



STUDENT DESIGN AWARDS 2022

ARCHITECTS FOR HEALTH

List of participating students and Schools of Interiors and Architecture

ARTS UNIVERSITY BOURNEMOUTH

BA (Hons) Interior Architecture and Design

- Elsa Brown
- Lea Cepeda
- Jodi Lang
- Ishita Pursnani

BATH SPA UNIVERSITY

BA (Hons) Interior Design

- Bethan Kelleher

CHALMERS UNIVERSITY OF TECHNOLOGY

Residential Healthcare | Architecture and urban design, MSc, 1st or 2nd year

- GROUP A - Claudia Larsen, Tomas Johansson, Jonna Kündig Hörberg
- GROUP D - Yueyuan Liu, Elin Fritz, Olof Nyman
- GROUP E - Patricia Lundblad, Sandra Richardson, Kaisa Riisager, Jieming Yan
- GROUP F - Wenchao Ma, Charlotta Gatenbeck, Maja Wintzell

Healthcare Studio | Architecture and urban design, MSc, 1st or 2nd year

- GROUP C - Anton Persson, Kritsada Simcharoen, Alessia Fiorin

GEORGIA INSTITUTE OF TECHNOLOGY

Arch 3017 Junior Studio

- Stephanie Valdes

HERIOT-WATT UNIVERSITY

MA Interior Architecture & Design

- Rachel Codd
- Silia Goumenou

BA Interior Design

- Eleanor Cooper
- Jade Gargano
- Anita Kockere

KENT STATE UNIVERSITY

Master of Healthcare Design

- Hamid Estejab

MIDDLESEX UNIVERSITY

BA (Hons) Interior Design

- Miriam Macchi
- Emily Marzocchi
- Alexandra Elena Miroiu
- Andrea Campos Pereira

BA (Hons) Interior Architecture

- Irma Vesterlund

NEWCASTLE UNIVERSITY

BA (Hons) Architecture

- Jing Hao
- Lily Kerr
- Supapit Tangsakul

NORTHUMBRIA UNIVERSITY

MA Degree Apprenticeship Master of Architecture

- Abby Aldridge
- Katy Barnes
- Daniel Finney

BA Architecture

- Peter Blevins
- Erin Brennan
- Tom Durham
- Vasilios Frantzis

UNIVERSITY OF THE ARTS, LONDON (CAMBERWELL)

BA Interior and Spatial Design

- Sinead O'Donnell

MA Interior and Spatial Design

- Yanxi Li
- GROUP - Shuxiang CHEN, Wei KUANG, Yeling DING
- GROUP - Linqian Peng, Zhaoxi Zheng, Ang Li

UNIVERSITY OF BRITISH COLUMBIA

ARCH 549 - Graduate Project 2

- John Benner

UNIVERSITY OF HUDDERSFIELD

MArch Architecture RIBA Part II

- Katie Ambler
- Juliana Ashaley
- Stacey Barratt
- Vlad Cazacu
- Fionn Harding
- Xinwei Li
- Brian Malata
- Kate Matthews
- Erika Nagy
- Mohammed Hasan Rinchhdiwala
- Ana Stan
- Cameron Stebbing

BA(Hons) Architecture RIBA Part I | BA3

- Sarah Bradshaw

UNIVERSITY OF STRATHCLYDE

AB 96 5 Design Studies 5 B 20 21/22 | MArch/Pg Dip Advanced Architectural Design | MArch Architectural Design International

- Maryam Rangel

THE JURY

BA Architecture Award

- Elizabeth Petrovitch - IBI Group
- Gareth Banks - AHR Architects
- Matthew Hird - BDP

BA Interiors

- Colin Boylan - HKS Architects
- Jane Ho - HKS Architects
- Vissy Plati - HKS Architects
- Patrick Kelly - P+HS Architects
- Alice Green - P+HS Architects
- Martha Mackinnon - P+HS Architects

MA Interiors / Architecture

- Hannah Brewster - ADP
- Amrit Naru - ADP
- Paul Murphy - Paul Murphy Architects
- Zahra Said - Ryder Architecture
- Philip Miller - Ryder Architecture
- Elly Williams - Ryder Architecture
- Abi Katovsky - NBBJ
- Nigel Pilkington - IKON Architects
- Ruairi Reeves - Medical Architecture
- Simon Bourke - RPS Group
- Melanie Jacobsen-Cox - HLM Architects
- Gordon Simpson - HLM Architects

The Student Design Awards Committee:

- Hannah Brewster - ADP
- Jane Ho - HKS Architects
- Hina Lad - Imperial College Healthcare NHS Trust
- Amrit Naru - ADP

With thanks to:

- Sarah Birkby, Programme and Communications Director.
- Helen Young, Executive Coordinator and SDA Awards Manager.

WITH SPECIAL THANKS TO OUR SPONSORS:



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sonnemann**toon**



The Architects for Health Student Design Awards challenge students of architecture and design to explore innovative and compassionate design for health and social care settings.

An annual design competition for students, the awards are now in their 14th year.

THE BRIEF

In 2022, we are becoming increasingly aware of the need for a healthy environment, of the problems of pollution, obesity, global warming, loneliness; the destruction of species and the emergence of super bugs that have touched and impacted on all of us in recent times.

We are now very much aware of the need for exercise, sunlight, vitamins, contact with nature and social bonds. Even governments are shifting from their two-dimensional metric measuring national life from GDP to a wellbeing economy, putting the wellbeing of people and the planet first.

ACKNOWLEDGEMENTS

We would like to extend our thanks to all the tutors who have collaborated in the programme:

ARTS UNIVERSITY BOURNEMOUTH

- Monica Franchin
- Stephen Larcombe
- Jamie Yeates
- Russell Gagg

BATH SPA UNIVERSITY

- Yvonne Russill
- Kirsty Parsons

CHALMERS UNIVERSITY OF TECHNOLOGY

- Cristiana Caira
- C A Morgan Andersson

GEORGIA INSTITUTE OF TECHNOLOGY

- Sonit Bafna

HERIOT-WATT UNIVERSITY

- Alison Hamilton-Pryde
- Alya Rizvi
- Lee Miles

So, this year, students were invited to think about wellbeing in all its forms, from the practical to the evolutionary - and the revolutionary.

THE AFH KNOWLEDGE EXCHANGE

In 2022, Architects for Health established the AfH Knowledge Exchange: a virtual 'centre of excellence' for healthcare design, bridging the gap between academia, professional practice and the NHS.

Our aim is to inspire, challenge and guide the next generation of healthcare designers, through a growing range of activities.

Our current focus involves two initiatives - including the AfH Student Design Awards - which, along with a wider commitment to connecting students and professionals, support these aims.

If you would like to be a part of this initiative you can find out more at:

architectsforhealth.com/knowledge-exchange/

AWARDS STREAMS

Our goal is to celebrate the opportunities in health and social care for innovation and experimentation and to bring together students from different disciplines to share fresh thinking.

This year we have collaborated with 13 schools of architecture and design, including courses in public art, interior architecture and architecture from across the UK - and for the very first time, internationally - including the US, Canada and Sweden.

In addition to awards for students studying BA Architecture, BA Interiors and at MA, we have awarded prizes for the Best Drawing, Best Concept, a special prize from the judges and the Susan Francis Award for Art & Architecture.

Winners are rewarded with cash prizes, a chance to see their work showcased online, complementary AfH membership and an opportunity to discuss their work with others including architectural and design leaders in healthcare.

UNIVERSITY OF HUDDERSFIELD

- Hyun Jun Park
- Dr. Yun Gao
- Bea Martin

UNIVERSITY OF STRATHCLYDE

- Professor Tim Sharp

**For presenting the Student Design Awards
30 June 2022, with special thanks to:**

Christopher Shaw (Former AfH Chair)
Stephanie Williamson (AfH Co-Chair)



ABBY ALDRIDGE

NORTHUMBRIA UNIVERSITY
MA Degree Apprenticeship In
Architecture | Year 3 (of 4)

LEARNING THROUGH PHENOMENA

Learning through Phenomena' proposes an alternative approach to education, where the pedagogy is a part of the architectural expression. It encourages students to investigate and learn from different perspectives, where they can take responsibility for their own learning whilst building up a transferable knowledge base that prepares them for life after education.

The system of education seen today was designed and conceived for a different age with little evident change in the last 200 years. It is therefore necessary to challenge the typical school design, to accommodate alternative pedagogy that focuses on the students, their wellbeing and how they can be positively engaged with their education.

A study completed by the NHS in 2020 (Vizard et al., 2020) looked at the mental health of children and young people in England, including the resultant impacts from the COVID-19 pandemic. The results were compared with those from a study completed in 2017. The results highlighted that mental health disorders are increasing; in 2017 12.6% of 11 to 16 year olds were identified as having a mental health disorder, this rose to 17.6% in 2020.

There are several factors causing this increase and the education environment is one of them. It is important to consider how

the design of the educational environment can impact, both positively and negatively on the wellbeing of the students.

'Learning through Phenomena' is an approach to education exploring phenomena based learning, an approach based on student inquiry and problem solving, based upon ideas from constructivist learning theory, socio-constructivist learning theory and sociocultural learning theory. The ideas within these theories identify that learning is best achieved through the learner actively constructing their own knowledge and experience, rather than through passive instruction, something that often happens using the 'chalk and talk' teaching method.

When learners work together in groups, learning is seen as being socially constructed (Valamis, 2019). The built environment in which we educate our students has an impact on their health, with health being defined as 'a state of complete physical, mental and social wellbeing' (WHO, 2001).

Architects and designers have a crucial role to play here, particularly in relation to both the social and mental aspects of wellbeing. Our wellbeing can be intimately linked with moments of delight and behavioural opportunity created through the design of the built environment (Steemers, 2015).

There are 'Five Principles of Wellbeing', these are: (1) Connect, (2) Keep Active, (3) Take Notice, (4) Keep Learning, and (5) Give (Aked and Thompson, 2011). All five principles have been associated with positive mental health and research has shown they can be influenced by physical design characteristics. (Aked and Thompson, 2011). The importance of the wellbeing of the students is central to the design,

through the use of phenomena based learning and the application of the 'five principles of wellbeing'.

The scheme is designed as a series of pavilions, connected by a timber canopy. These pavilions each have a variety of spaces within to offer both a multi disciplinary approach to education and the ability for the students to select their preferred method of investigation.

At the ground floor, spaces open up to external learning, focusing on the collaboration and connectivity between the pavilions. At the first floor, the learning spaces are more inwardly focused, with views of both the surrounding built and natural environment. The external learning spaces are embedded between the pavilions, connecting to a central spine that runs through the site, blurring the boundary between internal and external learning.

LEARNING THROUGH PHENOMENA

Context Analysis and Site Plan

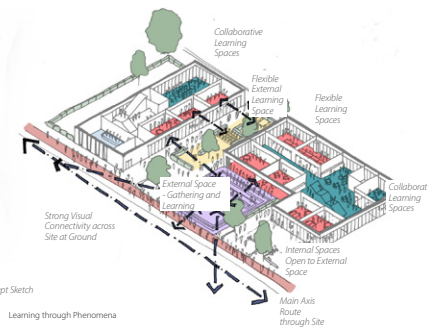


Shopfront Elevations

Elevations onto Mill Road are of mixed used buildings with shops at ground floor. This creates an eclectic mix of shopfront designs.

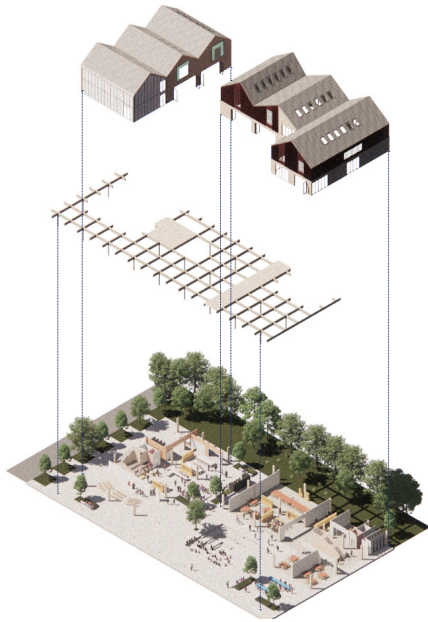


The pavilions respond to the local context referencing the 'shopfront' typology of Mill Road. The idea of the shopfront highlighting activity within is referenced through the learning environments opening up to allow for learning through observation. The colours of Mill Road are utilised in the cladding panels throughout the site.



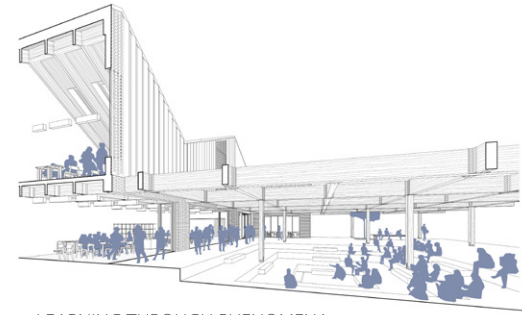
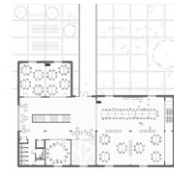
Concept Sketch
2 | Learning through Phenomena





LEARNING THROUGH PHENOMENA

Example Learning Spaces



LEARNING THROUGH PHENOMENA
Example Pavilion



KATIE AMBLER

UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 2 (1st year)

LEEDS MEDIA COLLEGE - B.I.M.E CENTRE

TEU (TRANSFORMATIVE ECOLOGIES UNIT):
UNIT BRIEF M.Arch-2 & MA.AAD | 20.21
Staff: Amir Gohar & Hazem Ziada

In the current environmental crisis, cities and open landscapes are changing incessantly, dramatically and assuming unstable states. Simultaneously, technological systems are advancing rapidly, demanding swift responses and flexible adaptation; this is particularly evident in the field of digital and media technologies. Accompanying all are deep-seated socio-economic turbulence.

The Transformative Ecologies Unit seeks ways of coping with these dynamic transformations. While the term “ecology” originates in studies of natural environments, it is also increasingly being adopted to describe artificial (human-made) systems as well - especially media, as a diffuse, inextricable milieu for the activities of humans and other species, and as indeed a form of intelligence in its own right (e.g. AGI, Artificial General Intelligence).

TEU explores the potential of ecologies - as such hybrids of natural, human/post-human, and diffuse technologies and media - to be transformative in two interrelated ways:
i) to advance practices of environmental

resilience at tactical and strategic levels; and ii) to effect social-formations that are more equitable, fair and self-determining. More specifically, TEU aims to generate dynamic states of environmental resilience, particularly using hybrids of natural-artificial systems.

TEU is transformative in the sense that it questions assumptions and challenges established norms. In this sense, it conjures the legacy of the modern avant-garde of the early 20th century, but eschews their lapses into top-down form-giving. Instead, it pursues processes and systems (environmental, technical and social) with the goals of form-finding and co-production of space.

SUB THEMES

System-Environment Hybrids; natural-artificial hybrids | Posthumanism | The Digital Technosphere | Landscape Urbanism | Urban-Rural Continuum (city-town-village) | Riparian ecosystems | Tactical Urbanism | Placemaking Process | BGI Blue-Green Infrastructure

M.Arch-2 + MA.AAD Themes, Projects & Modules | Media District : Leeds 2036

Throughout this year, we are working on a project for a Media District, Leeds south of the River Aire, that focuses many of TEU's themes: environmental rehabilitation, media ecology, urban space / public sphere, equitable development and specific architectural typologies (production studios, cinemas / collective screening spaces, infrastructure for energy-generation and waste management).

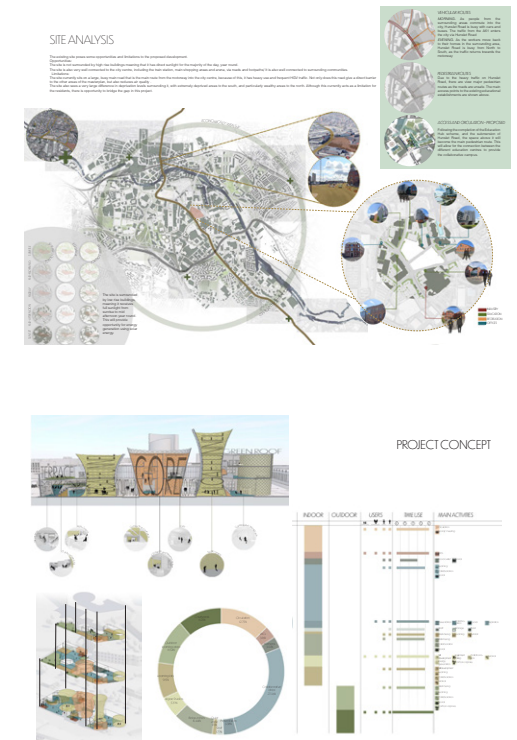
The project aims to design facilities and attendant public spaces for contemporary media content-production and dissemination through platforms of broadcasting and streaming, as well as for consumption through different venues, including linear or online TV, apps and even group “watching” (cinemas).

Recently, the Public Service Broadcaster Channel 4 moved to Leeds (and into their new National HQ building at City Square). Around Leeds Dock, facilities for Sky and other programmes, and advertising agencies are already in place. There are also several recording studios and equipment rental companies around Leeds city centre. In other words, there seems to be momentum in/around Leeds city centre towards a growing media hub.

Our project proposes to build on that momentum by developing several vacant sites in that area south of the River Aire (see map) as locations for an expanded media production, dissemination and consumption district - a Media District.

We envision Channel 4 to play a key role in this district as a multiplatform broadcaster-cum-commissioner-cum-producer. Designing a district that emphasises the role of a public service provider improves the quality of media and the public realm, and potentially enhances the quality of urban public space as well. We examine the business models for urban developments that allow equitable development and mitigate gentrification.

The project will also set environmental concerns as primary objectives to explore means for reducing energy consumption and carbon emissions.





JULIANA ASHALEY
UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 3 (2nd year)

LOST PARADISE: SAFE HAVEN BARGE

Lake Volta, Ghana, which is currently the largest artificial reservoir in the world, is now known for its unethical activities, which sets the scene for the narration. The lake was built primarily to generate hydroelectric power, smelt aluminum, provide drinking water, provide a recreational area, and reduce Ghana's dependence on cocoa. However, the lake's creation today has had a significant and detrimental effect not only on the locals around it or Ghana's economy, but also on the health and well-being of Ghanaian children.

A CNN report and other reliable sources indicate that over 20,000 young boys and girls aged between 8 and 15 work on the lake. In an analysis of survivors' stories, it was revealed that children work at the lake from 7 months to 8 years of age. Most of them claimed that they were sold on false pretenses. Upon arriving in fishing villages, mothers are forced to sell their children to traffickers for a small amount of money of \$25 to \$80.

In addition, the children are promised a false promise of education. As soon as the children arrive in these fishing villages near

Lake Volta, they work in harsh conditions with both boys and girls assigned different roles. Boys paddle canoes, dive into deep waters to untangle fishing nets, cast and pull fishing nets, and engage in fishing. The young girls, on the other hand, were in charge of cleaning, smoking, and selling the fish at the local markets. They were used as sexual incentives for the boys to work harder.

The collage emphasised the importance of the covert operation's many tasks and people working together. The drawings have a vessel in the centre. As a result, the positions are crucial to the protection and well-being of Ghanaian children. In Ghanaian adinkra symbolism, there is a statement that runs "Boa me na me mmoa wo," which translates to "assist me and let me help you." It symbolises cooperation and interdependence, meaning that if all of the teams work together, child trafficking on the lake can be reduced or eliminated. As seen in the diagram above, non-governmental organisations, forensic architecture, and law enforcement work together to bridge the gap between child trafficking and rescue, as well as the wellbeing of the children.

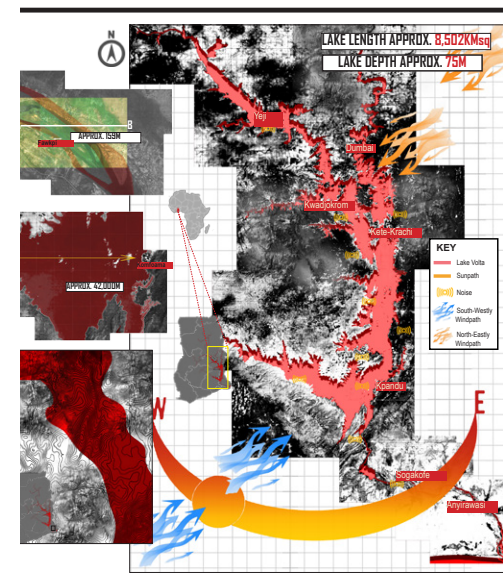
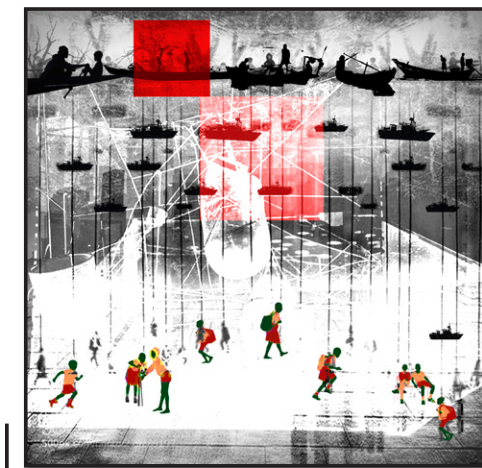
These traumatic experiences affect several aspects of the development of these children. The children, most of whom are deprived of educational opportunities, suffer from inhumane living conditions, poor diet and sanitation, beatings and sexual abuse, and suffer long-term psychological challenges.

As a result, the Safe Haven Barge has the purpose of performing covert operations to search and rescue and rehabilitate children trafficked into the fishing industry. There are a variety of facilities on the barge to

meet the basic needs of the victims. As part of the covert operation, the barge is equipped with a carbon capture unit to disguise the operation. Rehabilitation and accommodation units, anti-trafficking investigation units, and anti-smuggling units are also present. The barge allows a coalition of a wide range of people, including healthcare workers, educators, local NGOs, police, and community leaders.

The barge operation, which patrols Lake Volta in search of trafficked children, rehabilitates, investigates, and shelters them for three to six months, is one of the key programmes. External programmes will be implemented for vulnerable children who cannot be tracked back to their origin villages, in a family setting where their needs are served through a holistic approach to physical, emotional, and spiritual treatment. The shelters will also provide schooling and other skillful workshops to the untraced children to assist them when they depart the programme. The overall programme will be built on the four Rs: Rescuing a kid, restoring a life, raising awareness and a leader, and releasing a star.

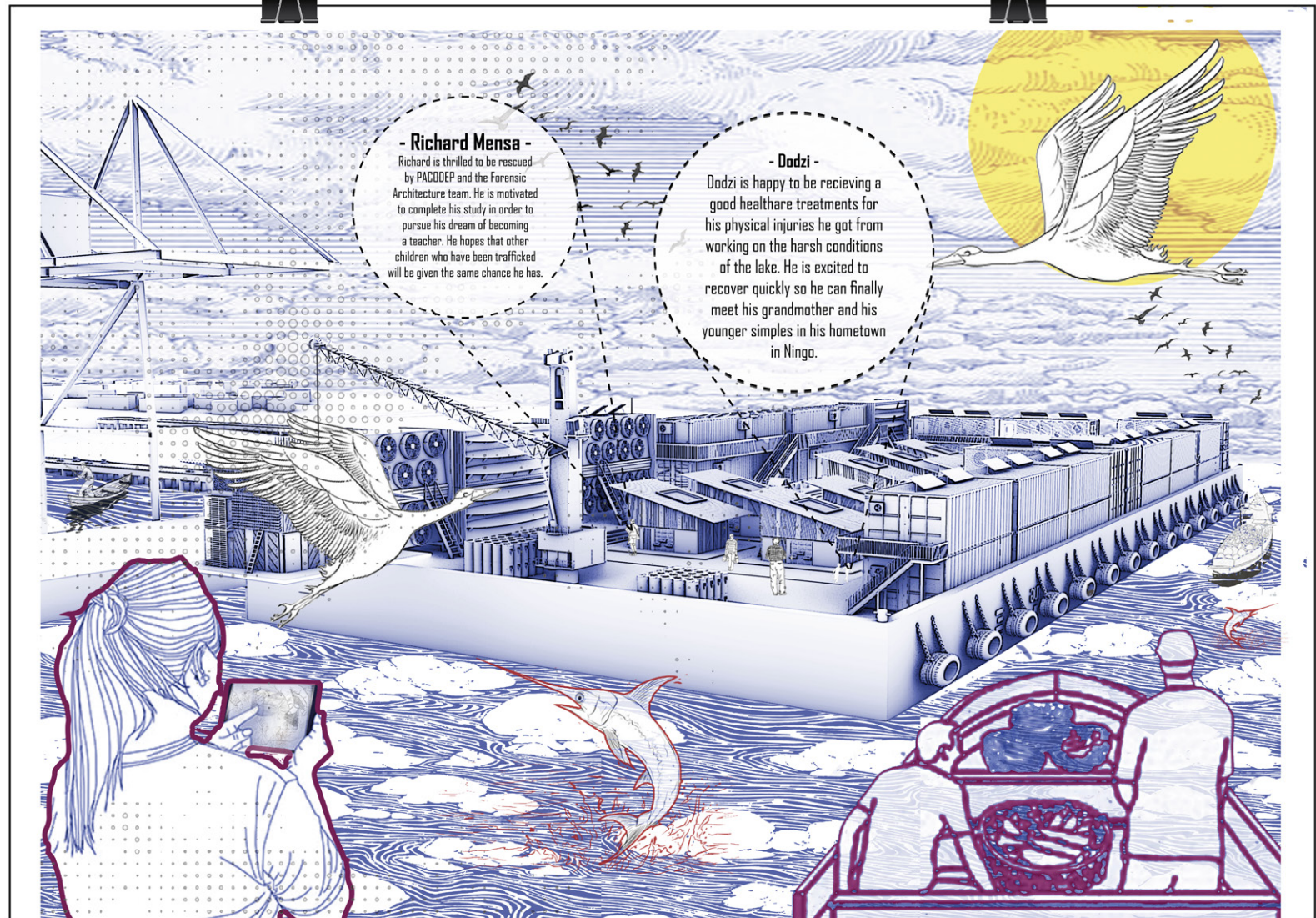
The whole design is inspired by the effectiveness of the presence and balance of four fundamental elements: air, water, earth, and fire. Each element has the potential to be destructive, yet serenity and beauty are attained when they are regulated and balanced with their polar opposite. Because it is well established that life and beauty frequently emerge from prior destruction, it is vital for child trafficking survivors to see, feel, and know that incredible things are still to come, despite their traumatic past.



04 GENERAL ARRANGEMENT OF SPACES



SAFE HAVEN BARGE (Back View)



KATY BARNES
NORTHUMBRIA UNIVERSITY
Master of Architecture

BUILDING BELONGINGS

Restorative environments are ingrained within the communities in which we live. Often, when one thinks of places to improve wellbeing and health, they focus on purpose-built centres and institutions; but happiness and health can also be found in “everyday” places.

When I first visited “Grain No.1”, an antiques and art store, café, and community space in Newark-on-Trent, I was intrigued by the warmth and joy that radiated from this place. The owners spoke of how the old objects in the store made it a comfortable space full of memories, as they once belonged to someone and had a story in their life. Grain No.1 is focused on selling sustainable products and antiques, whilst providing a safe and comfortable place for all to visit; especially for children with special needs and elderly people with Dementia or loneliness. They also provide community events such as crafts lessons, book readings, and live music. I became intrigued by the positive emotional effect of personal belongings through their ability to bring comfort and happy memories, as well as the restorative nature of inter-community communication, arts, and crafts.

From this, “The Grain Project” was created; my first semester project which involved the generation of 7 key groups of people, based on the Grain No.1 ethos and local need, who

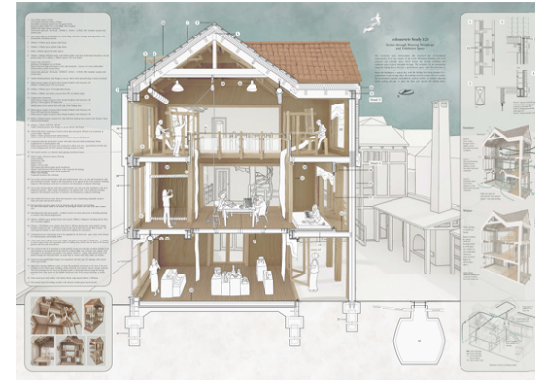
would each be given one room within the Grain No.1 building to decorate, fill with personal objects, and inhabit. The concept aimed to generate a comfortable, personal, and individual space where the groups could communicate and be creative.

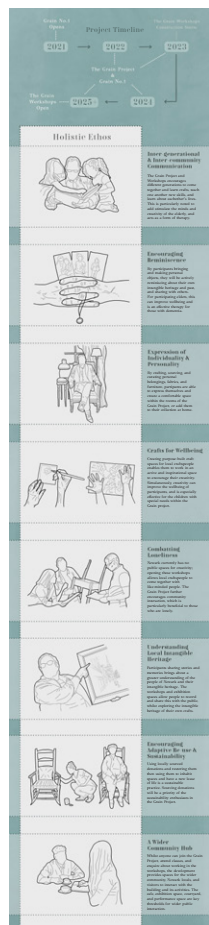
“Building Belongings” is a progression of The Grain Project by exploring the heritage of belongings from their tangible creation to their intangible existence as a part of a person’s life, and how these belongings can positively impact the mental wellbeing of their owners and creators.

Local craftspeople will come together in the “Grain Workshops” to create objects, which then become belongings when sold to a new owner or used within The Grain Project. The Grain Workshops provide an inspirational space and platform to local craftspeople who might have been trapped within the physical and social constraints of their home studios, with no public craft workshops available in Newark for many years. These craftspeople will work with the participants of the Grain Project and the interested general public to teach crafts and assist people in making their own belongings and thus creating memories. Simultaneously, the craftspeople are exploring the intangible heritage of local Newark crafts, learning from past masters, whilst nurturing the next generation to continue the craft of building belongings.

The combination of The Grain Project, Grain No.1, and the Grain Workshops is an alternative kind of holistic therapy to all those involved. Participants can convey their thoughts, feelings, and memories through a physical space or object that they have made as sometimes these emotions can be difficult to translate into words.

Reminiscence is encouraged to create comfort, whilst simultaneously, participants are moving forward by improving communication, learning new crafts, and gaining knowledge about their local community.





Ceramics Studio



Artist Studio



Courtyard



Carpentry Workshop



STACEY BARRATT
UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 2 (1st year)

THE GAS WORKS: COMMUNITY MEDIA CENTRE, HUNSLET, LEEDS

PROJECT SUMMARY

Within the contextual period of 2021-2036 in Leeds, Hunslet is the focus of a proposed strategic masterplan to transform the region into a thriving Media District. However, urban regeneration can often exacerbate impacts of deprivation, gentrification, and inequalities.

Presently, deprivation is a deep-rooted phenomenon affecting inner-city regions that encircle the prosperous Leeds City Centre. Hunslet is one of the most severely deprived areas where a considerable 56% of LSOAs are categorised as Decile 1 (the most deprived 10% in England) which is over double the Leeds average of 24%, indicating the immense extent of these inequalities.

Several scientific studies suggest there is a relationship between deprivation, mental illness, and social exclusion of communities. Responding to these interconnected challenges, Phase 2 of the masterplan proposes the development of The Gas Works: Community Media Centre in central Hunslet. This would act as a dynamic community core where improving physical and mental health of individuals from disadvantaged areas represents the primary driver, but

also ensuring greater civic participation and empowerment of local communities during decision making alongside Leeds City Council within the greater Media District scheme.

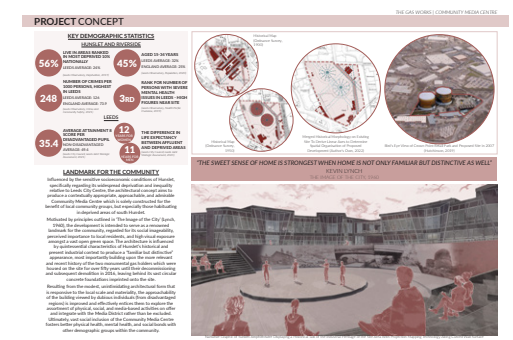
Specifically, Hunslet experiences considerable health inequalities when compared against Leeds' averages, where there are proportionately more reports of CHD, diabetes, and severe mental health conditions. Thus, the programme responds to local health conditions both directly and indirectly. Counselling and wellbeing workshops specifically support those with mental health problems, assisted by physical exercise provision such as internal and external sports courts. Yet, more indirectly, the Centre offers several inclusive areas to socialise, such as a café, youth club, and public spaces, encouraging interaction between diverse groups, overcome loneliness, and establish compassionate relationships.

Expanding upon a typical community centre programme, contemporary digital media production spaces, such as television studios, podcast rooms, and a high-spec computer suite are provided too which create hands-on opportunities for disadvantaged groups to learn new skills relevant to the employment opportunities of the Media District, so ensuring inclusive and equitable development.

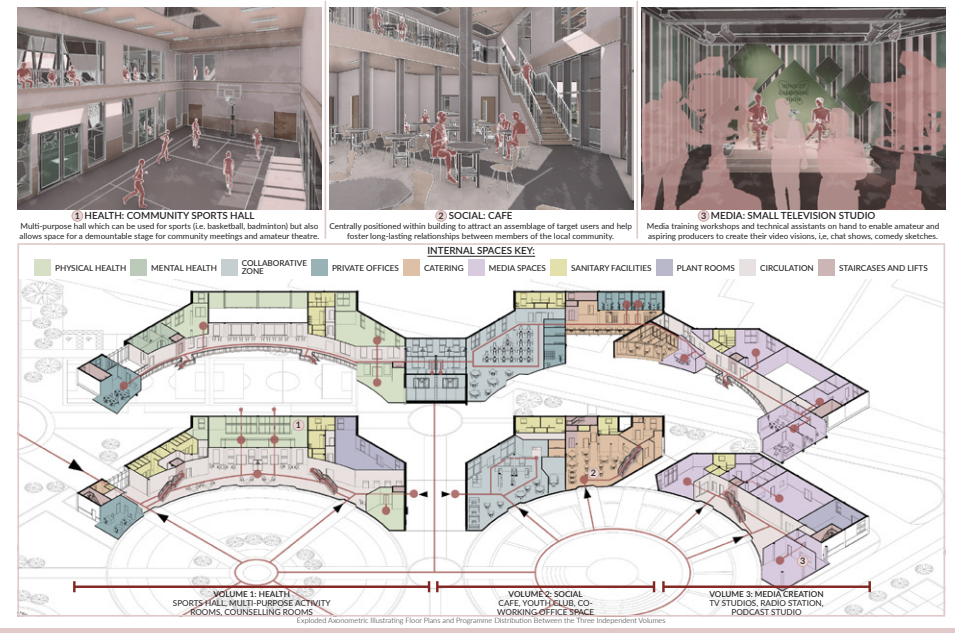
When approaching the architectural design, sensitive consideration for vulnerable and distrustful communities in Hunslet was determined to ensure an approachable and locally responsive community centre was developed without disrupting the familiar urban environment. Influenced by The Image of the City (Lynch, 1960), the building intends to serve as a landmark

resultant of its "familiar but distinctive" appearance, social imageability, and local significance. Investigating the site's historic urban morphology, a series of linear and radial axes were established to organise the Centre. Most significantly, to emotionally connect users to the Centre, its form and oxidised materiality is influenced by the former presence of two towering gasometers for over 50 years which were demolished in 2016 but its concrete foundations remain.

Thus, responding to this, as well as the distinct surrounding industrial context, an abstractly familiar but distinctive building is evolved for the community and so becomes more successful in attracting target users, facilitating inclusive growth, with health and social inclusion at the heart, and ultimately improve the wellbeing of all its users.



GENERAL ARRANGEMENT



MATERIALITY AND CONTEXT

THE GAS WORKS | COMMUNITY MEDIA CENTRE

Transforming a disused, disconnected, and unproductive brownfield site into a vibrant, biodiverse, and dynamic series of productive public spaces with a purposeful Community Media Centre at the heart contributes to the improvement of people's emotional and physical wellbeing, as well as the environmental quality of a presently pollutive and industrial region of Hurst.

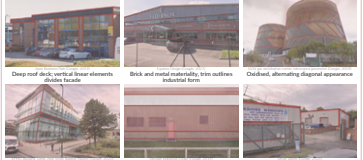
Significant to the conceptual design approach, there are two dissimilar facades along the long and narrow plan of the proposed building: one is influenced by alternating diagonal appearance of the former gas holder and the disorientation produced by its dynamic, rising, telescoping motions, and the other inspired by the local industrial context and the strong protruding or contrasting linear elements that distinguish the facade layout.

Enhancing the transparency and visual connections between the open circulation spaces adjacent to the gas holder imprint perimeter and the associated public spaces, as well as the significant views of the Media District regeneration scheme, a distinctive slanted, deep profile, high performance, anodised aluminium curtain wall system has been implemented along the entire east elevation.

Meanwhile, the west elevation, which is more widely visible to those approaching from disadvantaged communities in the south, resembles a familiar industrial appearance that is characterised by Car 'Ten' cladding imitating the oxidised effect of the gas holder's, a contrasting grey aluminium capping/trim to conceal steel beams and divide the extensive planar external walls, and a red brick plinth at the base.



Aerial view of Community Media Centre viewed from North-East, showing the Alternating Profile Curtain Wall Facade West Elevation



Deep roof depth, vertical linear elements, Slanted facade, Dark and metal materiality, Slanted facade, Slanted facade



Slanted facade, Slanted facade, Slanted facade

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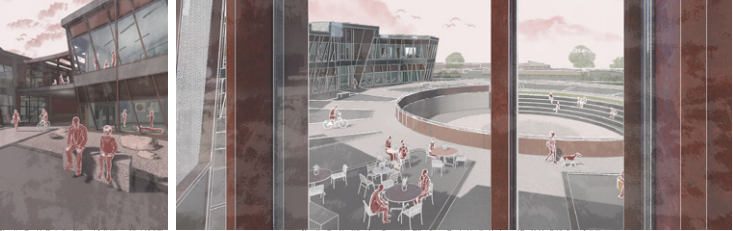
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NARRATIVE GRAPHICS

THE GAS WORKS | COMMUNITY MEDIA CENTRE



Narrative Graphics: Illustrating Pedestrian Approach from North of Site via West and Empty Access, Leading to Entry of the Site (The Public Spaces)



Narrative Graphics: Illustrating Pedestrian Approach from North of Site via West and Empty Access, Leading to Entry of the Site (The Public Spaces)



JOHN BENNER

UNIVERSITY OF BRITISH COLUMBIA
ARCH 549 - Graduate Project 2

HEALING VILLAGE: RECONCEPTUALISING THE RURAL HOSPITAL

PROJECT SUMMARY

The Canadian healthcare sector is facing a fundamental crisis with supplying sufficient physicians and nurses in their institutions. This problem becomes intensified when considering the geographical factor of urban density, in which rural communities experience an amplified challenge in staff retention. This is due to the cyclical relationship of over-working of staff leading to poor staff retention. Of the many speculations and attempts to mitigate this problem (many of which range outside the context of the built environment) the past decade has shown leanings towards an adoption of digital trends and automated practices as a preferred solution.

Current applications of automated practices have tended to coexist within the existing model of healthcare planning, where devices such as Automated Guided Vehicles deliver resources across the institution via the same hallway networks that staff and patients use. However, the current outcome of this application perpetuates existing inefficiencies and redundancies that plague resource management in typical healthcare planning models, which requires duplications of storage rooms scattered across each department (e.g. clean-linen holding, soiled-linen holding, medication rooms, etc.).

This proposal argues for a more radical approach to automated practices by holistically integrating machines into the planning of healthcare institutions to create more healing-centric environments for patients, and more desirable working conditions for healthcare practitioners.

Through early consideration of automated practices integrated into healthcare design, not only can we alleviate staff burnout and fatigue exhibited in traditional healthcare planning models, but we can also create a more human-centric scale of architecture through the reduction of rooms dedicated to departmental resources.

Through the re-imagining of this speculative resource distribution, medical resources are stored and distributed below the patient level through the use of automated guided delivery vehicles, where healthcare practitioners are able to call and send items directly to specified rooms across the hospital, allowing practitioners to spend more time for direct care activities with patients.

This speculative model uses the redevelopment of Stuart Lake General Hospital in Fort St. James, British Columbia as a testing ground for this new rural typology. The framework of the redevelopment calls for an Emergency Care Centre, Inpatient Acute Care Area, Medical Imaging, Laboratory, Primary Care Clinic and Long-term Care Space.

Referencing the scale and single-detached nature of the regional architectural language, the hospital takes a site-sensitive approach as a means to create a more familiar and domestic hospital experience, an opportunity that is granted when

automating resource distribution is below grade.

An outcome of this integrated and hybridized model is that it has the ability to fragment the totality of the hospital into more discernible masses based on departmental programming, creating a patient healing village.

A significant portion of programming can have a direct adjacency to the perimeter of the building, creating advantageous connections to comforting views of Stuart Lake and the surrounding forest. The visual connection to nature further enhances the patient experience by reducing psychological traits of stress and anxiety that can be experienced when navigating through a traditional hospital setting.

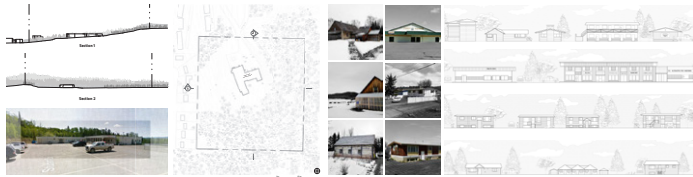


As we face a rapidly technological future, we need to find solutions that rejuvenate our relationship with traditional forms of medical practice and new digitized trends. Contrary to the typical perception that an increased reliance in technology will worsen the patient experience, by holistically integrating these practices into building design, we can in fact produce the opposite. The advent of automated technologies is not a burden, but an architectural opportunity to create better, and more healing-centric environments.

