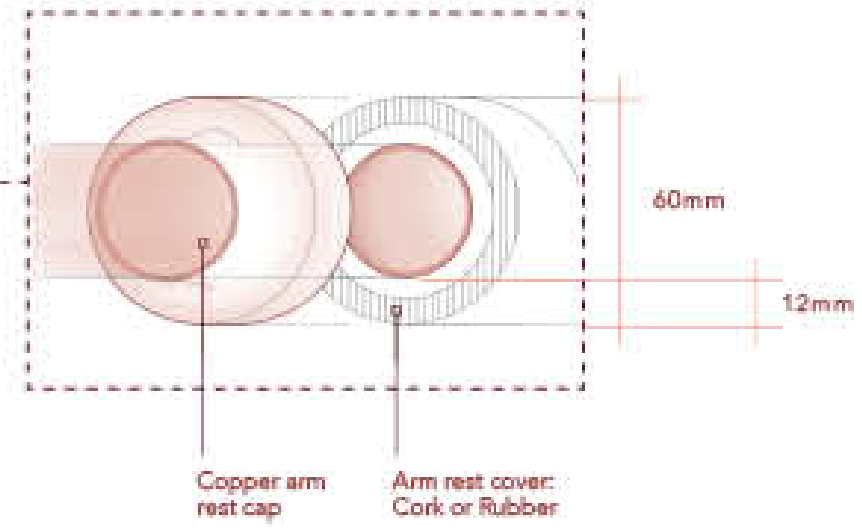
THE THRESHOLD
PERSPECTIVE VISUAL

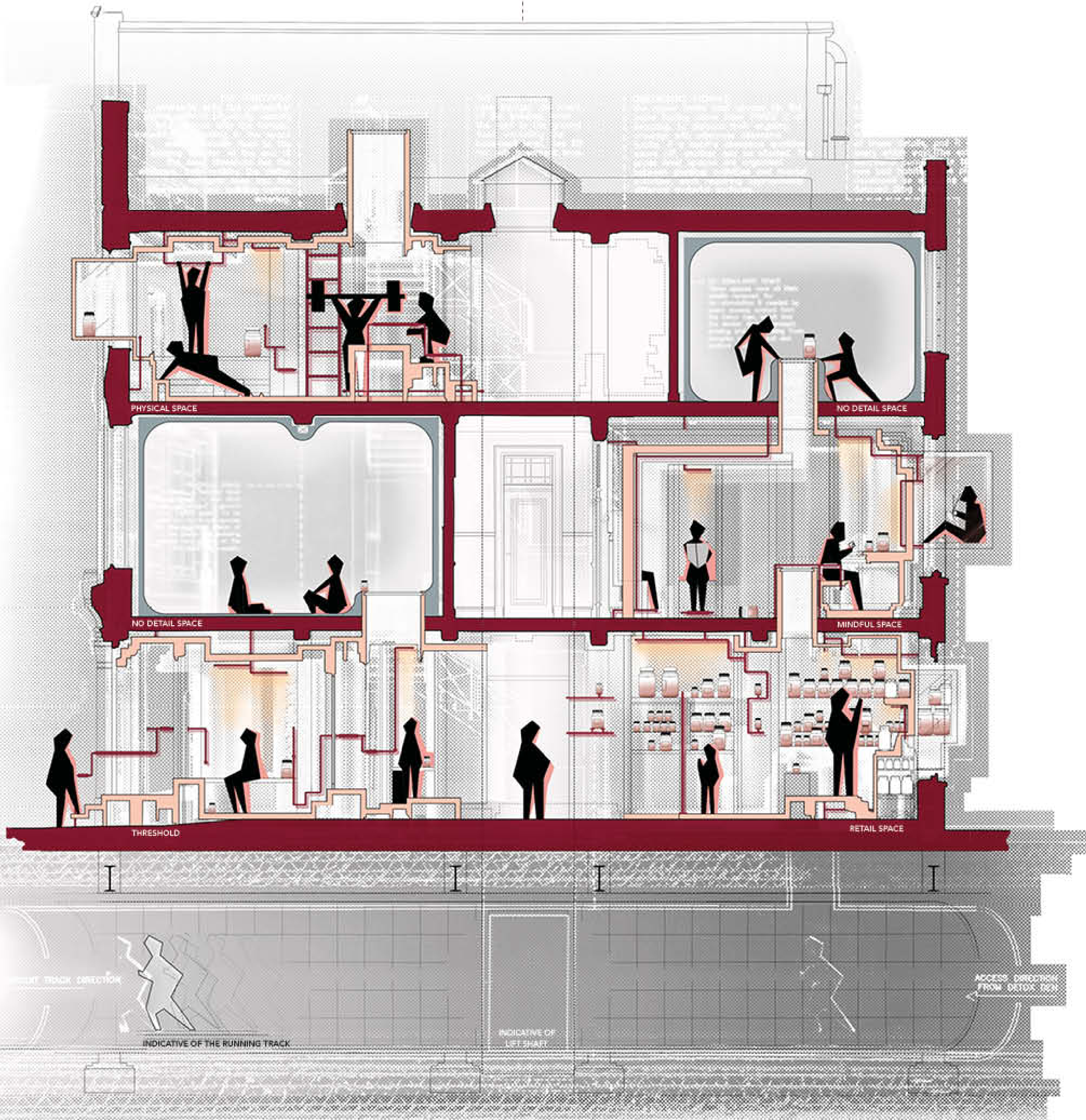


DETAIL E
SCALE 1:2



DETAIL F
SCALE 1:2





SECTION A - A
1:50 @ A2

5 FINAL MODEL

Each component took on average 40 hours to powder print, which are ejected from the machine as a block of powder.



Each component is put into a chamber where it is powder blasted with a high pressure gun, to blow away the excess supporting powder.



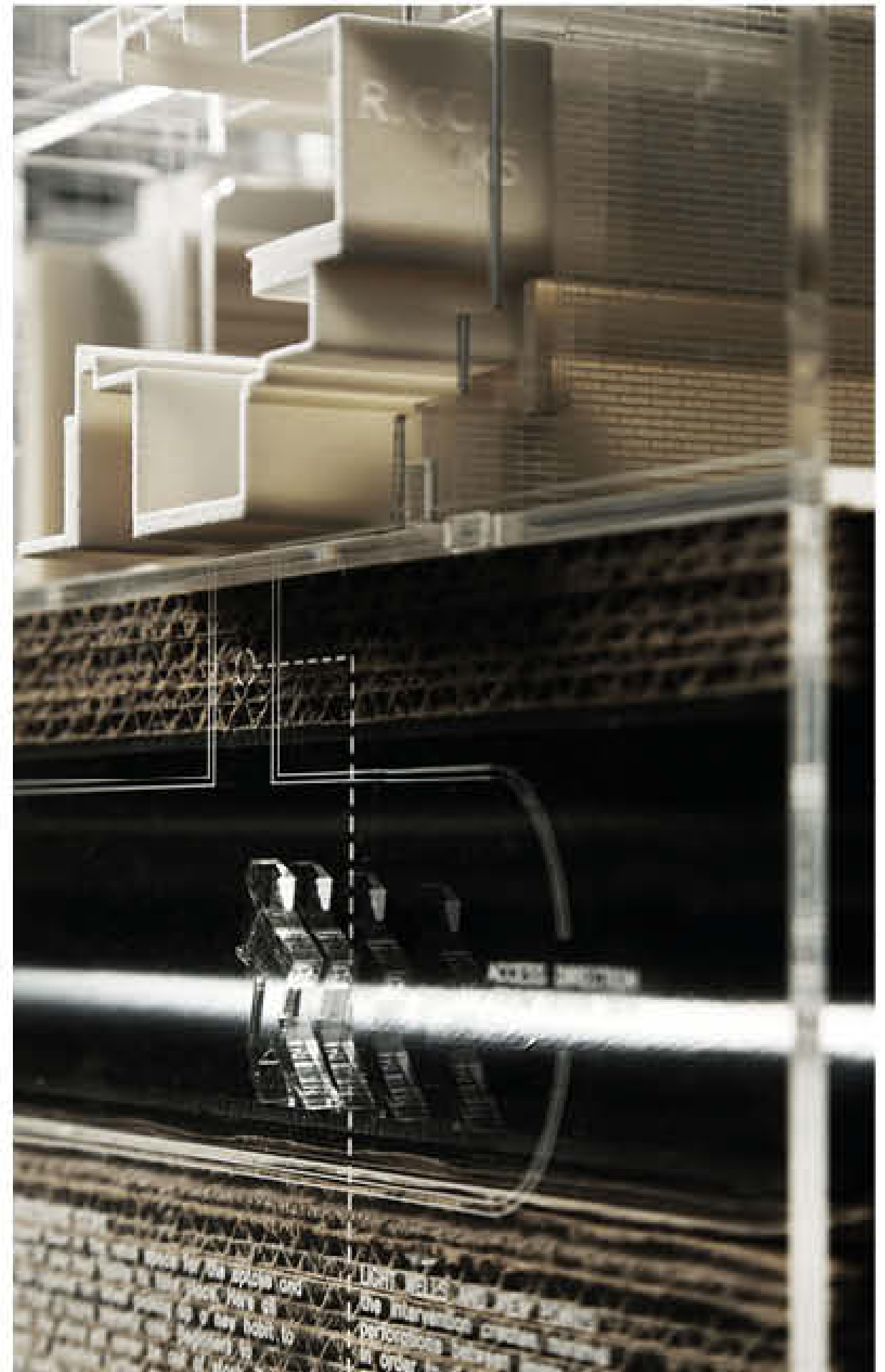
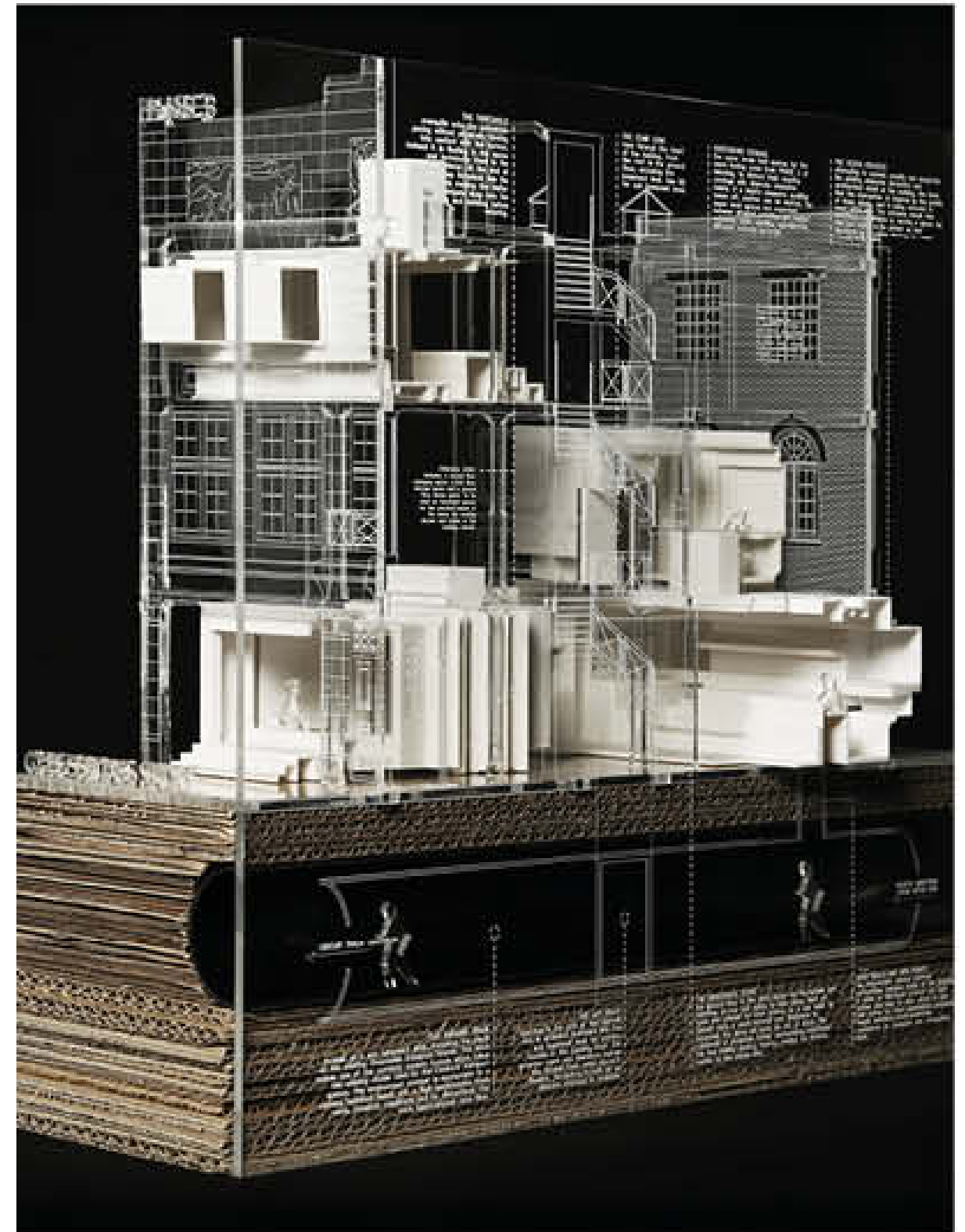
Using a slim metal tool, the last bits of powder that gets stuck into every corner can be loosened and blown away with a separate gun to blow away the last of the powder. Further cleaning with a toothbrush was needed afterwards.

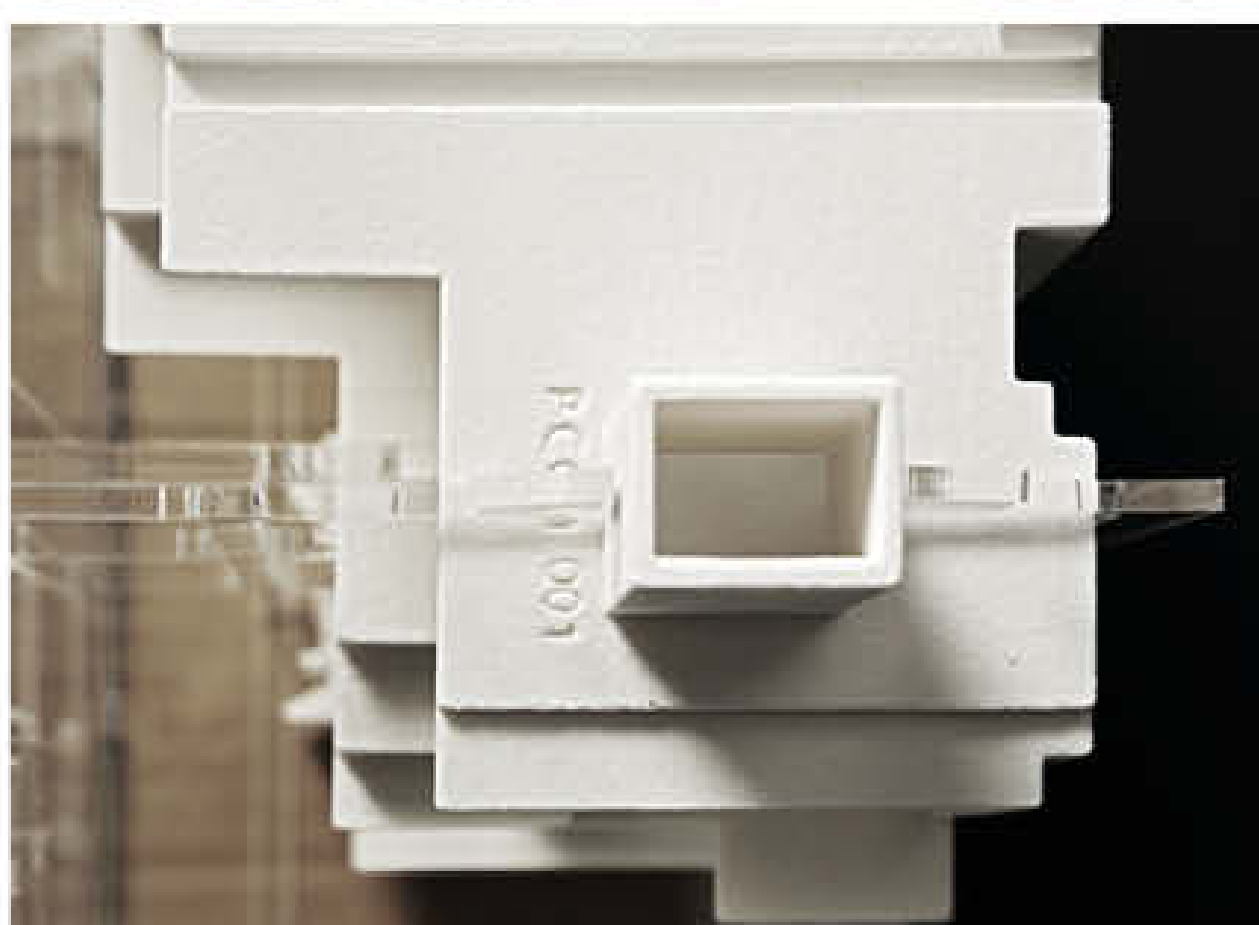


1.

2.

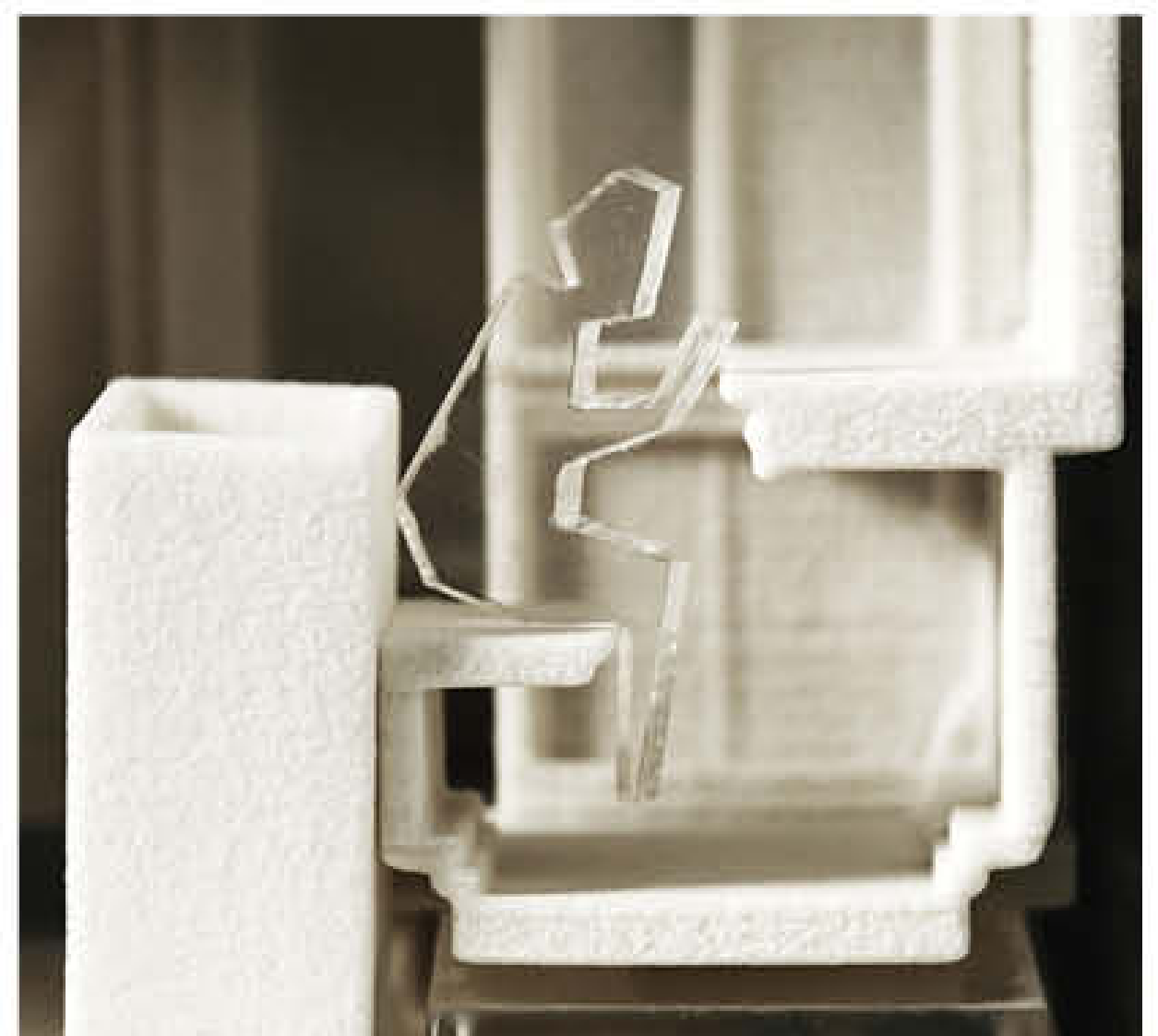
3.





From the beginning the model had planned to have graphical elements, following on from graphic sketches and the previous graphical models. The opportunity to 3D print came up once the true complexity of the design was realised. The four components has been 3D modelled and so it was the best option in order to show off the three dimensional complexities rather than stick to plans and sections.

The existing parts of the building were laser cut from 4mm clear acrylic in order to not take too much attention away from the components and so to be able to see them from all angles. In the end the additional annotations etched onto the main sectional acrylic sheet were needed to add that bit of information otherwise lost. They aren't just nice looking forms, they were extruded from the building itself and mutated into functional surfaces the users can use.



[illegible]

THE THRESHOLD

- overlooks onto the pedestrian level without physically coming into contact with the tarmac.
- between the existing building and the new building, faced to the existing building.
- At the end of the existing building, the new building's entrance, they meeting the visitor entrance, they meeting the visitor entrance, and building before entering.

THE STAIR CORE

- runs through the heart of the building, from the roof to the ground floor, excluding the basement level. Use as a vertical connector.

OBSSESSIONS STORAGE

- the upper levels host spaces for the users having come from PHASE 2 of the building, to distract their ongoing cravings with alternate obsessive habits. If a habit's obsessive quality wears off, another can be started. The upper level spaces are organized between physical activities and mental activities, each requiring appropriately different material surfaces.

IC-SIMULATED SPACE

- These spaces have all their details removed, for deconstruction or reconstruction by the user. This space has the same design concept, moving our relationship from surface detail.

PRACTICAL SPACE

- This space is located at the top of the building, above the main level. It is designed to be used for practical purposes, such as storage or work. The space is characterized by its functional nature and lack of decorative elements.

THE DESIGN STRATEGY

- attempting to expand, amplify and exaggerate the existing elaborate and decorative form of the building, the form that the intervention is inspired by, the profile of three distinct, and overlapping, shapes into every which way this is to wear up space for function. Subtle, the new look built to be picked up and developed as a strategy for newly defined areas.

THE OBSSESSIONS STORE

- The ground floor is the retail space for the update and refreshing of new bed habits to take place. There are already one occupied for when picking up a new habit to refresh from a more formal view. Signatures to announced the store will never be out of stock. They polychrome of materials further encouraging submission into bed habits, picking, tearing, peeling the finishes exposed to the store plan.

LIGHT WELLS AND VIEW POINTS

- The intervention creates minimal perforations between levels of the building in order to distribute minimal city light further and also allow users to gain view points for inter-observation purposes. People watching could potentially considered an obsessive and compulsive habit.

ACCESS DIRECTION FROM DETOX DEN

CIRCUIT TRACK DIRECTION

TCC.2.002

[illegible]

THE THRESHOLD
overlooks onto the pedestrian
level, without physically coming
into contact with the tarmac,
between the existing building
and the new building. The
existing building is the space
between the two. At the end of
the new building, the visitor
enters, they meeting the visitor
entrance, they meeting the visitor
entrance, and building before
entering.

THE STAIR CORE
runs through the heart
of the building, from
the roof to the ground
floor, enclosing the
basement level. Use as
for sub-basement level.

OBSESSIONS STORAGE
the upper levels host spaces for the
users, having come from PHASE 2 of
detoxing, to distract their ongoing
cravings with alternate obsessive
habits. If a habit's obsessive quality
wears off, another can be started. The
upper level spaces are organized
between physical activities and mental
activities, each requiring appropriately
different material surfaces.

THE DESIGN STRATEGY
attempting to expand, elaborate and
the existing elaborate and
architectural detail of the building, the form
that the intervention is inspired by the
of these details, and creating enough into
every which way that the building is
function. Subtle details to be picked up and
new look built to be developed as a
developed as a strategy for newly
detoxed drug users.

PRACTICAL SPACE
This space has all the
details removed, for
detoxification. It is intended
to be a space where the
detoxed user, which has
the entire design concept,
moving out following from
surface detail.

IC-SIMULATIVE SPACE
These spaces have all their
details removed, for
detoxification. It is intended
to be a space where the
detoxed user, which has
the entire design concept,
moving out following from
surface detail.

THE OBSSESSIONS STORE
The ground floor is the retail space for the update and
the intervention creates minimal
perforations between levels of the building
to order to distribute minimal city light
further and also to allow users to gain
view points for inter-observation purposes.
People watching could potentially
be considered an obsessive and compulsive
habit.

THE DETAIL STAIR
The ground floor is the retail space for the update and
the intervention creates minimal
perforations between levels of the building
to order to distribute minimal city light
further and also to allow users to gain
view points for inter-observation purposes.
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The ground floor is the retail space for the update and
the intervention creates minimal
perforations between levels of the building
to order to distribute minimal city light
further and also to allow users to gain
view points for inter-observation purposes.
People watching could potentially
be considered an obsessive and compulsive
habit.

CIRCUIT TRACK DIRECTION

ACCESS DIRECTION FROM DETOX BEN

THE THRESHOLD
overlooks onto the pedestrian
level, without physically coming
into contact with the tarmac,
between the existing building
and the new building. The
existing building is the end of
the road, and the new building
is the beginning of the road.
The new building is the end of
the road, and the existing building
is the beginning of the road.

THE STAIR CORE
runs through the heart
of the building, from
the roof to the ground
floor, enclosing the
basement level. Use as
for sub-basement level.

OBSESSIONS STORAGE
the upper levels host spaces for the
users, having come from PHASE 2 of
detoxing, to distract their ongoing
cravings with alternate obsessive
habits. If a habit's obsessive quality
wears off, another can be started. The
upper level spaces are organized
between physical activities and mental
activities, each requiring appropriately
different material surfaces.

THE DESIGN STRATEGY
attempting to expand, elaborate and
the existing elaborate and
architectural detail of the building, the form
that the intervention is inspired by the profile
of these details, and creating enough into
every which way that the building is
functionally viable. The building is
new building, to be picked up and
developed as a design strategy for newly
detoxed drug users.

PRACTICAL SPACE
This space has all the
details removed, for
detoxification. It is intended
to be a space where the
building can be used for
the initial design concept,
moving out following from
surface detail.

IC-SIMULATIVE SPACE
These spaces have all their
details removed, for
detoxification. It is intended
to be a space where the
building can be used for
the initial design concept,
moving out following from
surface detail.

THE OBSSESSIONS STORE
The ground floor is the retail space for the update and
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to order to distribute minimal city light
further and also to allow users to gain
view points for inter-observation purposes.
People watching could potentially
be considered an obsessive and compulsive
habit.

THE LIFT SHAFT
The ground floor is the retail space for the update and
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perforations between levels of the building
to order to distribute minimal city light
further and also to allow users to gain
view points for inter-observation purposes.
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be considered an obsessive and compulsive
habit.

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view points for inter-observation purposes.
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habit.

CIRCUIT TRACK DIRECTION

ACCESS DIRECTION FROM DETOX BEN

THE THRESHOLD

- overlooks onto the pedestrian level without physically coming into contact with the laminae.
- between the existing building and the new building, faced to the existing building.
- At the end of the existing building, the new building's entrance, they meeting the visitor entrance, they meeting the visitor entrance, and building before entering.

THE STAIR CORE

- runs through the heart of the building, from the roof to the ground floor, excluding the basement level. Use as a vertical connector.

OBSSESSIONS STORAGE

- the upper levels host spaces for the users having come from PHASE 2 of the intervention, to distract their ongoing cravings with alternate obsessive habits. If a habit's obsessive quality wears off, another can be started. The upper level spaces are organized between physical activities and mental activities, each requiring appropriately different material surfaces.

IC-SIMULATED SPACE

- These spaces have all their details removed, for de-orientation purposes by the user. The space has the same design concept, moving our relationship from surface detail.

THE DESIGN STRATEGY

- attempting to expand, amplify and exaggerate the existing elaborate architectural detail of the building, the form that the intervention is inspired by, the profile of three details, and creating enough into every which way that the new building is picked up and developed as a strategy for newly designed area.

PRACTICAL SPACE

- This space is located at the top of the building, it is a space for the user to be able to see the building from the outside. It is a space for the user to be able to see the building from the outside. It is a space for the user to be able to see the building from the outside.

ACCESS DIRECTION FROM DETOX DEN

CIRCUIT TRACK DIRECTION

THE OBSSESSIONS STORE

- The ground floor is the retail space for the update and the intervention creates minimal perforations between levels of the building in order to distribute minimal city light further and also allow users to gain view points for inter-observation purposes. People watching could potentially considered an obsessive and compulsive habit.

THE LIFT SHAFT

- generates in the void of the elevator shaft a series of small, circular, white, and horizontal lines for primary program users can therefore bypass the Ground Floor retail space if desired. Secondary access by an alternative hallway is provided.

LIGHT WELLS AND VIEW POINTS

- The intervention creates minimal perforations between levels of the building in order to distribute minimal city light further and also allow users to gain view points for inter-observation purposes. People watching could potentially considered an obsessive and compulsive habit.

THE THRESHOLD
overlooks onto the pedestrian
level, without physically coming
into contact with the tarmac,
between the existing building
and the new building. The
existing building is the space
between the two. At the end of
the new building, the visitor
enters, they enter the visitor
entrance, and building before
entering.

THE STAIR CORE
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of the building, from
the roof to the ground
floor, including the
basement level. Use is
for sub-basement level.

OBSESSIONS STORAGE
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cravings with alternate obsessive
habits. If a habit's obsessive quality
wears off, another can be started. The
upper level spaces are organized
between physical activities and mental
activities, each requiring appropriately
different material surfaces.

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the existing elaborate and
architectural detail of the building, the form
that the intervention is inspired by the
of these details, and creating enough into
every which way that the building is
function. Subsequent to the building, the
new building is to be picked up and
developed as a design strategy for newly
detoxed drug users.

PRACTICAL SPACE
This space has all the
details removed, for
detoxification. It is a
detoxification space, for
the detox, which has
the entire design concept
moving out, allowing from
surface detail.

IC-SIMULATIVE SPACE
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details removed, for
detoxification. It is a
detoxification space, for
the detox, which has
the entire design concept
moving out, allowing from
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CIRCUIT TRACK DIRECTION

ACCESS DIRECTION FROM DETOX BEN

[illegible]

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upper level spaces are organized
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activities, each requiring appropriately
different material surfaces.

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architectural detail of the building, the form
that the intervention is inspired by the profile
of these details, and creating enough into
every which way that the building is
functionally able to be picked up and
new look built to be picked up and
developed as a design strategy for newly
detoxed drug users.

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detoxification. It is a
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the detox, which has
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surface detail.

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habit.

CIRCUIT TRACK DIRECTION

ACCESS DIRECTION FROM DETOX BEN

[illegible][illegible]

THE THRESHOLD

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- between the existing building and the new building, faced to the existing building.
- At the end of the existing building, the new building's entrance, they meeting the visitor entrance, they meeting the visitor entrance, and building before entering.

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OBSSESSIONS STORAGE

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IC-SIMULATED SPACE

- These spaces have all their details removed, for deconstruction or reconstruction by the user. This, which has the same design concept, allowing one to observe from surface detail.

PRACTICAL SPACE

- This space is located at the bottom of the building, below the ground floor. It is used for practical purposes, such as storage, and is designed to be functional and efficient.

THE DESIGN STRATEGY

- attempting to expand, amplify and exaggerate the existing elaborate architectural detail of the building, the form that the intervention is inspired by, the profile of three details, and creating enough into every which way that the building is picked up and new look built to be developed as a strategy for newly designed area.

THE OBSSESSIONS STORE

- The ground floor is the retail space for the update and the intervention creates minimal perforations between levels of the building to order to distribute minimal city light further and also allow users to gain view points for inter-observation purposes. People watching could potentially considered an obsessive and compulsive habit.

THE LIFT SHAFT

- generates in the void of the elevator shaft a series of small, circular, white, and horizontal layers for primary program users can therefore bypass the Ground Floor retail space if desired. Secondary access by an alternative hallway is provided.

LIGHT WELLS AND VIEW POINTS

- the intervention creates minimal perforations between levels of the building to order to distribute minimal city light further and also allow users to gain view points for inter-observation purposes. People watching could potentially considered an obsessive and compulsive habit.

