



MAGGIE'S

Everyone's home of cancer care

Maggie's Project/Architecture of hope

What do they do?

Maggies is a charity organisation that provides emotional support for those affected by cancer & is funded by donations to their charity and volunteers to design the buildings and "work" there.

Maggies centres are to be viewed by a patient as a friends house they're visiting to have a chat and some tea & biscuits. They are adamant that it is not treated as a treatment centre and to be kept as formal as possible (no reception desk & no time limits). The buildings should be designed solely for the mental wellbeing of the visitors in mind and should be a tranquil space for people to relax and possibly connect them to nature.

The Brief



Maggie's Centres

Background

In 1985, our founder, Maggie Knevel, wrote this about her experience of cancer:

"A diagnosis of cancer hit you like a punch in the stomach... No need. No comfort. No pain. No thinking... At one time, I could not sit or lie or stand, I lay in bed continuously because my shattered mind floated a violently through my body I felt I might asphyxiate."

Over the course of seven years, Maggie experienced cancer diagnosis, treatment, remission and recurrence. During that time, she took the insight and experience she had gained and transformed it into a pioneering approach to cancer care.

Among Maggie's beliefs about cancer treatment was the **importance of communication** to a person dealing with cancer. She talked about the need for "thoughtful listening, a voice not to force, but to encourage" and the opportunity for ritual and "listening from the heart again". She talked about the need for a "calm, meaningful space" as well as a **place for privacy**, where someone can take in information at their own pace.

We've taken Maggie's insight for a model of cancer care and grown it into a network of Centres across the UK, **supporting and embracing** hundreds of thousands of people with cancer, as well as their families and friends.

Maggie's Centres give people with cancer, their families and friends **someplace** to turn to at an extremely difficult moment in their lives. Always close to a major cancer hospital, they are **informal "boarding" buildings** where people can have **practical, emotional and social support** when they need it, without the need for a referral or an appointment.

They are calm, friendly places whose object is to help ordinary people who have cancer find the hope, determination and resources they need to cope with one of the toughest challenges any of us is likely to have to face.

Maggie's has learned to ask a lot of its **challenges and their solutions**, and know a lot from its architects and **project designers**. Our buildings are special, not for some fancy add-on value, but because we need them to do so much for us. They set the scene and the tone for everything that happens at Maggie's.

The job of those who work at Maggie's, is to help people work out how to live with cancer. Each person needs to find the way that is right for them or theirs, but most people will need some help, at some stage, in finding out what their own way is. Maggie's has a carefully worked out series of options, a "set of tools" to choose from. **There's no such thing as a good support, work design or all-round aspects of living with cancer, without thinking and help with involvement.**

Architectural Brief

The work of the building, the landscape and the environment

Please be patient with us if this seems like a long preamble to the specific spatial requirements of a Maggie's Centre. More than anything else, **the brief focuses on the building's environment and the range of those places to caring** by the people who will be visiting them.

The building, the landscape, the **signage and signage**, the **interior walls** will all give a different dimension and depth to the help and support people derive from Maggie's. They have a significant emotional impact on those who come. If they take your spirits away for a moment, they will have done a good job. We know how much more they can do than that. Our buildings must look friendly. They must have **charm**.

All too often the first time someone comes over to Maggie's, that person is feeling both frightened and vulnerable. We know that **often this is their** first time before someone makes it through **the door**. It takes courage **to walk in**. Coming in means accepting that you have cancer. People won't come in if they feel intimidated. We have to make it as easy as possible.

The Centre **landscape will be central** in relation to the hospital and Maggie's must **show respect for the patient's** hope. We want people who see it to say to themselves "That must be the Maggie's Centre they were talking about, that bright red building" or "By the giant Wellingtonia, it looks great, it's so over and have a look".

Our buildings and signage landscape needs to **involve you**. The path to the Centre must **welcome and guide you to what is clearly the front door**. The way the path is planned can help you **start a little off the edge** of the hospital elsewhere before you even reach the front door. The landscape gives a bit of **guiding space** between the bare walls of **hospitals and residential** (which isn't quite so warm anymore).

When our buildings should look friendly and welcoming, they should **not be like** **people are going through to being** **serious**. Having cancer is not all right, facing the brutal possibility that you could die and what that means for you and your family is not something you can fix with some comfy armchairs and cheerful paint on the walls. These places should look as if they are **acknowledging what people are going through**, **realising the magnitude of the challenge they face** and **themselves** **going to the challenge of trying to help**. They should be **beautiful**.





Maggie's Center
Landscape Design: Annette Lemax Boyd
Opened in 2009

All too often the person who turns to Maggie's for help does so because cancer has turned their world upside down. Even if the first time they venture in they only want a small thing, maybe just a cup of tea and a chance to catch their breath, they are hoping for more. Of course, they wish it was all a mistake and that they didn't have cancer, but feeling that they are hoping, who wouldn't, for a bit of **sun or water**.

Our buildings and their landscapes offer them that possibility.

Maggie's Center can and should look (and feel) both **soft and sophisticated**, as well as **calm and subtle**. They must look **calm, quiet, serene** but have **art as well as calm**. The impression they must give is **I can imagine feeling different here**.

People who are living with cancer need courage, self-confidence and new confidence to get on with their lives... and get courage and encouragement outside under the all too common attacks of fear, helplessness and intense loneliness that so often come with a cancer diagnosis. How do you regain your confidence in circumstances so self-wring to your capacity to hope?

These buildings and gardens, the way they are furnished, the art on the walls or in the garden, are designed to help people **be present in things they may think they are no longer doing**. We want Maggie's to **inspire people's curiosity and imagination**, to nudge them towards possibilities beyond being just another cancer patient.

If people are going to live, they need to feel as if they not cancer are in charge of their lives.

We ask the spaces in our buildings and landscapes to allow the people who use them to **take things as they want to use them**. The walls to **encourage them to make choices**.

Even something quite small, like choosing where you want to make yourself comfortable, is important. Knowing that it is fine to pick up a chair and move it where you want, outside maybe, if it's warm enough to choose the cushion that makes the chair just the right height for you, or to be able to make your own cup of tea, breaks the rigidity of "I have no choice, I've got cancer."

Disress pastures you back you in. The temptation, when things are tough, is to curl up, to withdraw... We don't want our Center to be **creaky with the door wide open**. That is much too close to the frame of mind that cancer throws you into. We want Maggie's to **create you but to be open to the outside world to encourage you to look out**.

5 of 11

We ask our landscape designers and our architects to work closely together from the beginning of a project. It would be wonderful if we could work with a particular artist from the very beginning of the project too. The **synergy between outside and inside spaces**, the built and the "natural" environment is an important one. Sheltered inside, it helps to be reminded by a seasonal and changing scene outside, that you are still part of a living world.