Disclaimer

No brief was provided for this project. This was a personal Graduate Project that fulfilled the completion of the Masters of Architecture program at UBC.





Engagement with Future Technologies



PETER BLEVINS

NORTHUMBRIA UNIVERSITY

BA Architecture | Year 3 (of 3)

THE NORTHERN COMMUNITY MUSIC CENTRE

Paddy Freeman's Park, Newcastle-upon-Tyne

The Northern Community Music Centre is a project of two halves. The first is a community centre which promotes both making music together and the social integration of the six suburbs of Newcastle-upon-Tyne the centre is situated between.

The second half of the project provides a new home in the North East for the music therapy charity Nordoff-Robbins, that better suits their complex needs. Their current provision in the North East is very small and is not the correct size considering the population of the region. Their current building is a small industrial unit in Jesmond consisting of a multifunction therapy room, a small kitchen and an office.

A larger facility will allow Nordoff-Robbins to expand their provision of music therapy in the north, and provide a facility for the teaching of their MSc Music Therapy course outside of London.

The proximity of the site to the Freeman Hospital offers a rare opportunity for the centre to link with the specialist oncology and cardiothoracic wards by providing a below grade subway under Freeman Road and a covered area for both the safety and

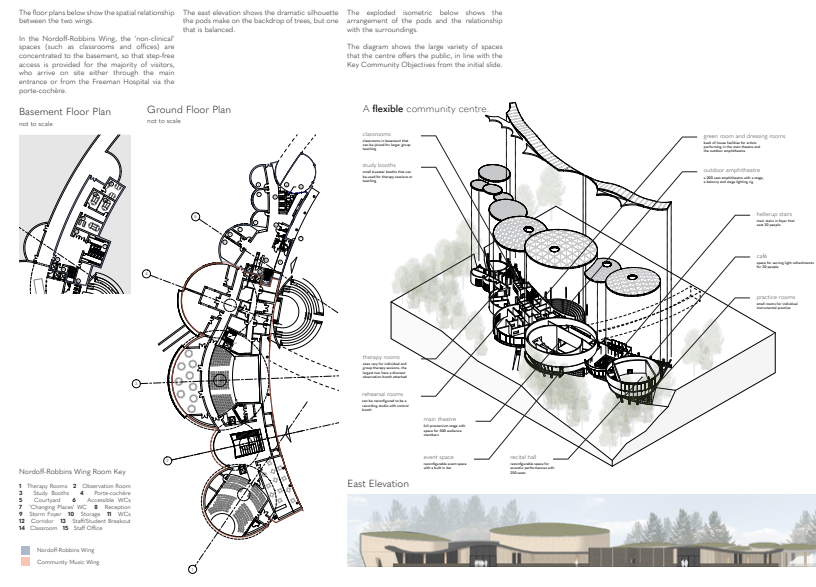
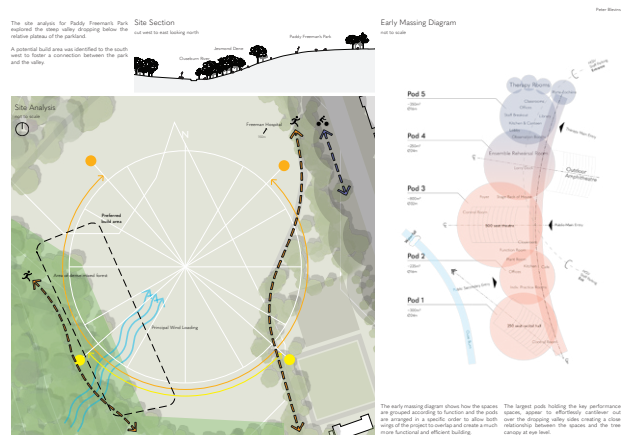
ease of transferring patients for therapy sessions.

Throughout the development of this project, the crossover between community and clinical spaces have been explored through the use of a central internal corridor that spans the entire length of the scheme.

This linear arrangement of the spaces promotes the rooms being used by both the community and by Nordoff-Robbins flexibly. When developing the general form of the scheme, spaces were identified as being 'introverted' or 'extroverted'.

The massing allowed the introverted spaces to be huddled around a wildlife pond and the extroverted spaces were pushed out over the tree canopy. The form the building takes is directly influenced by the site, and the steep sides of the valley below.

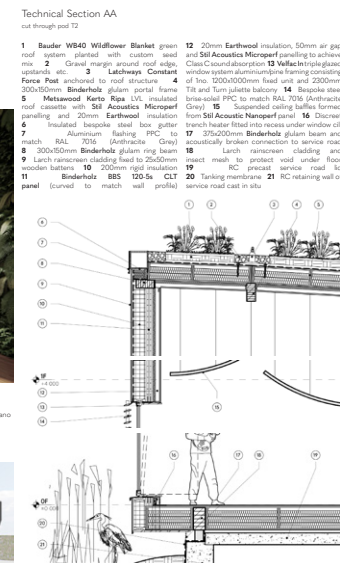
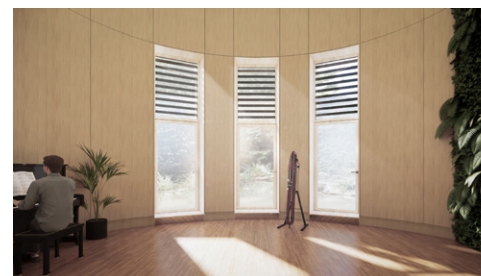
The cantilevering pods develop a closeness between the parkland and the valley floor by drawing the key public spaces out and into the tree canopy.



The perspective below shows the interior of one of the therapy rooms. The warm tones of the Microper cladding and the oak flooring create an environment that is both acoustically and visually comfortable.

The ensemble practice rooms in the community centre can be easily accessed through the central corridor.

The technical section AA is cut through the same pod as the perspective below for ease of reading.



ARCHITECTS FOR HEALTH

Student Design Awards 2022



Wildlife Pond Afternoon

On a rare sunny Autumn afternoon, a kingfisher sits overlooking a serene pond, creating the perfect backdrop for a music therapy session.



Recital Hall Morning

In the morning the Recital Hall forms a contemplative space for yoga, before transforming into an acoustic performance venue with space for 250.



Foyer Morning

One summer Saturday morning, runners on the Parkrun descend on the coffee shop in the foyer for post-run caffeine.



Amphitheatre Night

On a warm summer night, a group of people enjoy a musical performance under starlit sky.



THE EXPEDITION

The Expedition explores living in the form of a noun - the condition of being alive. Life can be described as a language as every word has meaning. Some are defined by dictionaries and others only can be understood through life experience. The truth is, not all words were created to be equal, humanity influenced, shaped and twisted this reality and an unequal world developed. Now we are left with the consequences, one of these being social justice...

Social justice, the justice of distributing wealth, opportunities and privileges within society. But is this distribution executed in an equal manner? There are more people that are victims of social injustice every single day than people benefiting from social justice, actions like hate crime, ageism, poverty and racial disparity are just some examples of many people's daily reality. This makes one question if the umbrella term of social justice is still relevant in modern day society or has the corruption of people's minds advanced this worldly term, because is it really fixing the problem? The correct umbrella term relating to the problems people face as a result of social injustice is inequality.

Camden. Although to many Camden is known as a diverse multicultural town, what it is lacking is a diverse population. Statistics show that London has the highest black population in the UK; 97% of the

Black British population lives in Greater London, however despite Camden being a multicultural town the BAME community only makes up 34% of the resident population. The Expedition aims to explore the racial disparity in Camden and attempts to create the sweet spot location, a place that represents the historical journey of the black community and the experiences they have in London.

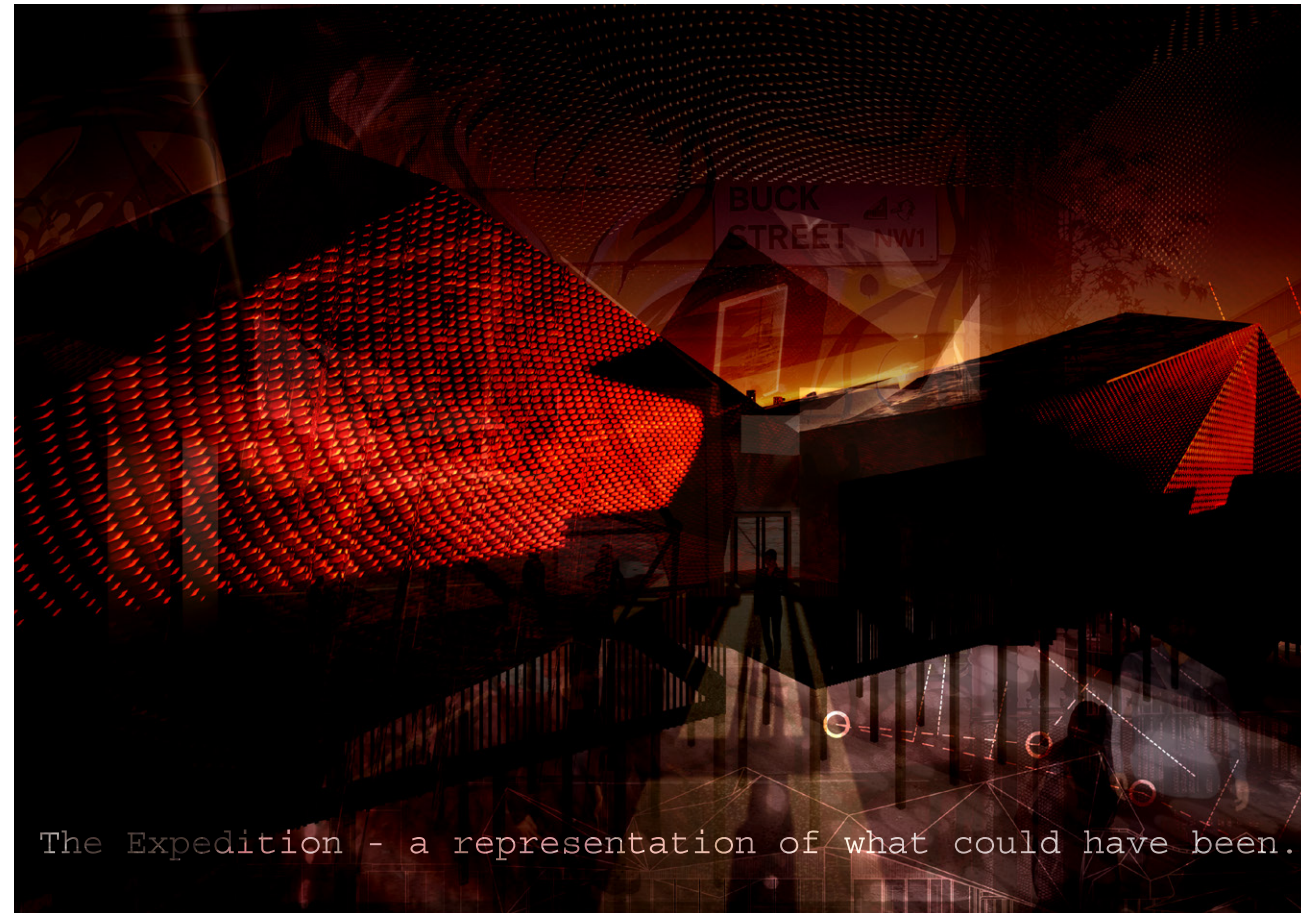
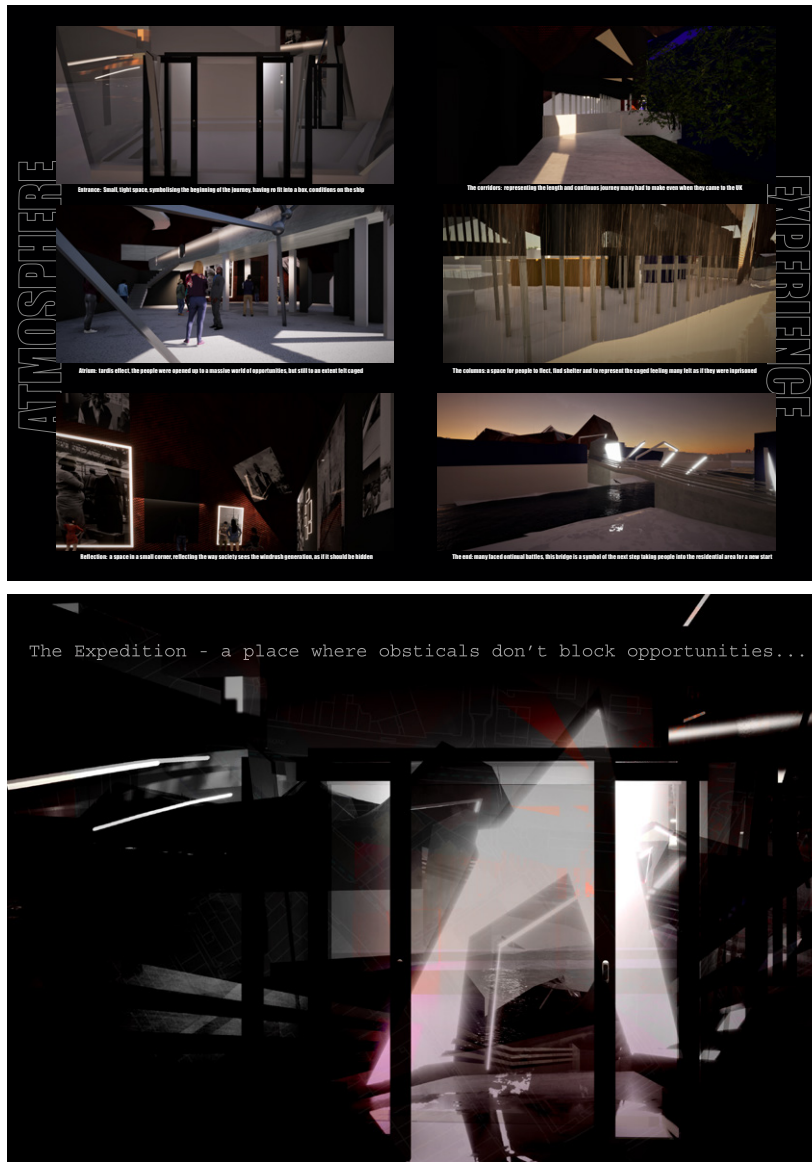
In 1948, the change began. The Empire Windrush, a post war ship, embarked upon a journey that unknowingly would change England forever. Although this ship was bringing change, joy and new opportunities its arrival party wasn't overjoyed. The Caribbean was coming to England, passengers were expecting streets of gold, endless opportunities to work and better their lives but it wasn't all that they first thought. This thesis titled the Expedition embarks upon the route taken by the ship and this is manipulated into a direct representation of what happened to the people when they first arrived the emotions, the fear and the reality that wasn't the same as their expectations.

This space is to symbolize the Windrush generation emotional battle that resulted in hardships. The building is designed to emotionally impact each visitor, to allow them to understand and to some extent relate in an architectural way to hardship people faced. The building is what people needed and if this would have existed in 1948 it would have created a safe, welcoming space that could have helped the transition at the time, if this building would have existed then times would have been different.

This is a space people need, but its 50 years ago, now all we can do is reflect upon the past.

The Expedition consists of a cultural centre, a learning facility centre and a residential area for rehabilitation to help people readjust into society.





ERIN BRENNAN
NORTHUMBRIA UNIVERSITY
BA Architecture | Year 2 (of 3)

ELEVATING THE HEALTH OF CULLERCOAT'S ELDERLY COMMUNITY THROUGH CREATIVE PRACTICE

At the heart of Cullercoats is a community centre that is becoming obsolete, with the current owners retiring and now future replacement, the land will be turned into new housing which reveals a new opportunity for a structure and purpose to take its place. It is prevalent that the aftermath of Coronavirus has left the elderly across the UK combatting alienation and deteriorating mental and physical health. Through creative practices and curating a scheme of complexity that improves the 71% population of over 50's in Cullercoats.

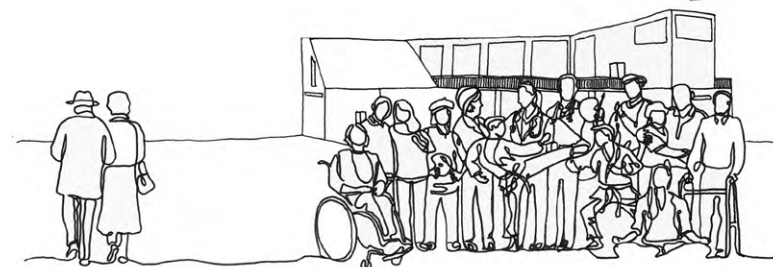
This is the background context behind my proposal and adaptation of the Artist in Residence Brief.

Creating a community centre that allows senior citizens to co-live and join clubs and activities where an in-house artist would reside to run: workshops, events, showcases and exhibitions. Furthermore, an in-house nurse, doctor or any medical professions could stay in a small space to offer mental and physical support to the residence. A focal ramp connecting the dynamic spaces to evoke fluidity, mobility and connectivity within the space, encouraging the social

inclusion of residence and visitors. Through art, expression and socialisation, a hub of activity occurs that welcomes everyone to an atmosphere of content and happiness with the added coastal views.

Additional features include a café and interchanging open pavilion that uses the space within and around the site to give a fete supporting local industries such as a farmers and flea market; fitness clubs held internally or externally and the expansion of art exhibitions if need be. From modern design to memory invoking retrospective themes, producing a commonality of experiences provoking discussion and happy memories aiding the well being of there visit with an added history club that already exists in the centre. Developing not just a building but an extended community life encouraging the venture and exploration of locals. Inclusion through events and functions that prevent isolation.

Promoting solidarity in the inhabit of residence and returning visitors highlighting the reusable atmosphere to generate new and lasting experiences. The building made from a creative practice allows a sense of warmth, belonging and togetherness becoming a beacon that fights against the loneliness of the elderly inducing a long-term improvement of seniors locally now, and for many years to come.



Community: Wider Site Study



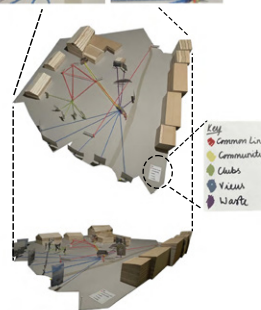
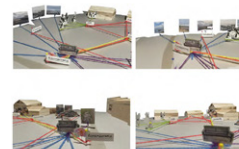
A diagram showing what Cullercoats has to offer in relation to transport, recreational activities, the typologies of people and how it connects to the site highlighted in red.

The theme of community is prevalent in Cullercoats where the site is situated. The wider community surrounding the chosen location is something that I wanted to incorporate into the scheme and thematics of my design. Consequently, providing a journey of the wider community atmosphere into a building that could operate as a hybrid and dynamic, public to private, co-living, community centre.

This transition is a complex connection that should provide a fluid and harmonious passage that gives a warm, open and welcoming feel that can connect to the public realm of the site and Cullercoats and yet contain private and relaxing spaces that can capture the picturesque views of the coast.

However, these scenic luxuries should be harboured for my own design and should still be allowed access to the public, this means these private dwellings and the surrounding context need to be separated so that privacy can be maintained.

Overall, there is a dynamic shift in spaces that need to be explored in further detail about what parts of my design can incorporate public and private spaces. In addition, how the spaces transition without the overlapping of spaces. This compartmentalises spaces that allows the separate spaces and environments to exist without contrasting and allow the blending of movement



Community: Site Analysis

When conducting the site analysis, I wanted to take into account the aesthetically pleasing features it had to offer. Photography (taken by myself) showing the colour palette, setting, environment and picturesque views the site had to offer. I wanted to capture this in a broad architectural drawing and section to always have a reference of what would be seen from varying view points when looking at the site.

In addition to quantitative data such as dimensions, I felt it important to look at how the site would be accessed by car and pedestrian in order to make both experiences when approaching the site enjoyable. For the pedestrian it was about providing the connectivity to the promenade and coast and this is achieved with the path travelling through the site that I would like to incorporate and make a feature of my own design. The car path really provided access easy access to the site, path and local pub next to the open green spaces.

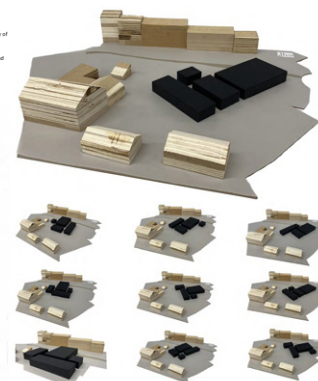
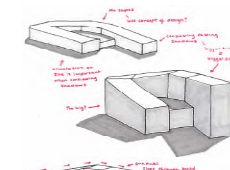


Concept: Massing

Understanding the contextual layout and form of the scheme was a crucial aspect in the development of not only the individual typologies but the interconnectivity and dynamic fluidity of transitioning between spaces.

Playing with different heights of the building was an important point to not disrupt the surrounding context and their view, additionally, a building the height would be proportional and distinct from the naturally occurring landscape. Compartmentalised typologies of the form were produced and some individual dimensions of the typologies were set, further development of building was controlled to how these would all fit into the design.

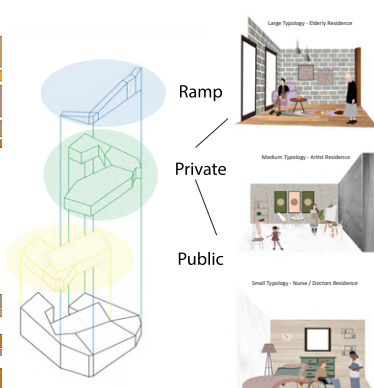
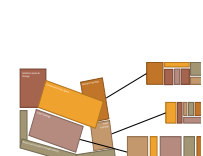
Black was used to distinguish the outline of the scheme to the proposed.



Concept: Typologies



After investigating the typologies from a detailed design into how each typology would be created. Amenities such as bedrooms, bathroom and separate workspaces etc. all need to be arranged in a functional pattern that makes the space efficient. These factors also need to be aware of the separation between public and private atmosphere and how they all connect with the ramp that is the main focal point of the structure.





ELSA BROWN

ARTS UNIVERSITY BOURNEMOUTH
BA(Hons) Interior Architecture and
Design (level 5)

CAN DO INCLUSIVE ACTIVITY CENTRE

Enhancing your ability through extreme
sport, why not have a go?



An activity centre for and by children and young adults with lifelong disabilities. Located in Bournemouth town centre on Richmond Hill. In response to current social needs of isolation and limitation it is a place that provides the same life affirming and confidence boosting experiences as everyone else.

The design and design process works to empower those marginalised individuals in the community, giving them the power to take control of their environment.

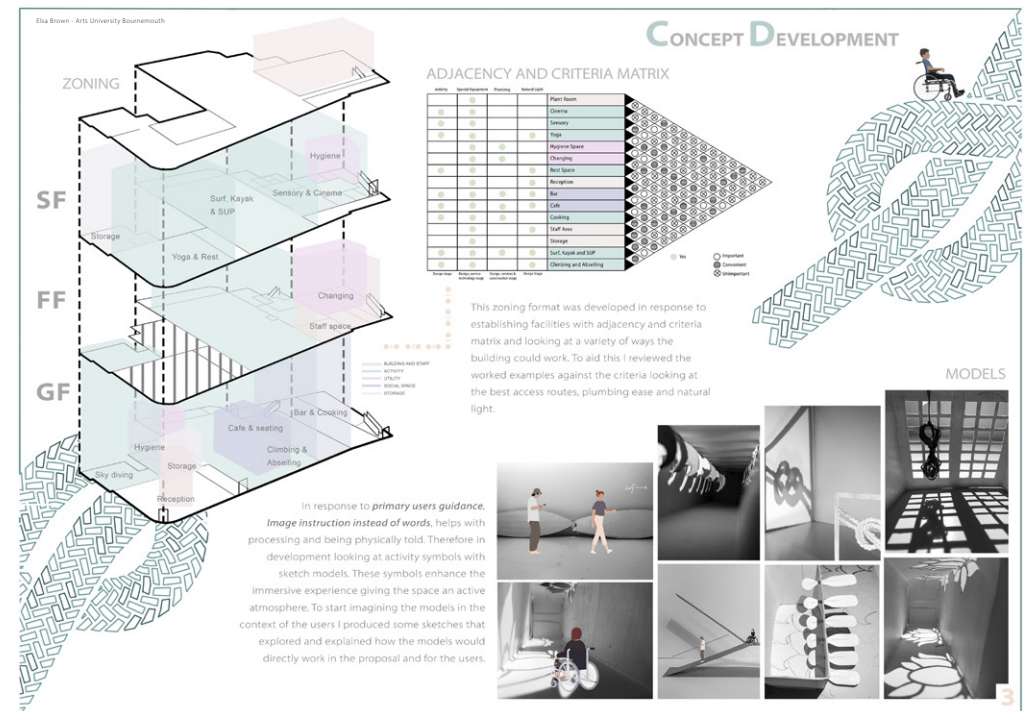
The centre has been developed in a co-designing format with all stakeholders apart of the process ensuring it meets their specific needs, driving meaningful innovation.

Everyone involved in the process and use of the centre is an active agent of change working to shape their architecture and communities. The space is open for not just those with disabilities but also their families to support and empower all those effected in their everyday lives, to stimulate and improve psychological and social wellness. The ethos and design has largely been inspired by the disabled community along with existing serving centres, such as the Bendrigg Trust and Surfability UK, who work to provide valuable, safe and independent experiences, promoting inclusion and building confidence.

With the majority visitors having a limited range of physical movement the activities on offer eliminate this as an issue, by providing immersive and liberating experiencing utilising the freedom of movement in water, interactive technological simulations and adaptive experiences such as the wheelchair climbing wall. These features are supported by private and calming environments aiming to not overwhelm its users, presenting the possibility to be present all day accommodating various disability needs.

Each activity space uses physical symbols to communicate and guide users around the centre independently. Specifically exploring secondary symbols in shadows created by the large art deco windows communicating an exciting and adaptive atmosphere.

As the centre is disability specific all primary routes around the building are accessible decreasing the stigma of 'accessible routes as an afterthought.' This allows all to experience the centre as the designer intended it, to transport the user effortlessly through the building.





ELSA BROWN

ARTS UNIVERSITY BOURNEMOUTH
BA(Hons) Interior Architecture and
Design (level 6)

THE HARBOUR BATH

Reconnecting the community with a holistic health provider

The Harbour Bath is a safe salt-water facility accessible to all, all day everyday. A non-profit health and wellbeing hub that promotes community interaction, education, and experience-based leisure.

It's necessity stems from feelings of loneliness and exclusion as a consequence of the recent imposed isolation. Immersion in outdoor waters carries an array of health benefits helping to tackle chronic conditions. The hub will work to regenerate it's local surroundings, reimagining an inclusive public space.

It will be supported by the BCP council in the Poole regeneration programme, funded by Dorset Local Enterprise Partnership and supported by the RNLI, Surfers Against Sewage, British Swimming and Finisterre.

The Hub's Design encompasses techniques to create a sensory journey, focusing on mood, permeability, underwater worlds & a facilitator for the experience of nature and self, all with the goal to improve social wellness for the local community of Poole, driven by the outdoor swimming community in the Dorset area.

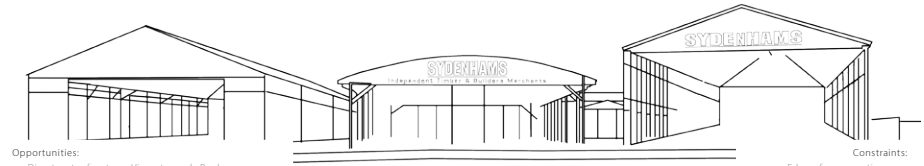
The main interventions in the design are

curved in space to each define their spaces and present fluidity with a representation of water and calm. This symbolism is most prominently present in the Pool House archways separating the space to focus on journey & sequence, to create a comfortable personal space from its vast existing enclosure, ultimately encouraging the engagement with cold water, improving social and physical health.

New pod structures are placed inside the existing frame used for suspension. High-lighting and celebrating the history of Poole and the sites industrial nature, using wooden materiality to reflect Timber Yard & retain existing features. New structure allows for recessed storage not interrupting the flow, creating a flexible space, adaptable for future change.

When entering the site, you are presented with a wayfinding ribbon acting as relaxed navigation through the vast space to each facility, starting at the entrance, choosing either the wet or dry sequence, separated by space and mood, ultimately delivering to the water. The focus of the journey to immerse yourself in an unpressurised experience. This ribbon then transforms into sculptural waterfront seating presenting to visitors across the water to attract and help others.

Location.
Sydenhams, Hamworthy, Poole.



Opportunities:

- Direct water frontage, Views towards Poole
- Regeneration Site - Flexibility & innovation
- Accessible, Flat site
- Open Hamworthy for the first time in 100 years, Celebrate industrial history
- Utilise natural features by presenting human scale port

Constraints:

- Edge of conservation area
- Flood risk
- Sun levels not direct to waterfront
- Surrounded by industrial sites & commercial port
- Site structures unchanged for 20 years, showing signs of age.

Users.
Coldwater Swimmers.



Elsa Brown - Arts University Bournemouth

Coldwater Collective - Boscombe

Context.
The issue...



Personal Health Cold Water Swimming

- Improving mind and body
- Continued exposure lowers stress response & improve immune system
- Works as an anti-inflammatory underpinning many chronic conditions, eg Dementia.
- Has to be gradual and controlled, avoiding dangers of cold water.
- Need for Education
- Present holistic approach's to prevent ill-health.

Just One Thing - with Michael Mosley, 2021



Connected Wellness

Social interaction is critical for mental & physical health (Brody, 2017).

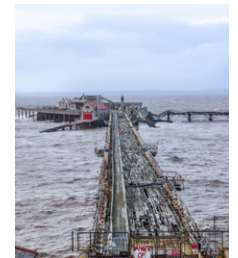
- Improving quality of life
- Need for provision of space not centred around phones
- Happier with fewer health problems
- Reduces Stress & Inflammation linked to chronic illness
- Greater need due to COVID-19 isolation
- Enhance good health with positive influence on living habits.
- Feeling of safety, lower anxiety



Accessible Natural Environments

Blue Spaces (Hunt, 2019).

- Spending time in & around water can improve our health, body & mind.
- Exploring social prescribing
- Leveling environment, less polluted
- Exposure to natural light
- Physically active lifestyle
- Improve mood & reduce stress
- Healthy environment open to all
- Tackle major public health issues eg obesity
- Not always accessible



Seaside Regeneration

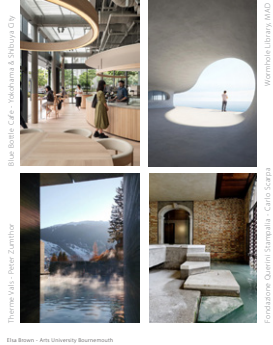
Turning the Tide (Estates Gazette, 2020).

- Challenges for seaside towns, leading to deprivation
- Reimagined into cultural, technological and creative hubs, to combat the loss of core industries.
- Not attracting tourism but creating a place people want to live
- Regenerating run down areas
- Providing work & leisure for residents
- Presenting affordable housing

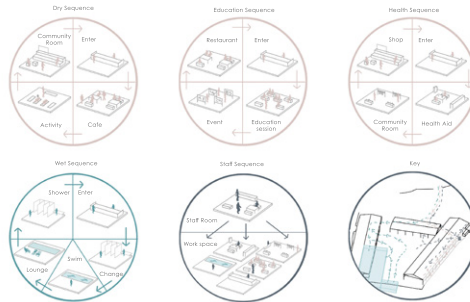
Proposal Development.

Understanding the scheme.

The Hub's Design encompasses techniques to create a sensory journey, focusing on mood, permeability, underwater worlds & a facilitator for the experience of nature and self, all with the goal to improve social wellness for the local community of Poole, driven by the outdoor swimming community in the Dorset area. This symbolism of water is present throughout to present a fluid and calm atmosphere. Most prominent in the Pool House, archways separate the space to focus on journey & sequence, to create a comfortable personal space inside its vast existing enclosure, ultimately encouraging the engagement with cold water, improving social and physical health.



Modes of Operation



External Partnerships

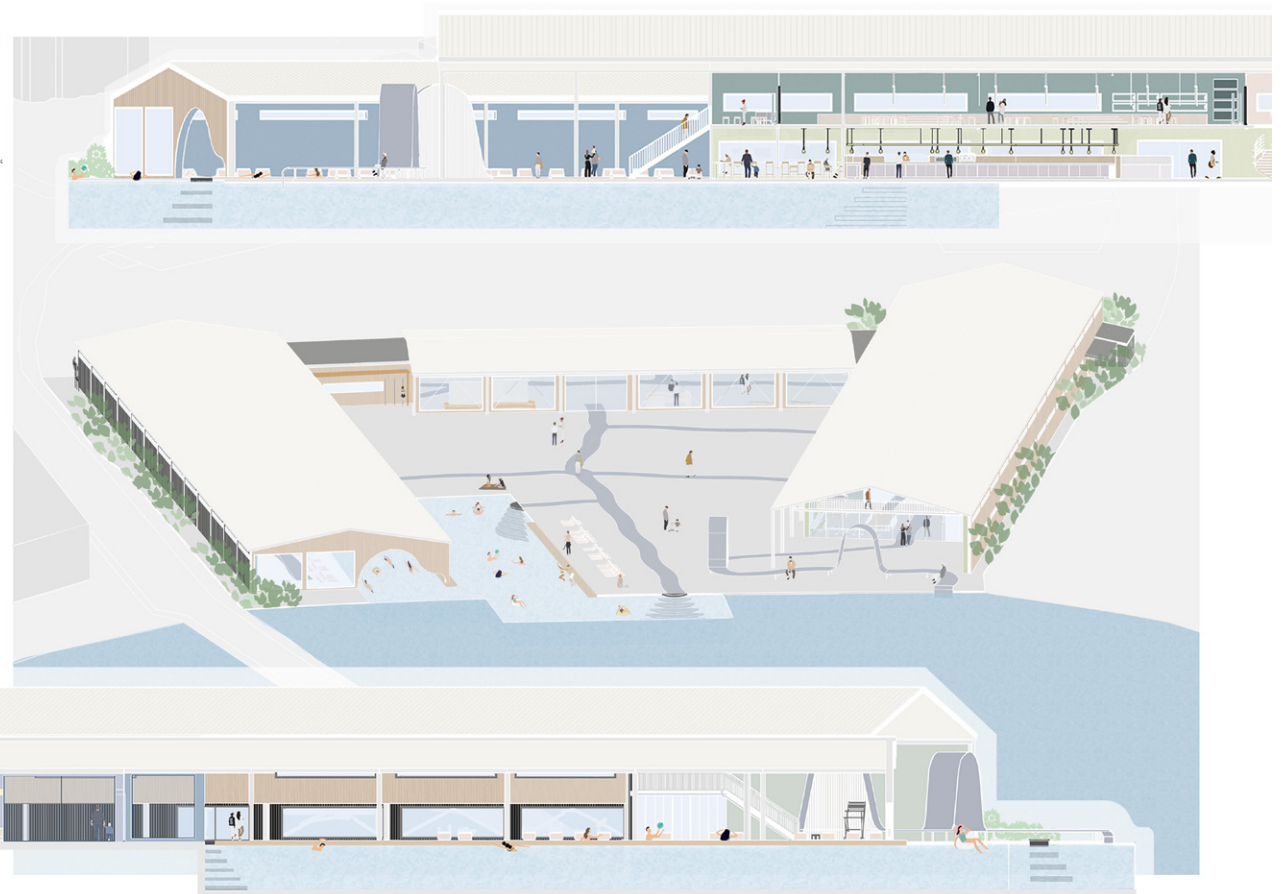
finisterre



- Lifeguarding
- Training
- Education
- Events

- Directs & drives scheme
- Finisterre foundation - accessible waters & hire kit.
- Ocean Activism (Sea!) - education and communication to a wider audience.

- Water purification system for clean bathing
- Promote Mission
- Educate Visitors
- Events Location



Harbour Bath.

Reconnecting the community with a holistic health provider.

Connected
Wellness

Accessible Natural
Environments

Seaside
Regeneration

Community House Section



Pool House Section



VLAD CAZACU

UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 3 (2nd year)

LUNAR TEMPLE_[2171]

Since the first mission on the Moon marked our history, pioneers of the Space Industry have been preparing to explore the new territory even further. Innovative spaceships have been developed, the local materials on the Moon's surface have been studied and the climate conditions have been analysed in order to create a better understanding of the newly explored celestial body.

In the year 2171 the time has come for human to fly back once again, but with the purpose of conducting a more expansive mission rather than carrying out only a short travel. At long last, humans will try to achieve a favourable environment on the Moon for them to stay a while longer. With the aid of advanced technology, a human facility will be constructed. This project strives to design a Lunar healing facility and to further expand our knowledge on medical aspects that can be conducted on the Moon.

The 'LUNAR TEMPLE_[2171]' concept portrays a lunar healing center located at the South Pole of the Moon in the proximity of one of its biggest craters. The speculative project lays out the scenario in which humans colonize the Moon and start learning more about treating people in space benefiting from microgravity and the Moon's conditions while implementing ground-breaking technologies such as artificial intelligence. The outcome of the project will be a healing facility where people

can heal through dreams, meditation and contemplating in the Lunar temples.

The year 2171 will be an important turning point in the history of humanity and will revolutionize the medical industry. Our century-long aspiration of exploring and living on the Moon will finally be achieved by laying the groundwork for the 'COLONIZING_LUNA' facility.

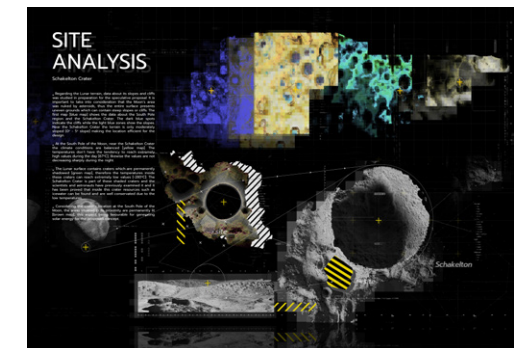
Humans will achieve unprecedented milestones by designing and constructing on the Moon's surface for the first time. Exploring the galaxy and its celestial bodies is crucial for our development and this exploration will be possible thanks to the continuously advancing technologies and innovations across the involved industries.

The new development not only marks the first facility outside the boundaries of our planet, but it will also benefit its users, as it will be a place one goes to for being cured. It will be a landscape of wellbeing that humans can explore as part of their healing process. Moving away from our mundane surroundings into a completely different environment with little to no distractions, will allow us to focus on our healing and enlightenment.

The microgravity on the Moon could be beneficial for humans with certain locomotory conditions and could ease their recovering process, as their body would not be subjected to the forces of gravity any longer.

At the same time, some of the interior spaces of the main temple [_Mechanomorph] will shelter group meditations through dreaming and sound-healing. Given the unique interior layout and design of the rooms, the experience of healing through architecture can be achieved.

Ever since ancient times, our ancestors used to pray to the celestial gods for healing. Now, humans can experience their relationship to the celestial gods from a completely new perspective and environment, from a different celestial body.



ARTS UNIVERSITY BOURNEMOUTH
BA(Hons) Interior Architecture and
Design (level 6)

THE BIG 'QUESTION':

PROBLEM

However, those committing crimes associated with their drug-use serve time in prison but with little and ineffective rehabilitation services, leading individuals to re-offending and drug-use after release. A dangerous cycle.

PROCESS

Evidence suggests a decrease in re-offending and successful recovery for individuals with access to rehabilitation services during and after incarceration or probation.

Further, successful addiction rehabilitation is supported by holistic approaches and by addressing issues of housing, education and employment. Combining new evidence based research with design strategies explored in my dissertation paper - on promoting healing through biophilic design in rehabilitation centres - to design an alternative and holistic solution beneficial to individuals and the community.

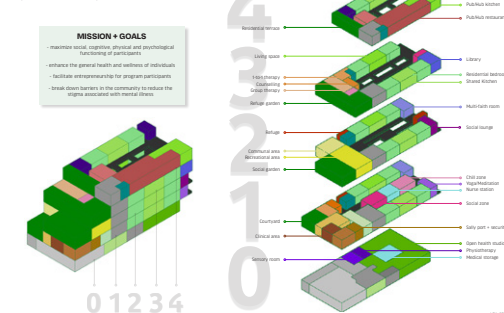
SOLUTION

Funded by national organization, The Forward Trust, LOTUS Holistic Rehabilitation Centre is a residential facility in Dorset empowering individuals impacted by the justice system or previously incarcerated to break the cycle of addiction and crime through holistic approaches to treatment and social reintegration.

Home to 14 adults, four residential levels are designed accordingly to the four stages of recovery: 1 Detox, 2 Abstinence, 3 Rehabilitation and 4 Reintegration. Social reintegration strategies provide professional skills, an income and a sense of community that help individuals to successfully reintegrate back into the community whilst benefiting the recovery journey.