CIRCUIT TRACK DIRECTION

ACCESS DIRECTION FROM DETOX DEN

TCC.2.002

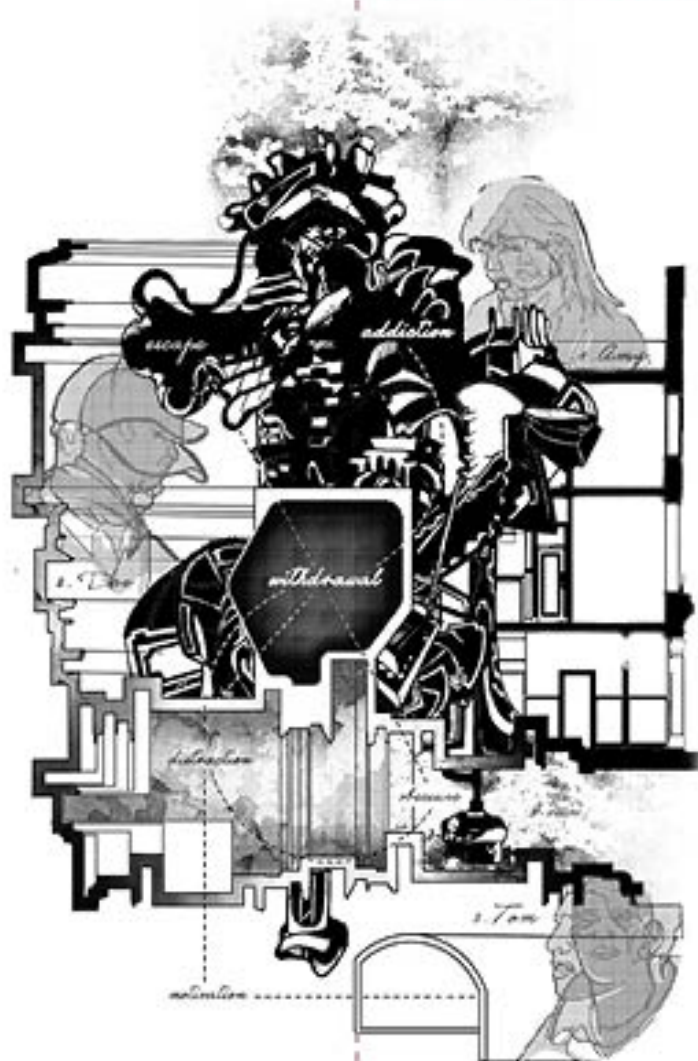
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RESEARCH
BOOK

PHASE1
CONSUMPTION SPACE

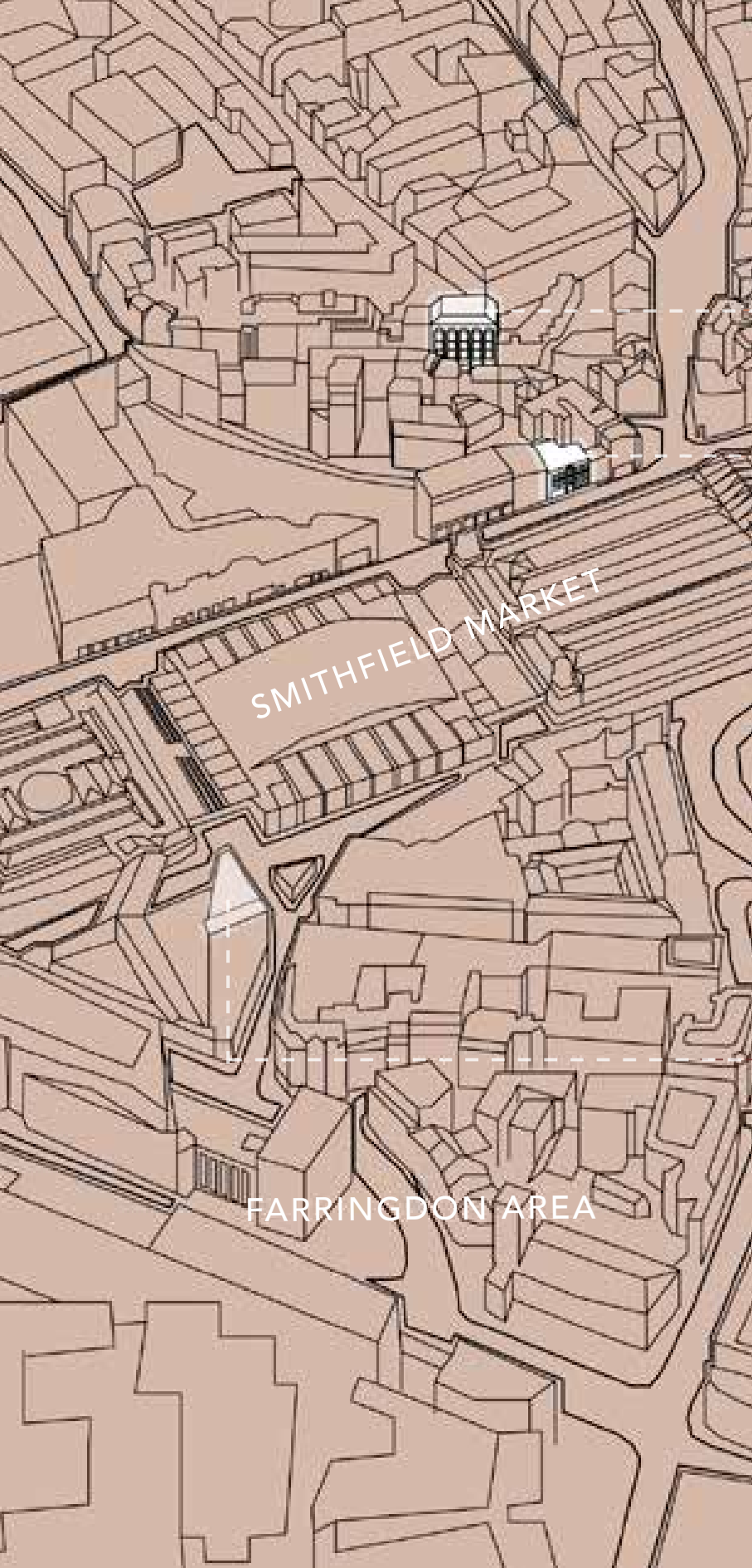
PHASE2
DETOX DEN

PHASE3
OBSESSIONS STORE



LAUREN SLEVIN

	CONTENTS PAGE	PAGE
	INTRODUCTION	2 - 3
PHASE1	CONSUMPTION SPACE	5 - 57
	USER	
	SITE	
	MODEL MAKING	
	MUTATION	
PHASE2	DETOX DEN	58 - 93
	USER	
	SITE	
	MODEL MAKING	
	INTERVENTION	
PHASE3	OBSESSIONS STORE	94 - 159
	USER	
	SITE	
	MODEL MAKING	
	DESIGN	



OVERVIEW

OBSESSIONS STORE

PHASE 3
DENMARK HOUSE

HABIT DEVELOPING

DETOX DEN

PHASE 2
79-83 CHARTERHOUSE ST.

PAIN INDUCING

DRUG CONSUMING

PHASE 1
THE RED HOUSE

VICIOUS CYCLE

TIME-LINE

2016

MUSEUM
OF LONDON
COMPETITION
SMITHFIELD MARKET

PHASE 1 LAUNCH
DRUG CONSUMING
THE RED HOUSE

2020

MUSEUM
OF LONDON IS
OPEN TO PUBLIC
SMITHFIELD MARKET

PHASE 2 DEVELOP
DETOXING DEN
79-83 CHARTERHOUSE

PHASE 1
OFFICIALLY BECOMES
RESIDENT OF THE MUSEUM

2024

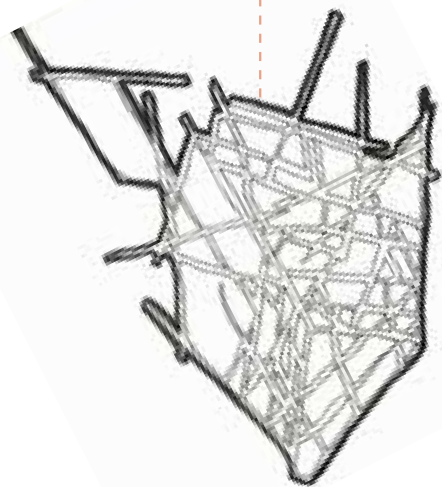
PHASE 3 FINAL
OBSESSIONS STORE
DENMARK HOUSE

PHASE 2
EXTENSION OF DETOX
DEN SPACE

A current thriving club called Fabric, located opposite a withering food market called Smithfield, is forced into closure; another outlet facilitating the need of escape from daily reality becomes a scar in London's landscape. Paralysis is induced as it falls victim to the city's complex grid of laws and systems when overdose incidents were exposed.

This phase of the project aims to INVESTIGATE, ANALYSE and RECORD the act of escaping and the spaces and environments involved. A theoretical approach is appropriate for a set of exemplar users that do not comply within predictable grids and systems; dependent drug takers are helpless escapees of their framed and suffocating reality. As is an appropriate approach to theorise and investigate an architectural body with no current purpose within the city and its own escape shown in its state of degradation.

Through a series of user EXPLORATIONS, site INVESTIGATIONS and model EXPERIMENTATIONS, a collection of in depth and diverse analysis will culminate until phase two is desperate to be uncovered.



Our senses absorbing our intense, complex and changing environment can cause a feeling of being trapped. A precedent to the act of escaping from yourself.

PHASE1

CONSUMPTION SPACE

USER

SITE

MODEL MAKING

MUTATION

USER

RESEARCH

INVESTIGATION

DEVELOPMENT

MY USER

NUMB SENSELESSNESS

MIND

QUICK FIX

ESCAPE

IDENTITY

BODY

GRADUAL

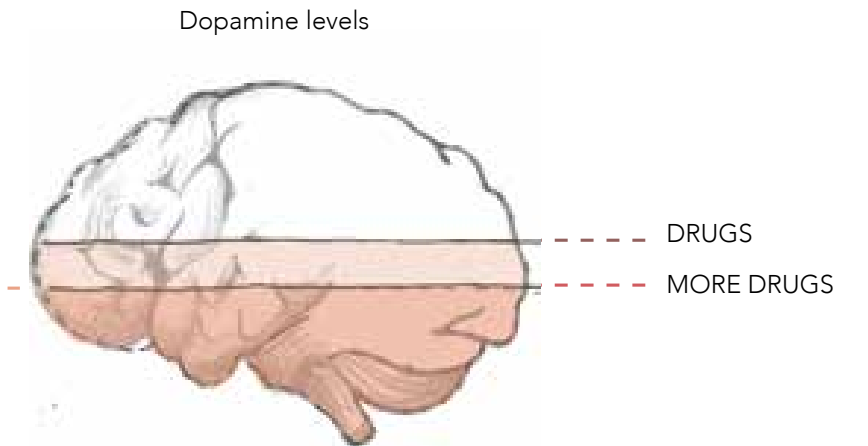
WITHOUT PURPOSE DEGRADATION

MY SITE

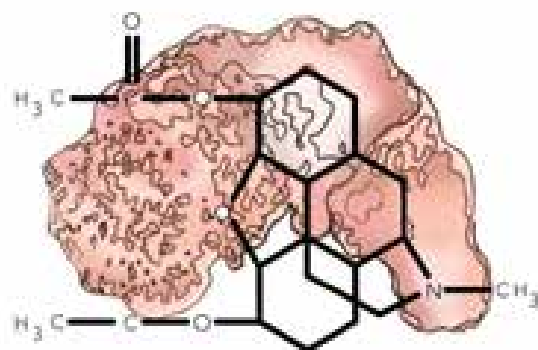
trapped

space

A BUSY MIND MAP



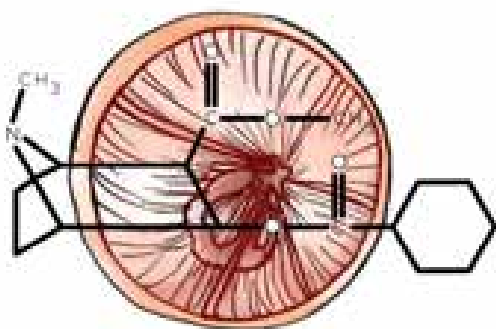
Dopamine is the feel good hormone that is produced in response to activities such as eating food or having sex. This hormone is overproduced when Class A drugs such as Heroin and Cocaine are first introduced to the system as a coping mechanism: this causes a feeling commonly known as a 'high'. When more and more drugs are thereafter introduced the dopamine receptors shut down giving a lesser effect as previously. Addiction could be interpreted as the chasing of the first **quick fix** : **the ultimate escape**.



HEROIN

AN UNDER
STIMULATING
FIX

stimulates a rush of good feelings and happiness, slowing the world down like in a dream. Covered in a warm blanket where worries vanish. Pain messages in the brain are blocked and heart rate slows.



COCAINE

AN OVER
STIMULATING
FIX

stimulates a top of the world rush, laced with confidence and alertness. Body temperature rises, heart rate quickens and appetite is reduced. Come downs tend to be long and depressive.

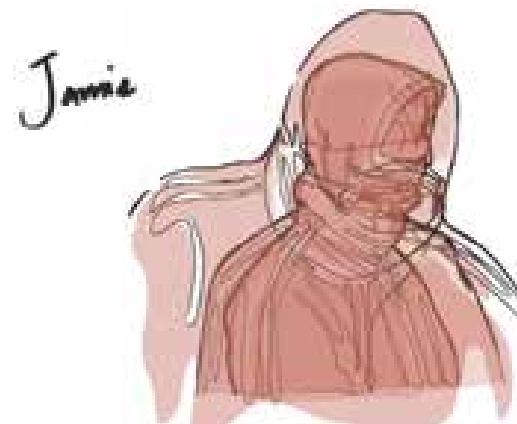
VICIOUS CYCLE

Depression
Stress
Troubles

Homelessness
Poverty
Isolation



Acquiring funds
by diverse means



Trade funds for
escape substance

SIMULATE ESCAPE
TO NOWHERE



RETURN OF REALITY



DCR

DRUG CONSUMPTION ROOMS

Non existent in the UK despite notable efforts by Brighton Council. Ninety existing facilities of which eighty three are in Europe including : Luxembourg, Greece, Spain...

They aim mainly to be cost effective to health systems and reduce deaths by overdose rates. They provide after-care, referrals, information along with cleaning, food and social facilities. Lastly there is no evidence of increased crime in the areas and helps predominantly homeless users.

LUXEMBOURG

'Drogenkonsumraum' DRUG CONSUMPTION ROOM
'Abrigado' SHELTERED

gold standards of drug treatment : evidence-based projects with proven effectiveness and completed the pilot project status.

14 places de consommation	14 places to consume
Possibilité de consommer les substances illégales (apportées par vos propres soins (Héroïne, Cocaïne, Cocktail...) par voie intraveineuse/inhalée	Opportunity to consume illegal substances brought by your own means (Heroin, Cocaine, Cocktail..) by injected or inhaled
Surveillance assurée par un personnel qualifié et multilingue	Qualified surveillance by a multilingual member of staff
Dans des conditions hygiéniques et humaine	Humane and hygienic conditions



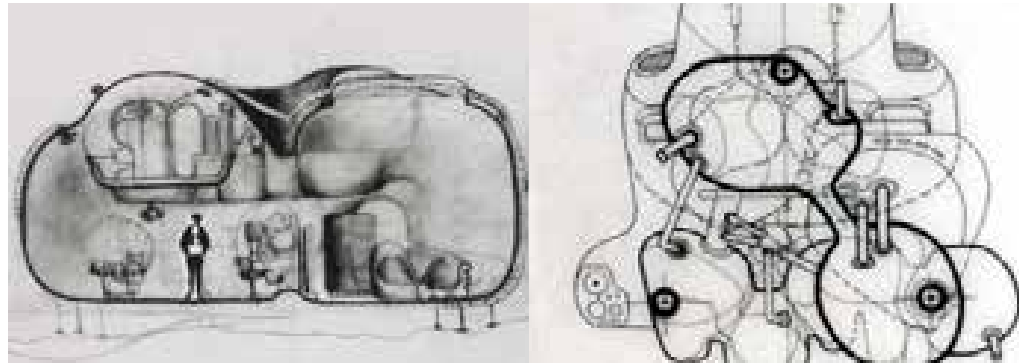
reference:
<http://www.cnds.lu/abrigado/>

SITE

RESEARCH

INVESTIGATION

DEVELOPMENT



LIVING POD

rejecting permanence and security so as to increase personal mobility: the perfect escaping machine

MOBILITY

Archigram



LABORATORY OF PRIMITIVE SPACE

a detachment from nature is reattached with this isolated sheltered micro-climate. Encouraging stimulation of primitive senses.

SHELTERED
SOLITUDE

DIVOOOE ZEIN Architects



Proposal for a nomadic city infrastructure in which urban utilities would not be tied to a specific location. Originally called

"engineers have designed and constructed a couple of dozen structures that move serenely across the flat landscape. Yet in visionary architecture such concepts as prefabbed apartments hoisted into position on a skeletal frame, to be plugged into prepared utilities, are still considered impractical by most designers and builders"

Walking City

ARCHIGRAM GRAPHICS



SMITHFIELD MARKET

THE RED HOUSE

THE ANNEX

GENERAL MARKET

SMITHFIELD MARKET

" Smithfield Market, a Grade II listed-covered market building, was designed by Victorian architect Sir Horace Jones in the second half of the 19th century, and is the dominant architectural feature of the area.[5] Some of its original market premises fell into disuse in the late 20th century and faced the prospect of demolition. "

FABRIC

Fabric occupied the renovated space of the Metropolitan Cold Stores. Smithfield Meat Market stands directly opposite. The area has plenty of buildings remaining from being constructed in the Victorian times.

ST BART'S HOSPITAL

1872 - Admitted 6,000 people a year
2012 - Becomes part of the NHS Trust
2016 - 2.5 million people rely on the hospital

MUSEUM OF LONDON

'Up to this time I have been crushed by under the sense of the sheer magnitude of London... The place sits on you. broods you, stamps on you'
Henry James - 1869

'A density of population implies a severe struggle for existence'
Benjamin Disraeli - 1845

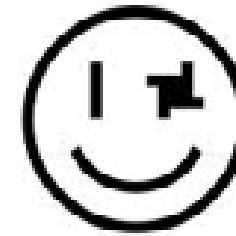


SMITHFIELD MARKET

There is still life, business and trading at Smithfield market, reflected by the beeping of transport and the bulk of product present. However its identity is not as strong as it once was. The collection of buildings stretched over a vast area house an atmosphere of a once thriving hub of movement and activity that only the ruin of the framework, flooring and architectural shells are left to speak of.

As the need for this hub attempts to escape the city there are still those market workers left behind holding onto an identity and a function of the market that's desperate to be evolved.

The forgotten, derelict and isolated buildings, like the Annex, The Red house and the Lavatory Block, are already further along the process of escape. The history is recorded as part of the architectural structure and shell but they are now void of purpose.



#SAVEFABRIC

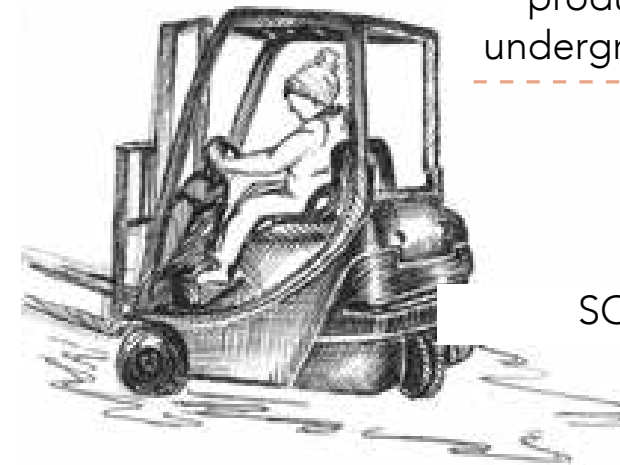
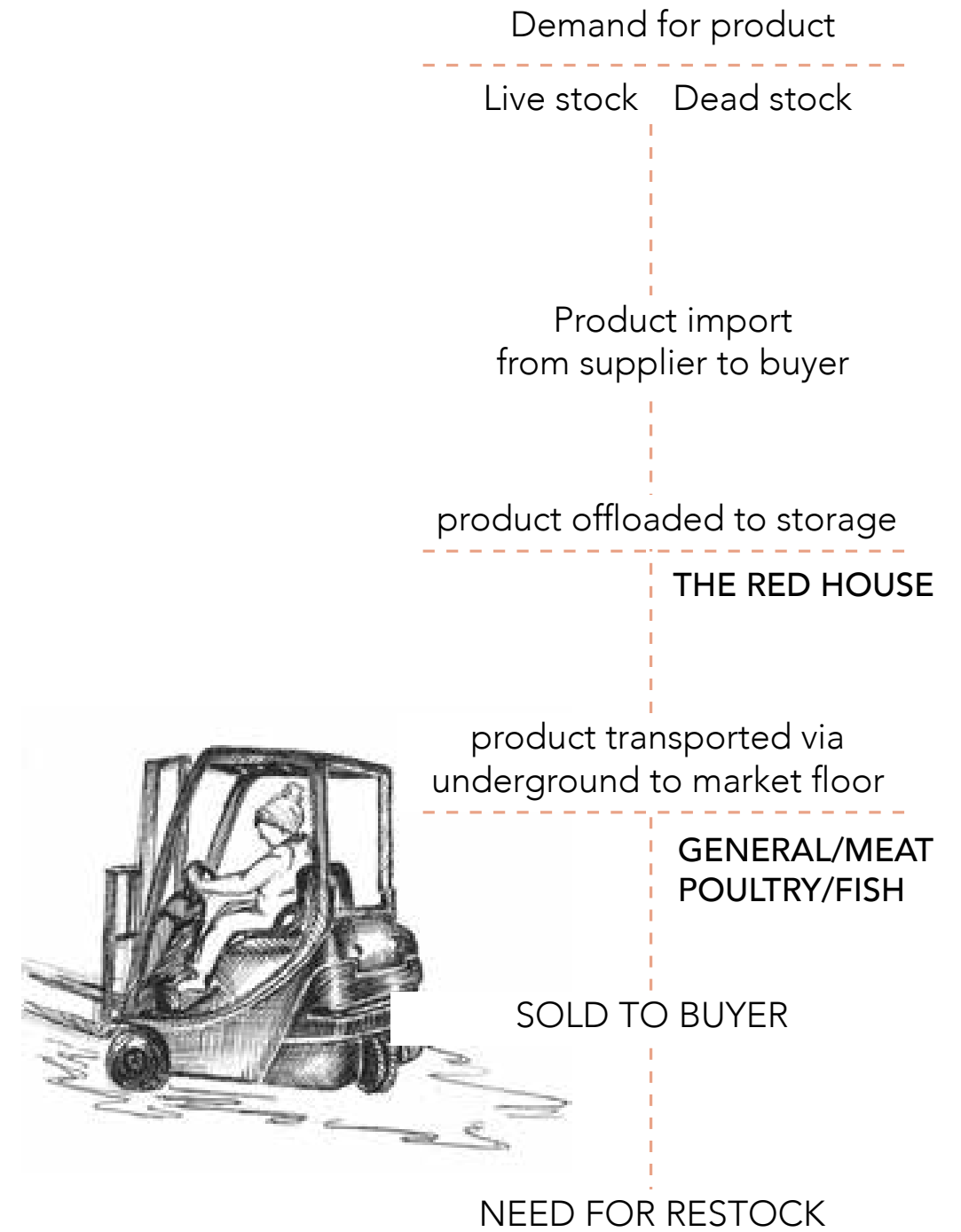


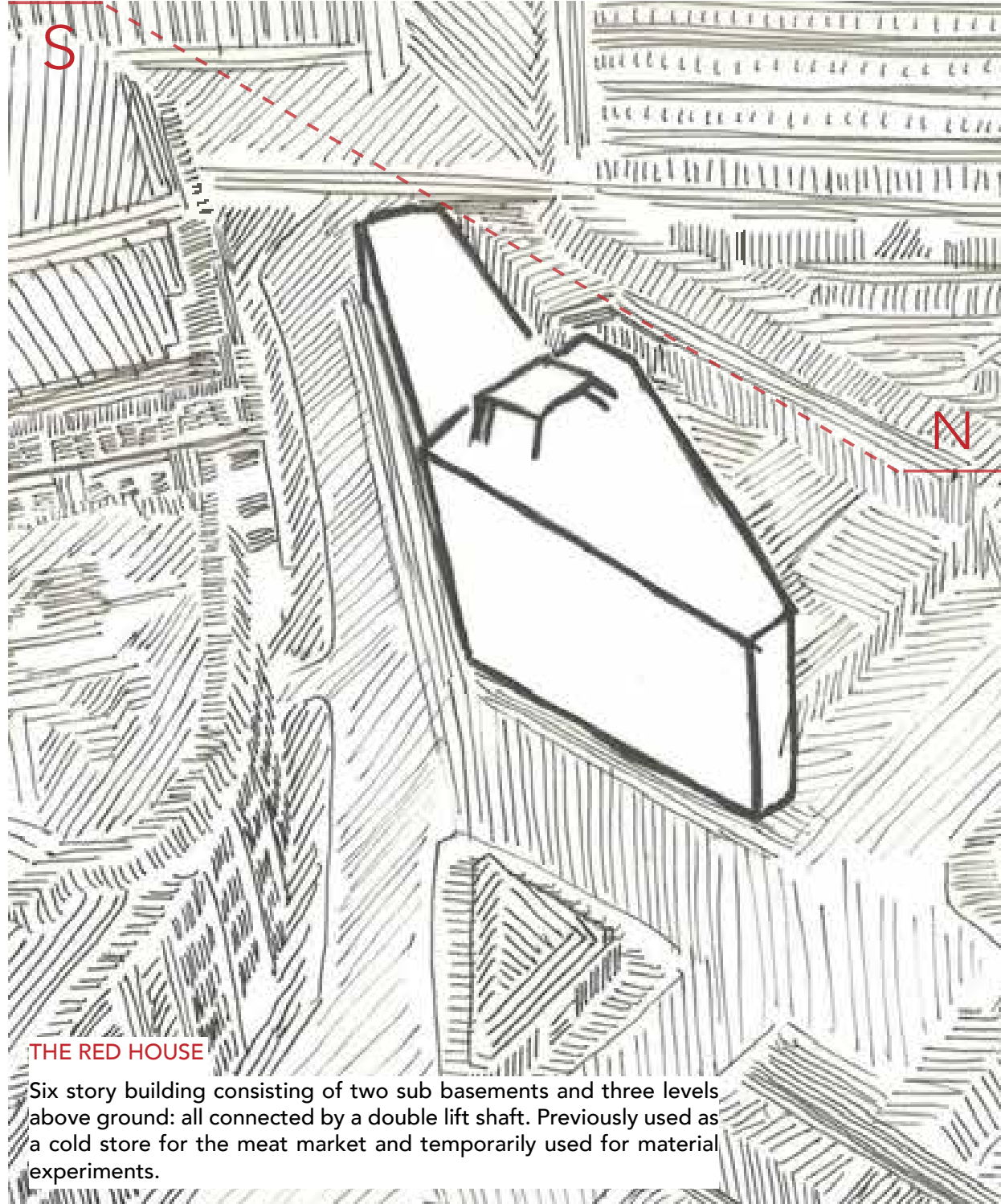
- Renowned Club for all ages, cultures and persuasions
- Closed due to two drug related deaths
- An outlet of escape from London's network of stress
- 50% of London's clubs closed in 5 years
- now allowed to be reopened under strict laws



SITE WRITING

Permeable and scheduled; London chooses to use its walkways, a meaty footpath through smells of metal and blood on their way to and from further destinations. A place where raw flesh is caged, boxed and packed as its carted from dealers hands to buyers mouths. Suppliers to London's grid of insatiable appetites.





Smithfield Market Cold Store :
The Red House 1889
Architect : Reeves & Styche
Contractor : W H Wagstaffe & Sons

- | The exterior surface classically treated using red brick said to be franco/italian style.
- | Fewer recessed brick details and stone embellishments to the neighbouring main market buildings but with some oeil-de-boeuf mouldings nevertheless.
- | Trapezoidal overall plan with few doorways and even fewer windows
- | Column and arcading brick and stone embellishments
- | Triangular block connecting to the Annex block behind
- | Lavatory Block opposite
- | Indicative of complex network of interconnecting underground vaults

STRUCTURALLY DISSECTING COMPONENTS OF BUILDING

Cast Iron columns

Timber slat flooring laid east to west
Primary cast Iron I beams running East to West and secondary timber beams running north to south
Cork and timber clad insulated walls
Timber clad columns

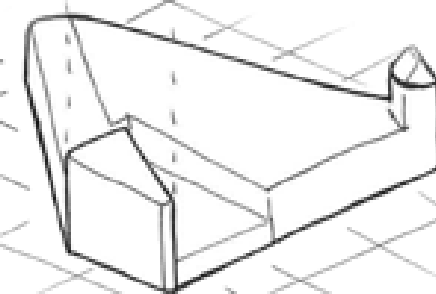
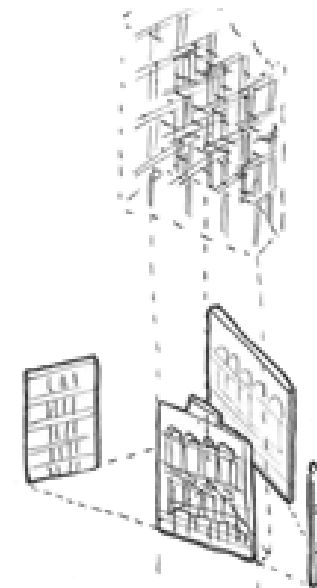
Cold water pipes held by unistrut for refrigeration
Metal make shift unistrut fixed to floor boards and beams

DISSECTION
the mind and guts within the shell

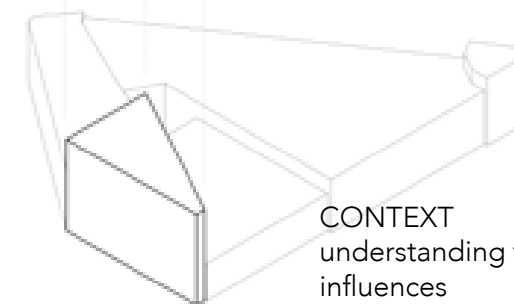
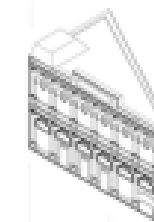
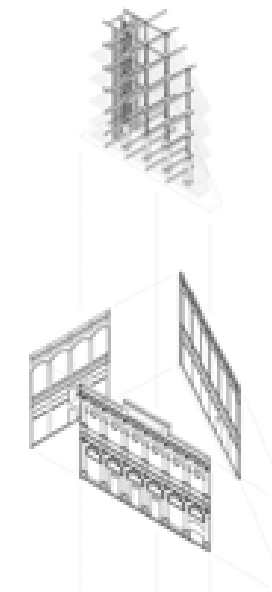
EXPOSING
breaking apart the structural skin

