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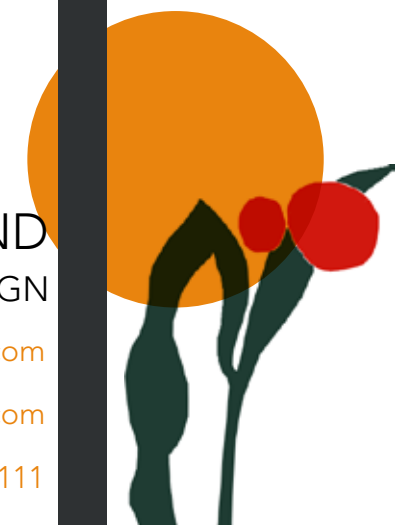
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OUTLINE BRIEF



WE'RE CREATING A COMMUNITY THAT GIVES A DAMN.



**THE FIRST STEP TO
CHANGING FOOD WASTE
IS TALKING ABOUT IT.**
FABIO PARASECOLI

THE BRIEF

Reflecting back upon my feasibility I will be taking forward my design theme of 'food waste' thinking about how I can turn this into a creative design solution. Creative conscious encourages projects that design with a purpose which I find extremely inspiring. I will be continuing through the theme of waste but taking a different angle on the subject. I will be adding more depth to my project. From my dissertation I explored and researched into what is fuelling food waste, I want to continue to research this and use what I learnt from my dissertation as a project brief. I want to explore how I can educate and raise awareness on the issue of waste and discover why it has become such an issue within our modern world. I hope to create a design solutions that inspires people to make change and provides them with opportunity on how to achieve this.

FOOD WASTE

The disposal of “food that is safe and nutritious for human consumption”

“WASTING FOOD HAS
BECOME SO NORMAL
THERE IS NOW NO
STIGMA ATTACHED
TO THROWING FOOD
AWAY”

MIKE COUPE

“FOOD WASTE IS ONE OF THE BIGGEST
ISSUES FACING US ALL TODAY AND
WITH HOUSEHOLDS UNAWARE OF JUST
HOW MUCH FOOD THEY ARE BINNING
THERE IS A HUGE FOOD WASTE
KNOWLEDGE GAP”

(PAUL CREWE)

Why has something so serious, become something so normal?

10 MILLION TONNES OF
FOOD IS WASTED
ANNUALLY. 60% OF THIS WAS
AVOIDABLE WASTE.

households make up 70% of of the UK’s food waste post-farm-gate total.

DISSERTATION REFLECTION

The food culture of our modern world is becoming progressively unsustainable; creating a range of issues including food waste. Due to the under-representation of this issue in the public realm, modern consumers are unaware of how damaging it is. (Lim, 2014, p.77). People are unaware of the severity of the issue and how it contributes to the degradation of our planet. The environment is being rapidly harmed by “20 million tonnes of greenhouse gases” (Wrap, 2017a, p.1) contributed through landfills of food waste, meaning that we are

risking the planet’s ability to feed future generations if this issue is not resolved. It is argued there is an absence of moral calculus in relation to food which has caused consumers to become disconnected from food and its process. As the Food Ethics Council states, “We simply don’t think about the impacts of what we eat – be that animal welfare, human rights or its impact on the natural world”. (Food Ethics Council, 2018).

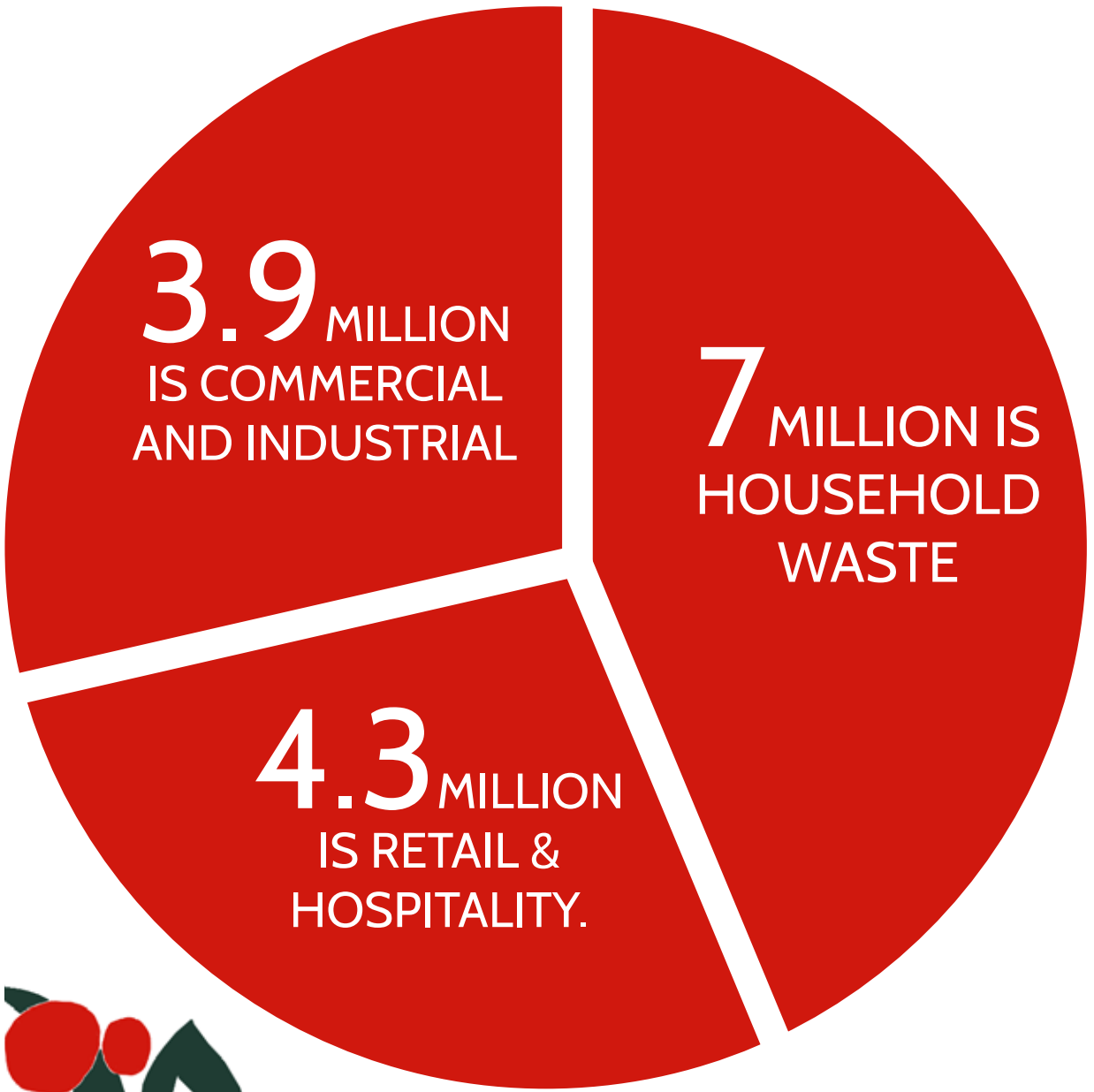
THE FIRST STEP TO CHANGING FOOD WASTE IS TALKING

ABOUT IT.

FABIO PARASECOLI

DISSERTATION REFLECTION

Until relatively recently the importance of food waste was not fully appreciated. Rather, in the 1990s and early-2000s, recycling was considered the main priority, meaning that food waste was simply ignored as an issue until the mid-2000s when the gravity of the situation became clear (Metcalfe et al., 2012). It has been brought to light not only for the issue of waste but also due to the economic, social and environmental issues that accompany it. The increase of food waste causes an increase in global food prices, making food less available to the world’s poorest of people, demonstrating one damaging way this issue impacts society. (Graham-Rowe, 2014, p.15) It is also affecting households and the economy as it is calculated that food waste is costing the “average UK household £470 a year.” (Wrap, 2017, p.9) Effectively, the seemingly small issue of household waste results in vast negative consequences that put a huge constraint on our planet. In the UK, household food waste makes up 70% of the total once produce has left the farm, meaning food waste from consumers accounts for 7.3 million-tonnes annually (Wrap, 2017, p.1), making this sector the largest contributors to the issue. Such high figures make one question how this has happened, what has caused such an increase in food waste and if consumers are aware that they are causing such damage?





Pumpkin Spice Granola Muffins

Two of your favourite breakfasts combined! Simple, fluffy spiced muffins topped with crunchy granola...



Masala-spiced French Toast with

This is Chef and Food blogger Imran Nathoo's take on what to do with leftover bread. In fact this wo...



Simple Smokey Pumpkin Seeds

Crunchy, flavoursome roasted pumpkin seeds for pennies! Perfect for snacking, sprinkling and spicing...

WRAPS FOOD WASTE HIERARCHY

REDUCE FOOD WASTE

FEED PEOPLE

FEED LIVESTOCK

COMPOST &
RENEWABLE ENERGY

DISPOSAL

This will be achieved by using surplus food and educating the public on how to reduce their waste at home. Targeting both household and retail waste.

Food is made to be eaten and therefore it is a priority that any surplus food that would otherwise become waste is used to feed people. 8 Million people in the UK live in food poverty, we can use this surplus food as a way to resolve this.

WRAPS FOOD WASTE HEIRARCHY

REDUCE FOOD WASTE

FEED PEOPLE

WRAP

This hierarchy by Wrap states suggested approaches to tackling food waste. Demonstrating the need to handle the issue before it becomes waste, the prevention of products going to waste and the redistribution of food to people are highlighted as the key first steps. The waste hierarchy has been transposed into UK law through The Waste (England and Wales) Regulations 2011. This means there is a legally binding hierarchy of waste prevention

REFETTORIO FELIX

Felix project is an example of a creative solution to the social issue of food waste. It responds to preferable options in the hierarchy by creating a service that redistributes food to people.

A community kitchen called Refettorio Felix was founded by Massimo Bottura through his project 'Food for soul'. Designed by Ilse Crawford, it focused on creating environments where humans feel comfortable: "When you prioritize the human needs within a space, design can have a profound impact" (Abstract: The Art of Design, 2017). The space creates a safe and informal sanctuary for vulnerable people. Surplus food and food that goes to waste is often associated with negative ideas of landfills and the like, the word "waste" itself connotes decay and unfruitfulness.



"THE BREIF WAS SIMPLE: MAKE IT BEAUTIFUL, A UNIVERSAL PLEASURE THAT IS OFTEN MISSING FROM SOCIAL PROJECTS, THIS BRINGS DIGNITY TO THE SPACE"

ILSE CRAWFORD

DESIGNED BY: ILSE CRAWFORD
FOUNDED BY: MASSIMO BOTTURA
YEAR:2017

DISSERTATION REFLECTION

However, the interior is beautifully designed which contradicts these negative associations. This clever use of design engages the audience and reimagines the persona of surplus food. To offer an alternative destination for excess food – becoming part of a dish in a beautiful restaurant – encourages people to reconsider the potential of food that may otherwise have been presumed waste. Ilse expresses how design can be used as a powerful tool: "people don't know why they feel that way, but it has all been orchestrated" (Abstract: The Art of Design, 2017). Through the choices of materials to the composition of furniture, design can be used to make people feel certain ways. By creating an enjoyable and comforting experience, which connotes a sense of homeliness, customers will begin to feel comfortable and will be more accepting to the idea of consuming surplus food.





THE REAL JUNK FOOD PROJECT

I began researching into further projects that are aiming to achieve the goals of reducing waste to see how they go about doing so. The Real Junk food project are a global network of volunteers and passionate individuals who are all aiming to make an impact on reducing waste. They divert surplus food from becoming waste and use it to feed people, unlike the 'Refettorio Felix' 'The Real Junk Food project' use the surplus food to feed anyone who may want it, making the scheme more open and flexible. They do this by creating various pop-ups and more recently have begun to open cafe's which feed people using surplus food they have saved.



THE REAL JUNK FOOD PROJECT MANCHESTER

The Real Junk Food Project in Manchester is one of their original spaces which started the revolution. The space boasts a community space which is open to all. The pay-as-you-go re-opened in 2017 in a permanent location offering a full time space where the project works. They serve breakfast lunch and dinner 5 days a week and have both full time staff as well as volunteers. The food they save is ever changing meaning that their menu changes, this encourages the chefs to be creative with the possibilities of the ingredients that they are presented with each day. The project was founded in Leeds and has grown as a range of pop-up projects all over the UK. They aim to demonstrate the scale and senselessness of food waste as well as providing meals for people in need. They have organised events such as: restaurants, weddings, gala dinners and supporting a range of social and community projects.

Research into their social media allowed me to keep updated on their progress in the fight to reduce waste, they use their social media as a platform to showcase the amount of waste there is. From this I learnt that the most wasted food is vegetables, fruits and other fresh produce.



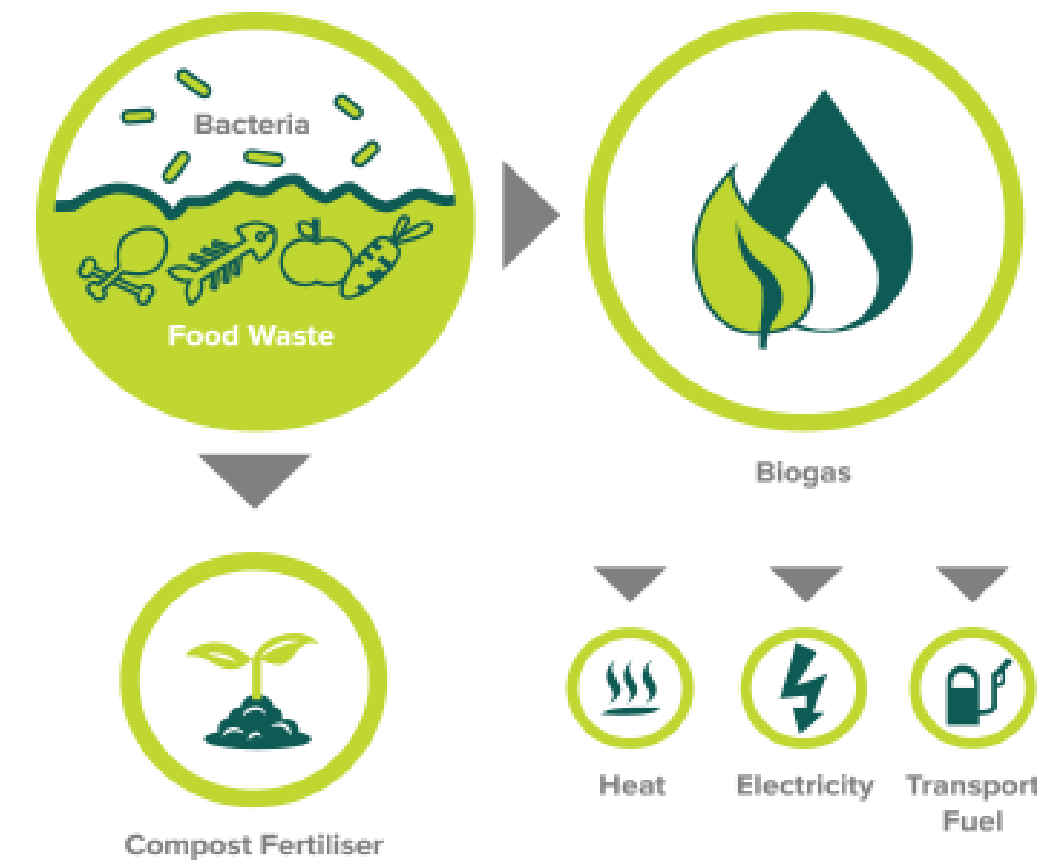
HOW WILL THIS INSPIRE ME?

- ALLOWS ME TO UNDERSTAND THE POSSIBILITIES OF WASTED FOOD

-ALLOWS ME TO SEE HOW A SIMILAR PROJECTS RUNS AND PRESENTS THEMSELVES

-I NEED TO THINK ABOUT HOW I AM GOING TO DESIGN SOMETHING THAT WILL BE PUSHING THIS CONCEPT EVEN FURTHER

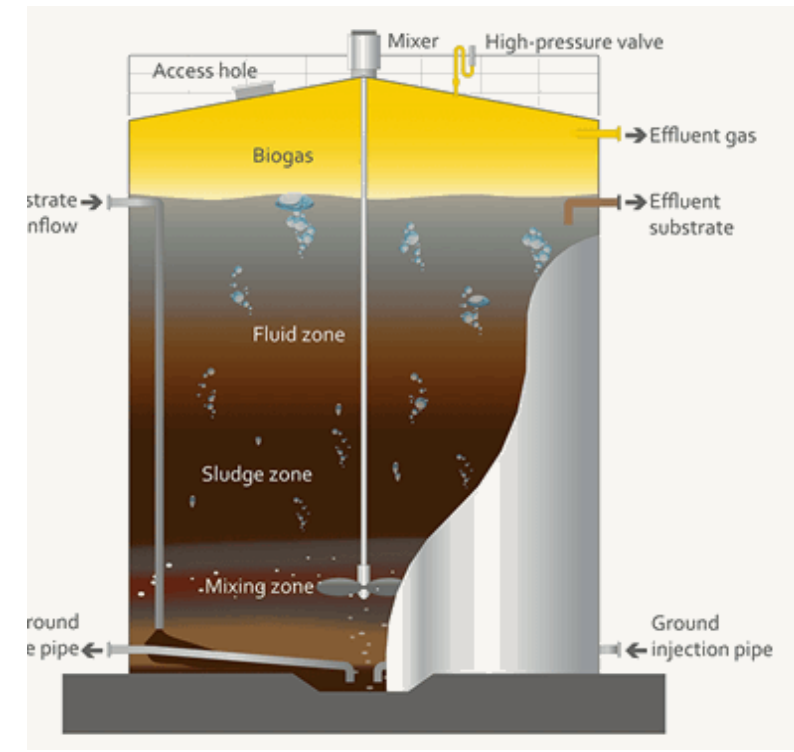
HOW DOES IT WORK?



ANAEROBIC DIGESTION

In addition to inspiring projects that are aiming to make a difference through using Surplus food, new initiatives have been put in place to think about how any waste can be used as a resource instead of sending it to landfill. Anaerobic digestion is a process that takes food waste and digests it turning it into compost inspired by the natural cycle of nature it makes the process a lot quicker and new technology is allowing this process to produce 'bio-gas' which can be used to create energy such as heat, electricity and transport fuel as shown in the diagram below. This innovative process ensure that food doesn't rot in landfill fuelling greenhouse gases but instead uses the waste as a resource.

Initially this was a process that could only be performed by specialist 'digestion sites' however it is becoming more available to the public and people have created 'DIY' tanks which people can set up in their Garden to reduce their waste at home as from previous research it was found that in households are the biggest contributors to waste and therefore this could provide one way that people can reduce their waste. However in response to wraps hierarchy it is clear to see that the priority is for the consumers to reduce their waste to begin with and therefore the issue of waste must be brought to the public to educate them on the severity of the issue.



HOW IT WORKS



LARGE SCALE INDUSTRIAL DIGESTER



DIY HOME DIGESTER

WASTE LESS SAVE MORE



"In order to encourage ethical consumption, food education must be radically countercultural and focus on the fundamental problem of how to reconcile good eating habits with the way in which people living in a modern society want to live their lives."

CJ LIM FOOD CITY, PAGE 77

55% of millennials identified as '**living-to-eat**' rather than '**eating to live**'

The issue does not define a generation who do not care, but instead that there is a lack of education and awareness of the issue. This has created a generation who have grown to develop a careless behaviour towards food

HOW CAN WE CHANGE THESE BEHAVIOURS?

Dr Carmen E. Lefevre
UCL Centre for Behaviour Change

LEFEVRE DEFINES TWO STAGES TO SUCCESSFUL BEHAVIOURAL CHANGE:

- 1 Firstly, the consumer must be re-engaged with food to raise awareness of the issue people need to understand why and how they should make a change
- 2 Secondly, once this understanding has been established a solution and education must be presented.

DISSERTATION REFLECTION

Sainsburys' 'waste less save more' campaign, provided primary research to reflect upon. 'Modern Life is rubbish' (2015) studied the food waste patterns of 5,000 people to identify the behaviours that lead to UK households wasting vast amounts of food.

The research concluded that Millennials are more likely to waste food than other generations due to their lack of knowledge and current behaviour. It also highlighted the lack of food awareness and education within the public realm, particularly within the millennial generation who tended to view food as a source of pleasure rather than survival.

This demonstrated the need to inspire this generation to reduce waste, and provided a basis to conduct further, more nuanced research into the issues raised which built and constructed this argument.

“A POST WAR INCREASE IN
HOUSEHOLD FOOD WASTE
IS DUE TO CHANGES IN HOW
WE VALUE CHOICE, TIME AND
MONEY IN RELATION TO FOOD”

DR POLLY RUSSELL



POSTER FOR THE "DIG FOR VICTORY" CAMPAIGN



LIFE MAGAZINE "THROWAWAY LIVING".

TARGET AUDIENCE

DR KARL MANNHEIM'S GENERATIONAL THEORY

Mannheim expresses that the impact of historical events during younger life are identified as generational location-encountering key historical events and social trends during a certain time- which influences 'modes of behavior, feeling and thought' (mannheim 1952:291)

WHO ARE MILLENNIALS?

Born between 1980s-2000s, they are an extremely culturally diverse generation. These new cultural flavours have created a generation who are more experimental with food; creating a strong food culture associated with millennials. This is reflected through their passion for eating out, they prioritise spending their money on experiences and social occasions meaning that they are dining out 20% more than any other generation with 53% of them going out to eat once a week.

WHY ARE THEY FUELLING WASTE?

WRAP (2017) found that this generation waste more food than any other. These triggers are suggested to be life changing events such as moving away from home, starting careers and starting families. Sainsbury's report found only 12% of over 65s wish they knew more about managing and cooking food in juxtaposition to nearly half (47%) of those aged 18-24, representing the need to inspire and educate younger people to make an impact on reducing food waste.

BEHAVIOURAL CHANGE

Firstly, the consumer must be re-engaged with food to raise awareness of the issue people need to understand why and how they should make a change

HOW CAN I RE-ENGAGE THE CONSUMER WITH FOOD?

Millennials prefer unique and interesting food and beverage experiences, and they share these experiences with their social network.
(AURORA A. SAULO)

AIMS

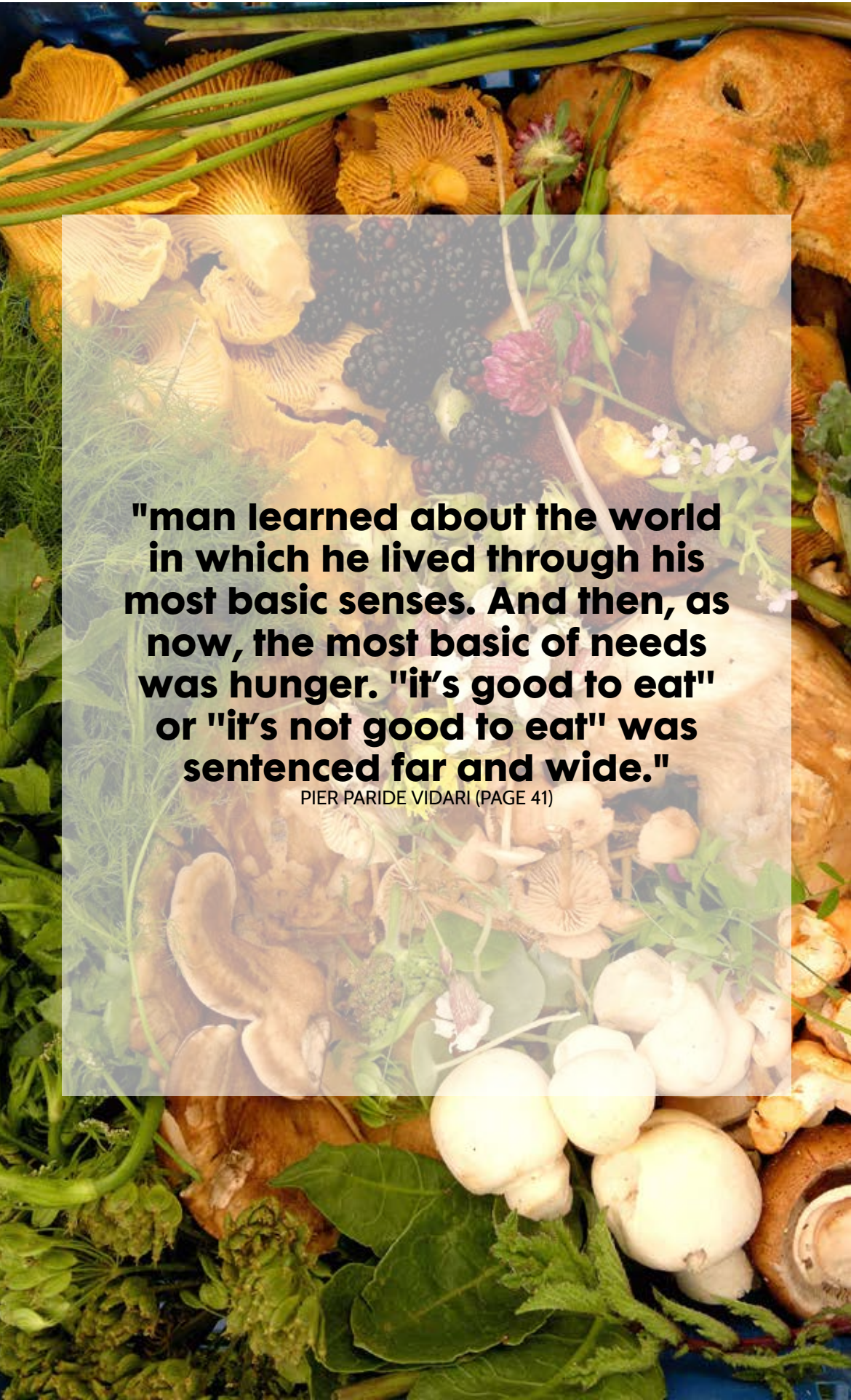
-Re-engage the audience, physically connecting them back to food.