EXPLODED ZONING

GENERAL ARRANGEMENT



EXPLODED VIEW



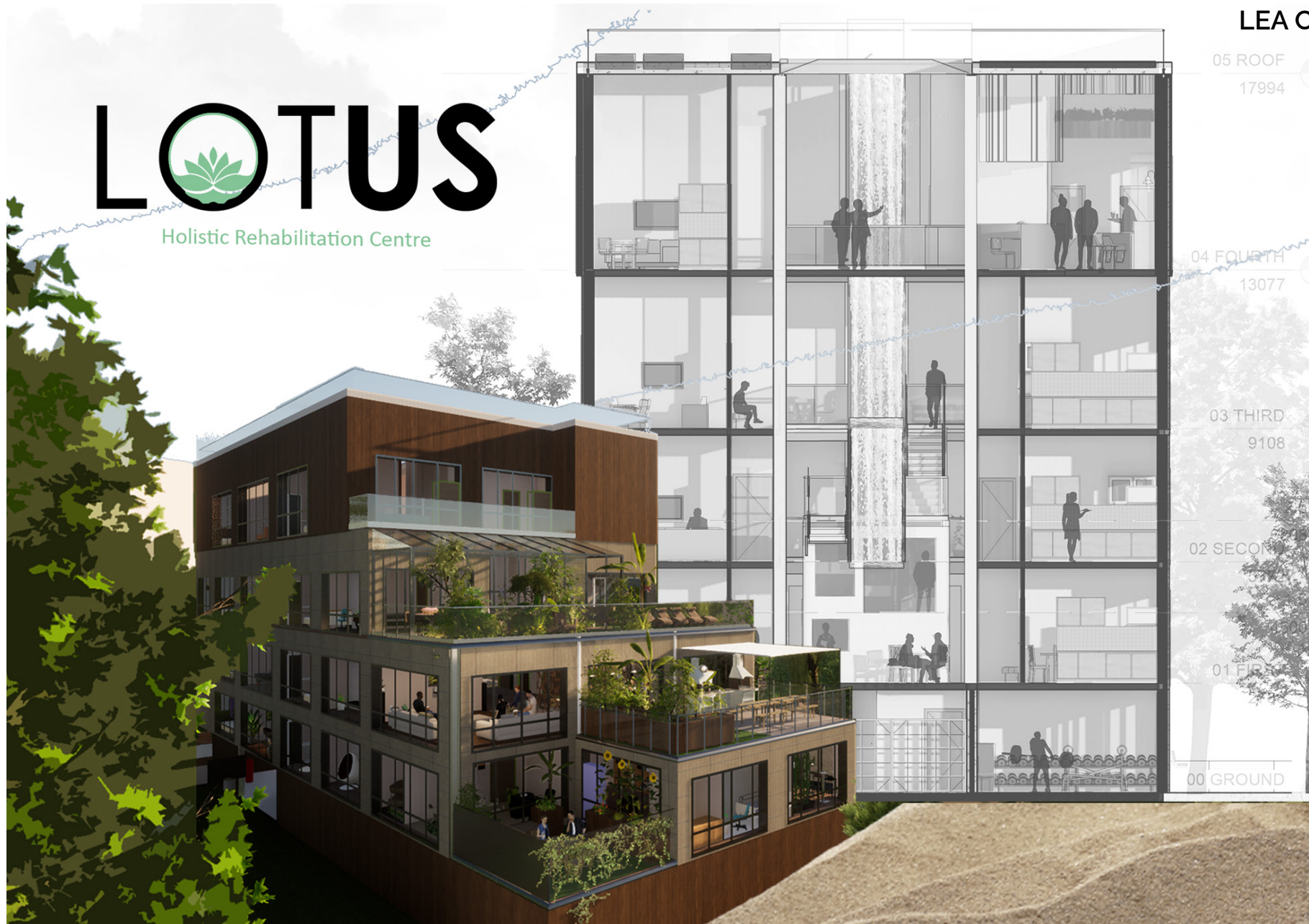
MODEL + RENDERS



LOTUS

Holistic Rehabilitation Centre

LEA CEPEDA



RACHEL CODD

HERIOT-WATT UNIVERSITY
MA Interior Architecture & Design

THE ECHO WELL

A PRESCRIPTION FOR WELLBEING : SUMMARY

Over lockdown, as our worlds shrunk and we walked our daily circles, I discovered, one winter's day, a break in the loop. A hotel had allowed us to use their gardens that run from their doors to the foot of Arthurs Seat, the extinct volcano that dominates my skyline.

Walking along the boundary I noticed a door in the wall so I stepped through and entered the Wells o' Wearie. Renowned as a sacred, healing place, there were also tales of witches, lovers and princes falling for its charms and now it had got to me. Exploring gave me pure escapism, all five senses activated in response to the place.

It embodied an inclusive healing environment, where life was visible in all its stages. The place became the balm that protected me against the neverending news and restrictions of Covid-19.

I have always been drawn to healthcare, specifically a holistic approach where one treats the whole, as opposed to the symptom. And by applying the theory that everything is connected to an interior design, I felt that the outcome would be more supportive, relevant and resilient.

Choosing a service that was operating from within a space designed for a different

purpose (in this case, a residential, traditional Edinburgh tenement) allowed me to get curious as to function and aesthetic could work together in a space with restrictions. I also wanted to see if I could bring the feelings of calm and wonder experienced at the Wells o' Wearie into the design, using biophilic interventions.

Using an older building also aligned with the sustainable ethos I adhere to as a designer. It seemed to me that now, more than ever, we would fare better in small,

secure and easily reached spaces than in multifunctional health centres.

My concept design, The Echo Well encompasses what I call a prescription for wellbeing. In Scotland, we have a fantastic health service which is mostly free. But it does not include the more subtle types of support such as talk therapy, time in green and blue spaces, or community projects that bring a greater sense of purpose or inner peace.

Taking inspiration from the local area gives the Echo Well offers a sense of being grounded rather than in flux. The appointment is approached in a way that starts and ends long before you sit down in front of your doctor. Through sketching, research, visualisation, and iteration, I redesign the clinic ecosystem holistically, treating the interior and the exterior as if a living organism.

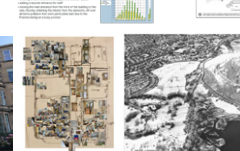
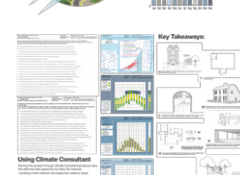
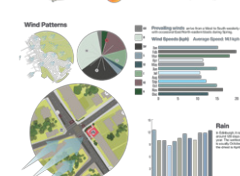
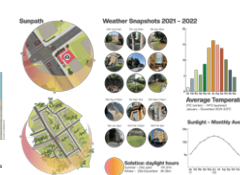
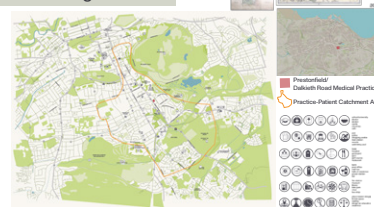
A Prescription for Wellbeing : project background & aim

Dalkeith Road Medical Practice is located on the southside of Edinburgh. It serves around 4000 patients with a broad demographic in terms of age, wealth and experiences. The Practice is owned by the partners, and has been at 145 Dalkeith Road for more than 20 years.

Aim to create a safe, resilient and sustainable design for Dalkeith Road Medical Practice that combats stress and anxiety for staff and visitors.



Site Analysis 145 Dalkeith Road Edinburgh EH16



Floor Plan



Axonometric View



Sections

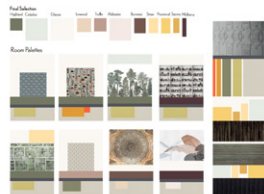


What was done?

The main door was closed off and a new entrance created via an additional timber clad structure. This gives much needed, multi-purpose space and provides a gentler, cleaner transition into the Practice. Closing the traditional main door also gives a clear signal that this 145 Dalkeith Road serves a different purpose. Terrariums - favoured during the Victorian era - have been added to the new structure and the original door opening to create a hygienic green feature. There is now an accessible toilet that adheres to regulation size, repeated layouts in the consultation rooms, a dual purpose interview room that can be split when required, a staff room/kitchen and better office space. There is a private staff door to the rear. Externally, planting is replaced with native species and a water feature added. Refuse bins are hidden, secure bike/buggy parking is added alongside an outdoor tap.

Materials

All materials and suppliers were selected for their sustainable attributes including Inoleum for the flooring, LED lighting and a refined selection of worktop and cabinet materials including Moso bamboo and Fenix. I selected Graphenstone paint for its low/no VOC and carbon capturing properties. Salt lamps would be used in the waiting areas to create a feature as well as give air purifying benefits, and essential oils would add to the subtle sense of a clinical setting. Wallpapers were chosen with reference to the flora and fauna around the clinic. The majority of furniture and fittings are from Muuto, and chosen for their clean forms that contrast with the wallpapers and adapt to many different settings.



Visuals



THE AILM CENTRE

CLASS BRIEF

This year we were tasked with re-purposing an existing building in a way that would help to solve a social issue that we each felt passionately about.

MY CHOSEN ISSUE: YOUTH MENTAL HEALTH

Due to my own personal experiences with youth mental health, I have seen first hand the lack of facilities available to young people in the Highlands of Scotland.

Over the past three years, Scotland's childhood mental illness has seen an increase of 50%. Due to this increase of cases, the already struggling services are now overwhelmed, resulting in 34% of children referred to NHS services being rejected from treatment programmes. Those that do eventually receive treatment are expected to wait as long as 200 days and children in life threatening situations are waiting up to 100 days.

THE PROJECT PROPOSAL

This project aims to address the lack of services by creating a new youth hub, The Ailm Centre. The Ailm Centre will cater for anyone aged 0-25 ensuring they will receive the support they need through all

transitions to adulthood. As well as providing the usual treatment rooms, I wanted the centre to offer a more immediate solution. This resulted in the creation of two areas, a drop-in room and a multi-purpose communal room.

The drop-in room was added so that people can come in and talk to someone when they desperately need to, this is not a permanent solution, but rather a service that can give support to people otherwise on waiting lists or awaiting appointments.

The multi-purpose room will be used for scheduled group therapy sessions. When the room is not being used for sessions it will act as a space for youths to come and get some headspace, for example they could study, watch a movie or simply have a conversation with others.

AIMS, OBJECTIVES AND SOLUTIONS

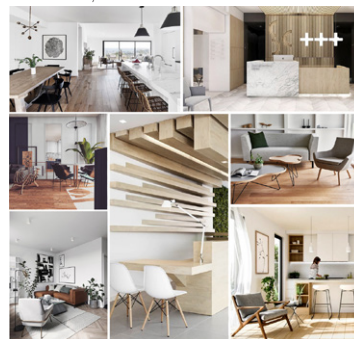
- Motivate people to seek treatment - Through creating a comforting and inviting space centred around its user and creating a professional, yet non-medical feel.
- Promote healing and positive well-being - Through the use of biophilia relating to the local environment, natural lighting and fluid shapes and forms, help create a sense of openness and privacy.
- Make treatment a positive experience - Reduce the negative stigma of receiving mental health treatment through positive inviting designs, creating a space people enjoy being in and want to return to.
- Be inclusive - Ensure everyone is catered for regardless of age, size or ability.

Eleanor Cooper - The Ailm Centre - Floor Plans

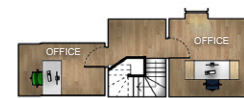
Images of the Cairngorms



Scandinavian Style Board



GROUND FLOOR PLAN NOT TO SCALE



FIRST FLOOR PLAN NOT TO SCALE



Visuals

- 1 - Group Therapy/Chill-out Room
- 2 - Courtyard
- 3 - Hallway
- 4 - Treatment Room 1
- 5 - Treatment Room 1 (Child's Area)

TOM DURHAM

NORTHUMBRIA UNIVERSITY
BA Architecture | Year 3 (of 3)

THE HAVEN PROJECT – BROKEN THINGS FIX BROKEN PEOPLE

Haven is a facility designed for the forgotten people and 'the forgotten waste'. The recycle facility and the public function are amalgamated, creating one clear narrative. Haven's primary function is to give opportunities to the most disadvantaged in our society, creatively designing or simply breathing new life into unwanted furniture.

Haven offers 8 resident units for the homeless, giving them job opportunities, dental and medical attention, education in basic literacy and maths and an NVQ in furniture making. The project focuses on the individual's locus of control; often the homeless and ex-offenders account their miss fortune to bad luck or fate, the project works to help give these people a sense of control within their life.

The project seeks to employ around 60 workers, those from deprived backgrounds, ex-prisoners, those who are in housing fear and the homeless who want to develop practical skills that can be taken forward into current and future job opportunities, whilst having the security of earning a wage. Prefabricated incubation business offers a future proofing strategy as a practical and sustainable answer to a potential for increased demand on the facility.

PEOPLE:

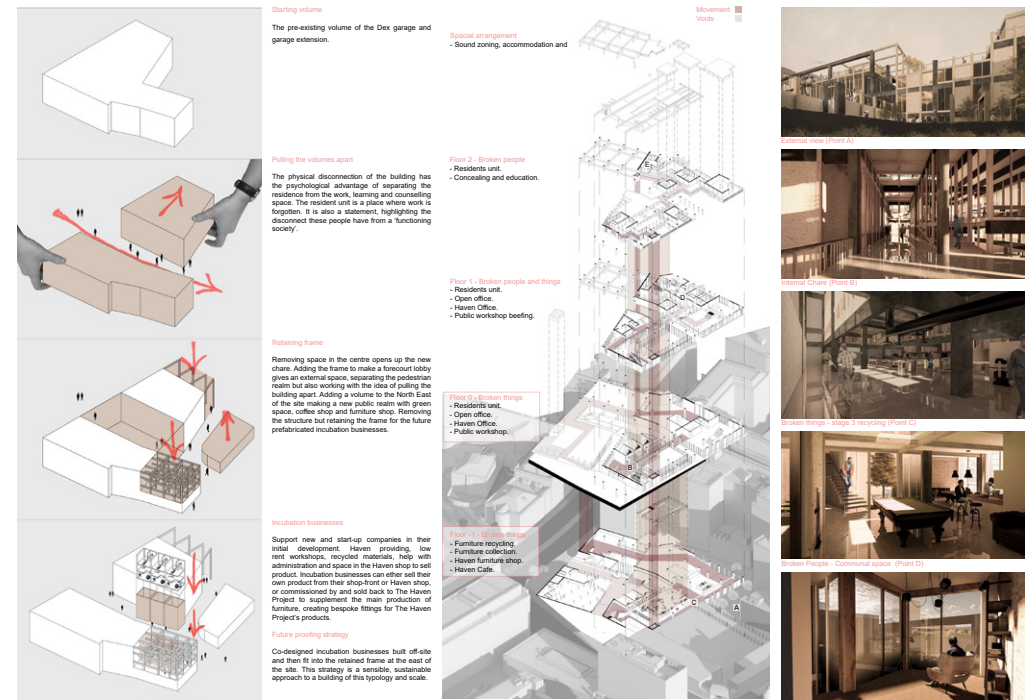
Haven understands that there is complicated reasoning behind why a person ends up homeless, or in prison, therefore offers full-time counselling, medical support and education. The UK has a literacy rate of 99%, which means one in every hundred struggle to read and write (UNA-UK, 2021), 51-55% of the homeless (Holland, M.E., 2014), 55-60% of prison inmates and 85% of juvenile prisoners are classified as functionally illiterate, in context, a reading age below the average 7-year-old.

In a society that relies so heavily on written communication it is no wonder that these people fall by the wayside (Morrisroe, J., 2014). Providing a counselling and medical centre for homeless residents can help combat any underlying mental/physical health issues. In 2014 in England, 62.5% of homeless people were reported to be substance abusers, 53.7% had mental health problems and 42.6% a combination of the two (Mental Health Statistics: Homelessness, 2021). Given that these problems are causally linked with prison and homelessness, people should be given the support they need.

FURNITURE:

82% of all unwanted furniture ends in landfill; furniture that ends up in landfill is often only slightly damaged or merely unwanted. Most of it is highly recyclable, requiring minimal energy to produce a modern and usable item, this furniture is the forgotten waste. Haven facility allows for a circular economy, customers are encouraged to return the furniture when it comes to the end of its life, beginning the recycling process again.

Fly tipping has risen by 2% since 2020, council furniture removal has risen from £35 to £40 for a 2-piece suite (Newcastle City Council, 2021) and the price of removal often results in furniture being left outside homes or on the side of the road. Haven offers a solution, taking the waste free of charge using eco-friendly electric vans. The customer also has the added advantage that their furniture can help better the lives of others.





HAMID ESTEJAB

KENT STATE UNIVERSITY

Master of Healthcare Design
(Healthcare Design Studio, Patient
Populations, Master's Project
Preparation)

MOODY BIBLE FREESTANDING EMERGENCY DEPARTMENT

The subject of this project is designing a freestanding emergency department. The emergency department (ED) is one of the complex healthcare environments which requires fast, error-free, collaborative actions by clinicians as well as a relaxing environment for patients and visitors.

Prior to the design phase of this project, an online survey and an interview have been conducted to understand the needs based on the design goals including “enhancing user-experience of staff and patients”, “improving wayfinding”, and “lower cognitive loads for staff”. 33 participants of the online survey consisting of patients, staff, and visitors answered 14 different types of questions (Likert-scale and open-ended questions). Alongside the survey and interview, a brief literature review has been done to indicate the trends and requirements in the EDs.

The site of this design is in Chicago, this location has been chosen based on the criteria of “proximity to other EDs”, and “proper accessibility through the adjacent streets”. The building has 14 exam rooms, 2 resuscitation rooms, imaging, and a lab

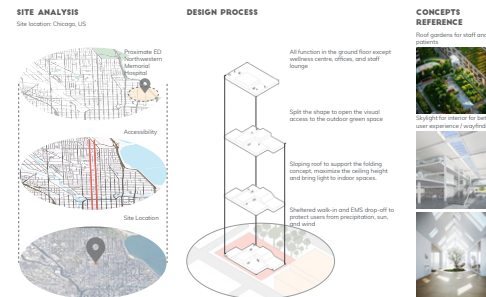
section. Putting all spaces except the staff lounge and offices on the ground floor was one of the initial thoughts which then developed into a unique, private area for staff on the second floor. On the other hand, benefiting from the sloped roof helps to bring natural light into the space with consideration of glare issues for staff areas.

Natural light not only enhances the experience of the staff and patients but also can act as a wayfinding element which users can orient themselves easily. In terms of medical planning, spaces have been located in order to serve different scenarios for patients' arrival, therefore, patients who have low-acuity conditions can easily benefit from fast-track areas without causing interruption for other parts of the building.

Furthermore, maintenance of the spaces such as MRI has been taken into account. At last, expansion opportunities have been considered an important part of every healthcare building.

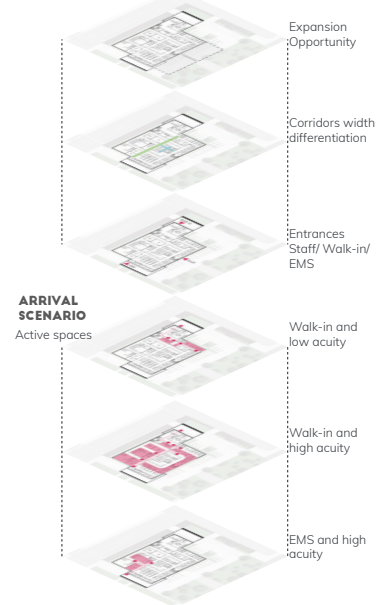
This project has been developed in two terms (one for research and one for the design phase). The studio has one mid-review with juries from different disciplines such as medical planning, interior design, and architecture.

SITE ANALYSIS DESIGN PROCESS



PLAN AND CIRCULATION

PLAN ANALYSIS



ARRIVAL SCENARIO

Active spaces

GROUND FLOOR PLAN



PERSPECTIVES

WAITING AREA



NURSE STATION



3D SECTION





DANIEL FINNEY

NORTHUMBRIA UNIVERSITY
MA Degree Apprenticeship In
Architecture | Year 3 (of 4)

ONE BRICK AT A TIME | A RURAL ARCHITECTURE SCHOOL FOR STUDENT MENTAL HEALTH

EXECUTIVE SUMMARY

‘One Brick at a Time’ focuses on the restoration of a derelict brickworks site in rural Northumberland which was tragically ravaged by a 6-month long fire in 2013. Since that time, the existing industrial buildings have been abandoned and overgrown with vegetation, whilst the site around them have been redeveloped.

Now on the brink of demolition, this project aims to restore the existing dwellings, including the historic brick kilns to provide the site with a renewed purpose and breathe new life into the site and community.

As the Brickworks has sat dormant for just under a decade, the concern regarding the state of architectural students’ mental health has risen. First highlighted in the Architects Journal (AJ) 2016 Survey, which showed that 1 in 4 architectural students suffered from a mental health issue. In the years since that initial survey, in the light of the COVID-19 Pandemic, the state of student mental health has grown to 1 in 2 architectural students suffering from a deterioration of their mental health (58% according to recent AJ 2020 Survey.) As

highlighted in the most recent survey, 45% of students reported they felt isolated. In addition, employment and finances were among the top items students were most concerned about. While the most recent report focused on impact from the Coronavirus pandemic, this crisis has been steadily rising since 2016. This is evidenced in the follow up survey conducted in 2018 in which the AJ quotes,

“Despite the intense workloads, some students say they do not feel prepared for life in the working world: 14 per cent of students’ biggest worries are that they feel unready for practice.”

It is apparently clear that student workload, financial hardship, “sink or swim” and “all work, no play” severely impacts student wellbeing in architecture. So, what if there was an Architecture School which was designed to combat this culture?

At the same time this survey was being reported, I had the privilege of attending Piers Taylor’s Studio in the Woods during the summer of 2018. Over the course of 3 days, architectural students were invited, (all be it for a fee,) to attend a physical hands-on approach to studio design and architecture. Living in a remotely rural setting provided myself and my peers with a unique experience to work, learn and live in a community. Learning through building. Following this school of thought, (pun intended) How would a new architectural school benefit from this approach to learning?

Situated in the heart of Northumberland, which offers immediate connections to woodland, rock crags, the coast and countryside, the Brickworks site was

deemed the logical choice for the rural architectural school. On a poetic level, the idea of a burnt-out brick-works providing the foundation for a school to reduce burn out amongst its students felt right.

Using the seven principles outlined in Ben Channon’s Book ‘Happy by Design: A Guide to Architecture and Mental Wellbeing,’ as the fundamental attributes to the architectural intervention. The project has de-developed into a thriving community for students to interact with nature and design full scale architecture without risking their mental health.



One Brick at a Time: A Rural Architecture School for Student Mental Health | A/H Student Design Award 2022 Submission

Daniel Finney | Northumbria University





Site Section

One Brick at a Time: A Rural Architecture School for Student Mental Health | A/H Student Design Award 2022 Submission

Daniel Finney | Northumbria University



Technical Section Perspective Showing Various Activities



CONNECTION TO LAKE FOR RELAXATION



GREEN COURTYARDS ALLOW FOR HEALTHY ACTIVITIES



COMFORTING SUNRISE BREAKFAST



CONTINUOUS CONNECTIONS TO NATURE



KILN CORRIDORS BATHED IN LIGHT

Incorporating the core principles for positive wellbeing



SITE, HISTORY AND COMMUNITY: A CENTRE FOR RECOVERY

What do we think when we think of the word recovery? It is important to understand that recovery is not something achieved within a day. It is a journey. It is a journey in which someone goes through sorrow/denial, acceptance and then recovers.

The COVID-19 pandemic and the unprecedented mental health crisis which it has created have brought such questions to the forefront. How do architects need to adapt their designs to accommodate recovery from a disaster? Currently, there seems to be a lack of precedents that can provide an answer to this question.

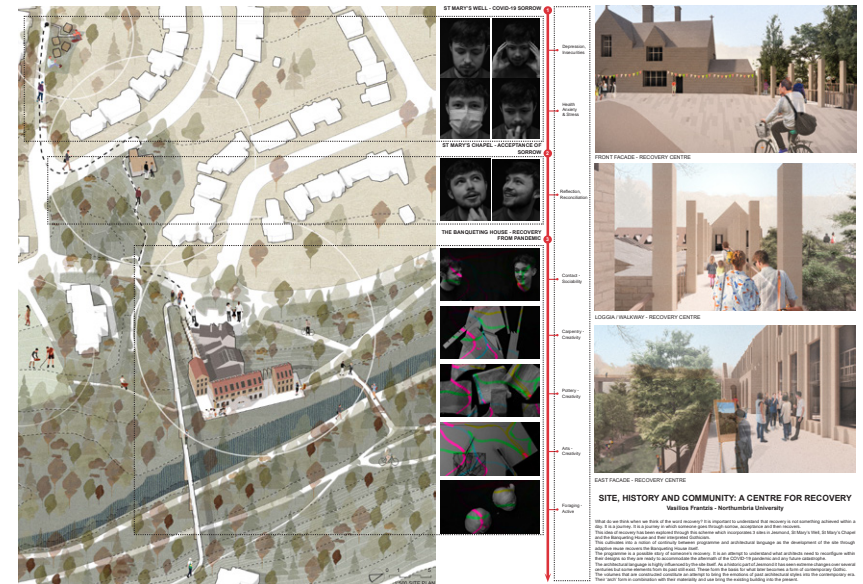
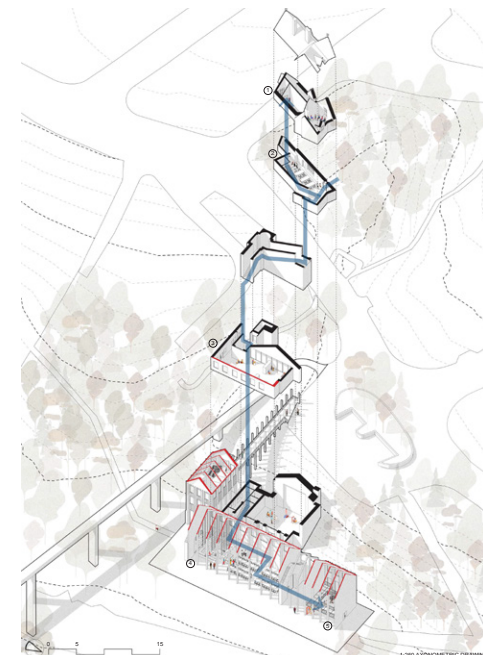
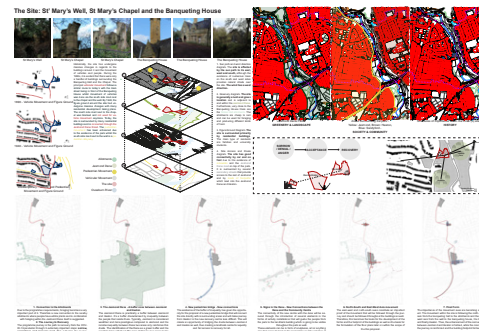
The Communal Recovery Centre is a project which attempts to respond to the COVID-19 pandemic and its consequences on mental and physical health. It is a centre where people from the surrounding communities of Jesmond and Heaton can come together and heal from the pandemic through a range of creative, social and physical activities.

The intention of this project is to create a precedent for future recollection and analysis so that architects are given the chance to start developing a collective response to catastrophes such as pandemics. The centre almost becomes a landmark for the area and the communities it serves providing equal access to recover

opportunities for everyone. Therefore, communication channels and bridges are built between the people of those communities, assisting in the formation of a collective response to crises through a societal regeneration.

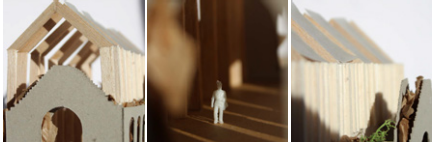
Its architectural language is highly influenced by the site itself. At a historic part of Jesmond, a contemporary form of the gothic pointed arch in combination with the building's adaptive reuse forms its basis. The newly constructed volumes bring the emotions of hope and light, profound in Gothicism into the modern times. Their 'arch' form in combination with their materiality and use bring the existing building into the present.

This cultivates into a notion of continuity between programme and architectural language as the development of the site through adaptive reuse recovers the Banqueting House itself.





1200 EAST ELEVATION



CONTEMPORARY ARCH

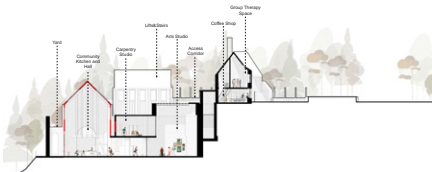
The structural form of the newly constructed structure to the Wangjing House is inspired by the traditional Gothic pointed arch that could be located throughout the site. However, the arch form takes a contemporary appearance which is developed and clearly defined by the shape and angle of the existing walls of the Wangjing wall. The new structural forms are intended to be extraordinarily high. This, in the architectural language of the building translates to reaching recovery, based on the Gothic notion of reaching the heavens.

LIGHT & REACHING FOR HOPE

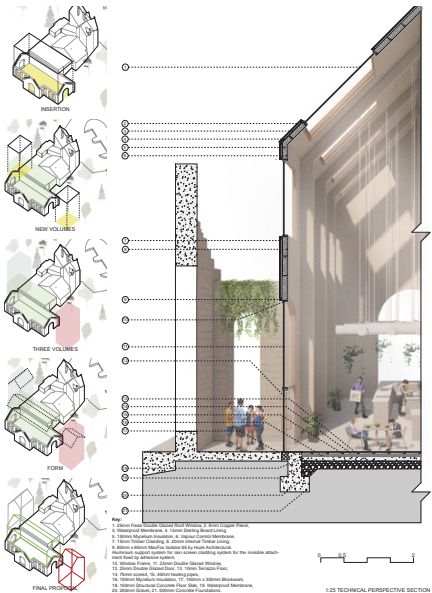
architecture occupies an extremely strange role as the presence and duration of God, the Creator and the course. The paradox that can be drawn between the of God in Gothic architecture and the newly proposed is a symbolization of the presence of hope for a better future. We are meant to feel this hope in their journey to recovery. The artist to feed this hope of a better future without the regression of the pandemic or any catastrophe.

EXPRESSION OF THE INTERIORS

the first manifestation of the frame in the exterior is highlighted through the introduction of a series of vertical columns that create a pattern which follows the perimeter of the frame. This important feature can be distinguished by two features: the first feature is deeper columns that are the direct expression of the columns of the interior and the second feature is the columns which intend to portray the continuity of the interior - frame.



EAST - WEST SECTION



DISCONNECTION RETREAT

Disconnection Retreat' is my response to the impact social media is having upon our society at present. It is a space that has been designed to allow users to disconnect from the digital world in order to rekindle their relationship with their psyche, promote self-healing and rest whilst also having the opportunity to seek in person human connections.

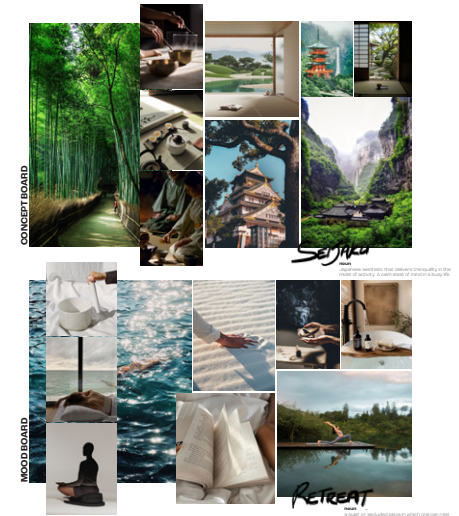
Located in Dallas, Texas within the residential area of Preston Hollow, the site is a new built brutalist style building surrounded by nearly 10,000 sq ft of private land for users to enjoy. As the site is situated within a residential area it boasts great transportation links with the city centre and surrounding areas, as well as being in close proximity to Dallas Love Field Airport. Its key location allows the retreat to be accessible to users not only in Dallas but also open to international guests too.

In order to combat the detrimental effects social media is having on peoples mental and physical wellbeing, I have used the concept of Seijaku throughout my design. Seijaku is a Japanese concept that means to find serenity amidst life's chaos, the feeling of tranquillity or an energised calm, stillness and solitude. I felt like this fit the idea of disconnection retreat perfectly as it's designed to be an escape from the digital world and to find inner peace. In

order to implement this concept, I have created a space that allows the user to be immersed within nature, taking advantage of natural lighting and materials throughout the project.

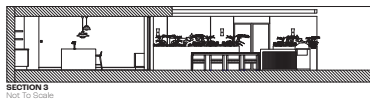
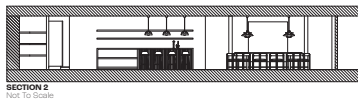
Disconnection Retreat is designed to make the user feel as comfortable as possible, it has a homely feel with no boundaries between front and back of house to create a casual environment that feels like home. It boasts an open plan kitchen/dining area where users can participate in cooking experiences with on site chefs, promoting in person human interaction to tackle the loneliness issues social media causes.

As well as this there is also a vegetable garden on the land for guests to de stress in nature whilst doing something purposeful and peaceful, this also promotes teamwork. Besides cooking and eating facilities, there is also a 'movement wing' on the site which features a yoga studio, gym and sauna. Other facilities on site also include a meditation room, reiki healing room, outdoor swimming pool and book nook.





FINAL VISUALS



SYMBIOSIS

Symbiosis is an innovative project targeting on the development of a public care unit suitable for co-housing the elderly and children, effectively exploiting the benefits of the safe cohabitation between the two generations.

Employing primary and secondary research methodologies and exploiting design ideas and considerations developed, all the objectives of the project were successfully achieved. More specifically, a thorough literature review successfully conducted to identify and verify the beneficial effects of the cohabitation of elderly and children and the activities that benefit both groups guiding the shaping of Symbiosis concept.

It is well documented in the scientific literature that through the intergenerational interaction, mental health and well-being are improving, the generation gap is being bridged and social relations are developing. Additionally, primary research, focusing on site and spatial analysis and creating questionnaires, as well as secondary research, such as literature review and analysis of related case studies (daycare centers, community centers and more), conducted in order to analyze and specify the design requirements and approaches that will be applied to this project.

More specifically, based on the data collected from the questionnaires, among others, the positive impact of co-housing both groups validated (almost 73% agrees) and the proposed uses of the spaces and the users of each space were defined. In addition, the impact of colors in the psychological well-being of the elderly and children, considering the type of use is hosted in each space and the level of arousal each activity requires were explored.

Consequently, for each space depending on the intended activity, colors that positively affect the well-being of each group have been identified and successfully adopted in the final design, ensuring visual comfort through color contrasts. Moreover, literature review as well as analysis of selected case studies were employed as guidance and inspiration for the design development, highlighting the requirements and impact of visual connections between interiors as well as interiors and exteriors, among others.

Additionally, prominent necessities, such as accessing the space without steps, and anthropometric measurements for the diverse age groups were identified and integrated in the project, leading to an inclusive design approach (elevator, lack of uneven flooring, adjustable and scalable furniture etc.).

Moreover, special interest is given towards the achievement of a variety of SDGs targets relying on the inclusive design approach, the use of renewable energy sources such as solar panels and solar water heaters, as well as ensuring the wellbeing and mental health of both elderly and children.

Finally, through a variety of design methods including drawings, sketches, mood boards

and 3D renders the project development is exhibited in detail. More specifically, the proposed spatial arrangement, the implementation of connections, the selected colored palettes, the ergonomic and sustainable design and the materials employed are presented.

SITE AND SPATIAL ANALYSIS



Figure 1: Masterplan



Figure 2: Access map



Figure 3: Sunpath

The location of the selected building is ideal for the needs of the project as it has easy access by public transport (e.g. bus stop outside the building, electric railway station at 9' on foot, etc) (Figure 1). Despite the easy access, the building is relatively far from the high-traffic streets, making it suitable for setting up a social care unit for children, according to Alghamdi (2015) (Figure 2). In addition, the main facade of the building, which is elongated with many openings, has a south orientation (Figure 3).

This, abundant natural light enters the interior, creating bright spaces, as it is indicated for places suitable to accept elderly and children (Parker et al., 2004; Alghamdi, 2015). Furthermore, the area is characterized by dense tissue and the prevailing use is that of dwellings giving the impression of a neighborhood making the area an ideal place for elderly and children.



Figure 2: Digital Collage of some intergenerational activities and interaction between the elderly and children. (Interview, 1/2022)



Figure 4: Zoning diagram of the existing ground floor plan



Figure 5: Zoning diagram of the existing first floor plan



Figure 6: Collage of buildings' damages

The site includes two separate buildings, the main building used for teaching and a smaller one used as a gym. The total structured area does not exceed the 1/2 of the site, leaving sufficient free space for outdoor activities (Figures 4-5). Free space in combination with the large openings and the building's orientation ensure adequate ventilation and natural light at the interiors.

Regarding the condition of the building, it has suffered extensive damage from 1977 when it was abandoned (Figure 6). In particular, the ceiling cladding is damaged, as a result pieces of plaster and wooden boards have been lost; the plaster coating on the walls is severely damaged; the floor is curved, and many wooden boards have been also lost; all the windows and many window frames have been damaged.

GENERAL ARRANGEMENT

Technical requirement meet throughout the proposal

Privacy

- The bedrooms are not crossed by relatives/visitors, as they have access only to the administration office, which is located on the mezzanine floor, and to the dayroom for elderly which is also used for visits.

Safety

- R10 slip resistance vinyl sheet flooring is applied
- Emergency call points are added in each space
- Recesses are used instead of handles

Accessibility

- Indoor and outdoor spaces are accessible without steps.
- Access between the levels is achieved through the use of elevator.
- Safe circulation between the spaces is ensured through wide corridors.

Comfort

- The color contrasts ensure users' visual comfort.

Orientation

- The thresholds and the lower part of the walls have been painted in order to strengthen the orientation of the elderly and children and 'way finding' to be ensured.

Design Considerations Indoor Areas

- In each of the main areas of the building, there is a colored zone, from the floor to the windows. Its purpose is to attract the attention and stimulate the perception of the elderly and children, in order to ensure their orientation. In addition, it creates an interesting design element throughout the proposal (Figures 11-12).
- The spaces that are mainly used by children are characterized by circular and curved shapes (Figures 11-12).
- Respectively, the spaces that are mainly used by elderly are characterized by rectangular and square shapes.
- In shared areas, a combination of the two geometries is applied. Therefore, rectangular shapes with rounded corners are observed.

Design Considerations Outdoor Areas

- The same idea is transferred outdoors as well. The configuration of the surrounding area consists of planting and garden cultivation areas that form rectangular sections with rounded corners, as they are used by both groups; while the fence of the playground forms a curved shape, since the area is mainly used by children (Figures 9-10).



Figure 10: Ground Floor Plan



Figure 10: First Floor Plan



Figure 11: Section A-A



Figure 12: Section B-B

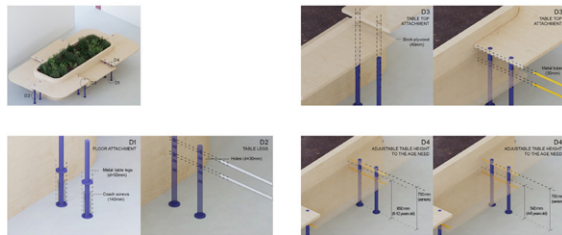


Figure 20: Construction detail drawing of the dining table.

DETAILED DESIGN OF DINING TABLE



Figure 1: View from the kitchen and dining area.

JING HAO

NEWCASTLE UNIVERSITY
BA Architecture | final graduation
project for Part 1 RIBA accredited
course in Architecture

HOUSE OF FADED MEMORY

‘Nothing is better than a good nurse or caregiver’ (for dementia people). I deeply agree with this quote after our study of dementia, there is always a gap between our design and the patients, no matter how friendly or carefully our design is.

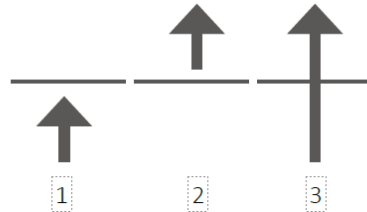
Our design is to provide 16 accommodation for dementia people, the site is in Newcastle. I thought seriously and constantly upgrade my dementia pods, thinking from many perspectives, such as light, wind direction, energy-saving, ventilation, thermal, volume, and the friendliness of dementia people.

But I still feel that my building lacks some strength. This is a house designed for disease, but no one can solve it except doctors and nurses. Besides providing them with better accommodation and reducing their agitation through stimulation design, what else can I do, can my building help them? Another reason is related to how I define this architecture.

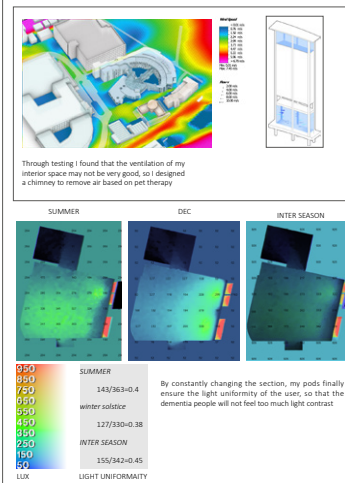
Wellbeing architecture is designed for the patients. Therefore, my design must be a ‘positive’ building.

The way I define positive is:

- (1) a building with function or solved basic problem
- (2) a building with function or solved basic problem
- (3) I need my design to provide both 1+2.