SUBJECT
analysing subject in question

CONTEXT
understanding the surrounding influences

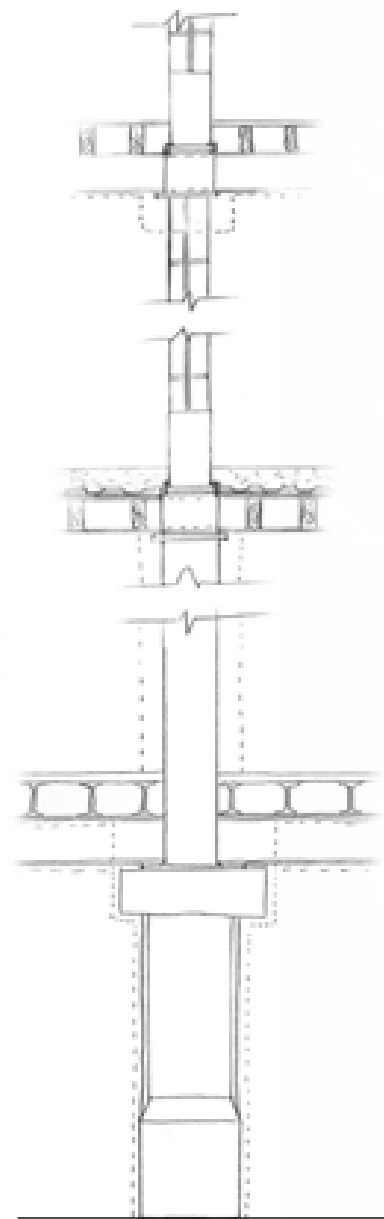


SKETCH

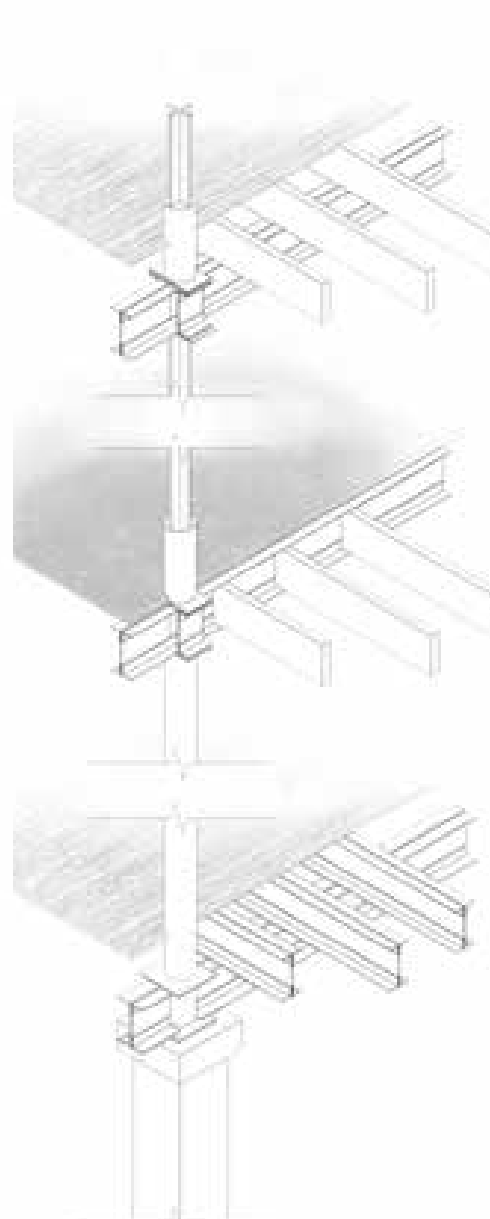


EXPLODED AXO DRAWING





SKETCH SECTION



EXPLODED AXO DRAWING

FIRST FLOOR

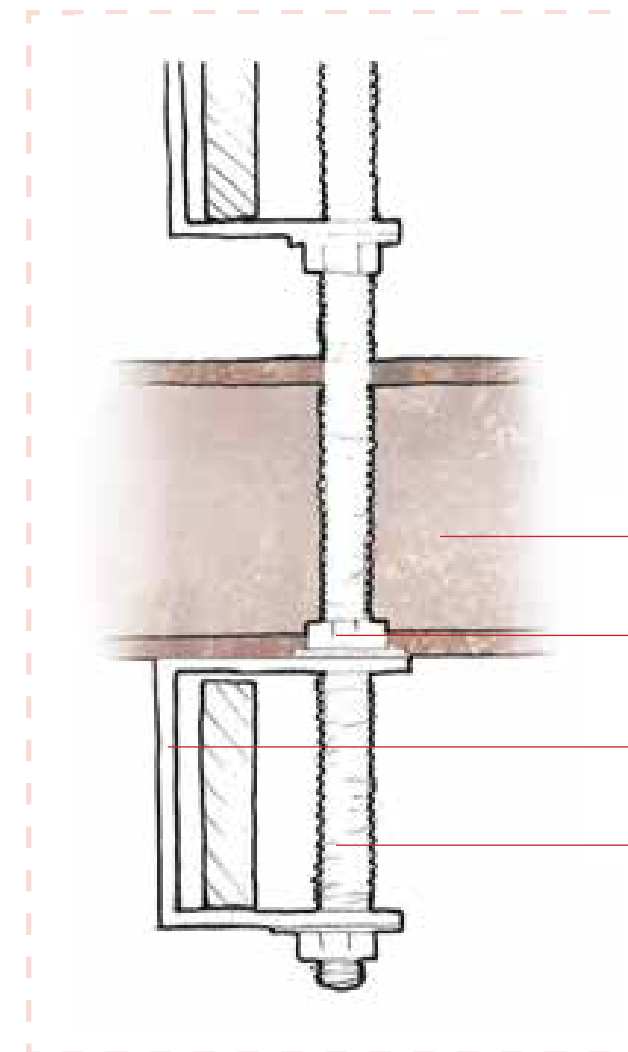
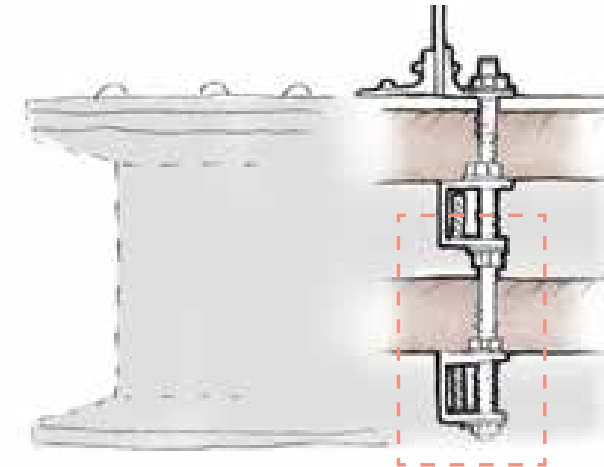
timber floorboard finish
primary larger cast iron girder
secondary timber beams set
on top primary beam
box cast iron girder

GROUND FLOOR

cement concrete floor finish
primary larger cast iron girder
secondary timber beams inset
into primary beam
box cast iron girder

BASEMENT FLOOR

timber floorboard floor finish
primary larger cast iron girder
secondary cast iron beams set
into primary
box cast iron girder
space for unistrut for
refrigerator pipes
concrete capping on brick pier



UNISTRUT
SUPPORT
SYSTEM FOR
REFRIGERATION
LEAD PIPES IN
BASEMENT

Rusty lead pipe

Hexagonal nut and washer

Anchor

Threaded Rod

DETAIL A please see photo 3 on page 54

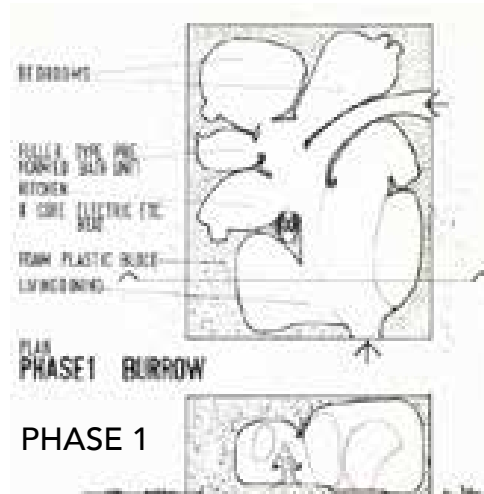


MODEL MAKING

INVESTIGATION

DEVELOPMENT

FINAL MODEL



Plastic
Spray
House

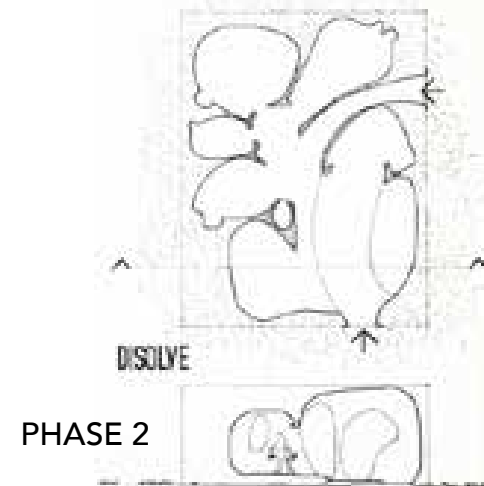
ARCHIGRAM STRATEGY

Dissection of the making process

Recording as each phase as it is completed

//

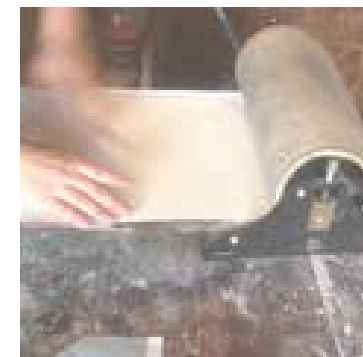
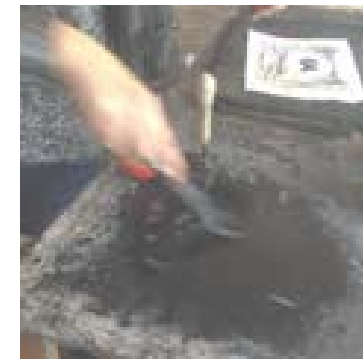
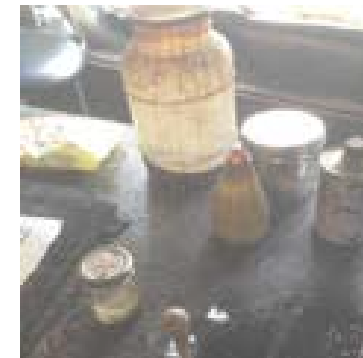
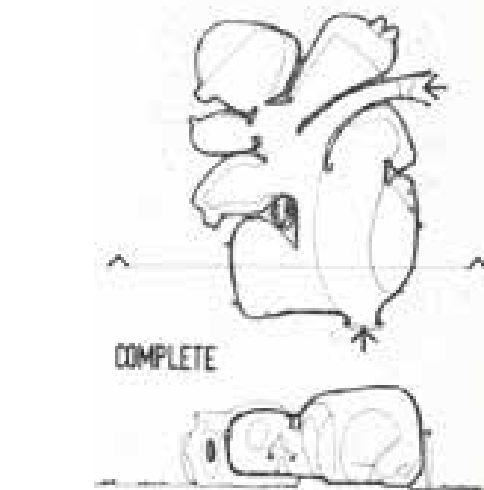
Phase 1: Burrows ... Purchase foamed polystyrene block 40ft by 40ft by 15ft and suitable burrowing tools, e.g. electric hedge-cutter, blow-lamp. Block placed on site, burrowing commences, kids carving out playroom, etc, parents carving rest. Architects advising.



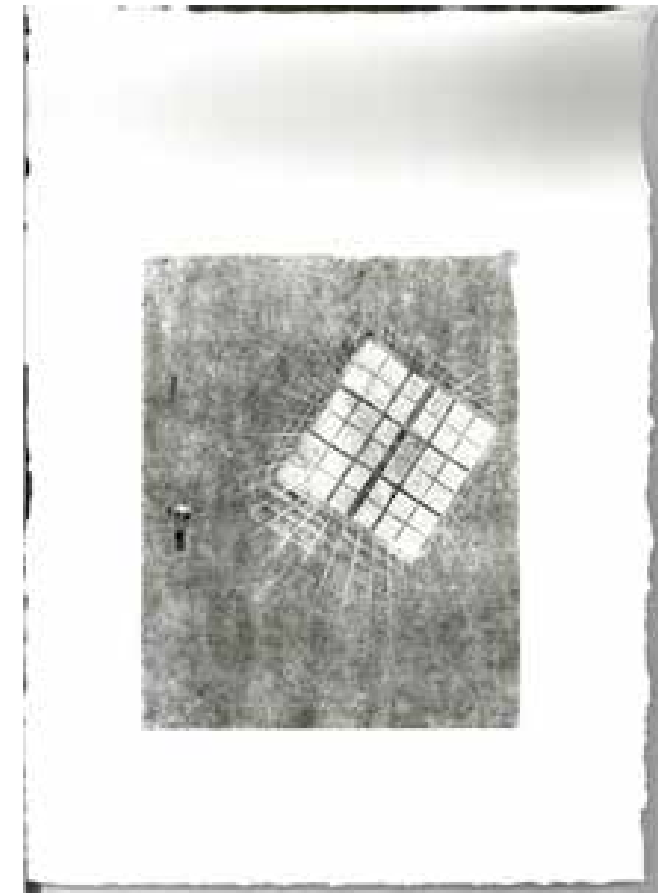
Phase 2: Dissolve ... House burrow completed. Enter burrow with plastic and fibreglass spray machinery, (with client) spray burrow under supervision of plastics engineer. Client chooses regions of surfaces to be transparent or translucent, the spray mixture alters accordingly.

Phase 3: Completion ... Shell entered by architect and service consultants and client. Client decides upon regions of lighting, wall, floor, heating, sinks, power points.

//



SELECT IMAGE
COAT BACK AND FRONT
DRY WITH HAIR DRYER
ROLL INK THINLY ON TOP
SOAK WITH SPRAYED WATER
CLEAN WITH BRUSH
PLACE PAPER ON TOP
ROLL THEM THROUGH



PRINT MAKING

VENETIAN MONO TYPE

By chance walking along a canal in Venice, past a boat being used as a fruit market, my friend is intrigued by a window full of hand crafted prints, ornaments and leathers.

Before you know, early following morning we are having a workshop, being taught a method of printing unique to its inventor living in Venice.

The image was chosen to be printed because of its ability to show the feeling of being trapped. A grid like structure can be seen as a brutal barrier to what is possible. The patchy effect of the ink shows imperfection and also degradation in an architectural context.



EXPANDING FOAM



CRUDE FIXED METAL



CASTING PLASTER

CONCEPTUAL
REPRESENTATION

MIND | USER

BODY |
STRUCTURAL

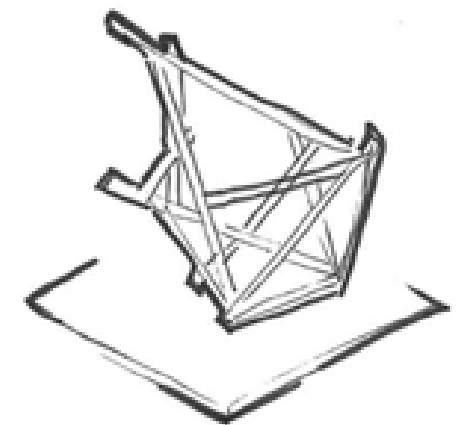
MEMORY |
RECORDING

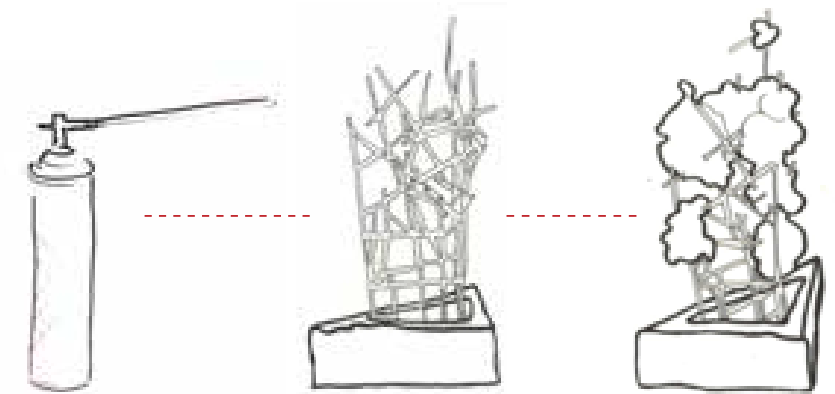
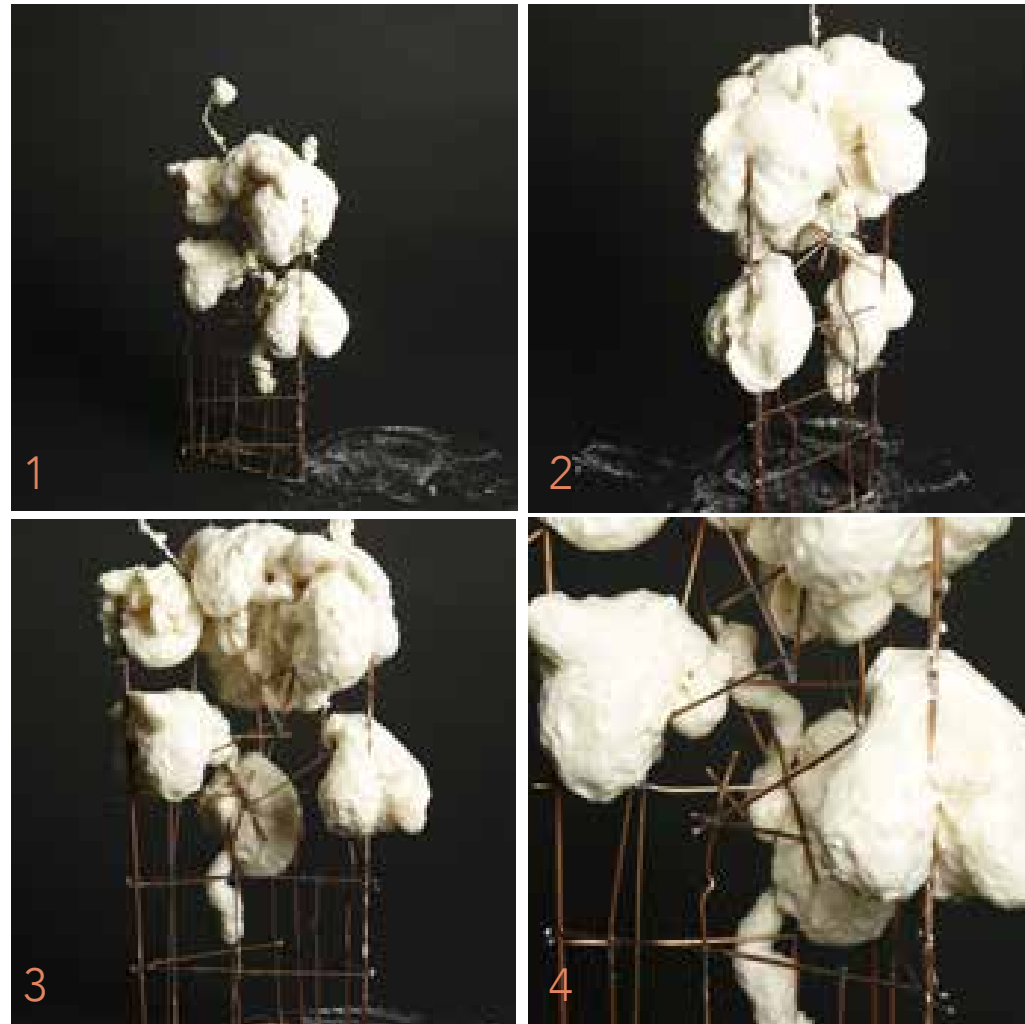


Upon reflection of the empty haphazardly made structures awaiting the foam to fill them, they look empty. Are they emptier shells knowing what they are as a structure being over flowed with material ?

The foam is the structures purpose and being, they mutate together as one thing.

The site currently does not have a purpose, the emptiness is obvious because of the evidence of ruin : a purpose that once inhabited the shell of the building.





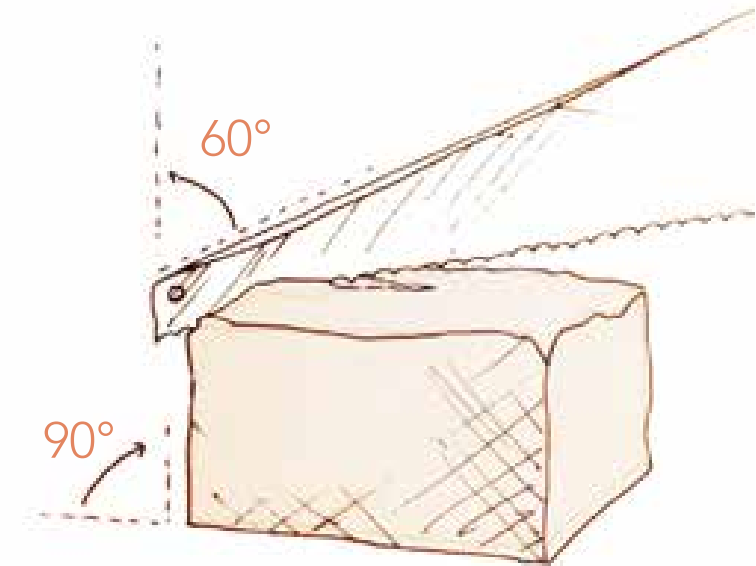
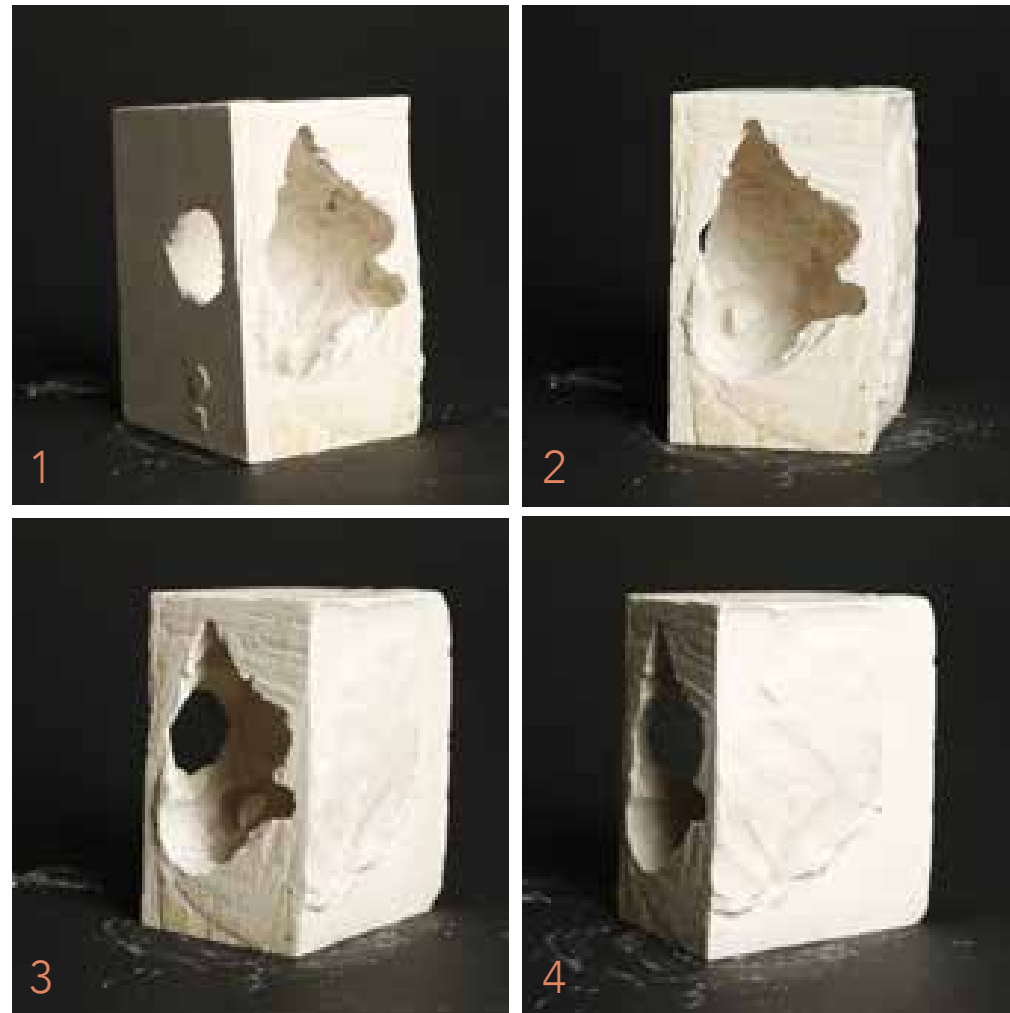
EXPERIMENT & RECORD

WELD scrap metal into structure : rigid to sporadic
 CUT foam mould to cast around to match metal structure plan
 POUR plaster around foam mould
 LET the plaster react, set and harden
 EXTRACT foam slowly
 INSERT the metal structure where foam sat
 SHAKE can of expanding foam vigorously
 HOLD can upside down and sporadically spray material into nest
 of metal to the top of the metal structure
 LET expanding foam set and harden



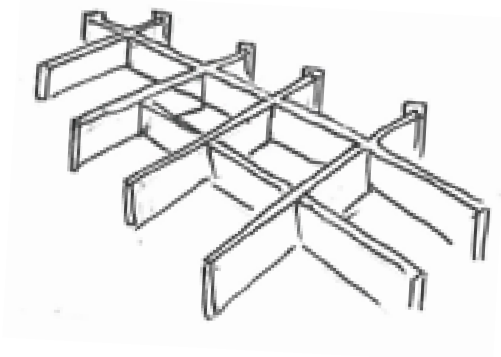
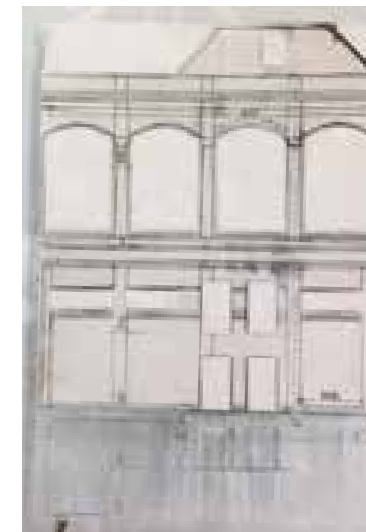
EXPERIMENT & RECORD

EXCAVATE ply-able foam trapped and encased by plaster
 PREP of the borders for framing and the plaster mixture
 POUR the plaster into expanding foam component
 SETTING of the plaster during chemical reaction
 SEPARATE borders from now stable component
 SLICE off a segment of the block slowly with scalpel
 DISCOVER the cast off the interior of foam.



EXPERIMENT & RECORD

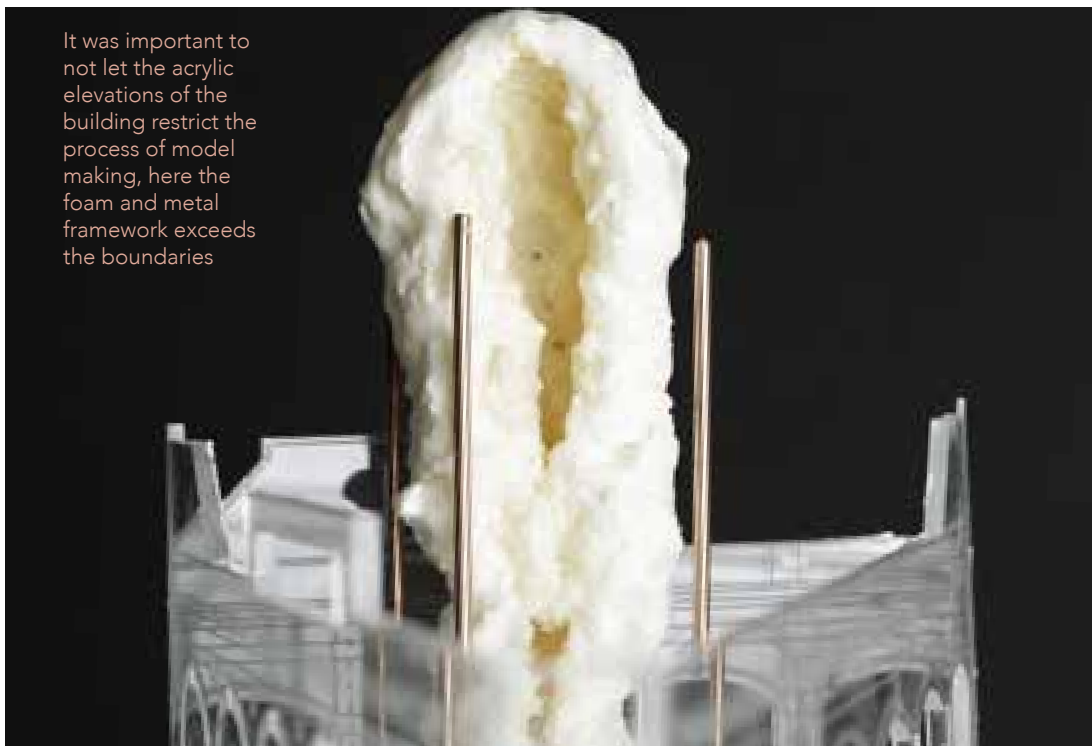
PREP of the borders for framing and the plaster mixture
 POUR the plaster over hard expanding foam component
 SETTING of the plaster during chemical reaction
 SEPARATE borders from set plaster avoiding cracks
 SLICE off a segment of the block with hand saw
 DISCOVER original foam component on the inside
 EXCAVATE ply-able foam trapped and encased by plaster
 REVEAL imprint of component to the inner surface



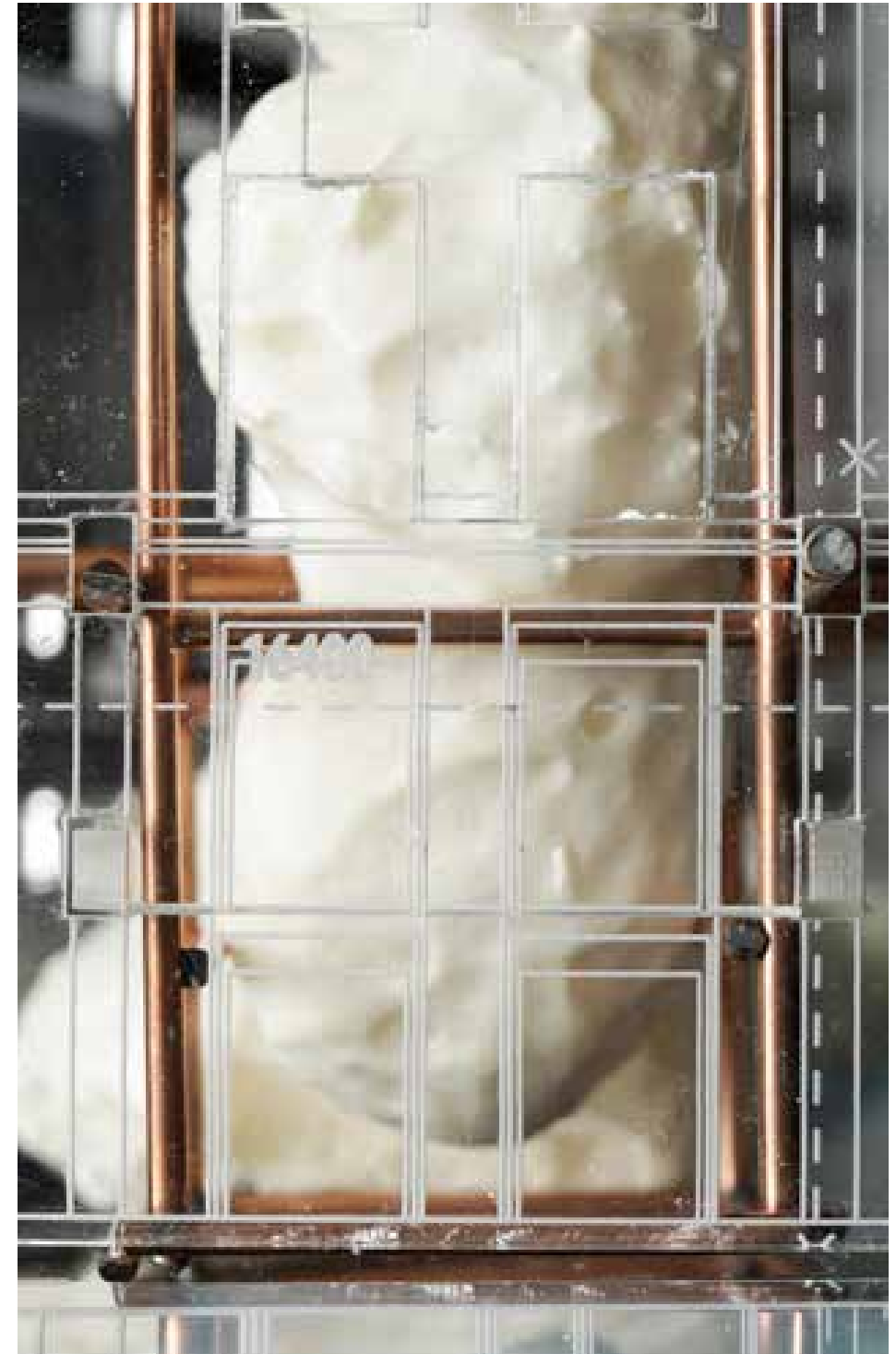
- 240 MINS | PREP vectorworks files and export to Illustrator
- 90 MINS | LASER cut the elevations back to front for the reverse to printed
- 60 MINS | PENCIL in the graphite into the 0.3mm etchings on the 4mm acrylic laser cut elevations
- 5 MINS | APPLY vaseline to interior cut out for easier acrylic sheet removal
- 15 MINS | PREP the borders to retain plaster cast
- 20 MINS | STIR plaster together with water for creamy texture
- 7 MINS | POUR plaster to the same depth for each elevation
- 60 MINS | WAIT for plaster reaction to take place and to set
- 30 MINS | REMOVE borders and clean up sides of cast
- 60 MINS | PRISE a part plaster from acrylic elevations
- 45 MINS | WELD together metal wire for beams support
- 30 MINS | SAND vertical sides of the acrylic elevations to have filleted edges
- 60 MINS | SECURE together acrylic elevations with glue whilst beams in place
- 90 MINS | CUT plaster elevations and fillet the edges to fit and be placed into acrylic
- 3 MINS | SPRAY expanding foam in reflection to the path through the space
- 90 MINS | WAIT for the expanding foam structures to dry and set