-Unique and memorable experience that would appeal to the millennial audience.

-Educational experience that would not only raise awareness of the issue of waste, but educate the audience on their preferred tastes.



Previously I had focused my project on using surplus food as a way to feed vulnerable people, creating a solution with a problem. However as my research developed it became clear to me that whilst this should always be a priority to ensure that people are not hungry in relation to food waste, my project took a turn. My research allowed me to explore other relevant topics in relation to waste, whilst my project should focus on using surplus food as a tool to feed anybody who may want/need, it became clear to me that the top priority is to actually reduce waste and with the majority of this food waste coming from consumers I saw the importance of targeting my project to inspire and educate those wasteful habits to change.



CASE STUDIES



HARM TO TABLE

HARM TO TABLE is a mobile dining experience with a metamorphosing dining table and a focused menu in which each item features an ingredient anticipated to be extinct in the next 20-40 years due to climate change. Artist Matthew Mazzotta delivers an experience which materializes abstract concepts around climate change conversations into something physical, something digestible.



BOMBAY SAPPHIRE DISTILLERY

DESIGNED BY: Thomas Heatherwick 2014
WINCHESTER, ENGLAND.

This creates a dynamic space where the audience can personally interact using their sight, smell and touch to learn about all the different flavours that contribute to the gin. Seeing the ingredients grow gives the consumer a more grounded perspective and understanding of the flavours, reminding them of the process that takes ingredients from the ground to bottles of gin on supermarket shelves.

The visitors are encouraged to select their favourite smells from the experience, then based on their unique tastes a cocktail is constructed. This experience is so inspiring as it not only creatively engages the audience through sensory exploration to educate of the process and flavours that make Bombay Sapphire, but also it provides the opportunity for guests to explore and learn about themselves and their personal aroma profile.



BEHAVIOURAL CHANGE

Secondly, once this understanding has been established, a solution and education to the issue must be presented to the consumer.



CHRISTMAS PIZZA BY LOVE FOOD HATE WASTE. LOVE FOOD HATE WASTE PROVIDES RECIPES TO ENCOURAGE THE PUBLIC TO USE UP THEIR LEFTOVERS.

“simply because we no longer have to knead and bake our own bread. If we had to put thirty minutes of love and elbow grease into it, we wouldn’t waste a slice”

MARK BOYLE

education and solution
SOCIAL LEARNING THEORY.
(bandura social learning theory)

“new patterns of behaviour can be acquired through direct experience or by observing the behaviour of others”

AIMS

- Re-engage the audience, physically connecting them back to food.
- Involving the customer within the cooking process, banishes the concept of food just appearing.
- Would inspire the audience to take lessons learnt and apply them to their lives.





MY DESIGN MUST INCLUDE

- A WAY TO RE-CONNECT THE AUDIENCE BACK TO FOOD
- A TALKING POINT THAT WILL SPREAD AWARENESS
- EDUCATION!
- WORKSHOPS FROM PROFESSIONALS TO INSPIRE AND TECH THE PUBLIC ON HOW TO REDUCE WASTEFUL BEHAVIOURS.
- USING SURPLUS FOOD OR 'WASTE' TO INSPIRE CHANGE
- TAKING THE AUDIENCE BACK TO APPRECIATING FOOD FOR ITS PURPOSE OF SURVIVAL.
- CHALLANGING THE AUDIENCE TO BE CREATIVE WITH FOOD BUT IN A RESPONSIBLE WAY.
- RE-ENGAGE PEOPLE WITH THEIR SENSES TO ENCOURAGE THEM TO THINK MORE ABOUT FOOD.

MASSIMO BOTTURA

"THE VOICE OF CHANGE BELONGS TO EVERYONE, AN ENGINEER AN ARTIST, A GRANDMOTHER... THE MORE WE ARE THE LOUDER WE WILL BE"

(TAYLOR, 2012)

In order to target my audience correctly it was clear that my project needed to target them in ways that they want to live their lives. Millennials have a passion for eating out and therefore this should be taken advantage off - adding a mural purpose to their food experience. Chefs such as Massimo Bottura are driving the movement on fighting waste and want to inspire and educate the public using their years of knowledge and experience as chefs. 40% of people said that if they knew more about cooking they would waste less. Furthering this theory shows that people learn best from mimicking role models; therefore by using chefs as a way to educate the public would have profound impact.

CASE STUDIES

DESIGNED BY: BLACK SHEEP
CLIENT: HYUNDAI CARD
LOCATION: SEOUL
YEAR: 2017



THE COOKING LIBRARY

The Cooking Library is an experimental space in Seoul to engage the audience with cooking. The space includes a deli, cafe, library and kitchen which is open to the public to use. The space is used to encourage cooking and is also used for lessons, book signings, lectures and social events. The space is designed to make the audience fall back in love with the art of cooking.



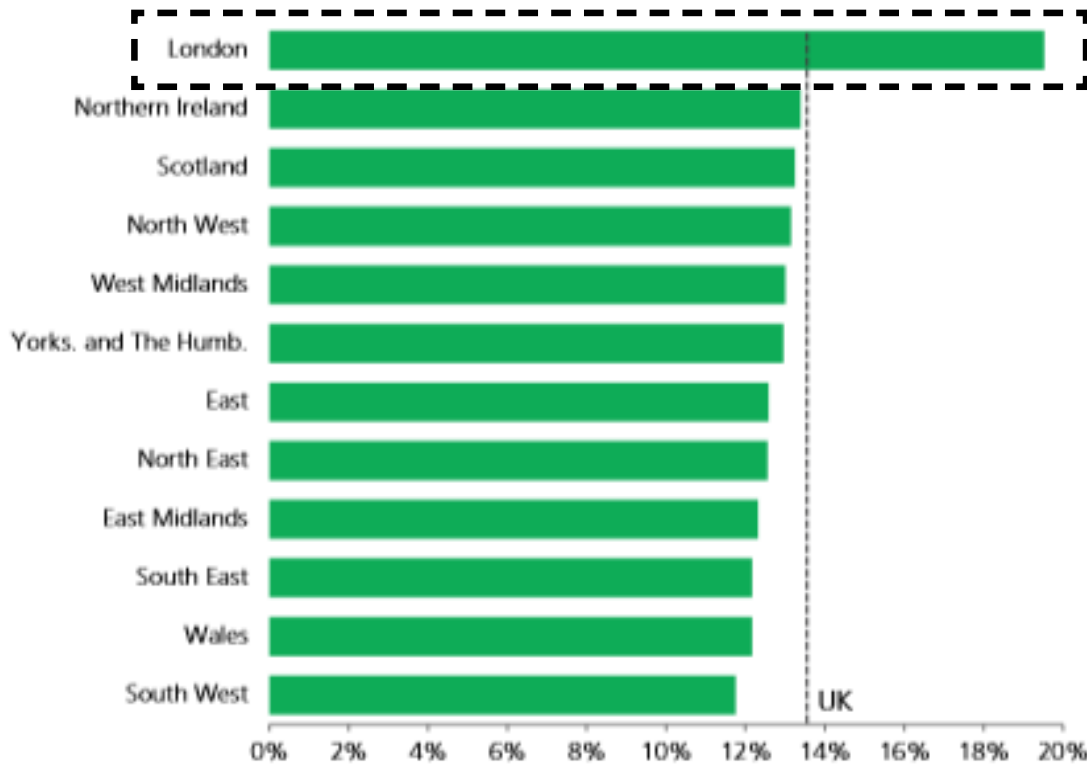
JAMIE OLIVER'S COOKING SCHOOL

CLIENT: JAMIE OLIVER
LOCATION: SHEPARDS
BUSH, LONDON.

Jamie Oliver's Cookery school (JOCS) is an example of how an interior space has been designed to encourage such learning. , the space aims to educate their guests: "to be informative and hands on, but easy-going so you can enjoy yourself while you learn."

“LONDON IS
UNQUESTIONABLY THE
GREATEST EATING CITY
ON EARTH”

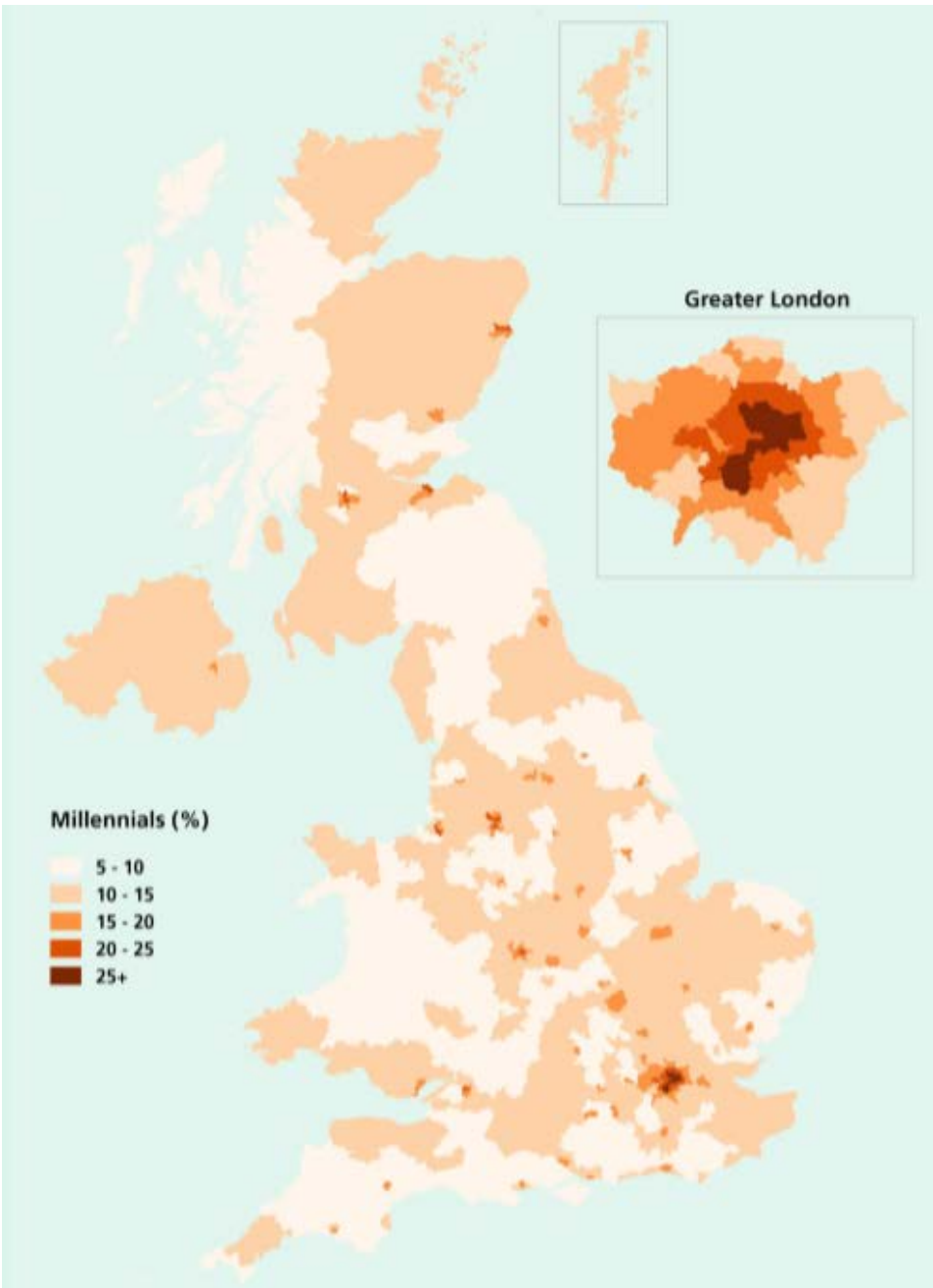
TOM PARKER BOWLES



LONDON FOOD MONTH

London food month was founded in June 2017. It is planned to be a yearly celebration. Running for the month of June the celebration features a night market and over 400 events across the capital. It was curated by Grace Dent and Tom Parker Bowles, creative directors for London Food Month. Britain's best chefs and international chefs gather for the event. As this is an up and coming event and was hugely successful this year and will continue to grow and grow and become more popular. Interestingly a huge focus during London food month was charity and this included food waste! Which works perfectly for my project. Massimo Bottura is the founder of Food for Soul, launched Refettorio Felix, a permanent community soup kitchen in partnership with Westfield, London Food Month and their charity partner The Felix Project.

LOCATION RESEARCH



My researched into possible locations led me to find that London would act as the perfect place for my project to be set, I found it to have the highest population of millennials but not only that the food culture and therefore I need to take advantage of this food culture and bring new ethical projects into such a strong industry.

PROJECT OUTLINE

WHAT
I PLAN TO DESIGN A 'FOOD EMPORIUM' WHICH WILL INSPIRE, EDUCATE AND CHANGE PEOPLE BEHAVIOUR IN THE BID TO FIGHT FOOD WASTE. THE SPACE WILL BECOME A PRIMARY CENTRE FOR COLLECTING AND DISTRIBUTING SURPLUS FOOD. THE SPACE AIMS TO CREATE A COMMUNITY SPACE WHERE PEOPLE CAN COLLABORATE AND LEARN ABOUT HOW TO REDUCE THEIR WASTE.

WHO
THE SPACE WILL PRIMARILY TARGET MILLENNIALS IN TERMS OF DESIGN DECISIONS, HOWEVER THE SPACE SHOULD APPEAL TO ALL TO MAKE MORE OF AN IMPACT. THE SPACE WILL ALSO ACT AS A COMMUNITY SPACE FOR VULNERABLE PEOPLE TO EAT BEAUTIFUL MEALS FROM SURPLUS FOOD, ENCOURAGING INTERACTION AND COLLABORATION WITHIN THE COMMUNITY.

WHY
TO EDUCATE THE AUDIENCE ON THEIR WASTEFUL HABITS AND INSPIRE THEM TO MAKE A CHANGE, IN HOPE THAT SUCH BEHAVIOURS WILL HELP REDUCE FOOD WASTE. TO ALSO ENSURE THAT NO SURPLUS FOOD IS GOING TO WASTE.

WHERE
THE SPACE WILL BE LOCATED IN LONDON TO TARGET A HEAVILY POPULATED MILLENNIAL AUDIENCE, ALSO AS LONDON HAS SUCH A STRONG FOOD CULTURE BASED UPON PLEASURE, THESE BEHAVIOURS ARE WHAT NEED TO BE TARGETED AND THEREFORE TAKING ADVANTAGE OF THIS DESIRE FOR UNIQUE FOOD EXPERIENCES.

WHEN
THE SPACE SHALL BE SET TO BE PERMANENT HOWEVER FEATURES WITHIN THE SPACE WILL CHANGE AND DEVELOP THROUGHOUT THE YEAR.

WHAT I LEARNT FROM MY RESEARCH-

UNDER-REPRESENTED TO THE PUBLIC

CONSUMER IS DISCONNECTED FROM THE PROCESS

LACK OF EDUCATION

NO VALUE OF FOOD

AIMS

-CREATE A UNIQUE EXPERIENCE TO RAISE AWARENESS OF THE ISSUE OF WASTE

-INSPIRE AND EDUCATE THE AUDIENCE ON HOW THEY CAN REDUCE THEIR WASTE, TAKING NEW EXPERIENCE TO THEIR HOMES ALLOWING THEM TO TACKLE THEIR HOUSEHOLD WASTE

-CONNECT PEOPLE BACK TO THE PROCESS AND VALUE OF FOOD

REDUCE FOOD WASTE BY USING SURPLUS FOOD

OBJECTIVES

-BY CREATING A MEMORABLE AND UNIQUE SPACE THE CONSUMER WILL REMEMBER THE EXPERIENCE AND WILL SHARE IT WITH THEIR SOCIAL MEDIA GAINING MORE AWARENESS AND A PLATFORM TO OTHER GENERATIONS.

-CREATE A SPACE WHICH WILL ACTAS A PRIMARY SPACE FOR SURPLUS FOOD WITHIN THE LOCAL AREA TO BE COLLECTED AND DISTRIBUTED

THE FIRST STEP TO CHANGING
FOOD WASTE IS TALKING

ABOUT IT.
FABIO PARASECOLI

FOOD WASTE IS ONE OF THE BIGGEST
ISUES FACING US ALL TODAY AND WITH
HOUSEHOLDS UNAWARE OF JUST HOW MUCH
FOOD THEY ARE BINNING, THERE IS A HUGE
FOOD WASTE KNOWLEGDE GAP

(PAUL CREWE)



Once my project brief had been established it allowed me to begin to look for an appropriate site. It became clear to me that the project needed to determine the site and therefore before hand I had been looking for a site without knowing what my project really was. This taught me the importance of defining a strong design brief and once this is achieved you can then begin to think about what site is appropriate to fit the project. I researched a lot into what possible sites could work for my project however, it was clear when I found 106 commercial street, that such site could aid me in achieving my aims for the project. I wanted my project to create a sense of curiosity and surprise and therefore this site will allow me to do so. The entrance shown above appears to be just a normal shop front but as you enter the space you are welcomed to a large atrium which was previously, in the 19th century, a stable

106 COMMERCIAL STREET
LONDON E1 6LZ



A HIDDEN ISSUE SITUATION
WITHIN A BUSY WORLD.

LOCATION

The existing building is situated within the London Borough of Tower Hamlets and faces onto Commercial street a busy and bustling road which is located near too Shoreditch and Brick Lane- trendy spots which appeal to the millennial audience.

TRANSPORT LINKS

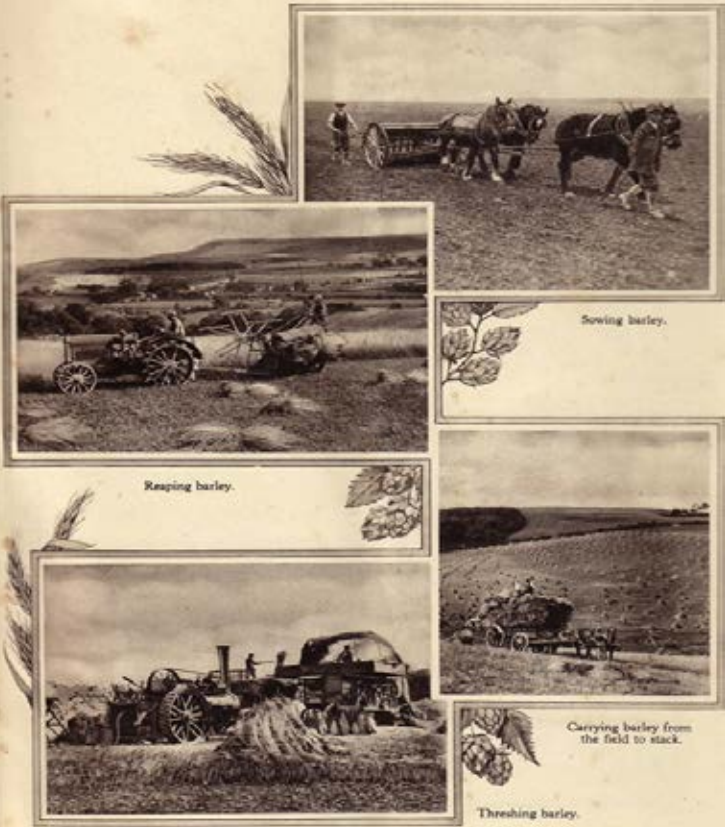
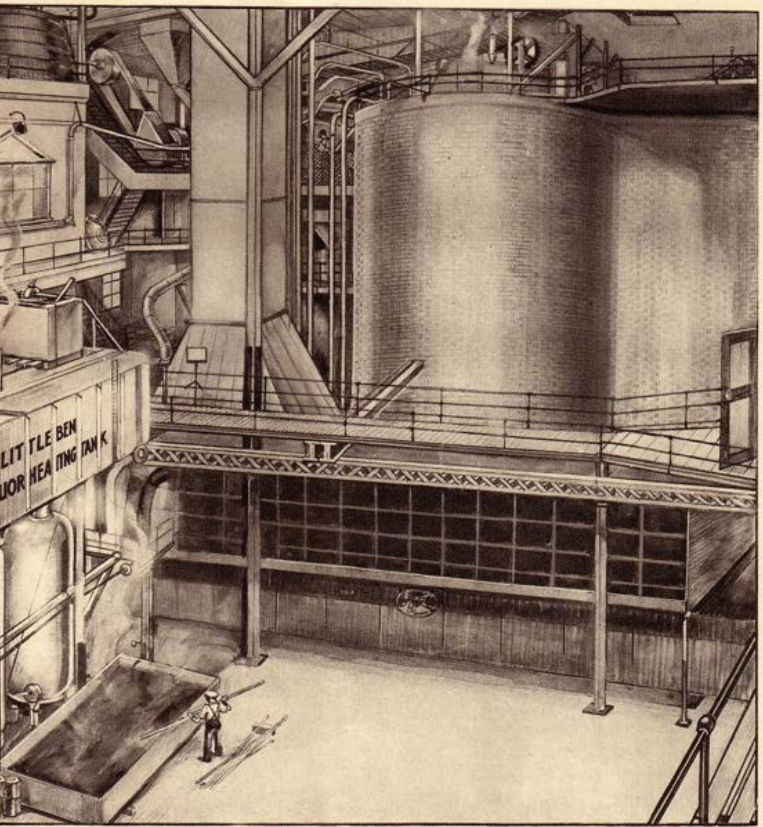
Within the area there are strong transport links with a variety of buses and trains within easy walking distance. There are also a number of cycling spaces and some accessible parking outside the front of the building.

SITE ANALYSIS

THE INDUSTRIAL REVOLUTION

Looking into the history of the local area and the buildings origins I found some old photographs which show the development and changes the the truman brewery and their buildings went through. 106 commercial street was originally a horses stables which gives the building this sense of agriculture and the original ways that we would have attained food. Then the spaces transition into after the industrial revolution when the food industry really began to change. Food became more mass produces and therefore people became less connected to the food and its direct source. This meant that people began to forget about time and effort the goes behind making food and therefore became less appreciative of it.

The Industrial Revolution was the transition to new manufacturing processes in the period from about 1760 this transition included going from hand production methods to machines. The Industrial Revolution began in Great Britain, and many of the technological innovations were British. Prior to the Industrial Revolution, most of the workforce was employed in agriculture, either as self-employed farmers as landowners or tenants, or as landless agricultural labourers. This changed the food industry therefore by using a building which reflects this change could be effective. I think the industrial aspect of my building bring that sense of process which will help me to make design decisions and build a design language



SITE ANALYSIS

Today Truman brewery is known for its vibrant arts culture and unique style. Bold colours and quirky artwork can be found all around the local area and I think that it is important that my project reflects and becomes part of the local community and therefore I need to make sure that my project is inspired by this design language too. Combining both old features with new quirky design would allow me to create a project that not only reflects the site and its past and present but also would attract the sort of audience that I aim to target.