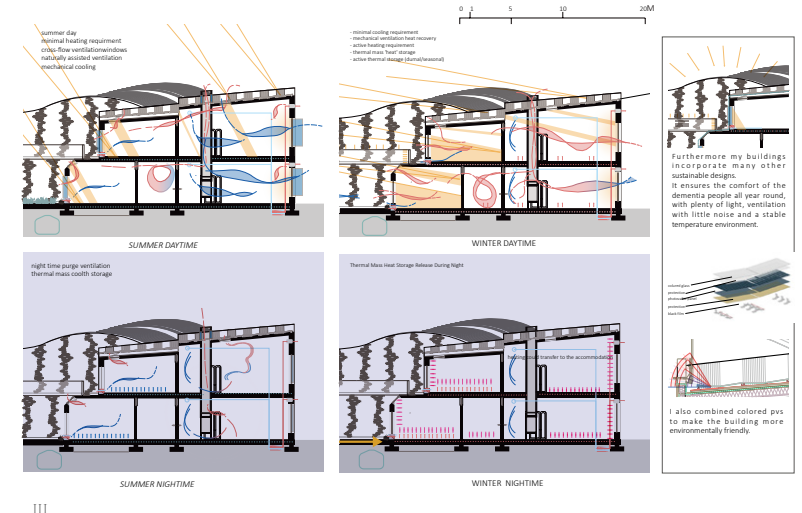
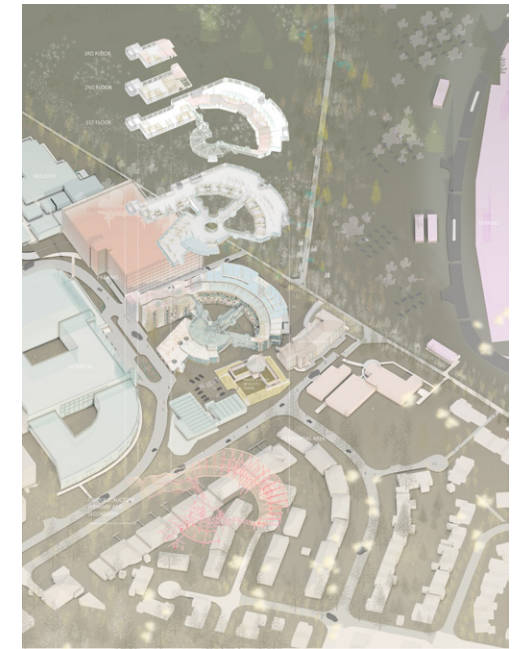
I believe that the basic function of our dementia centre is slow their disease progress, and provide the design as specific as possible to their disease, however, this will not give our users anything advanced, they just accept the disease with a better environment, which is a ‘neutral’ building for me.



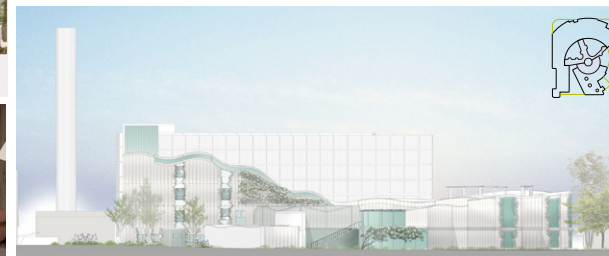
But if a building offers features that are more advanced than its own function, then it is a ‘positive’ building. To me, a building like Maggie’s building is a ‘positive’ architecture.

I found my design principle at Maggie’s centres, those buildings are places for people who seek hope in depression. One is that my building not only affects the dementia people but also affects the caregivers and dementia people’s families, therefore, the design could help dementia people to the largest extent.

Therefore, I found an exit for me throughout the design. I decided to integrate the use of the façade to play with light contrast, to imply the disability of dementia. therefore, building a connection between dementia and the larger community. Creating sensory stimulation through various openings and visual stimulations, furthermore, gives my architecture a special meaning in dementia architecture.



INDOOR SPACES



OUTDOOR SPACES



1



2

Dementia people are very sensitive to the large contrast of light and shadow, they will think it is a hole in the ground, So, I plan to turn the glass into a slow transition from translucent to transparent, to reduce the illusion of dementia people, and it can also imply the development of dementia disease,



A VIEW FROM WOMEN PODS TO THE COURTYARD



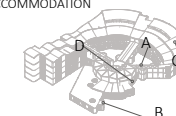
B VIEW OF THE LOBBY



C LIVING SPACES FOR DEMENTIA



D VIEW FROM THE BALCONY OF NURSE ACCOMMODATION



FIONN HARDING

University of Huddersfield
Master of Architecture RIBA Part II |
M.Arch 3 (2nd year)

NS SAVANNAH

The NS Savannah is a vessel that has been adaptively reused for harvesting and processing plastic in the ocean. Before this transformation it was a nuclear merchant ship that was constructed as part of the 'Atoms of Peace' program in the 1960s.

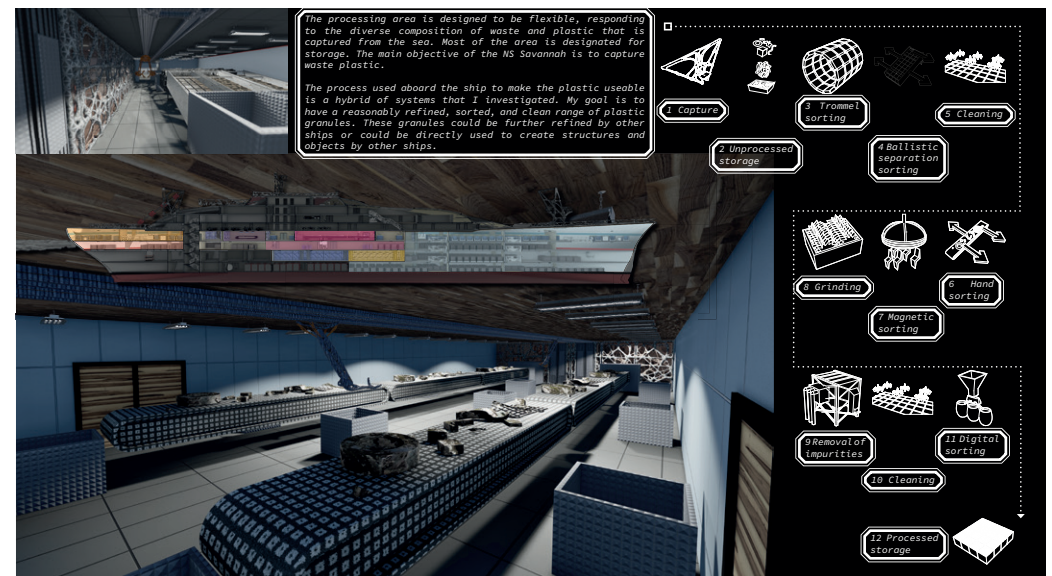
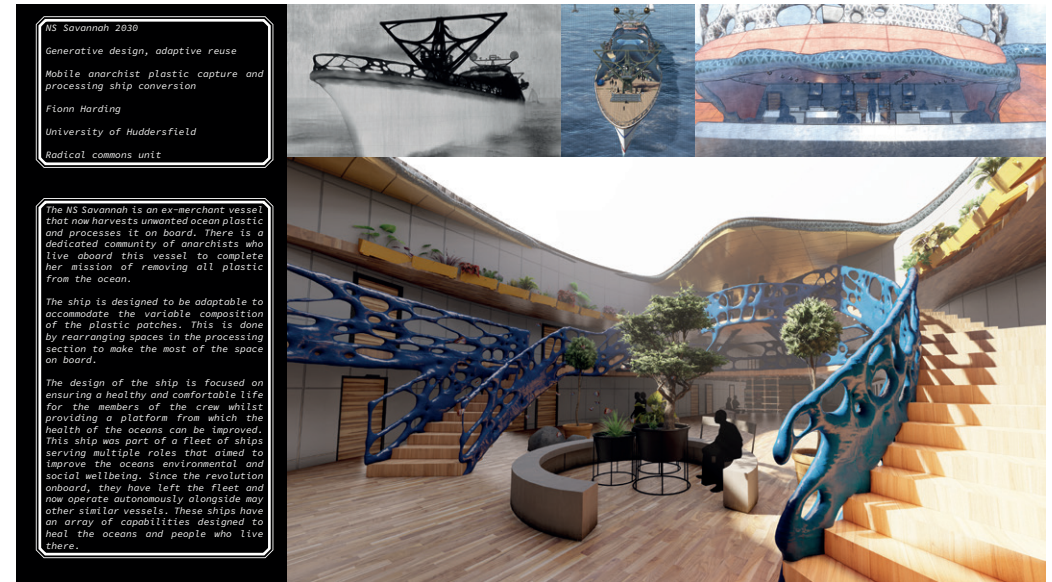
The adaptive reuse is augmented by a novel generative design algorithm that I have developed for this purpose but also has the potential to adaptively reuse other structural forms such as land-based architecture. The ship was selected because of its stable and long-lasting hull with good hull lines and hydrodynamic profile. A ship like this represents to me what adaptive reuse can be at its greatest potential, rerouting resources from one context to another with as little wastage as possible while prolonging the living experience of the place for the people who use it.

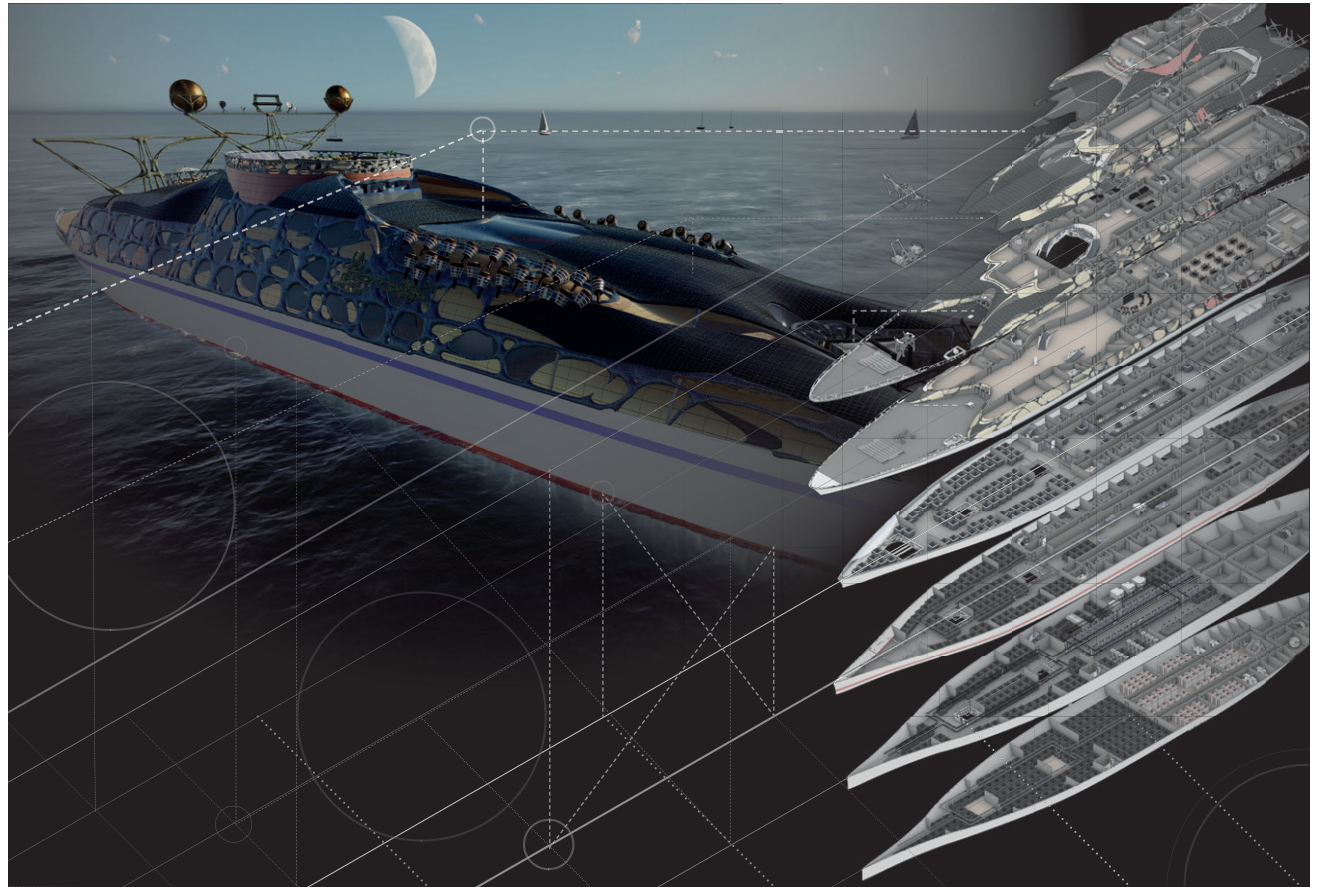
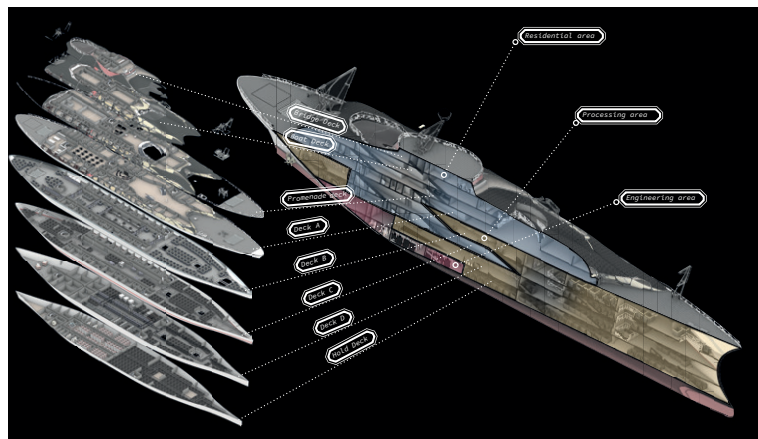
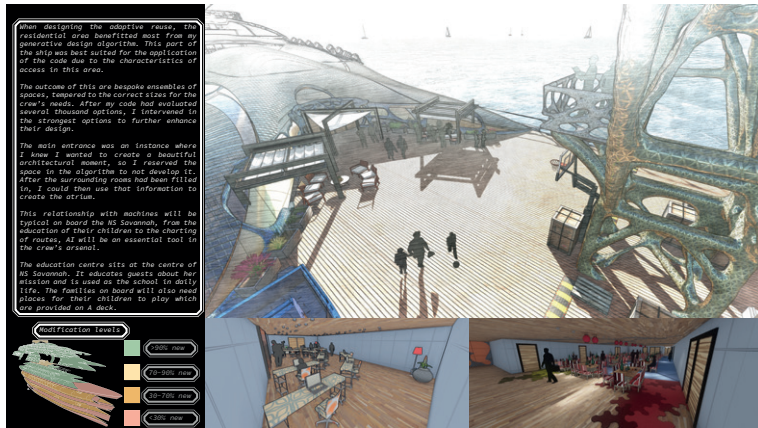
The health of the crew members is essential and in particular their mental health is of concern to me. When designing these spaces, I wanted them to be their full-time home, therefore needed to be spaces that they wanted to spend their time in but also serve all their needs. This, in the context of an ocean plastic capture and processing plant is a difficult negotiation. I fulfil these needs by clearly subdividing the ship by the purposes of those areas: residential, processing, engineering.

The residential area houses the forum, classroom, medical bay, mess hall as well as the command bridge and a wide range of social spaces. This area has had its design most heavily augmented by my generative design code. The processing area is the part of the ship that deals with cleaning, sorting, and granulating the captured plastic. This part of the ship can rearrange its compartments and machinery to accommodate the inconsistent and variable loads of plastic and other waste. This is achieved by a separate and continuous generative design code and a series of ceiling mounted cranes that and move around the heavy loads such as the modular wall parts that are used to divide the space. Finally, the engineering section houses the batteries, water treatment, aeroponic bays, AI core and thrusters. This section of the vessel has all the heavy technical instruments needed to run the ship.

The mission of the crew members is to positively affect the health of the world's oceans. They believe that by being an autonomous anarchist collective they are best situated to respond to the challenges the sea throws at them and capture as much plastic as they can. They exist in a context of other ships of varying mission with similar organisational arrangements.

Between the various ships they hope to remove pollution from the ocean, propagate endangered organisms and reinforce their ecosystems, as well as create shelters and defences for communities who live close to the sea and create infrastructure for those people. These missions would interconnect and overlap by sharing the resources that they produce and therefore are self-sustaining.





BETHAN KELLEHER

BATH SPA UNIVERSITY
BA(Hons) Interior Design

VERDURE GROVE

Verdure Grove is a community of bungalow apartments located adjacent to the hospital grounds, providing sanctuary, privacy and normality to extended-stay and/or high-risk patients and their families.

The eco-homes influenced by the '5 ways to wellbeing' encourage their users to actively improve their wellbeing. A design based around the impact of greenery on human stress responses ensures there is always a view of nature and natural light throughout the space.

Hospital stays can be stressful, scary, unfamiliar and isolating for a patient and the family around them. Responding to the brief to create a long stay hospital accommodation that focused on supporting and strengthening the patients well being.

Verdure Grove aims to tackle these issues head on by providing a sanitary, functional and relaxing environment for a person to heal in. A space that unites in challenging moments rather than divides.

After doing research asking health care workers and hospital users about their experiences I came to the conclusion that I needed to create a space capable of being stimulating and calm, homely yet functional.

The three bedroom house shaped after a chloroplast due to its green properties, includes two bathrooms, kitchen diner, living

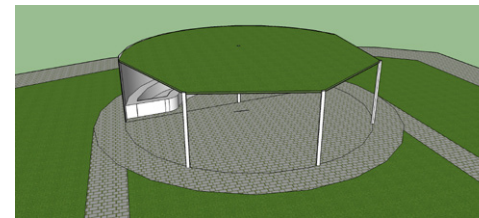
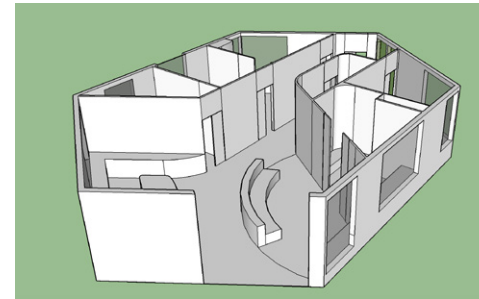
room, garden and a quiet study space/activity room able to merge or separate from the main living room.

In the patients room a window wrapping into a skylight above the patients bed allows for daylight and a view. A screen that can show different imagery, create a sensory experience and provide variety is opposite the bed allowing for something to stimulate the eye that can be modified as and when. An adjacent spare room with a moveable sliding wall means that the patient can be close to their loved ones and have as little or as much separation as they would like.

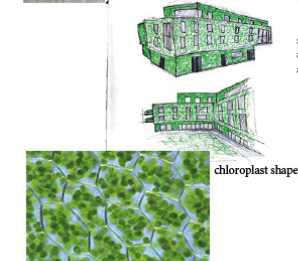
The disabled access bathroom complete with a sluice has two entry/exit points allowing easy access to the wet room. The bungalows create unity with the surrounding landscape both aesthetically and economically. Built entirely of green materials such as mycelium bricks verdure grove aims to tackle the wellbeing of the planet as well as its people.

Half a square metre of Moss can absorb a kilo of CO2 which is why each bungalows exterior is clad in the material. Each home absorbs over 341 kg of carbon and drastically improves the air around it, an important factor in our world today as 400,000 people die in Europe per year due to air pollution. In addition to moss cladding and green roofs quipped with solar panels, the community also features a series of algae farms in the format of fencing and sun shades. Microalgae-based structures reportedly clean ten times as much carbon dioxide from the surrounding air than large trees.

In the centre of the community garden you will find the community centre which is home to a cafe/kitchenette and activity space underneath an eco-canopy/algae farm that grows shade as the seasons pass.



site - John radcliffe hospital oxford. The existing ron-ald mcdonald house will be tied into the design with a new moss cladding linking the two



chloroplast shape





LILY KERR

NEWCASTLE UNIVERSITY

BA Architecture | final graduation
project for Part 1 RIBA accredited
course in Architecture

HEATON FOREST - SENSORY GARDEN

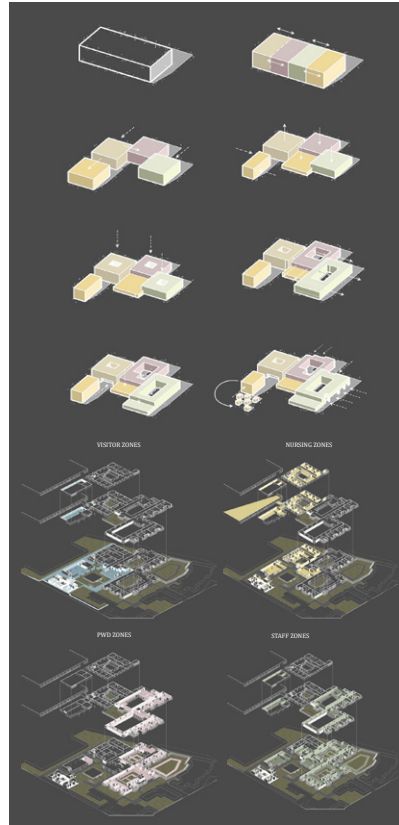
PROJECT BRIEF: HOUSE OF MEMORIES

STUDIO THEMES

- User centric design
- Understanding design from a vulnerable users' perspective.
- A sustainable building design that reduces its impact on users, its environment and on climate change.
- Slowing down dementia progression through thoughtful architectural design.
- Application of environmental psychology [theories in design: attention restoration theory, affordance and salutogenesis].
- Architectural programmes promoting intergenerational and social engagement.

STUDIO SPECIFIC THEMES

- Approaches of thoughtful, architectural design to compensate for sensory deficits.
- Evidence based approaches using research and building/urban environmental performance simulation to address climate change without compromise to user needs.





ANITA KOCKERE
HERIOT-WATT UNIVERSITY
BA Interior Design

THE MEADOWS VILLAGE

The Meadows Village (Café) is a communal area within the rehabilitation centre Based in Scotland, Edinburgh at Sciennes road historical building-Former Royal Hospital for Sick Children.

Physical health problems significantly increase our risk of developing mental health problems. Nearly one in three people with a long-term physical health condition also has a mental health problem, most often depression or anxiety.

Therefore, a thoughtful interior design is essential to the health, happiness and wellbeing of residents in rehabilitation centres and care homes. In any type of physical recovery, the state of mental health is as important as physical ability. Interior design elements can evoke a positive or negative emotional response in people.

My goal is to create a modern contemporary interior design addressing the aspects of Environmental Psychology and through the design create a calming, motivating, accessible and comfortable space for people with physical health problems.

The communal are consist of several areas that can be used by the rehabilitation centre residents and their visitors, to spend their free time.

These areas include the café itself, an informal seating area and the Garden room. The purpose of these amenities is to reduce the growth of mental health problems within its community.

The project brief's main aim was to design a space within a medical institution that would distract residents from their health problems and serve as a motivating and uplifting space.

The interior of this space was designed in a way to support people with mobility difficulties and encourage an independent use of the space; hence the design of these bespoke wall panels.

These panels can be used as hand rails with an objective to support the independent use of the space. The wall panels span throughout the space and ensure equal accessibility.



Meadows Village

The Meadows Village (Café) is a communal area within the rehabilitation centre. It consists of several areas that can be used by the rehabilitation centre residents and their visitors, to spend their free time. These areas include the café itself, an informal seating area and the Garden room. The purpose of these amenities is to reduce the growth of mental health problems within its community. The project brief's main aim was to design a space within a medical institution that would distract residents from their health problems and serve as a motivating and uplifting space. The interior of this space was designed in a way to support people with mobility difficulties and encourage an independent use of the space; hence the design of these bespoke wall panels. These panels can be used as hand rails with an objective to support the independent use of the space. The wall panels span throughout the space and ensure equal accessibility.

Site

Former Royal Hospital for Sick Children
Sciences Road
Edinburgh



Current proposal

Currently the site is redeveloped by Downing group. The proposed use is mixed-use development. The scheme will comprise of 323 student bedrooms, 95 private residential properties, community space, and affordable housing. Changes applied on Downing Groups proposal includes more affordable housing. Block of residential town houses and community accessible space that could include GP practice, after-school club, retail and other. Rehabilitation centre with short-term care home facilities, and private assisted-living housing.



Benefits over original proposal

- Historical building of Edinburgh kept in use for its original purpose
- School next door may benefit by using the facilities of rehabilitation centre (e.g. swimming pool, sports hall)
- More affordable housing which is in desperate need
- Consideration to the impact on the local community
- Mental welfare of residents and users of facilities



Section

Design Concept

Inspired by Nature
The communal area of the rehabilitation centre design is designed to improve residents' mental health through allowing them to take part in daily activities with minimal medical staff support. The space would consist of several zones and provide residents with a choice on how to spend their time. Options would range from sitting quietly and self-reflecting or as part of a group activity. This space within a medical institution, will give an uplifting, welcoming, and luxurious feel while also creating a fully accessible homely atmosphere. This would be achieved by using a natural nature-inspired colour palette with splashes of green and darker contrasting shades for furniture. The bespoke design wall panels are there to support the independent use of the space as well as creating an elegant design feature. The design would allow a wealth of natural daylight coupled with an array of living plants throughout the open plan space area. The main aim being improving the mental wellbeing of the service user by bringing the nature indoors and while improving indoor air quality. This minimalist design creates a calm influence and its accent objects give a modern and warm appearance.



Final Major Space

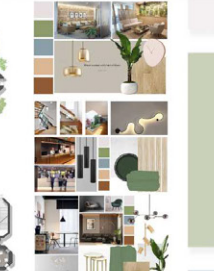


Furniture

The furniture and its materials are selected to create a contrast within the light interior wall finish, timber wall panels and flooring. An important factor was the stability and weight of the furniture. To ensure the safety I wanted it to be very stable but also light. For example, the chair could be moved with one hand if necessary.

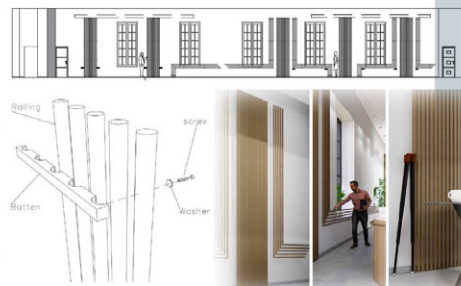


Master Plan



Product Design

As per set requirements, the designed space should encourage an independent use of the space. I have drawn inspiration from Domstade Zorghotel rehabilitation centre's design in Utrecht, The Netherlands, designed by Dutch studio Van Elk & Van der Lubbe. It led me to design bespoke wall panels that would also serve as hand rails, providing the necessary support to people with mobility difficulties. The Domstade Zorghotel overall design concept concentrates on healing and interior features, participating in rehabilitation process. In the patients' rooms, elements such as a mirror, a shelf and a headboard, hanging from a curved rail on the wall are providing modern visual elements, and the rail can be used for rehabilitation exercises. The shops on handles of different levels are there to help patients with daily activities such as closing the door. These are Bespoke turned natural oak wall panels that span throughout the space. They are installed in the casual dining area and can be used as an aid for sitting down and/or standing up. They may also be used for supporting/hanging walking aids while users are seated.



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JODI LANG

ARTS UNIVERSITY BOURNEMOUTH
BA(Hons) Interior Architecture and
Design (level 6)

THE MICROCOSM CITY

PROBLEM

Within England 630,000 people have severe and enduring mental illnesses (Facts and Statistics about mental illnesses, 2022) where this could be prevented through early support, resulting in a larger problem than needed. Mental illnesses are very prominent in workers where research has shown that “1 in 6.8 people experience mental health problems in the workplace” (Mental health at work, 2022).

RESEARCH

Research has found that mental health issues could be caused by disconnected communities, “costing the UK economic £32 billion every year” (The cost of disconnected communities, 2022) or due to the reduction in access to nature as research has found that spending time outdoors can improve health however despite this, the average human spends 90% of their time indoors (Thys, 2022).

The health of our community, both mentally and physically, is also greatly affected by sustainability where “36% of global energy is devoted to buildings” (Walsh, 2022) so change is needed through carefully chosen design decisions.

SOLUTION

The Microcosm City is health retreat for workers, who can stay up to a month, that uses arts and ecotherapy to prevent and improve the mental and physical health of all, whilst also bringing the community together, creating a positive impact, both for the users and the planet through sustainable design.

The project is based around the building being used for arts therapy where research suggests that it can help improve mental health as it gives a new medium to communicate thoughts that are hard to put into words (Art Therapist, 2022).



Welcome Space - voids running through the levels to create a connection between the levels and create a sense of connection.

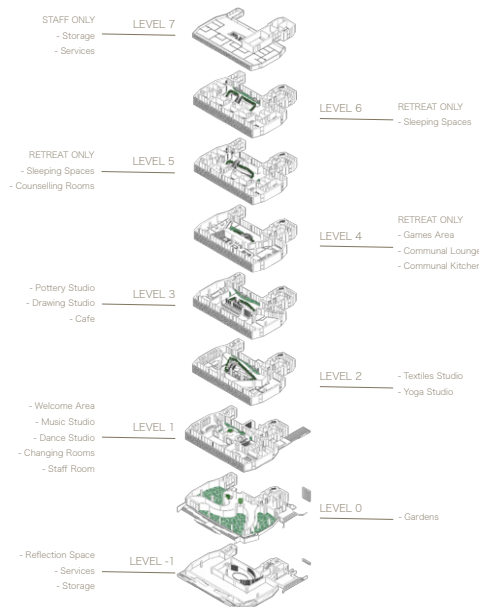
The building however will be designed around ecotherapy as research shows that it improves moods, feelings of belonging, and allows users to have a deeper understanding of their mental health (Raypole, 2020). The combination of arts and ecotherapy provides a space that is positive for user health and allows one to never be far from nature and arts with all the benefits that they bring.

The integration of ecotherapy has been achieved through the central areas of the building being open plan with voids through the floors to create a more open atmosphere with interior windows added to increase natural light and connection between the spaces. The design of these areas is based around the design of a city with natural

materials and green spaces within, shaped to help with wayfinding, with seating inside to encourage socialisation within the community. Sustainability is a key theme throughout the design to create a healthier environment for nature and humans, both mentally and physically.

The voids through the central spaces not only provides a connection between the spaces and helps to create the city atmosphere inside but also acts as a natural stack effect ventilation. This, alongside the dynamic facade on the Southeast face that is made from photovoltaic cell, opens and closes to allow more or less heat and ventilation into the space, creating a sustainable environment, reducing the energy consumption whilst also producing energy at the same time.

THE FINAL DESIGN



FRONT VIEW

Looking from the main pedestrian and vehicular route with the dynamic facade half open, half closed and representing the new entrance with the integrated stair ramp to allow for natural access through the site.



BACK VIEW

The existing car park to the rear of the building has been turned partially into sensory gardens to encourage a connection between users and nature and also creates a natural journey into the building.



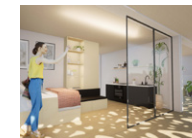
WELCOME AREA

The reception is located on the main floor accessed via the ramp from the sensory garden or via stairs from the gardens in the ground floor. The design uses natural materials to create an outdoor feel with green spaces.



DANCE STUDIO

A visual showing the recycled plastic bags on the ceiling to create a sensory experience that moves and makes noise with the air movement in the room, relating to the natural element air.



SLEEPING SPACE

A visual representing the new facade with stack and slide doors to increase natural light and connection to the outside along with the dynamic facade to allow privacy and create unique shaped shadows.



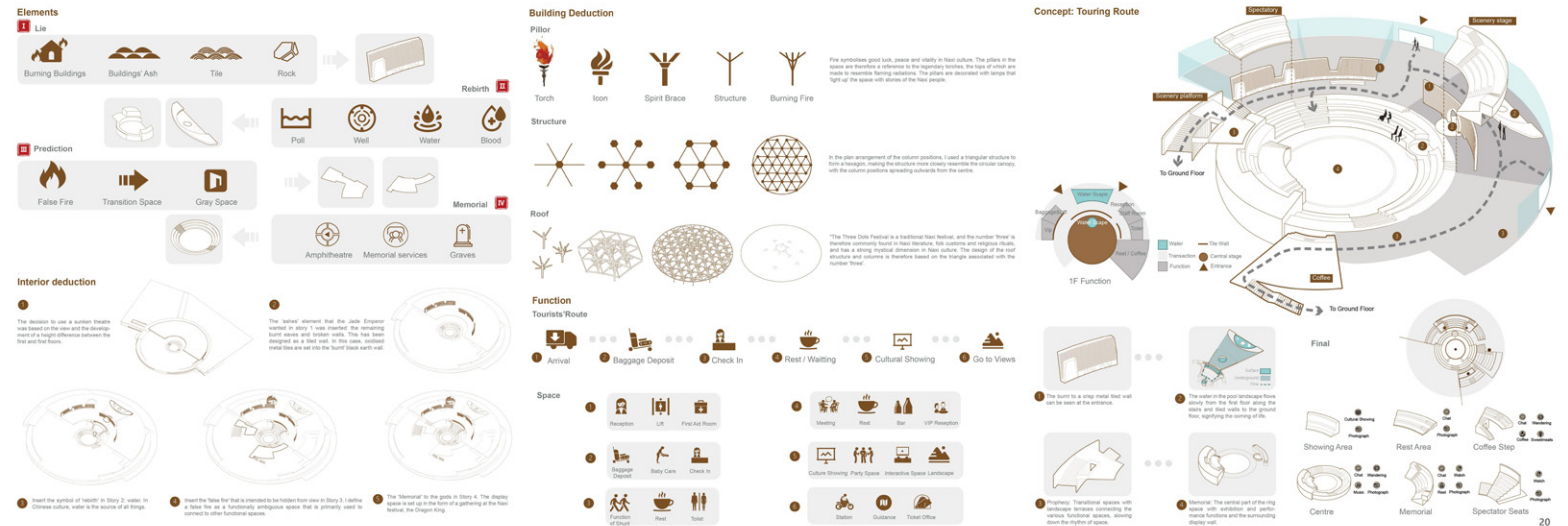
SECTION

A section from the front showing the voids up through the building to help create a connection between the levels and create natural stack effect ventilation. Stair within the voids encourage users to walk rather than take the lift.



INTO LIJIANG

This project is a visitor reception centre located in a tourist town in Lijiang, Yunnan Province, China. The design incorporates local myths and legends, unique building materials and festive customs to perform the basic functions of visitor registration and ticketing, as well as showcasing the local culture and scenery, allowing visitors to experience the unique elements and culture of Lijiang within the interior space.



Research

Most Popular City in China

Beijing, Hainan, Haerbin, Kunming, Lijiang

This is the "2020 Spring Festival Golden Week Residents' Travel Consumption Trends Report" released in January 2020 by China's Tongcheng Travel, which analyses the travel consumption trends of residents during the 2020 Spring Festival Golden Week based on the platform's Spring Festival holiday data. Lijiang is the 8th most popular domestic tourist destination for the Spring Festival. Lijiang is the only city on the list in the category of ancient cities and towns.

Lijiang: Tourism-based

Lijiang has a total population of 1,365,000, which means that on average one in five people is directly or indirectly engaged in the tourism service industry, requiring a large number of tourism-related jobs.

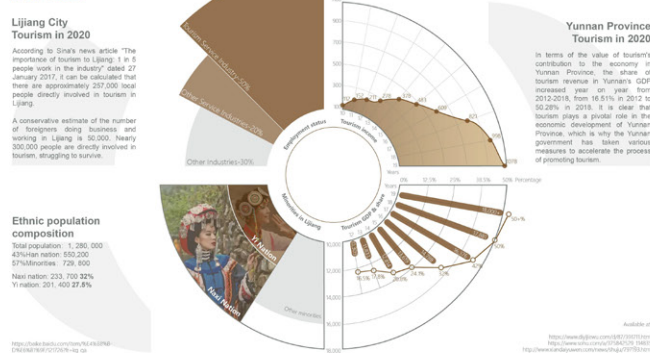
Limited carrying capacity of the landscape

Lijiang's scenic spots are often full, and developing new ones will help share the number of visitors and boost the economy.

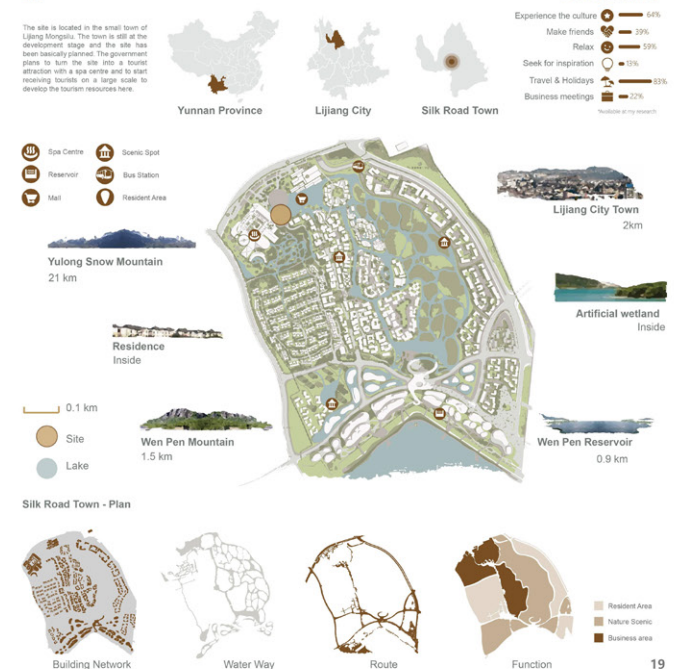
Context Of Lijiang



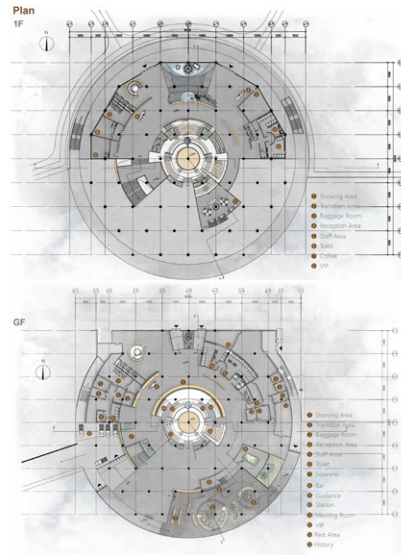
Information



Site



Outcome



YANXI LI

21

Renderings



22

XINWEI LI

UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 2 (1st year)

WANDER OF ROBOTIC ARENA

BACKGROUND OF HUDDERSFIELD TOWN

In the post-pandemic era, significant economic deprivation seen through many closings down shops, and less participation of people in town. Whereas Huddersfield living environment is dull and very few entertainment activities happening. The situation is in demand of intervention of diverse business and encourage new identity for attracting young talented.

THEME/CULTURE EVENT INTERVENTION

The manifesto of regeneration of town centre is to collaborate a new cultural event- robotic festival, so that people can gathered and watch and learn, the gather and entertaining processes is a way to help people connected to the local friendly environment, the theme of the spaces can be altered through playing different narratives, able to spiritually link people together for all age group.

LOCATION

The location of the proposed building will be located at the train station area in Huddersfield, the trains station act as a linkage for the town and other cities, the site is flexible to connect both inside and outer shell of the town, it uses green head park as an anchor to enhance both the

regeneration of the town and mental health of more greenery connections.

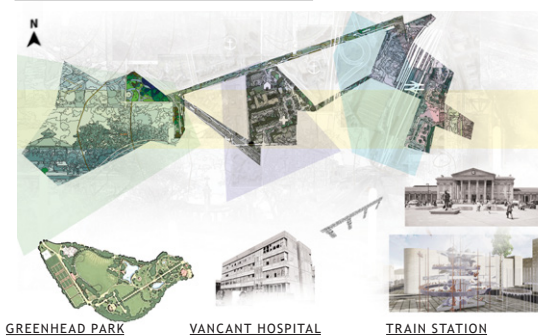
BUILDING PROGRAMME

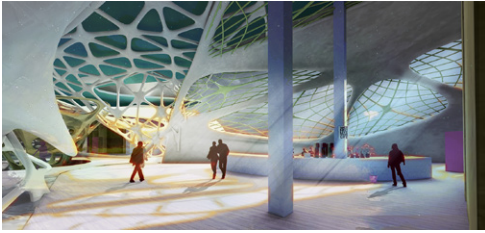
the building facilitates with two large multi-purpose theatres that holds entertaining artefacts. Other spaces like educational Space, NHS consulting room and Library, are in the public zone facing both north and west. Moreover, considering the aging population in 15 years' time, the compatibility of all age user are considered in order to creating a stable community.

DREAM/HEAL THROUGH PERFORMANCE AND GATHERING

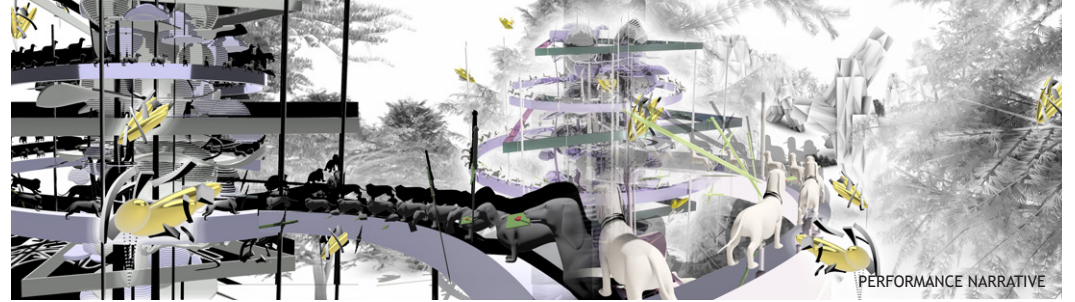
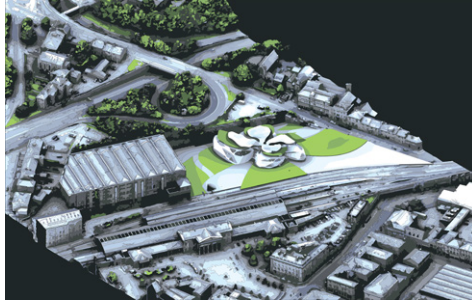
The performance uses smock fused holograms and 7D visual enhancement to complete outdoor and indoor performance respectively. The use of holograms eliminates Nausea cause by VR viewing and user friendly to all age group.