It was important to not let the acrylic elevations of the building restrict the process of model making, here the foam and metal framework exceeds the boundaries



Close up of the analytical detail etched into the acrylic to reflect the city's grid of rigid systems



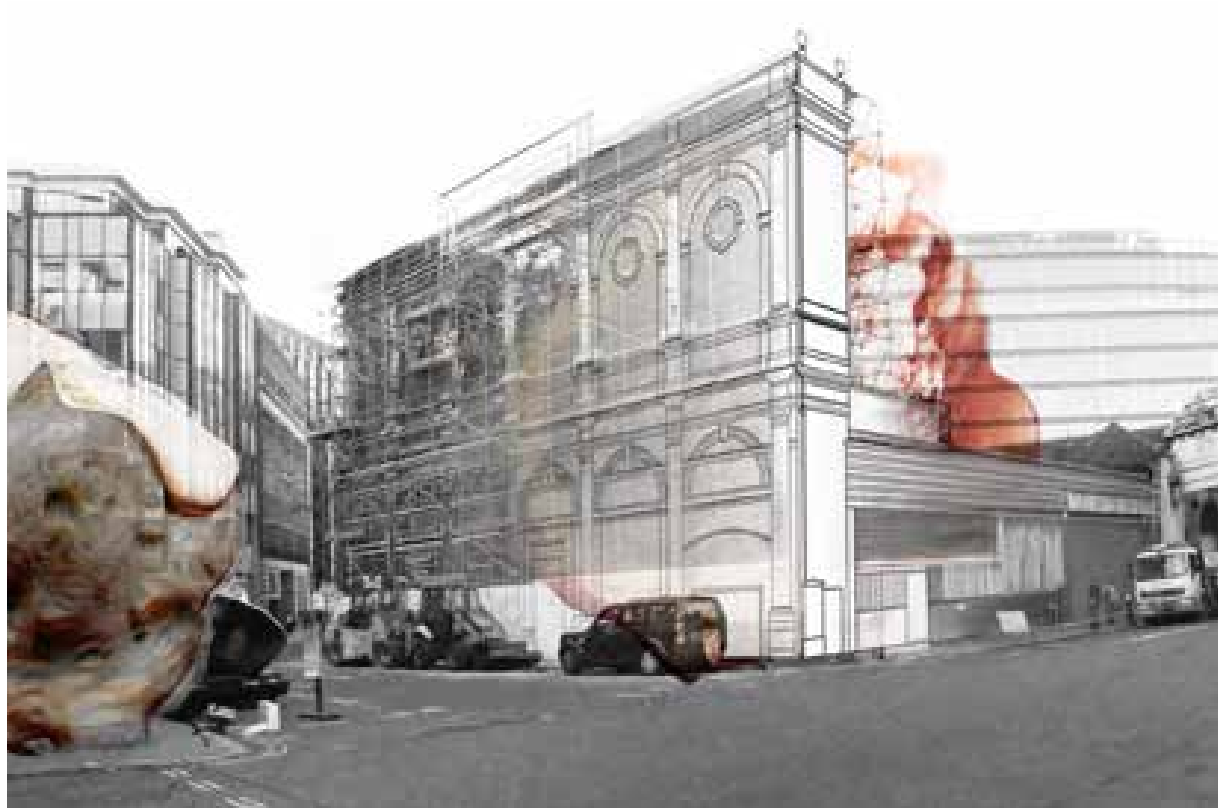


MUTATION

CONCEPT

DEVELOPMENT

EXECUTION



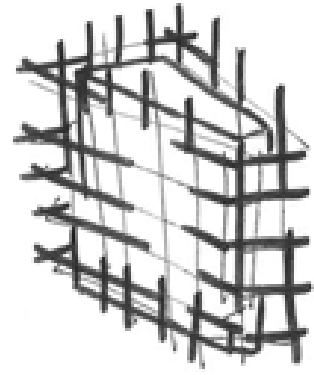
VISUAL : MODELS + PHOTO + ORTHOGRAPHIC



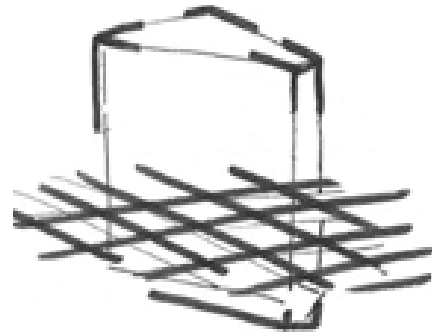
DEGRADATION AND MUTATION:
A STRATEGY FOR ESCAPE



GIVING DERELICT BUILDING A PURPOSE FIT
FOR APPROPRIATE SECRETIVE USER



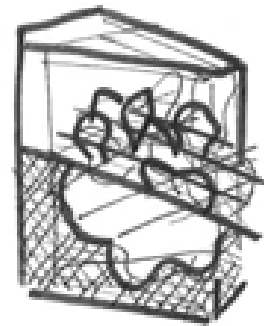
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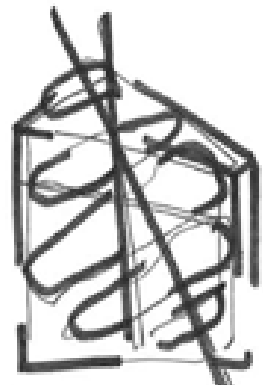
2



3



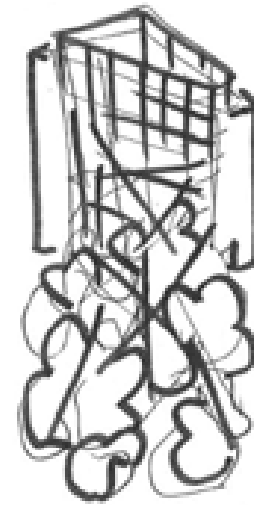
4



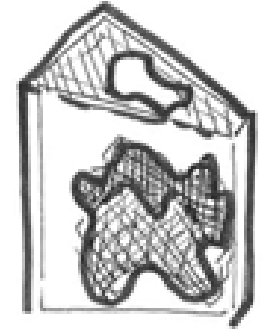
5



6

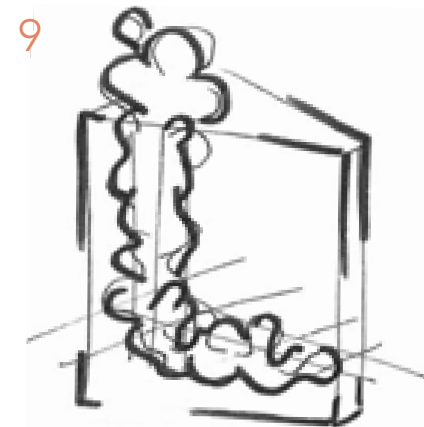


7

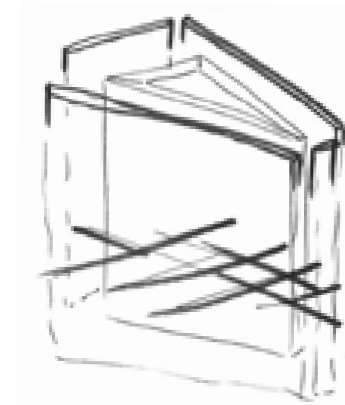


8

Mutating the site against each model development in order to investigate a possible space transformation appropriate for the secretive act of escape through drugs



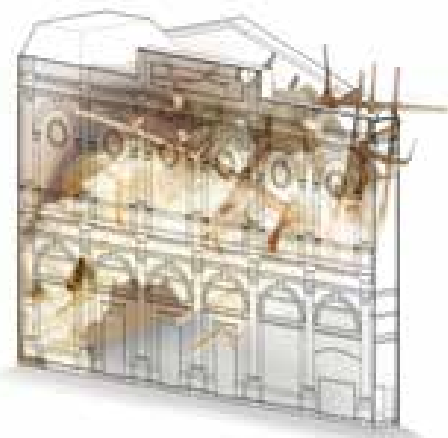
9



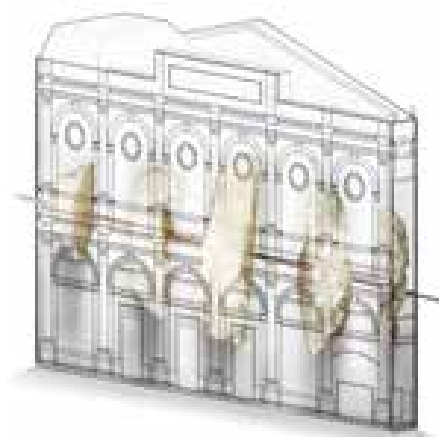


1

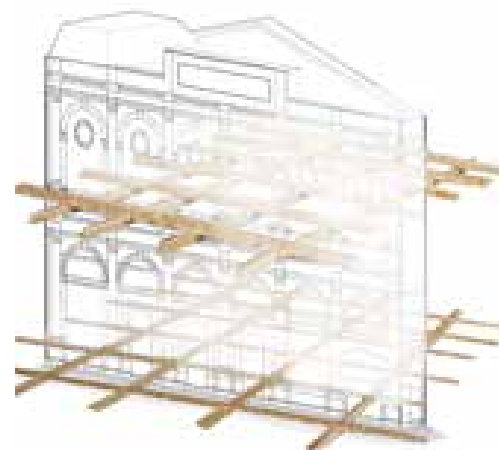
Less successful mutations



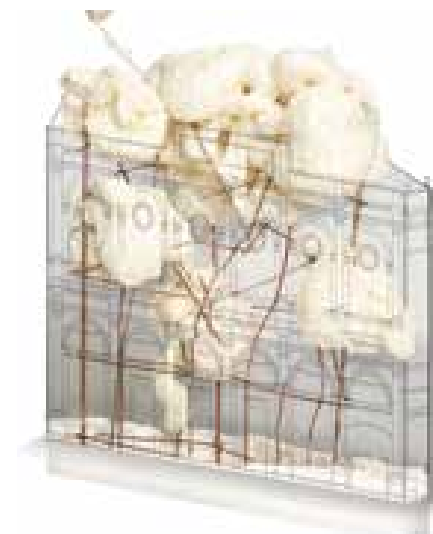
2



3



4

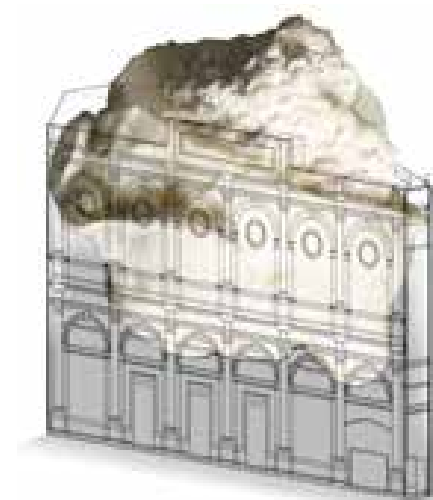


5

More successful mutations



6

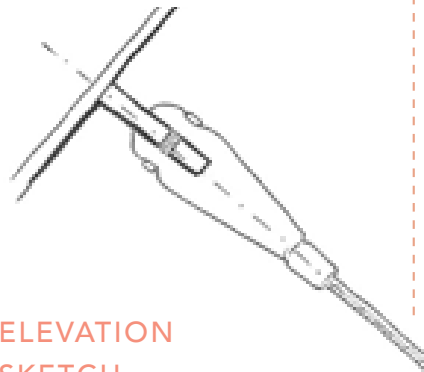


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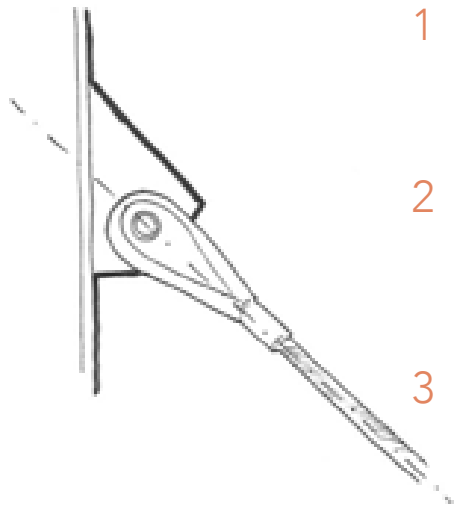


8

PLAN SKETCH



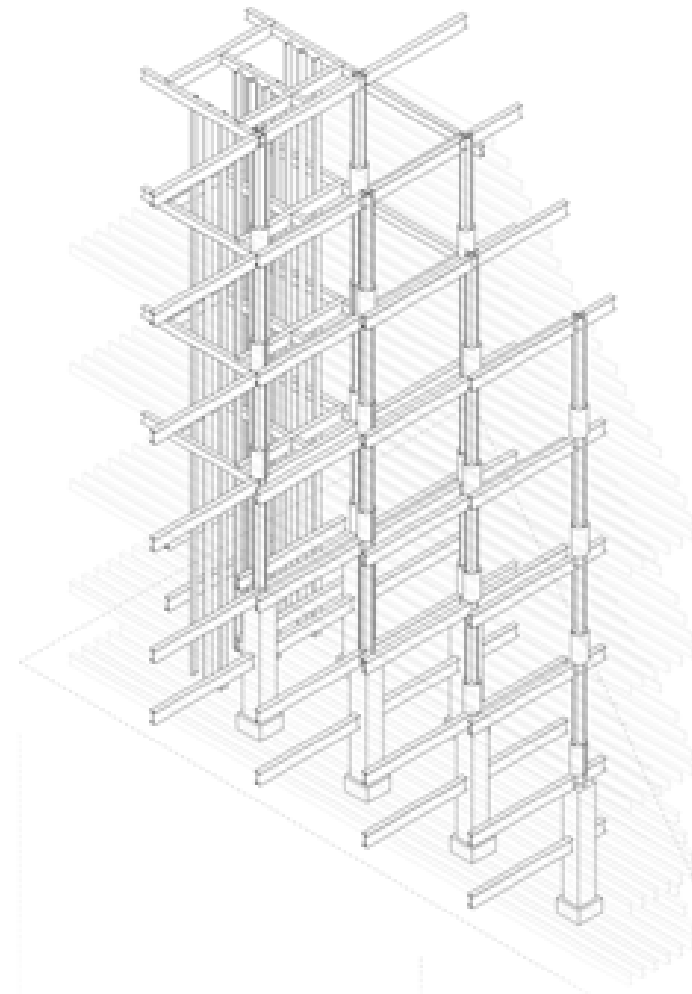
ELEVATION SKETCH



WHY TENSION RODS:

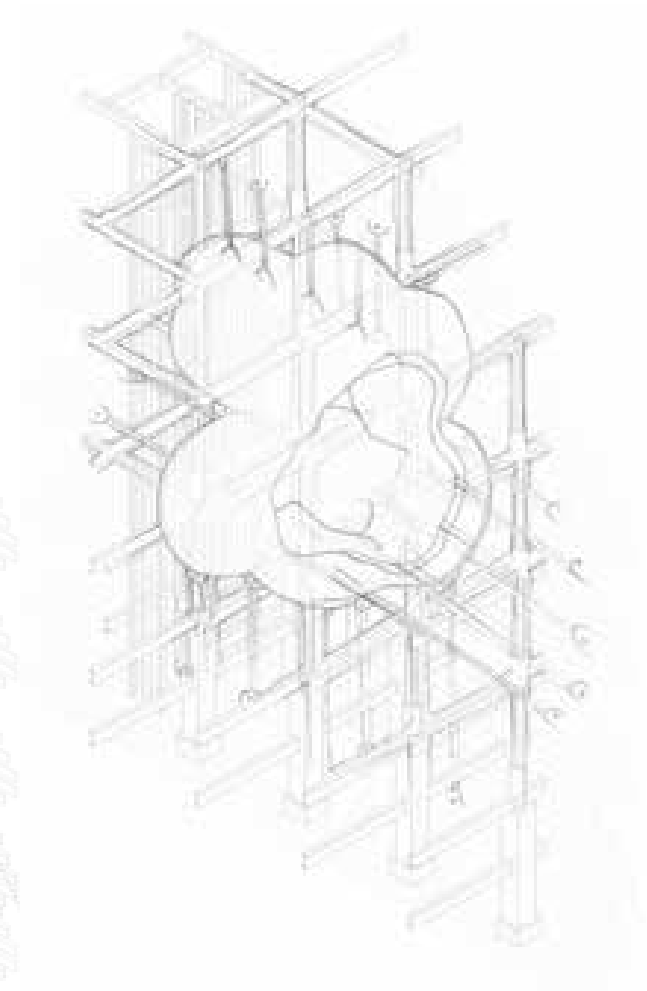
- 1 CONTRAST OF ARCHITECTURAL LANGUAGE AND IDENTITY OF EXISTING BUILDING; USING CURRENT ENGINEERING TECHNOLOGY FOR A CURRENT DAY USER AND TOPIC
- 2 AN INSECT LIKE AND DELICATE LEGS FOR SUPPORT OF PARASITICAL DESIGN OF UNNATURAL GROWTH: THE RODS
- 3 MINIMUM CONTACT AND FIXINGS WITH EXISTING STRUCTURE TO HAVE MINIMUM EFFECT, RUIN, RUPTURE OF IT: RESPECT FOR HISTORY OF EXISTING BUILDING.

ISOMETRIC DRAWING



THE EXISTING INTERNAL GRID
COLUMNS
PRIMARY BEAMS
SECONDARY BEAMS

ISOMETRIC DRAWING + SKETCH



THE DIAGNOSIS
THE INFECTION
SUPPORTING TENSIONS RODS

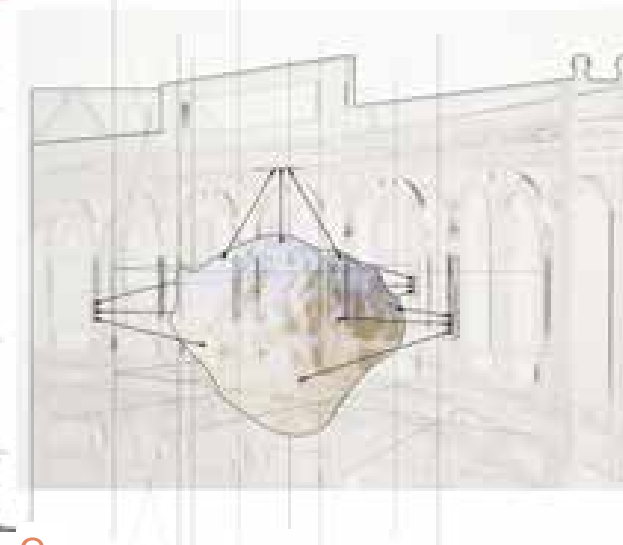
SWELLING DEFORMITY

The name given to this growth is due to its apparent destructive characteristics upon the structural innards of The Red House. This is to show the power society has in suppressing unattractive cultural tendencies, like drug taking. Feeling suppressed causes pressure against ones environment that is trying to entrap you with no escape in sight. The growth is suspended in the centre of the derelict building to symbolise the issue of this suppression: the drug taking sub culture cannot be ignored and an attempt must be made to ascertain a sense of place from the root of the problem that is being hidden and to the flowering of the problem, that can be seen in the physical occurrence of attempts to escape by use of drugs.

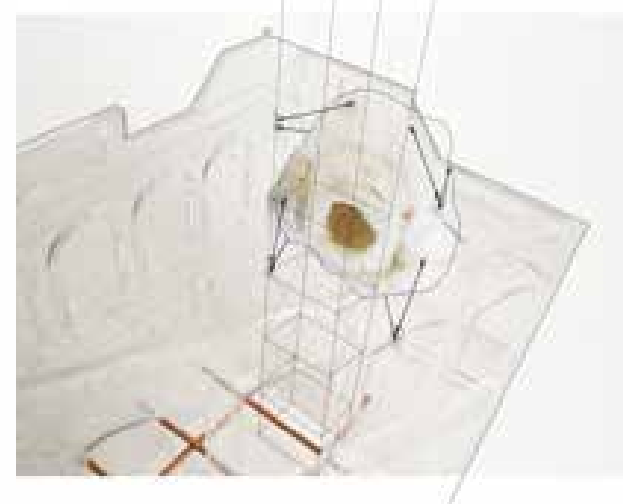
Access to this place is through London's secretive network that is underground, as the rest of the building is sealed of due to lack of purpose. This secretive access also reflects the secretive nature of a drug taker that is taking measures above the law.

Any wonders the streets, feeling free-er in the bigger spaces than small cramped rooms she was passed between as a child. She wonders the streets, testing her abilities against harsh surfaces, whilst always essentially being trapped in the same vicious spherical repetitive path of habits and consequences. She feels lost and dependent on substances to break free from her surroundings.

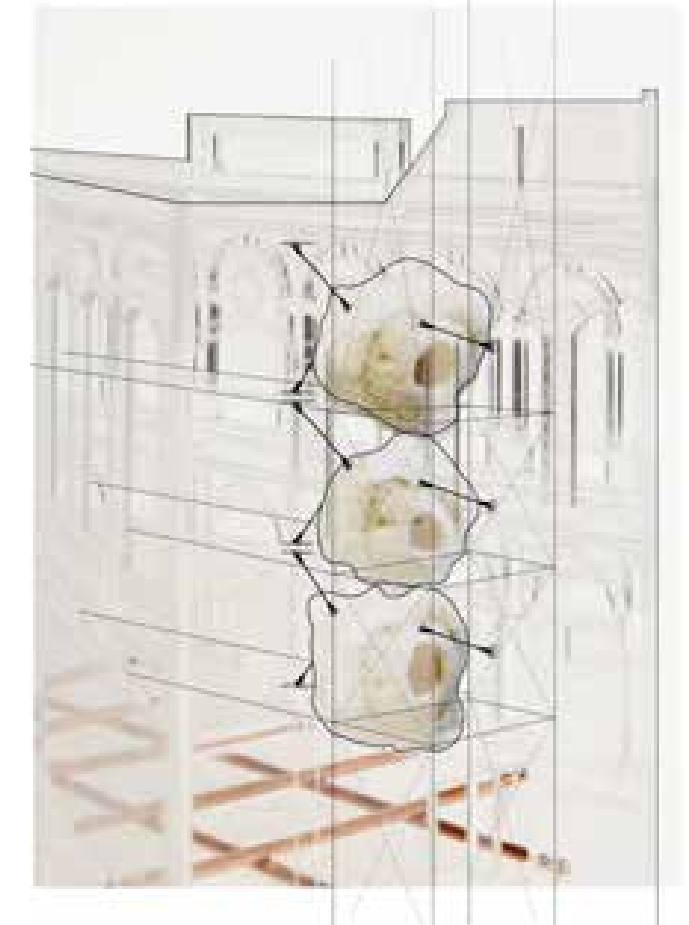
1 SWELLING DEFORMITY



2 INVISIBLE PARASITE



Upon reflection this is not the end designed realistic solution to a cultural problem in society's grid of labelling individuals to in order to conform to the system. Finding a place to give to those who feel lost in their attempts to escape the world they do not fit into, was from the get go going to need a large theoretical start. So as to unravel what it means to escape and to begin to grow an understanding and framework for drug users to feel a sense of place. This half of the project tries deeply to start to plant this idea as a seed. From there a stronger line of understanding is gained for the second half of the project to grasp and create something truly existing and possible in today's chaotic society.



3 PROLIFERATING CAPSULES

EXTERIOR LINING



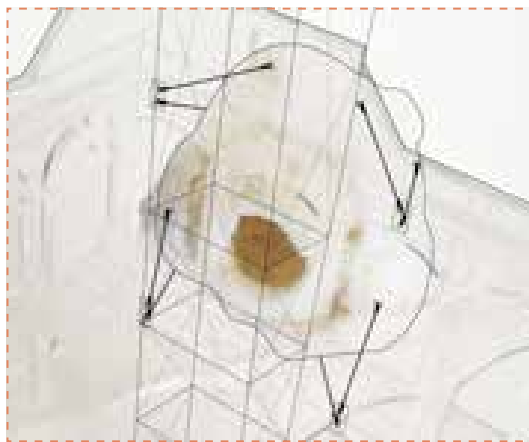
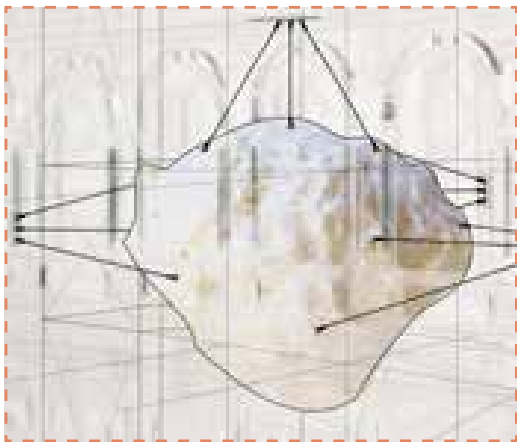
1 SWELLING DEFORMITY

Rusty ribbed steel, the diverse brown tones of the existing wool floor finishes mixed with the cold tones of the Iron girders of the beams and columns. Looking like a deformity of the buildings state of degradation.



2 INVISIBLE PARASITE

Rippled silver metal laminate, has the reflective properties to mirror the city's environment off of the parasitic structure, the ripples perfectly formed to mimic the moisture of this rainy english city



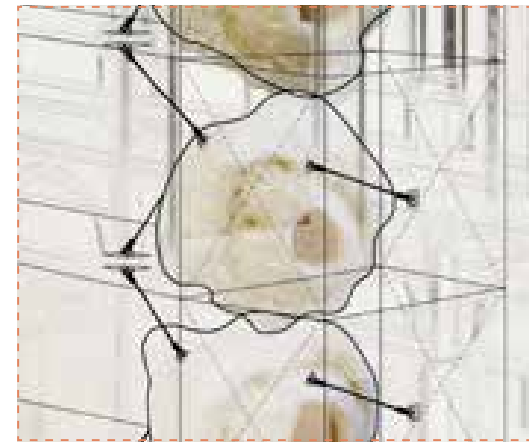
3 PROLIFERATING CAPSULES

Galvanised steel portrays a raw metal, with a crude finish, susceptible to rust and damage. It would match the material of the girders and beams, specifically that of the lift shaft: directly exited into



INTERIOR LINING

A clinical **white plaster** finish to the interior lining of these growths is unassuming, unmarked and clinically clean as it hosts a user in their attempt to escape their current environment and state of mind.



EACH STRAND OF GROWTH OPEN TO DIFFERENT ADAPTATION OF MATERIAL FINISH APPROPRIATE THE QUALITIES OF ITS SPATIAL OCCUPANCY

JOHN PUGH



VISUAL INSPIRATION

PHASE 2 :

the opportunity to respond with a gradually evolving solution, having learnt from phase ones investigations.

An alternative space for these trapped individuals, so as to cause a positive disruption in their vicious cycles of escape. In order to re-evaluate and cope with their own realities once again.

PHASE2

DETOX DEN

USER

SITE

MODEL MAKING

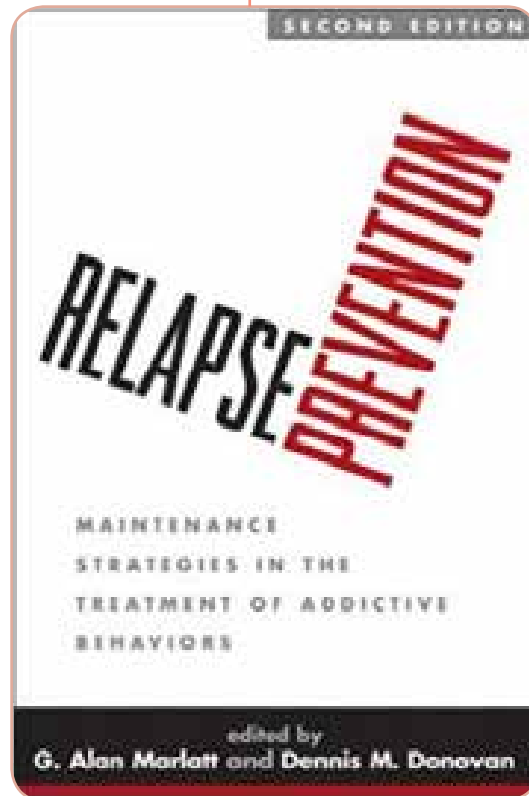
INTERVENTION

USER

RESEARCH

INVESTIGATION

DEVELOPMENT



G. ALAN MARLATT
DENNIS M. DONOVAN

" in the context of addictions mindfulness might mean becoming aware of triggers for craving, and choosing to do something else which might ameliorate or prevent craving, so weakening this habitual response "

(Grove and Farmer, 1994)

" the phrase relapse prevention may usefully stimulate thought, break old moulds, get adrenalin flowing, give the title to the book, but at the end of the day it can be an invitation to artificial segmentation of interaction, total and fluctuating process of change "

(Edwards, 1997, page 319)



DEE

having recently come from Phase 1, she is fully enrolled into the detox den and is showing that she is progressively managing her reality independently rather than dependently on a substance for escape.



DES

very experienced at the detoxing stage, he is tired of the constant expectation of relapsing backward. and needs additional pain relief and support.



AMY

having experienced Phase 1, it gave her confidence that there was an alternative path open to her in attempting to break the vicious cycle.

WITHDRAWAL SYMPTOMS

begin
24 - 36 hours
of being clean

intensity and **duration**
of the withdrawal effects
depend upon the quantity
and frequency of drug
abuse

Mental symptoms can last
6 months - 2 years

Anxiety -
Depression -
Suicidal ideals -
Insomnia -
Loss of appetite -
Hallucinations -

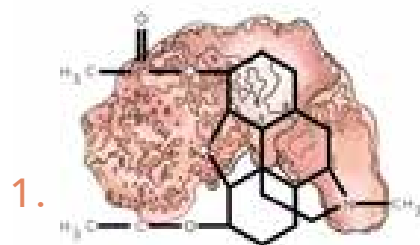
1. Heroin
2. Cocaine
3. LSD
4. MDMA

Mental and physical effects
are consequences of a
severe lack of **dopamine**
levels in the body.