SITE ANALYSIS



SITE MAP

- POSSIBLE FOOD SUPPLIES
- TRAIN STATIONS
- 106 COMMERCIAL STREET

WHERE WILL THE FOOD COME FROM?



VARIOUS RESTAURANTS IN THE LOCAL AREA



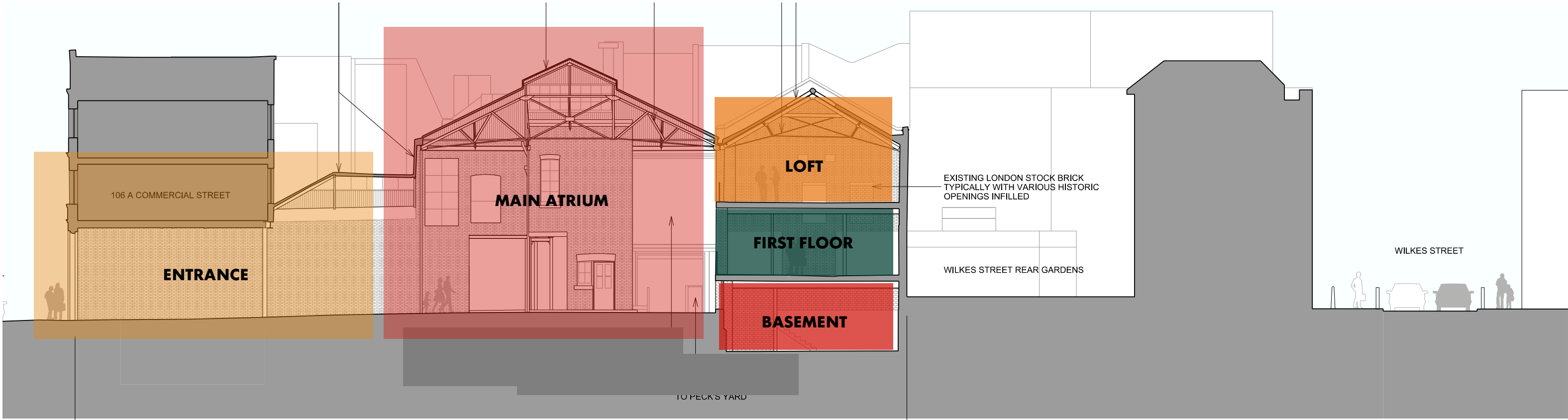
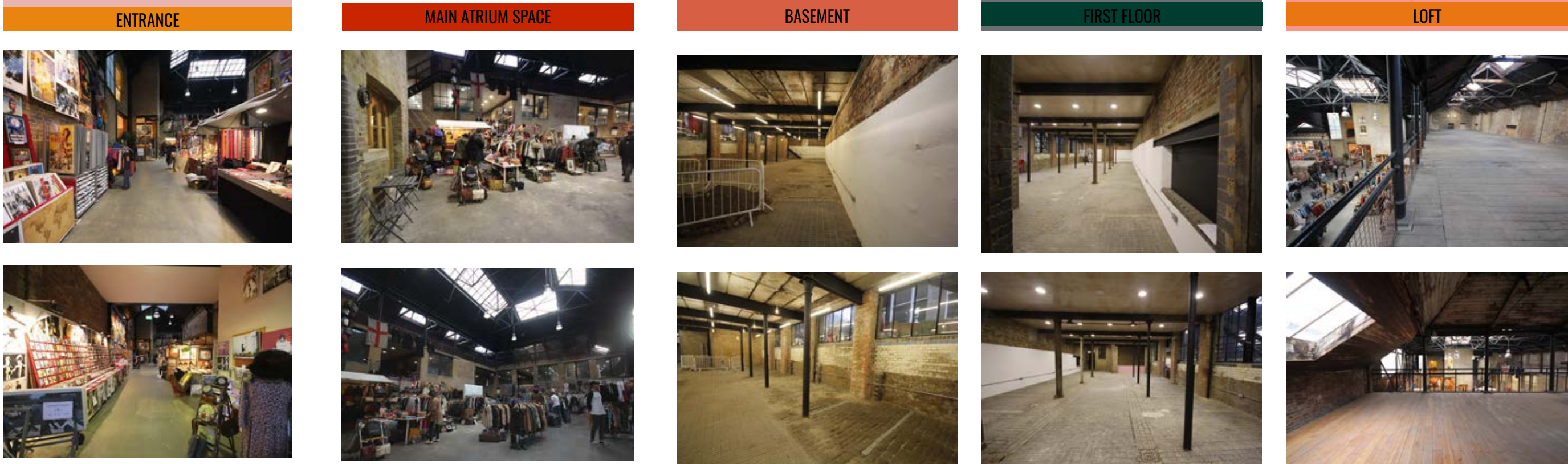
LOCAL MARKETS EG. SPITALFIELDS MARKET



LOCAL SHOPS AND SUPER MARKETS

The local area is buzzing with hundreds of food supply's such as shops, restaurants and markets making it a perfect location for The Emporium. Taking their waste and surplus food off their hands, allows The Emporium to work in collaboration with existing businesses teaching and encouraging the local area to be more conscious, waste-less and sustainable. The local community have recently rejected a project proposed at 106 Commercial Street as it did not give back to the community in the way the old market did. The previous market created a community and collaboration space. The Emporium will create this desired community and will continue to give back to the local area and the people within it. The old warehouse building works as the perfect place for The Emporium to be set as it connotes the sense of production and process.

SITE ANALYSIS



SITE ANALYSIS

INDUSTRIAL FEATURES

EXPOSED EXISTING TRUSSES RUN THROUGHOUT THE SPACE IN BOTH THE ATRIUM AND THE LOFT AREA, WITH LARGE SKYLIGHTS ALLOWING LOTS OF LIGHT



LARGE SKYLIGHTS WITHIN THE ATRIUM AREA AND LOFT AREA.



BLACKENED STEEL BEAMS AND COLUMNS ON SHOW



LOFT AREA BOASTS EXPOSED BRICK AND WOODEN CEILING WITH ORIGINAL WOODEN FLOOR



INDUSTRIAL WINDOWS ALLOW LIGHT TO BE BORROWED FROM THE BRIGHT ATRIUM AREA,

BRICK AND TILE FEATURES THROUGHOUT THE BUILDING



ORIGINAL CRITTALL STYLE FACTORY WINDOW

LARGE ENTRANCE WAY WITH PITCHED SKYLIGHT ROOF

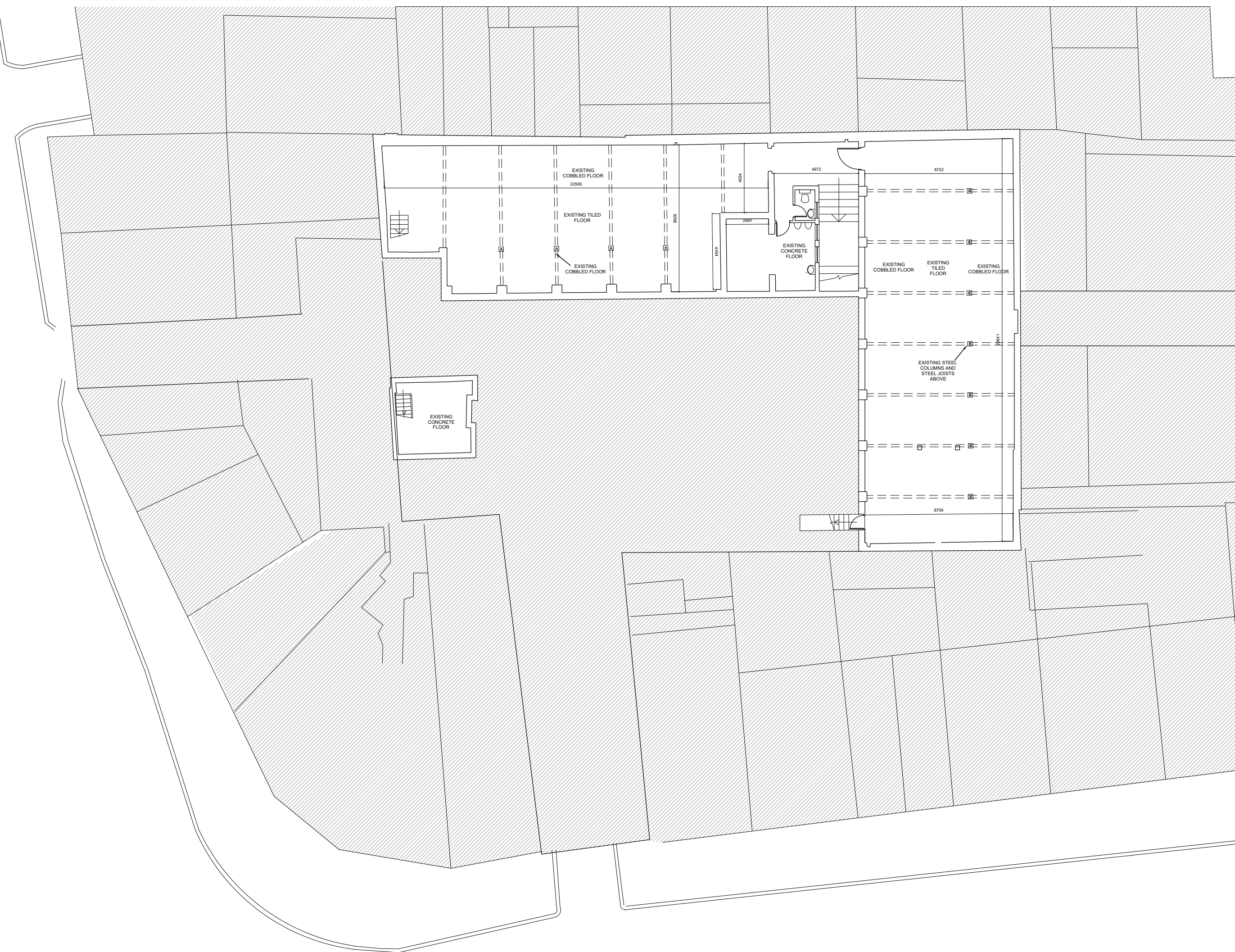


CRITTALL STYLE WINDOWS ARE A THEME THROUGHOUT THE BUILDING

THE SPACE IS CONSTRUCTED OF TYPICAL LONDON STOCK BRICK

EXISTING TECHNICAL DRAWINGS





All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

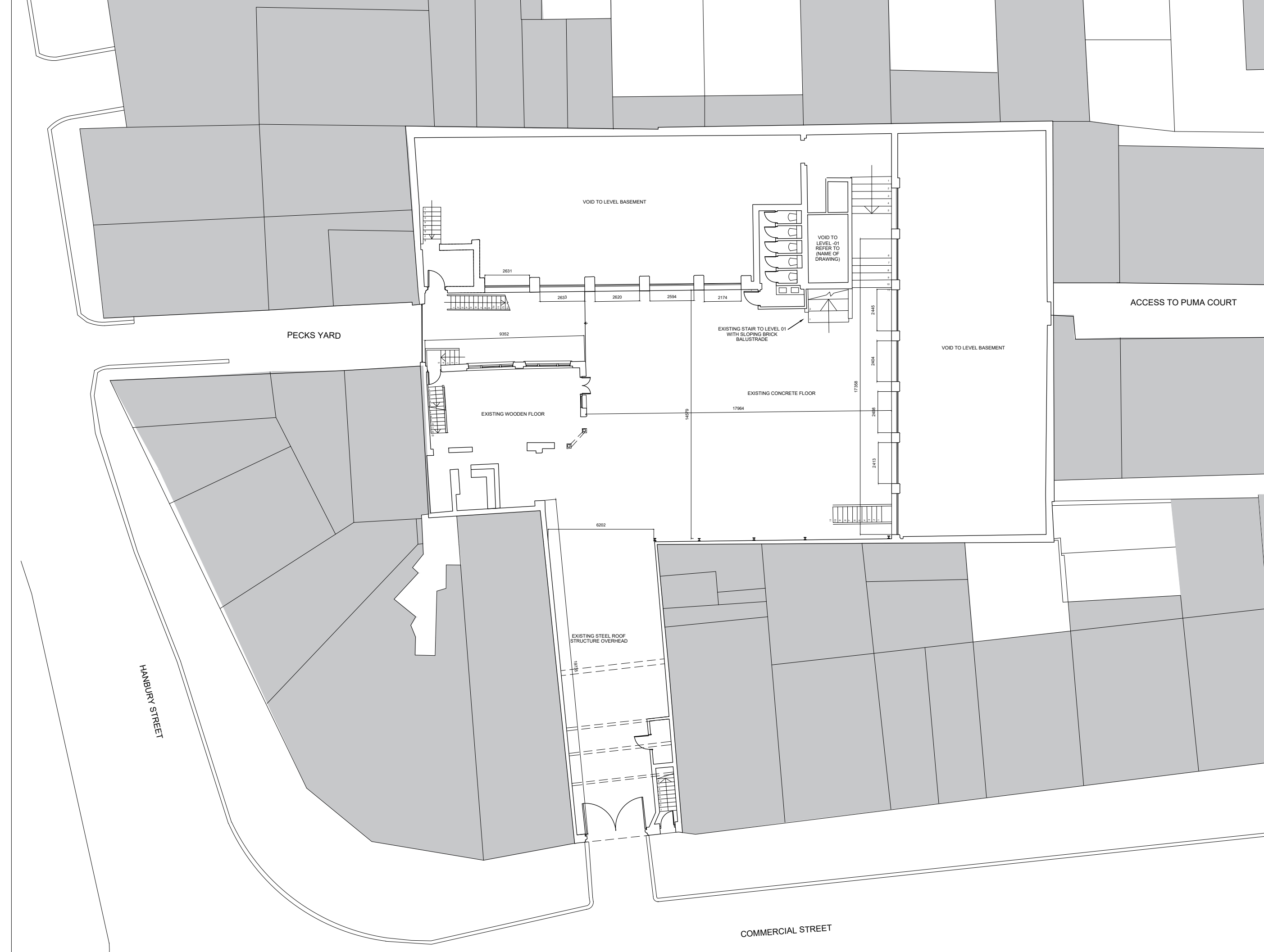
DRAWING TITLE

EXISTING BASEMENT PLAN

SCALE: 1:200 @ A3

DATE : APRIL 2018	DRAWN BY : AG
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TE.18.100



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PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE

EXISTING GROUND FLOOR PLAN

SCALE: 1:200 @ A3

DATE :	APRIL 2018	DRAWN BY :	AG
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TE.18.101



All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.

PROJECT:
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE:
EXISTING FIRST FLOOR PLAN

SCALE: 1:200 @ A3
DATE: APRIL 2018
DRAWN BY: AG

TE.18.102



All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.

PROJECT:
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE:
EXISTING SECOND FLOOR PLAN

SCALE: 1:200 @ A3
DATE: APRIL 2018
DRAWN BY: AG

TE.18.103



All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.

PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE
EXISTING CEILING TRUSSES

SCALE :	1:200 @ A3	
DATE :	APRIL 2018	DRAWN BY : AG

TE.18.104

*

All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.

PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE
EXISTING ROOF PLAN

SCALE :	1:200 @ A3	
DATE :	APRIL 2018	DRAWN BY : AG

TE.18.105

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All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.

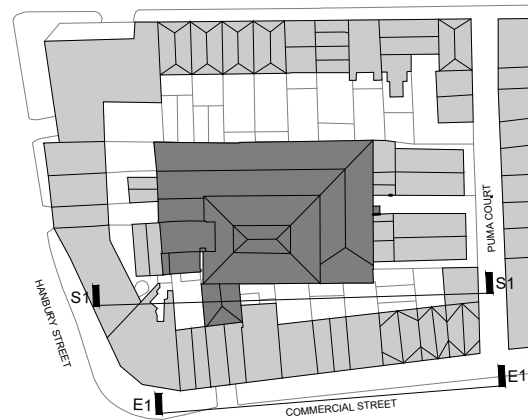


EXISTING ELEVATION 1
SCALE 1:200 @ A3

NEIGHBOURING SHOP FRONTS
ALONG COMMERCIAL STREET

EXISTING
ENTRANCE TO 106
COMMERCIAL
STREET

EXISTING
ENTRANCE TO
FLAT ABOVE 106A
COMMERCIAL
STREET



PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE
EXISTING ELEVATION 1

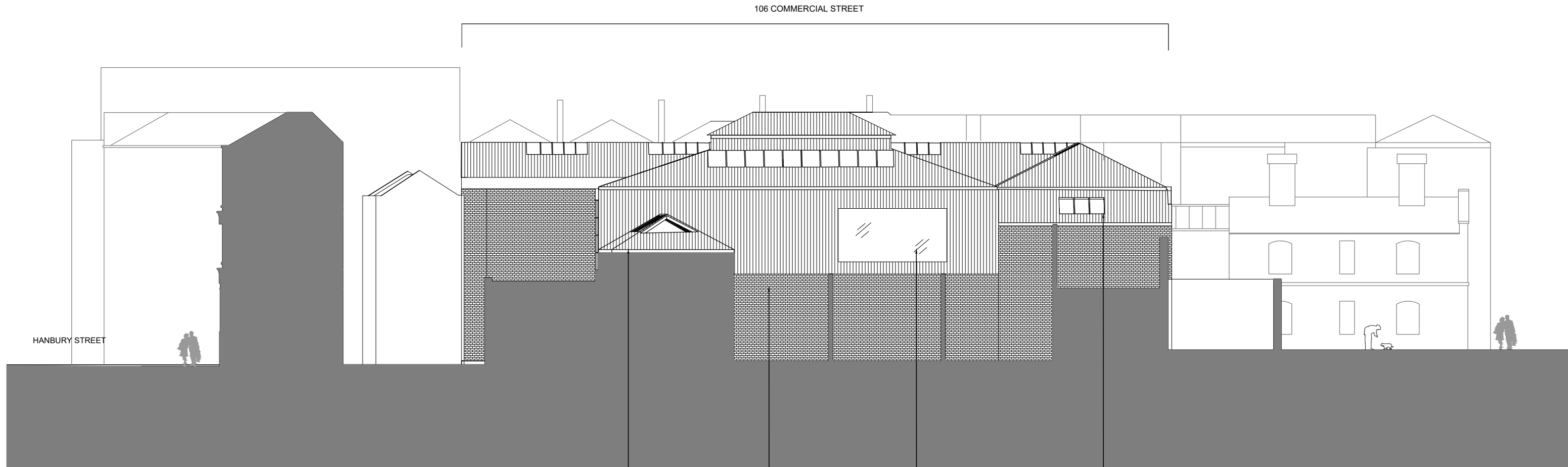
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DATE : APRIL 2018 DRAWN BY : AG

TE.18.106



All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.



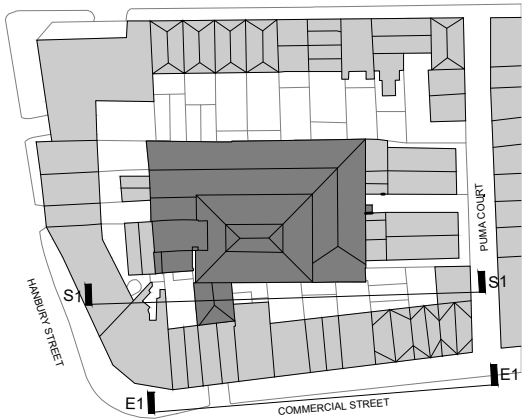
EXISTING ELEVATION 1 SECTION
SCALE 1:200 @ A3

EXISTING CORRUGATED ROOF
OVER RAMP TO COMMERCIAL
STREET ENTRANCE

EXISTING BRICK TO LOWER
SECTION OF WALL

EXISTING CORRUGATED SHEET
WITH AREA OF CLEAR PLASTIC

EXISTING ROOF LIGHT OVER
LEVEL 02



PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE
EXISTING ELEVATION SECTION 1 THROUGH
TO EXPOSE 106 COMMERCIAL STREET

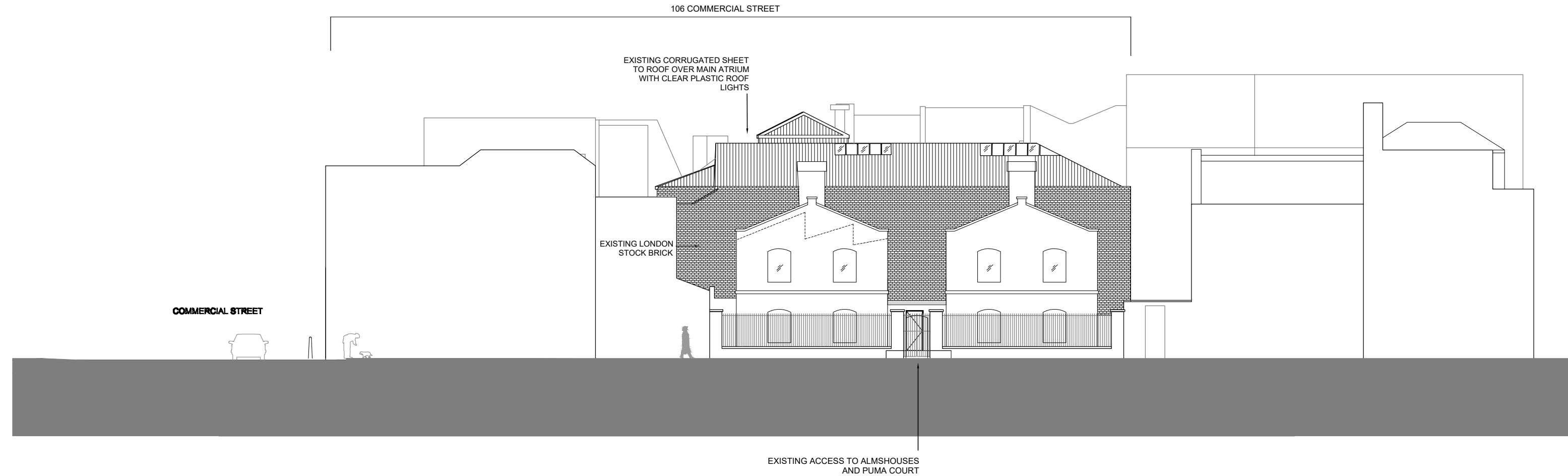
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DATE : APRIL 2018 DRAWN BY : AG

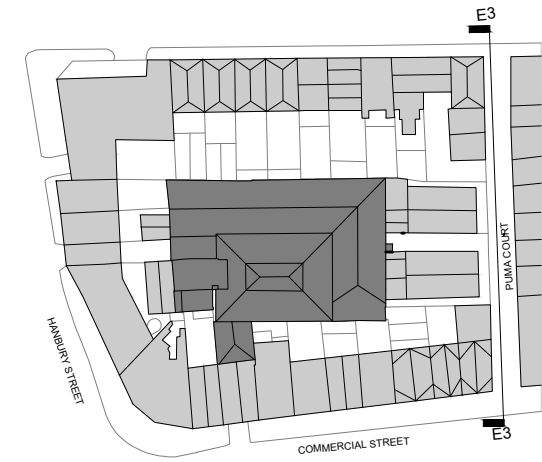
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All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.