We hope that our **landscape gardens** will use their planting plans to **encourage quiet** as well as **invite** to think about how their planting will behave in the rain as well as in **the sun**, to create areas which will have **flexible planting**, to plant bulbs which will come up each year, trees and shrubs that **look and behave and carry plants that aren't "the wall"** before returning next year.

Sometimes, all that a person can look if they are in acute distress, is to **look out of the window from an elevated place**, at the branch of a tree swaying in the wind. We would like there to be six more opportunities as possible to **look out from within you are in the building**, even if it is to an **inert planted courtyard**.

We want our buildings to **create people out of their feeling of isolation** and to help them feel less locked in. We need spaces that make it **easy for people to talk**, to meet other and to feel less alone. We need to think about the **degrees to which people want to be private**, to offer them centers to **huddle up** with a book, but also places where **they can be open to the world**, to **find opportunities to connect with others**. If **three chairs** are going to work, how they are going to be furnished, if they are sitting down, the shape needs to take into consideration sofas, chairs and how they will **group together**, including the inches of the walls allowing for that.

We know we are asking a lot, what we are looking for in our architects and our designers is an imagination and thoughtfulness which looks beyond the normal boundaries of function. We want them to show us how a building and a landscape can do the things we are asking of it (and more) without us having preconceived ideas about how they are going to do it.



Maggie's Classroom
Architect: Rem Koolhaas
Opened in 2011



Maggie's Cheshire
Architect: Peacock and Hall
Opened in 2014

Relationship between Maggie's and the hospital it is supporting

Maggie's Centres are **built within the grounds of cancer hospitals**, in almost every case the leadership team which runs the hospital has asked us to build them a Maggie's Centre.

The hospital's job is to diagnose and treat cancer. The job of Maggie's is to help the person who is being treated for cancer to live, and treatment for cancer with the most approval it brings to their lives and to the lives of those who care for them. The hospital and Centre play different but complementary roles: each recognises that in order to recover from cancer you need both kinds of help.

Hospitals are geared to the delivery of their medical services, and their effectiveness depends on processing the needs of the thousands of people who pass through as efficiently as possible. Maggie's Centres are **incomplete**, because they grow incrementally as needs and more treatments and equipment become available. They aren't happily confining to the unrelaxed, a confusion compounded rather than simplified by the proliferation of sign-posting, wireless corridors and long trails between departments. The patients who have to negotiate them are likely to feel like very small cogs in a very large machine. It isn't a good feeling.

Maggie's suite is deliberately a domestic one, **the antithesis of the hospital's**. The concern is for you as a person, **not how to do your job**.

We need to think of all the aspects about a hospital layout which are so **annoying**: the closed doors, empty corridors, withheld, lifeless corridors, the **repeating**, the artificial light, and then **expire** and **unrelax** there.

All Maggie's we don't have signs, even on the toilets...you wouldn't in your own home, would you?

opposite

Maggie's and its local community

Each Maggie's Centre is unique in its own way. We need the local community to be proud of their own Maggie's... we need the people who live near there to know that they have somewhere wonderful to turn to should they need to use it. It is "their" Maggie's; it belongs to them and they are proud of it.

We hadn't realised, and it happened, how important this element was for the **fundraising** that is needed for each Maggie's Centre, as each Centre is self-funded. Both the capital costs of the building in the first place and then the annual running costs themselves have to be raised. The building and landscape need to be their own ambassador in their local community. We rely on people knowing and talking about "their" Maggie's.

How the building and garden will be used

Some will visit a Maggie's Centre for the first time when they get diagnosed. Others will not be ready to address the emotional fallout of having cancer, sometimes until long after their treatment. If you have or have had cancer, everything is not necessarily done and dusted by medical treatment.

Families and friends might visit during or after the treatment of someone they love, or perhaps even after someone they have lost. People are very likely to come in for one reason: for example bereavement advice or because they are brought in to a friend, and end up using the Centre in a different way to the one they had originally envisaged. With guidance from one of the professional staff who works there, they may then make use of some other part of the carefully tailored programme of support Maggie's offers.



Maggie's Midlothian
Architect: Peter Gough
Opened in 2011



Spatial Requirements

We want the office to be **flexible**. There should be as much natural light as possible.

Entrance: The entrance should be **obvious, welcoming, and not intimidating**, with a place for hanging your coat and some your bag. The door should not be chaotically or perhaps there should be a lobby.

Entrance/welcome area: the idea of this as a 'space' open in which a new-comer can see and assess what's going on without feeling they have to jump right in. The first impression must be encouraging. There should be **seating for people who don't relate to it, a chair with some books and an ability to access, move or lean**, the layout of the rest of the building.

Office: The office space should be **designed but professional** so that a **workload of staff** working at their desks can **spot somebody new** coming in to the Centre, there will be no reception desk. There should be **government change rooms** for stationary and tablets. Space will be needed for a **photocopy/printing/scanner**. Each of the **three main workstations** needs a **display, computer, printer and light** chair and **storage space**. As well as the main area there should be **an office workstation**.

Kitchen: The kitchen area should have room for a large table to seat 10 and it should be **open to the building**. A table to get 'stuck' with additional seating for two or three people is essential for **outdoor meetings**, and extra space for setting up food or drinks. You need to be able to move around the table, and between it and the island. The layout of the kitchen should encourage people to help themselves to tea and coffee. We need **diverse food solutions** for one large and one small, a large fridge for the smaller ones, an oven and a hob.

Computer desk: We need **two computer areas** for people using the Centre who want to access information online and have need to be **self-sufficient** within the office area for help if needed... the two areas don't have to be side by side.

Notice board: There should be space for a notice board to include **bulletin board** and **projective messaging** - **massive white**, not too 'in your face' but visible.

Library: A place to find books and information and be able to sit and look at them comfortably. Some part of the library needs to have **charging for tablets and booklets**. This space **could** well be integrated with the 'space' space or an extension of it.

8 of 11 **big rooms:** We need three 'big rooms' which can be shut off from each other (speed up depending on how they are to be used)

1. The first large room will be used for **interview groups**, for this, **yo-yo** before or meetings and should provide space sufficient to accommodate 12 people long chairs and storage room for **holding chairs and yoga mats**. It also needs to be able to store tables for up to 10 people. A flexible space with options to provide more or less privacy would be helpful. The **vision from the main hall area of the building needs to be fulfilled**... it doesn't have to be completely sound proof, it helps if this room is contiguous to the kitchen area, so that it is also possible to have **food/drink** from there.