Physical symptoms last
typically **7 - 30 days**

- Sweats
- Chills
- Nausea
- Diarrhoea
- Cramping
- Muscle Spasm
- inc. heart rate
- Impaired Breathing

VULNERABILITY TO RELAPSE



EXISTING DETOX CLINICS

" A care plan that will
include elements of
cognitive and holistic
therapies designed
to treat the person as
a whole rather than
just the addiction...
typical treatments
include **motivation
interviewing, 12 step
work, one to one...**"

Behavioural Therapy
Group Therapy
Holistic Therapy

" Saving lives from addiction "

- Oasis recovery
- Sanctuary Lodge
- Liberty House
- Recovery Lighthouse

OTHER TREATMENTS

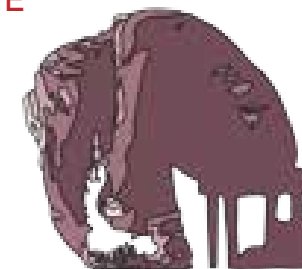
Medical detox ensures a
safe, quick, and reliable way
to cleanse the body and
heal the brain

Outpatient detox
- patients can receive help
whilst living from their
homes

Opiate reducing medicines
- alternate medicine relieve
symptoms of dopamine
withdrawal

IV treatment
- supplying the patient with
vitamins, minerals, and
medicines to regulate the
body and the brain

DEE



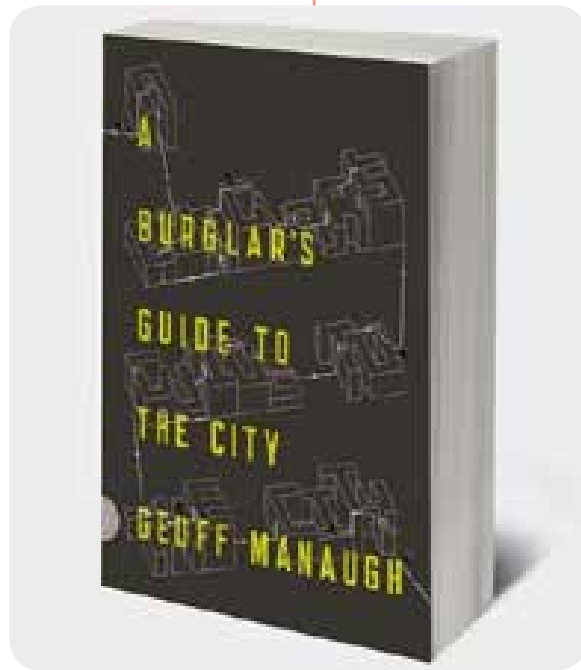


SITE

RESEARCH

INVESTIGATION

DEVELOPMENT



GEOFF MANAUGH

"Burglars don't need doors: they'll punch through walls or slice down through ceilings instead (...) unpeel a building from the inside out"

"these spaces on the outer margins of architectural consciousness are like the *dark matter of the built environment*"

"minimum fundamental boundaries"

"rationalised addressing system: unpoliceable tangle of streets would take on a three dimensional clarity"

"pop up entryways through to other worlds"

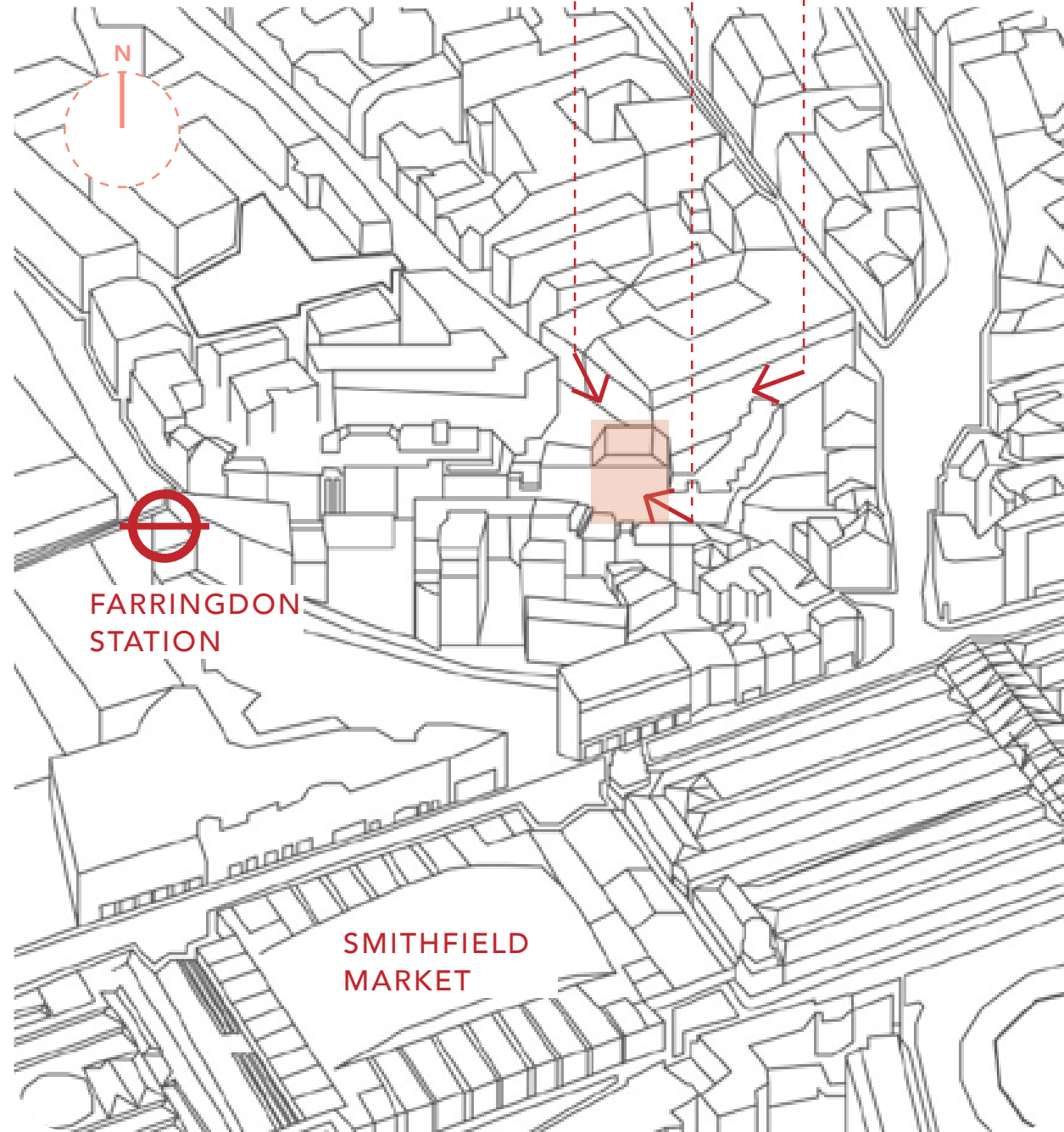
EXISTING INTERIOR
cast iron columns carrying
wrought-iron beams and
transverse jack arches on
the lower floors, and timber
floors higher up



broad windows rising to
pointed arches on the
attic floor

piers of stock brick with
red brick and stone
dressings, and large,
ornamental tie-plates

INVESTIGATION



SITE CONTEXT

SITE PHOTOS



1
Unnamed back lane -
back towards
Farringdon Station



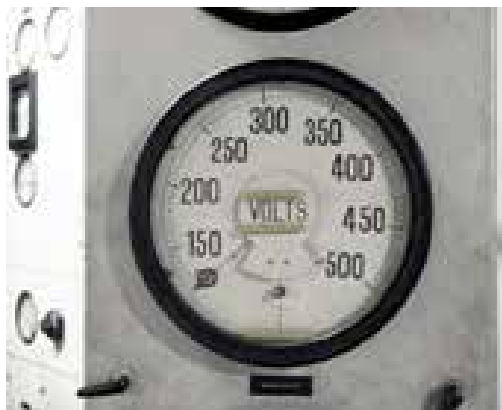
2
Cowcross Street -
toward Farringdon
Station



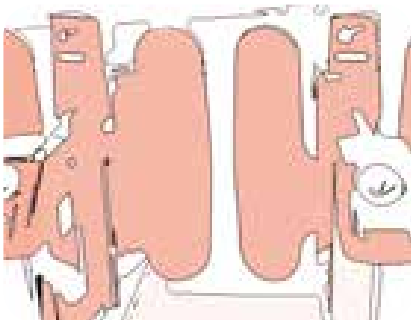
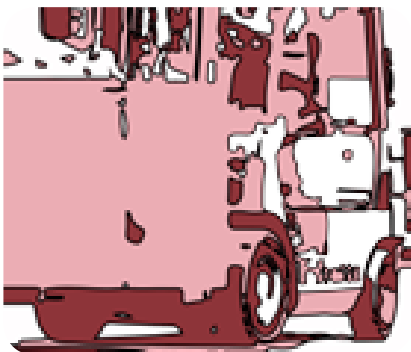
3
Unnamed back lane
just off of Peter's Lane

UNDERGROUND
CONTROLS

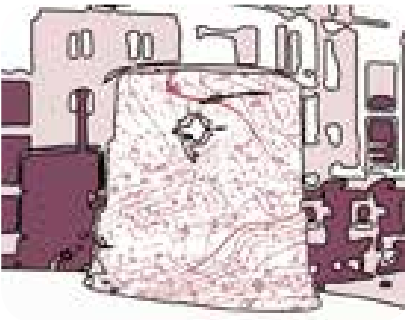
The controls here are designed to be simple and functional, which suits my concept for a non detailed space.



CITY
NOISE



Splitting each type of sound from the surrounding area's noise pollution, it became apparent that some could have pleasurable qualities as oppose to some having distracting and hyper alert ones. On the left are examples of the irritating noises, that detoxers will be pleased to escape from.





MODEL MAKING

INVESTIGATION

DEVELOPMENT

FINAL MODEL



attach different lengths of PVC pipe to an inflated balloon, crudely, with tape



place protective base under and apply expanding foam in short bursts continuously



turn structure over and continue to apply foam into empty gaps



finally let it set for more than two hours



use large kitchen knife to cleanly slice all the way through foam



pull balloon plastic away slowly from expanding foam walls



piece back together the deconstruction then gather and record every step of the process

peek inside the cavernous space created within, with its pipe like access points

1.



2.



3.



ERASING DETAIL



1. Original expanding foam mass, used in Phase one for its porous detail shell and its cavernous potential within
2. Using a standard piece of sanding paper, the process of removing the detail began. Erasing every pore and three dimensional textured surface.
3. The final product is a clean smooth surface with little detail to describe or to catch your attention. Objective is achieved when the form is unremarkable and most of not distracting. Perfect for a user who is in a state of hypersensitivity.



1. The existing basement walls were laser cut from 6mm MDF and stacked up to make the correct height at a scale of 1:20.
2. Preparing the perimeter boundaries to pour the grey dyed plaster into the bottom, to mould the stair and submerge the incubator.
3. The incubator was made from dense blue foam, in two part so that the lid could be removed and the interior then revealed to find the laser cut silhouette of a user.

Please see the final outcome on the following pages.



Using a strong directional light, the aim was to create a dark sinister atmosphere, whilst highlighting the simplicity of forms.



Over the large scale basement, which includes many elements, they are all in support of the main concept of these incubators, controlling the environment in order to counteract the pains of withdrawal symptoms from addiction.

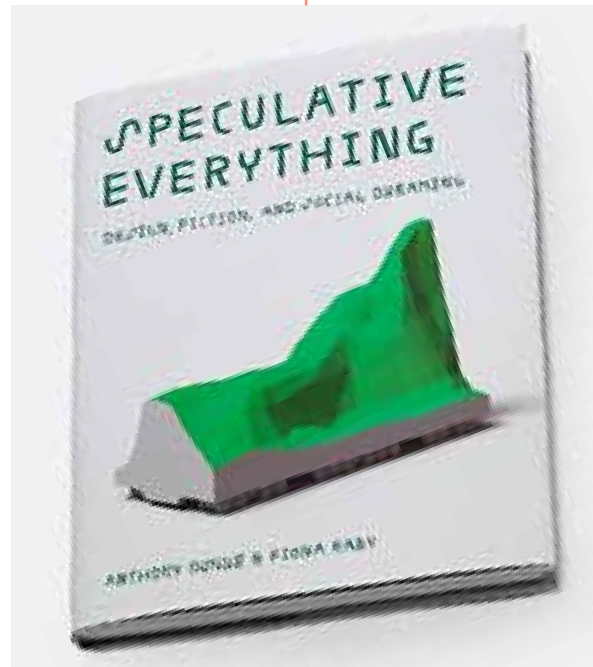


INTER VENTION

CONCEPT

DEVELOPMENT

EXECUTION



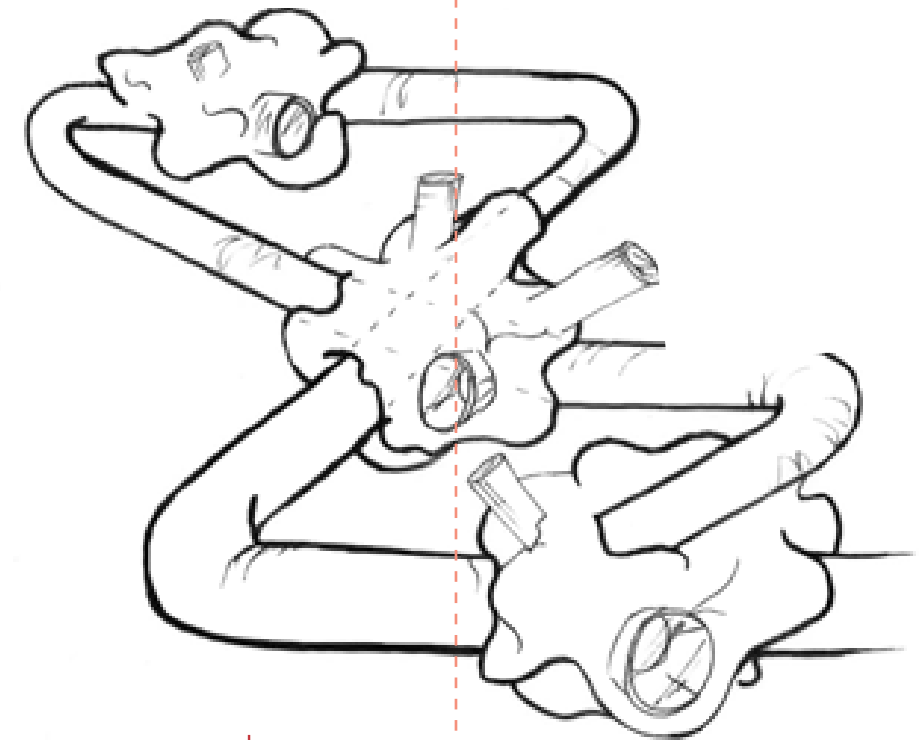
ANTHONY DUNNE & FIONA RABY

"Speculations can act as a catalyst for collectively redefining our relationship with reality"

"to be able to dream we need more pluralism in design, not of style but of ideology and values"

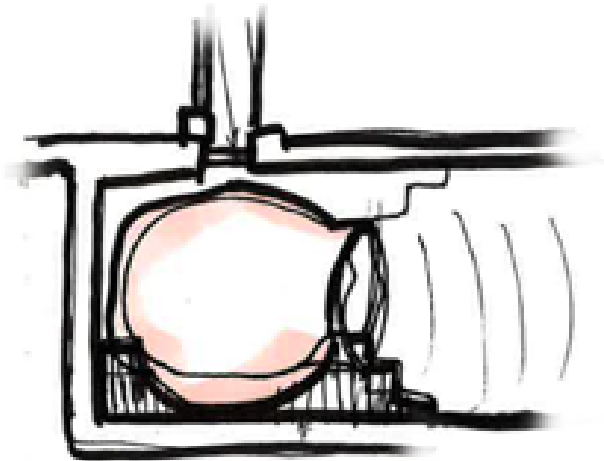
"It proposes an alternative that through it's lack of it with this world, offers a critique by asking 'Why not?' "

"Human complexities that aren't nice also need to be design for (...) often designers won't make anything ugly or negative"

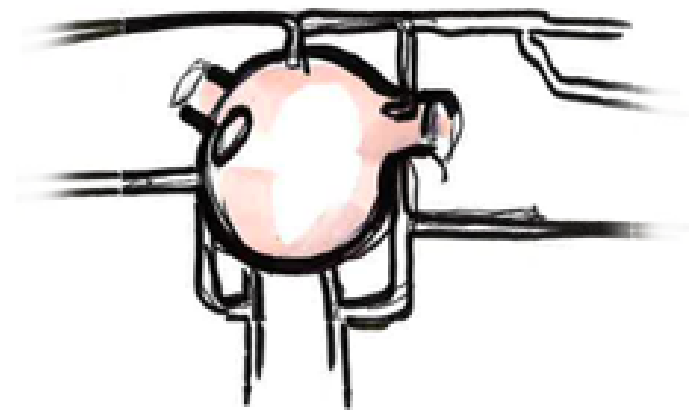


a space where one can forget the existence of pain in their current realities, and instead be immersed in a maze that has the ability to cocoon and sooth withdrawal

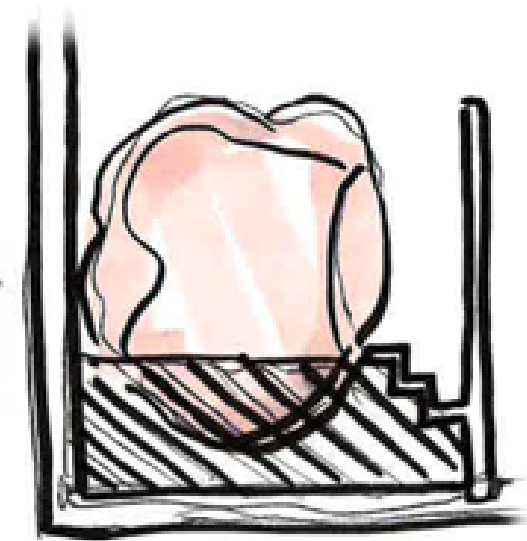
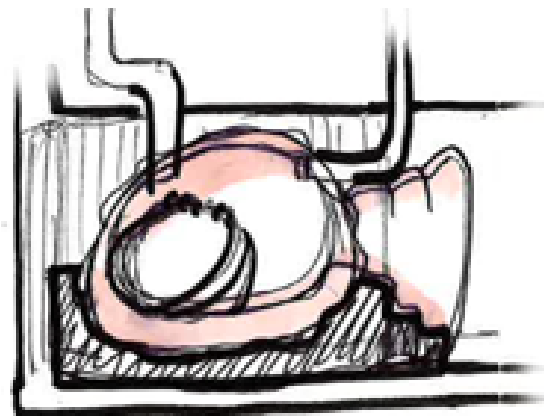
1.



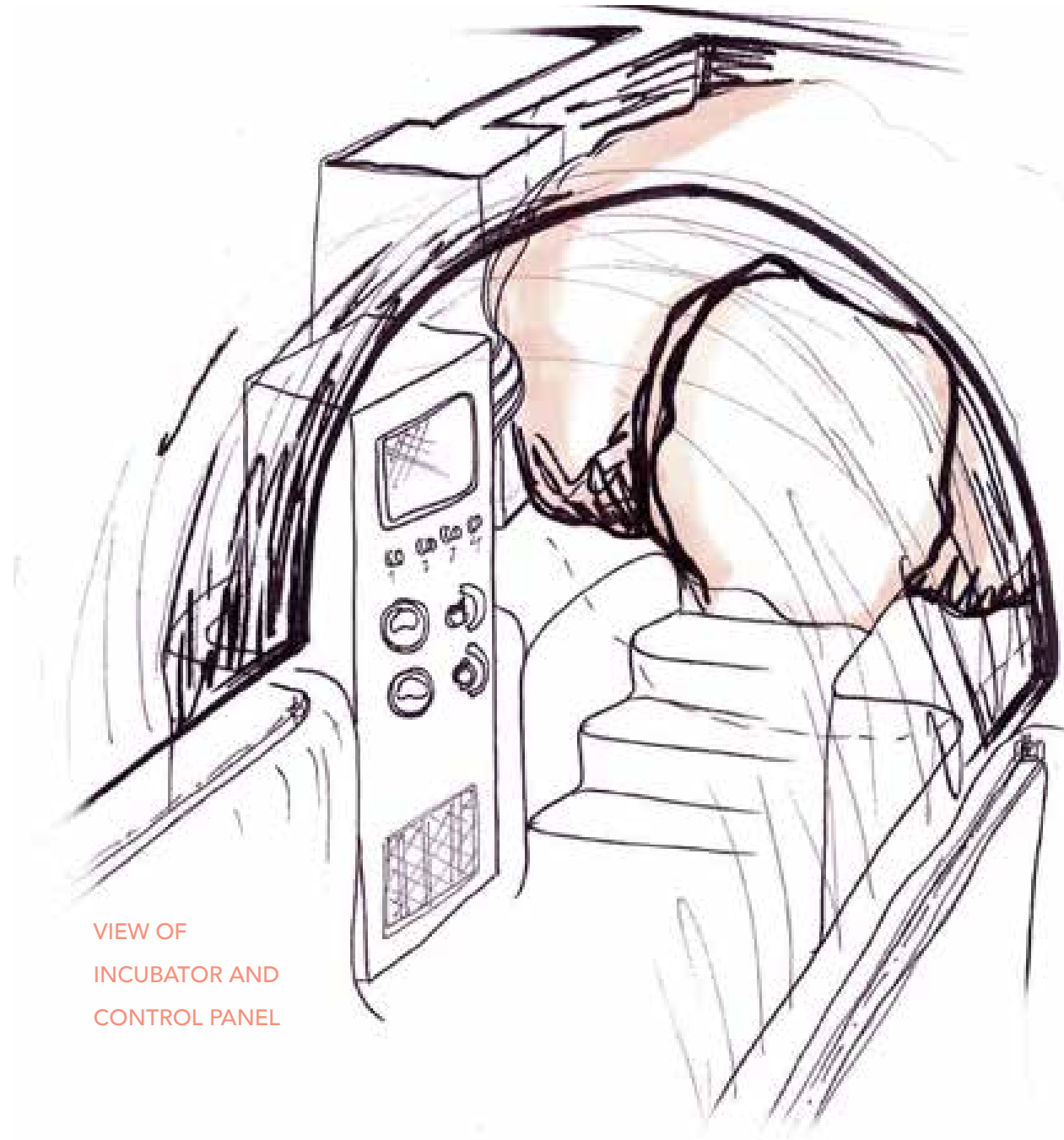
2.



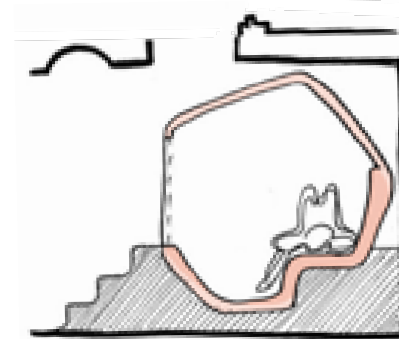
3.



1. Illustrating the initial idea of an incubator protecting the user going through the painful withdrawal symptoms.
2. An incubators environment should be all encompassing, a hug to the users hypersensitive mental and physical pain. The environment being controlled specifically to the users needs to counteract their symptoms.
3. A space with minimum detail, and minimum distraction, as to comfort and protect them and minimise the further possibility of hallucinating
4. This sketch is the prep sketch for the following model, composed of three simple elements: the incubator, it's submerged into a poured concrete mould, and the existing walls

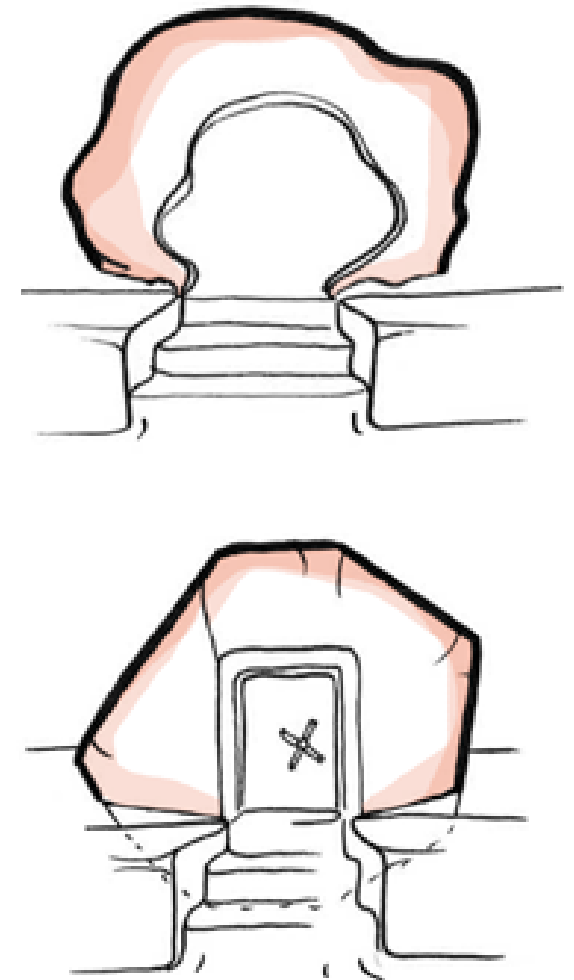


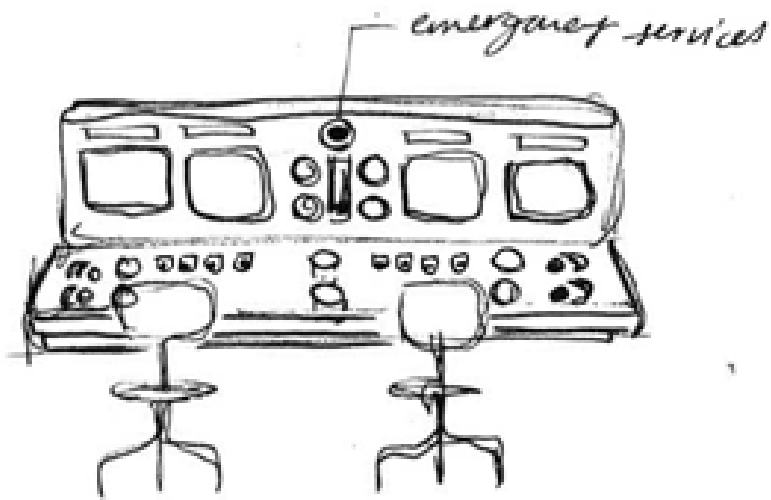
VIEW OF
INCUBATOR AND
CONTROL PANEL



This form is indicative of
the detailed expanded
foam model

Front elevation sketches,
showing the development
of the incubators





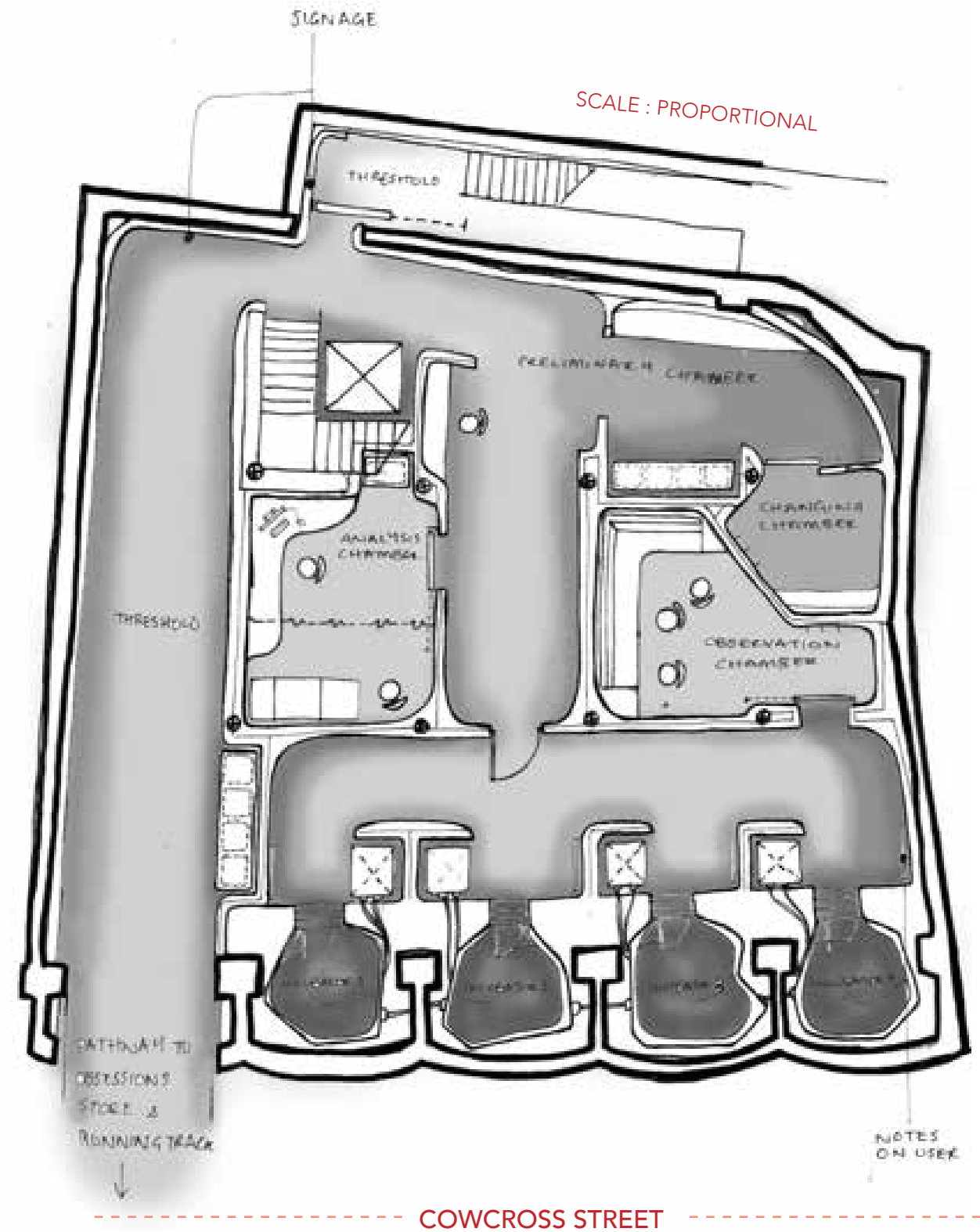
OBSERVATION CHAMBER

for the operators to keep an eye on the users for safety purposes, and monitoring their physical state within their incubator environment.



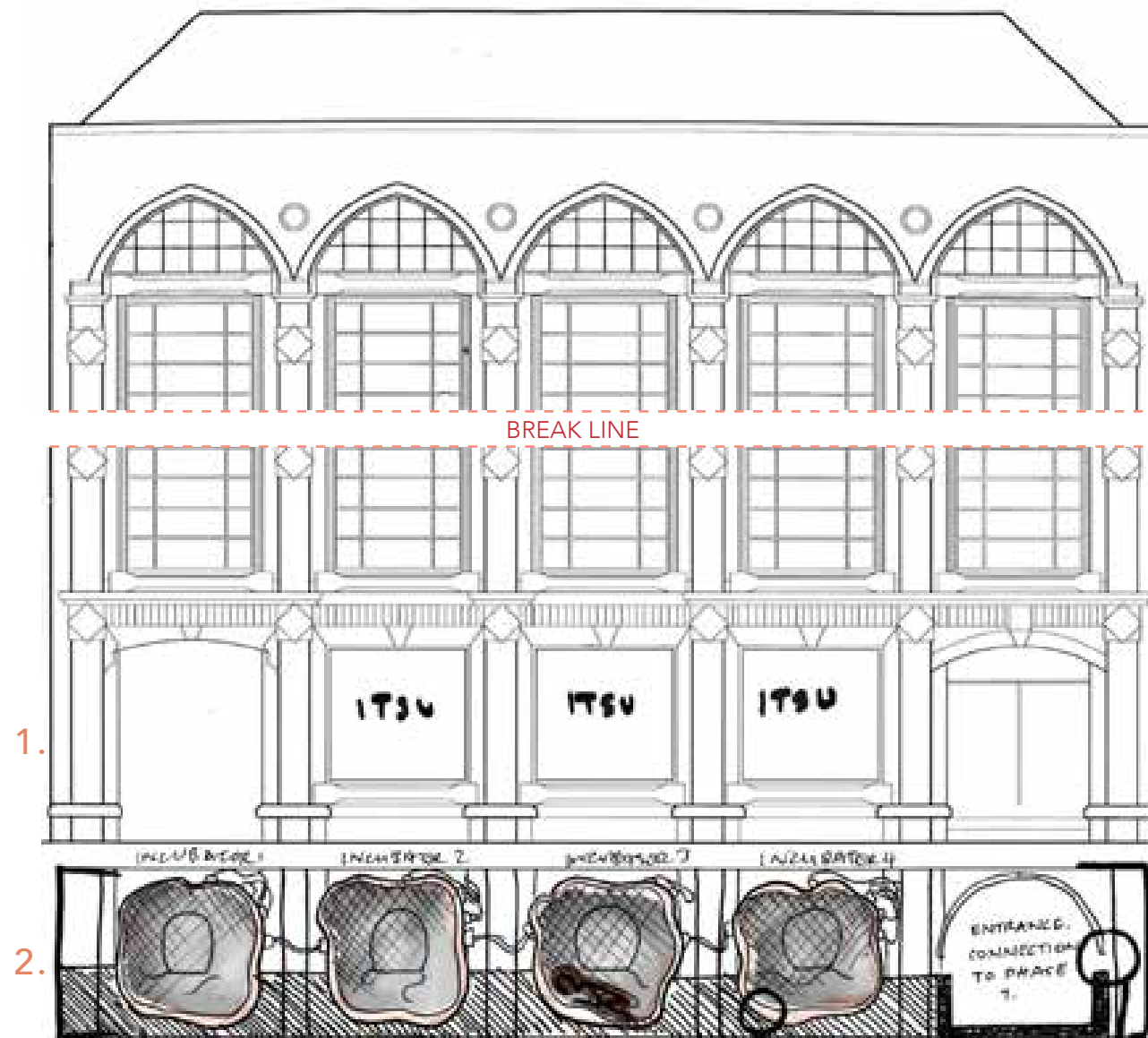
LOCKERS

for the users to rid themselves of all belongings when entering the detox den

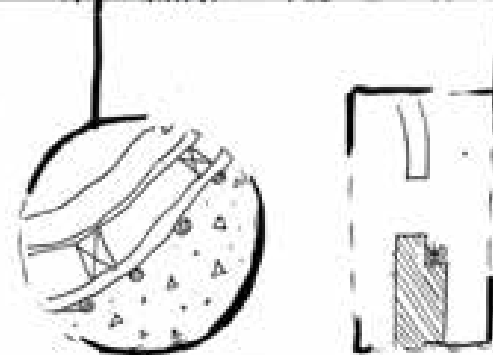


COWCROSS STREET

INITIAL SECTION



SCALE : PROPORTIONAL



DETAIL A

DETAIL B

DEVELOPMENT

1. Itsu is the residing on the ground floor premises. The design does not interrupt or alter this function in the Denmark House.
2. The Detox Den will host four unit of incubators, roughly being used for no more than four hours for per session per user.

DETAIL A Shows a top layer of comfort, cushioning the user like a mattress. Then between the exterior shell and the poor concrete, heating pipes are laid in order to control the temperature of the incubator

DETAIL B Shows a lighting detail, of which there will not be many, in such a way that all lighting will be diffused and minimal. Creating a non stimulant space for the user.

FILIP HODAS



AESTHETIC INSPIRATION

PHASE 3 :

the opportunity to create a full program following on from phase 2 whereby it aided the withdrawal process from drugs. This phase will aim to prevent relapse and carry on the process of building strength against ongoing cravings.