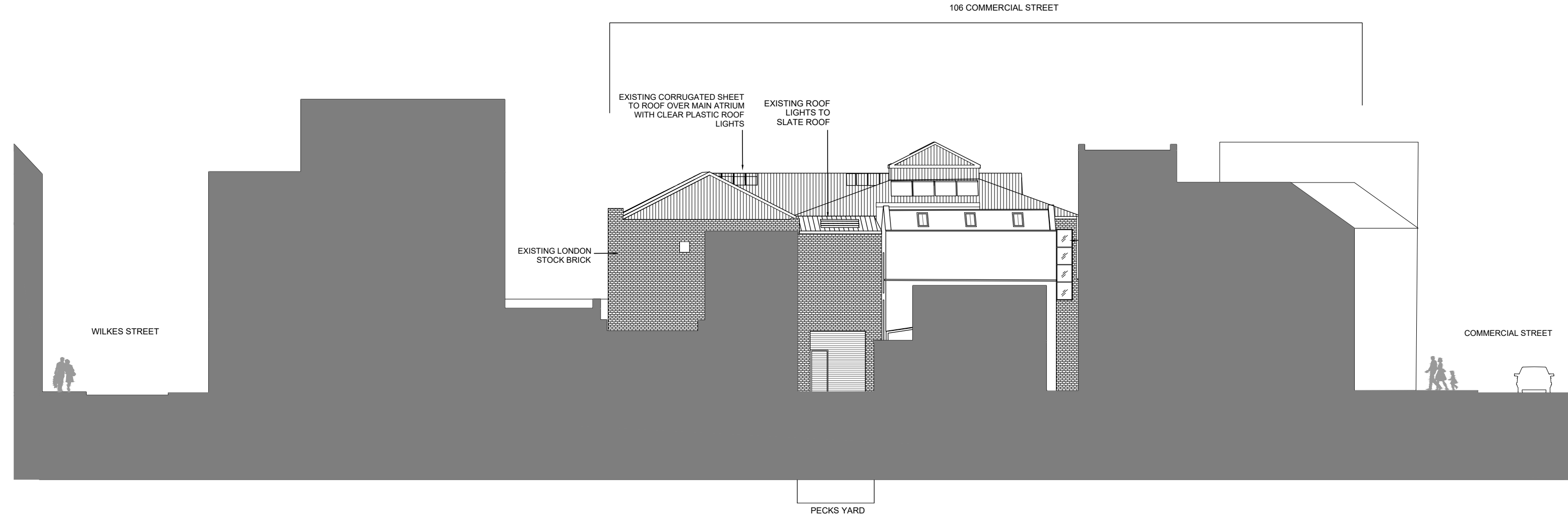


EXISTING ELEVATION 3
SCALE 1:200 @ A3

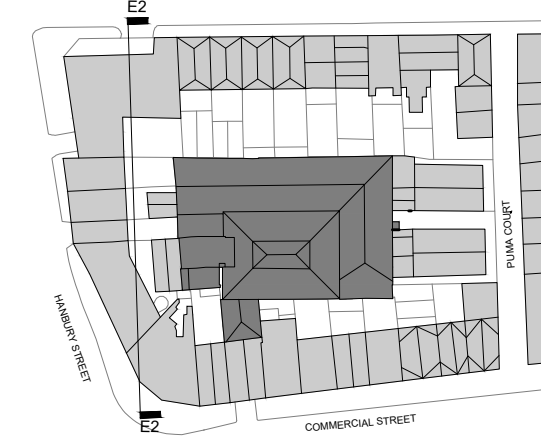


PROJECT THE EMPORIUM 106 COMMERCIAL STREET LONDON E1 6LZ	
DRAWING TITLE EXISTING ELEVATION 2	
SCALE: 1:200 @ A3	
DATE: APRIL 2018	DRAWN BY: AG
TE.18.108	

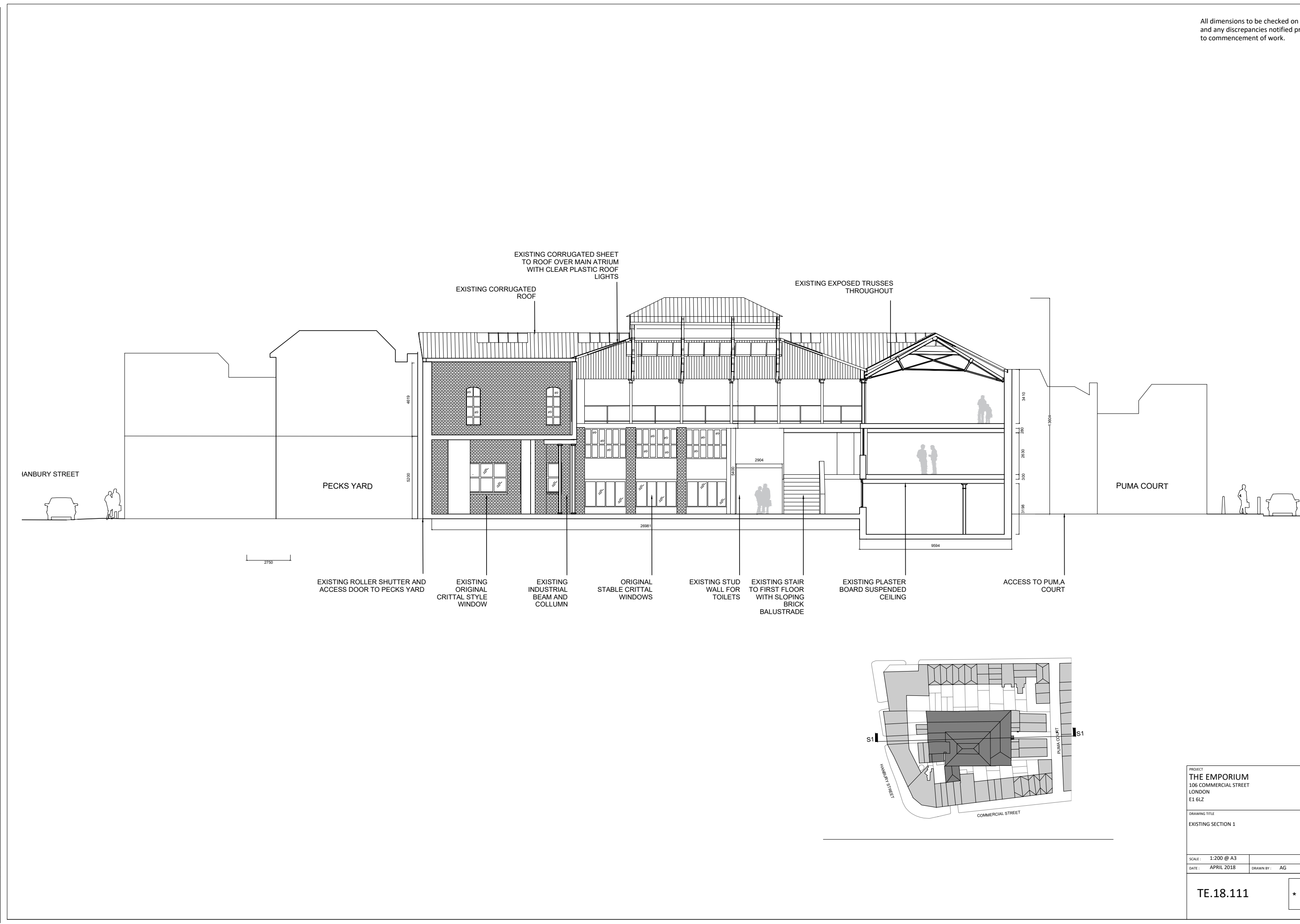
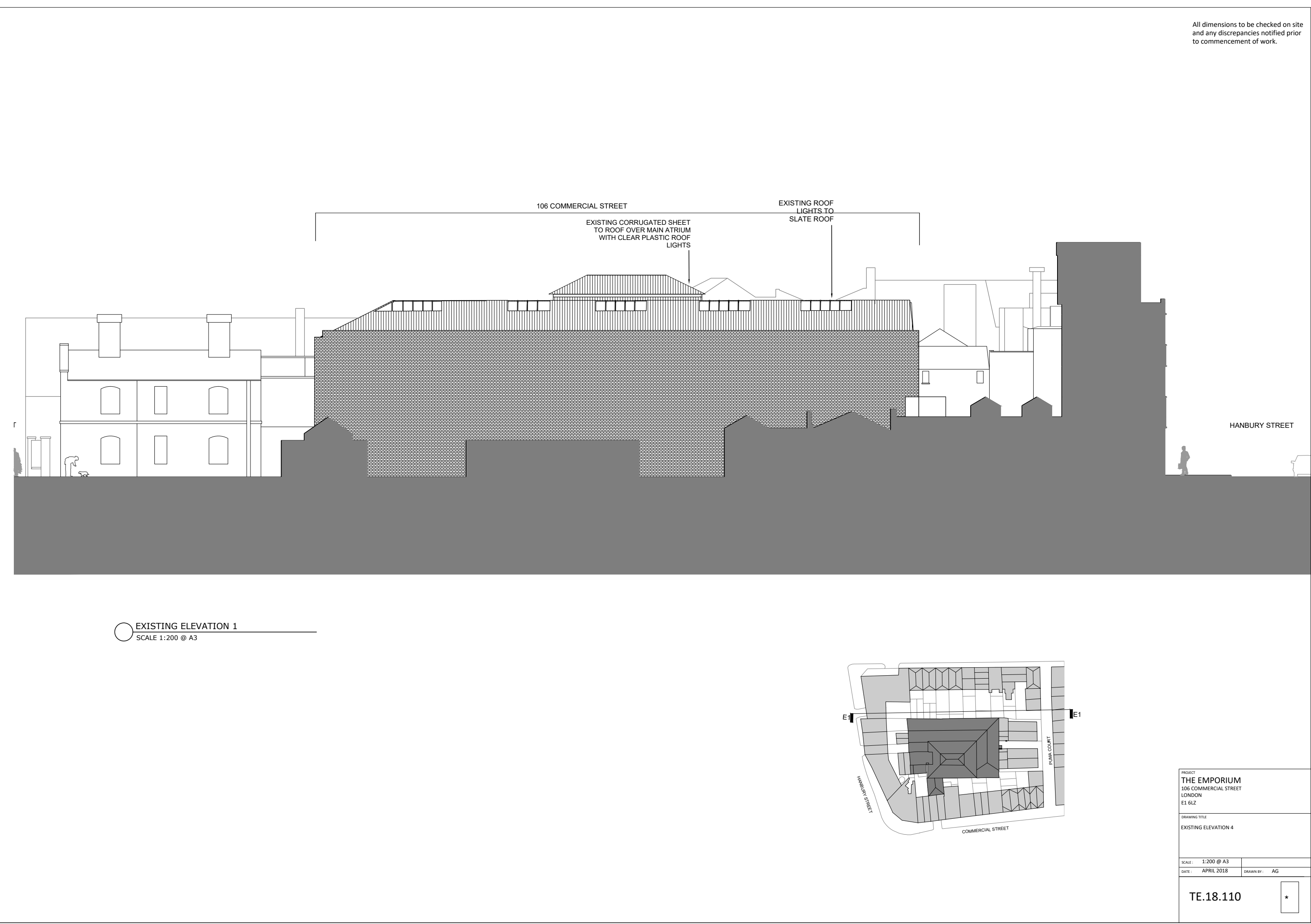
All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.



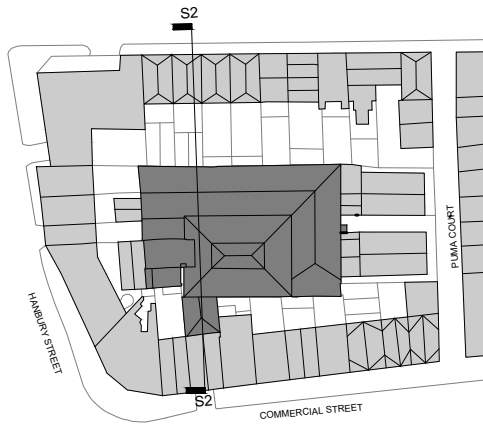
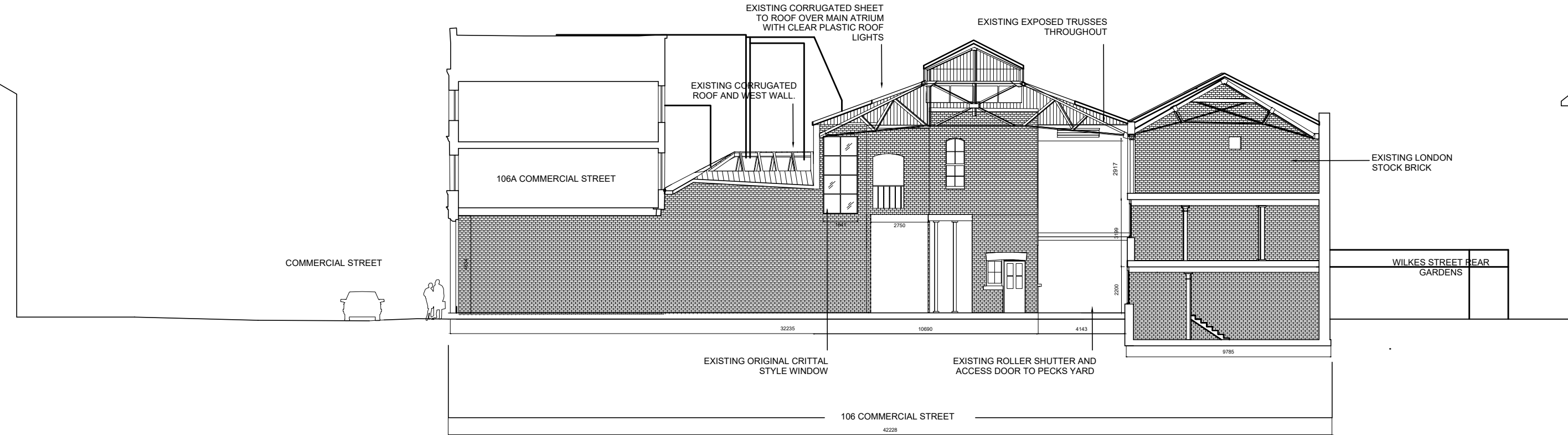
EXISTING ELEVATION 1
SCALE 1:200 @ A3



PROJECT THE EMPORIUM 106 COMMERCIAL STREET LONDON E1 6LZ	
DRAWING TITLE EXISTING ELEVATION 3	
SCALE: 1:200 @ A3	
DATE: APRIL 2018	DRAWN BY: AG
TE.18.109	



All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.



PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE
EXISTING SECTION 2

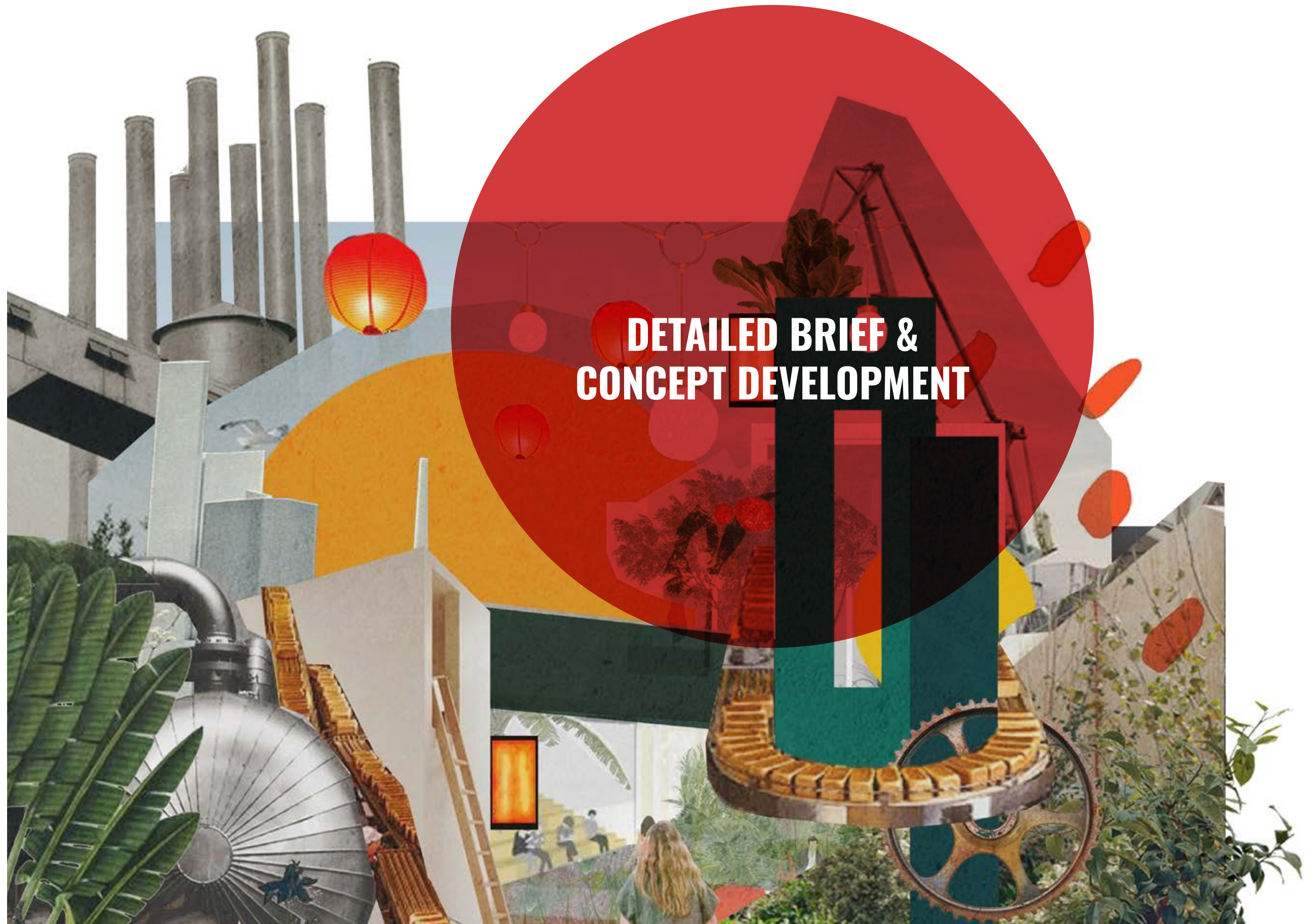
SCALE: 1:200 @ A3

DATE: APRIL 2018

TE.18.112

AG

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PROJECT STRATEGY

ORGANISM 'anything that has life or is living.'

WHO

Primarily the space will target millennials, however the space should appeal to all to make more of an impact. The space will act as a community where anyone, rich or poor, can come and eat a beautiful meal from surplus food, bringing the community together.

WHAT

The Emporium will inspire, educate and change peoples behaviour in the bid to fight food waste. The space will become a primary centre for collecting and distributing surplus food. The Emporium will build a community who cares.

WHY

To educate the audience on their wasteful habits and inspire them to make change, in hope that food waste will one day no longer be an issue we are faced with.



The Emporium will utilise its local community by taking their surplus food and ensuring that it does not become waste. It will do this by feeding people allowing food to fulfil its purpose. The Emporium will also collect the local areas waste to ensure it is dealt with responsibly. Anaerobic digestion will turn the waste into energy and compost which will be given back to the community.

“UNUSUAL LEARNING ENVIRONMENTS GENERATE A MORE ACTIVE DISCOURSE, STIMULATING LEARNING HABITATS PROMOTE IDEAS AND TEACHING FOCUSED AROUND EXPERIENCE”

LIM 2014

UTOPIAN

modelled on or aiming for a state in which everything is perfect; idealistic.

MICROCOSM

a community, place, or situation regarded as encapsulating in miniature the characteristics of something much larger.



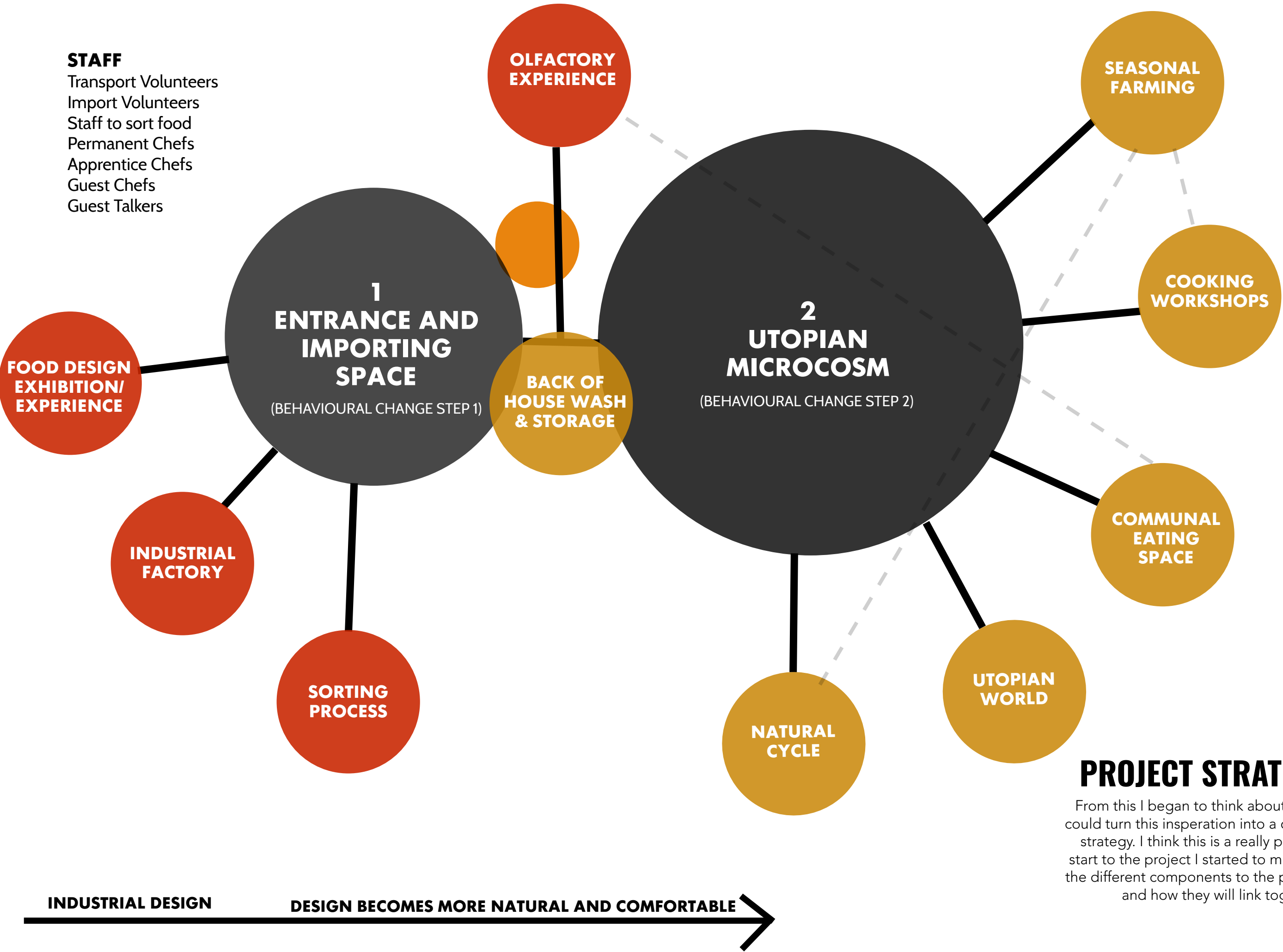
Through concept development I began to think about my project more conceptually. The concept of a microcosm came from brain storming key words and themes, community and the city people I was trying to target made me begin to think about how I could use these words as a drive for my project. I wanted to represent a 'world' of possibility and of change, educating people on how they can achieve such change and taking these skills back to their homes to reduce waste.

Once I had established a project brief I started to begin to think about how I could turn this brief into a strategy and what this project could be. In response to my research I knew that I wanted to create a space which had key aims and focuses such as education, a place to inspire and a way to raise awareness on the issue of waste. Through research and reading into the issue of food in books such as 'The Future of Food' By Brian J Ford I began to feel really inspired about how I could start to develop a more detailed design brief. The book brought up some really interesting views, some key themes that I took from the book was this idea of utopia and dystopia and how our food world represents this. I found this concept really interesting and wanted to develop this concept to see if it could inspire my design project.