LINKAGES FROM TOWN CENTER TO GREEN HEAD PARK

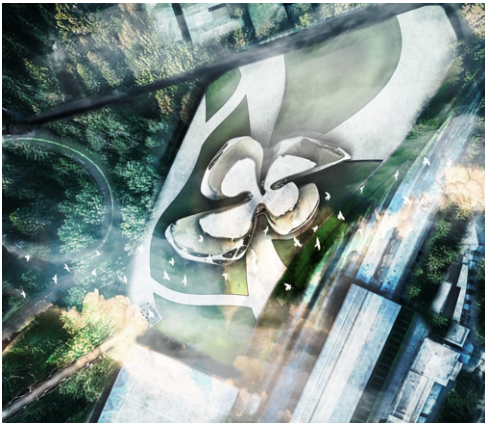




PUBLIC ZONE



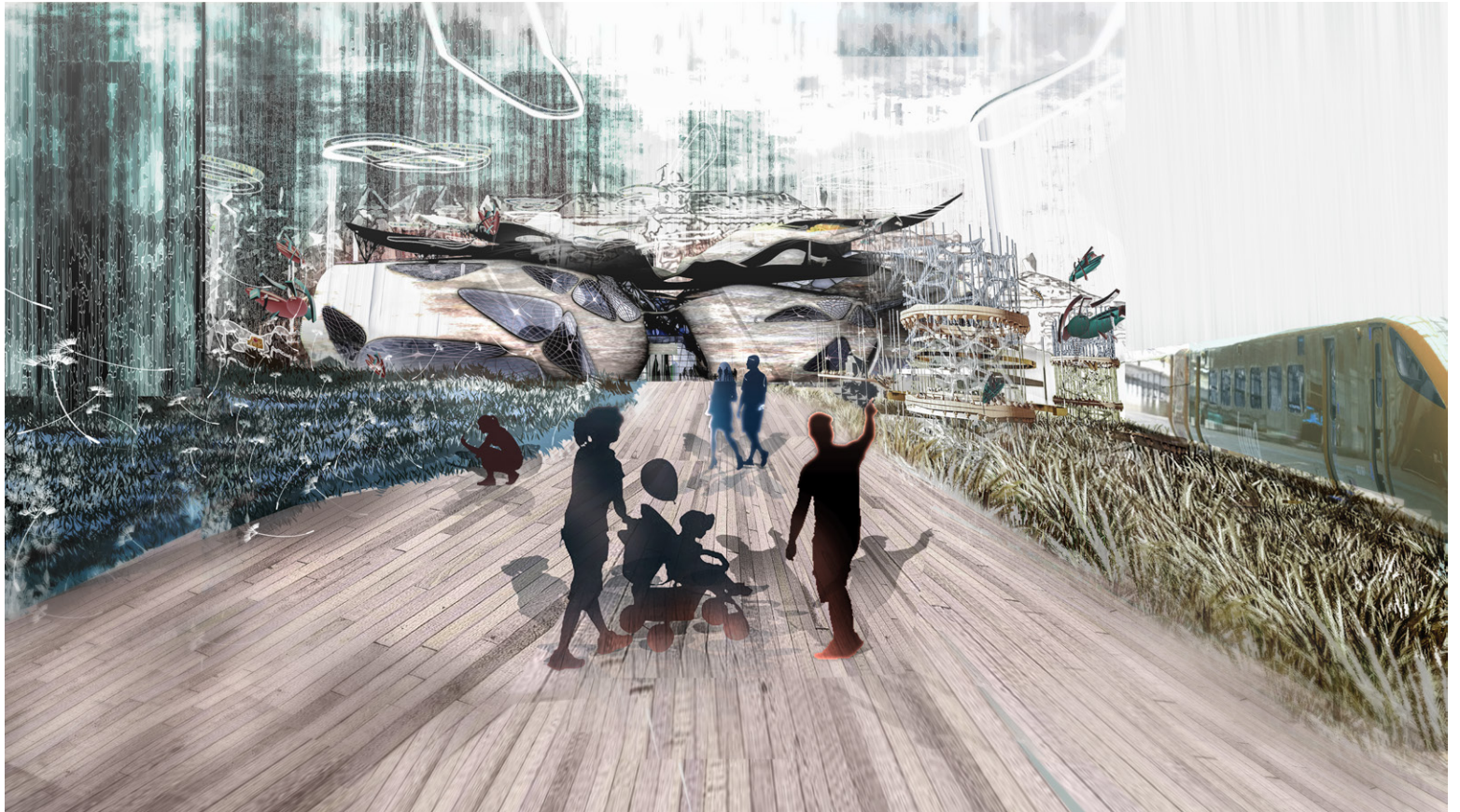
PERFORMANCE NARRATIVE



SITE PLAN



LIBRARY



BEME

Over the last 30-40 years, the prevalence of eating disorders has increased to become a widespread problem across the UK and worldwide.

Eating disorders are complex mental illnesses, that lead to an unhealthy relationship with food, which can take over the life of a person. There is no one single cause of an eating disorder, rather, a combination of social, genetic and psychological factors that can contribute.

Nowadays, especially after these years with the covid situation, is important to design not only to profit but also for social welfare and those people in need. The intention is to create a community through the client's shared experiences and recovery. It will be a safe place where they can relax, heal and express themselves that is perfect balance between a clinic and a home.

Every space down to the smallest detail is tailor-made for people suffering from these diseases, to make them more confident with themselves and try to gently push them beyond their limits and eventually heal.

There's a strong and personal connection between the building itself and the patients. Biophilia is a natural propensity to establish

daily connections with nature. Biophilic design is a set of systems that aim to improve these connections, to consequently improve the quality of life. Some of the beneficial biophilic elements in the medical field: colours, living plants, group dimension, privacy, scent, biomorphic forms and natural materials, light and sound.

I've considered to design a cafe where people can meet other sufferers and get closer to the world of the center in a very relaxed state of mind, with three mood rooms, where they can chill out, distract themselves from bad thoughts and explore their bodies.

On the first floor there are common areas like dining and living room and a medbay with a doctor and a psychologist. The second and third floor will be dedicated to the bathrooms and bedrooms (5 for patients and 1 for tutor per floor). the last floor is an open space dedicated to art and relax.

Constructed in 1910 in an Edwardian baroque style, the fire station it is a grade ii listed building, next to Waterloo station. Its function has changes many times during the time, originally a fire station with fireman accomodations, becoming the headquarters of the London ambulance service in 1986 and eventually a restaurant with offices above. The fire station will be again a centre that help people, rediscovering its nobles origins.



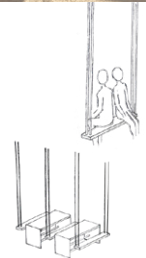
CAFE why a public space?

1. One of the symptoms of these disorders is social withdrawal and isolation -- is important to maintain a connection with people
2. Possible new patient can visit the building and have a first approach to it without the pressure to start immediately recovery
3. Possible new patient can talk to other patient about their experience and feel understood, welcomed and no longer alone

Elements that are often used in the project are frames, a concept inspired by the artwork *Intempérie* by Perejaume. It is a construction of **WOODEN FRAMES**, whose function is to frame everything inside and around it. The user himself becomes an active part of the artwork. The frames are borders that delimit something that deserves to be looked at more carefully, while gold makes us understand what the noble part is, it becomes the means through which to look at the art. The wooden frames can be combined with two different types of **GLASS**:

1. transparent glass
2. frosted/abstract quality - used in the more private and intimate areas.

This **COMPOSITION** of two tables and three benches is specially created to help customers interact with each other. The central bench, being the seat of two different tables, allows a new and different interaction between those sitting on it, towards one table or the other, in a more informal and intimate way. In addition, the **BENCHES** are not very wide and footrests are inserted for each side of the tables. This is because often those who suffer from body dysmorphia fear to sit because the thighs would seem enlarged and therefore prefer to have a support below. This is obviously not an element that support their disease but it's a delicate way to make them feel comfortable and so more likely to interact with others.

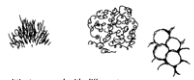


MATERIALS EXPLORATION

The aim is to recreate and research textures and materials (possibly recyclable) inspired by the human body, in particular the skin. These characteristics can often cause insecurities in people, especially in those that are already struggling with their body image, so the goal is normalise them by associating them with valuable and pleasing materials.

MOOD ROOMS & SENSORY APPROACHES

By promoting a person's ability to regulate their emotions in healthy and adaptive ways, sensory approaches, that are a range of **THERAPEUTIC STRATEGIES** that involves the senses, have been shown to alter levels of alertness and relieve anxiety and distress. They can also help a person feel calm, soothed, or focussed, promote feelings of connection to one's body, increase self-awareness & confidence. The **SENSES** that can be stimulated are: sight, hearing, taste, smell, touch, movement and proprioception.



hemisphere sitting covered with different materials like furry carpet, wool or sponge-like stress balls

structure made of timber framing covered with foam and velvet

small balls of polystyrene that recall the bean bags used for sensory inputs

SOUNDS ROOM

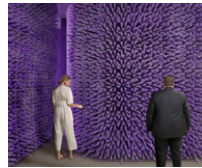
In this room are played nature and relaxing sounds. The mood is improved by the lights and colours that can change as they want and even help reduce depression. The indoor therapy swing also offers constant vestibular and proprioceptive input, increases balance and improves body and space awareness.

SHAPES ROOM

This room is based on the shape of the circle, and how their bodies can relate with them, improving their proprioception. These elements create partitions between the columns, that the clients can cross, climb, and lay on. Some of them are also created to be swings. The perceptions that one has in this room are further increased by the mirrored ceiling, which allows people to see themselves in a different perspective, which they usually cannot observe, and therefore find a connection with the reality of their own body.

MATERIALS ROOM

Touching different materials and textures can help reducing stress and anxiety. The room is built with these biomorphic shapes made with timber framing and covered with foam and velvet, which is very soft and can change texture and shade easily just with a touch of a hand.



BRIAN MALATA

UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 2 (1st year)

INSTITUTE OF CULTURAL COLLABORATIVE HEALING: A NEW HOPE

In the last decade or so, the world has experienced exasperated levels of polarization within discourse and social perspectives and narratives. Unprecedented levels of technological advancements have ushered in a new generation of advanced technological systems and networks that dictate our forms of reality and have had adverse effects on how we relate to others and ourselves.

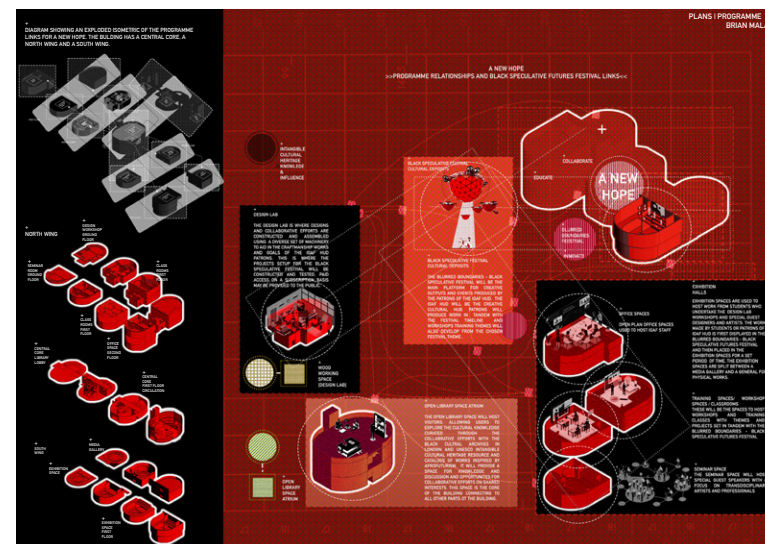
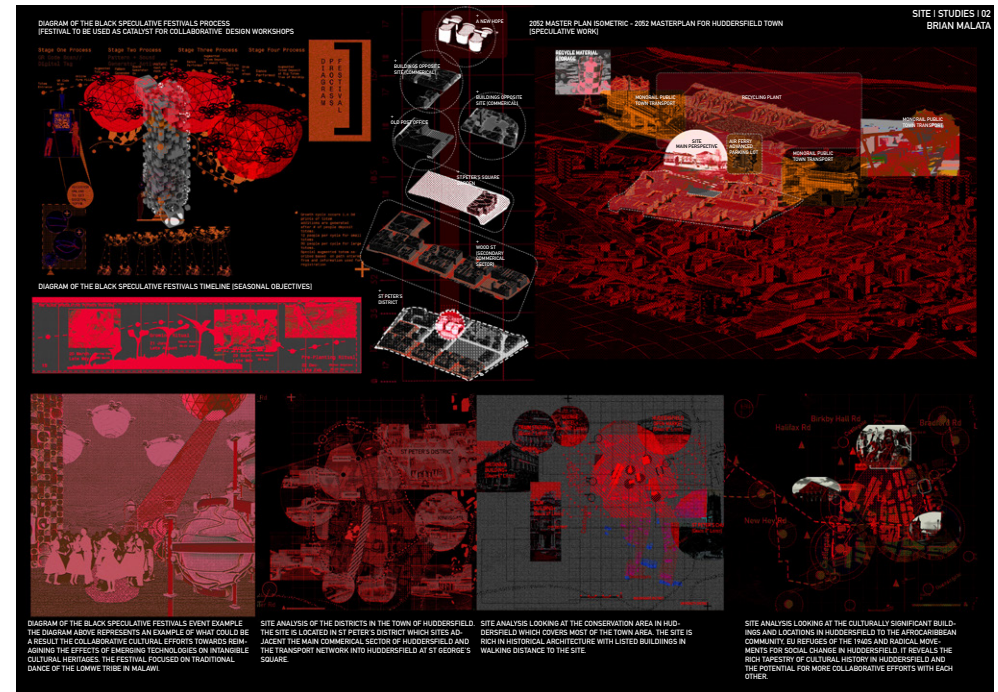
The Covid pandemic saw global and local community lockdowns that created greater levels of isolation both within a social context and the context of narratives and perspectives. These levels of isolation and greater migration into bubbles of social narratives further drove levels of polarization within communities from discourse on issues of social justice, climate catastrophe and health.

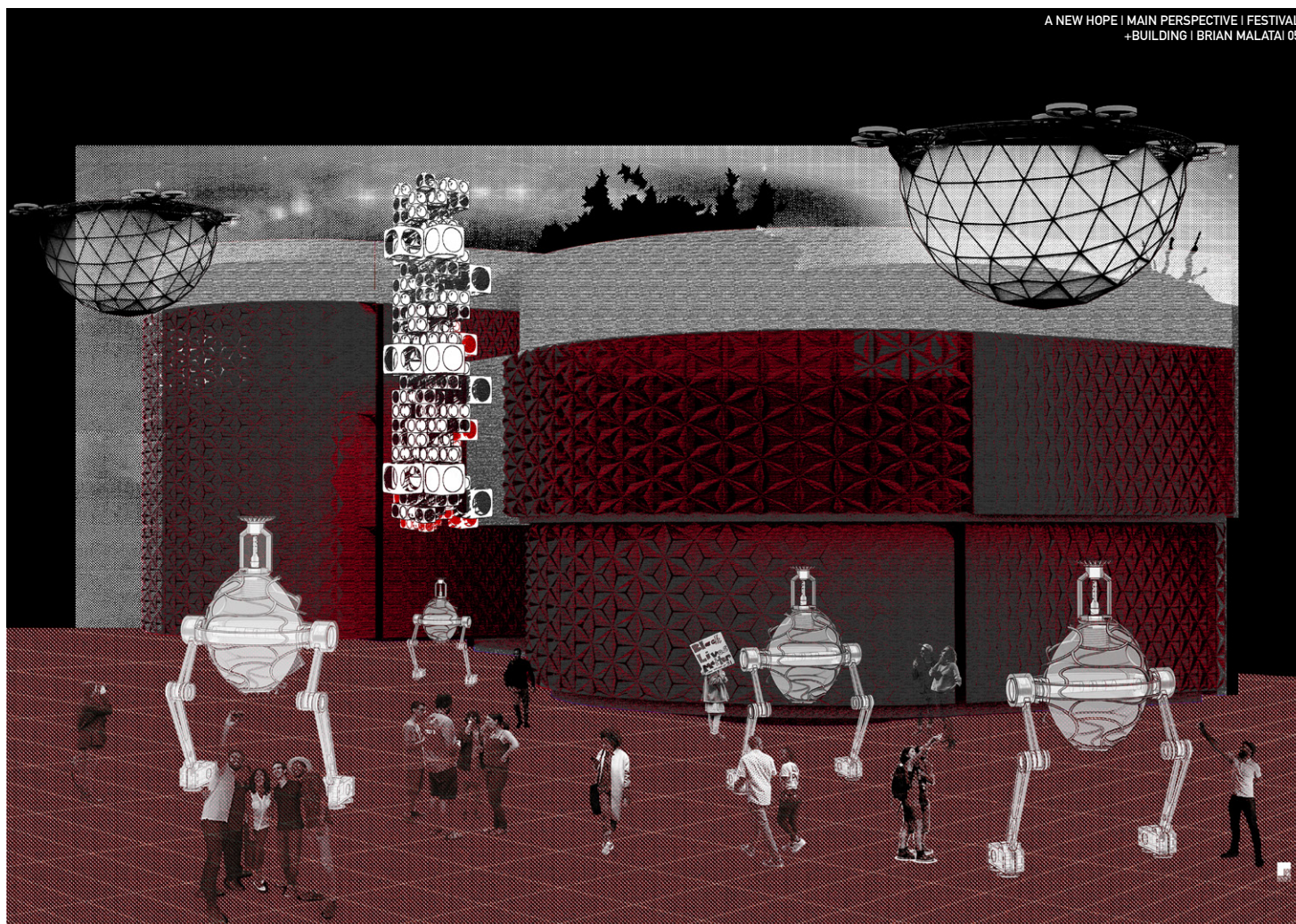
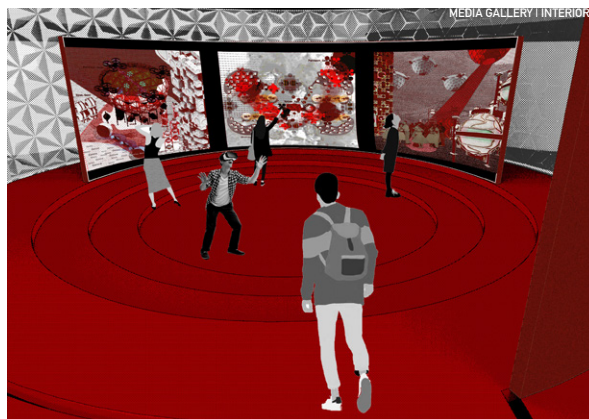
The Institute of Collaborative Cultural Healing: A New Hope seeks to address these issues of polarization and the deterioration of community and plurality in voices and discourse using art and design with a methodology of education through participatory, and collaborative efforts towards projects that address these issues highlighted above with the aid of intangible cultural heritage and the festival as a catalyst for change.

The Hope of the Institute is to create a place which nurtures and nourishes the growth of healthy cultural relationships of communities to attempt to begin to heal divisions within communities through idea of dreaming of a future narrative worth striving for. For this narrative of a utopian vision to exist, all voices need to be considered and heard but constructive and healthy discourse is needed to foster understanding of others and broaden the view beyond oneself.

The issues the world faces at present are too big to be addressed through unipolar narratives that seek hegemony of singular ideology towards existence. One that has been heavily dictated by Western Interests and Capitalist Agendas has led to the current circumstances that we face. In mythological stories from ancestors of the past, it is often a union of all groups of life that come together when faced with the extinction of the planet.

The world needs this unification and plurality of a collaborative effort at radical change. The Institute of Cultural Collaborative Healing sees art and design as way to collaborate and increase the number of voices at the discussion a table while simultaneously fostering collaborative cultural experiences and exchanges that expand our perspectives beyond the isolated views and polarized approach to discourse that the world finds itself in.





EMILY MARZOCCHI
MIDDLESEX UNIVERSITY
BA Interior Design

CALAN WOMEN SAFE HOUSE AND CAFÉ

Post pandemic, like never before, women and children have found themselves locked constantly with their abuser. Domestic violence cases increased by 25-33% globally in 2020, and numbers are in continuous rise since then. So much that Domestic Violence has been defined as COVID VIOLENCE, as in the inescapable violence created by covid-related lockdowns.

Focusing on the ideal opening of a new branch of Shelter, CALAN, aiming to contain all the parts of the rehabilitation process after escaping from domestic violence in one structure. Designed to assist both guests and members of staff from the first rescue, through a long stay use of the facility to heal and empower the guests, ending with the reintegration of the user in the society. However, the project aims to take the Calan, Women Safe House to a new level by introducing it to the 'high-street'.

Calan focuses part of its design (on the Ground Floor) to cater a Café space where links to the trauma of abuse are subtly introduced in the design to raise awareness about the issue, as well as to normalise the 'domestic abuse talk'.

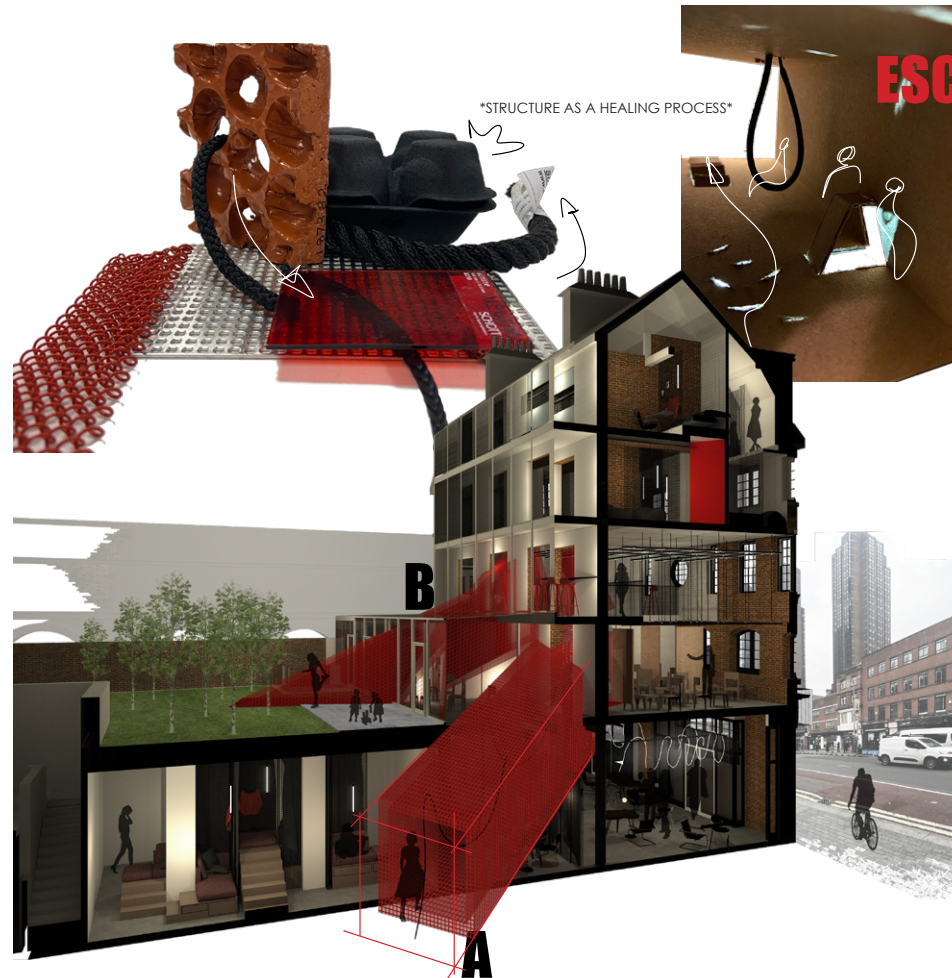
Located next to Waterloo Train Station, in London, making the site strategically accessible for people coming from all around the city to access the facility. At the heart of the London Borough of Lambeth, where

the biggest amount of domestic violence cases and littlest amount of help facilities and shelters have been located.

In Calan, the healing process is highlighted through a site dominant intervention that allows for two metal 'ramp-like' structures, used as devices to travel through the space in a way that does to recall anything the

guests have ever lived before, to treat the rehabilitation process much like a retreat and self-rediscovery opportunity more than an hospitalisation.

The design takes into account the need for a sense of freedom of choice, long lacking from the guests' lives, creating spaces they have never seen before.



ESCALATION

Dropping two container-like structures in the space, allowing the **guests to interact with/experiment and inhabit a different space**. There are no rules and no restrictions. There are objects that can be used to hang from or to sit on. A space perfect for any kind of age to socially hang out in.

Women can hang out together and discuss about their situation in a more informal space while the kids play and perceive the situation less harshly.

FIGHTING TO REGAIN THE SENSE OF WORTH

The inclination resembles the idea of climbing and fighting towards something better. The biggest character of domestic violence is the abuser pushing the idea that the victim is worthless and undeserving.

Located at about 30 degrees, visually and physically connecting 2 floors, creating a space that to be inhabited, it necessarily needs to be interacted with. The percentage of inclination requires at least the help of one hand to climb it. The most apparent benefit is for the guests to possibly save time while going between floors, while they are **subconsciously letting go off of the heavy thoughts and weight on their shoulders reconnecting them to their inner-selves by playing a child-like activity**.

STRUCTURE A

Leading from Ground Floor to 1st Floor and creating an unusual way to travel through spaces, aiming to create a **struggle path** that is not in any way related to any space inhabited before therefore not triggering any trauma.

STRUCTURE B

Connecting Ground Floor to Second Floor, at times the Structure B is allowing for bigger and smaller steps to be placed as a **resting place, facilitating its use as a 'hang-out' space** more than just a Transitional space.



KATE MATTHEWS

UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 3 (2nd year)

EXPLORATION MARSHLAND

PROJECT SUMMARY:

Gender dysphoria is the feeling of discomfort that can be experienced by trans people when something about them (be it their body, a name, or pronoun) doesn't match their internal experience of gender. This is a common concept when talking about gender exploration, and gender non-conformity. Less well-known is its opposite, gender euphoria.

Gender euphoria is looking in the mirror and seeing yourself looking back at you. It's an overwhelming positive feeling of joy and confidence and, for many trans and gender non-conforming people, comes after years of feeling disconnected from their reflection. It's incredible to experience, and finding it is the aim of this project.

Exploration Marshland is a proposed new park on the edge of Manchester. Covered in marshland habitats from the sludge lagoons of the site's previous usage, the park allows visitors a tranquil place to escape the judgement and pressures of society and its gender binary.

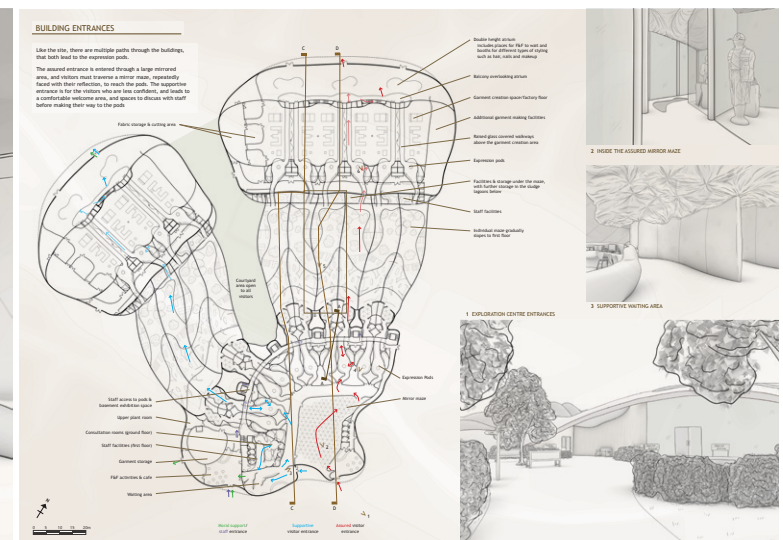
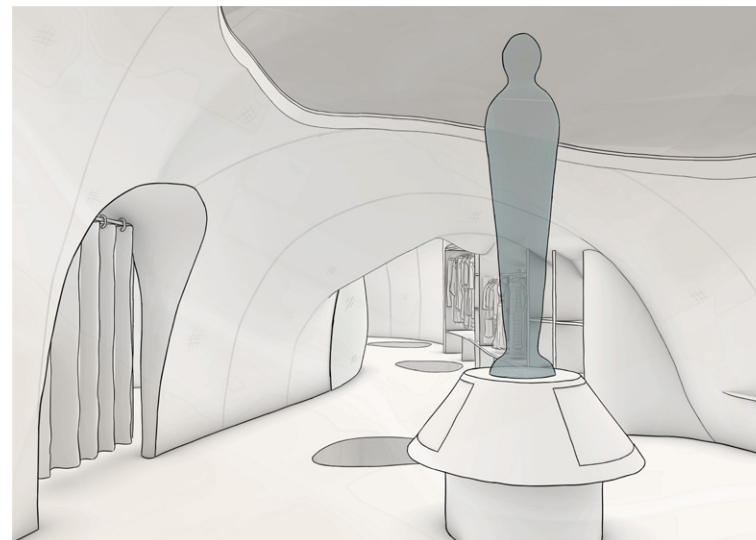
Here they can learn about the history of gender non-conformity, trans and nonbinary people, and clothing; explore mazes made of a variety of materials to simulate the experience of exploring their gender; or

explore the marshland habitats. There are as many routes through the park as there are visitors, just as everyone's exploration of gender is unique to them.

Among the mazes, habitats, and exhibits sits the Exploration Centre. The main focus of the experience, this is where visitors get to experiment with their outfit and gender expression. With multiple paths through the centre, based on the visitors' level of confidence in their gender exploration, each visitor's experience of the centre is different. Via a mirror maze, sheltered waiting space, or consultation area, visitors make their way to the expression pods. In these soft fabric spaces, they try various garment and outfits with the help of an advisor, searching for the happiness of gender euphoria. If none of the existing garments quite work, they can tweak one or design a whole new one, to be made for them in the garment creation space.

Changing into the best outfit, visitors get to try the outfit in a variety of situations in the individual maze. This comprises of mock-ups of real world situations, but in an entirely private space so they don't need to worry about other's opinions of them while trying the outfit.

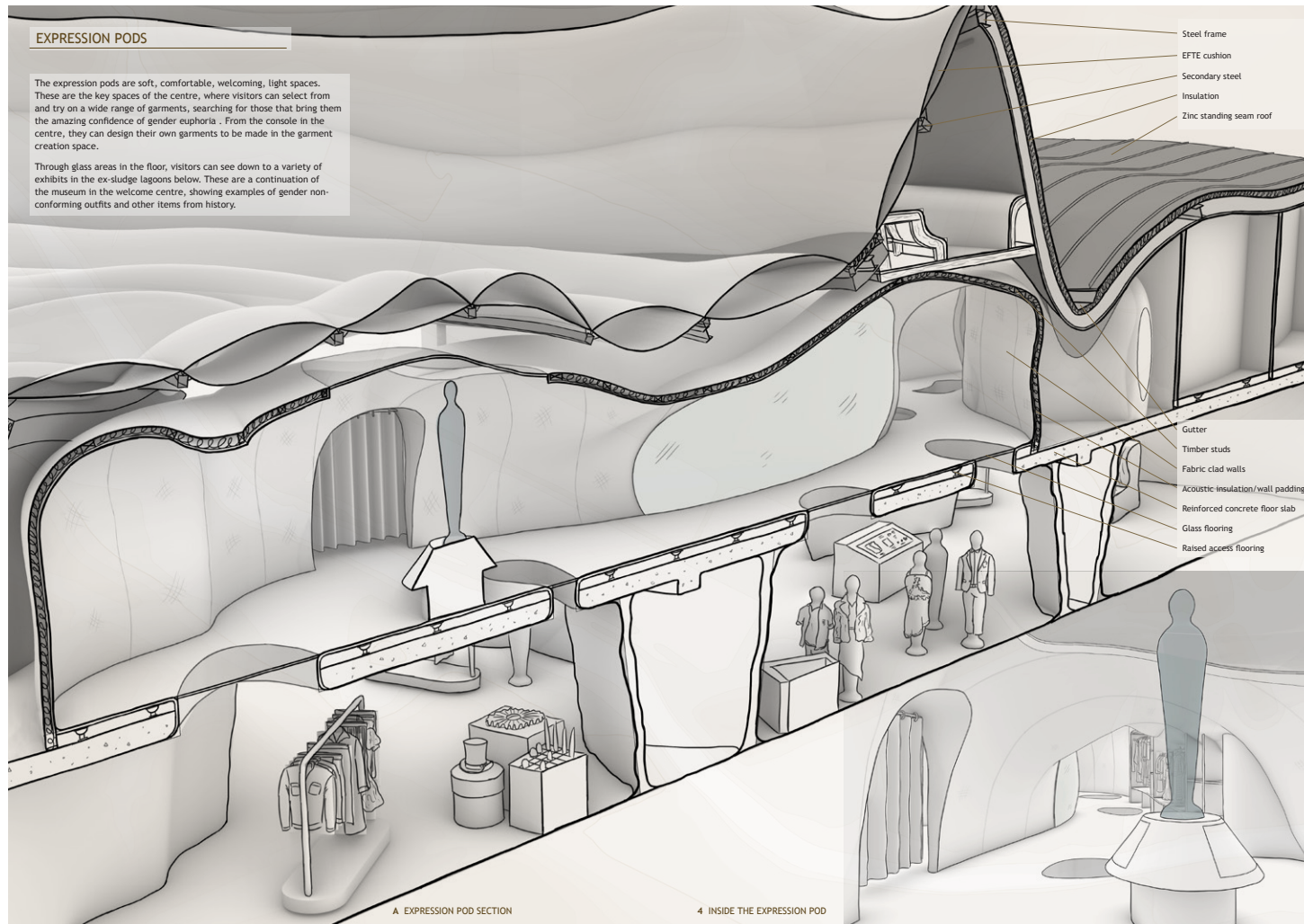
Visitors emerge from the maze into another pod, which overlooks the light and airy garment creation space. They see the final touches being added to their garment, before meeting those who made it and learning about the process. They change into their final outfit, and traverse the raised walkway to emerge onto a balcony in the double-height atrium space. Here they present themselves anew to the world with their new form of gender expression, ready to go forward with the confidence and joy gender euphoria brings.



EXPRESSION PODS

The expression pods are soft, comfortable, welcoming, light spaces. These are the key spaces of the centre, where visitors can select from and try on a wide range of garments, searching for those that bring them the amazing confidence of gender euphoria. From the console in the centre, they can design their own garments to be made in the garment creation space.

Through glass areas in the floor, visitors can see down to a variety of exhibits in the ex-sludge lagoons below. These are a continuation of the museum in the welcome centre, showing examples of gender non-conforming outfits and other items from history.



RECAST

A visually & physically active space, the Recast active complex plays on ideas of constant movement.

The retail moving blocks where trainers are displayed is allowing customers to navigate it through the use of Spanish steps.

Staircase on the left-side invites individuals to enter the gym space situated on the second, third and fourth floor.

The ground floor also consists of a rock climbing wall (left side of visual).

This creates constant visual movement for people which decide to sit & consume healthy juice drinks.



SCOPE

Young people are progressively moving less & interacting with their phones more. This is causing an issue in obesity all across the globe, however the UK is one of the countries highly impacted. Creating an active space which is supported by a major brand which is deemed “insta worthy” can instantly boost people’

BRIEF

WATERLOO ROAD - psychogeography/ consists of many cultural spaces & mainly young demographic

THE EXISTING SITE - 152 Waterloo Road is a new built (2016) with large open floor plans/ “blank canvas”

ACTIVE GYM CLUB - experiential retail/ engaging their audience/ active space benefits the community & brings new customers

ADIDAS Y3 - Adidas appeals to all body types & genders

JUICE BAR - the agenda is to get people talking & making human connections/mental & physical health.

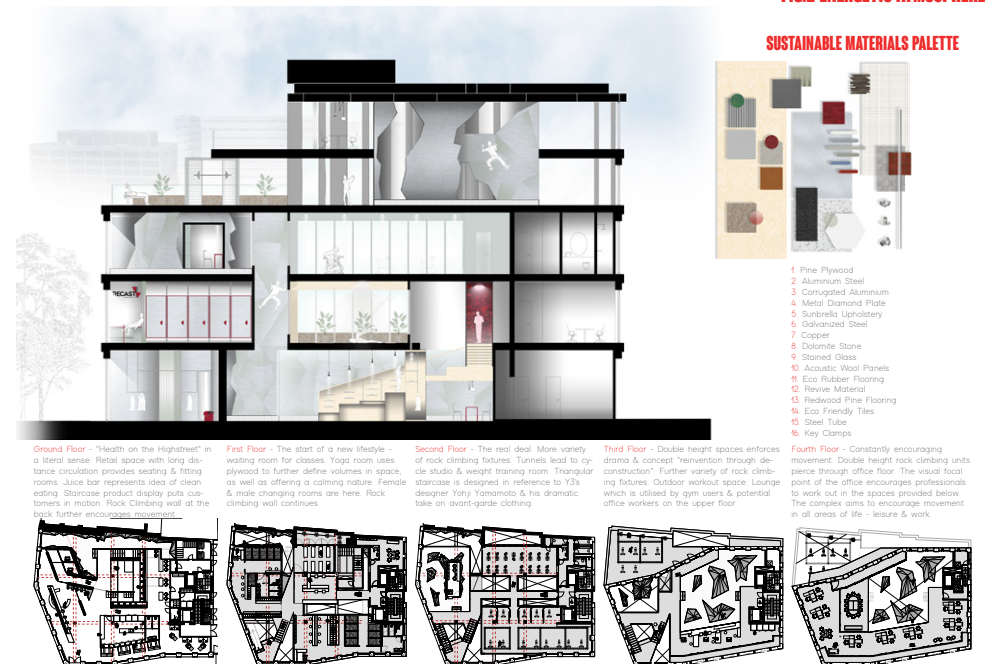
CLIENT AND USERS

Taking Y3 Adidas as a client, presents itself with the opportunity of opening physical exercise and health to users such as young professionals, students as well as curious passers-by. The brand will create

a community which will not only impact physical health in a positive manner, but also mental health. Due to Covid 19, people have not had the opportunity of human connections. This complex aims to help this issue.

CONCEPT

Through my research of the client, the users, the site & thinking about the constant conversation of weight loss, the concept refers to “re-inventing yourself” by taking a step towards a better, healthier life. The design concept will metaphorically play on the idea of subtracting volumes, revealing new, exciting spaces.



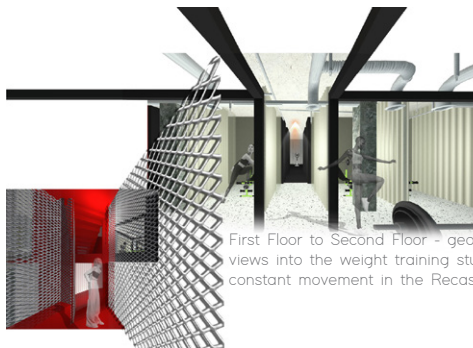
HEALTH ON THE HIGH STREET



Second Floor - Cycle class faces direct sunlight. The de-constructed volumes within the space make the interior appear as if an "urban" landscape, giving it edge & excitement.



Ground Floor - motion seating blocks which promote movement whilst shopping for gym equipment. Views also include rock climbing wall, retail experience & juice bar.



First Floor to Second Floor - geometrical staircase provides views into the weight training studio. There is a sense of constant movement in the Recast Complex.

Ground floor -

Volumes in space create visual interests in all corners of the space. Juice Bar counter is also used as a pay-point.

Design circulation guides you through the retail, as well as the juice area.

Geometrical staircase & other elements are depicted as a bold red, referencing Yamamoto's work.



UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 3 (2nd year)

The main issue at the root of the lack of access to education for the village of Sfântu Gheorghe is that in the circled area access by car ceases to exist. The circled area represents a wider marshland area which spreads towards the Black Sea. This type of landscape makes it impossible for cars to access the area which limits transportation to only boats. Sfântu Gheorghe is the only village, located on the branch with the same name, which is not accessible by car.

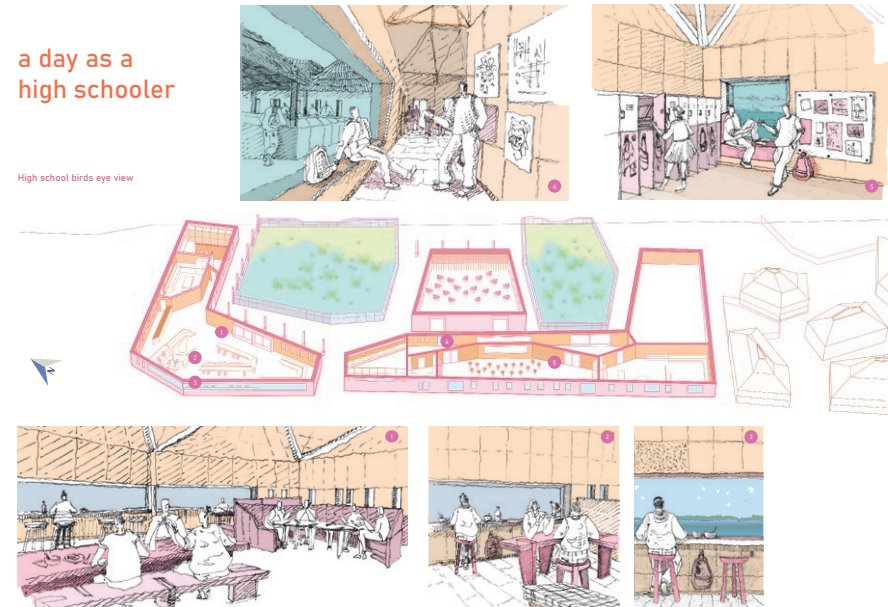
The project is aiming to help the ecosystem of which locals of the Danube Delta are part. The project is not meant to be a solution for all problems relating the access to education but to improve its current scenario. Sfântu Gheorghe has an approximate population of 790 people (URBISTAT, n.d.) that fluctuates depending on the season, in

The village of Sfântu Gheorghe is accessible by boat coming from the closest city (Tulcea) by boat or by car, coming from Sulina (North of the village) on a dirt road 30km away. Most people reach the village using the boat that travels from Tulcea to Sfântu Gheorghe and back 6 times a week, the journey takes approximately 4 hours one way. (NAVROM, n.d.)