PHASE3

OBSESSIONS STORE

USER

SITE

MODEL MAKING

DESIGN

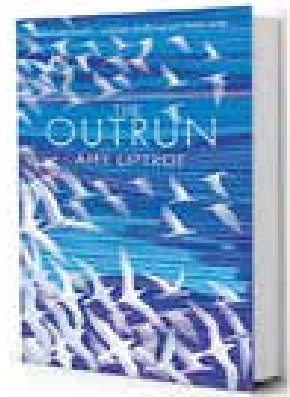
USER

RESEARCH

INVESTIGATION

DEVELOPMENT

AMY
LIPTROT



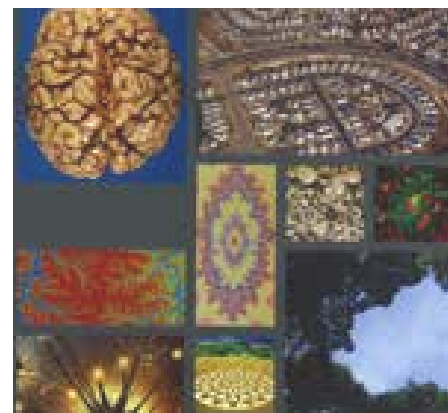
"whirring space filling the void with alcohol and anxiety"

"It's difficult to get enough of something that almost works. It temporarily gave some relief so I chased it "

"our neural pathways scored so deeply they will never be repaired (...) responses have been warped and suppressed by substances"

KELSEY
BROOKES

1. Heroin
2. Ethanol
3. MDMA
4. Dopamine



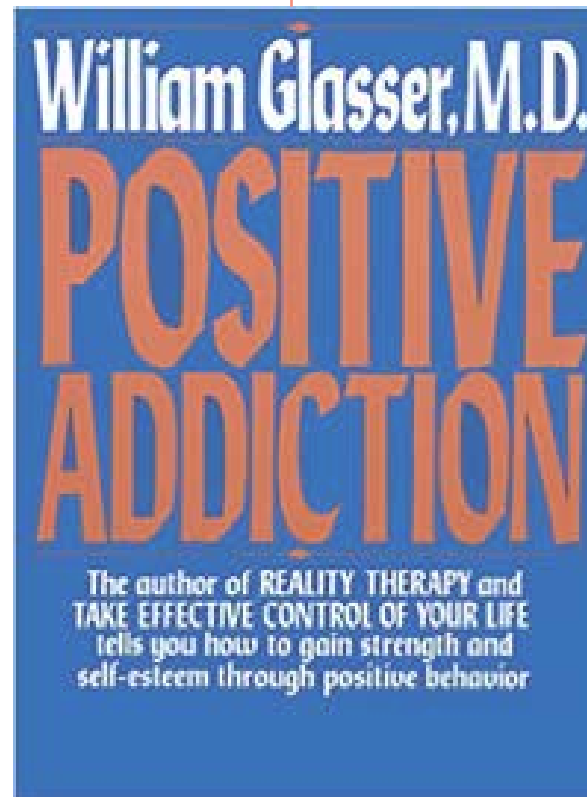
This artist aims to understand and illustrate the biochemistry and combine it with his artistic talents to create paintings that abstract drug compounds, molecules, atoms and hallucinogenic states to heighten a viewer's sensory perceptions and reactions. These are exemplars from his recreational drugs collection.

"You might feel that you can't go on, yet you do, just driving to *give yourself something to do* while things settle, shift and gain form, until the way that life is going to be makes itself clear (...) I find relief by being in motion"

"I climb and walk to the part that I not on Google Maps, and *feel I have escaped*. I am beyond the internet."

"My problem is not physical. And even if I did get rid of the cravings, I am still left with the question of why I had that need in the first place - and *what will fill the void*"

"*Cross-addiction* is the idea that in the absence of drink, alcoholics will transfer their addictive behaviour to something else. It's commonly seen with food, exercise, shopping or gambling. For me it's Coca-Cola, smoking, relationships and the internet."



WILLIAM GLASSER

"Negative addictions is typically a person who is severely frustrated in his own particular search for love and worth"

"Depriving an addict of his drug will not weaken nor break it"

"Positive addiction state of mind has to be reached by personal initiative, not by group or program"

"Negative addiction is one track brain experience using one set of pathways over and over until these literally begin to hurt from overuse"

The writer explains that the concept of positive addiction is new but the positive practices of which he talks about are not, however this was written in 1979.

He believes finding self-value, worth and love are key in being strong. Those that are negatively addicted are weak and use it as their crutch or friend.

The core to positive addiction is a transcendental state of mind.

To reach positive addiction state of mind:

Physically - Exercise

Mentally - Meditation

Does not dominate life, and there is a gain in mental strength.

The aim: to become strong enough to be patient, resist short term relief and find confidence in finding alternative solutions.

THE BRAIN

"The key to strength, much more strength than we ordinarily would have is somehow if we learn to create optimal conditions for these new pathways to form within our brains"

Guilt and self criticism can try to bring about new behaviours but unfortunately *"they keep the old neural pathways related to our identity "*

POSITIVE ADDICTION
STATE OF MIND CRITERIA

- 1. Non competitive & devote an hour a day
- 2. can be done with minimal mental effort
- 3. belief in spiritual, mental or physical value
- 4. persist and achievements only self measured
- 5. ability & quality to not criticise yourself

DEVELOPMENT



DEE

"The irony of substance addiction: that it 'suggests itself to its own problem'. So now instead I'm on a new quest to find other suggestions to the old problem"



AMY

"Trappings of a normal life will always be frustrating but I don't take a single day for granted, each day is a challenge against cravings"



TOM

"(...) a perfectly designed halfway house where I can have a little space to develop healthy, responsible routines and habits, within the sheltered community of others who have the same craving to escape reality"

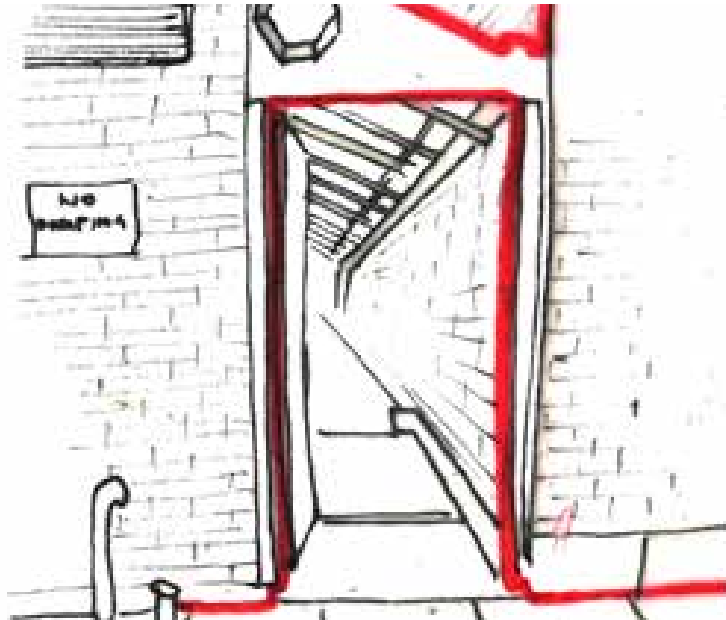


SITE

RESEARCH

INVESTIGATION

DEVELOPMENT

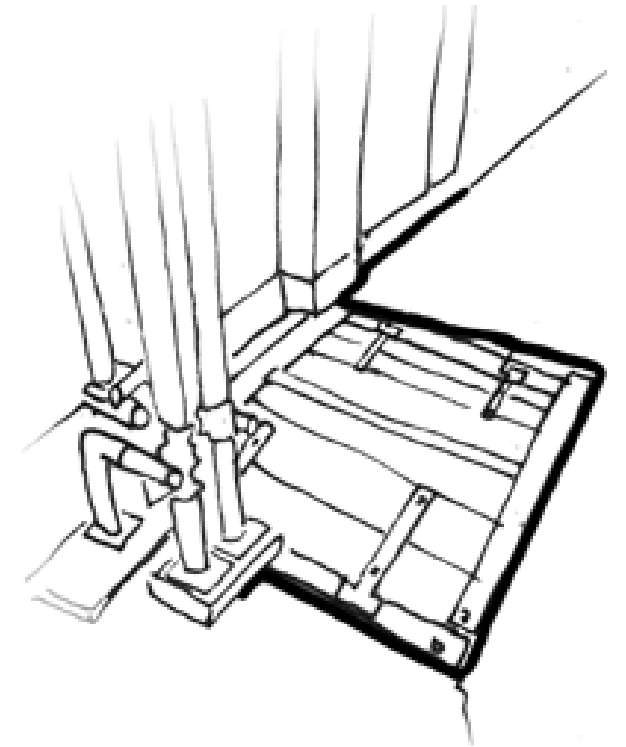


BACK PASSAGE
BEHIND SUNNY
ART CENTRE



ELY PLACE
BLEEDING HEART
RESTAURANT

SECRET ENTRANCE / EXITS

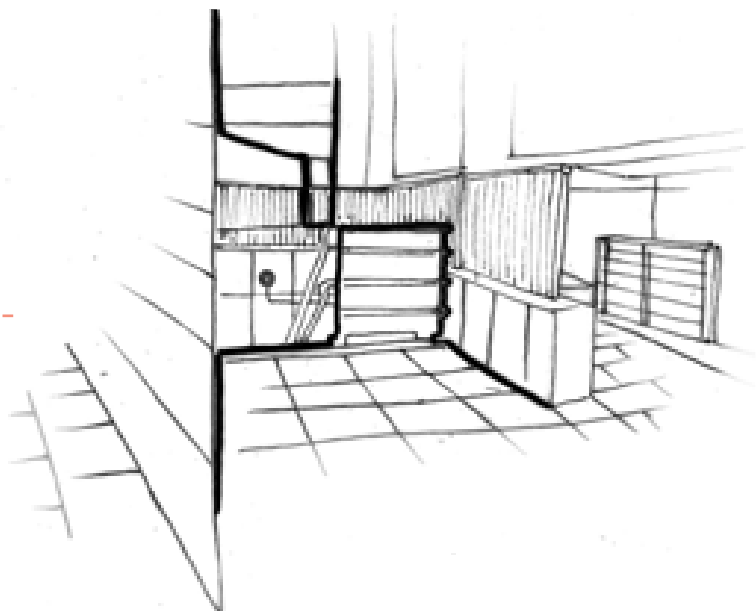


HERBAL HILL
SOHO GYM
FARRINGDON

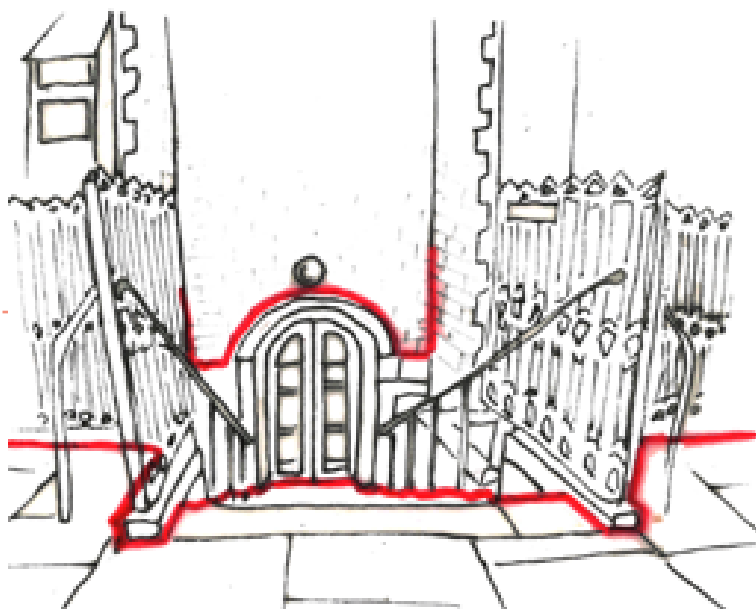


CHANCERY LANE
LONDON SILVER VAULTS

THAMESLINK
FLEET PASSAGE



GRAY'S IN CHAPEL



65 Charterhouse Street,
Islington, Greater London
EC1M 6EG

1930 SMITHFIELD MARKET'S MEAT
INSPECTOR OFFICES, NOW A GRADE
II LISTED BUILDING AS FROM 2006.

relief panels with a mix of livestock, including sheep, cows, rams and lambs

EXTERIOR

stepped green copper panel

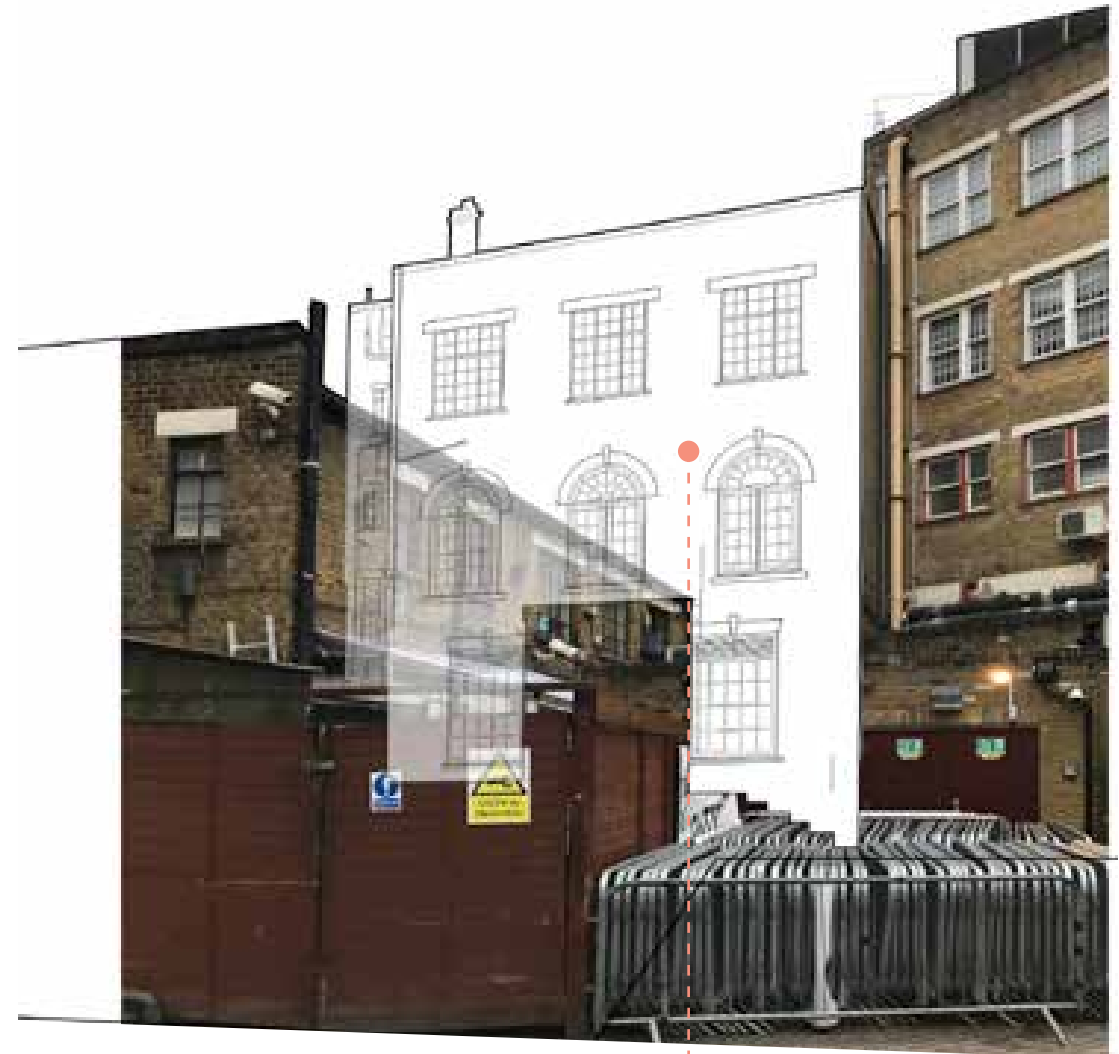


symmetrical front of dressed with Portland stone, and with strong Art Deco and Classical influences

wooden panelled folding doors to the vehicle entrance to the left

a central entrance under a pronounced cornice and small balcony, flanked by pilasters with abstract capitals

central bay carries the crest of the Corporation of London, labelled 'Institute of Health'



Interior ground floor has wooden and glazed partitions

The doors are heavy wood within architraves, dado panelling with raised plaster over panels can be found

timber pilasters and original fireplaces with bolection moulding and marble insets

These tunnels are examples of potential voids in The City of London that could be used further, some tunnels are even closed and completely unused. There is potential for a running track that also becomes an escape away from The City's distractions.

ABANDONED VOIDS

"Exploring locations that are unseen, undocumented and off limits in our urban conurbations "



the underground of London's tunnels have interesting details, like the ribbing fixings, and the organised and less organised pipes and wires. Any lighting seems to become dramatic at this sub basement level.



MODEL MAKING

RESEARCH

INVESTIGATION

DEVELOPMENT

INSPIRATION

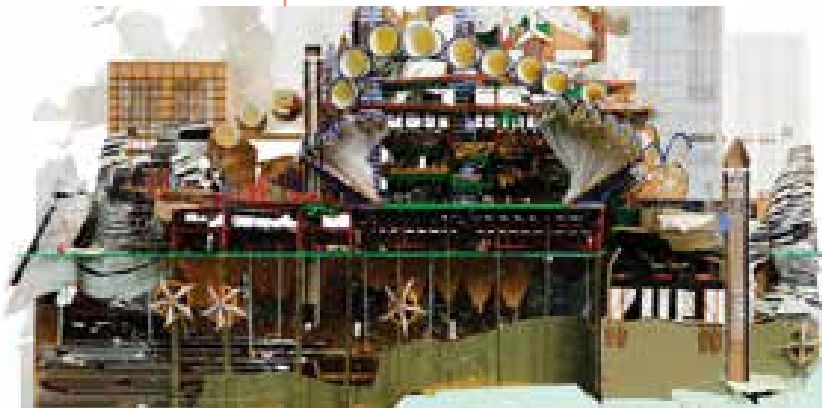


FAT ARCHITECTURE

Fashion Architecture Taste

EXCESSIVE
EXPANSIVE
DETAIL
LAYERING
FUN
TEXTURED

Exploiting architectures cultural and classic characteristics by morphing them into layered and textured façades, occurs often with FAT Architecture. The expansion and exaggeration of detail makes for an interesting twist to any conforming street of buildings.



PLAYFUL
MYSTERIOUS
INQUISITIVE
CONCEPTUAL
WONDER
FUN

SMOUT and ALLEN

Conceptual, Speculative
and Educational Projects

This design practice really stands out for their exceptionally creative and adventurous methods of model making and their graphical presentation of them embedded within conceptual projects. A model itself prompting us to ask how it was built and with what, is something to aspire for when making and designing. Their playful approach is always backed up with serious meaning, and technical reasoning.



ADAPTABLE
PROVOCATIVE
COLOURFUL
DARING
CHALLENGING

ADAM NATHANIEL FURMAN

The Church of Perpetual
Experimentation

Exploration of assemblage and juxtaposition of architecture that can record its own history via constant growth and addition of components to the design, such like traditional architecture that bares the marks and the speed of current architecture driven by a fast economy demanding constant change. Therefore this project explores how the Vatican might make mark in the post industrial age today; to practice continuity and novelty. A proposed change of the catholic church in its litanies but most of all architectural representation.

MODEL EXPERIMENTING



After sketching out the conceptual plans and sections of SITE 1 and SITE 2, it was time reiterate them in the existing physical space to render them more spatial and less graphical. Below are the materials gathered to attempt to create these complex spaces.



Each attempt individually were not successful in portraying an over stimulant complex space, however once put side by side, looking like a collection of attempts, their appearance together was slightly more successful if anything in their collective failures.

1.



made from black foam sheet, blue dense foam block and polystyrene, secured using small silver pins

2.



simply made with card board, cut with a scalpel, glued together and secured with a couple of pins. Aiming to mimic the existing dado panelling.

3.

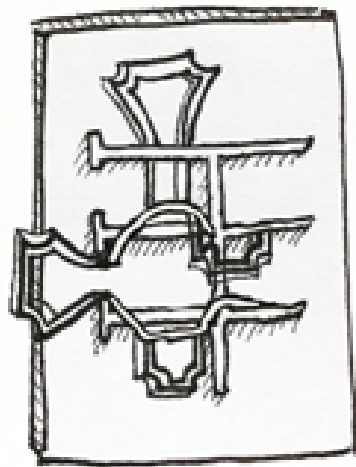


scoring black foam sheet and then folding it, with an indicative frame work made from card board, secured with pins

4.



simply made by modelling with plasticine, aiming to mimic a doorway merging into columns



Sketching helps pre-empt how the final thing might work as a whole; especially with this many different material, elements and layers

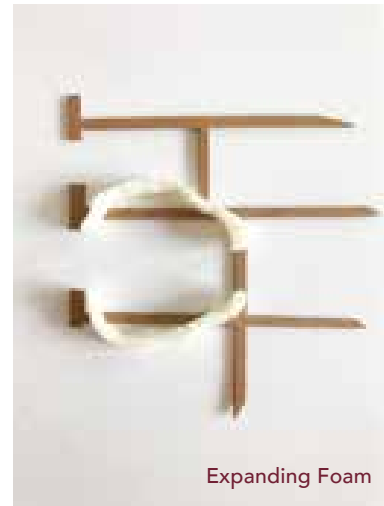
The expanding foam elements was later on coated with metallic silver ink that effectively gave the material an extra reflective characteristic, making the materiality less flat when it came to photographing the model finished



Foam board



Card board



Expanding Foam



Aluminium sheet

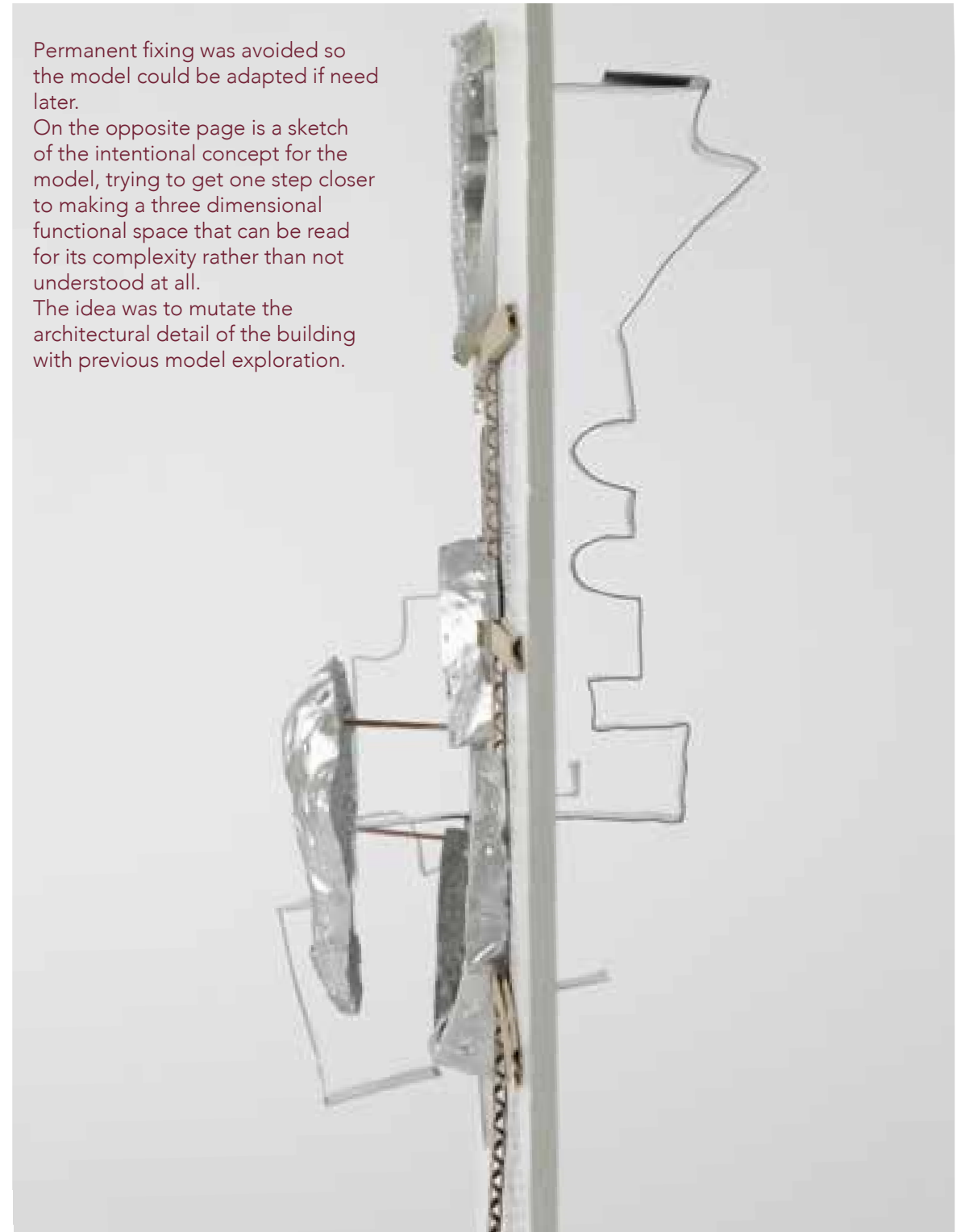


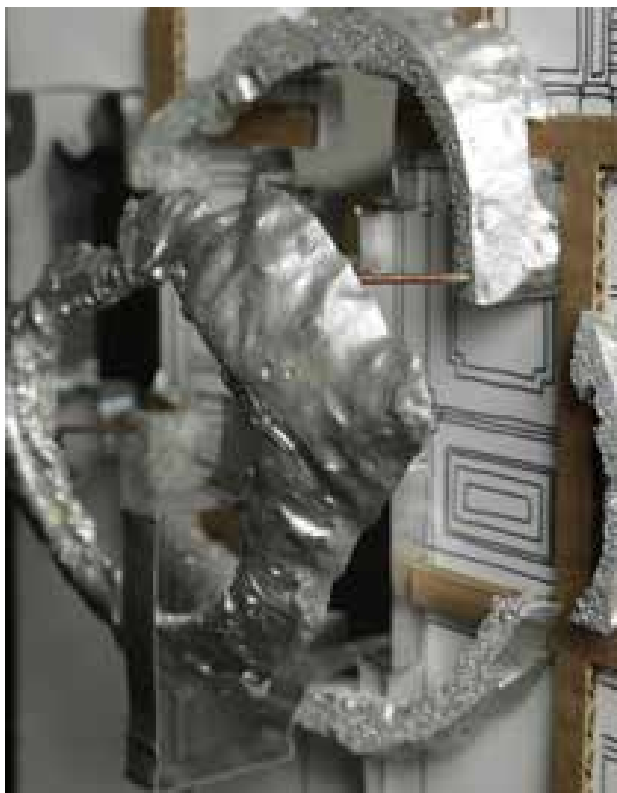
Permanent Finer Liner

Permanent fixing was avoided so the model could be adapted if need later.

On the opposite page is a sketch of the intentional concept for the model, trying to get one step closer to making a three dimensional functional space that can be read for its complexity rather than not understood at all.

The idea was to mutate the architectural detail of the building with previous model exploration.





A variety of fixing methods was used, as each material had their own properties for the best adhesives relative to their surfaces. Uhu glue, silver pins, coated wire and double sided tape were used, in fixing all the elements together.



The model turned out quite striking photographically that meant putting too many photos with the diverse angles and perspectives on one page was very confusing to read. This is why they are spaced out enough that they can each be understood for what each photo is aiming to show. The visual complexity of the model was intended.

DEVELOPMENT

1.



2.



3.



PREPARATION

1.

Elevation 1 belongs to the original lecture room of the building, which is recognisable by its detailed fireplace

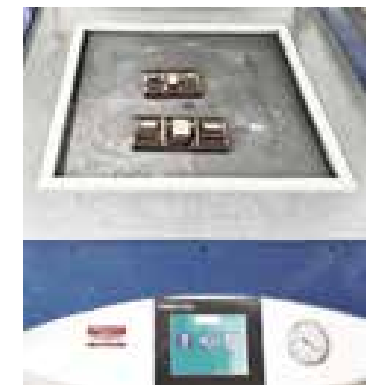
2.

Elevation 2 is the threshold out of the lecture room, for which is recognisable for having the most decorated door of the building, accompanied by decorated columns and panelling.

3.

The elevation drawings were de-constructed into singular CAD drawn layers and then laser cut out of 4mm MDF, for it to be then re-assembled using glue.

EXPERIMENTATION



1.

Once the elevations were built it was time to experiment with as many different materials using the vacuum former, to see the varying effects and detail impressions. Top on is acrylic with a mirror finish. The aim was to see what kind of distortion would come of it.

2.

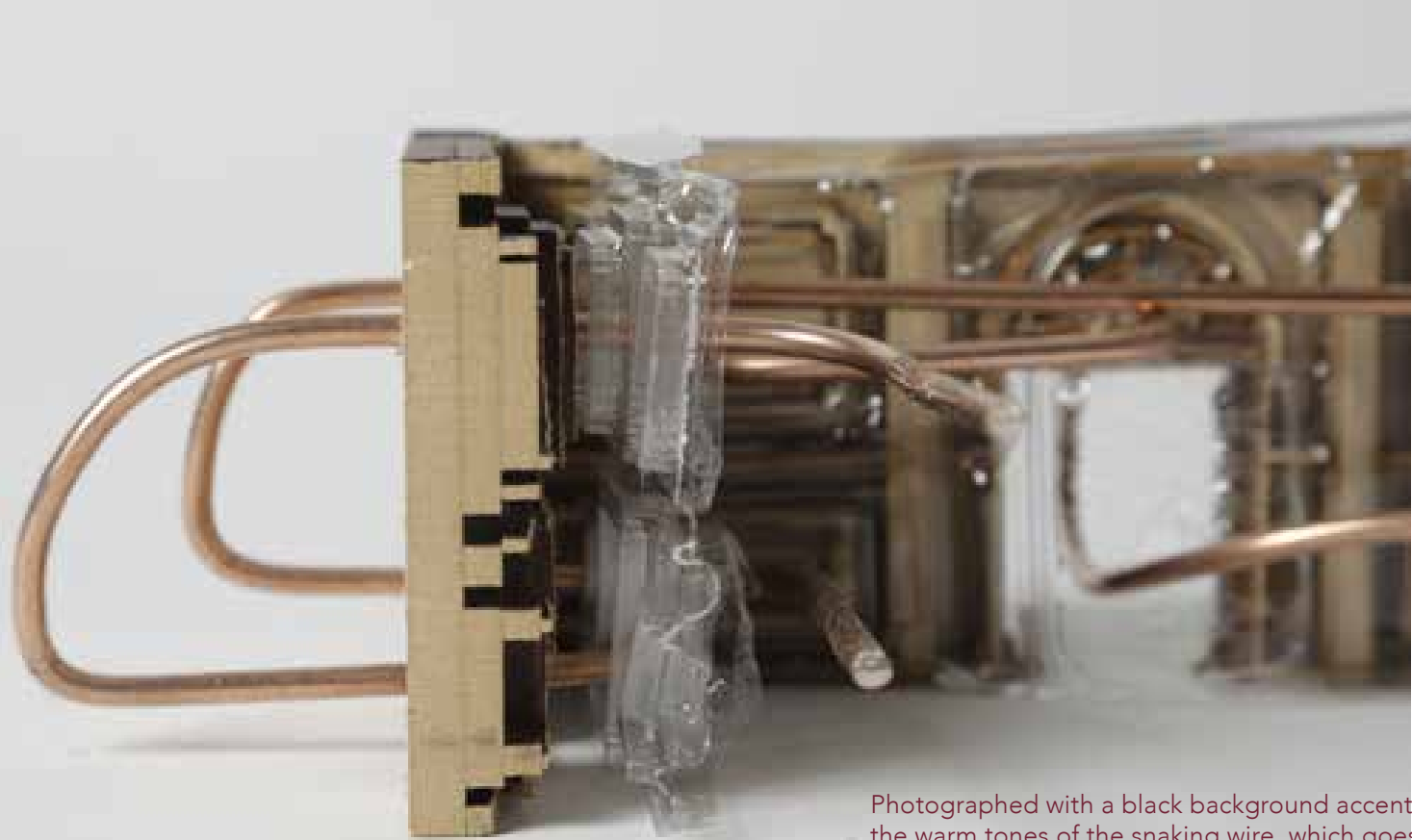
This is a 0.75 mm PCV sheet, proved to reflect the most detail off of the MDF elevations.

3.