STAFF

Transport Volunteers
Import Volunteers
Staff to sort food
Permanent Chefs
Apprentice Chefs
Guest Chefs
Guest Talkers

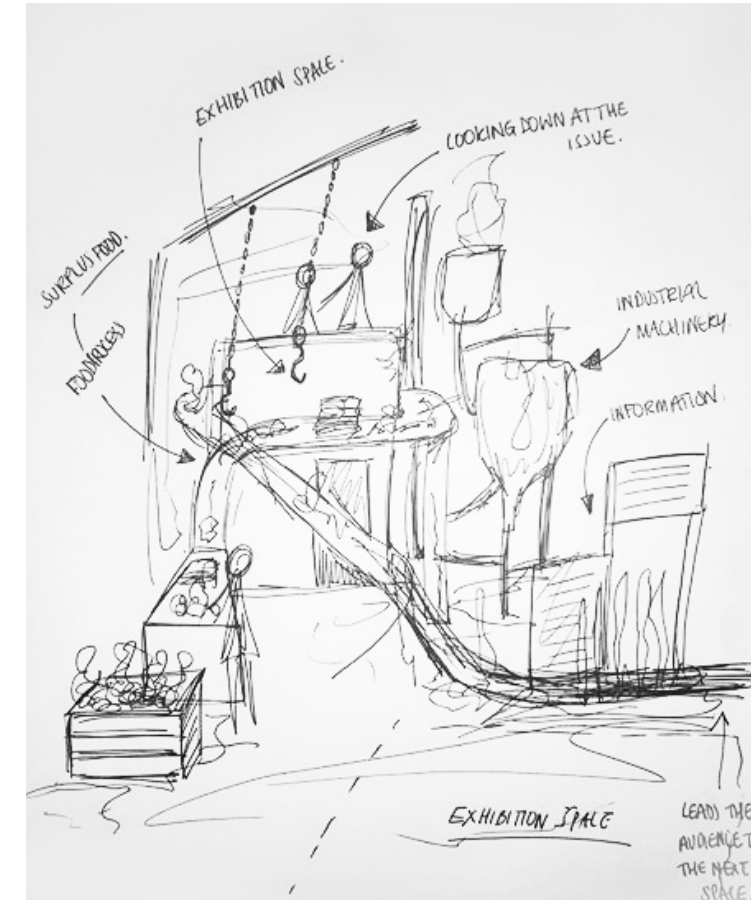


PROJECT STRATEGY

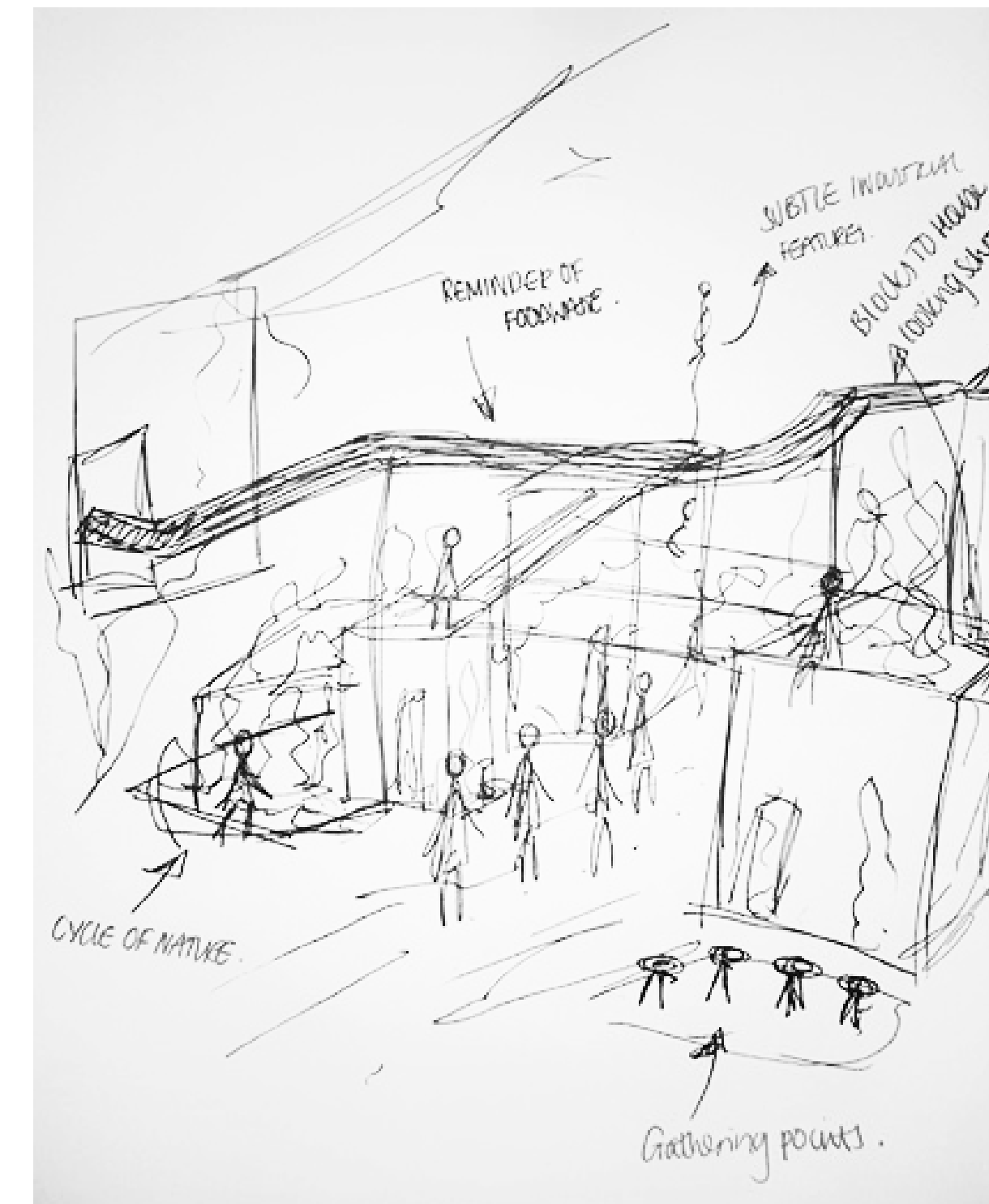
From this I began to think about how I could turn this inspiration into a design strategy. I think this is a really positive start to the project I started to map out the different components to the project and how they will link together.

PROJECT STRATEGY

I took this strategy and began to map them out as if people were moving through the space this allowed me to think about the order in which people would experience things. I took inspiration from the process of food and started to think about how I could use that process as a way to create movement within the space.

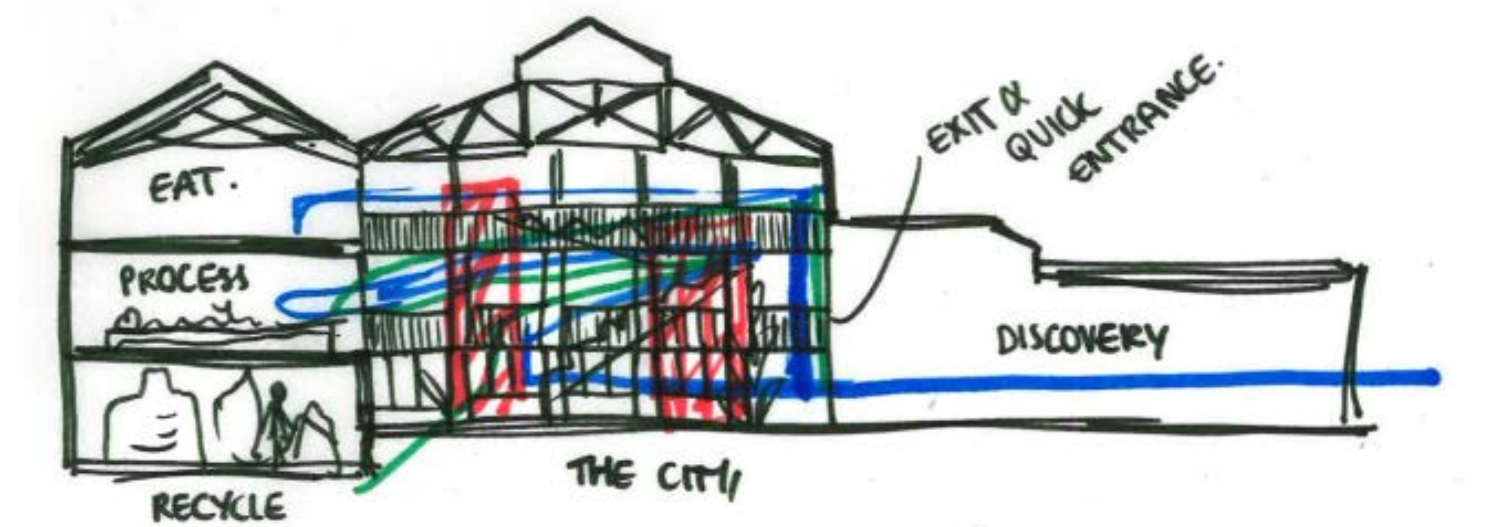
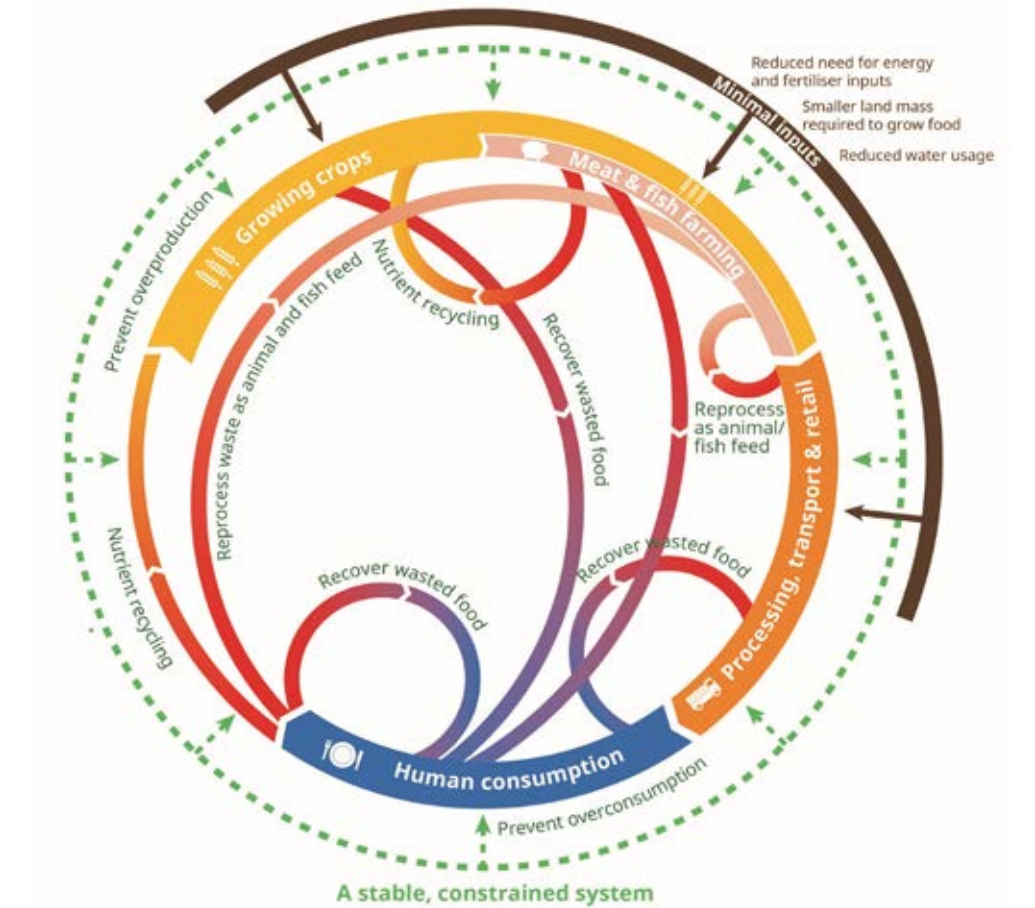


INITIAL CONCEPT SKETCH



MOVEMENT & JOURNEY

I started to experiment with how I could create movement within my space to mimic the movement that food goes on, the conveyor belt reflects back to the process and production of food. Using these forms as inspiration for my design, taking people through a process.



MOVEMENT & JOURNEY



BMW CENTRAL BUILDING
LEIPZIG
2005

ZAHA HADID
ARCHITECTS

Taking inspiration from the movement and journey that food goes on before it even reaches us I wanted to look at design that effectively creates this sense of movement. I looked at two case studies firstly Zaha Hadid's BMW central building, the conveyor belt that runs throughout the building promotes this sense of movement through the space and works effectively to create an interesting and engaging design.

YEAR: 1973
LOCATION: CALPE,
ALICANTE, SPAIN
CLIENT: PALOMAR S.A.



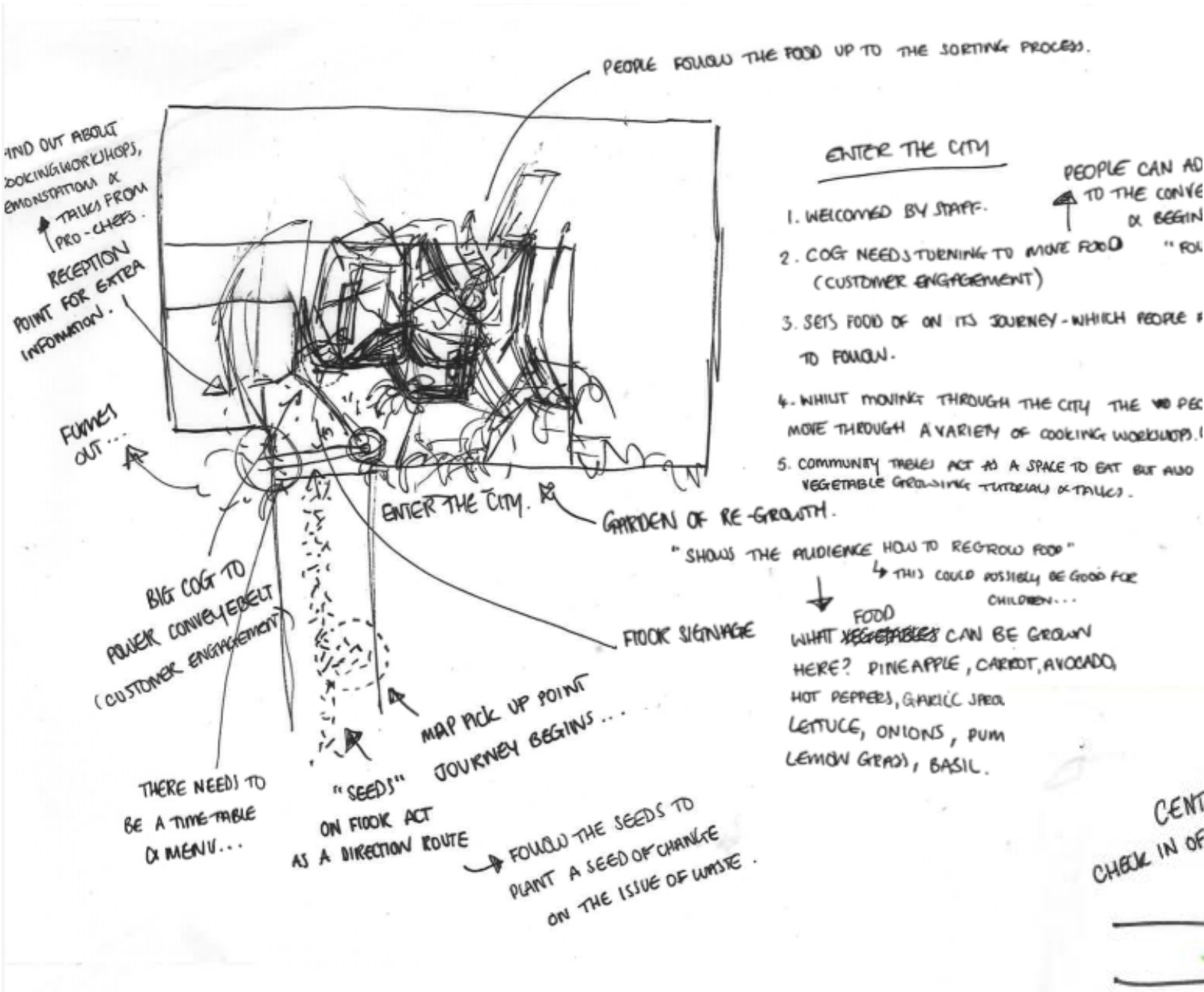
RICARDO BOFILL

Secondly I looked into Ricardo Bofil, I find his work extremely inspiring the stair cases create interest and makes the user want to explore something that I believe is important for my project. I want people to explore and go on a journey through the space, learning about food and learning about how to change their wasteful habits.



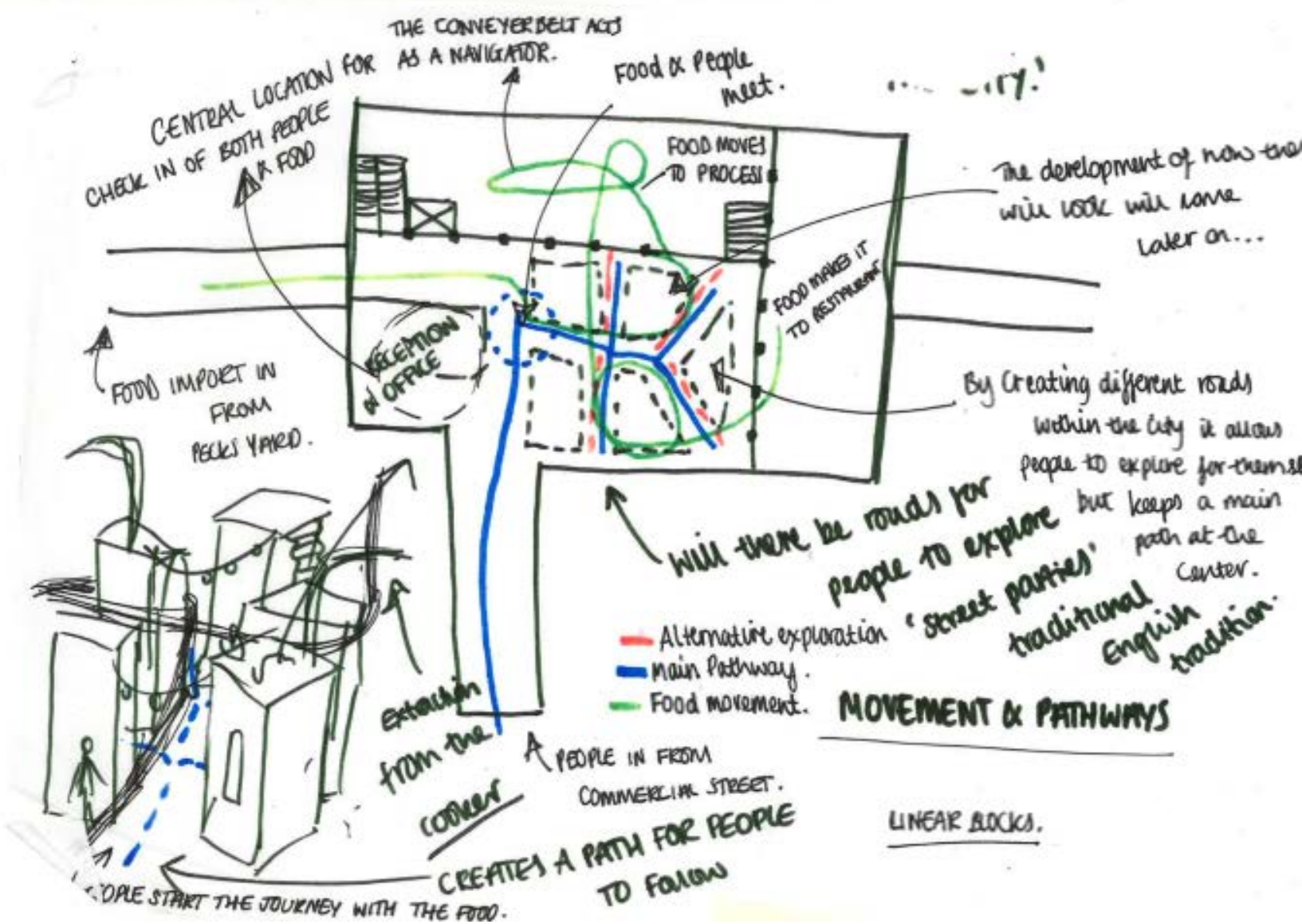
HOW WILL THESE INFLUENCE ME?

- THE MOVEMENT THEY CREATE THROUGH THE DESIGN
- ENGAGES THE AUDIENCE AND INVITES THEM TO FOLLOW
- CREATES PATHS THROUGHOUT A SPACE



DESIGN DEVELOPMENT

From this research and analysis I began to sketch out plans using tracing paper experimenting with movement and forms to develop my ideas.



PROJECT STRATEGY

ORGANISM 'anything that has life or is living.'

I began to see my project as a machine, something that eats up all of the food waste in the local area like an organism. A living space that is working to reduce waste by creating different outputs. The space will collect the local food waste and using it in different ways, responding to the hierarchy from the beginning of my project it will first try to re-use the food to feed people, if it cannot be used it will then recycle ir responsibly.



THE CITIES
FOOD WASTE

FOOD CITY

REVIVES
FOOD TO FEED
PEOPLE

ANEORBIC
DIGESTION

VEGETABLE
POWDER

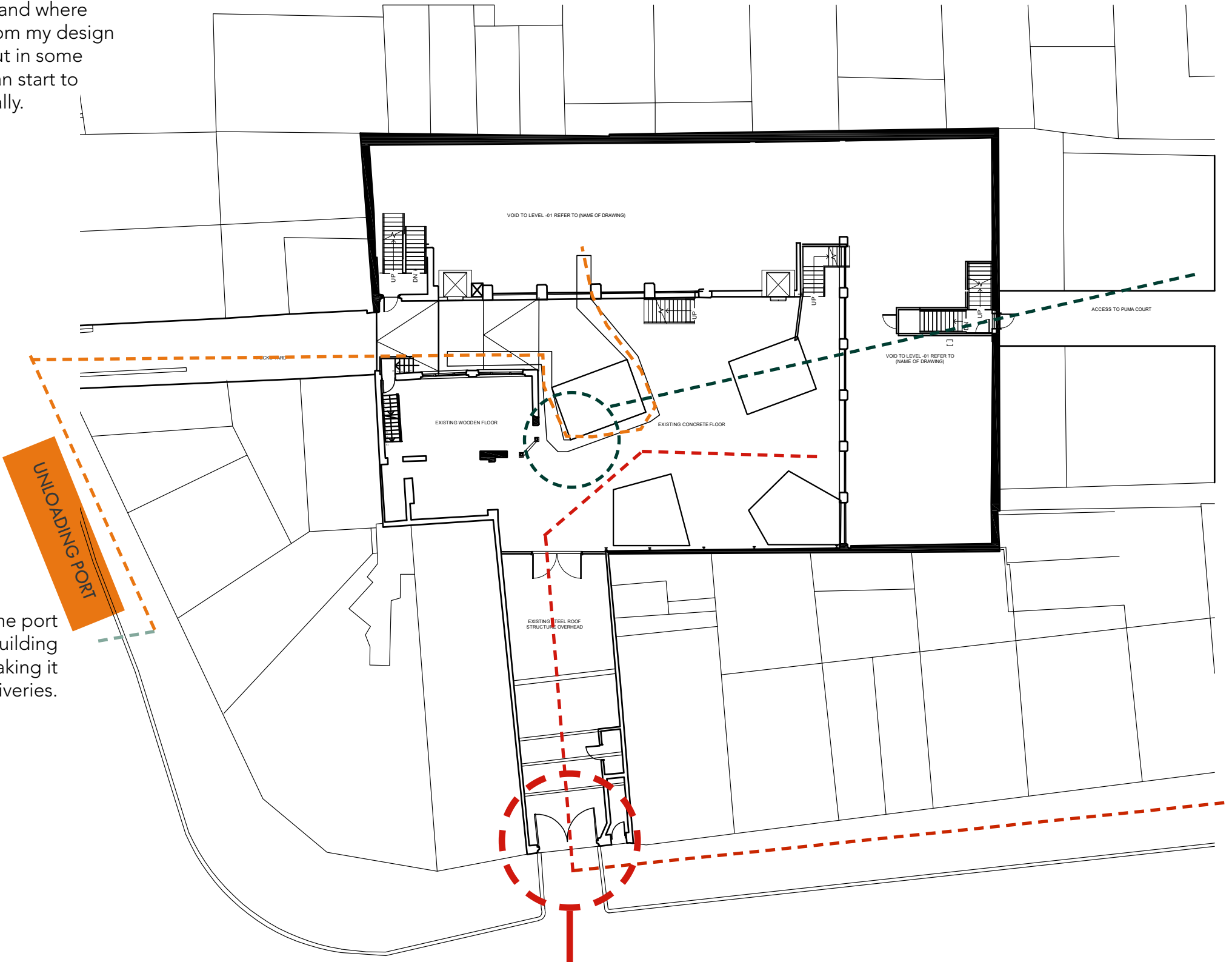
INPUT

OUTPUT

STRATEGY DEVELOPMENT

Taking this strategy I began to think about how my building is going to run, where the food will be imported into and where people will arrive. I took this from my design development and started to put in some experimental city blocks so I can start to understand and develop spatially.