2. The second **mainly large room** will be used for **workshops** and **seminars**, and needs a table able to seat 12 people, which could be **permanent or easy to assemble and store**. This room doesn't have to be completely sound proof either, but should be able to be **private and not to be disturbed**.

3. A third **smaller sitting/meeting room** for up to 10 people with a **display screen** which doesn't have to be very big - it makes for a **friendly atmosphere** if people have to huddle up a bit.

Consultation rooms: Two small rooms used for **consulting or therapy**, these need **soundproofing** out to **prevent** any or all level of **sound**. One of the rooms should be able to have a **treatment bed**. They should be **sound proof** and **private** when in use, but could be open when not in use.

Tables: Two tables with **seating and storage**, which should be **big enough to take a chair and a table** and one of these need have **double doors**. They must be **practical enough to use**. They must be nice places they should **have to have space beneath the tables**.

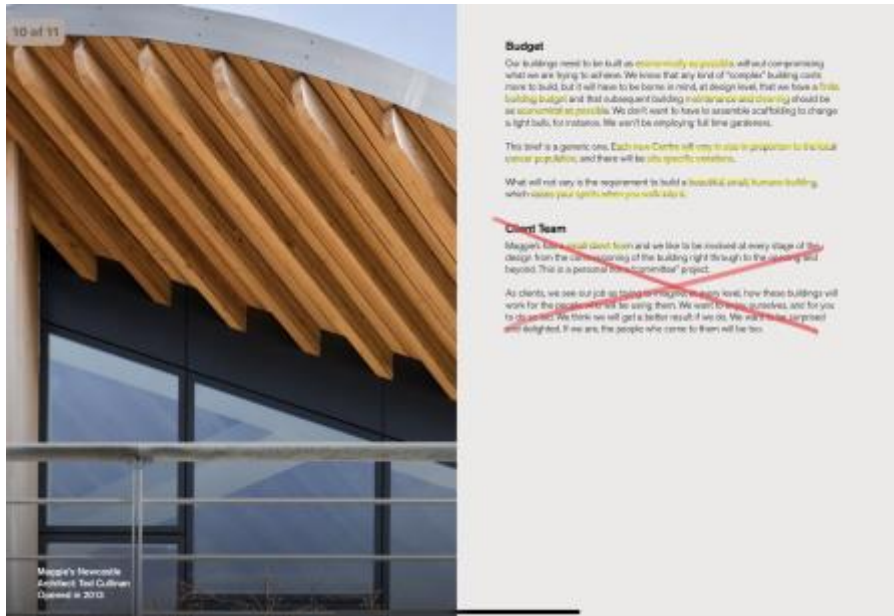
Reheat: A **very small quiet space** to have a rest or a **chill-out** would be good.

Views out: it is important to be able to look out and even step out from as many of the internal spaces as possible even if it is only into a **planting courtyard**. **Planting works well here too**, it not only gives a **focus to look out at**, it can filter privacy in a room with glass doors or windows to the outside. We want the garden, like the kitchen, to be a space for people to share and feel refreshed by.

Views in: The interior shouldn't be so open that people feel **disturbed or unproductive**.

Parking: Most projects require some **parking spaces**.





From this brief I've learned that i will be designing a space for troubled individuals suffering from the effects of cancer to come and unwind as if its a friends house. This building must be as informal as possible and feel as welcoming and friendly as possible also. I would like to have a connection to nature within my design as i believe its a fantastic form of therapy and is very good at helping people to relax. Ideally I would like to utilise natural light as much as possible as i feel that it could achieve a further connection to nature

Existing projects that i like the look of



1 - Aberdeen







2 - Oldham







3 - Highlands









4 - Forth Valley







5 - Dundee









6 - Fife







Further Research of Existing Projects

Hong Kong

Based in Tuen Mun hospital, the Hong Kong Maggie's centre was designed by Frank Gehry. Conceptualising the landscape & building together gave a focus on the surrounding environment. The landscape includes a garden, pavilions, running water, pebbles, trees & flowers which gives a sense of comfort. Each room has a different colour theme giving fresh perspectives. There are communal

rooms for visitors to cook & socialise together. There are regular activities organised for patients allowing them to relax & better cope with their illnesses such as yoga, meditation, tai chi & qigong classes. The centre has been very positively received by patients & workers there and continues to support those in need.







As there isn't a vast amount of images and info for this centre, research is somewhat limited, but i can see from numerous images that there is the typical frank Gehry design of mismatched roofing and odd sprawling geometric sections to the building. I feel that this is still a calming place because of the surrounding environment which has all of the ingredients of a zen garden and so Puts a focus on views of the garden from the interior shown by all of the windowed areas and open space.

Tokyo

This building has faced complications due to having multiple people working on it at different times. It is made up of 2 large rectangular sections made of metal clad in wood to give it a human warmth and a walkway connects the two sections (a main building & an annex). These two sections

have focal views to the two tsubo-niwas (courtyard garden) which can be used to greet visitors, providing a symbolic & organic feel amongst geometric architecture which fits in perfectly.





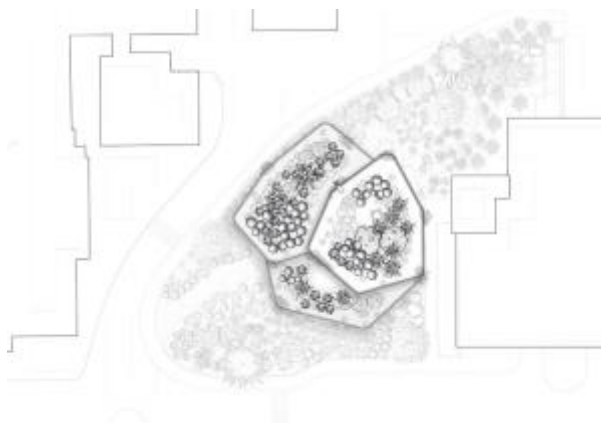
Maggie's Leeds

The Leeds centre is designed as a group of 3 planters containing a counselling room each. They surround the "heart" of the centre which contains a kitchen and more social spacing for group activities including a library & exercise room.

"healthy" materials are utilised as well as energy saving techniques such as using porous materials to maintain the internal humidity of the naturally ventilated building.