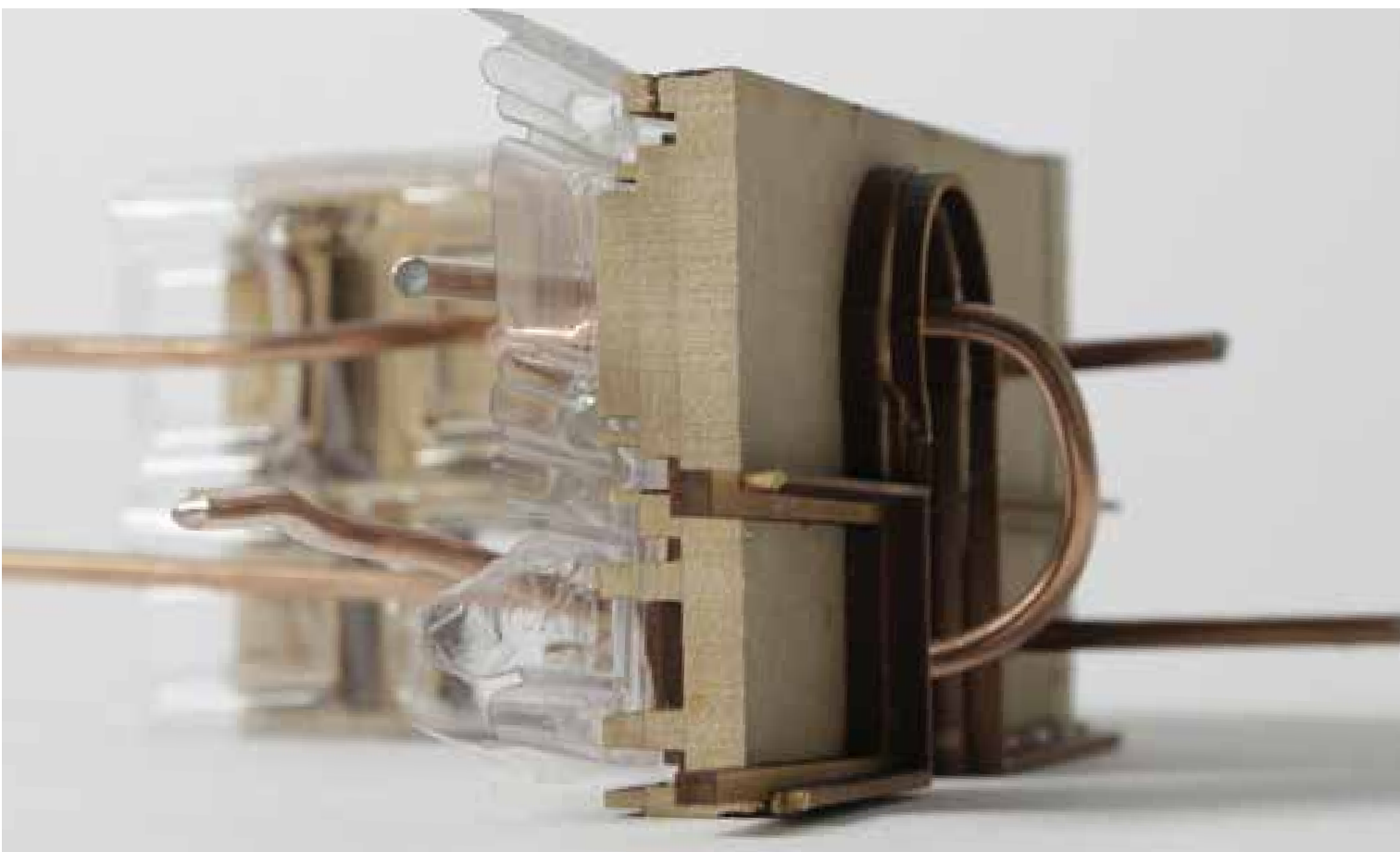
This is a 6mm Black sheet of Foam which melting temperature is very low, so the machine quickly start to melt it as it bowed upwards during the heating process.

4.

This is the thinnest sheet of white foam at 2mm, which obviously shows more detail than the thicker sheet.

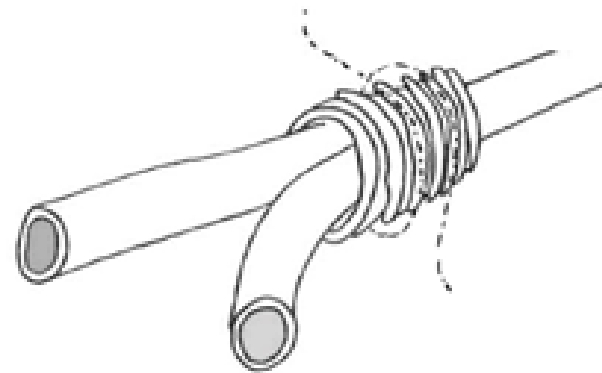
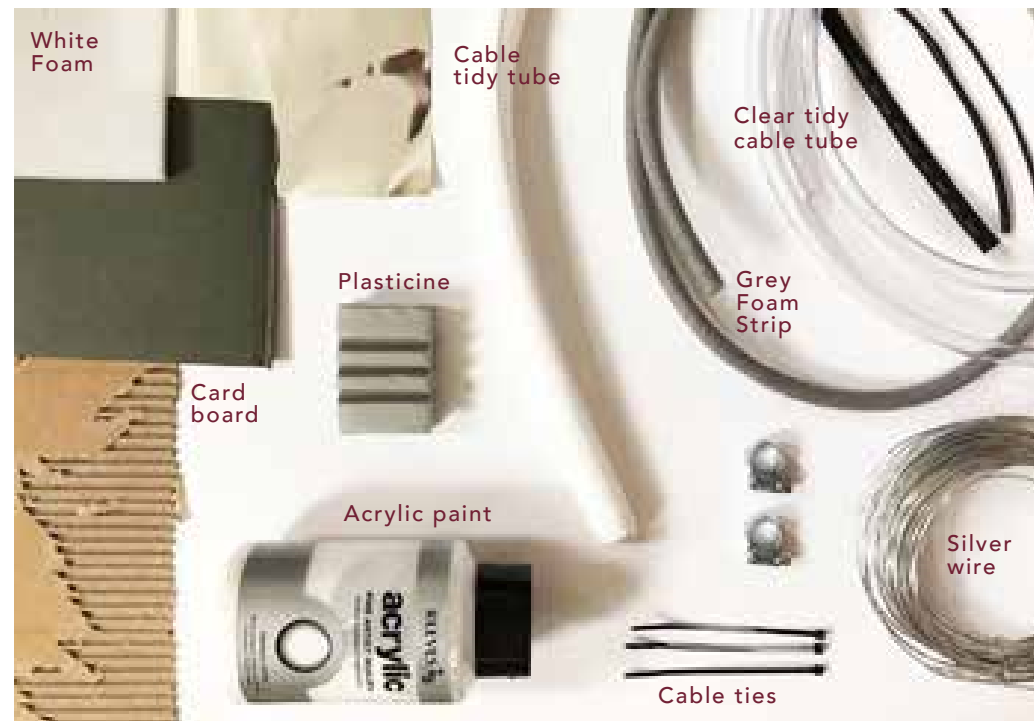


Photographed with a black background accentuated the warm tones of the snaking wire, which goes onto be the design language for support, services and function in the final design



the design goes onto be inspired by the profile of these amplified panel details that the building's interior was abundantly decorated with.

MAKING PREPARATION



1

All materials available to explore with

2

All tools needed and gathered ready for use

3

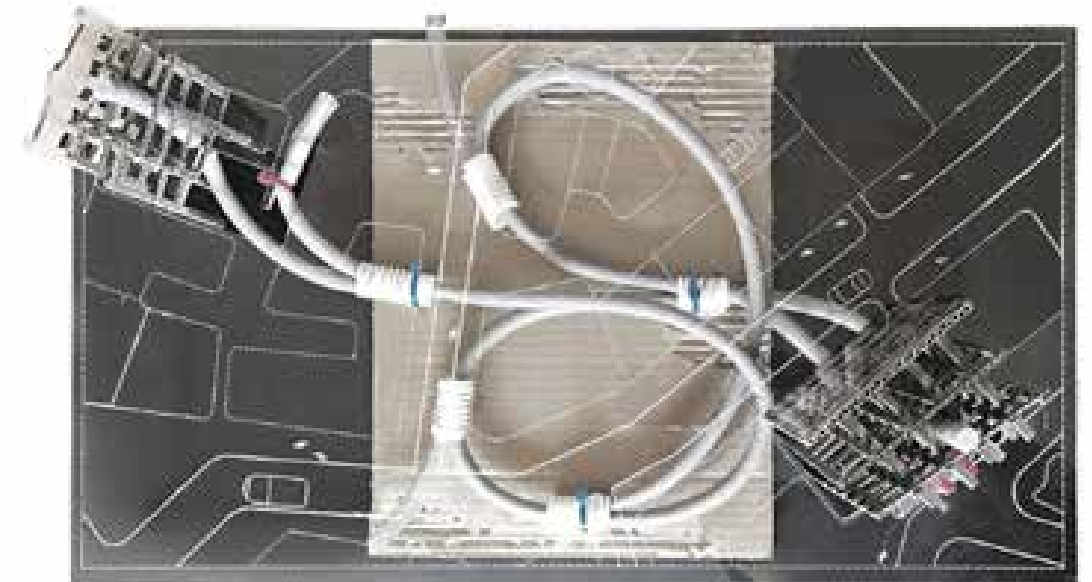
Some preparatory sketches to strategize and visualise the final outcome.

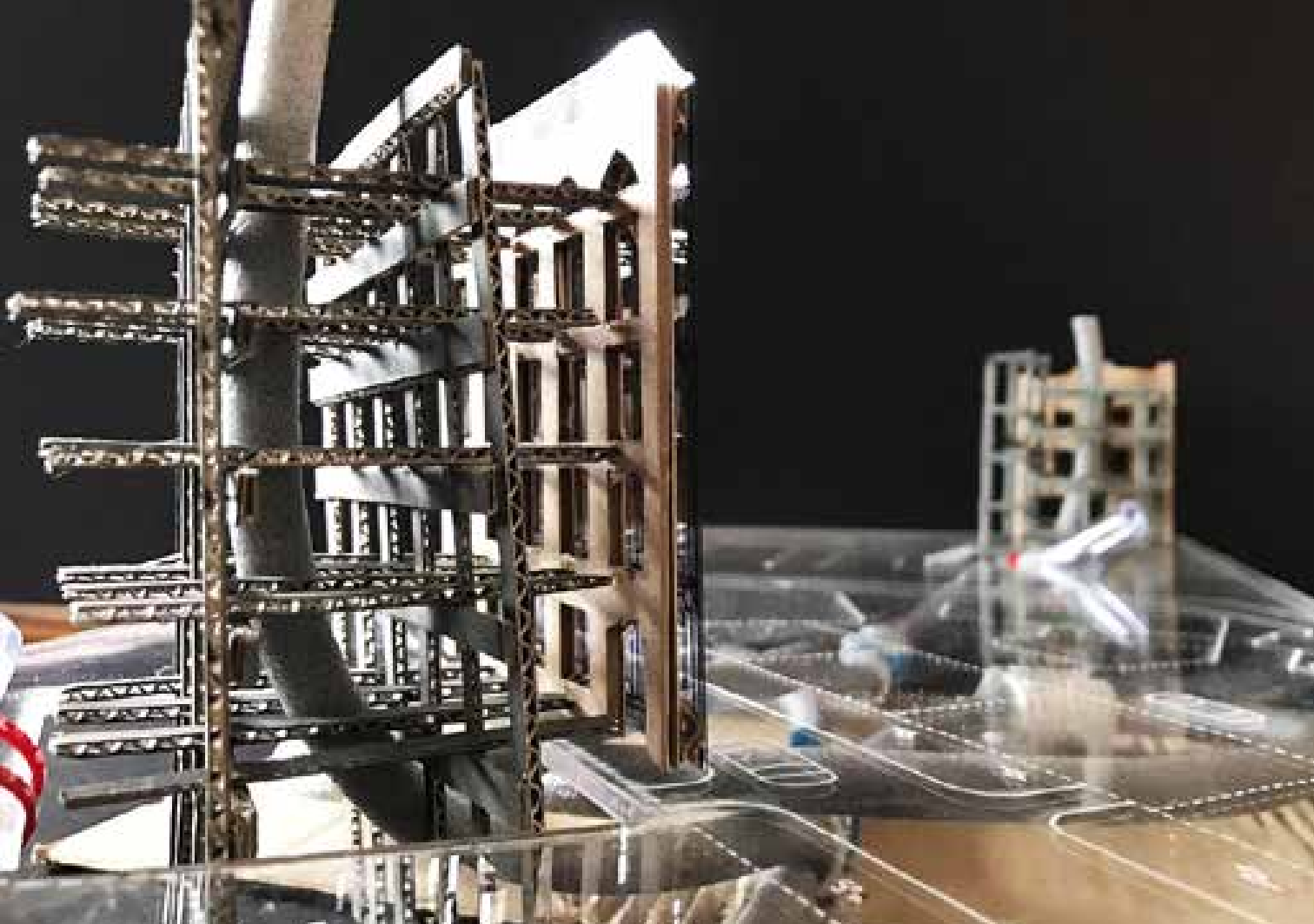
4

Considering appropriate ways of joining materials: here wire is used to secure the tubes

RECORDING

The aim of the model was to show the possibility of an underground network that connected two building, and possibly many more.





The network is to surface within the interior grid of both buildings, stretching their interiors outwardly and below ground. The tube network also highlights the possible street access to it.



DESIGN

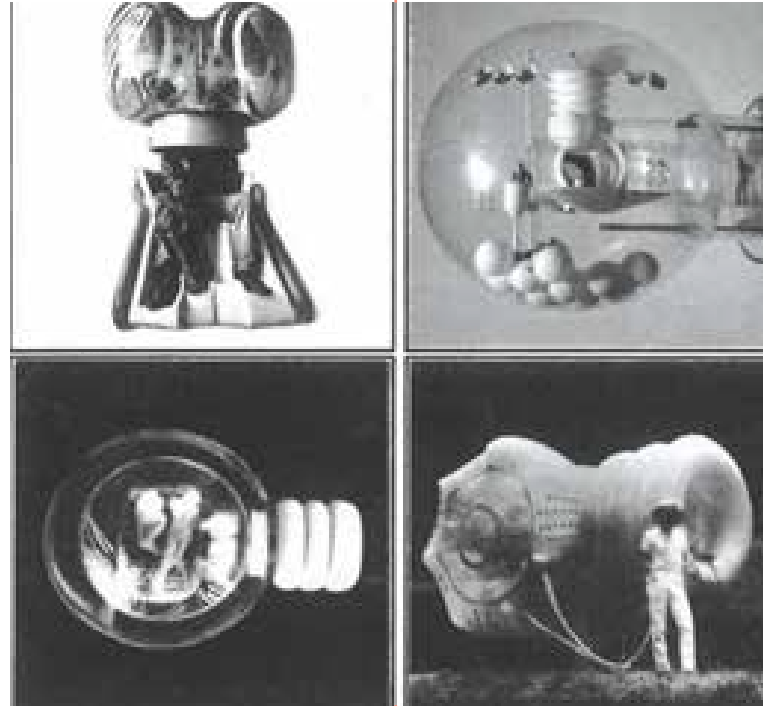
CONCEPT

DEVELOPMENT

EXECUTION

FINAL MODEL

CONCEPT



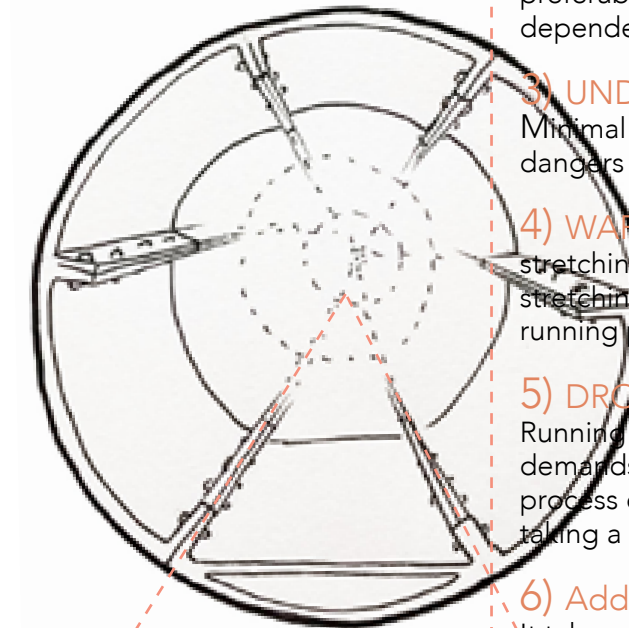
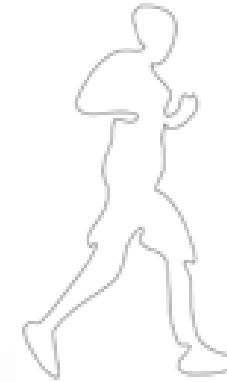
SPACED OUT

1. ALEPH,
Stroboscopic Crystal
Waterfall Environment
2. Aleksandra Kasuba,
Tire Spectral Passage
3. ALEPH,
Stroboscopic Waterfall
and Egg Environment,
4. Haus Rucker Co,
Yellow Heart

We are gradually moving away from a possession-oriented mentality toward a possession-less, psychic, mind-oriented mentality," proclaimed Norma Skurka.

The intent was to abolish the 90-degree angle," said Kasuba, who stretched a continuous membrane of translucent white nylon between floor and ceiling and shaped it into softly flowing partitions. "Not a single curve was willed."

"The key to strength, much more strength than we ordinarily would have is somehow if we learn to create optimal conditions for these new pathways to form within our brains"



1) SPACE

extensive lengths of track, preferably looping into a circuit, as to not go back on yourself

2) CONDITIONS

preferably constant and not weather dependent conditions

3) UNDISTRACTED

Minimal distractions from the public and minimal dangers from traffic.

4) WARM UP | COOL DOWN

stretching to warm up and cool down with stretching are crucial parts of before and after running process

5) DROP OFF | PICK UP

Running requires minimal objects, but daily life demands we go around with many belongings. The process of ridding yourself of phone, purse, keys is taking a break from responsibilities

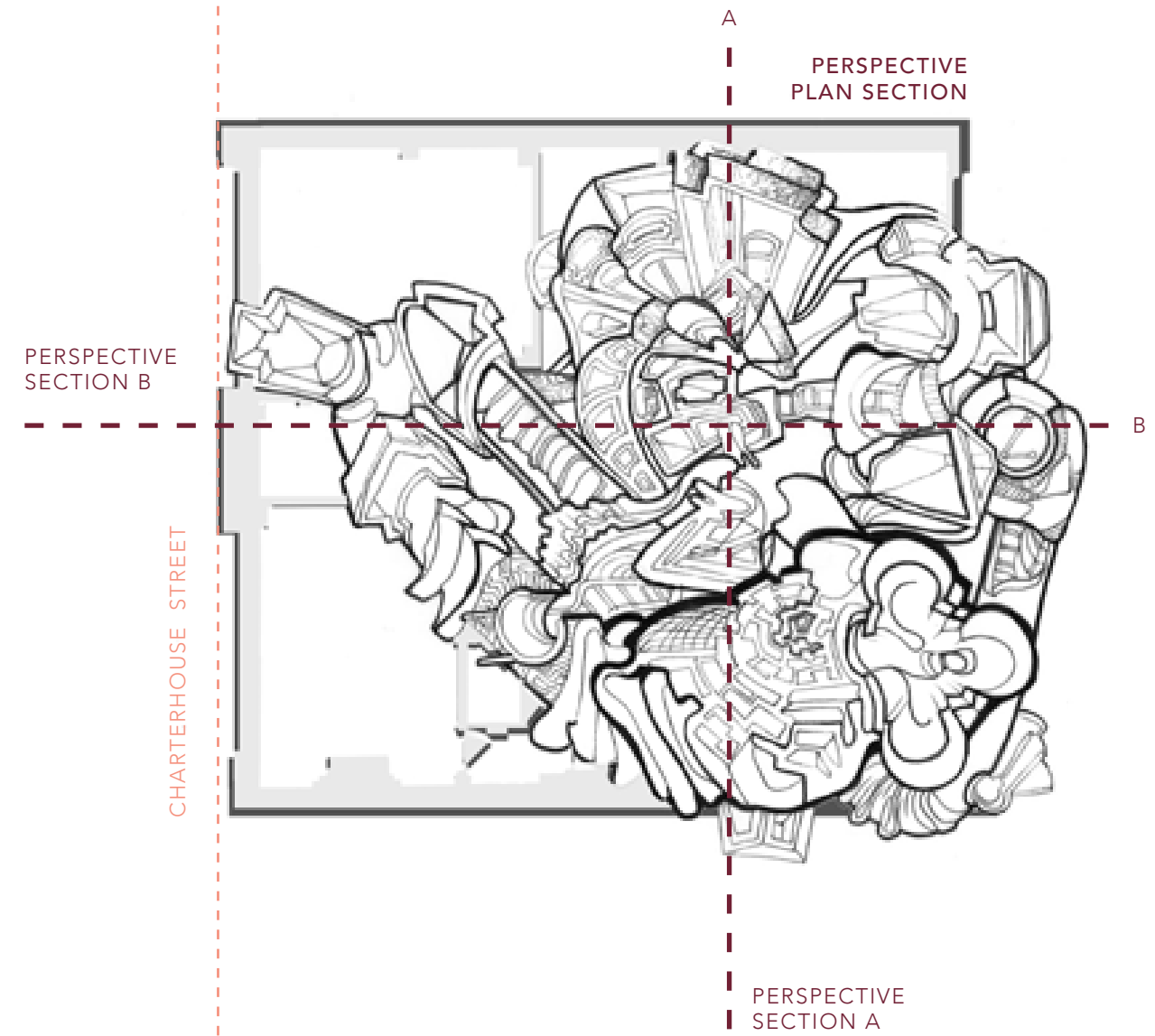
6) Addictiveness

It takes roughly 6 months or more to truly be addicted. Must be done alone, not self criticised and non competitive.



CHARTERHOUSE
SITE 1

PERSPECTIVE
SECTION B-B

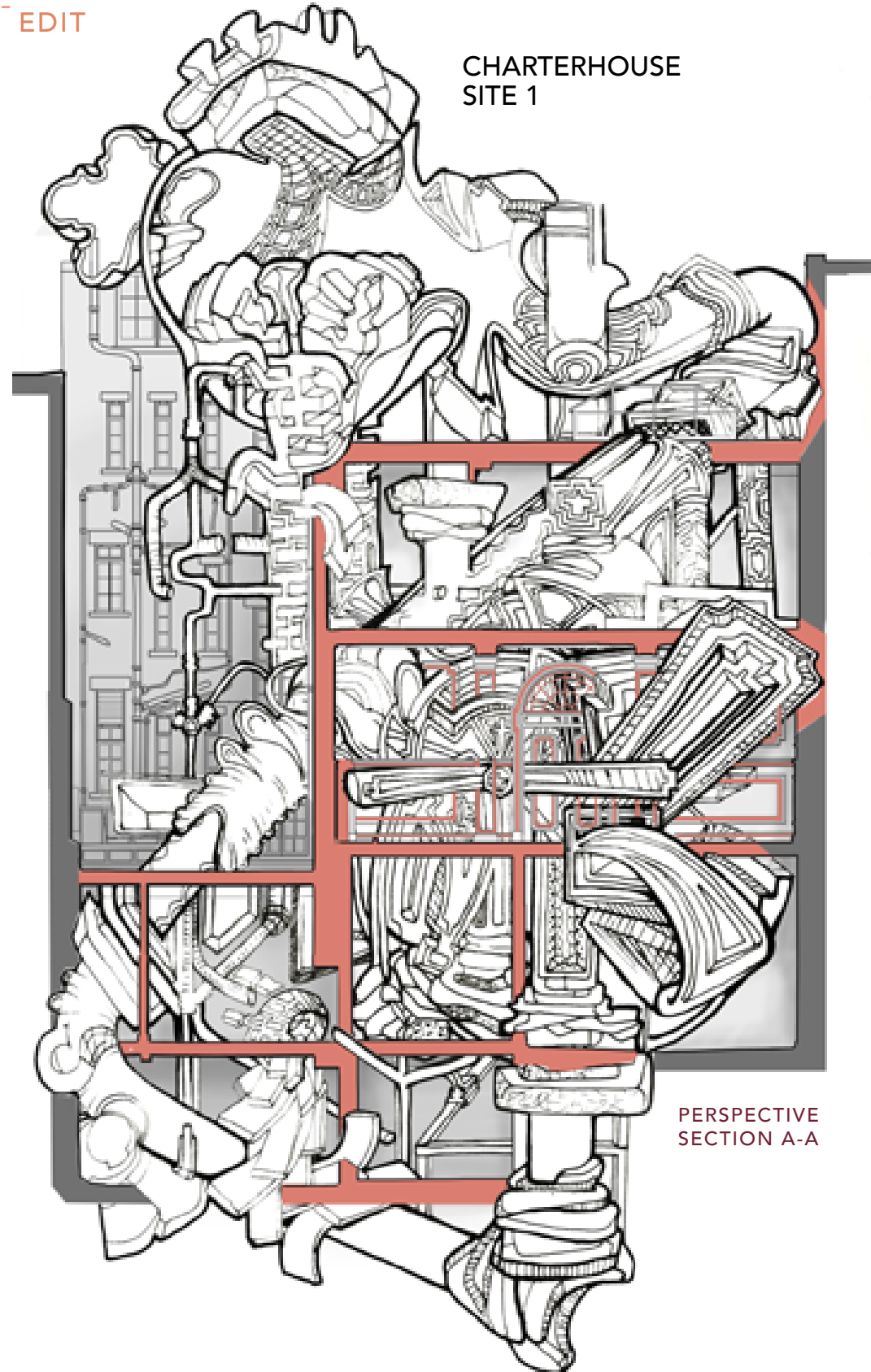


PERSPECTIVE
PLAN SECTION

PERSPECTIVE
SECTION A

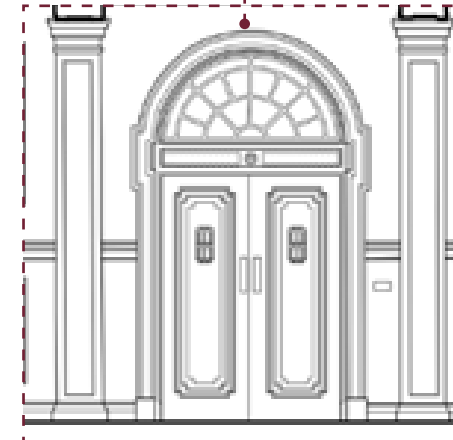
CHARTERHOUSE STREET

CHARTERHOUSE
SITE 1

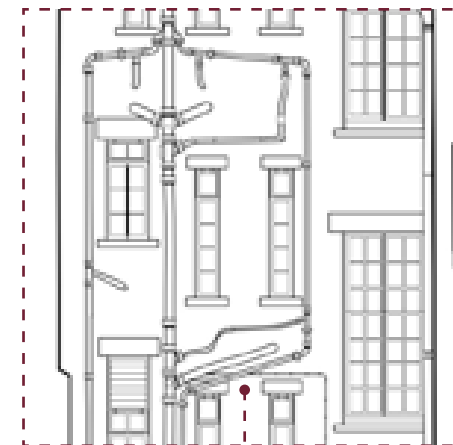
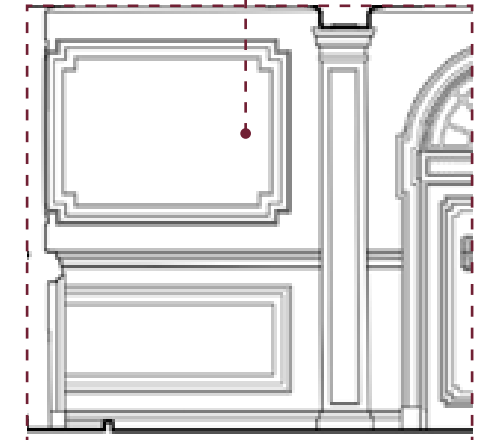


PERSPECTIVE
SECTION A-A

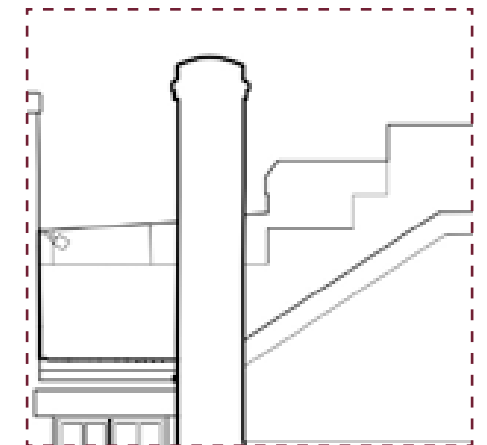
bilection decorated
doors with glass
detail



Detailed Dado
Panelling



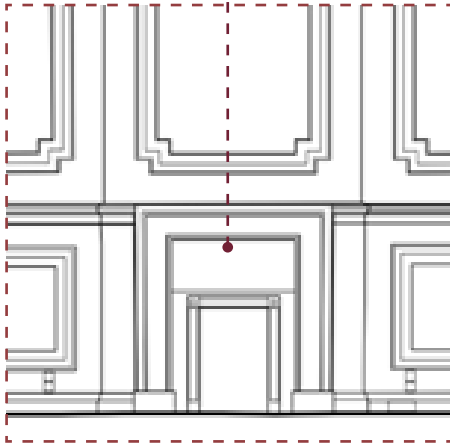
Network of exterior
sewage pipes



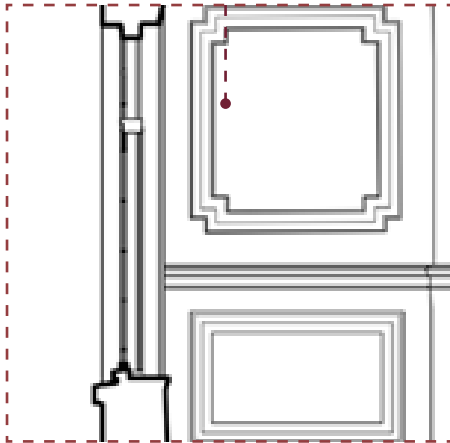
Central brick
chimney

EXISTING
INSPIRATION

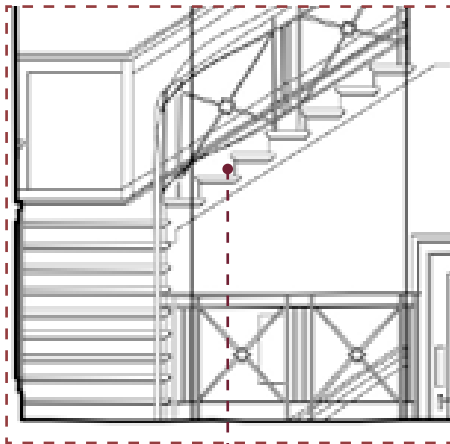
Decorated panelled
fireplace



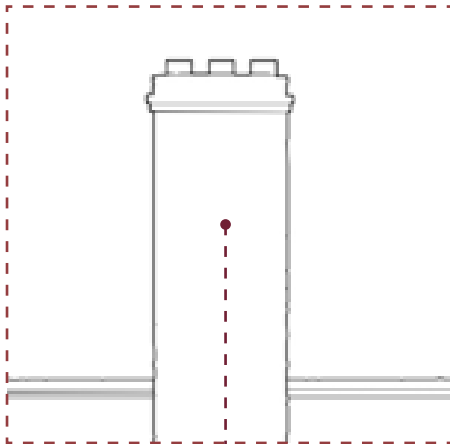
Detailed Dado
Panelling



Stairwell metal
detailed rails

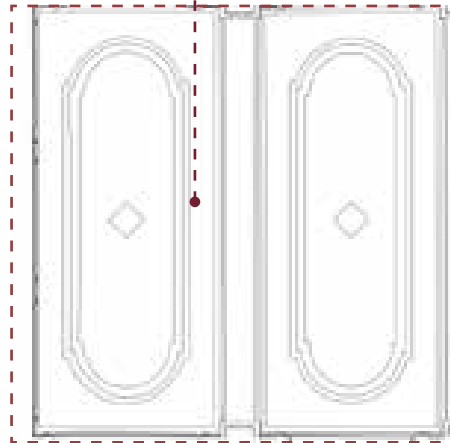


Central brick
chimney

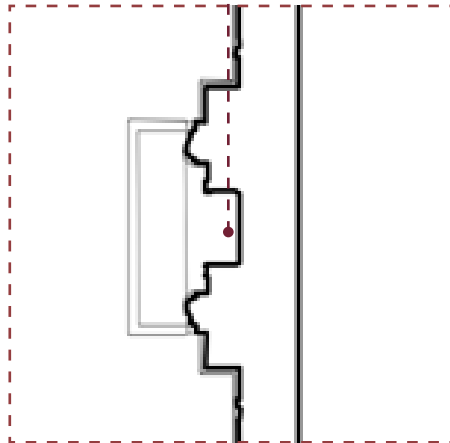


EXISTING
INSPIRATION

Ceiling panelled
decorative detail



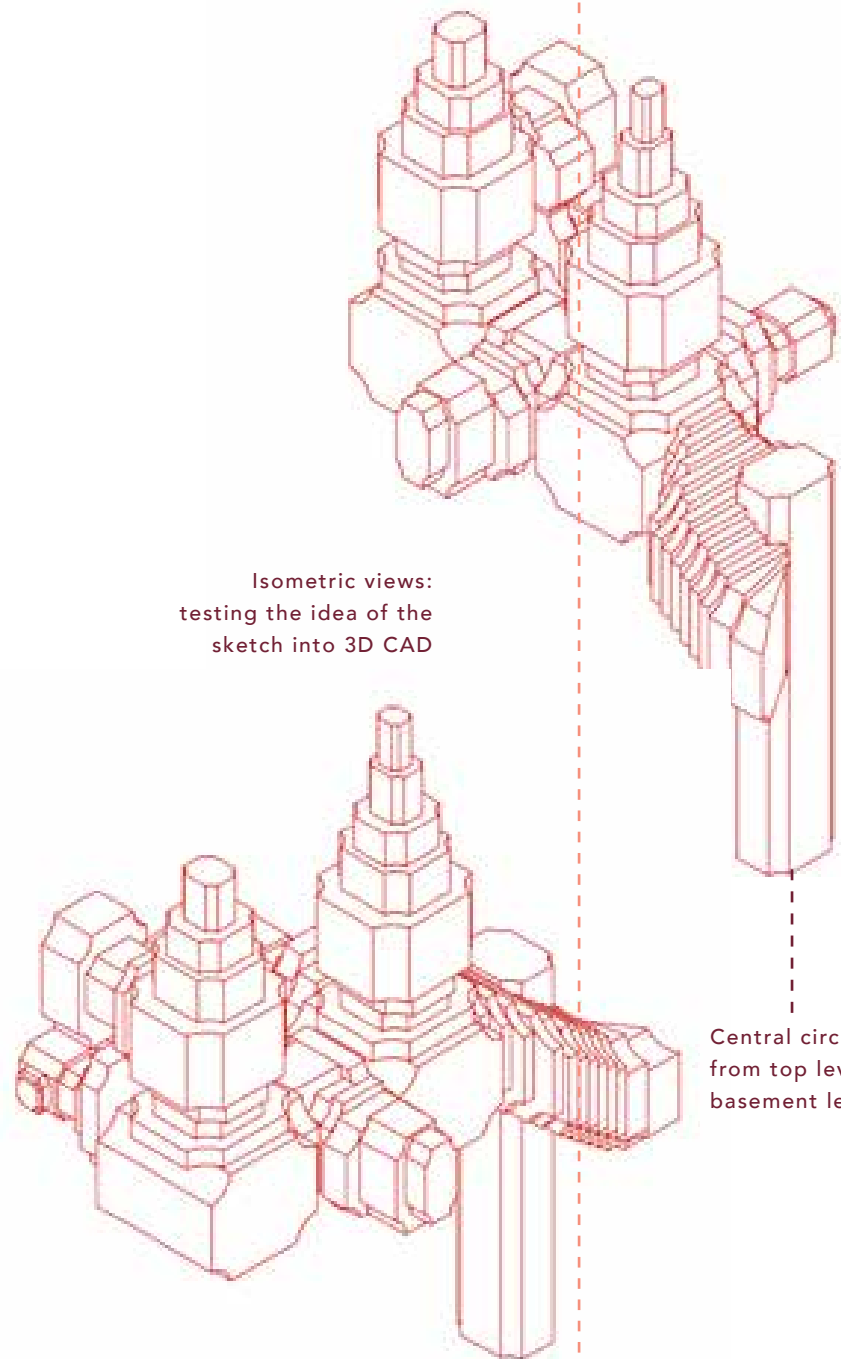
Fireplace and
chimney in plan
section



Window bay glass, sill
and framing details



Each over stimulant complex space of escape is unique to each building, whereby form is drawn from the buildings architectural characteristics. Derelict and unused spaces tend to be the older variety of buildings, there is more chance of exploiting traditional details where craft and decorative styles were used.