Food will be unloaded at the port area to the side of the building as this is a quieter road making it easier for deliveries.

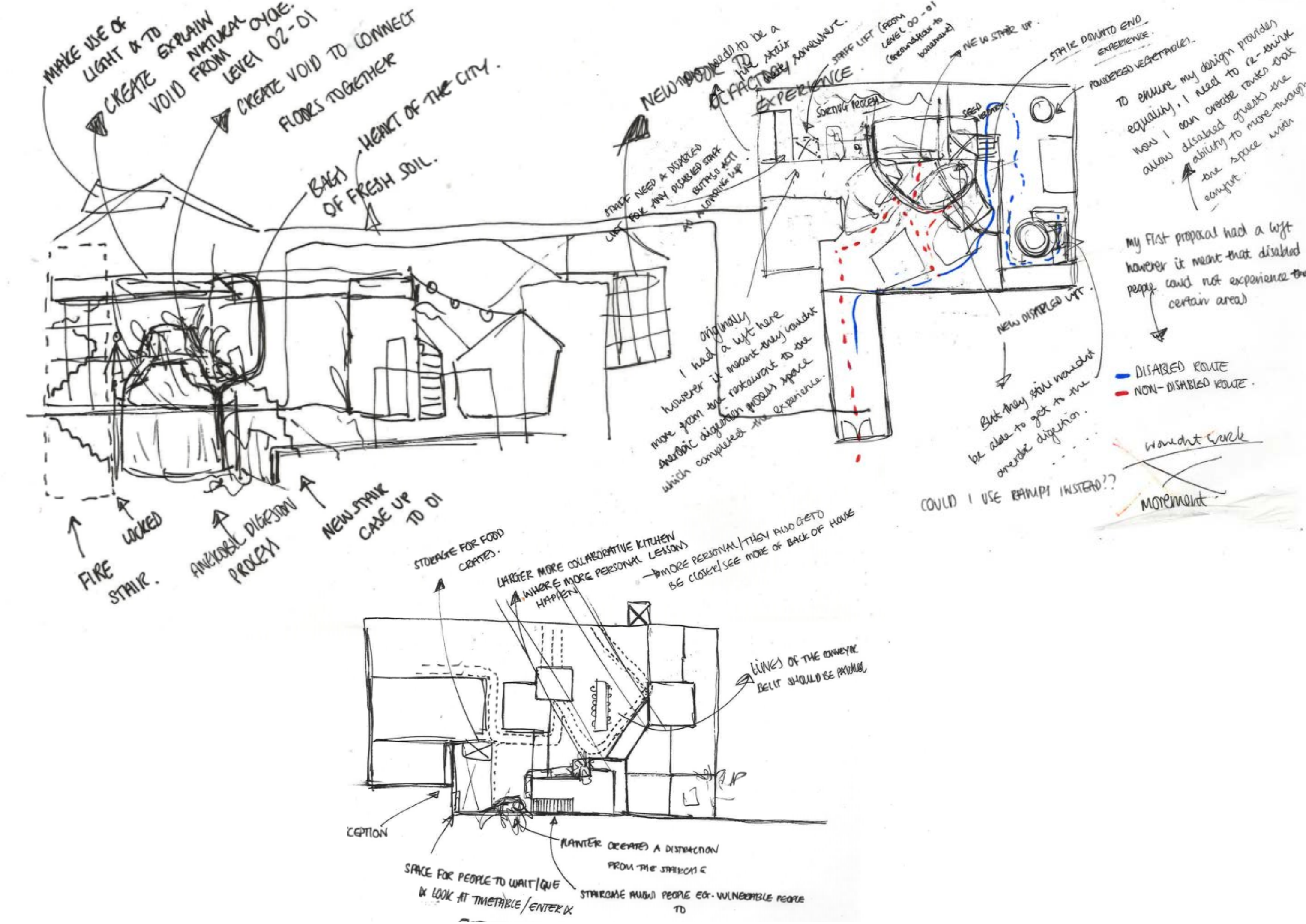
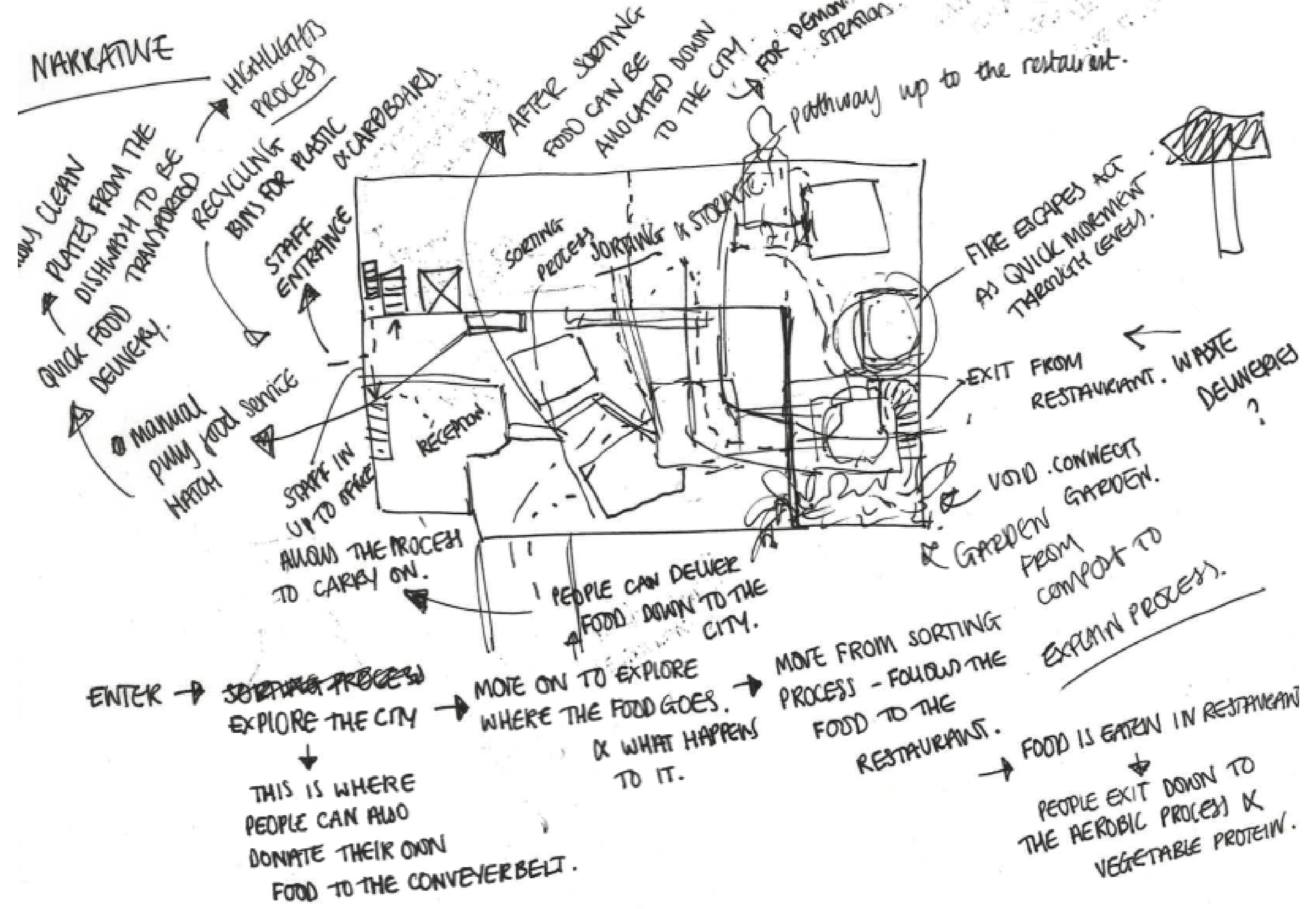


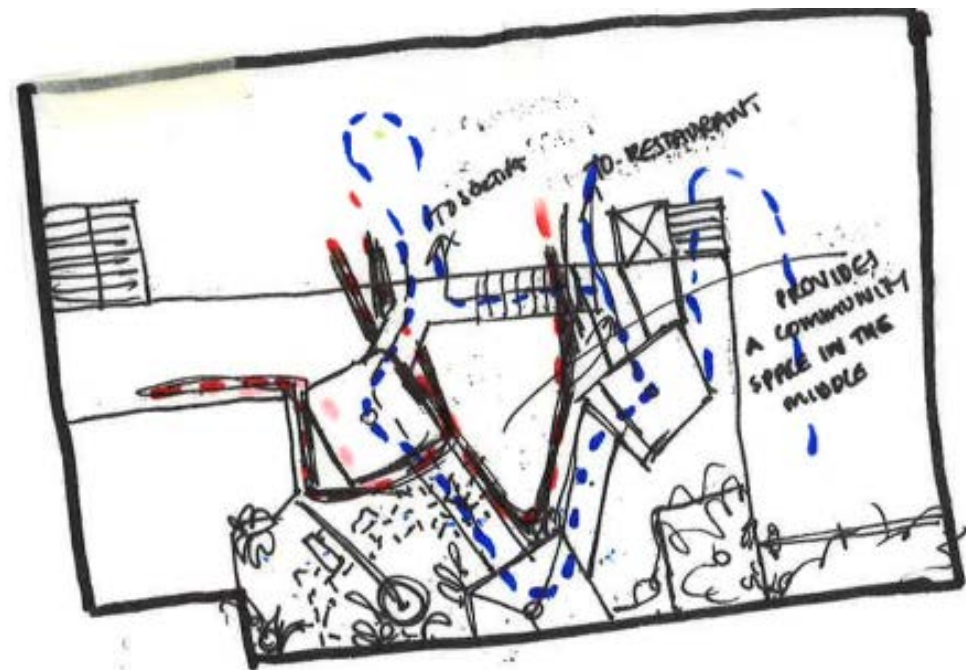
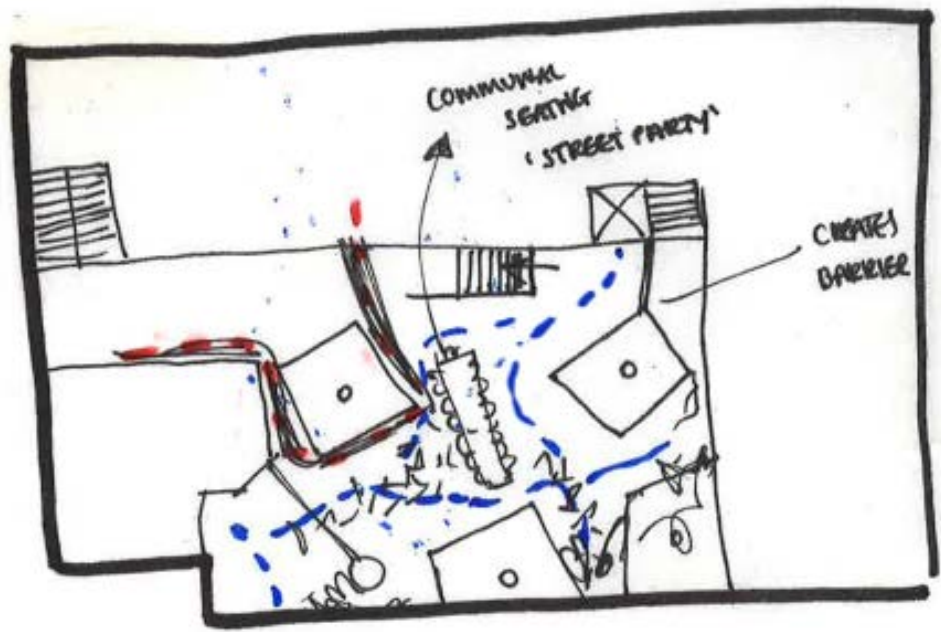
MAIN ENTRANCE WILL BE OPEN TO THE PUBLIC
People will enter from the main entrance as the site creates this suspense going from this small shop front into a large open warehouse.

PUBLIC
FOOD

I think this design works well because it creates a meeting point with the food and people even through they enter the building in different ways, it allows people to follow the food on the conveyorbelt creating a journey through the space

NARRATIVE

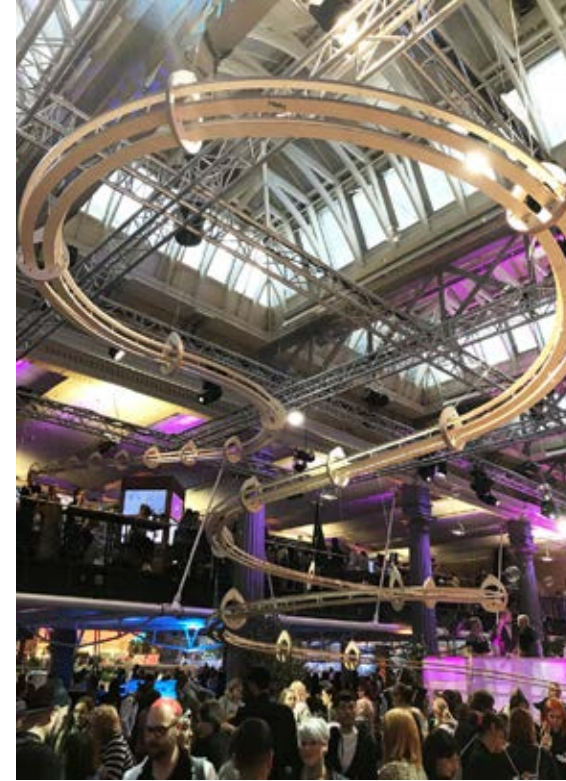
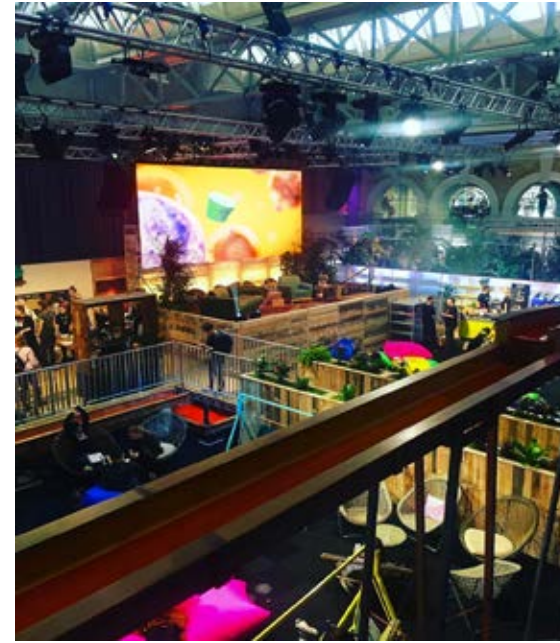




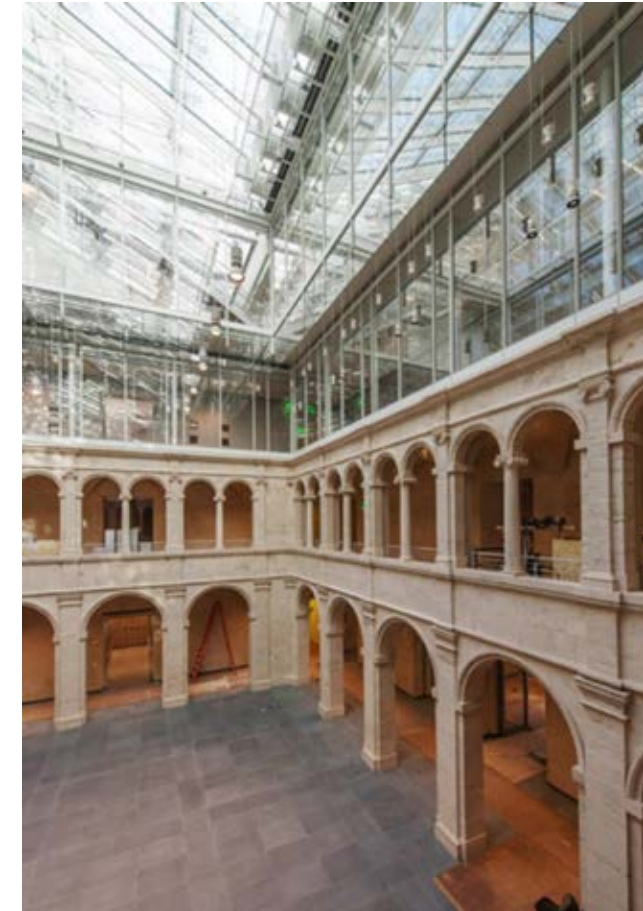
DESIGN DEVELOPMENT

LUSH SHOWCASE 2017 TARGETING A MILLENNIAL AUDIENCE

The space is designed to make the audience feel like they are walking into a whole different Lush universe I found this really inspiring as it created a really fun and unique space which would appeal to my target audience, this case study inspired me to look into how I can make my design more creative and fun



V-A-C FOUNDATION, MOSCOW



HARVARD ART MUSEUM, CAMBRIDGE



THE CENTRE POMPIDOU, PARIS

MUSEUM RESEARCH

WHAT SHOULD A MUSEUM DO?

-THE ARCHITECTURE SHOULD ENCOURAGE DISCOVERY AND LEARNING

-IT SHOULD TRANSPORT YOU INTO ANOTHER WORLD

-IT IS ACCESSIBLE AND APPEARS ACCESSIBLE

-THE ARCHITECTURE ALLOWS MANY DIFFERENT USES OF THE SPACES.

-ENCOURAGE PARTICIPATION

-FIT WITHIN/GIVE BACK TO THE COMMUNITY

PIANO'S BUILDINGS CONNECT
TO THEIR SURROUNDINGS. THEY
INTEGRATE THEMSELVES INTO THE
LIFE OF THE CITY, AS IF THEY HAVE
ALWAYS BEEN THERE.

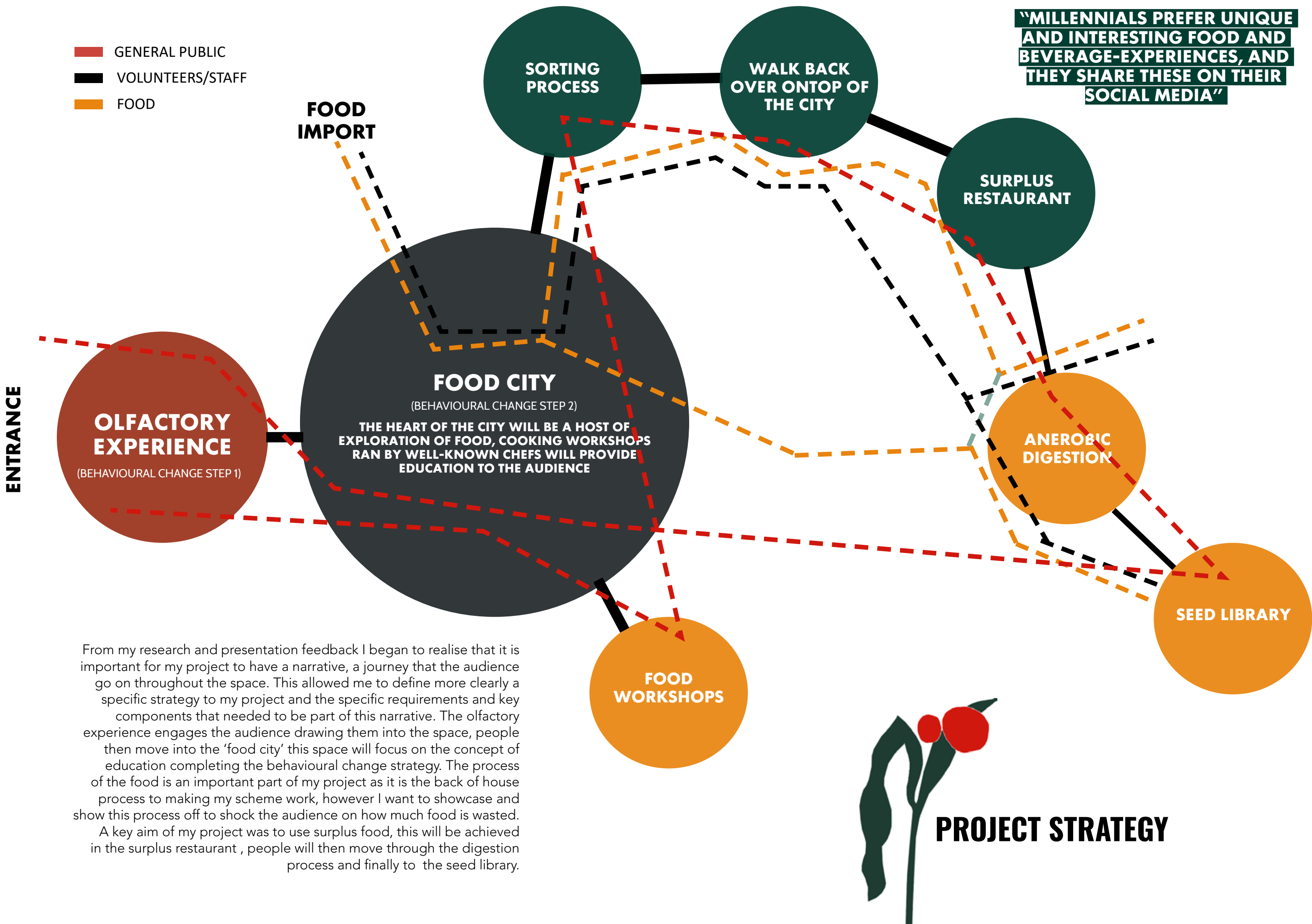
PAUL CLEMENCE



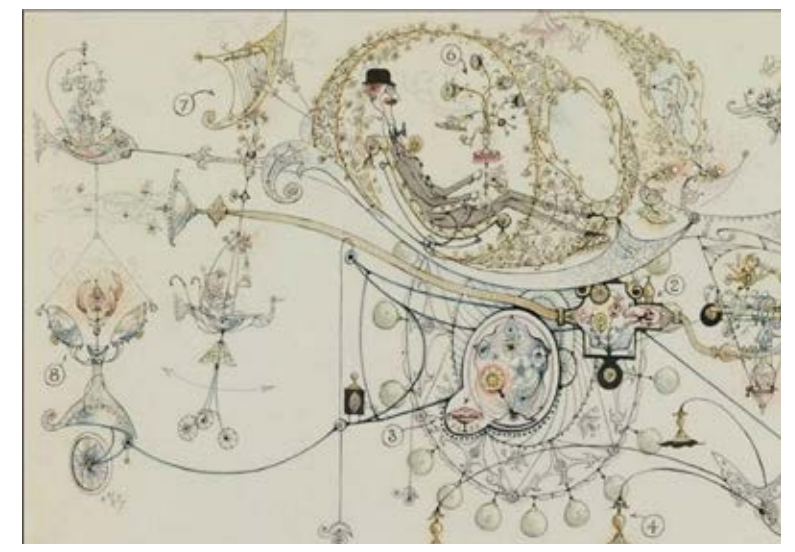
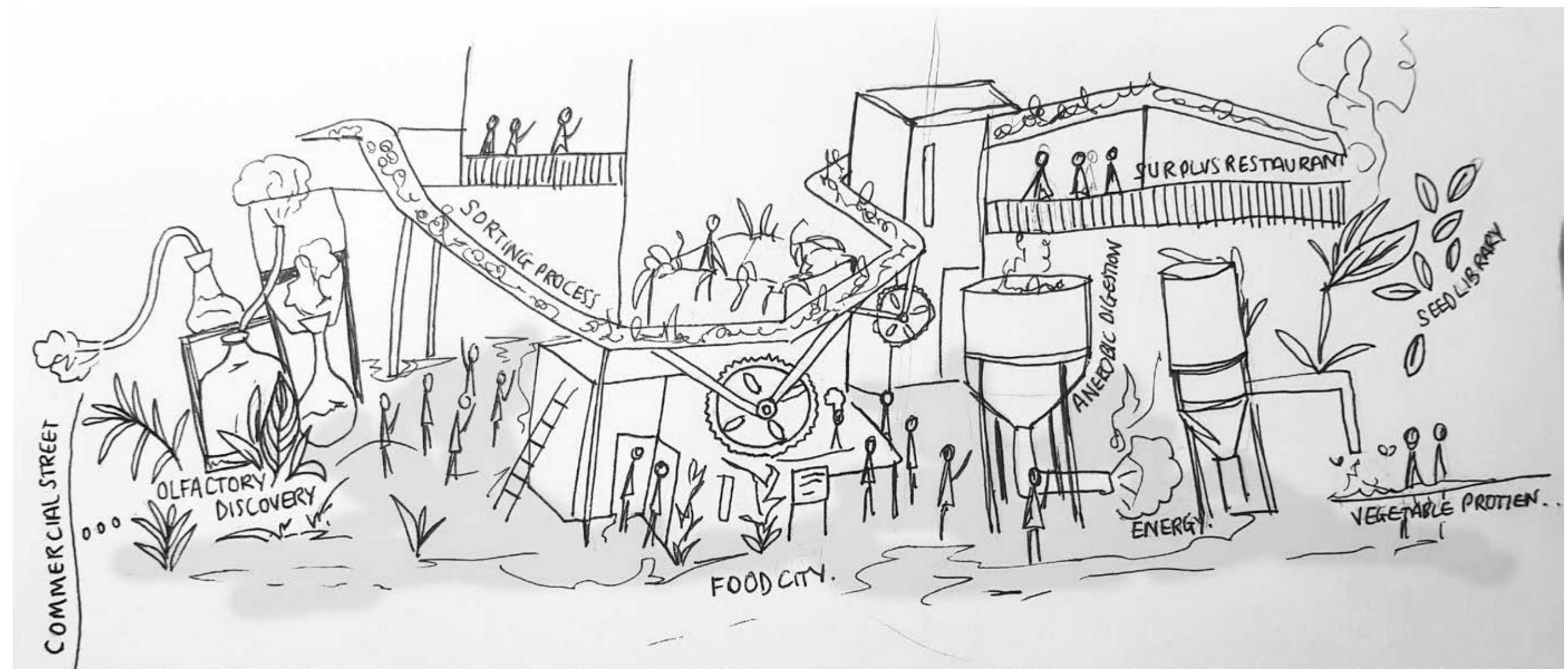
THE FREDERIC C. HAMILTON BUILDING, STUDIO LIBESKIND.