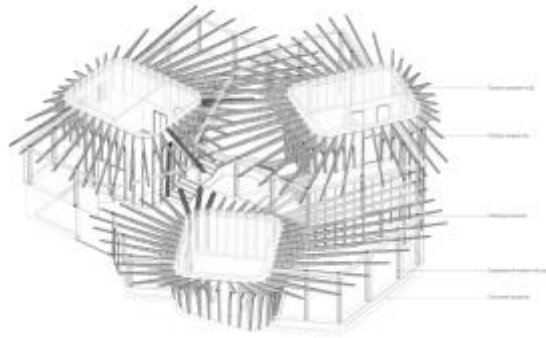
The interior of the buildings have a focus on healing: they're made of natural materials with soft lighting accompanied by a variety of spaces designed to encourage social interaction as well as quiet contemplation. The design team also designed furniture to match the materials and theme of the interior.

The rooftop gardens were designed by Balston Aguis and were inspired by Yorkshire Woodlands featuring native English plant species. They cut down on caretaking by encouraging the visitors to take care of the plants & flowers, which can also be seen as another form of therapy/meditation.





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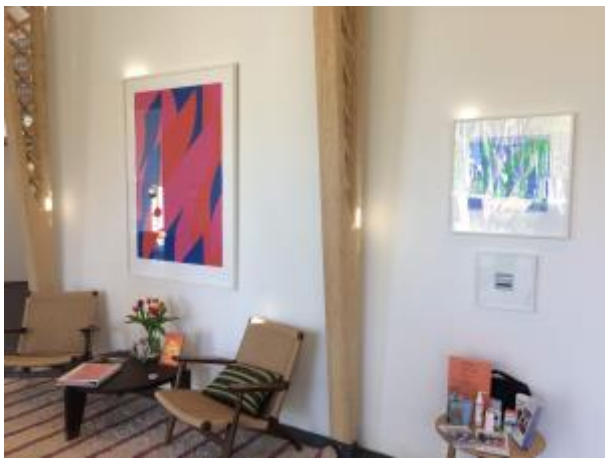


Maggie's Manchester

The maggies centre in Manchester seems to have an elegant industrial feel as the hard lines & geometric spaces make it seem like a warehouse, although this can seem bad, it does however introduce light & soft colours into the spaces to give them a more tranquil feeling. I feel that this

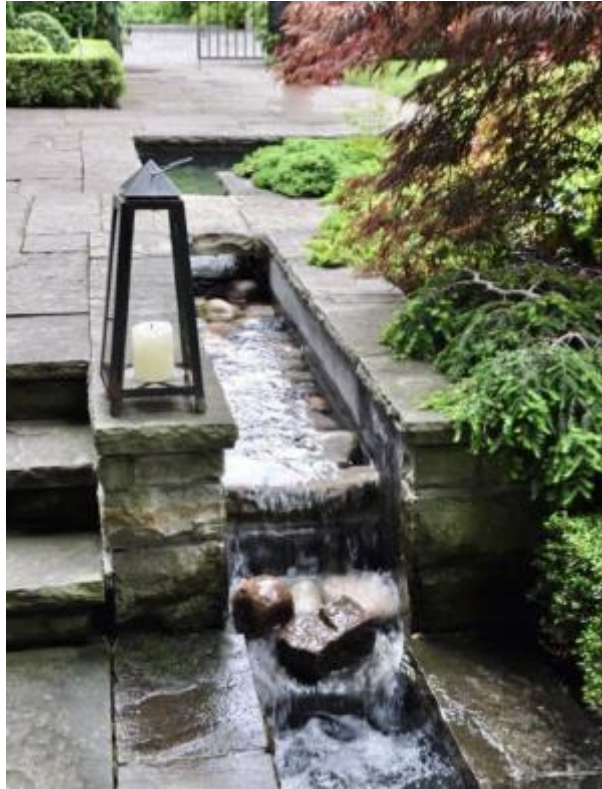
centre is not ideal as a space for visitors to be welcomed into and unwind as it does seem to follow the feel of a greenhouse too much into the non-greenhouse areas of the building. The designers have understood that nature is a great form of therapy and so have put a focus on nature with the addition of a glass house and micro-gardens around the building. The exposed support beams and structure could give the subconscious impression of uncertainty and make it seem like an unsafe environment.





External Research

Contemporary Landscape Architecture







A common theme I've found from researching contemporary landscape architecture is a recurrent use of smooth clean concrete in juxtaposing position to grass or nature, I feel that this gives a clear indication of division between natural and synthetic areas. In one way, this could be comforting to the viewer as it could seem as a barrier between comfort and the outside (unknown), but could also prevent the perceived integration of nature into the area.

Another trend I've seen in my research is the very sharp, straight, geometric forms of the concreted areas, which could offer a sense of stability & control but can also be seen as quite harsh & uninviting.

In a contemporary setting, the nature & foliage seems to be very organised, managed & carefully placed to fit in with the built environment.

Falling water seems to be a good way of creating a calming environment in a contemporary style and will be utilised in my designs.

Contemporary Small-Scale Architecture









One of the commonly used materials is wooden panelling, this gives the building an organic homely look, the panelling direction can also give the illusion of making a small building look taller or wider.

Large glass planes give the feeling of connection to the outside/nature whilst also securing you if you decide as they can most likely be retracted.

A lot of these examples are based on a raised platform, possibly to give a sense of space as viewing from a raised environment will allow you to see more of the landscape you're in.

Most of what I've seen (small-scale contemporary) have straight sharp lines & surfaces, i think that this wouldn't be ideal form a calming environment solely focused on mental wellbeing as it can seem unwelcoming & harsh. I would preferably like to use smooth, curved, organic shapes as i feel they're more soothing & will emulate a better connection to nature.

Contemporary Interior Design













It seems a common aspect of contemporary interiors is the muted colours of cream, grey or brown. These seem very calming but could also be interpreted as quite cold & lonely. Sometimes these colours are complementary to each other, & sometimes they are juxtaposed by a black wall or surface, giving them a clean smart look that I feel is nice but not ideal for my purposes.

Wooden panelling is utilised a lot which gives it a natural feeling & which is something that I shall also utilise in designs.

There also seems to be a strong reliance on the natural light flowing into a space, so optimal light positioning is key. The natural light gives the space a natural, healing feeling.

There is also a recurrence of nature within the buildings as it gives the otherwise cold interiors some life.

Frank Gehry

In 2010, the World Architecture Survey led Vanity Fair to label Gehry as “the most important architect of our age”.

His architectural style defies categorisation. Once rooted in modernism, his style seeks to remove itself from this category whilst still maintaining underlying features. His works are consistent with the California "Funk" movement in the 1960s-70s (use of inexpensive objects & untraditional media like clay to make art) because of their somewhat unfinished look and element of deconstructivism.

A design philosophy is a design, method & process based on the architect's core values and beliefs.