Isometric views:
testing the idea of the
sketch into 3D CAD

Central circulation
from top level to sub
basement level

STOCK OF OBSESSIONS

Reading
Painting
Sketching
Cross Words
Sudoku
Paint by numbers
Running
Archery
Juggling
Weight Lifting
Baking
Martial Arts
Golf
Praying
Maths
Coin collecting

NEW NOT SO BAD HABITS

Puzzles
Knitting
Figurines
Trains
Lock picking
Origami
Chess
Container Gardening
Knots
Lego
Stamps
Board games
Amateur rocketry
Dominoes
High wire walking
Swimming
Yo-Yo
Rubix Cube
Stamp collecting

BACK OF HOUSE

particularly physical obsessions that require space and equipment. Whereby the community cannot provide either.

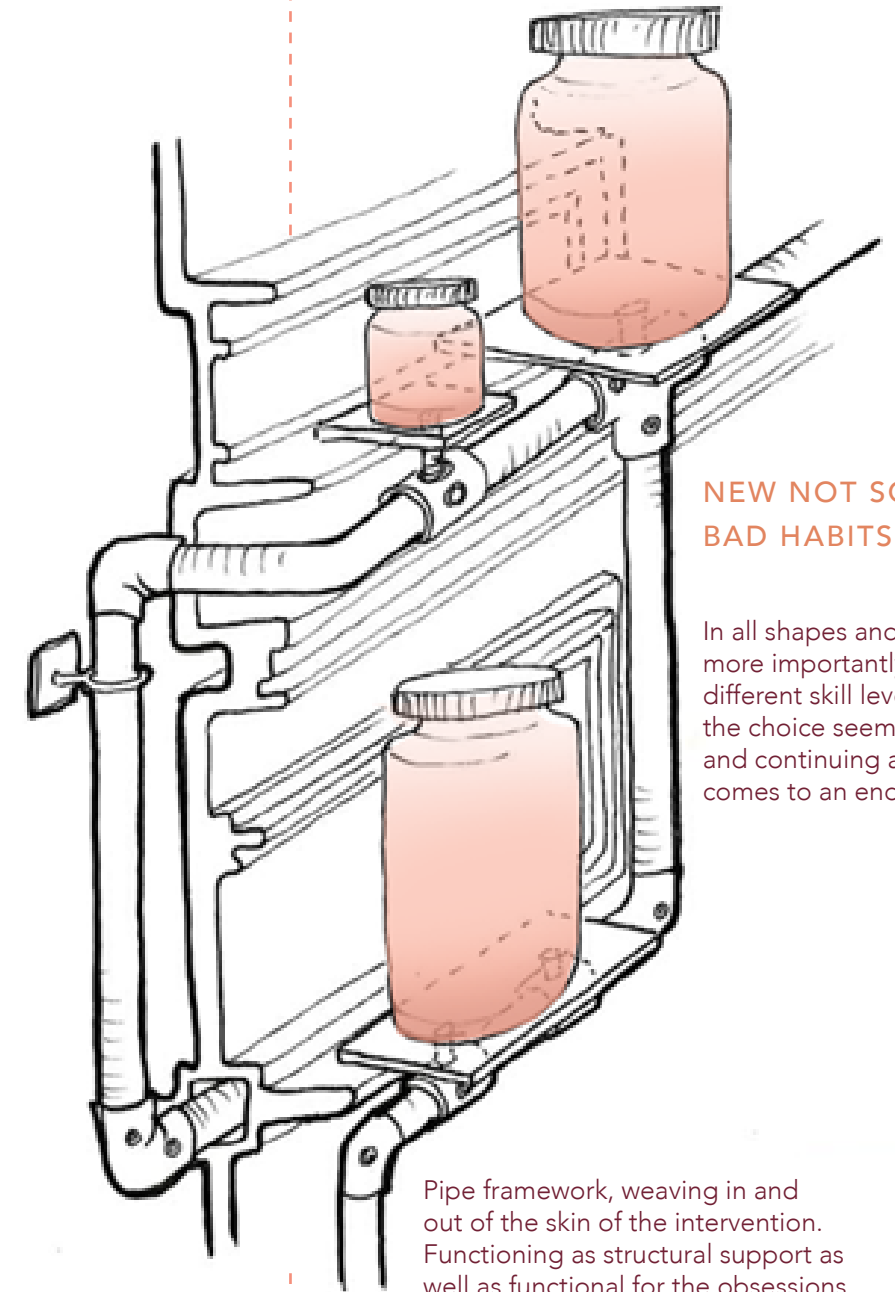
FRONT OF HOUSE

manageable obsessions that can be easily picked up and started, off the rail, off the shelf.



UNDER GROUND NETWORK

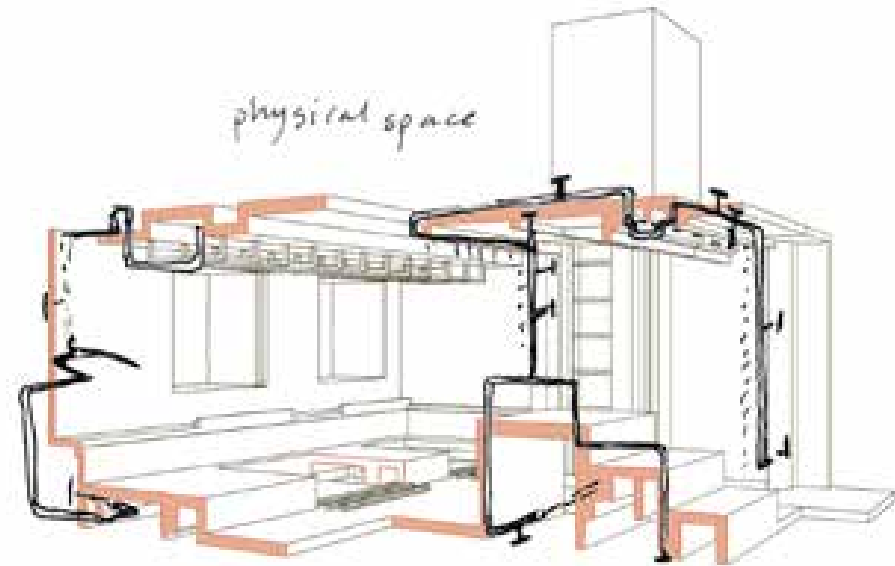
Obsessions that can be further developed with skills and spaces already existing within the area's community. A network that can be slipped into easily at numerous discreet street level entrances.



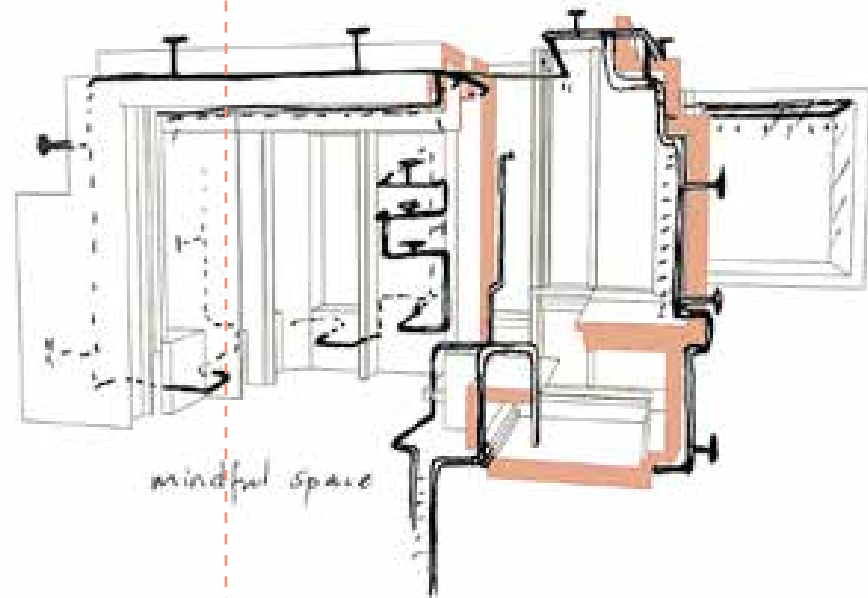
NEW NOT SO BAD HABITS

In all shapes and sizes and more importantly with different skill levels so that the choice seems infinite and continuing a habit never comes to an end.

Pipe framework, weaving in and out of the skin of the intervention. Functioning as structural support as well as functional for the obsessions.



Designs are now not inspired by the form of the existing detail but instead an amplification of the profile they create in section



PHYSICAL
SPACE

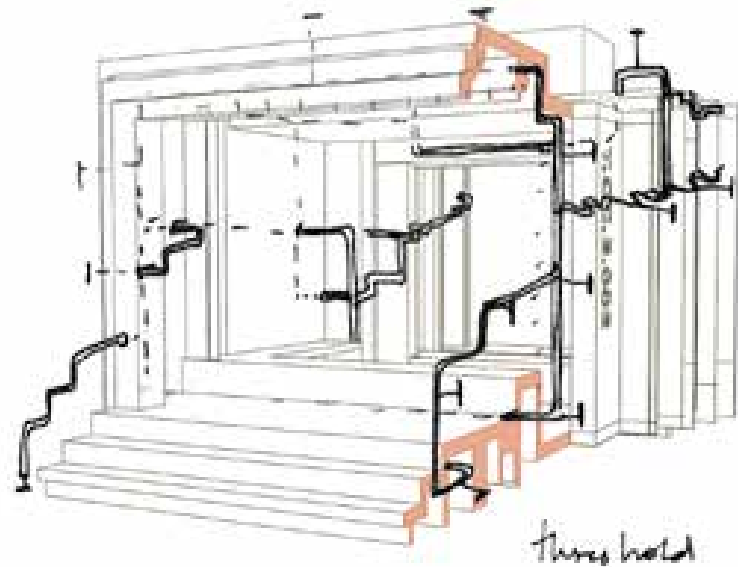
Running
Archery
Juggling
Weight Lifting
High wire walking

COMMUNITY

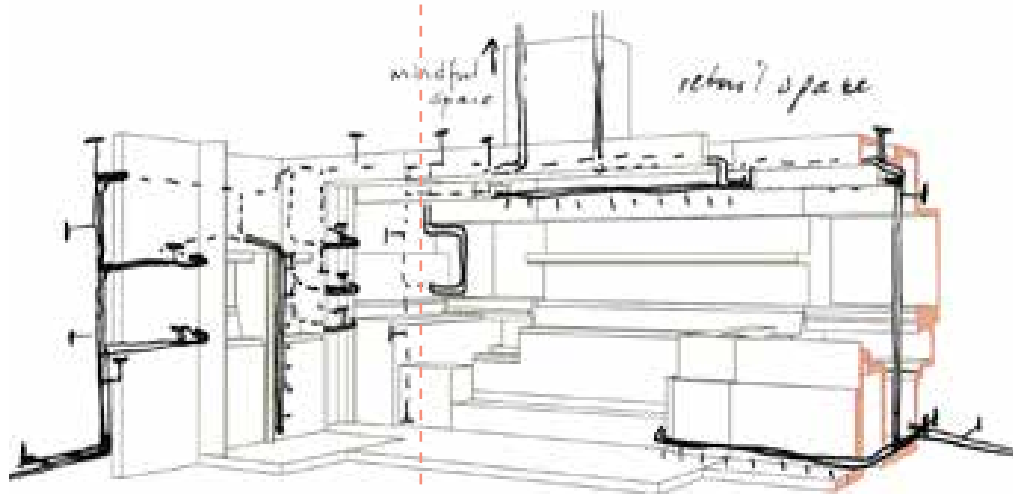
Baking
Martial Arts
Painting
Sketching
Dancing
Theatre
Swimming
Reading
Golf
Praying

MINDFUL
SPACE

Cross Words
Sudoku
Paint by numbers
Reading
Puzzles
Knitting
Figurines
Trains
Lock picking
Origami
Chess
Container Gardening
Knots
Lego
Stamps
Vinyl
Board games
Amateur rocketry
Dominoes
Rubix cube
Yo-yo



the profiles are highlighted in colour, to show where the design has been extruded from, as they mutate into functional spaces



USERS

PRIMARY :

DETOXED DRUG USERS
FROM PHASE 1 & 2

SECONDARY :

DETOXED USERS OF OTHER
NEGATIVE ADDICTIONS BY
REFERRAL FROM OTHER
PROGRAMS

TERTIARY :

INQUISITIVE MEMBERS OF
THE PUBLIC

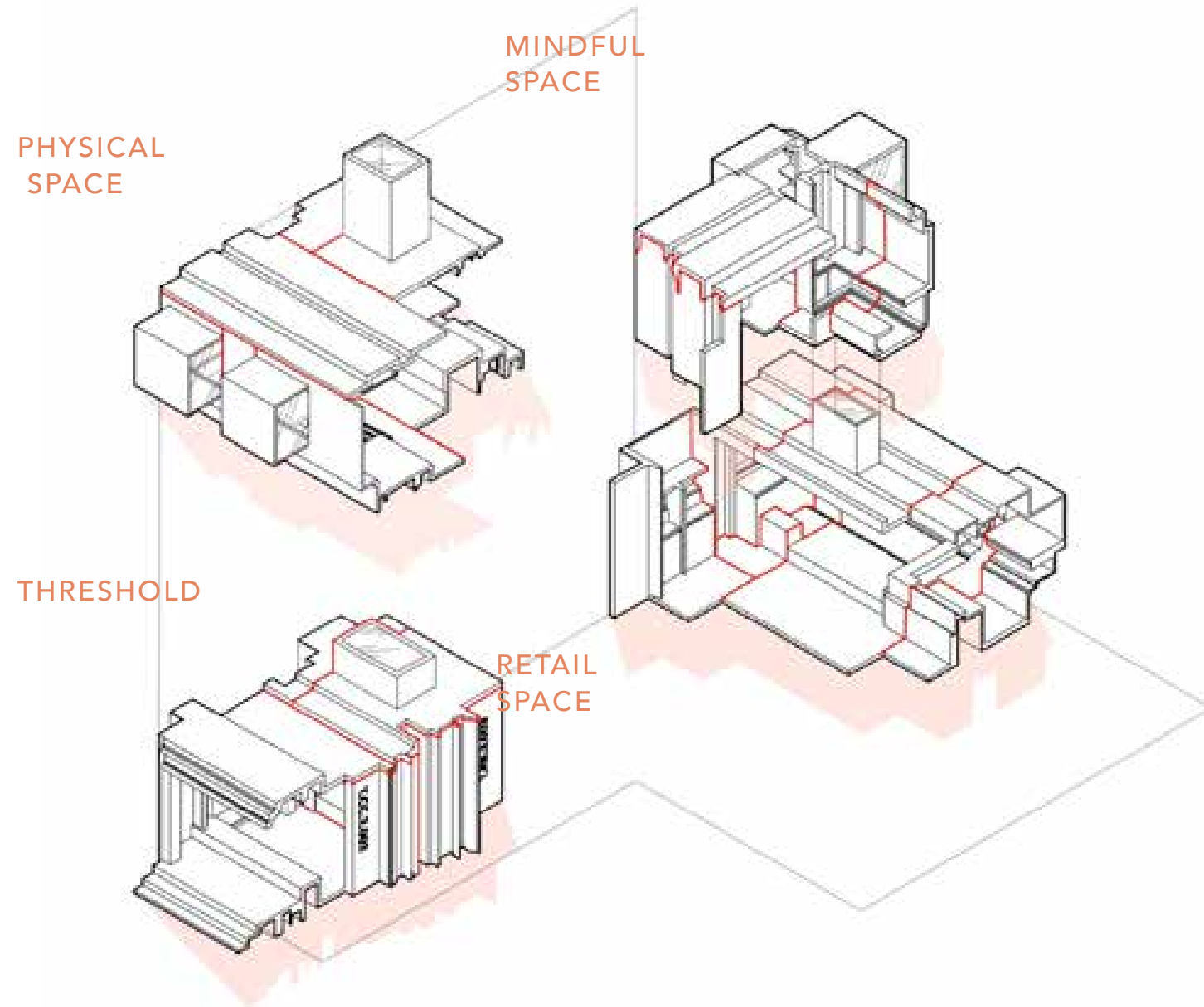
ACCESS

- retail space
- physical, mindful, practical and non stimulant spaces
- running circuit

- retail space
- physical, mindful, practical and non stimulant spaces
- running circuit

- retail space

SPACE
COMPONENTS



OBSESSIVE WEAR
AND TEAR

- RB
RUBBER

picked at
rubbed off



- TB
TIMBER

picked at
peeled off

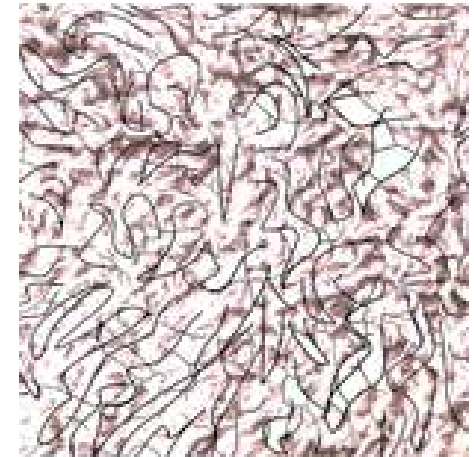


- CC
CONCRETE

stained on
scratched on



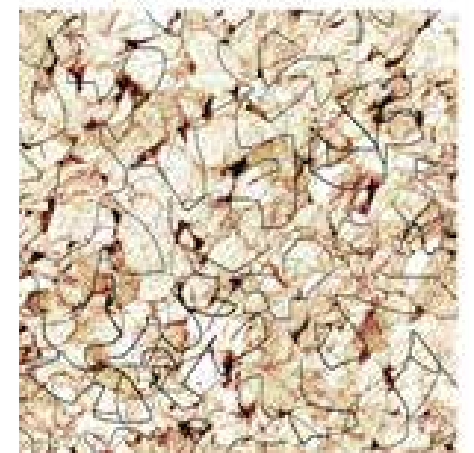
MATERIALS



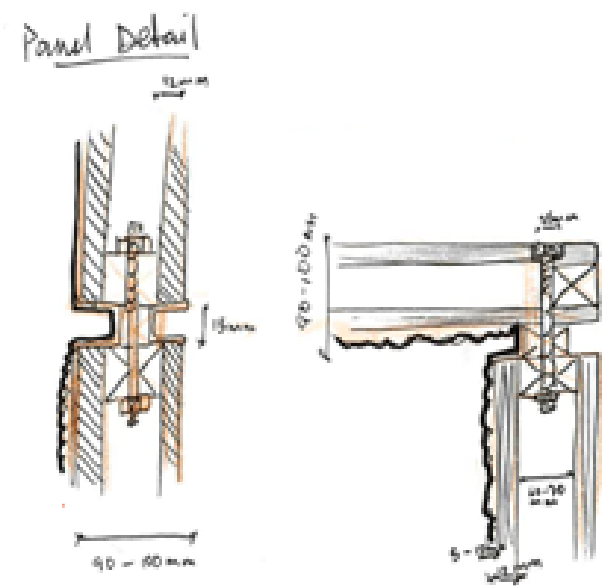
pulled at
twisted with



picked at
flicked at

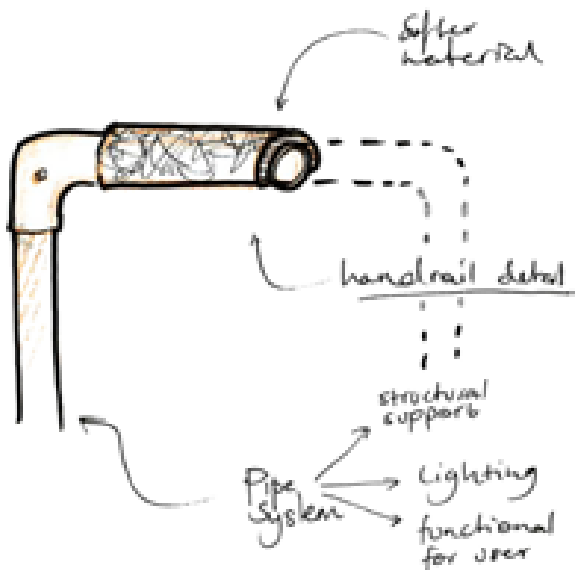


picked at
peeled off



by extruding the profiles of the amplified existing details of the building, it consequently left minimal yet very useful voids between the existing architectural skin of the building and the skin of the intervention components, thus perfect voids to fill with the purpose of serves and fixings to the existing.

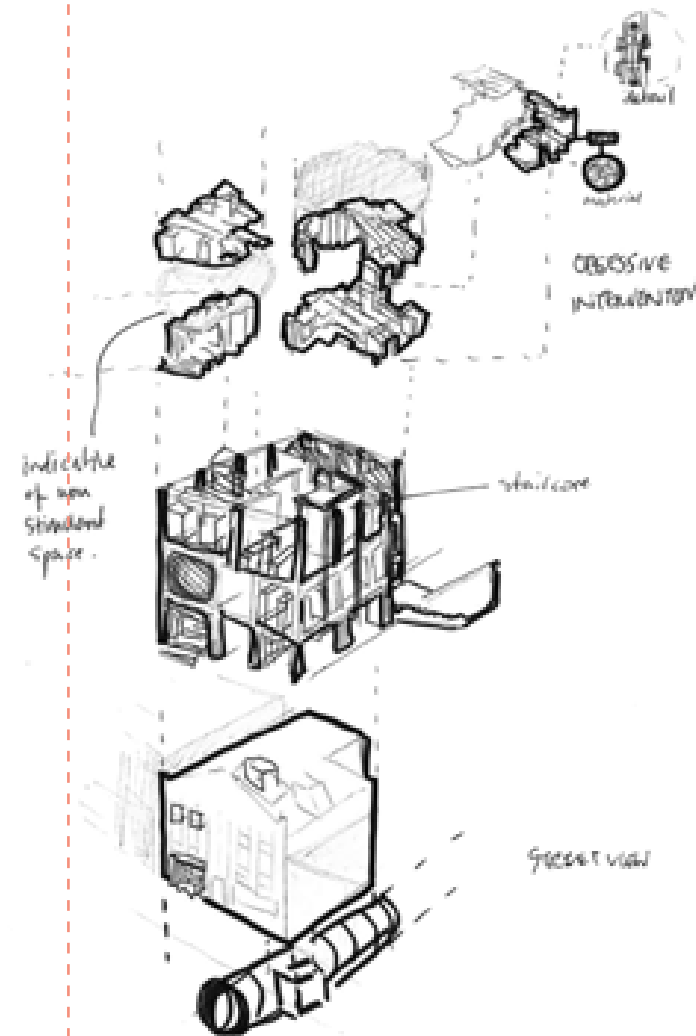
This detail shows how the copper pipe system is used as a lighting fixture, to light the obsessions in the retail space. As well as a void being used for further storage for the obsessions.



This detail is situated in the mindful space whereby habits are taken up and exercised that are more mind focused rather than physical, such as the rubix cube.

This detail shows further lighting fixtures using the copper pipe detail, as well as the functional task of an arm rest for the users comfort. Featured on the left side of the detail is also a section through one of the light well, giving a viewpoint down to the retail space. The Burgundy is the existing skin and the lighter nude is the profile of the new intervention.

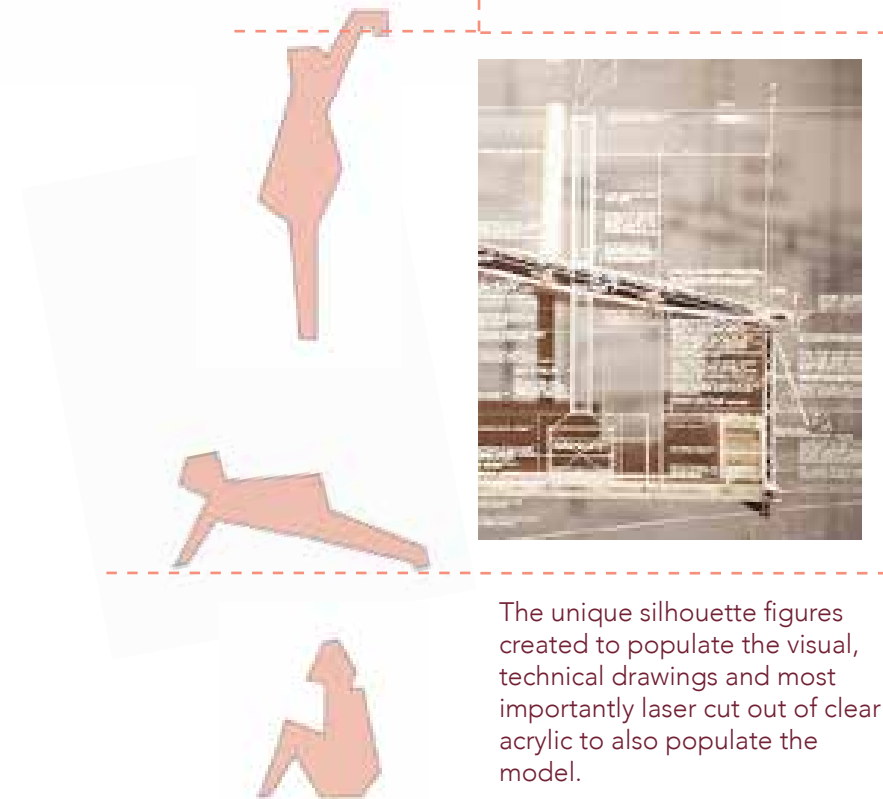
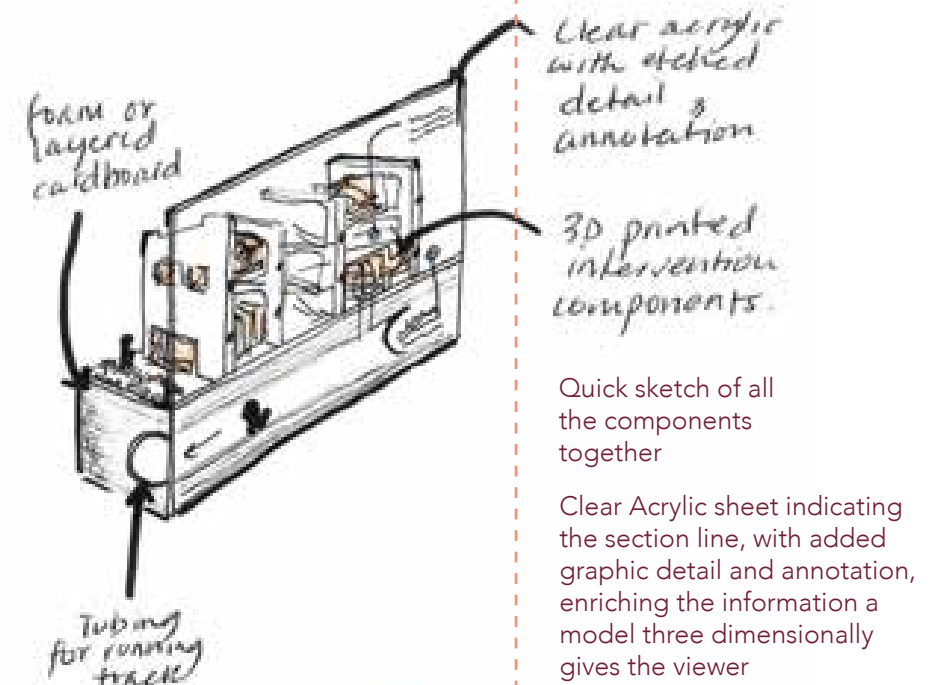
EXPLODED ISOMETRIC



This isometric is attempting to firstly show the exterior of the building with its street level context, and then the building stripped of the external existing walls, above it.

The aim is to extract the main four components from the interior visual and then de-construct them further to show the parts of each component and the materials they refer to. (please see portfolio for all final design drawings).

FINAL MODEL



The unique silhouette figures created to populate the visual, technical drawings and most importantly laser cut out of clear acrylic to also populate the model.



1. Each component took on average 40 hours to powder print, which are ejected from the machine as a block of powder.
2. Each component is put into a chamber where it is powder blasted with a high pressure gun, to blow away the excess supporting powder.
3. Using a slim metal tool, the last bits of powder that gets stuck into every corner can be loosened and blown away with a separate gun to blow away the last of the powder. Further cleaning with a toothbrush was needed afterwards.



After a total of 3 weeks, which included the preparation, the laser cutting, the 3D printing and the assembling of all pieces, the outcome was surprisingly close to expectations and the photos that have come of it have certainly not disappointed. However I learnt that it needed to be more populated and not by figures in clear acrylic but rather in black acrylic so they stand out more.



LAUREN SLEVIN

FINAL YEAR

TERM2

FIELD BOOK