RUHR MUSEUM, GERMANY.



From my research and presentation feedback I began to realise that it is important for my project to have a narrative, a journey that the audience go on throughout the space. This allowed me to define more clearly a specific strategy to my project and the specific requirements and key components that needed to be part of this narrative. The olfactory experience engages the audience drawing them into the space, people then move into the 'food city' this space will focus on the concept of education completing the behavioural change strategy. The process of the food is an important part of my project as it is the back of house process to making my scheme work, however I want to showcase and show this process off to shock the audience on how much food is wasted. A key aim of my project was to use surplus food, this will be achieved in the surplus restaurant , people will then move through the digestion process and finally to the seed library.



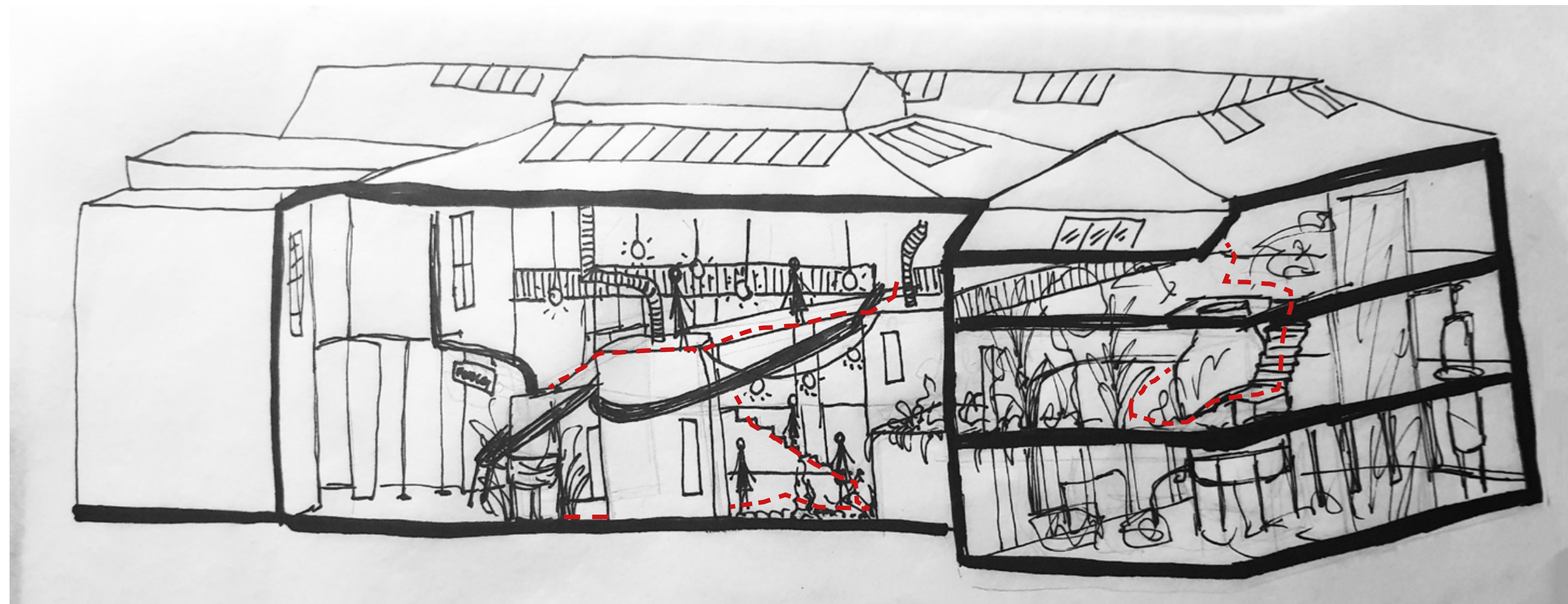
ROWLAND EMIT



RICARDO BOFIL

CREATING NARRATIVE

I then took this narrative and made it more visual, I wanted to begin to sketch out the journey that people would be going on. I was inspired by Rowland Emett's illustrations of machines for my drawing. This really helped me to begin to imagine my scheme and understand the design concept. Taking forward this idea of a city I started to build up 'city blocks' linear forms inspired by a previous my previous research into Ricardo Bofil, his work inspires me as the simple forms mimic those of a city and makes you feel like you're exploring a new place, the different levels encourage the audience to explore something that I need to achieve in my project.



CREATING A NARRATIVE

- GENERAL PUBLIC
- FOOD



INITIAL CONCEPT DESIGN COLLAGE

From this I then wanted to start experimenting with collages to start to build an overall feel to the project, I wanted to keep this sense of utopia from the beginning which I reflected through the use of plants and also the lighting, but to juxtapose it with more industrial features to portray the feeling of nature and machine coming together. Now I have developed a strategy I need to work through and develop how each of the components will work.



'THE ETERNAL JUNGLE' BY 'ZIM & ZOU'



THE MUSEUM OF NATURAL HISTORY

OLFACTORY DISCOVERY



VINTAGE LABORATORY

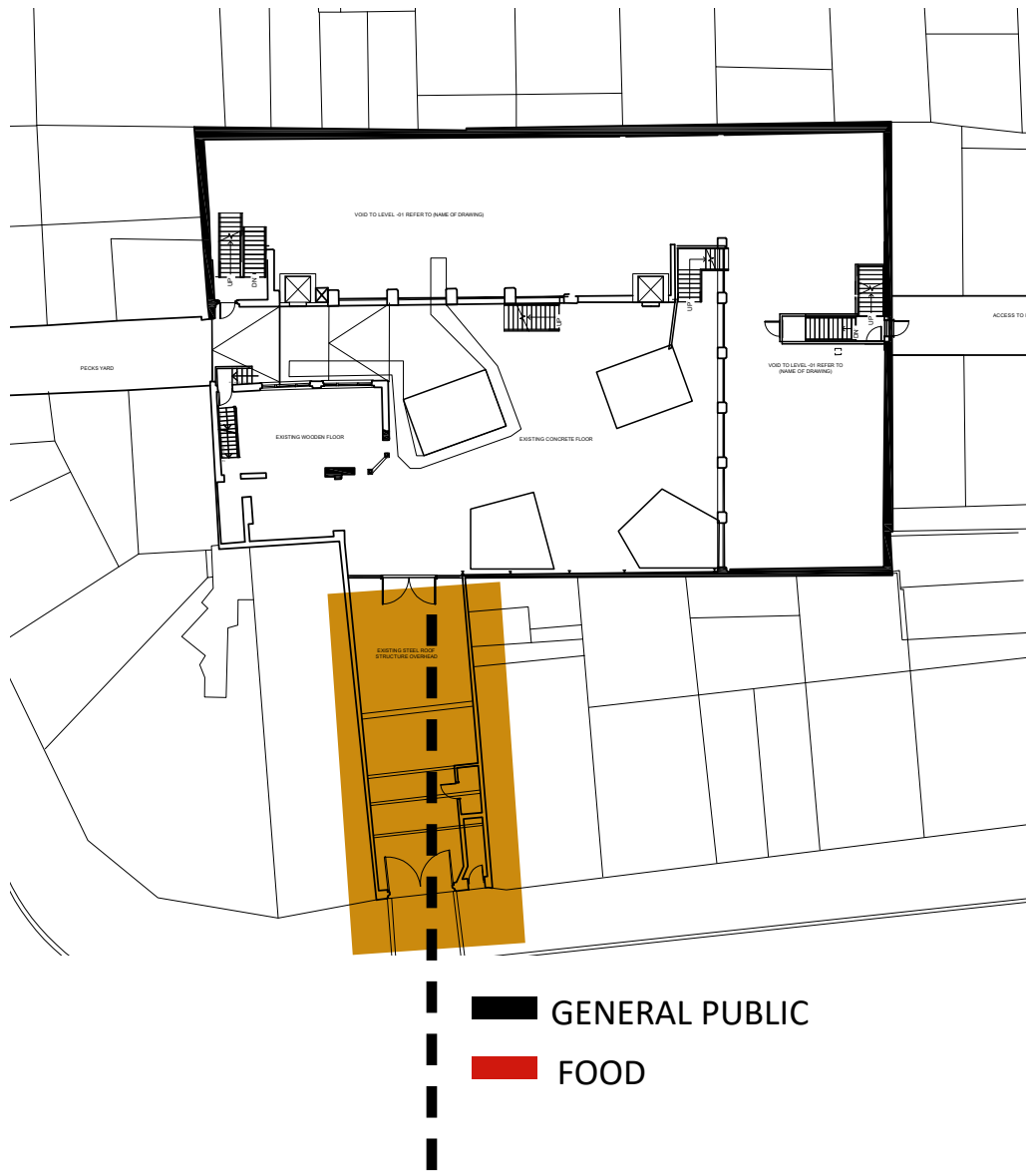
DISSERTATION REFLECTION

To respond to Lefevre's first step of successful behavioral change, one might assume that this technologically literate generation should be targeted solely with technology, although this should be considered, a lifestyle consumed by technology leaves consumers feeling disconnected from real life: "our digitized, online existence is driving a desire for sensory stimulation" (Palley, 2013). This disconnection from real life reflects the disconnection between this generation and food. A study conducted by J. Walter Thompson Company (Figure 9) shows how millennials, more than any other generation, feel disconnected and in response crave sense-stimulating experiences. It is the physical disconnection from food and its process, which has caused such behaviours that need to be addressed.

But food has become so accessible to the consumer, they no longer need to use their senses to attain food (Peleteiro, 2016, p.1). It is suggested, due to humans using their senses so irregularly, we now only rely on using taste or sight to understand food. Research shows that "people have forgotten to engage their senses when selecting and eating food, meaning they are disconnected

from it" (Taylor, 2012). As already discussed, it is this disconnection from food that is a factor in fueling food waste, therefore connecting the audience back to food through their senses could have a profound impact. Embracing human senses can also make experiences more memorable "The olfactory system is very closely related to our memory and subconsciously affects our everyday experience" and studies show "while visual cues recall 50% of memory after 3 months, odorous cues still recall 65% of memory after one year." (Uang, 2018). The olfactory system are parts of the body involved in sensing smell, including the nose and the brain (PubMed Health, 2017).

Therefore, using scent can subconsciously make the experience significantly more memorable; providing good reason for including an interesting sensory design experience as part of a restaurant interior. Providing a way of engaging and educating the audience, re-connecting them with food and help lessons learned in the restaurant capture their memory and hopefully influence their decisions in future.



SFMOMA's SMELL WALL

"PEOPLE HAVE FORGOTTEN TO ENGAGE THEIR SENSES WHEN SELECTING AND EATING FOOD, MEANING THEY ARE DISCONNECTED FROM IT"

(TAYLOR, 2012)

OLFACTORY DISCOVERY

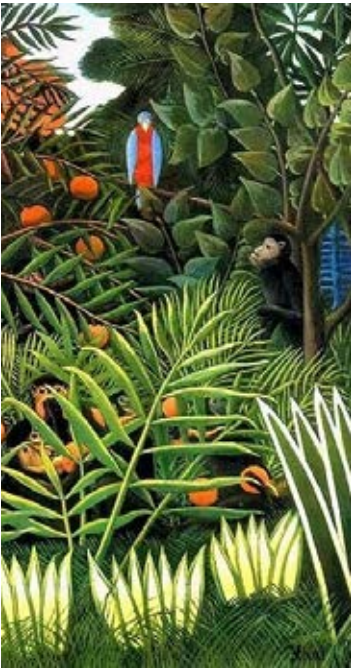
A sensory experience will allow the consumer to explore their personal taste palette, re-engaging them with food through their primary sense of smell, this will allow them to be suggested a recommended meal based upon their answers, which leads them through to the eating space where they can have their meal cooked. The space will be inspired by the sense of the discovery of food both through nature and manmade.



RICARDO BOFILL



AESOP NOTTINGHAM BY CIGUË



HENRI ROUSSEAU.

STORY BOARD



AUDIENCE ENTER AT COMMERCIAL STREET



ENTRANCE CREATES CURIOSITY



DISCOVER YOUR AROMA PROFILE



FILL IN YOUR ANSWERS

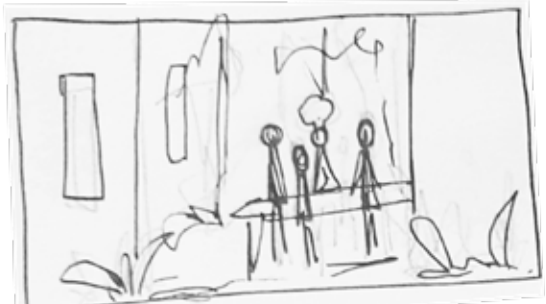


GET RECOMMEND A MEAL FROM THE SURPLUS RESTAURANT

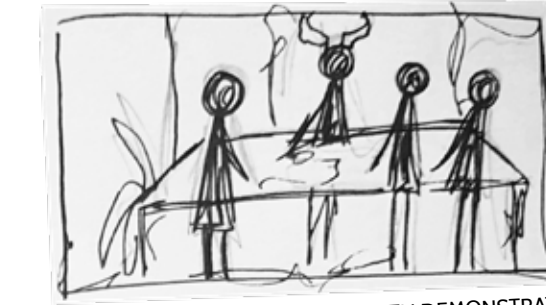


ENCOURAGES AUDIENCE TO EXPLORE

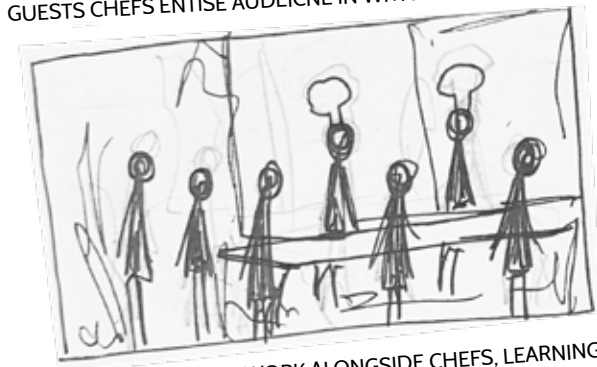
STORY BOARD



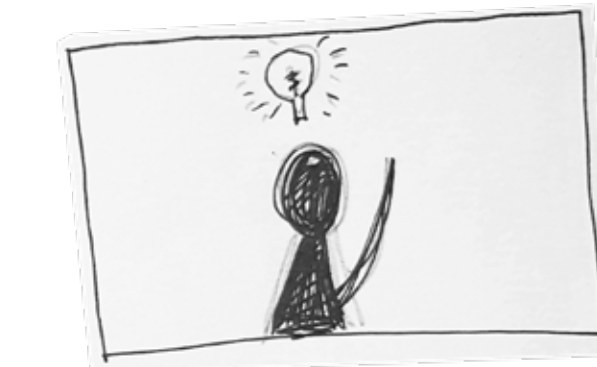
VISITORS MOVE ON TO EXPLORE THE CITY



GUESTS CHEFS ENTISE AUDEICNE IN WITH DEMONSTRATIONS



VISITORS CAN WORK ALONGSIDE CHEFS, LEARNING ABOUT HOW TO REDUCE WASTE



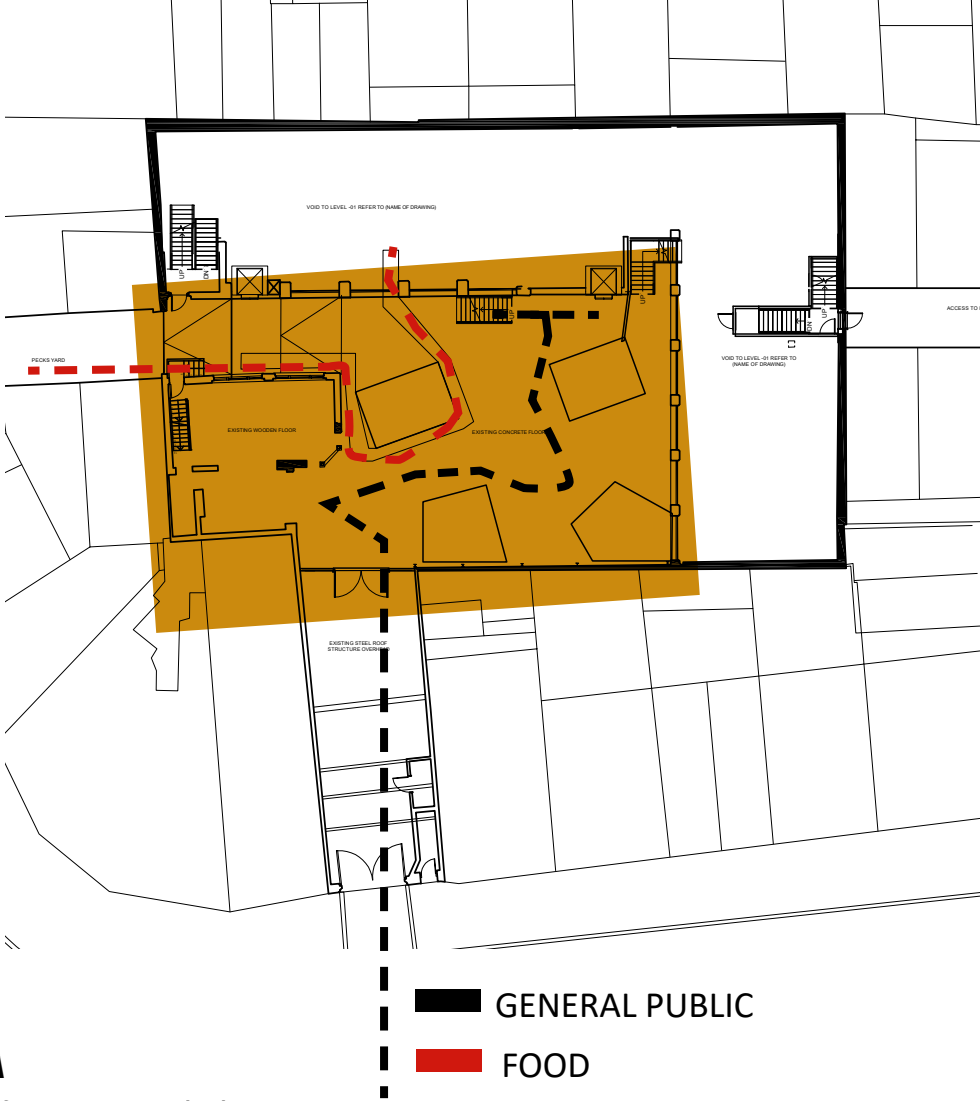
VISITORS FEEL ENLIGHTENED AND EDUCATED



VISITORS MOVE THROUGH THE CITY FIND THEIR WAY TO THE SURPLUS RESTAURANT



THE CITY



UTOPIA/DYSTOPIA

modelled on or aiming for a state in which everything is perfect; idealistic/not idealistic.

MICROCOSM

a community, place, or situation regarded as encapsulating in miniature the characteristics of something much larger.

Food will move through the space on conveyor belt to represent the process and journey in which food takes to get to the consumer. It will also act as a space to show the vast amount of food that is going to waste, raising awareness to the public on the issue. It is important to create a community; reflecting a new place where solutions are found. The idea of community is crucial in relation to my topic as building a community against waste is vital, for the more people involved in the movement the more impact it will have. The concept of 'The City' reflects this idea of a community and new place of change.



FELIX PROJECT- FOOD SORTING



FELIX PROJECT- FOOD SORTING

SORTING PROCESS



BREAD FACTORY CONVEYOR-BELT



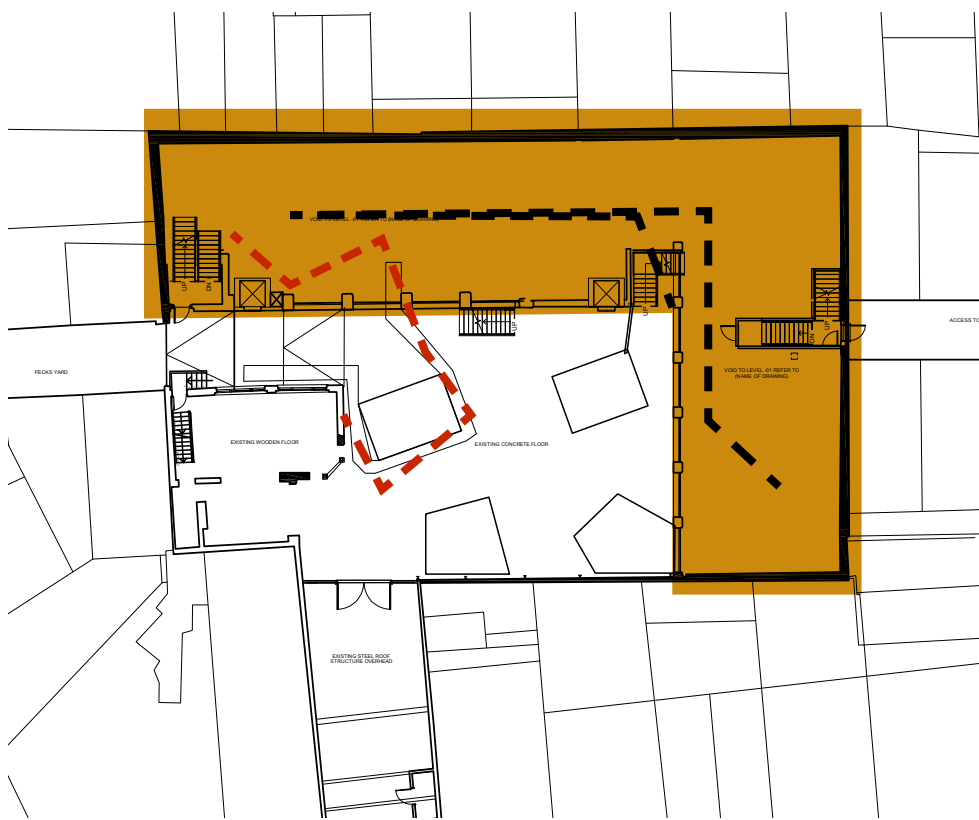
CHARLIE CHAPLIN THE MACHINE



- GENERAL PUBLIC
- FOOD

WHAT WILL HAPPEN HERE?

The sorting process will receive food from the conveyor belt and check that all of the food is okay and good to eat. It will also be the sorting place to organise what food continues up to the restaurant, what food is needed down in the city for cooking classes and what food will be distributed to local charities. The design inspiration will come from those typical in a factory, with the production line working and adding to the convenience of the conveyor-belt. I will take inspiration from how projects such as the Felix project sort and check food but adding more character taking inspiration from 'Charlie Chaplin the Machine'. Allowing the public to see the process and become part of it.