Gehry will start his design process by creating random spontaneous sketches until reaching the desired sculptural form. Gehry apparently views the current buildings around us as shapeless plain boxes, so seeks to dismantle this and reconstruct it into his own forms which strongly correlates with deconstructivism. However, Gehry refuses to be labelled as a deconstructivist and instead prefers to be simply driven by his personal intuition & ideas.

Gehry apparently sees architecture as art so believed expression is the most important aspect of architecture and treats his buildings like paintings. He believes that the most important aspect of a building is the people within it, so constructs his projects to express as much emotion as possible.

Gehry Residence

Gehry's home was originally a dutch colonial style house which he planned to build an extension around. He has since modified the entire house and turned it into a well renowned example of deconstructivist-like structures.

Making use of chain link fences, corrugated steel, plywood, wood framing, metal & other unconventional materials he wrapped the exterior of the house whilst still leaving the old exterior visible but hardly touched the rear & south facades whilst also wedging tilted glass cubes into another side.



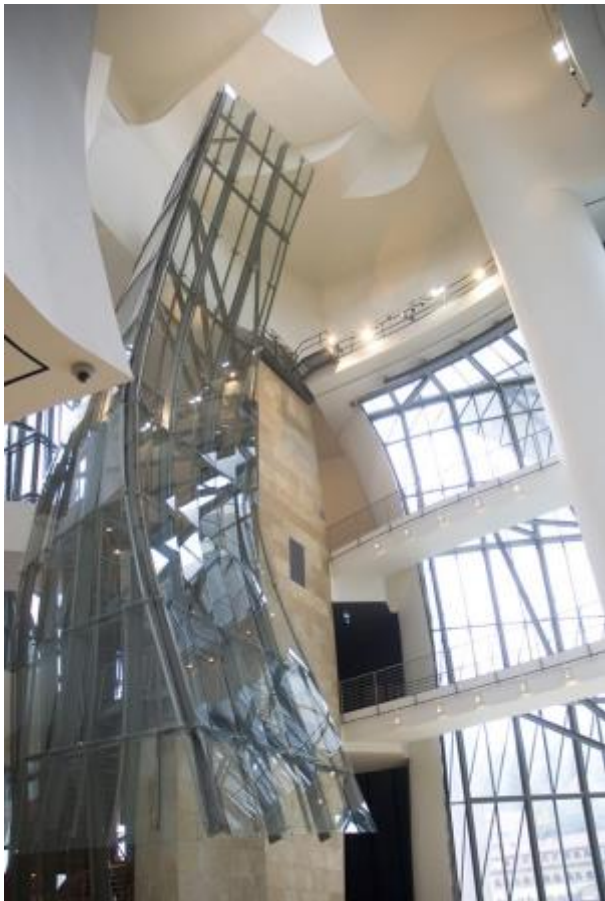


Guggenheim Museum

This is a museum in Bilbao, Spain for modern & contemporary art. According to architectural critics, its "one of those rare moments when critics, academics & the general public were all completely united about something" and is one of the most admired contemporary architecture.

The famous exterior of the guggenheim is random sheets of metal designed at random in order to catch the light from the sky but also possibly from the river reflection. The interior has a focus on a view of bilbaos estuary and serves as the organising centre of the museum. The light filled atrium is nicknamed "the Flower" by Gehry because of its shape.









Site Analysis

Potential Sites



7 - Crawley Hospital



8 - Crawley Hospital



9 - Lewes Intermediate Care



10 - Horsham Hospital



11 - Bedford Hospital South Wing

I have chosen a few hospitals near my area in order to find an eligible site to place my Maggie's centre. My preference for the site location is to be within a short driving distance of the hospital. The site should preferably be in a clear green area in a somewhat seclude, quiet space.

Out of all my choices, i believe the small space I've found in Bedford is the best suited for my needs.

[Developed Site Analysis](#)

Upon further inspection of the Bedford hospital area, I found 2 eligible sites for a Maggie's centre.

This is a comparison between the 2 sites identifying pros & cons of each site.



Green Field site

Pros

- Small/cozy
- Secluded
- Ideal scenery (private lake)
- View of river
- Surrounded by trees (useful for mental health & ideal for noise reduction, clean air etc)

Cons

- Limited access
- Limited site sizing
- Costing (greenfield site, privately owned maybe?)
- Next to facility (potential noise)



Brownfield site

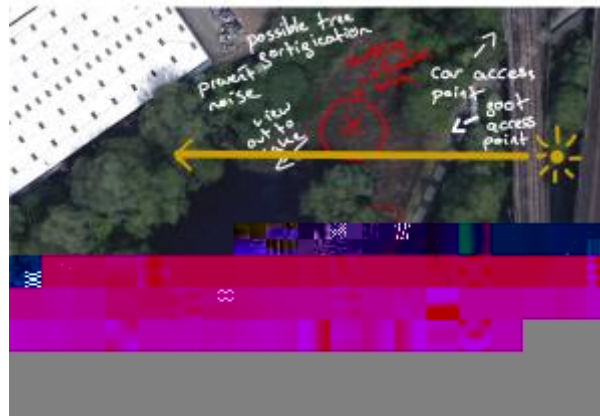
Pros

- Cheaper & easier for building
- View of river
- Large site potential
- Easily accessible
- Close to hospital

Cons

- Large bare scenery
- Open & observable
- Severe lack of nature
- On construction site (noise)

Developed Site Analysis



This is the site I've chosen to situate my Maggie's Centre. It's a secluded greenfield site with a somewhat private lake surrounded by nature.

It is next to a facility of some sort that looks like a set of gasometers, it is my understanding that this type of facility doesn't make much noise, nevertheless it is still a drawback to be next to an industrial facility which is why there will be extra fortification of trees to the existing tree line to block the view to the factory & hopefully absorb some sound.

I chose this site because a secluded greenfield area such as this is too good to pass up, the private lake is a perfect addition to a serene retreat. Still & running water are key factors in making a peaceful place and so is a must to include.

The direction of the sun's rise & set will determine the rotation & placement of light sources/openings.

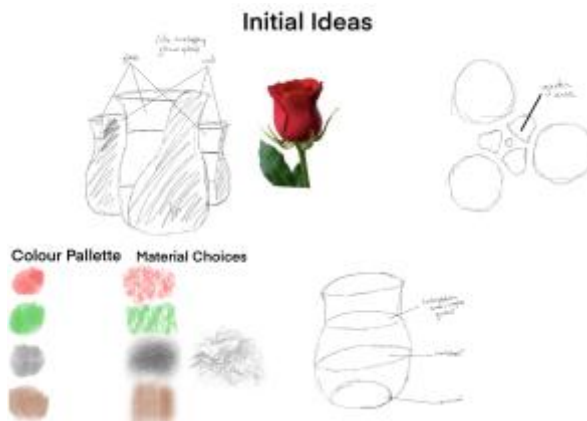
I think the front/entrance to this building should be facing East due to the access of the site, but it is also thought to be beneficial in many religions as it brings prosperity to the space.