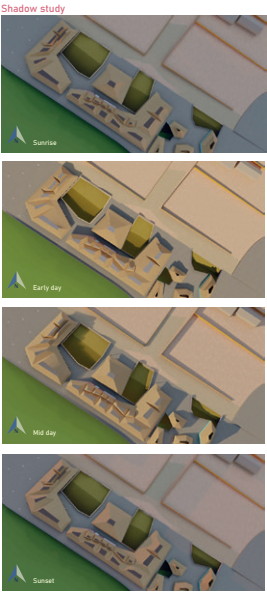
The final design plan shows a large rectangular building with a central corridor. The building is divided into several rooms, including classrooms, a library, a cafeteria, and administrative offices. The plan is labeled with numbers 1 through 5, corresponding to the numbered locations in the previous plan. The building is surrounded by a parking lot and a playground area.



High school birds eye view



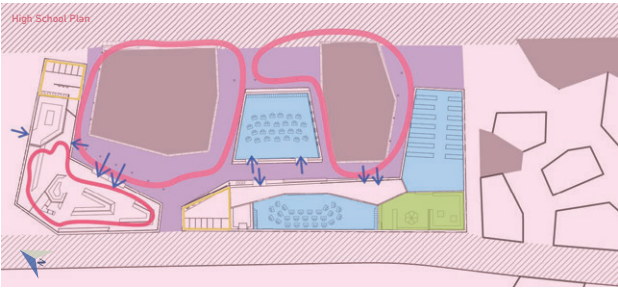
high school- layout development



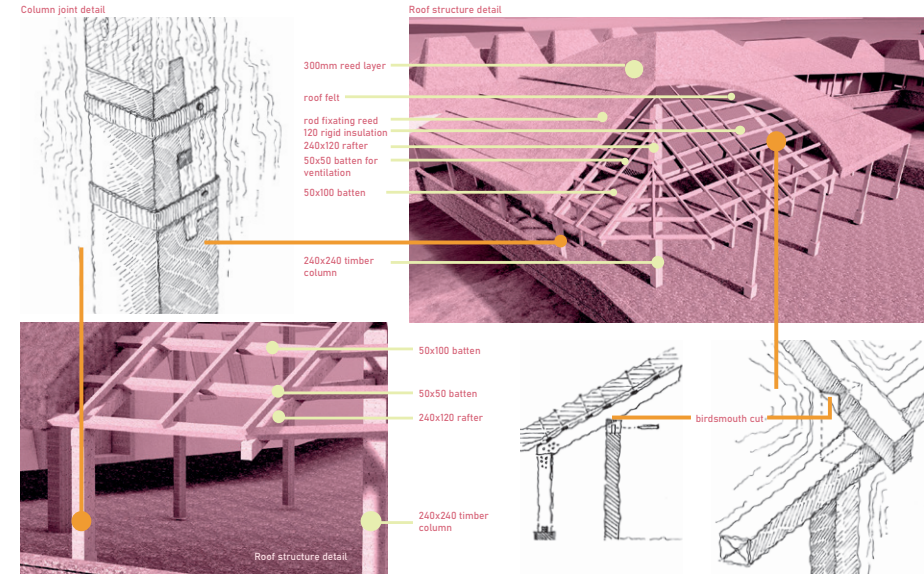
Precedent Analysis



Final Design Plan



structural details



SINEAD O'DONNELL
UAL CAMBERWELL
BA Interior and Spatial Design

ESTHESIS

PROJECT SUMMARY

Interior design can significantly impact wellbeing through psychological and physiological means. The impact of design on wellbeing in healthcare is especially important as the space's main function is to heal. Many mental health facilities have sterile and uninviting atmospheres that can induce stress and anxiety, conflicting with their primary healing aim. Esthesis, meaning 'sensation' in Latin, is a proposal which aims to create treatment spaces that contribute to the healing of patients with mental health conditions. This project is a design intervention on the Denis Hill Unit within Bethlem Hospital which demonstrates the importance of experiential, biophilic and social design in creating healing environments.

My project was developed with three main aims: creating experiential, sensory atmospheres through phenomenology, reconnecting patients with nature through biophilic design, and using social design to overcome stigma and provide community support. Initially, I analysed philosophical theories of human experience, and determined that we experience spaces consciously through the senses, and subconsciously through psychological means.

Therefore, I considered psychological factors of a designed space on patients, such as creating a sense of belonging, comfort and calmness, and sensory factors including touch, noise, lighting, colour and scents. Informing this experiential approach, I used biophilic design to create healing experiences for patients as it can reduce stress, increase cognitive performance and mood.

The site of the design intervention is the CAMHS Denis Hill Unit within Bethlem Hospital, which is the oldest psychiatric hospital in the world. It has negative connotations due to previous maltreatment of patients and lack of understanding. Rewriting this narrative began with altering the programme, by introducing a community centre, meditation spaces and outdoor areas, encouraging outdoor activity.

The community centre is a key feature as it aims to overcome the stigma surrounding mental health conditions and the stigma that facilities are intimidating spaces. The centre makes mental health care more widely accessible, allowing patients and community to participate in art therapy workshops, meditate or relax in the cafe.

The design intervention introduced natural elements to the site, blurring the boundary between inside and outside. I introduced skylights and dappled lighting, creating the experience of sitting under a tree. Materiality consisted of clay, timber, linoleum, and linens. I analysed the colours in the surrounding natural environment and used them within the building. Inspired by the Heatherwick Studio's Maggie's Centre in Leeds the community centre and bedroom extension replicate the curved shapes of a tree.

The design of the centre was concentrated around two large circular tables in the social area, again inspired by Maggie's strategy to provide a sense of home and encourage socialising.

My project demonstrates that creating natural experiences can create calm and welcoming healthcare environments, opposing the current artificial approach. I have demonstrated the importance of social design, as the community centre creates connections between patients and public and provides support to the community. Ultimately, this project determines that

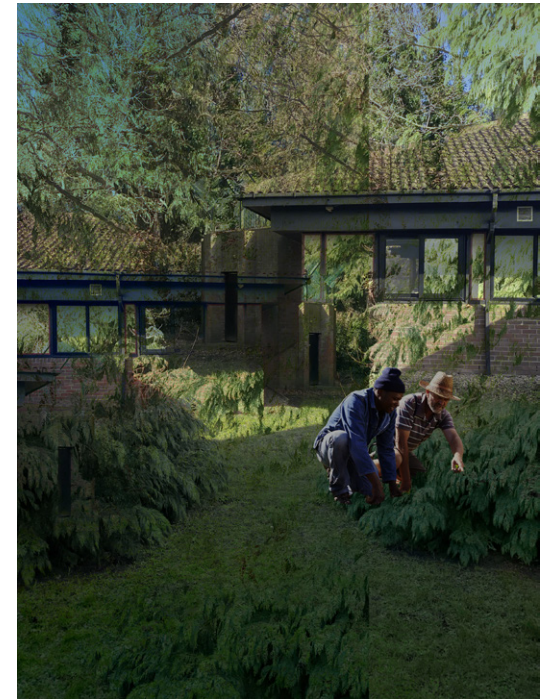
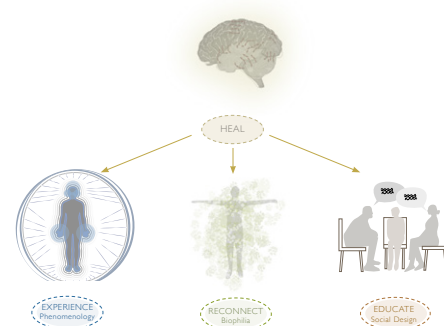
mental healthcare design should adopt the principles of human experience, biophilia and social design to increase understanding, support and promote healing.

UNIVERSITY BRIEF:

The brief for this project was to design a large scale interior programme which examines all aspects of an interior environment from conception through to completion. We were instructed to explore our own personal interests, therefore writing our own specific briefs which led to my brief, an intervention on a current mental health facility.

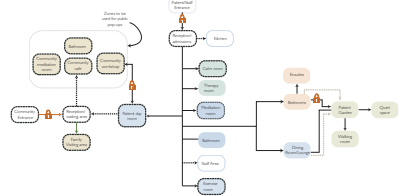
CONCEPT

COMBINING EXPERIENCE,
BIOPHILIA AND SOCIAL DESIGN



AMBIENCE

GENERAL ARRANGEMENT
PROGRAMME



Key

Circulation

Commonly access only to front of facility through public entrance. Private entrance for patients and staff.

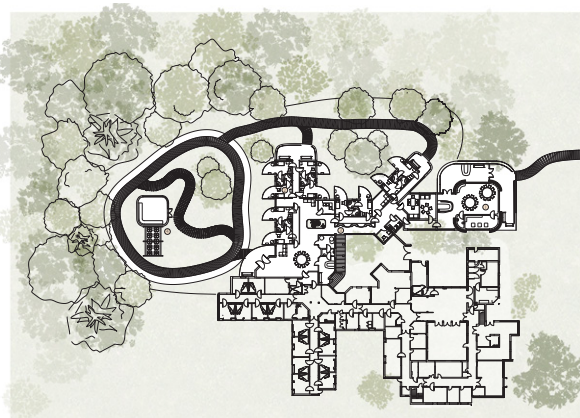
ZONING

Existing
Site contains
bedrooms,
treatment and
social spaces

New structures
Extending the existing
into outdoors

Proposed
Bedrooms moved to
exterior for natural
ventilation. New outdoor
area, bedroom extensions
and community centre

DETAILED DESIGN



Key



- 1 Community Centre
Cafe
Arts workshops
Meditation space
- 2 Patient Bedrooms
Bath, work and storage area
W.C.
New extended area
- 3 Main Corridor
Café and walk
Rooms of Quoting
- 4 Outdoor area
Quiet meditation space
Growing area
New walking route



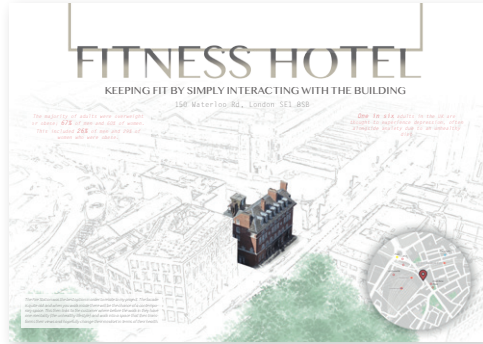
Top left:
Community Centre -
(Selected Publicity Image)
Top right:
Main Corridor

Bottom Left:
Outdoor area
Bottom Left:
Patient Bedroom

ANDREA CAMPOS PEREIRA

Middlesex University
BA Interior Design

FITNESS HOTEL



My design for this project is a fitness hotel. A space that takes people in as a place to stay and encourages the idea of a healthy lifestyle.

The main focus will be on the people who don't necessarily follow a healthy regime and walk into a space that hopefully can change their mindset. The design will mainly be focused on expressing an unintentional form of fitness so that the guests can use the space without feeling too overwhelmed and thinking that the space only makes them work out all the time. The idea is to gently introduce them to a healthy lifestyle and make them realise that it is not as hard as they thought to change their bad habits

GENTLE FITNESS

The idea of creating a ramp is so that people are more motivated to use it rather than a lift. A ramp is a much more gradual and subtle way to reach a different floor and therefore will be an incentive for people to go on this journey, exploring the space whilst keeping fit at the same time.

The body lounge is a space for those who don't necessarily want to be inside their room but also want a space to reflect and hopefully socialise with others staying at the hotel.

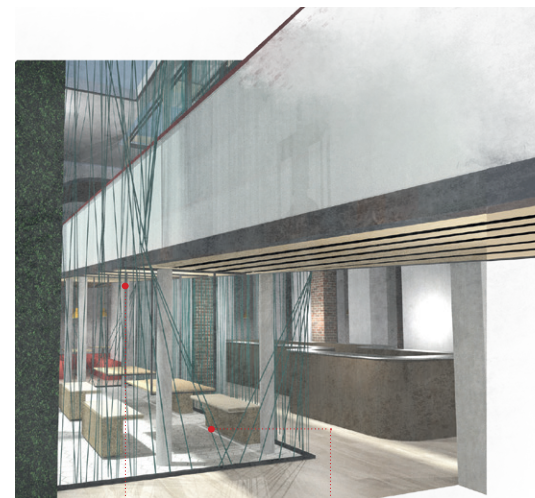
The first floor consists of hotel rooms that will also be found on additional 3 floors. The rooms are a space for the guests to relax creating a clear difference with the rest of the building. It is also a space for those with body and health issues to reflect on their health and hopefully allow them to change their bad habits.

The space features a ramp that gradually leads to the first floor where the reception is located. as guests use the ramp they have to push themselves more in order to go up however it doesn't feel as intimidating as a staircase so guests will easily use the ramp and end up doing some sort of fitness.

The restaurant and bar are located on the ground floor which features a variety of different seating spaces giving people the chance to experience the space in different ways if they were to come more than once. By offering this option it creates a more welcoming space for the people by giving them a chance to choose how exposed they want to be in the space.

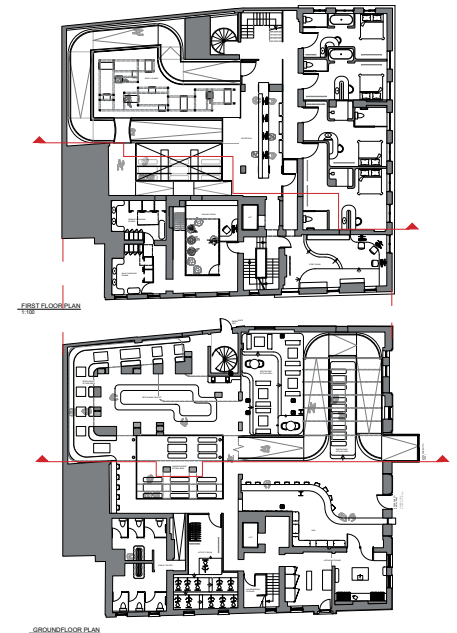


SECTIONAL PERSPECTIVE



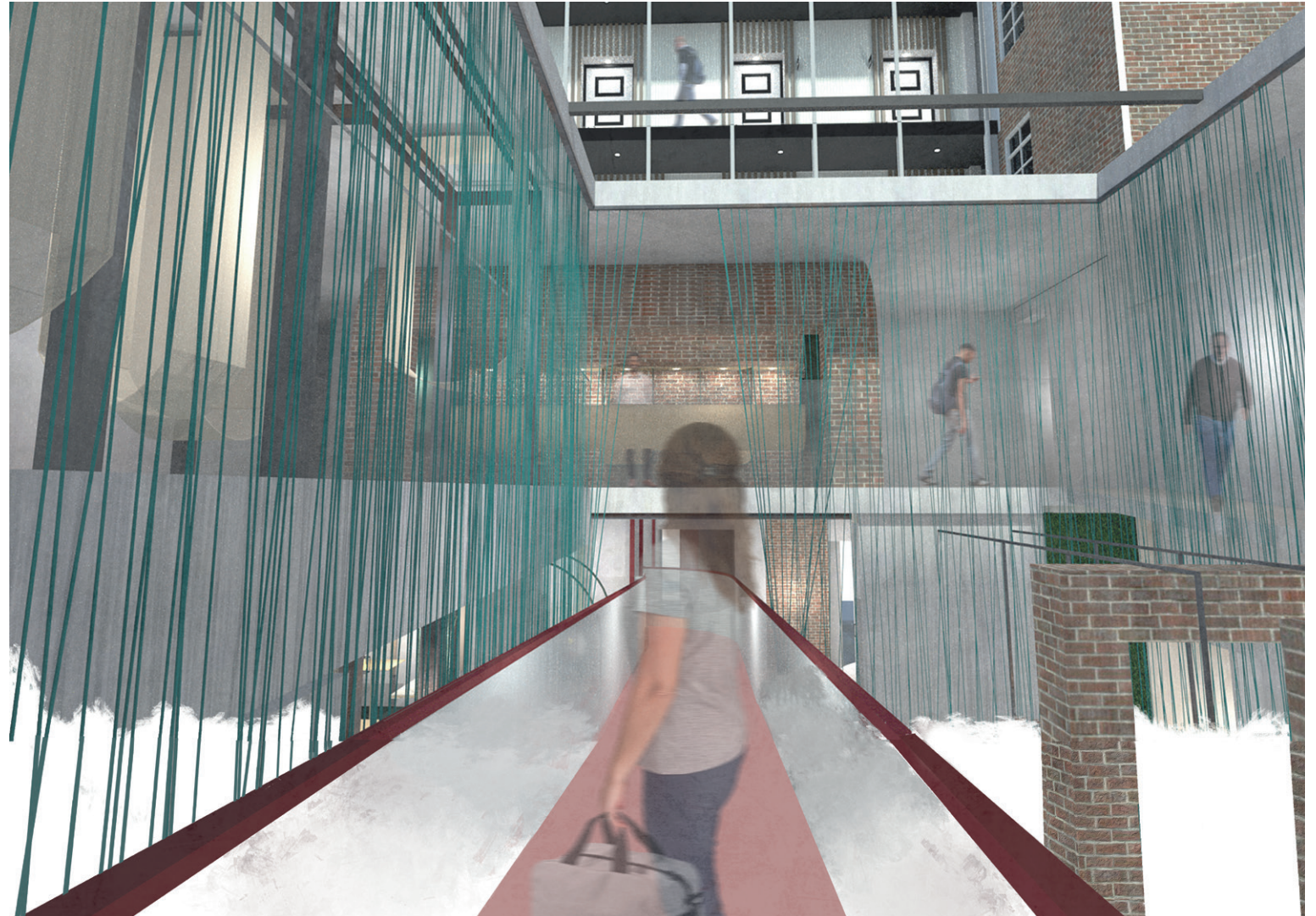
The ramp pushes through the hemp rope emphasize the idea of strength in the details and metaphorically shows how people can push past an obstacle and make it through the other happier side

Under the ramp features a seating area creating a more private and enclosed seating area for those who don't want to be as exposed



FIRST FLOOR PLAN

GROUND FLOOR PLAN



ISHITA PURSNANI

ARTS UNIVERSITY BOURNEMOUTH
BA(Hons) Interior Architecture and
Design (level 6)

...AND BREATHE

...And Breathe is a building on Oxford Street in London, designed to address breathing problems in relation to air pollution in urban environments. The building explores three spaces dedicated to facilities that will help users with breathing difficulties and those vulnerable to their development.

The spaces will provide safe interior conditions where users can engage in therapeutic activities surrounded by an environment that establishes a connection with nature and brings elements from the natural environment indoors.

The design will include a teahouse that will enable users to experience how tea is produced and will promote its health benefits for the respiratory system. This area will take users on a vertical journey upwards into the tea rooms where, they can consume tea.

Furthermore, a steam atrium will house plant and tree species creating voids through the levels for trees to grow through them. Here, people can engage in steam therapy (as it reduces inflammation in the respiratory tract, making breathing easier) and in some quiet reading time. Finally, there will be a salt therapy bakery in the basement to promote alternatives to

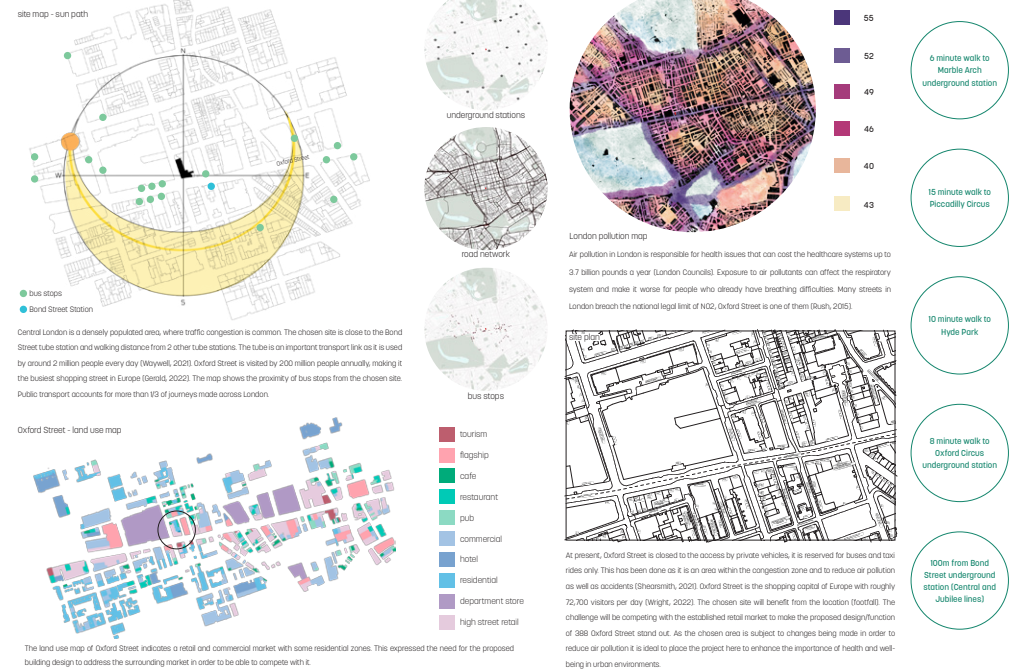
allopathy, here vaporised salt particles will be released, as inhaling them helps with breathing difficulties, this will also create a space where people can consume tea from the teahouse without having to go through the tea production process.

The reason for creating different areas within the building is to accommodate the way people will use the building making sure it is efficient for second-time or frequent visitors and creates flexibility in terms of how much time someone may spend in the building.

The aim is to create a contrast with surrounding urban setting to promote the design. This will be achieved through the incorporation of nature in the building indoors and on the façades. The position of the building with entrance points from three streets will allow for the development of different journeys through the space, allowing visitors to choose their experience.

The objective of the design is to create an informative environment where people can understand the importance of living with nature and the impact air pollution has on the respiratory system. In terms of the function, the design will incorporate strategies for efficient air ventilation and purification.

site + location



themes + building

NATURE AND HEALTH

Being surrounded by nature has proven to be important for human health. This is because nature helps reduce blood pressure, heart rate and muscle tension. Sustaining the natural environment is crucial to maintain human life on Earth and it is a vital element for physical and mental well-being (Bobbins, 2020).

TEA

Coffee is similar to theophylline, a bronchodilator given to patients as it relieves symptoms of asthma (Coffey, 2020). 64% of the British population drink tea or herbal infusions daily (BBC). There are many different types of tea which have beneficial effects on health. The benefits of the respiratory system, tea can help reduce inflammation and relax respiratory muscles making breathing easier (Bobbins, 2020).

STEAM INHALATION

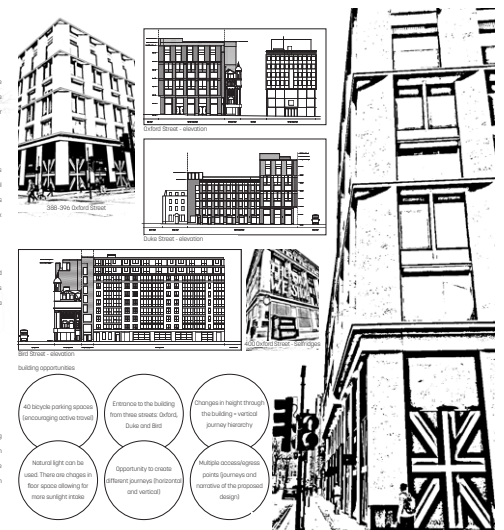
Breath therapy is essentially the breathing in of vapour from hot water. This method is used to help with sore throats, cough and mucus build up. People with breathing difficulties tend to find steam therapy soothing (Coffey, 2020). However, inhaling steam is not a cure for respiratory problems, but a way of clearing airways to help with breathing.

SALT THERAPY

Inhaling vaporised salt particles is said to have health benefits. This therapy has been around for many years and studies have shown that it has helped many people with respiratory diseases (Bobbins, 2020).

READING

Urban libraries are often associated with stress. This can lead to stress-related, causing stress to trigger, making breathing difficult. Many people experience reading with stress. Only six minutes of reading can help to reduce stress (Bennett, 2020). The aim with this is to create an environment away from the urban surroundings to help with breathing.

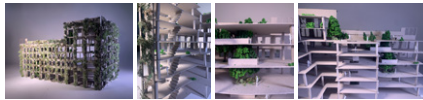


design

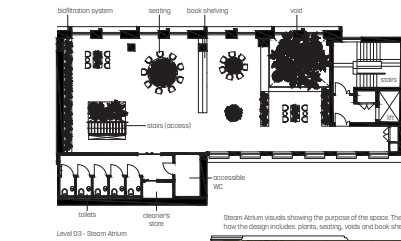
A visual showing access through staircases and how the inclusion of the natural environment indoors creates a differing ambience from the heavily built urban setting. This also shows users interacting with the space.



Presentation Model

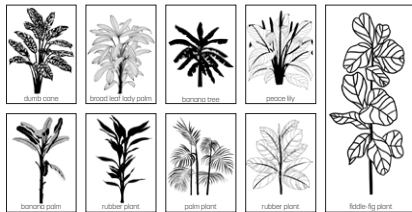


Bio facades benefits at an urban scale include better air quality, reduction of urban heat island effect, sequestration of carbon, creation of natural habitats for animals/insects and sound absorption. At a building scale, bio facades help with improving energy efficiency, air filtration and oxygenation, increasing value through sustainability rating credits, noise reduction and health benefits. A bio facade in the proposed design will not help in the purification of indoor air, but it will convey a message of what the building is about, making it stand out on Oxford Street and also help to address the idea of building with the natural environment.



Section - Steam Atrium

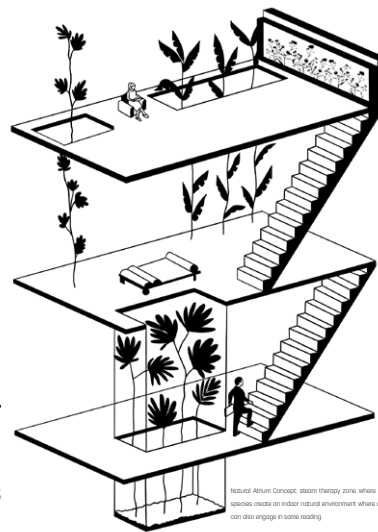
steam atrium



The steam atrium will appear a contrast from the surrounding urban environment by creating a natural ambience. The space will house plant and tree species that will require steam humid and humid conditions to grow, as the steam will also provide growing conditions.



A concept drawing that illustrates the changes in building height through the steam atrium as a result of suspended plants that hold the roots of the plants.



Natural Atrium Concept: steam therapy zone where plant species exists in an indoor natural environment where users can also engage in some reading.

The presence of steam for therapy will create humid indoors. In which case, dehumidifiers will help to reduce the moisture. Steam will only be released for 10-15 minutes at a time, after which, water vapour will be absorbed by the plants and the area will be dehumidified. This is important, as excess moisture can lead to dust mites and mould which may trigger asthma symptoms and aggravate allergic reactions.

ISHITA PURSNANI





MOHAMMED HASAN RINCHHDIWALA

UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 3 (2nd year)

THE ART OF RESISTANCE

The Art of Resistance is a project set in Bharatnagar Slums of Mumbai, India. The project is a continuation of the dissertation 'The Precarity Games : Coerced evictions in Bandra and Kurla Slums'. The finding of the dissertation project was that the 'game' of real-estate development in the city is so well designed that the house always wins and the slum-dwellers are forced to live in these settlements in a constant state of precarity without access to basic infrastructural needs and lack of any spaces or social activities or production.

It also found that in order to resist the eviction drive by the government, they set fire to their house to draw media attention to showcase their situation and deter the authorities from evicting them and re-build their houses once the eviction stops. The proposal builds on this fire episode and uses the metaphor of destruction by fire to propose a series of disassemble-able houses.

These houses can be disassembled in a manner that creates an urban spectacle which draws the attention of media to stop the eviction. This process not only prevents wastage of materials but also stops pollution caused by the fire. The project also lays out a key to either find or grow the resources used in construction process around the site. The resources required forces the slum residents to clean up the river near the site and grow

bamboo on the site to keep the construction eco-friendly as well as cost efficient.

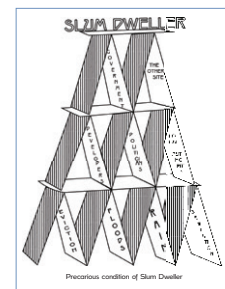
The project proposes a series of market spaces which not only acts as means of production but also facilitates protesting and providing space for a media school to empower and educate the citizens around the site.

Finally it aims to unite the different sites by using the concept of ancient Indian village 'Panchayat', a meeting in a large open space which allowed the people of different communities to raise their issues and solve their problems with dialogue. The proposal aims to provide a holistic space for the residents in the informal areas who are forced to live in extremely unhygienic, dense and a precarious situation.

By replacing the horizontal by low-rise vertical it frees up space for gatherings and aims at bringing back the spirit of togetherness on the site and allowing the people to host public markets, gatherings and festival celebrations which encapsulate the spirit of India.

The project is treated as an urban experiment, which if successful on the site can be altered to suit the problem of lack of housing in informal settlements throughout the global south.

The project aims at shifting the status of slum-dwellers from precarity to resistance hence forcing the authorities in the city to stop or at least reduce the violation of human and social rights of the people in informal settlements which takes a heavy toll on both physical and mental wellbeing of the residents.



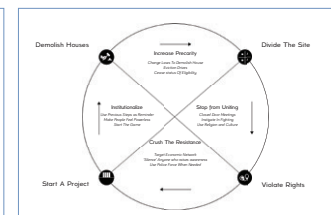
THE ART OF RESISTANCE

"It is the same crown, it is the same throne,
It is the same prison, it is the same wine,
It is the same land, it is the same beast that rule it,
With such pleasure you have set my house on fire for the flames will
never reach you.
For you brought all the tongues and the enslaved all the parts."

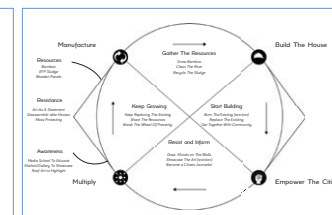
-Boudha Book (Translated by Author)

Humans by nature are precarious being. It is certain that certain groups are subjected to more precarity than others. This project focuses on one such group. 'The Art Of Resistance' aims to mitigate the precarity of the chosen group and help them change the status-quo established by the hegemonic powers. Even the project chosen site in Mumbai, the notion of using art to resist and bring highlight to the situation can and is being used in various parts of the world.

The Art of Resistance by proposing a lot of parts to construct disassemble-able houses aim to allow the residents to resist the coerced evictions by the government in order to allow the developers to obtain land for mid-estate development. The notion is to allow the residents to deconstruct their houses in case of an eviction and re-construct it when it stops.



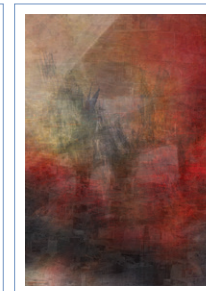
The Wheel Of Precarity



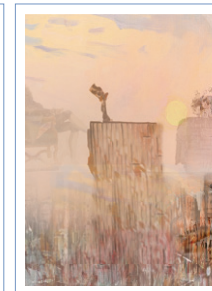
The Wheel Of Resistance



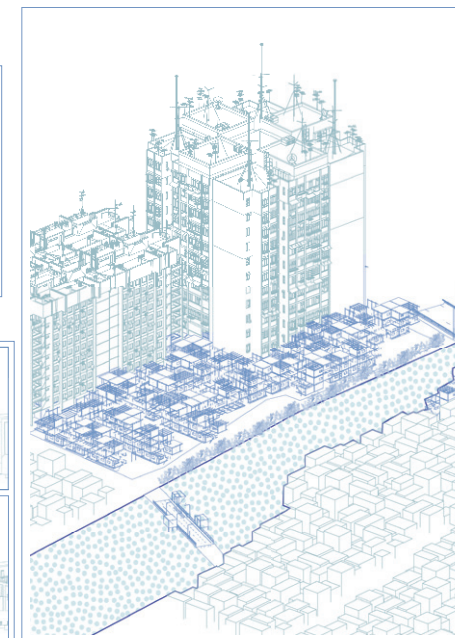
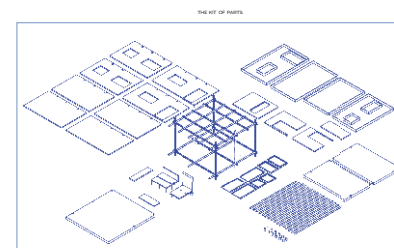
Rubble To Riches

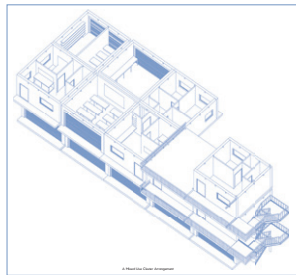


Burning Beacon



Rise From The Ashes





ANA STAN

UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 3 (2nd year)

CONSCIOUSNESS VERSUS OBJECT'S PHENOMENA_A CELESTIAL EXPLORATION

There comes a moment in our lives when we are troubled by the opposition between the mind and the body and that can lead to experiencing mental health issues. Does the mind lie at the centre point of our existence? What is this turmoil of thoughts that takes control of my life? We start wondering what our purpose on this planet is and if the universe we live in is a construct built for us to discover or maybe the world is a grand environment, and we are just tiny almost insignificant particles wandering around.

We start looking for clues in our surroundings by studying the objects around us. All our familiar objects now seem like a mystery and everything we used to interact with seems estranged. Could understanding the difference between the life of the non-living and the living entities of our planet lead to our enlightenment and the healing of our consciousness? Will this ease our troubled minds and lead to our spiritual awakening and our wellbeing?

Architecture, art, philosophy, psychology and science have united in the Consciousness versus Object's Phenomena_A Celestial Exploration (CvOP) concept for the purpose of achieving a utopian outcome as a result of striving to leave behind this era of

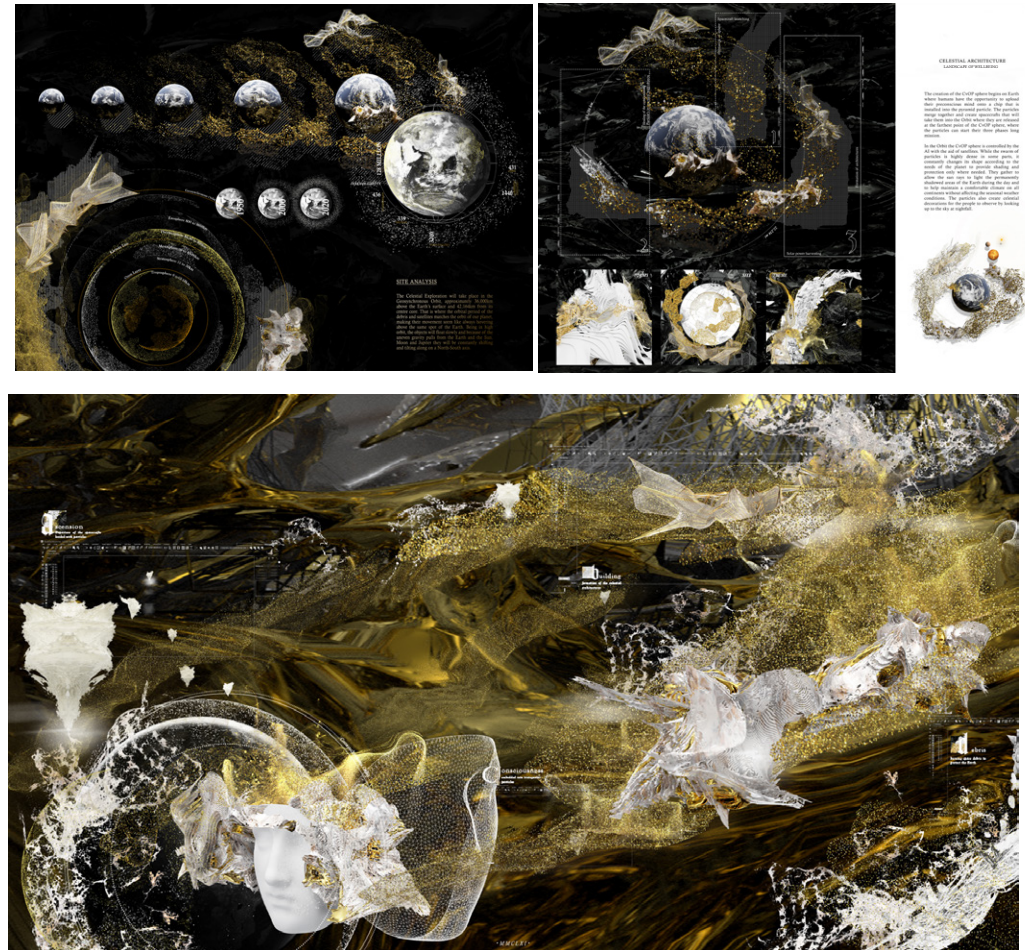
environmental, political and sanitary crisis we live in. The project portrays a celestial flexible sphere around the Earth and is set in the year 2161, in a utopian post-singularity future, 200 years after the first human travelled in space to orbit around the Earth.

It is a conceptual project about how all humans as collective agency can take more responsibility for managing Earth's resources and protecting the planet while enlightening the human mind and healing mental health struggles. The proposal tries to explore environmental justice through architecture and to educate humans on the life of the living and non-living, bringing forward the concepts of Object-Oriented Ontology, where objects are not here only to serve us.

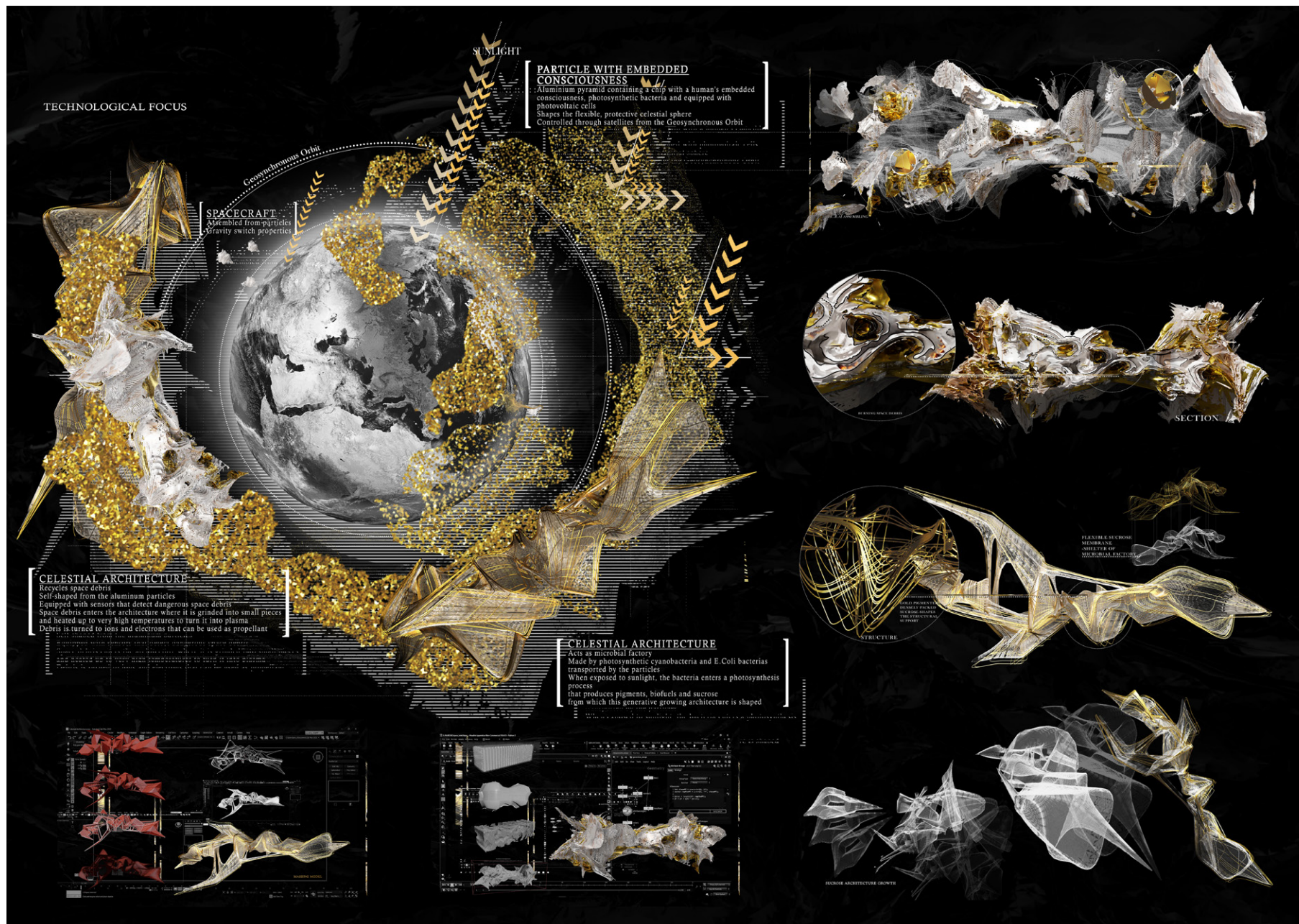
The science-fiction scenario is a celestial sphere of objects and people's consciousnesses embedded into small golden pyramid-shaped volumes that I refer to as particles and that form swarms on our skies surrounding our planet. This sphere is located in the Earth's high Orbit, in the Geosynchronous Orbit, where it floats slowly above it at a matching pace at approx. 36,000km above Earth's surface and it has the purpose of protecting the planet from dangerous space debris and of cooling its temperature down by protecting it from solar radiations.