I think there should be a lounge area in the West overlooking the lake. This would ideally resemble an open plan style to give a connection feeling to the landscape.

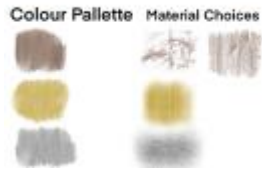
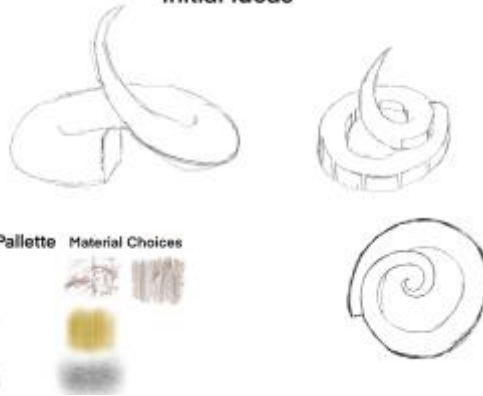
Because this is not an extensive site, this building should expand upwards instead of outwards. If it's too high, it might allow a view of the facility next to it so that will be a limiting factor.



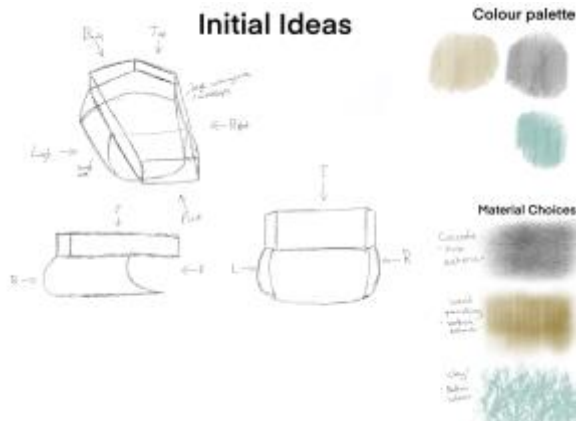
Initial Ideas



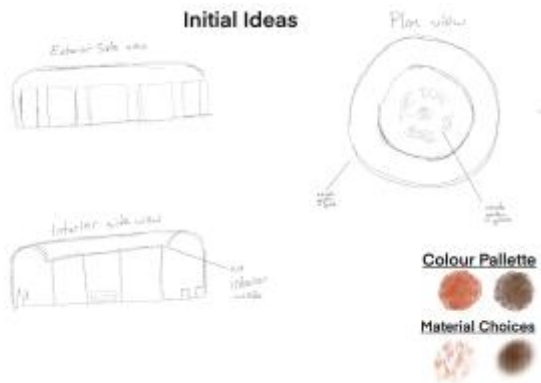
Initial Ideas



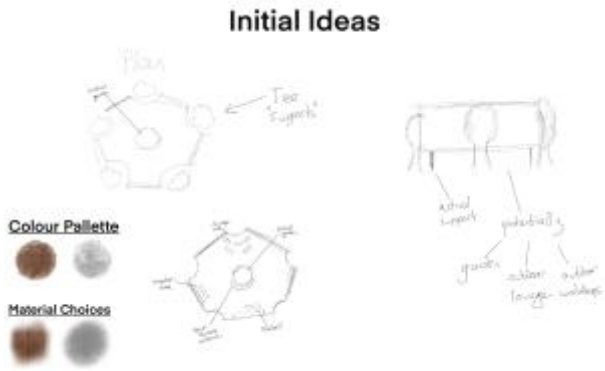
Initial Ideas



Initial Ideas



Initial Ideas



Elements of Organising Space

Object

Objects can provide focus to a space, facilitate & encourage movement, supply rhythm or balance & promote direction both visually & physically.

I don't think I'll be utilising objects for any function other than providing focus to a space such as a seating area or possibly encouraging movement through a kitchen area as kitchens are usually productivity centred.

Perhaps I could use it to encourage visitors to journey further into my space as some might be hesitant to delve deeper & commune with others.

Plane

Planes are normally vertical or horizontal taking the form of walls, floors & ceilings. The fact that they control the physical & visual limits of space allow them to define & organise a space.

Walls can contain, hide & disguise areas

Ceilings can create an atmosphere & indicate a route for people

Floors can give clarity & direction

I will utilise planes to create secluded spaces. I will accomplish this by separating planes to create what seems like "cozy corners".

In communal areas I think that having large planes could be effective in making a space feel bigger than it is, this could encourage people to feel free in a space with others & not feel cramped.

Circulation

The circulation can reveal the story/history of a building through stairs, lifts, paths & corridors

I doubt I will focus too much on circulation as it will be "small-scale" architecture so there won't be a large journey around the building.

If I could, I would try to give the circulation of the building an uplifting feeling.

Light

Light can be utilised to reveal space and define form as well as accentuate objects & spaces, suggest direction and also aid the understanding of the building whilst creating a dramatic atmosphere.

Natural light will be a key part of my designs as it has numerous mental & physical health benefits.

I would like to use as little artificial light as possible

Material

The materials used impart character whilst the surfaces establish a direct relationship between human contact and the building space. Texture can also provide ergonomic & environmental strength as well as personality.

It can also affect the internal environment such as acoustics, temperature & light.

Another way materials can matter is that it can link the space to the context of the site.

Using locally sourced materials can bring a sense of homeliness & comfort to a building because it can be materials that the occupants are 'used to'.

Local material use can be better financially & environmentally as it costs less money & resources to produce it.

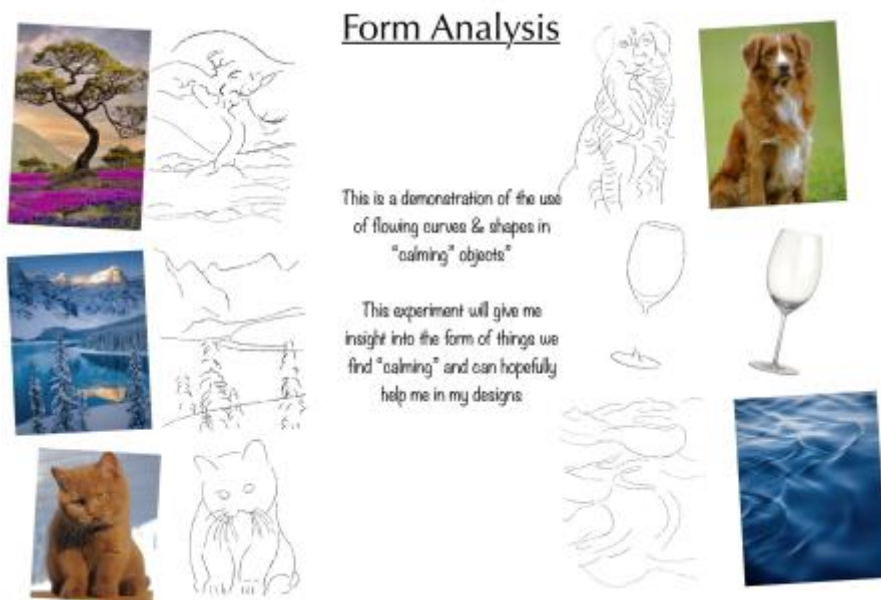
Threshold

Thresholds can be the beginning or the end of a space so can indicate the next part of a journey through a building or remind one of the previous experience of the space.

Transitions to different spaces offer opportunities to make connections throughout the building

I think that maybe a lack of thresholds in my structure may be beneficial as i would like the experience of my space to be that there are no divisions within the building to prevent a subconscious feeling of isolation. The main desired feeling should be of community & relief.

Non-Design related

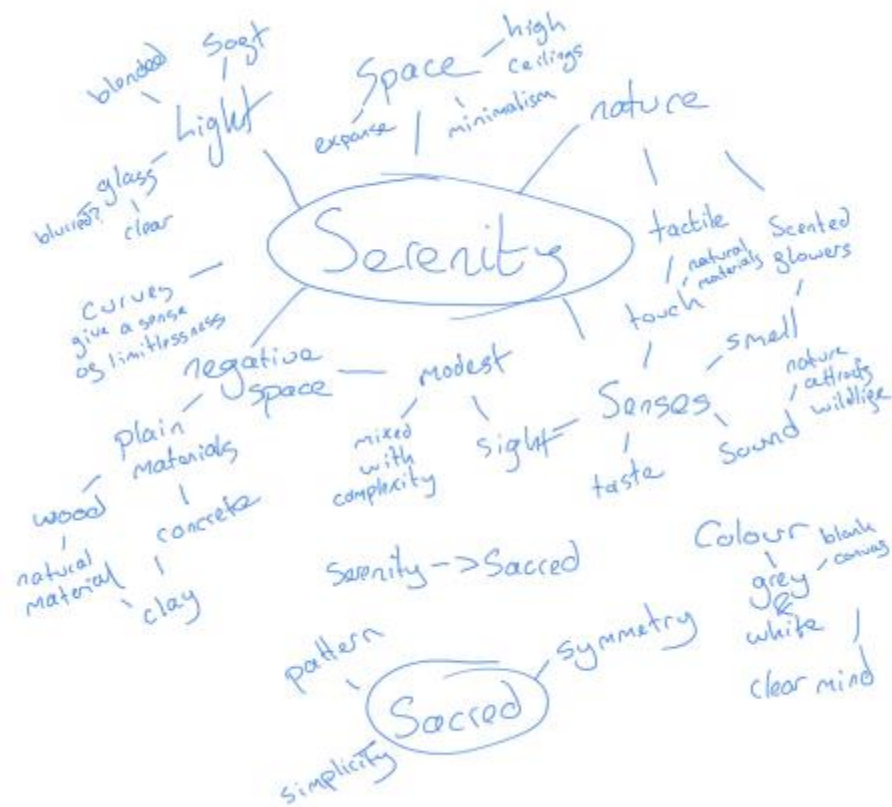


In this experiment, I was trying to find the aspect that causes the calming effects of certain objects/scenes.

I took pictures that I perceived to be calming or understood that one would find calming and determined that a common theme between all of them is the curved, smooth forms that they all embody.

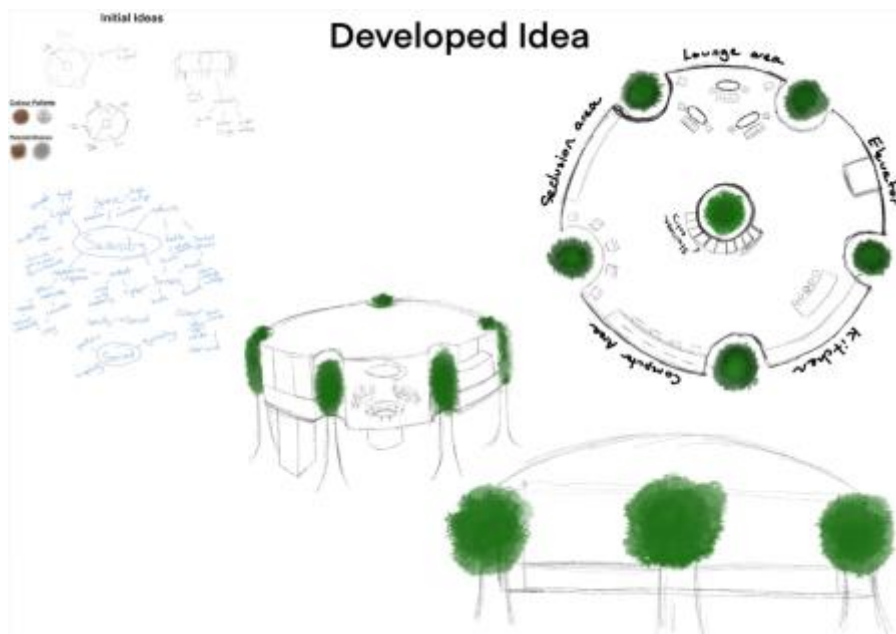
It would seem that the thing that calms us upon observing these images is the smooth flowing forms of the shapes & objects. I believe that this could be because of the softness & comfort that it subconsciously conveys to us as, in nature, sharp hard, straight, rigid things are typically hostile & unpleasant to the sight & touch so we will avoid them or subconsciously find them unappealing whereas softness means comfort & more importantly comfort.

Creating Serenity



Through this research i have picked up some ways to make my spaces more tranquil and creating a more peaceful feeling in an area.

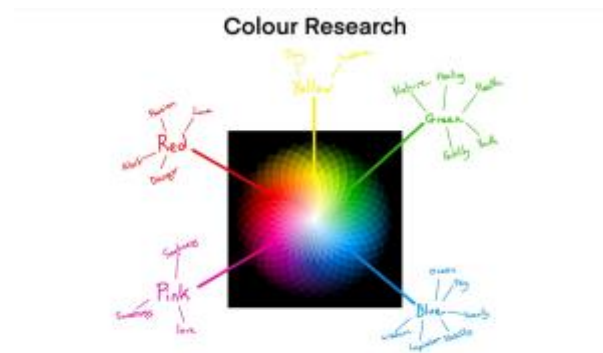
Developed Idea



At this stage in design development, I've tried to incorporate some of the research I've conducted into improving a space, to make it a more tranquil area.