The future portrayed in this storyline marks an important change in the way the stigma around mental health issues is treated. As we move away from anthropocentrism, our architecture changes too. The architecture of the CvOP Sphere is based on observation of the unknown, the living and the non-living world and other people's consciousnesses. Through the observation of the life of objects and space debris and the

journey through space, as well as through experiencing the celestial architectures as swarms that create social bonds between the users of this program, our consciousness can be enlightened and healed. The celestial architecture is in a symbiotic relationship with its users, both the living and non-living and it composes a landscape of wellbeing around our planet as part of our healing process.



The wellbeing of humans in the future will be manifested through building celestial architecture, dreaming about the life of the living and non-living and healing our troubled consciousness.



CAMERON STEBBING
UNIVERSITY OF HUDDERSFIELD
Master of Architecture RIBA Part II |
M.Arch 2 (1st year)

HUDDERSFIELD CENTRE OF HEALTH AND HERITAGE

During the Covid-19 lockdowns, members of minority and vulnerable groups were disproportionately impacted by the pandemic, both inside and outside the health service. Similarly, members of the same communities re-assessed the capacity of the built environment to represent their heritage, none so poignant as the removal of Edward Colston in Bristol by members of the Black Lives Matter movement.

Perhaps these two elements have opened up a new potential for towns centers as sites of mental and physical healing. The impacts of a lack of social interaction upon mental health, in part down to increased technology and 'social' media usages, have long been speculated upon, however, we were thrust into the extremes when public spaces were cut off at the beginning of 2020.

The Huddersfield Centre of Health and Heritage aims to combine these strands, proposing a cross-disciplinary building typology merging ideas of healthy town and healthy populace. It allows the visitors to enter into participatory healing processes which addresses their spatial agency and capacity for others to empathize with their distinct spatial narrative.

A speculative project for a view of Huddersfield in 2052, it hypothesizes technology as a new form of participatory

interaction, bolstering community connections and fostering healing through discussion and negotiation of the built environment. Renovating a derelict warehouse, it promotes a town-center renaissance where new forms of interface between the town and its residents become possible. Technological typologies which at one point epitomized our isolation within homes are turned into networks for social activity within a new hub for Kirklees.

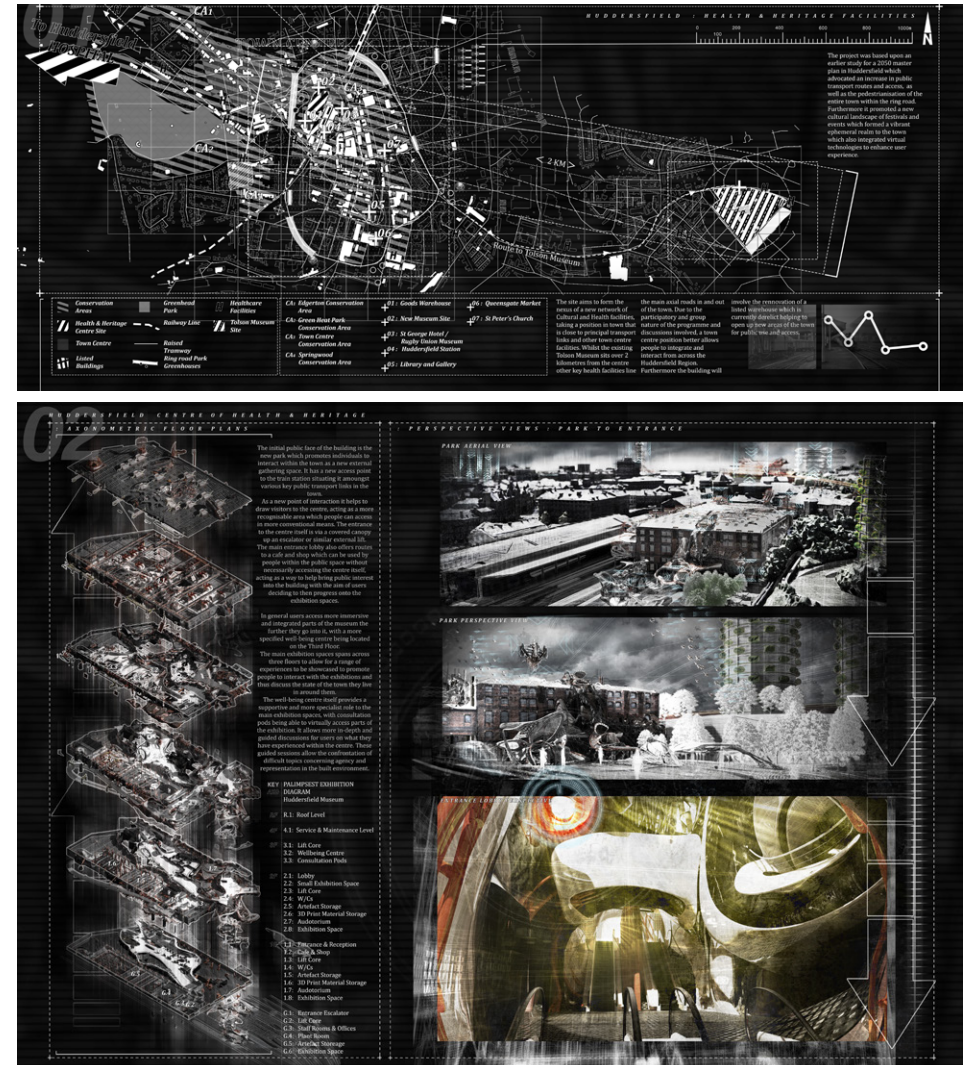
These interactions are cultivated through two 'exhibitions', both utilizing actively scanned portions of the town, accessed as a virtual Huddersfield realm. Within the internal 'augmented exhibition' users initially discuss virtual spaces until, as a process of debate and negotiation, places of important interaction emerge within the built environment. These elements are then 3D printed as physical artefacts which can be manipulated by visitors to better portray their spatial experiences.

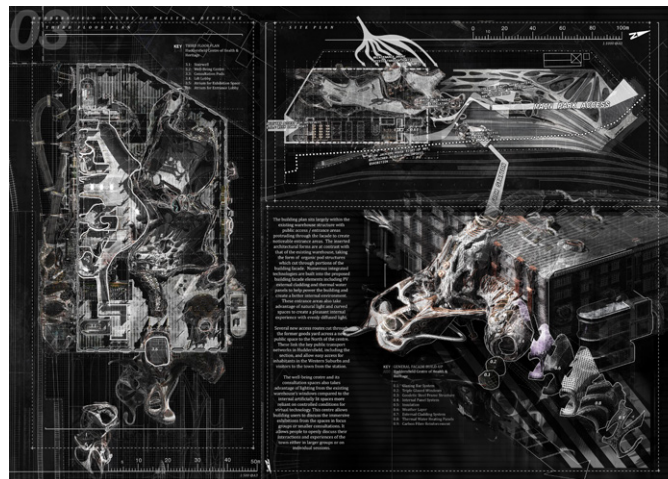
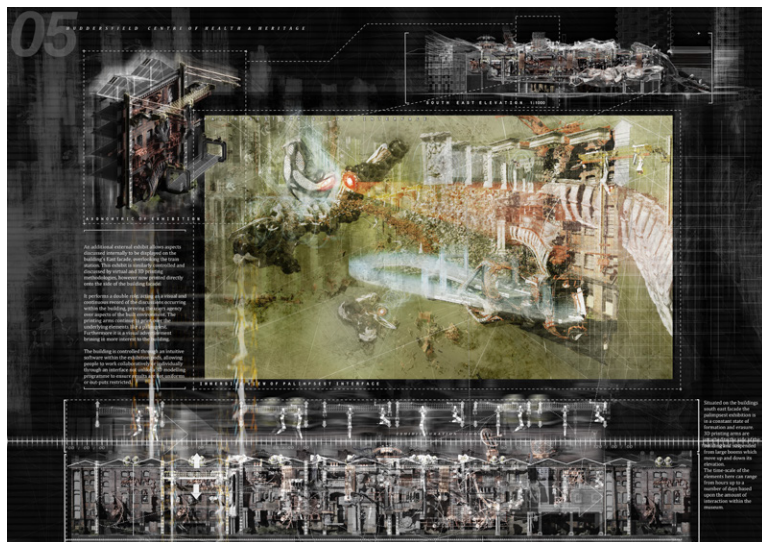
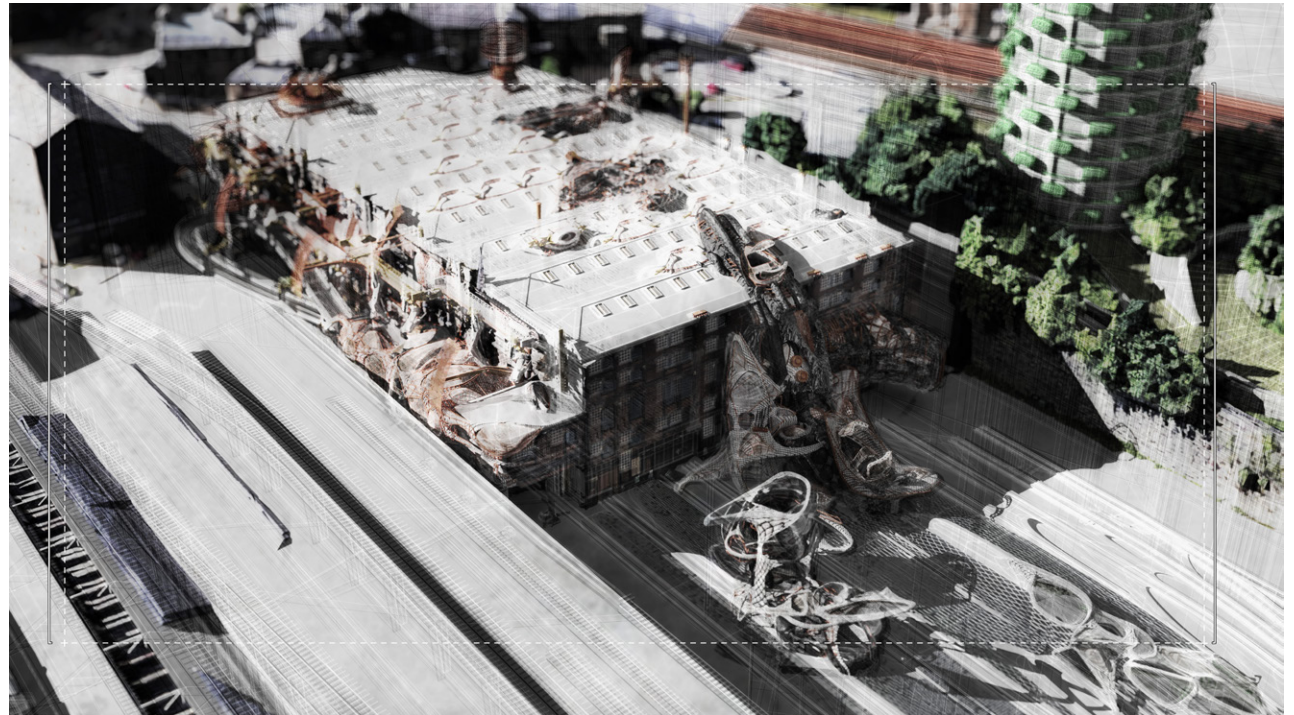
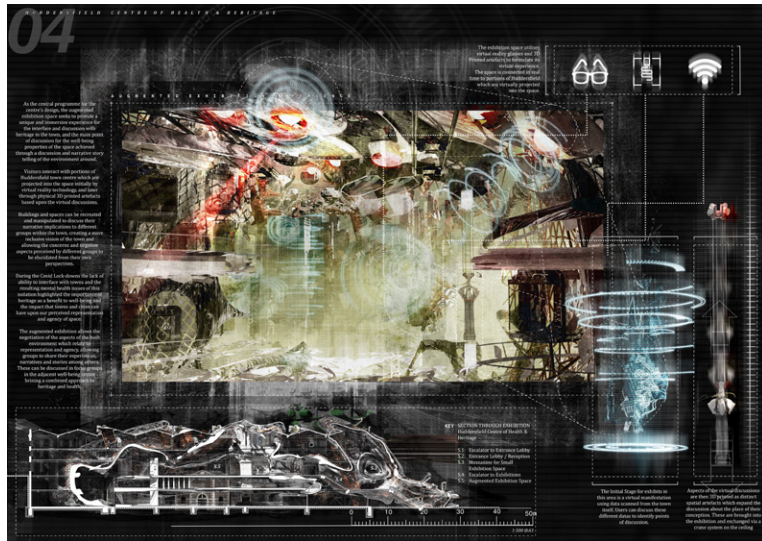
The second exhibition is sited on the building's east elevation and allows users to design and print parts of their spatial experience directly onto its wall in a changing palimpsest of appearance and erasure. These impart a heightened sense of belonging between inhabitants and environment, allowing them to form part of a community which understands their experiences and supports their place within the town.

A specific well-being center with both private and group spaces allows visitors to discuss their experiences in individual or group session. These inserted 'pods' can recall artefacts from the exhibitions as immersive spaces to discuss how aspects of Huddersfield affect their lives.

Furthermore, a new public park and more traditional functions, such as the café, act as transitional zones prior to accessing the unfamiliar exhibition spaces and aiming to draw in visitors from the surrounding area.

Within the building, tradition and heritage are interconnected with health and wellness. Here, the mental healing and active heritage creation of the exhibitions paves the way for a new form of social justice for Huddersfield.





SUPAPIT TANGSAKUL

NEWCASTLE UNIVERSITY

BA Architecture | final graduation
project for Part 1 RIBA accredited
course in Architecture

GARDEN OF MEMORIES

The project brief is to design a dementia facility that accommodates individuals with dementia, NHS staff and additional intergenerational activity space to provide an opportunity for individuals with dementia to interact with the wider community, which is proven to be beneficial as it promotes active social engagement.

The intergenerational space chosen for the project is a herbal vertical garden. This decision contextualises itself both with the benefit of providing qualities of multi-sensory environments for the individual with dementia, and the benefit of regaining green spaces which are lost in the contemporary culture of urbanization.

The proposed building aims to become a green connection that will help atmospherically bridge the nearby surrounding buildings as well as the residential neighbourhood acting as a green local intergenerational hub that brings people of all ages together.

Researchers suggest that multi-sensory experience (MSE) plays an important role in improving mood and slowing down the progression of dementia. This led me into researching the benefit associated with nature and human.

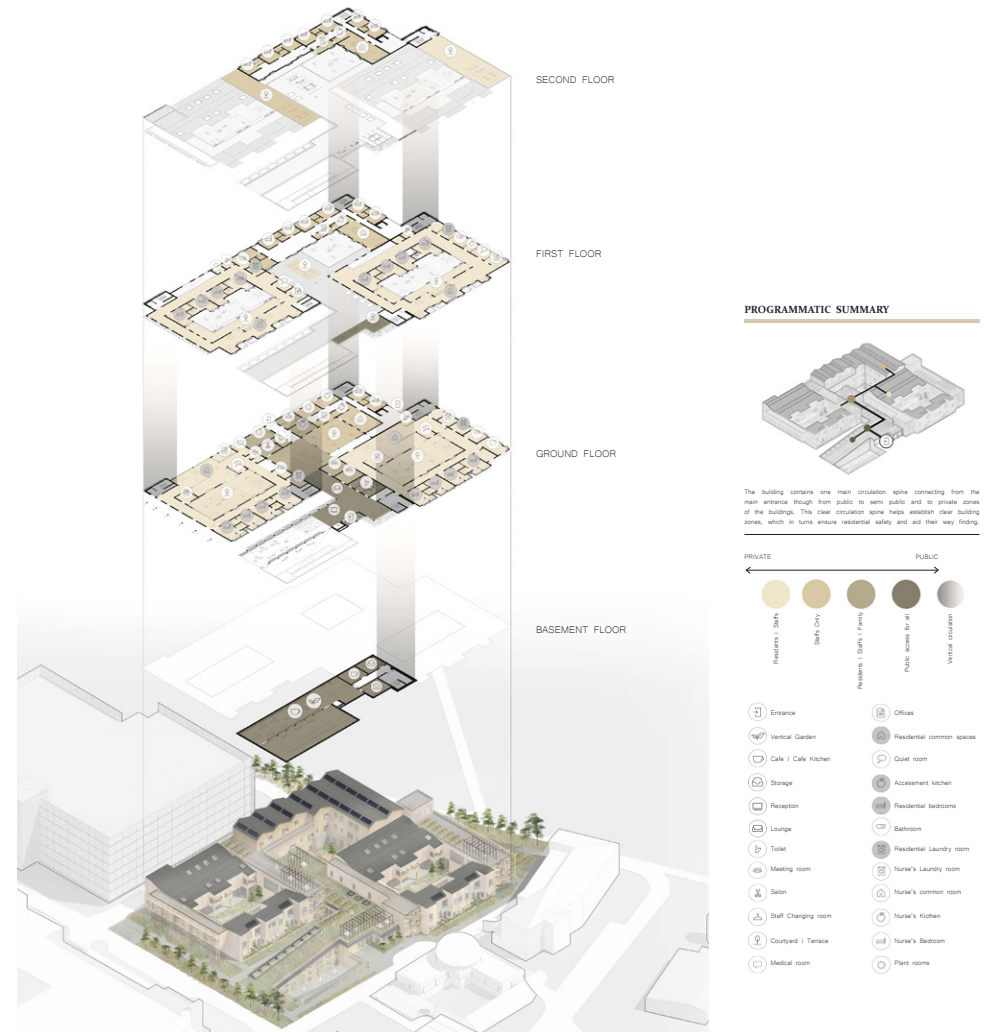
People with dementia are limited in their ability to access appropriate sensory enrichment and meaningful activity. As they age, the ability to see, hear, taste and smell are reduced which may further lead to sensory deprivation. Herbal farming provides qualities of mul-ti-sensory environments as well as a great opportunity to provide sensory activities for people living with dementia.

Furthermore through site analysis, tracing back through historical maps of the site, urbanisation plays a big role in decreasing the amount of green space available around the vicinity. Green spaces have been slowly replaced by building structures. Therefore, another key approach of the project is to build with minimum loss of green spaces.

The main influencing factor that shapes the design into what it is, is the combination of evidence-based design methods and the key theme of regaining the connection between humans and nature. I began to use simulations to provide quantifiable data on how the design works in conjunction with the external climatic conditions to create an optimum environment for individuals living with Dementia, while also conducting research and proposing a potential way to respond to and integrate nature through both function and form.

The form outcome of the building utilised the opportunity of the need to push part of the building down to the basement, which is the result of a simulation study that indicates one building mass overshadowing the residential pods to introduce an accessible green roof that slopes gently

upwards playing with the idea of the building growing from the landscape that surrounds it. This makes use of the roof as green space which restores the area of the ground covered by the building.



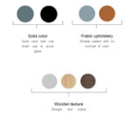
DEMENTIA POD DESIGN

The final design of the pod shows the application of Supapit's approach to maximize the potential of dementia care. The pod is designed to be a place where patients can live with dignity and autonomy, while also being able to receive the care they need. The design is based on the principles of dementia care, which include: safety, security, and a sense of belonging.

Developments of the pod's design are largely influenced by the availability of light/light availability and light uniformity. The following design shows developments of the pod in conjunction to the B25 simulation software.

All dementia residential pods have SSD direction and all simulation taken from 12 pm onwards.

NATURAL CHOICES



LIGHT REFLECTIVE VALUE (LRV)



Key elements of the room are kept 20 percent LRV different to help make environment easy for light eyes.



01 TOTAL POD EVALUATION

Large window SSD



B25 - B25 is the amount of LRV suitable for people living with dementia.

Further development considering light, the north side and window orientation of the pod are needed to be better.

02 FINAL POD EVALUATION

Highlight window side to better place light in whole building design



Light uniformity - Target 0.5 - 0.8

How the design team - some windows added in extra room light and color.

How the design team - design is added in the pod and color.

How the design team - design is added in the pod and color.

PATIENT COMFORTABILITY

Five Lines of Vision



For people living with dementia, design should be to simple and straight forward with the least amount of distraction to allow a clear view across from the place to all key spaces/rooms within the room.

PATIENT MOBILITY

Maneuvering spaces



PATIENT MEASUREMENTS

personal responsibility | assist | interest



- A. Personal garden outdoor facility
- B. Shared private space
- C. Extended outdoor social seating
- D. Wide outdoor green wall community growing platform

VERTICAL GARDEN

Five Lines of Vision



Vertical garden is an integration of nature and architecture. It is a green wall that can be used to improve the environment and reduce the carbon footprint of the building.

COURTYARD

Connection to nature

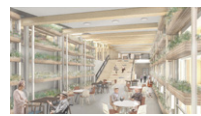


LIVING ROOM

Connection to nature



- A. Personal garden outdoor facility
- B. Shared private space
- C. Extended outdoor social seating
- D. Wide outdoor green wall community growing platform



POROSITY AND REFUGE

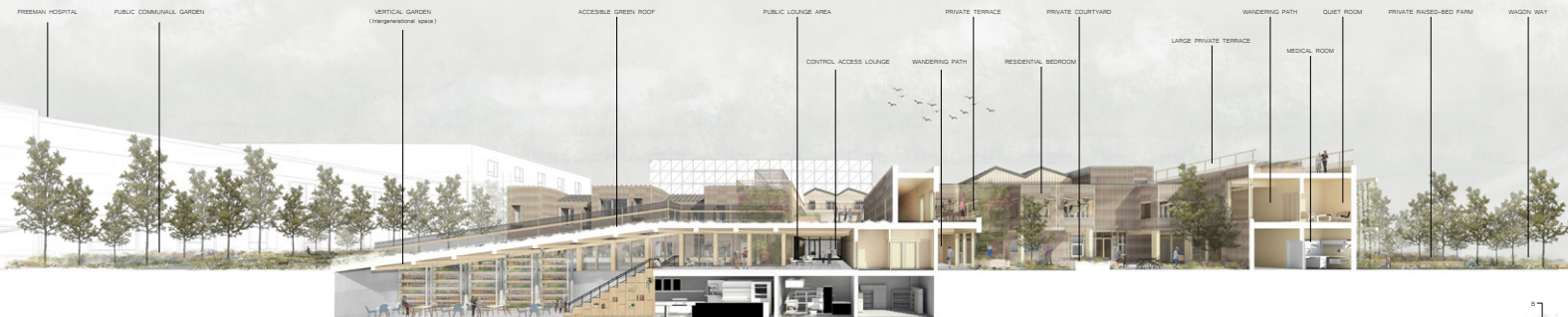
The ability to be able to receive personal design from a personal environment allows for a more in-depth and vibrant identity.

Vertical garden, 100%

Vertical garden, 100%

Vertical garden, 100%

PUBLIC SEMI-PUBLIC PRIVATE



VERTICAL GARDEN



PUBLIC LOUNGE AREA



ACCESSIBLE GREEN ROOF



WANDERING PATH



PRIVATE TERRACE



PRIVATE COURTYARD



PRIVATE COURTYARD



RAISED-BED GROWING FARM



1:100 SECTION BB

0 5 10 15 20

STEPHANIE VALDES

GEORGIA INSTITUTE OF TECHNOLOGY
Arch 3017 Junior Studio

ATLANTIC STATION HOUSING FOR ALL

PROJECT BRIEF:

This apartment complex is estimated to include 65 single bedroom units and 12 two bedroom units.

The complex is approximately 98,174sqft in size. There is access to an interior courtyard where guide dogs and residents may enjoy the grass. On the street level there are 3 rooms for office meetings, one large assembly room for events or large meetings, as well as a gym accessible to residents. The site is located on Bishop St NW, Atlanta, GA.

PROJECT SUMMARY:

For many adults, moving out and living on their own is a defining aspect of independence. This is only accentuated when one moves to the city where people live individual routines alongside other individuals with their own personal routines.

A key aspect of city life is the ever-present movement of its occupants. Within the space of a city residential complex, this movement is replicated on a more intimate scale through the site length hallways, main stairways, and middle rampways. For many with physical disabilities, movement is often difficult and unenjoyable.

This project seeks to explore the question: Is it possible to design a housing complex that is designed to support an independent lifestyle for people with disability, but does it in such a way that those with disability and those without are able to co-exist and feel at home equally?

The current site for this project is an elongated shape, lending itself useful for long wrapping hallways. The length of these hallways allows for minimal turn maneuvering for wheelchair users and, the rounded corners and width of the path make the experience easy.

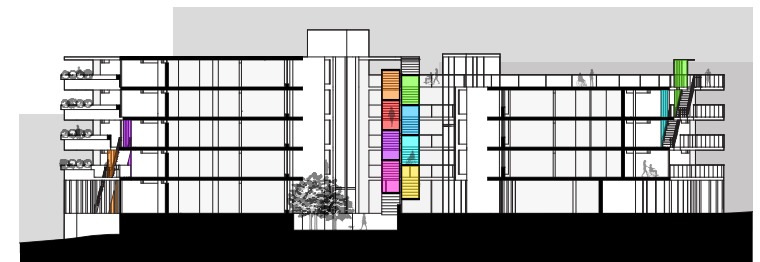
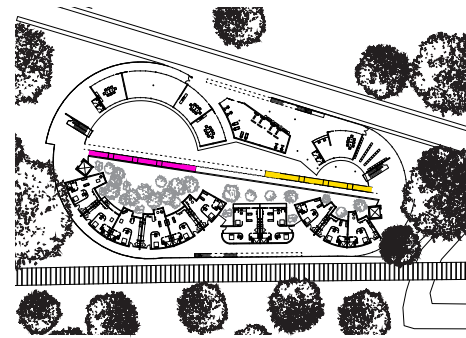
These hallways are also level thorough out the floor with areas dedicated to resting spots along the way. The middle ramps cut through the courtyard and connect all levels. This ramp offers 24/7 vertical accessibility for wheelchair users as well as an enjoyable and visually engaging alternative to the daily elevator ride. The long nature of this ramp encourages a slower ascent to celebrate movement.

The colorful glass panels mix to create new colors as one travels from end to end. On a day-to-day basis, residents who want a more direct means of getting to their home will also find that the staircases and elevators are designed for ease and comfort.

The staircases have double handrails for those of various heights, and the elevators are large enough for the turn radii of 4 wheelchair users. These large design moves are furthered through the details of the project including recurring features such as color, texture, and natural light. Color serves to create contrast and easily establish landmarks and points of entry within the complex.

Areas before stairways and rampways have a change in texture to alert residents of a change in elevation. The wrapping hallways are open to the outside allowing an ample amount of natural light and warmth to enter the space as well as reaching into the units.

While it is difficult to accommodate everyone in one building, we as architects should embrace this challenge not as a hindrance to creativity or as a simple matter of providing functional solutions to people with disabilities, but as a creative way to provide an equally rich and fulfilling experience to people with all abilities.





Atlantic Station Housing For All

OKUVLIG
A NARRATIVE SPACE TO PROCESS
TRAUMA

THE AGENDA

The agenda for this project is to give voice to the survivors of human rights violations, to let them get a chance to shake society with their experiences, and to let the world know they are here. These survivors will get a safe space to live and re-integrate with society, a space that is inviting and warm and encourages them to be bold and independent. It gives them a chance to claim recognition, to use their voice and force a reaction from the society around them. It is a space for them to heal by processing their trauma. The strategy used to reach the agenda is to create an open public space with moments of privacy that evidence the survivors experience.

THE BRIEF

The theme is Waste. Waste is political. It is everywhere around us as discarded objects, food waste and litter, showing us visible traces of the consumer society. We as humans have a tendency to overlook this and ignore the waste created by us instead of taking responsibility for our consumer by-products. Here we have a chance to make a difference and take responsibility, and ask ourselves - What can Design do?

The politics in waste is not only in the objects but in the inequalities the pattern of waste shines a light on. "The most polluted places on our planet are also where the poorest people live - this is no accident." These polluted waste spaces are inhabited by communities without control of their environment, and the next question becomes, how can we address this inequality?

We were asked to Explore waste in conjunction with site analysis of the given area with the aim to develop a meaningful dialogue between the research and the context. This year's sites are located along or close to the Camden Highline - a stretch of disused railway arches that cut across the borough between Camden Market and Kings Cross in North London.

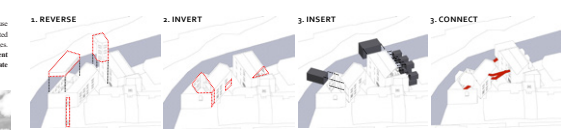
HUMANS AS WASTE

As the modern society grows waste grows with it in form of people. People in the modern world are viewed in the same way as waste. Those who do not contribute to the economical value of our society are not valued as equal. Only a selected few are truly indispensable in a consumer society, and even these people can eventually become waste. Not because these people are waste but because that how we as a society threaten them. Most people might shy away from that statement, afraid to face the consequences of their own actions. We do not mean to let people become waste, that is just the bi-product of our own development.

CONTEXT AND
STRATEGY

THE SITE

The site is 146 Royal College Street, Camden. An old warehouse on the canal edge. The site consists of a series of connected buildings and have been added to and adapted in different stages. The two original warehouses have been given different programs, one holding public activities and one private spaces.



THE CLIENT

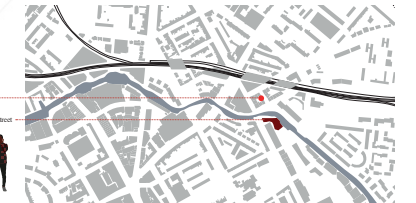
Helen Bamber foundation - Human rights charity that gives survivors of human trafficking and torture the strength to move on. Work to ensure that survivors are free, healthy, safe, protected from re-victimisation, detention and poverty.

Freedom from torture - Charity supporting survivors of torture. The organisation also work with activist campaigns to stop torture and with supporting survivors to use their own voice to tell their story. These activist groups work with creative ways for the survivors to express their voices.

THE STRATEGY

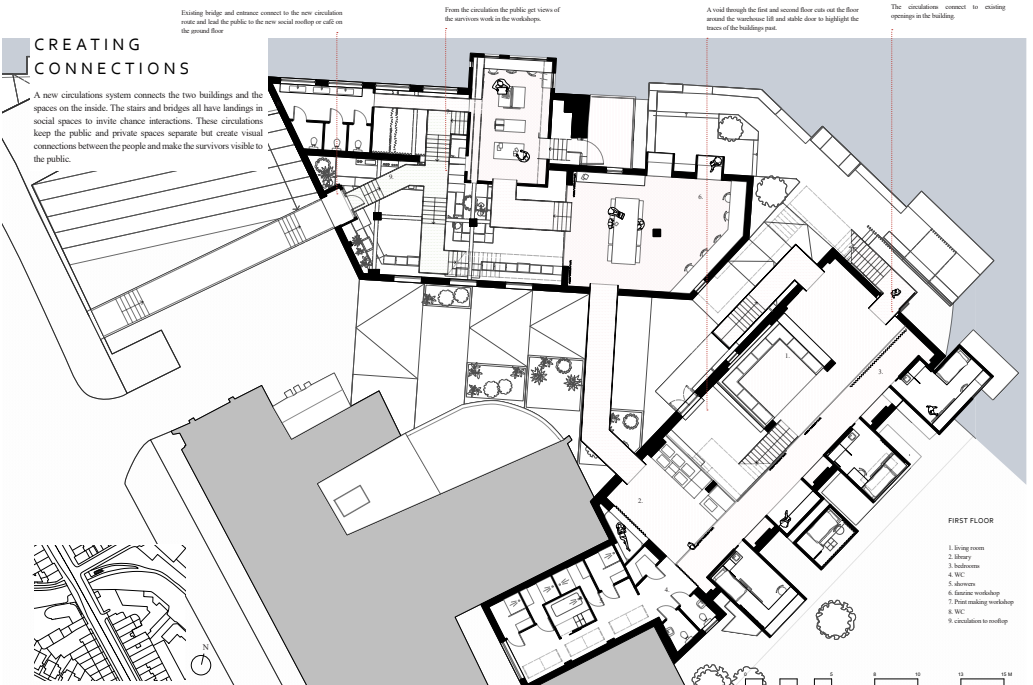
1. The previous adaptations to the buildings are removed. The building is reversed back to its original state.
2. Lowering the building to create exterior spaces and open up the building to the public.
3. Inserting new spaces for the survivors to inhabit that become interior spaces on the threshold to the exterior.
4. New circulation that challenges social interaction by connecting shared spaces.

THE SURVIVORS



CREATING
CONNECTIONS

A new circulation system connects the two buildings and the spaces on the inside. The stairs and bridges all have landings in social spaces to invite chance interactions. These circulations keep the public and private spaces separate but create visual connections between the people and make the survivors visible to the public.

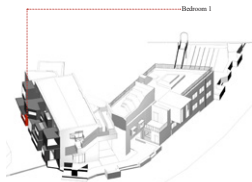
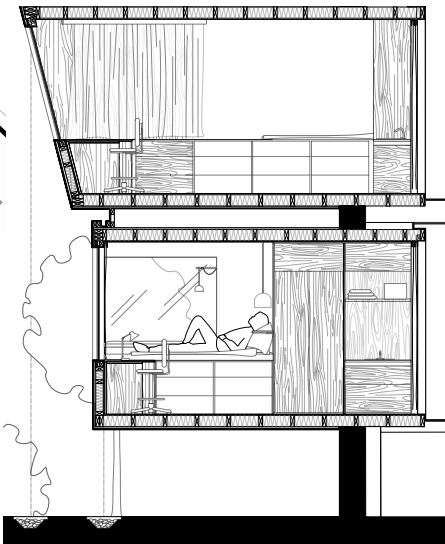
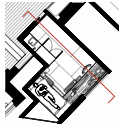


FIRST FLOOR

1. Living rooms
2. Library
3. Bedrooms
4. WC
5. Showers
6. Exercise workshop
7. Print making workshop
8. WC
9. circulation to rooftop

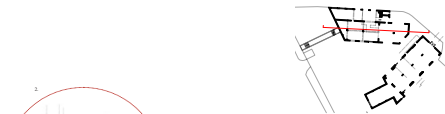
INHABITING THE THRESHOLD

The survivors each have a private space to retreat to, away from the shared spaces. These private spaces hold the bedrooms of single inhabitants or space for a small family. The plan: the inhabitants are on the threshold to the public space, making the private space a part of the exterior. Each of the bedrooms are individual in their form, reflecting and making visible the individuality of the people that inhabit them. They open up to the shared internal space and allow layers of control for the inhabitants privacy. Each bedroom extends from the building, facing a back garden, resting on the edge.

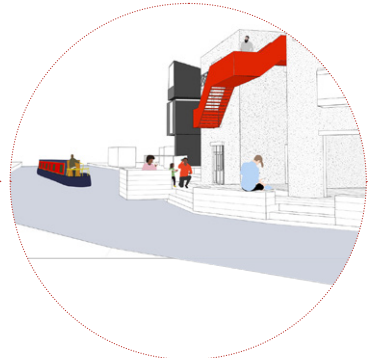
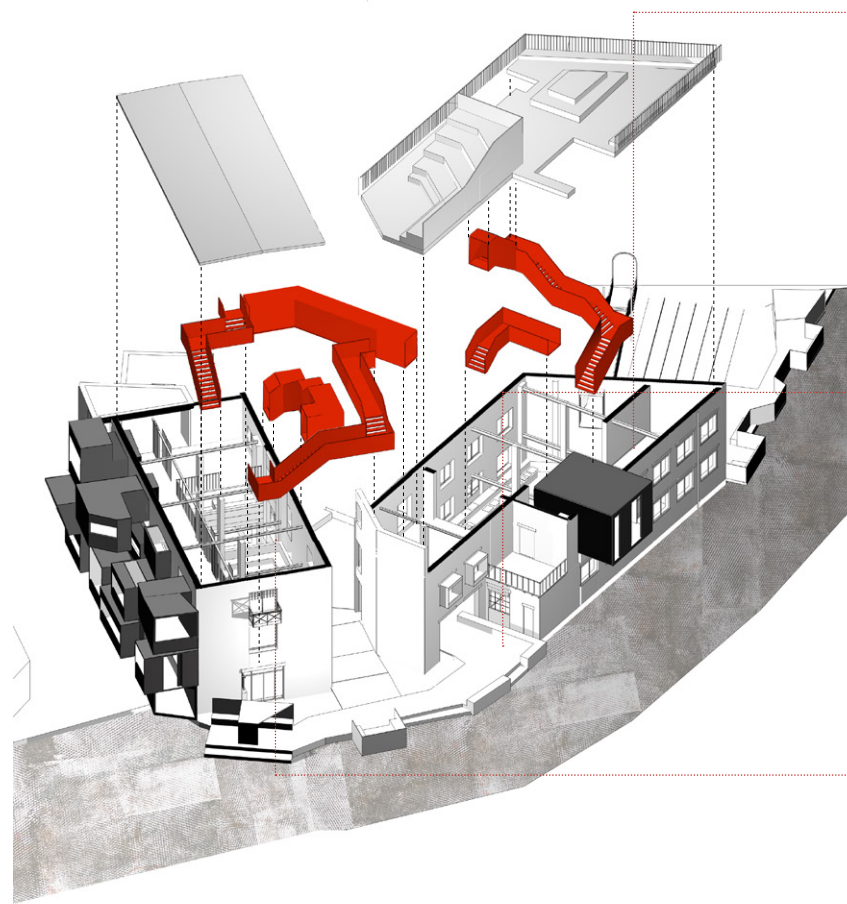


DESIGNING TOGETHERNESS

The public and the survivors meet and interact within the building. The connection is gradual and the survivors become visible to the public and can make the choice to interact with them in the cafe, on the rooftop or on the canal plane. This connection becomes part of the survivors journey to heal and reclaim their place in society.



1. The public and survivors meet on the ground floor in the cafe. The survivors get the chance to interact with the public and gain social experience by working in the cafe. From here the public are connected to the rooftop through use of the internal circulation.
2. The survivors connect with their community in the rooftop building. Here they get the chance to express their own voices within the shelter of a community. The design gets more and more from the survivors as they move up the building and the survivors experience are made visible.
3. The space surrounding the building is treated as a public space. It is a space for the public and inhabitants to meet. The inhabitants private space extends and allows the survivors the public space and gives the survivors a place to heal and reclaim their place in society.



GROUP A - CLAUDIA LARSEN, TOMAS JOHANSSON, JONNA KÜNDIG HÖRBERG

CHALMERS UNIVERSITY OF
TECHNOLOGY
Residential Healthcare | Architecture
and urban design, MSc, 1st or 2nd year

INTERLINKED DEMENTIA VILLAGE

People connected through design. Linking
Kärä Centrum, Elderly Care & Pre-School.

Hising Kärä is a residential area with
about 10 500 inhabitants dating from the
17th century, located on the northern part
of Hisingen island in the municipality of
Gothenburg.

However, the current buildings dates mostly
from the 1960's and the era of the Swedish
"million homes program". Today Kärä and
Kärä centrum in particular, is planned to
expand. As a part of this development a
new elderly care facility for people suffering
from dementia is going to be built. We have
created a proposal consisting of twelve units
with eight apartments each. With the aim to
find a better way to deal with the challenges
of dementia and elderly care in a Swedish
context. Striving for an age-friendly society
connecting people of all ages and promoting
independence.

BIOPHILIC & SALUTOGENIC DESIGN

In our proposal we have strived to create
an environment that includes the residents
in everyday life. This is important to help

combat the loneliness and social stigma
that dementia can lead to. To achieve this,
we expanded our site to include the nearby
plots, also owned by the municipality. Our
goal is not only linking the nearby Kärä
centrum to the Dementia Village, but also
inviting the general society in and give
functions back to the general society. This
is done by parts of the building being of
mixed use; hosting offices, a restaurant and
a preschool. But also by including central
amenities in the buildings surrounding the
care facility.

Our intention is that if the residents are
capable, independent or with aid to use the
nearby facilities such as library, bathhouse
etcetera, they should have that possibility.
This is of course not always possible,
therefore we have layered our buildings to
create safe alternatives in the care facility
itself. Examples of this is the semi-private
park used by the Dementia Village and the
preschool, or the gym and spa facilities that
privately belong to the Village.

All the courtyards are designed differently
but they share the concept of being sensory
gardens. Here you can find different
elements that stimulates all the senses,
such as flowers and herbs for scent and
taste, birds nest and bee hotels for sight
and sound. In the semi-private courtyard, a
stream follows the terrain from the top all
the way down to the pre-school. The stream
is not only a biophilic design element, but
also works as a rainwater management
element together with our green roofs.

ACTIVITIES

We aim to create an ongoing
intergenerational program between people
suffering from dementia and the preschool,
to give joy, a sense of purpose and create
meaningful interactions for young and old.

The flexirooms offers opportunities to create
art and music, or maybe a bit of gardening
in the roof greenhouses. On the square
there are activities such as chess and boule
and in the semi-private courtyard you also
find seating areas and a nice walkway with
bridges crossing the stream.

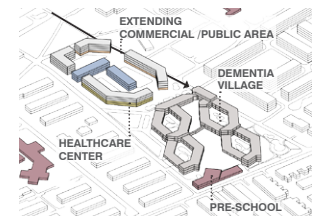
INTERLINKED Dementia Village People connected through design. Linking Kärä Centrum, Elderly Care & Pre-School.