To do this, I've tried to incorporate some curving elements to the architecture as I understand that curvature can create a sense of calming, I've also thought further in depth about the layout of the space in light detail as I plan to develop this even further after more research.

Colour Research

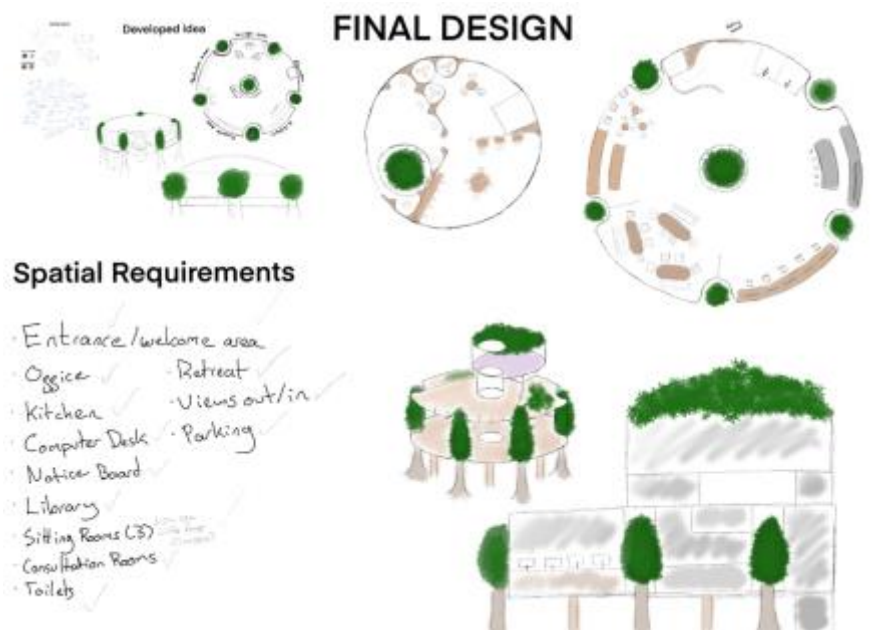


I Plan to utilise the colour pink & similar colours/shades, as I feel this could work well in the designated seclusion area as it offers a chance for quiet contemplation without forcefully making the tone of the area sad. The colours around pink, blue & purple also emulate a sunset.

Green will be another colour I use as it represents nature which is a focal point in most Maggie's centres, especially mine. Nature is essential in healing the body & mind, so it's important to reinforce that connection whenever possible.

I Think that wood materials would be a good choice in this as it conveys another connection to nature as well as giving a "homely" feeling to the space. Brown's psychological indicators are of security & safety which is great to have in a place with so much uncertainty & vulnerability in people's minds.

Final Design



Development into my final design involved ensuring i was including all of the necessary spatial requirements & finding a way to allow them to seem naturally placed.

I introduced a second floor as there wasn't enough room to fit all the spaces on one floor, but it allowed the "retreat" area to become a special place within the building amongst the office & conference room.

I also converted the roof of the first floor into a terrace/balcony which had its own unrestricted view and areas for gardening.

I definitely had a focus of the view from the building over the lake which i felt was very important as a good view seems to me to be necessary for effective contemplation & emotional growth.

The surrounding trees of this structure allow for another integration of nature, whilst being framed for viewing from the inside by rounded windows there to make space for the trees.

I also changed the entrance as i felt that having a single elevator would be better for the space as it adds a rigid backbone to the building but also because it allows access for wheelchairs & other materials/goods.

The green roof on the second floor reflects the canopies of large trees in forests but also allows an area for plants to grow & in turn, clean the air surrounding.

The final developments of this idea were made with the site in mind. The main viewing area corresponds with the lake & the entrance forces visitors to first view/interact with a water feature that will be below the building.

The kitchen area will be able to utilise the rising sun, whilst the lounge/viewing area & library will be able to utilise the setting sun for a more atmospheric experience.

Even though its not in my final design presentation, the environment around the site can be utilised in many ways including seating areas all around & car parking in the space behind the centre.

Sketchup Visualisation









Final Model









This is the physical model i created for my design for Maggie's.

The 1:100 scale made creating the model & the details in the model very difficult, but overall i feel that I've succeeded in creating an accurate representation of my design.

Creating a physical model allowed me to better understand the materials & spaces I'm creating.

The physical quality of this model is slightly lacking from things such as my materials warping and suffering from a slight lack of materials. In the future, i will prepare for physical projects better by acquiring more materials along with a larger variety of materials.

Reflection

From the beginning of this project, I've tried to focus on the aesthetic properties of my design and how it would best suit the needs of the visitors. This meant that at times I had a slight disregard for the practical issues for this building, such as fire escapes, staff accommodation and ease of access. I have however aimed to design a calming, innovative space which flows, offering a safe space for those in need.

The main feature I have tried to utilise from my research is the use of curves. I found that curves in any design promote a feeling of well being and calmness as well as a connection to nature. These are not the easiest shapes for a building from a construction perspective, but the healing power of smooth, gentle curves outweighs the practical limitations.

Another important aspect of the brief is: Privacy. Whilst the structure is essentially open plan throughout, I have tried to create zones which give the impression of privacy whilst allowing the users to gain the feeling of being part of something much larger, which can be comforting.

I have tried to ensure that the building ties itself to its outside environment by echoing the exterior space, avoiding right angles (there are no right angles in nature), and maximising visibility to the lake, bodies of water being known for their calming and healing properties.

The elevation of the building is both an aesthetic and practical choice as it emulates the form of trees but also can prevent flooding from being in such close proximity to a lake.

I chose to emulate the form & shape of a canopy of trees or a treehouse because the theme of nature is very important to me. I wanted a way to incorporate actual trees into the building as closely as possible as I have tried to make it appear as if the Poplars surrounding the construction, look as if they're holding it up.

The orientation of the building was to utilise sunlight to allow the kitchen & entrance areas to get a lot of morning sun whilst allowing the lounge, library & lookout areas to enjoy the setting sun.

Improvements upon the project

I feel that towards the end of the development process, I looked back at my previous research less and got slightly carried away with the aesthetics leading to a slight disregard for some of the design philosophies that would've potentially improved the experience of my building.