SITE PLAN



Due to the developing of nearby Kärä centrum, we
decided to expand our envelope and work with the
whole site. This way we can connect the Dementia
Village with Kärä and make it an integrated part of
the suburb. To further enhance connectivity between
different age groups and to fight social isolation and
stigmatization, we chose to relocate a number of
functions, for example the nearby pre-school.



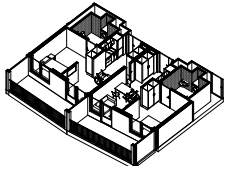
- 1. HOUSING WITH SHOPS
ON GROUND FLOOR
- 2. SENIOR APARTMENTS
- 3. HEALTHCARE CENTER
- 4. SQUARE
- 5. INTERLINKED DEMENTIA VILLAGE
- 6. PUBLIC SQUARE
- 7. SEMI-PRIVATE GARDEN
- 8. PRE-SCHOOL
- PRIVACY LEVELS
- A. PUBLIC
- B. SEMI-PRIVATE
- C. PRIVATE

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Page 1

GROUP A - CLAUDIA LARSEN, TOMAS JOHANSSON, JONNA KÜNDIG HÖRBERG

APARTMENT - 1:100



The apartments are grouped in pairs with the doors recessed in niches. The colors and material in these vary to aid the residents in finding their way home.

The pair can be connected to each other via a sliding door in the hallway/kitchen area, to suit a more flexible living for couples. When entering the apartment, you have a sight line out through the glazed balcony door and window. The distance and the slight angle of the windows mean that you are not met with your reflection the first thing when entering the apartment at night. Likewise, the windows in the corridor are offset from the axis of exiting, for the same reason. This helps to avoid confusion and anger in people with dementia.

Storage is located in the hallway, kitchen, above the TV in the living room and in the bedroom. The generous size of the bedroom allows for a flexible placement of the bed, desk and even a TV.

The bathroom connects directly to the bedroom for easy use at night and are equipped with a washing machine / dryer for laundry.

A large inset balcony gives each resident their own private outdoor space facing south and southwest. The balcony provides shading midday under the summer for the large windows, but allows plenty of light in to the apartment during the winter.



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Page 5

CLUSTER - 1:250

One cluster consists of two units, these share a 'private' courtyard and services located in the circulation core. Each unit is formed by eight apartments that share a common room. All apartments are south and west facing and all circulation is north facing. Circulation allows easy access to private and semi-private courtyards, and encourages movement.



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Page 4



GROUP C - ANTON PERSSON, KRITSADA SIMCHAROEN, ALESSIA FIORIN

CHALMERS UNIVERSITY OF
TECHNOLOGY
Healthcare Studio | Architecture and
urban design, MSc, 1st or 2nd year

GREEN HEART HOSPITAL

Green Heart Hospital aims to become an inviting and friendly space which people feel welcome to visit both when in need of medical care and in everyday life. The brief specifies a Community Hospital near Wieselgrensplatsen in Gothenburg, Sweden. The brief includes a combination of primary care and specialist clinics.

The building design is based on the context, the brief and to a reduce the environmental impact. The hospital park connects two larger nearby parks. The building volume is shaped by the site and nearby buildings as well as the wish to let sunshine reach the central core. The upper floors with no heavy medical equipment has a wooden structure. The whole building has a pillar and beam structure which makes it easier to change the room layout in the future.

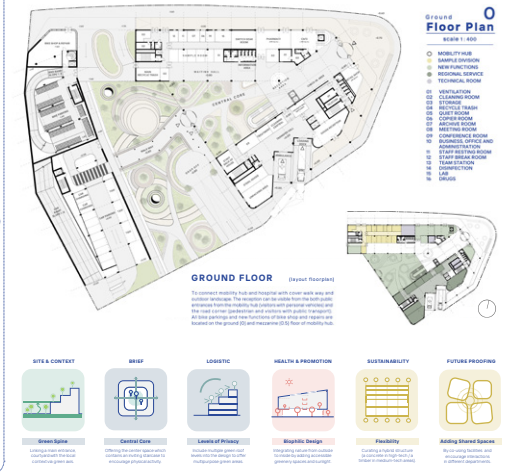
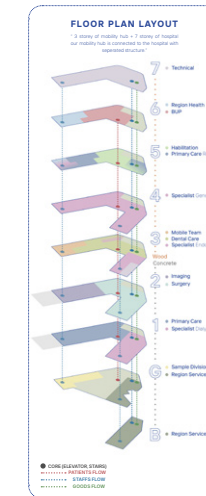
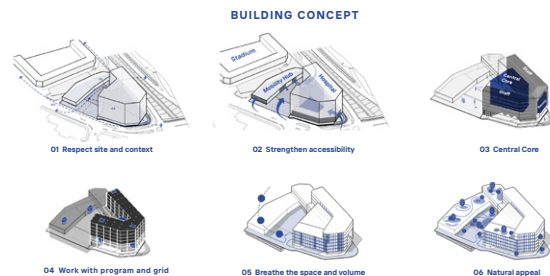
The brief has been modified to increase the well-being of staff and patients. The administrative workspace is shared between departments to save space. This space is reallocated to staff break room, staff resting room and patient waiting areas. The size of patient areas could be vital in case of future pandemics.

The well-being of the staff is crucial for patient safety and a healthy work life.

The building has two different flows, one for patients and one for staff. The patients' flow is near the core which helps the patients' overview of the building. The staff's flow is located to have patient rooms on one side and staff rooms on the other. This concept allows for staff and patients to be separated when beneficial and reduces the risk of spreading infections.

The landscape design is as important as the building design. The landscape design is based on lines that freely flows between indoors and outdoors reducing the formality of the hospital and creates a more relaxed and friendly environment. Park areas are integrated with the hospital to promote interaction with nature. There is a main park on ground level with different levels for talking, sitting and playing. Multiple rooftops have smaller gardens with easy access from the hospital departments.

Moreover, there is a staff exclusive vertical garden where the staff can relax and disconnect for a while. The green central core is an indoor park-like area which gives a natural and calm start to the hospital visit. The space reaches all the way to the 4th level which aids the visitors overview of the building.



ARCHITECTS FOR HEALTH

Student Design Awards 2022

GROUP C -
ANTON PERSSON,
KRITSADA SIMCHAROEN,
ALESSIA FIORIN



GROUP D - YUEYUAN LIU, ELIN FRITZ, OLOF NYMAN CHALMERS UNIVERSITY OF TECHNOLOGY

Residential Healthcare | Architecture
and urban design, MSc, 1st or 2nd year

VIVACITY VILLAGE - A MEANINGFUL LIFE FOR PEOPLE WITH DEMENTIA

The Vivacity Village aims to empower elderly people suffering from dementia, by giving them a rich, meaningful life and integrate them with the rest of the society.

By renovating the existing building on site, a diverse range of features could be provided in the large facility, without having to build more. This gives extra luxuries for the residents as well as it supplies Kärä with public functions such as a large restaurant, a gym, an art gallery and more. By adding these functions a connection between the Village and the society of Kärä is created.

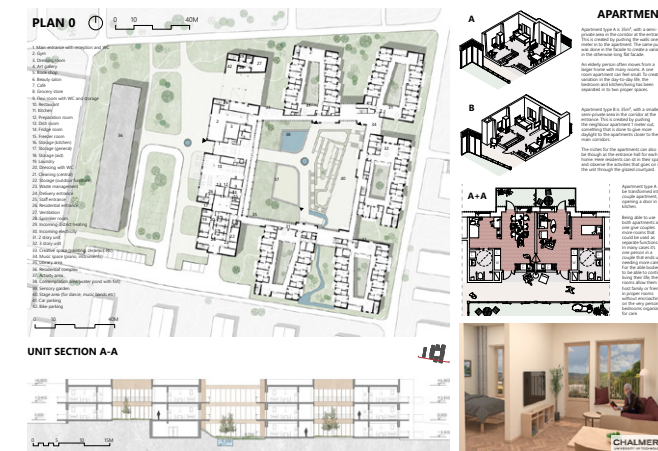
Future densification is of the essence in Kärä, which is possible on the large site. Therefore, residential apartments are designed on the 1st and 2nd floor in the existing building. Furthermore, by being space efficient with the site, a new residential complex can be added in the west. By doing so, a public space between the complex and the Village is created. Designed as a green square, to be attractive for both residents and people visiting the Village for its public functions, it become a lively area in Kärä.

Dementia is a disease that mainly affects people over 65 years old and approximately one out of four gets affected. It develops gradually through different stages; beginning with memory loss, then continues with difficulties of orientation and recognition. Finally, it is common that the person affected forgets who he or she is and socially isolates him- or herself. Usually, the condition lasts for about 10 years and then leads to death since there is no cure. Instead, there is only treatment for delaying dementia and working with options to improve the person's life quality.

Studies show that people who exercise are less likely to develop dementia. According to various studies, physical activity also reduces the effects of dementia. This can help someone living with dementia live a healthier, and also fuller lifestyle (Active Norfolk, n.d.).

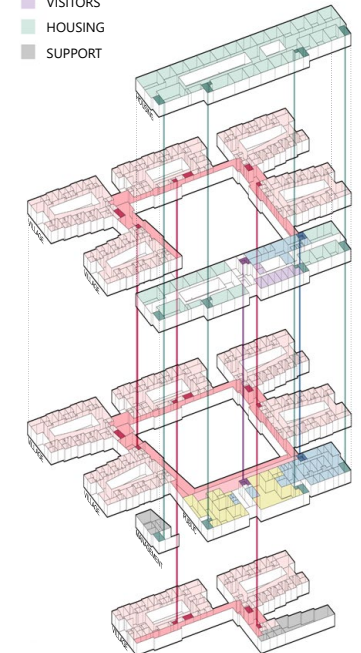
In the central area of the site, an existing building is located. The whole site is approximately 22'000m², which is larger than necessary.

The east side of the existing building measures 12'000m², which felt more suitable since Kärä is in need of densification. Therefore, a space efficient design approach seemed to be of importance. With this in mind, the design took shape with the idea of reusing the existing building in the project instead of demolishing it.



ANALYSIS

- DEMENTIA VILLAGE
- PUBLIC
- MANAGEMENT
- VISITORS
- HOUSING
- SUPPORT



GROUP D -
YUEYUAN LIU,
ELIN FRITZ,
OLOF NYMAN



GROUP E - PATRICIA LUNDBLAD, SANDRA RICHARDSON, KAISA RIISAGER, JIEMING YAN

CHALMERS UNIVERSITY OF TECHNOLOGY
Residential Healthcare | Architecture and urban design, MSc, 1st or 2nd year

KÄRRA HEM - DEMENTIA VILLAGE IN KÄRRA, GOTHENBURG, SWEDEN

PROJECT SUMMARY:

The project was to design an assisted living facility for people suffering from dementia in Kärra, a suburb north of Gothenburg.

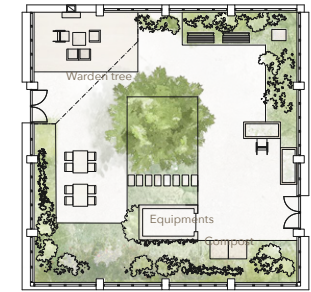
The facility should include 10-12 units and approximately 100 apt. The apartment size was not allowed to exceed 35 sqm. Aside from this, there was also part of the project to include public activity in the village and to minimize the spread of infection without compromising life quality, due to Covid 19.

The concept of a dementia village has been a role model for the project. The concept was to create a living environment that had the qualities of a village. An accessible and sheltered area that promotes autonomy. The outdoor environment is an important part of the village concept hence research shows positive effects such as less stress, less aggression, and frustration, increased physical activity, and reduced use of medication.

As part of the Swedish welfare system, the Social Services Act states that all elderly have a legal right to care when their physical and cognitive abilities fail. The Swedish assisted living facilities are a specialized form of housing offering the most fragile elderly an around-the-clock attendance and care.

Research shows development in societies around the world where the age group of 60-80 years is the most rapidly increasing compared to other ages. Although improved medical care has extended life expectancy and prolonged the “active stage” of life, the aging population will challenge architecture when it comes to satisfying this increasing group.

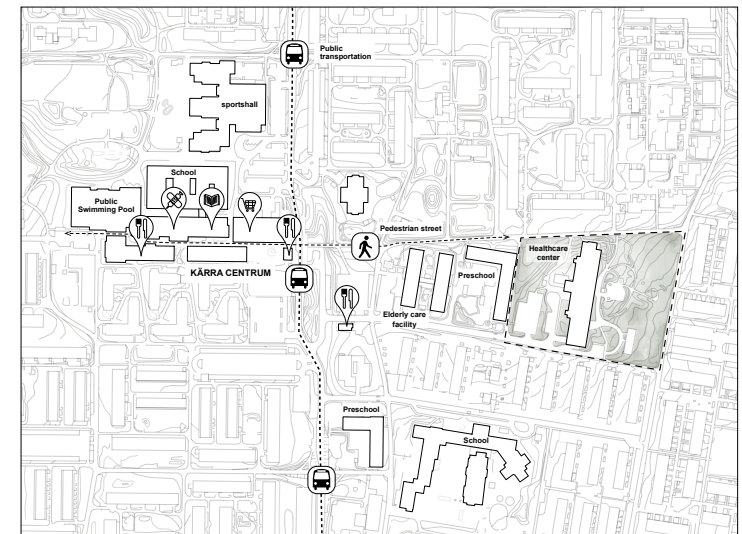
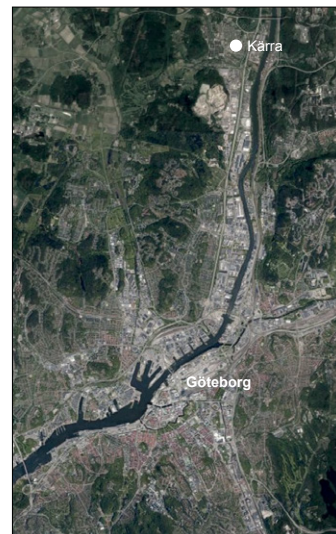
The Swedish regions and county councils have a need of replacing existing healthcare facilities to meet the demands of future healthcare needs. Research shows that an improvement of healthcare environments has a direct influence on the improvement of healthcare.



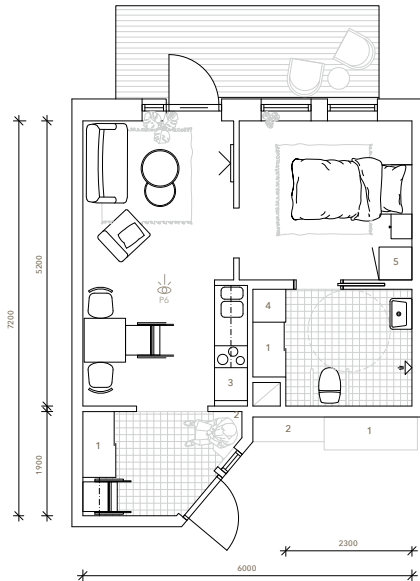
Floor plan of unit garden, 210 sqm



Continued Section



GROUP E -
PATRICIA LUNDBLAD,
SANDRA RICHARDSON,
KAISA RIISAGER,
JIEMING YAN



Apartment, 34.8 m²
1. Wardrobe/ Storage
2. Bench with storage
3. Combined refrigerator and freezer
4. Washing machine
5. Cabinet for storage of clothes



GROUP F - WENCHAO MA, CHARLOTTA GATENBECK, MAJA WINTZELL

CHALMERS UNIVERSITY OF
TECHNOLOGY

Residential Healthcare | Architecture
and urban design, MSc, 1st or 2nd year

KÄRRA DEMENTIA VILLAGE

Kärra is a district within the city of Gothenburg, just north of the city centre. Kärra Dementia Village will be the first assisted living facility of its kind in Gothenburg, and will be located within five minutes of Kärra Centrum.

Kärra Dementia Village is divided into four building volumes, diminishing the feeling of an institution, and enhancing the feeling of a village with individual homes in it. Through this design, a home is created, as well as conditions for a more individualized care.

The public are also invited into the site by widening the daycare fence and including the east side of the daycare, creating an exchange between generations on the site. And a public building for activity center on top of the hill, in the north west corner, is yet another place for the community to meet. It can be used as an open preschool or clubhouse, with the possibility of including the residents of Kärra Dementia Village in public activities.

Due to the decentralisation of the facility, and in line with the concept of a dementia

village - there is no main entrance. Instead, each building has its own entrances, and could be viewed as front doors. For someone well acquainted with the facility, they may go there directly - while someone new might seek help in the administrative building.

Each of the three residential buildings contains up to four units, consisting of eight apartments. It's a number that has been carefully studied to give a sense of home, create a familiarity in life, make it easily oriented and individualized, while also keeping it economically defensible.

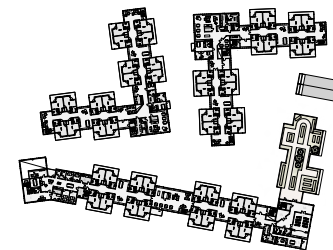
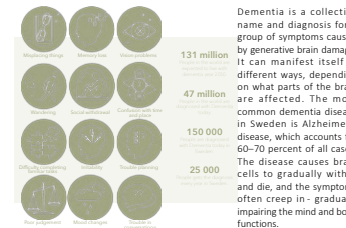
The unit shares a common kitchen, living room and several smaller flexible spaces. Providing these functions for a smaller group develops social ties and encourages participation, while also providing a higher recognition factor. The division of groups is also good for infection control, being able to isolate one group while maintaining social interaction within. Furthermore, it also makes it possible to control air flow, entrances and visitors for each unit. The layout of the facility allows for a home-like feeling where two units share one common room which can be used for dining, activities or as a larger living room.

The apartments are designed as a pair with a door connecting them - making it possible to open for a couple, or for friends, wanting a closer contact in life. The layout is spacious, with the kitchenette and closet in the entrance, to leave more space for living. The table can be placed in the bay window, where there are lots of lights, and the couch by the wall - facing a flexible wall in the middle of the room, which helps divide the room into public and privacy. The wall can be turned, with the help of caregivers, so that the TV can face either the couch or the

bed - or it can be removed all together. The bedroom has its own window, for residents spending much time in bed.



Kärra is a district within the city of Gothenburg, just north of the city centre. It's located just to the side of Göta Älv and the highway, and ends in a forest to the west.



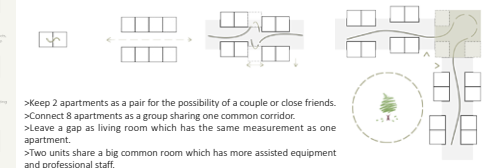
- Waiting room medical nurse
- Office nurse
- Drug storage
- Meeting room
- Balcony over café
- Office
- Storage office and copy space
- Waste sorting
- Laundry
- Changing room with lockers for staff
- Meeting room
- Office for Unit manager
- Staff area
- Cultural hall
- Storage cultural hall
- Lobby
- Storage kitchen
- Activity room
- Wheelchair storage

Each of the three residential buildings contains up to four units, consisting of eight apartments. It's a number that has been carefully studied to give a sense of home, create a familiarity in life, make it easily oriented and individualized, while also keeping it economically defensible.



Concept

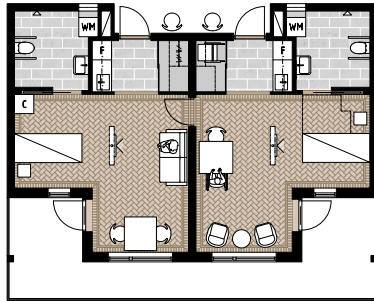
With the knowledge about Dementia and caregiving a concept is created to achieve the three main goals listed along side.



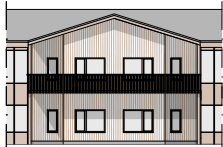
The unit shares a common kitchen, living room and several smaller flexible spaces. Providing these functions for a smaller group develops social ties and encourages participation, while also providing a higher recognition factor. The division of groups is also good for infection control, being able to isolate one group while maintaining social interaction within. Furthermore, it also makes it possible to control air flow, entrances and visitors for each unit. The layout of the facility allows for a home-like feeling where two units share one common room which can be used for dining, activities or as a larger living room.

GROUP F -
WENCHAO MA,
CHARLOTTA GATENBECK,
MAJA WINTZELL

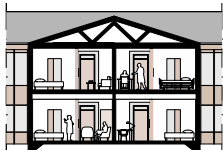
KÄRRA DEMENTIA VILLAGE



Ground floor 48 apt.
First floor 48 apt.
Hotel 6 apt.
Area/unit 33,5 m²



The apartments are designed as a pair with a door connecting them - making it possible to open for a couple, or for friends, wanting a closer contact in life. The layout is spacious, with the kitchenette and closet in the entrance, to leave more space for living. The table can be placed in the bay window, where there are lots of lights, and the couch by the wall - facing a flexible wall in the middle of the room, which helps divide the room into public and privacy. The wall can be turned, with the help of caregivers, so that the TV can face either the couch or the bed - or it can be removed all together. The bedroom has its own window, for residents spending much time in bed.



GROUP - SHUXIANG CHEN, WEI KUANG, YELING DING

UAL CAMBERWELL

MA Interior and Spatial Design

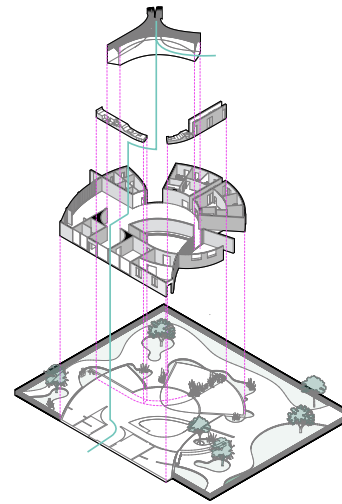
ALZHEIMER'S NURSING HOME

With the continuous improvement of the quality of life and medical facilities, the average life span of the world's population has increased from 43.5 years in 1960 to 77 years in 2020. But as well as longer life, a better life also brings more diseases of old age. Alzheimer's disease is something that increases with age. According to incomplete statistics, in the United States, for example, there are currently 6.2 million people over the age of 65 living with Alzheimer's disease, and on current trend that number will rise to 13.8 million by 2060. In response to this trend, we decided to design a nursing home specifically for Alzheimer's patients. Research at Northwestern University's Feinberg School of Medicine has shown that human olfactory pathways are more strongly connected to the hippocampus than any other sense.

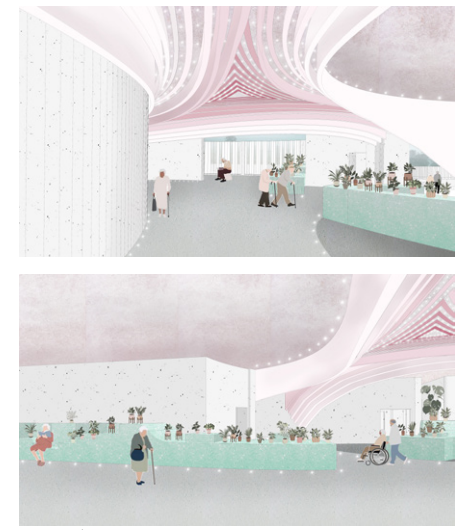
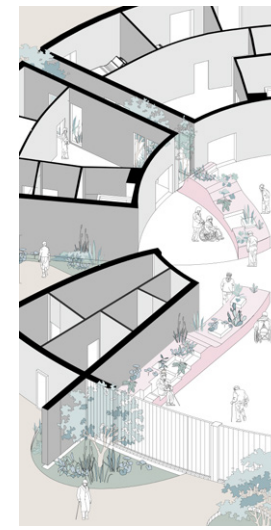
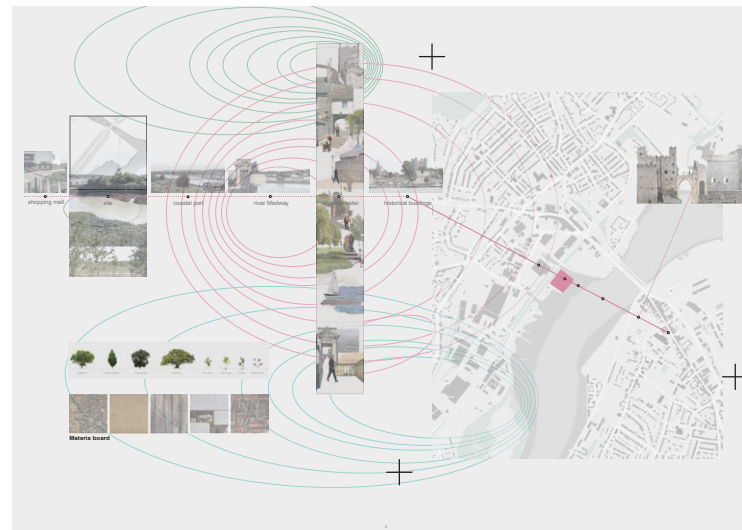
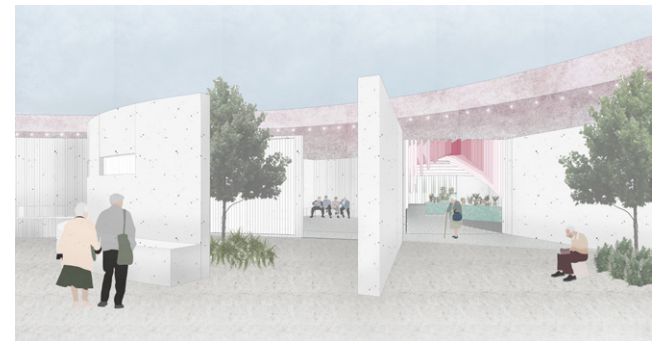
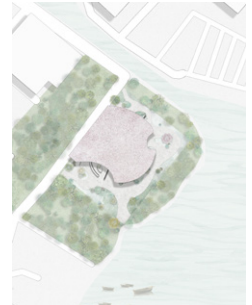
Because people with Alzheimer's gradually lose their memory as the disease progresses, smells are linked to memories through our most instinctive sense of smell. In that case, this nursing home will use 'smell' as the main concept. The building will be located in Rochester facing the north riverside of the Metivier River. The smell of green plants, rain water and soil in nature helps patients

to relax. Small indoor planting space is also arranged in the sanatorium, and some patients can do moderate exercise every day to reduce the aggravation of their illness. Furthermore, curved corners are used extensively to reduce the visibility, while streamlined ceilings will be used to simulate the transmission of smells through the air.

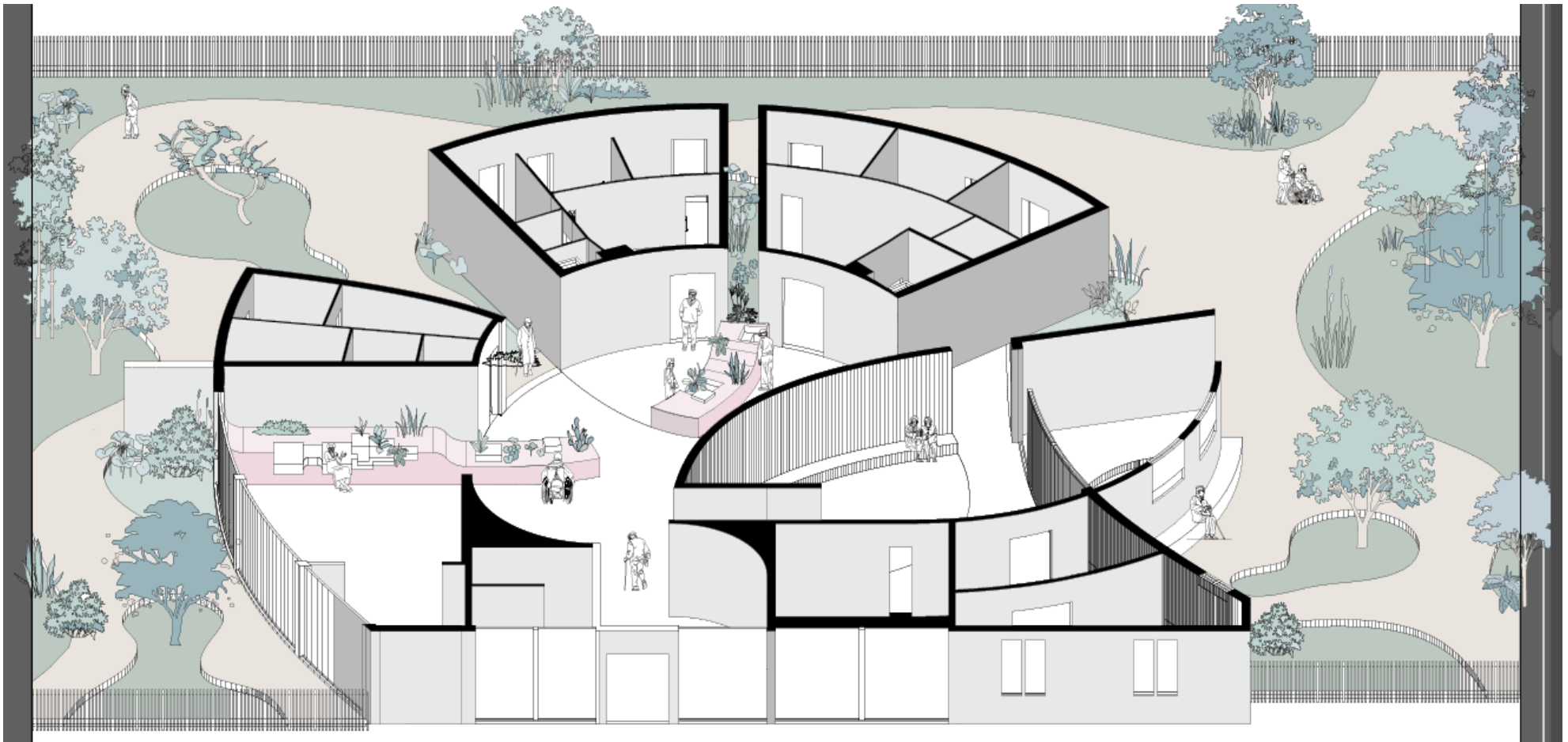
The nursing home consists of three structures with different functions: treatment space, living space and eating space. The three Spaces are connected by a scent-inspired ceiling. Any two Spaces have doors to the outside world. The southwest and southeast doors can be kept open on days when the weather is favourable, and the wind from the lake will flow through the interior space, bringing the outdoor green smell to the interior space.



The nursing home consists of three structures with different functions: treatment space, living space and eating space. The three Spaces are connected by a scent-inspired ceiling. Any two Spaces have doors to the outside world. The southwest and southeast doors can be kept open on days when the weather is favourable, and the wind from the lake will flow through the interior space, bringing the outdoor green smell to the interior space.



GROUP -
SHUXIANG CHEN,
WEI KUANG,
YELING DING



**GROUP - LINQIAN PENG,
ZHAOXI ZHENG, ANG LI**
UAL CAMBERWELL
MA Interior and Spatial Design

DAILY ASSISTED HEALING PLACES

The separation of everyday life and psychotherapy is caused by the neglect of psychological problems, the rejection of psychotherapy and the segregation of the health system. We look for the healing experience of sight, sound, smell and touch in people's daily lives, and introduce a sense of softness and acceptance into the design of spaces to explore everyday healing patterns.

This project is located in Brunswick Park in the Camberwell area of London, surrounded by three psychiatric facilities. We have brought the complementary therapeutic activities such as art therapy, planting and exercise from the surrounding health facilities into the outdoor park environment as a healing space for local residents and the people who come to see a doctor. We are committed to turning it into an area where people can receive social support and a sense of well-being in their daily lives or after seeing a doctor for psychotherapy.

The project can be divided into four parts: background, design concept, design approach and design content. We have retained the original sports area of the park and have considered the connection

between the use and the surrounding environment and the user groups by using the children's area, the therapy area and the communication area as the center of the design to create a functional space for people to rest, heal and communicate.

The project uses open spaces and curved surfaces as design elements to organically integrate the flow and function of the park, differentiating the park's light and vegetation according to the orientation of the site and the geographical height difference. The core of the design is to direct people towards healing experiences in their daily lives, acting as a buffer between healthcare and life as a complementary element to medical facilities, encouraging people to recognize the importance of a healthy lifestyle on a daily basis.

Coffee and networking area



The main function of the café is to provide a place for the neighbourhood to rest and eat, as well as being the main resting place for visitors to the park. On the first floor of the café is a small library gallery for people in the neighbourhood who are unable to have a quiet study environment or reading environment at home to work and study. The connection between the café and the ladder allows people to walk directly from the library on the second floor to the centre of the park, making it easy to access.

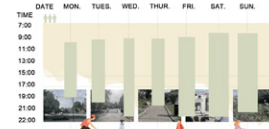
P1: Café dining area
P2 Library
P3 Bar
P4 Breakout area



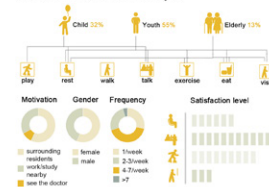
Design concept

1. Ancillary healing activities

01. Crowd flow analysis



02. Crowd and activities analysis



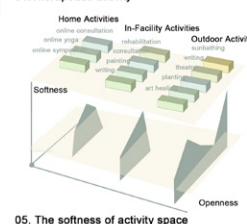
3. Block generation



03. Medical facilities nearby



04. Therapeutic activity

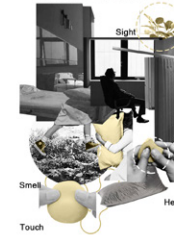


05. The softness of activity space



2. Daily & therapeutic

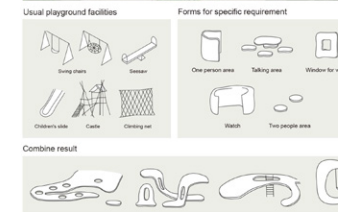
Indoors & Outdoors



Many people's neglect of psychological problems and rejection of psychotherapy leads to a separation between everyday life and psychotherapy.

We look for the healing experience of sight, sound, smell and touch in people's daily lives and introduce it into the design of spaces to explore everyday healing patterns.

Children's area



Communication Zone and Artistic Healing

The communication area is divided into an open communication area on the north side and a semi-enclosed area on the south side, which correspond to strong tie and weak tie. The spatial elements and height differences are used to meet the needs of both private and open communication.

The art and healing area uses curved shapes to redesign the original gallery, adding functional sections for rest, performance and outdoor painting. The area is connected to the open space on the west side to form an organic whole.



GROUP -
LINQIAN PENG,
ZHAOXI ZHENG,
ANG LI



Daily assisted healing places
- Softness park design

Architects for Health is a forum for sharing best practice, knowledge, innovation and thought leadership relating across the built environment.

We give members the opportunity to share thoughts and learning as part of a vibrant and engaged healthcare community.

Our work reaches across the UK and internationally in equal measure. We aim to be a world leader in promoting healthcare design.

Architects for Health

Design of hospital or clinic environments is important for the wellbeing of patients, their friends and families and people who treat and care.

Good design enhances the experience of care and has a positive influence on clinical outcomes. Architects for Health promotes the design of better settings for healthcare by providing a forum for the exchange of ideas, promoting best practice and by recognising and rewarding excellent examples of healthcare design.

We work to bring about strategic change to the complex processes of planning and development. Drawing on the practical experience of our expert membership, we aim to make a difference through our work streams on procurement, guidance, strategic planning and design quality.

We engage with and influence wider health institutions and communities.

As a non-profit organisation, with over five hundred members, we are building knowledge networks that inform and support the future design of high-quality healthcare environments. We share ideas, experiences and examples through our growing membership links that are spread across the UK and internationally.

Membership

We welcome members from health and design professions as well as all who share our values across healthcare planning, design, and delivery.

We bring together ideas from clinical practice and architectural design, construction and research. Our members benefit from displays of their projects at national conferences, discounts to events, information exchange and collaboration and support for ideas for AfH activities and projects.

The annual programme of activities promotes a better understanding of current issues in health planning and design and keeps members informed across the whole range of topics in the health sector. All events are wide ranging in scope and include joint events with clinical societies and Royal Colleges, or with representatives of organisations active in the procurement of health facilities.

INNOVATION, BEST PRACTICE AND POLICY

New methods of treatment and emerging technologies mean that health environments are constantly facing new challenges. Cultural, workforce and qualitative expectations drive change in design.

To understand this evolving health infrastructure, and reflect best practice, we arrange study visits to health facilities at home and abroad that keep our members apprised of the latest ideas and innovations.

In collaboration with our members, we formulate and promote positive policy positions to key opinion formers, to the NHS and to government, seeking to engage and work collaboratively towards better quality and design principles across the sector.

NURTURE AND LEARNING

Designers care for the future. AfH is collaborating with schools of architecture and design to proactively support the inclusion of healthcare sector buildings in the curriculum. We have a well established programme for Student Design Awards that is now in its fourteenth year, which this booklet celebrates.

You can follow AfH on Twitter, Facebook and LinkedIn.

architectsforhealth.com/membership



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ADP is an employee-owned architecture practice, founded more than 50 years ago. We work from nine locations across the UK, Cyprus and India, but as one team with a wide range of expertise to suit any project.

Our healthcare projects are driven by partnerships with clinicians, patients and visitors - not just the project team. This allows us to design environments that have a positive effect on patient and staff wellbeing, clinical delivery and create efficient and better connected spaces.



Founded in 1900, Ansell & Bailey is one of the longest established architectural practices in the UK specialising in Healthcare and Research Design.

Our experienced team create solutions for all aspects of healthcare in the NHS and private sectors and we pride ourselves on the long-term relationships that we have with numerous clients.

With a wide range of knowledge and particular expertise in complex healthcare refurbishment projects, we consistently deliver designs that are people-centred, sustainable and exceed our client's expectations.



C.F. Møller Architects is one of Scandinavia's leading architectural firms, with 90+ years of award-winning work in the Nordic region and worldwide.

We create architectural quality based on innovation, experience and our commitment to a sustainable future. The practice has been awarded internationally for our continual focus on the functional, artistic and social value of architecture.

Today C.F. Møller has app. 350 employees, with branches in Copenhagen, Aarhus, Aalborg, Oslo, Stockholm, Malmö, Berlin and London.



HKS is a global firm of architects, designers, advisors and makers driven by curiosity and devoted to creating places that combine beauty with performance. Our 1,350 people in 24 locations are united by our shared culture and sense of purpose, designing spaces that reduce stress, promote healing and increase efficiency for patients, visitors and staff. We work with major health institutions around the world to help them deliver the highest level of care.



We are a practice with over 58 years' experience that places Thoughtful Design and the desire to make spaces and places that improve lives at the heart of every discipline within HLM.

We listen to the ambitions of our clients and understand the needs of the people who will use the places and spaces we create. By encouraging an environment of openness, enjoyment, and creativity we create memorable, meaningful places that delight as well as satisfy.

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IBI Group believes that cities thrive when designed with intelligent systems, sustainable buildings, efficient infrastructure, and a human touch. Follow IBI Group on LinkedIn and Twitter.

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IKON is an award-winning UK based architectural practice specialising in design and delivery of highly serviced buildings.

A highly skilled multi-national team with extensive experience and expertise in the healthcare and pharmaceutical sectors delivers successful projects for public and private healthcare providers and international pharmaceutical corporations.

Alongside the core discipline of architecture, IKON provide interior design, project management, principal designer and master-planning services, as well as healthcare planning, business-case writing and estates strategy consultation services.

The practice prides itself on providing personalised solutions to clients, while creating modern, innovative, and sustainable spaces that balance People - Places - Planet.

ikon-architects.co.uk



Our name has a distinguished history in both health and master planning, extending over 5 decades and encompassing a spectrum of innovation.

The fundamental design principles of the modern hospital were essentially invented and shaped by the founding partners, John Weeks and Lord Richard Llewelyn-Davies.

Their pioneering work, notably in understanding the need for continuous flexibility, was extraordinary and remains as relevant to hospital design today and the future as ever before.

www.ldavies.com



We are an architectural practice with a focus on creating therapeutic healthcare environments that promote wellbeing and recovery. We enjoy working closely with our clients to develop a clear vision, sharing the pride that comes with providing the best possible care.

Our thinking continues to evolve, ensuring we push healthcare design forward. Based in our studios in London and Newcastle upon Tyne, our 45-strong team delivers work across the UK and internationally.

medicalarchitecture.com



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Since 1943, NBBJ has been helping pioneering organisations grow and thrive by harnessing the full power of design to create dynamic, inclusive places and meaningful experiences.

Our global network of more than 800 researchers, strategists, nurses, architects, planners and interior designers works across 12 offices in creative capitals around the world to bring world-changing ideas to life.

We have been named among the world's most innovative architects by Fast Company three times, the fastest growing firm by Architectural Record and the "firm of choice for tech companies" by Wired.



Our aim is simple: to create inspiring places that enhance lives.

Healthcare is one of P+HS Architects' key sectors: we work with clinicians, estates teams, and patient representatives to make healthcare better. Twice voted Healthcare Estates' Architect of the Year, our work spans acute facilities, mental healthcare, primary, and specialist care environments.

We believe progress is important and are delighted to support the Architects for Health student awards, encouraging new thinking and talent into the sector.



Ryder was established in Newcastle upon Tyne in 1953, and now has a team of over 300 passionate people in Newcastle, London, Glasgow, Liverpool, Manchester, Hong Kong, Vancouver and Amsterdam, reinforced by global connectivity through the Ryder Alliance.

We deliver pioneering architectural and design services across a diverse portfolio of sectors. Our goal is simple - to improve the quality of the world around us and, in doing so, improve people's lives.



ST built a diverse architecture portfolio though we are best known for our healthcare facilities. We consider ourselves to be very practical architects. Our designs are a manifestation of what has been described to us - executed with care and imagination.

We work closely with our clients to provide well-thought-out designs which are legible and rational as well as looking good and we have a long track record of winning design awards for both our architectural and interior design.

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