■ GENERAL PUBLIC
 ■ FOOD

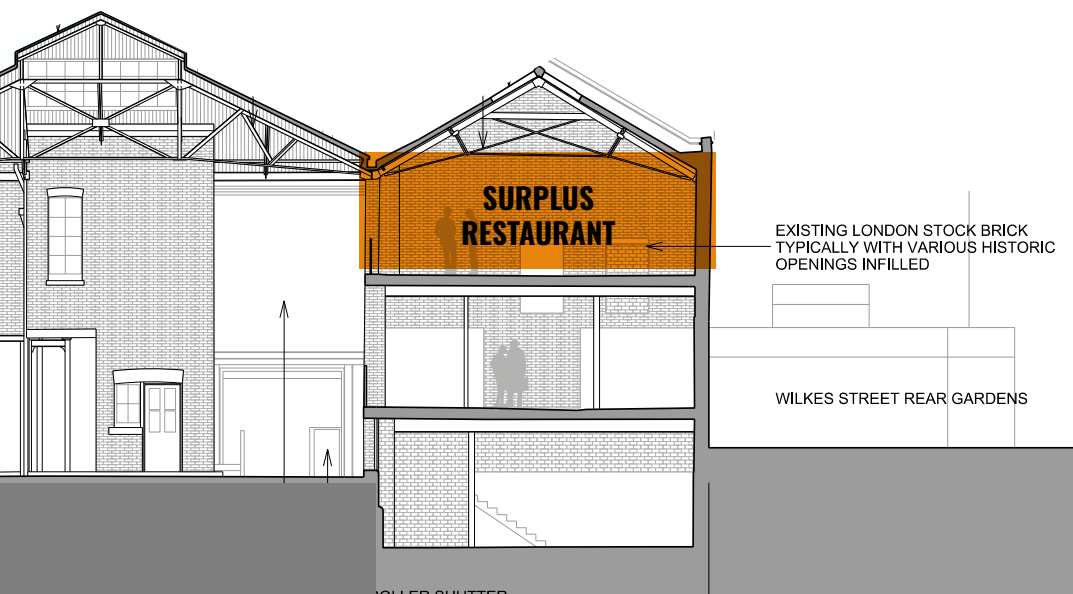
THE SURPLUS KITCHEN

WHAT WILL HAPPEN HERE?

Alongside cooking classes there will be a functioning restaurant and communal eating space. Run by both professionals that create inspiring beautiful food from the surplus and waste food. There will also be a young apprentice scheme to ensure that the next generation of chefs have 'No Waste' behaviours built into them.

OLFACTORY EXPERIENCE

This will be the space in which the visitor can try their recommended meal based upon the discovery of the flavour palette, this make it more likely they will like their food, reducing waste within the restaurant.

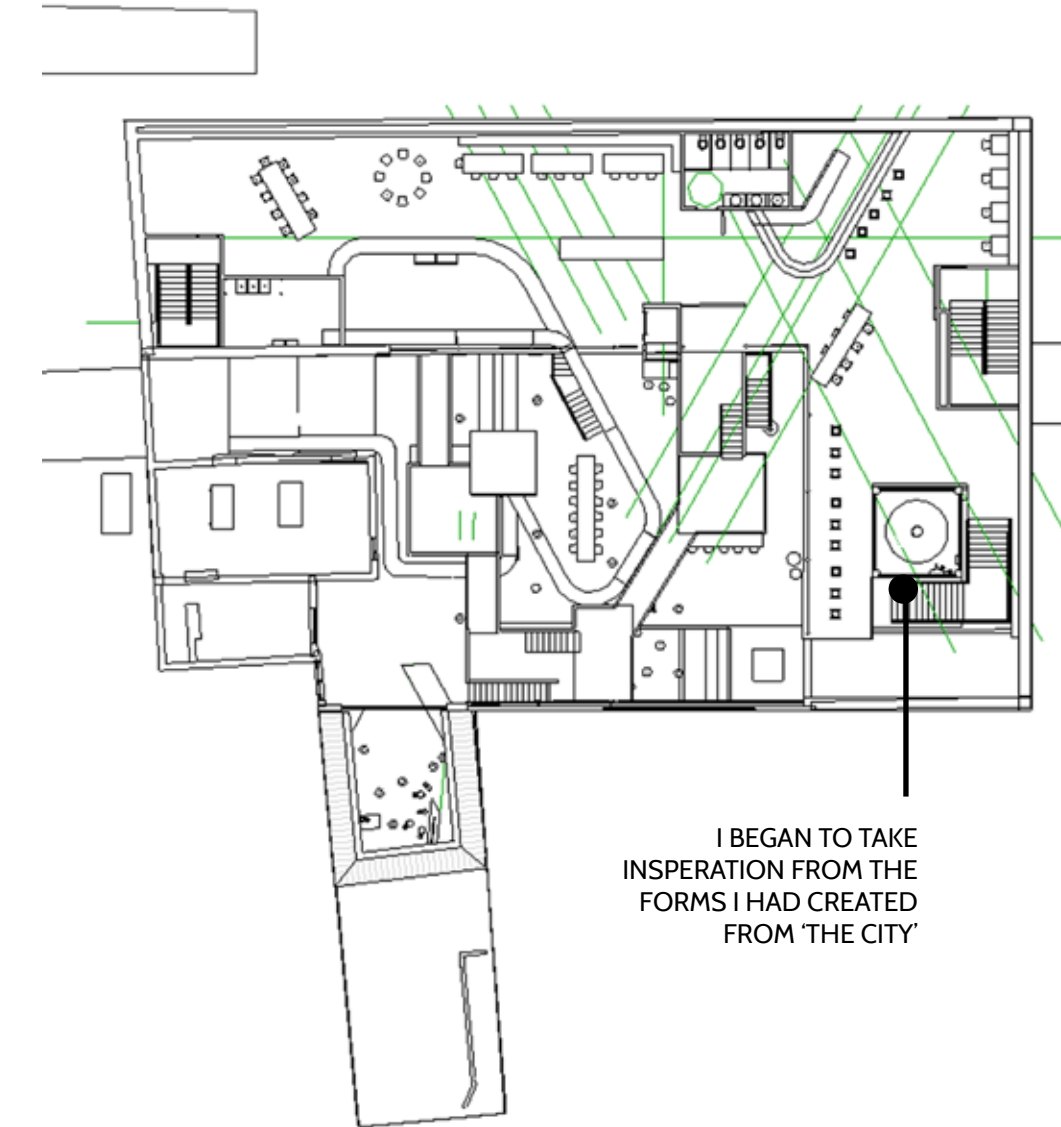
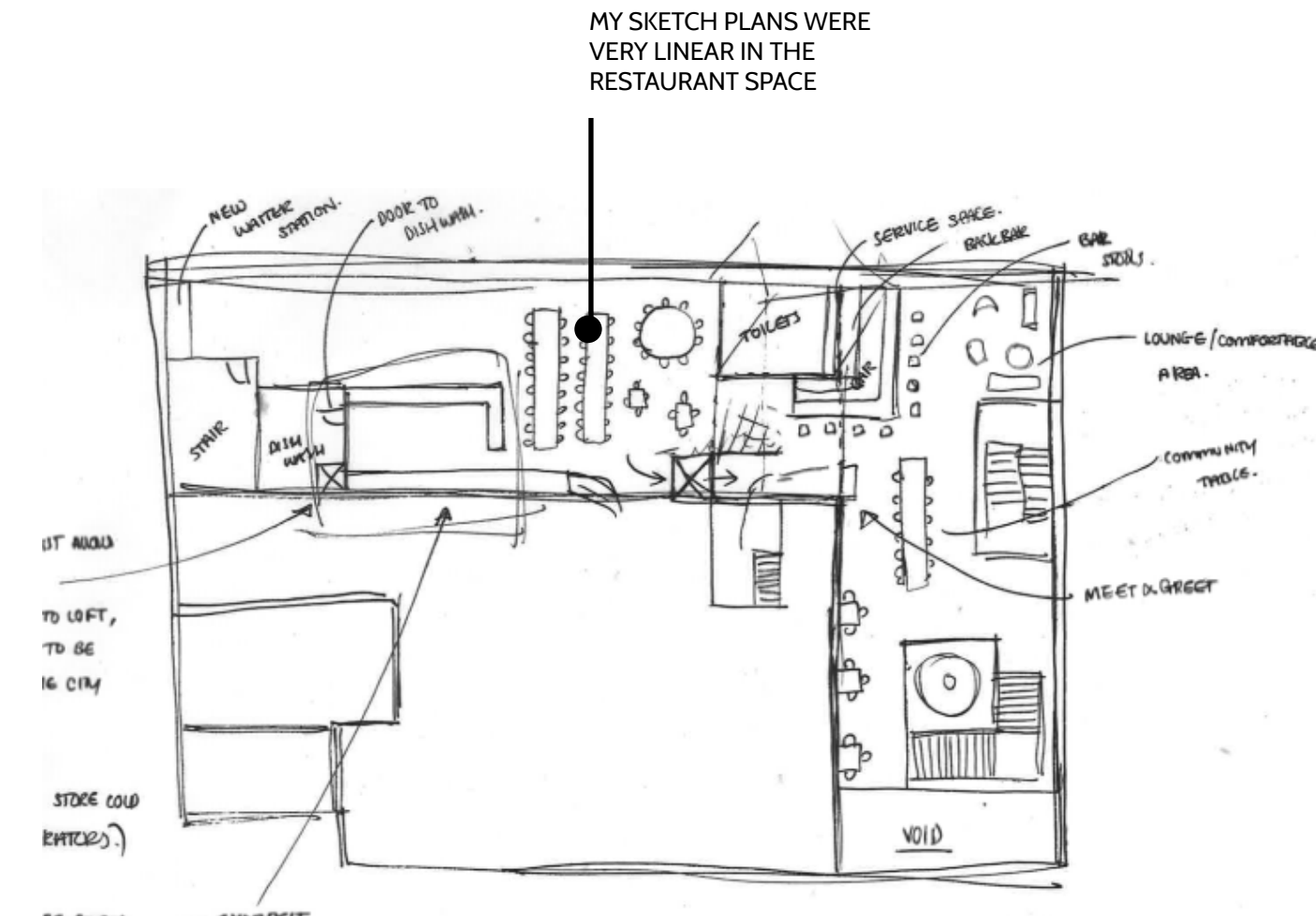


FELIX PROJECT FOOD!



REFETTORIO FELIX

PROFESSIONAL CHEFS
 APPRENTICE CHEFS
 SERVICE STAFF
 BOH DISHWASH

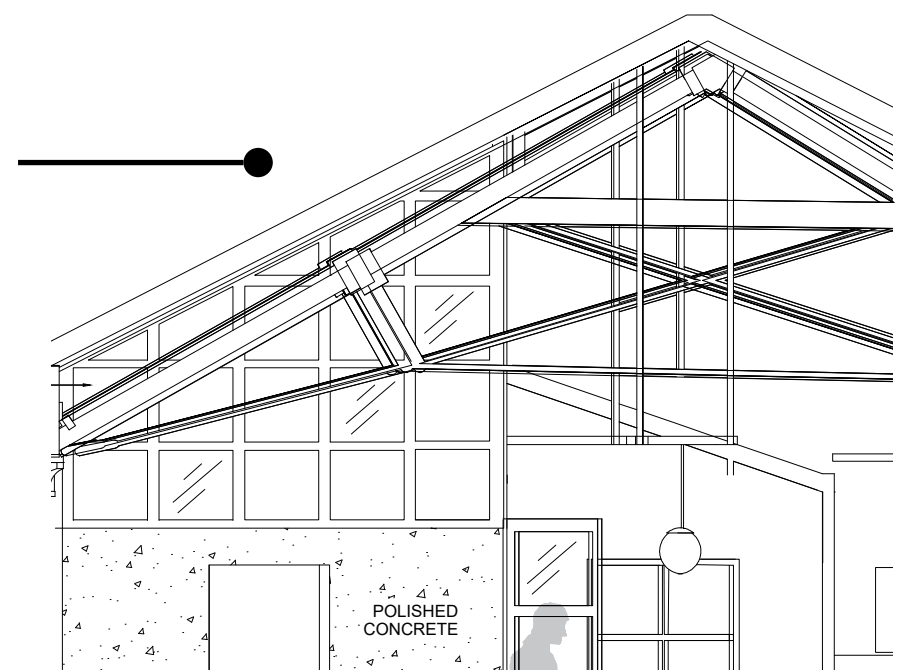


DESIGN DEVELOPMENT

I had been developing my floor plans throughout taking my sketch plans into CAD and playing around with different layouts. I was struggling with the restaurant space, of how I could get it to work. In a tutorial, my tutor suggested that I take inspiration from the forms from the ground floor of the conveyor-belt and use them to plan out the restaurant. This is something that improved my design drastically and a skill which I will always use in the future, Floorplans are an extremely powerful tool and everything within them should be thoughtfully planned and considered, keeping it consistent throughout the whole project.

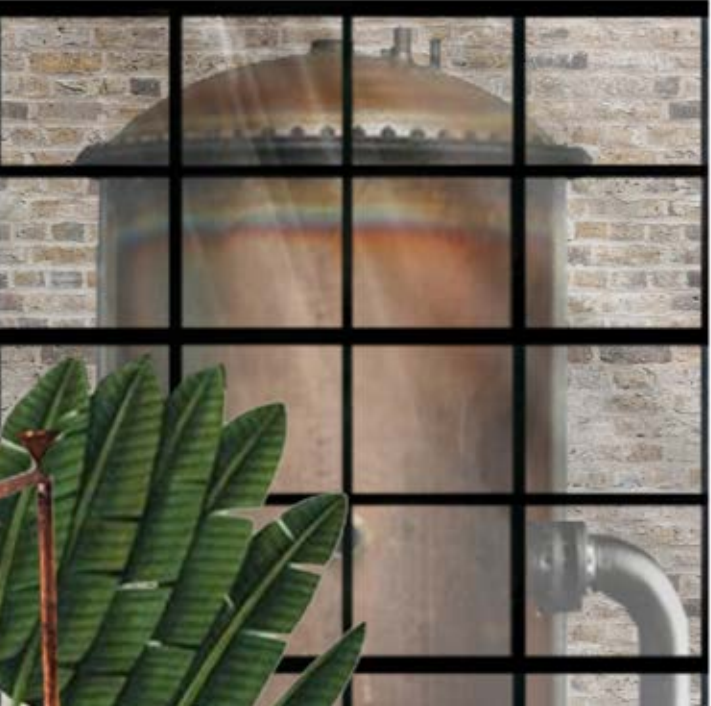


I USED THE FORM OF THE ROOF AND TRUSSES TO CREATE FORMS FOR THE DISHWASH AND FIRE ESCAPE.





DIGESTION PROCESS



WHAT WILL HAPPEN HERE?

Once the guests have enjoyed their surplus meal, they will exit the experience through the anerobic digestion process, a feature stair will wrap around the digestion tank and informatio_n will be provided about what happens now.

WHAT DOES HAPPEN?

Any leftover scraps and unavoidable waste will be processed through the anaerobic digestion, turning waste into biogas and compost, contributing to the running of the building as well as providing fresh compost to the local urban farm to encourage more people to grow their own food- resulting in their being less waste.



- GENERAL PUBLIC
- FOOD

- ANAEROBIC DIGESTION
- BIO GAS
- ...
- ELECTRICITY
- HEATING
- COMPOST



VEGETABLE PROTEIN & SEED LIBRARY

VEGETABLE PROTEIN

Alongside the anerobic digestion process, off cuts of vegetables will be used and boiled to create a broth, it will then be dried into a vegetable powder packaged and distributed to those in need. By taking the water out from the product it makes it able to last longer and also makes it extremely light to transport.

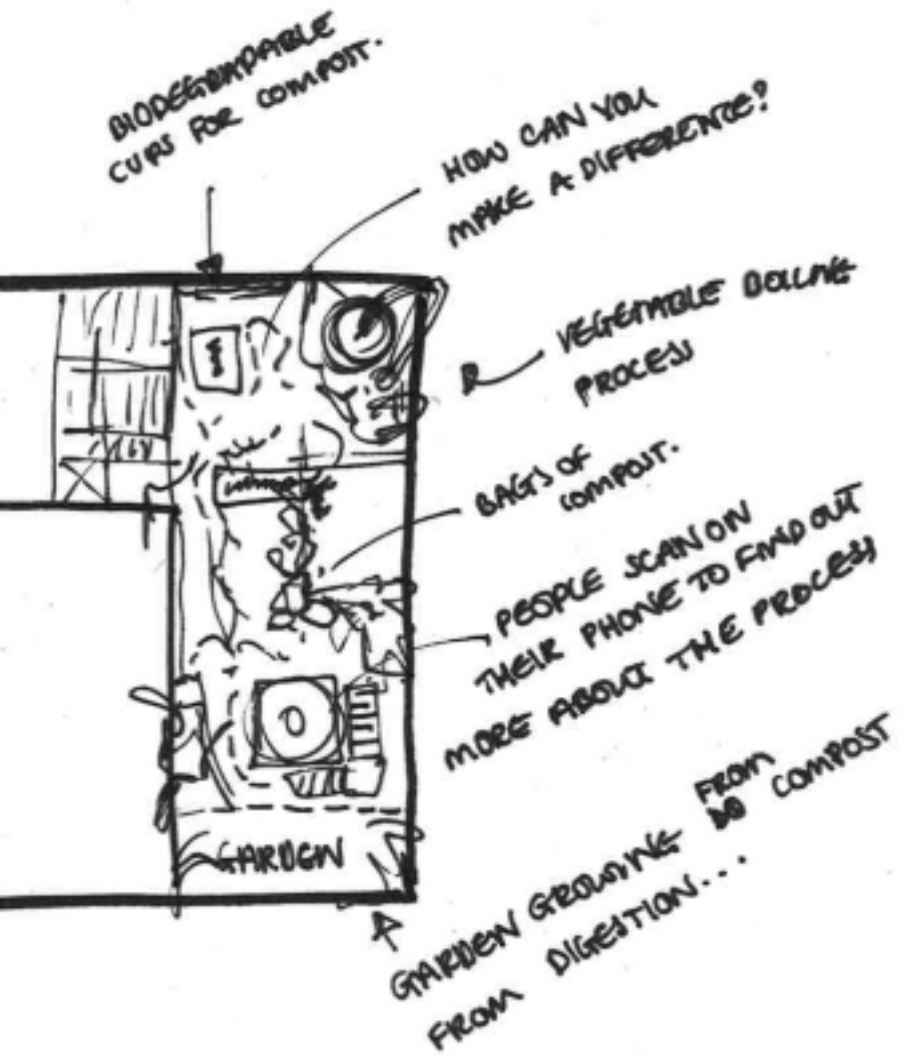


SEED LIBRARY

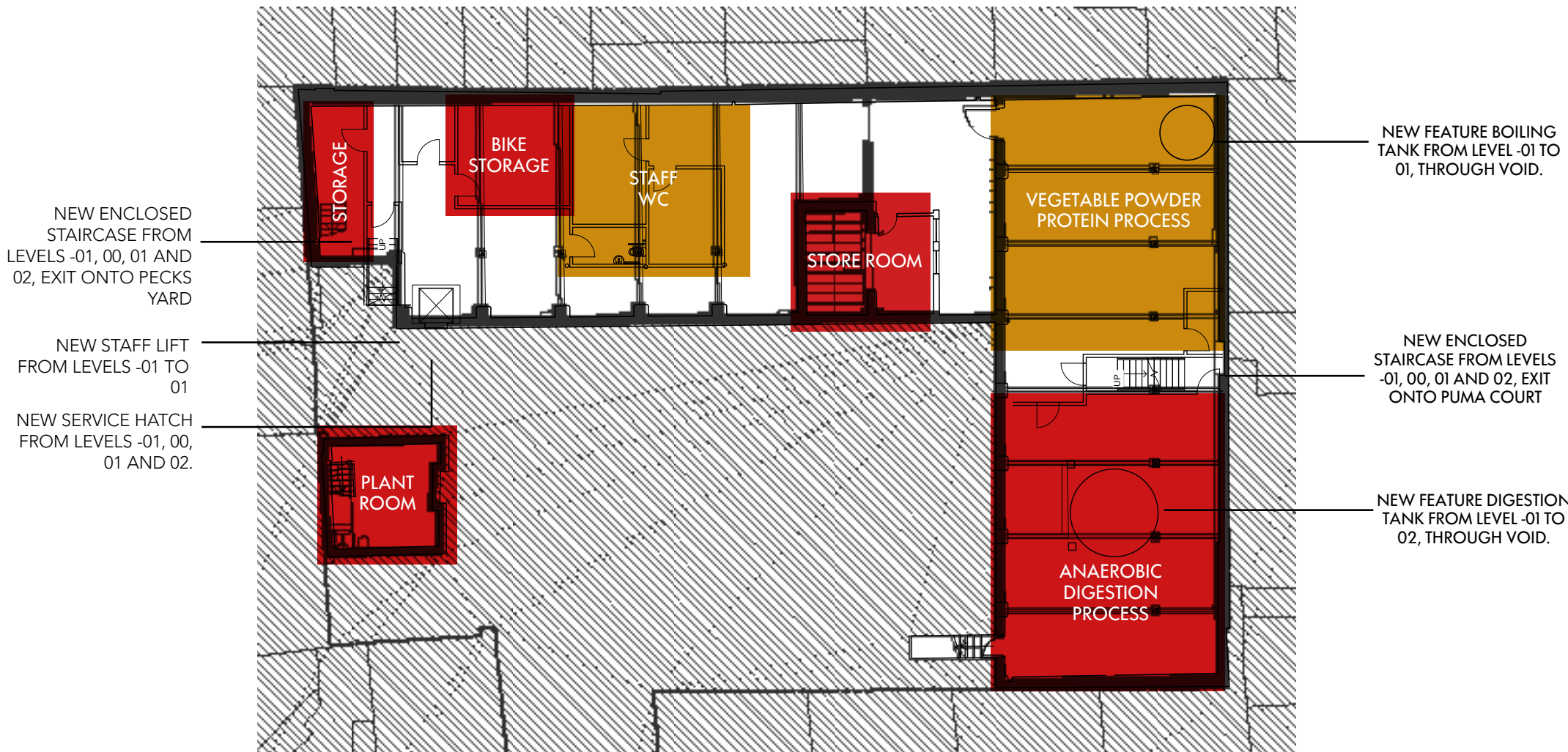
As the guests exit through the experience there will be a seed library, where they can purchase seeds, this will be in collaboration with Spitalfields City Farm. The guests are then incourged to either plant their seed within the city on the way out, visit the city farm to plant it there, or even for them to start growning their own food at home.



- GENERAL PUBLIC
- FOOD



BASEMENT



ACCOMMODATION SCHEDULE

PRIVATE

PLANT ROOM

1 ROOM, ELECTRICAL AND POWER EQUIPMENT

ANAEROBIC DIGESTION

1 ROOM,

ALL EQUIPMENT FOR DIGESTION PROCESS, THIS SPACE WILL PRODUCE BIO-FUEL FROM FOOD WASTE FROM THE RESTAURANT AND COLLECTIONS TO POWER THE BUILDING AND TRANSPORT FOR THE DISTRIBUTION AND COLLECTION OF SURPLUS FOOD.

VEGETABLE POWDER PROCESS

1 ROOM,

ALL EQUIPMENT FOR VEGETABLE POWDER PROCESS, THIS SPACE WILL USE ALL OF THE OFF CUTTING OF VEGETABLES, TURN IT INTO VEGETABLE PROTEIN POWDER AND PACKAGE FOR RE-DISTRIBUTION.

STAFF BIKE STORAGE

1 ROOM,

BIKE STORAGE SPACE, ROOM FOR X6 BIKES. THIS WILL ENCOURAGE STAFF TO CYCLE INTO WORK.

STAFF WC

1 ROOM,

STAFF WC'S X4 GENDER NEUTRAL TOILETS. X4 CUBICAL, X3 SINK, X3 MIRROR, X1 HAND DRYER.

STAFF LOCKERS

1 ROOM,

STAFF LOCKERS LOCATED NEAR TOILETS AND BIKE STORAGE FOR EASY ACCESS. X25 LOCKERS.

DISABLED STAFF WC

1 ROOM,

STAFF DISABLED WC, 1X TOILET, SUITABLE HAND RAILING, HAND DRYER, SINK.



GROUND FLOOR

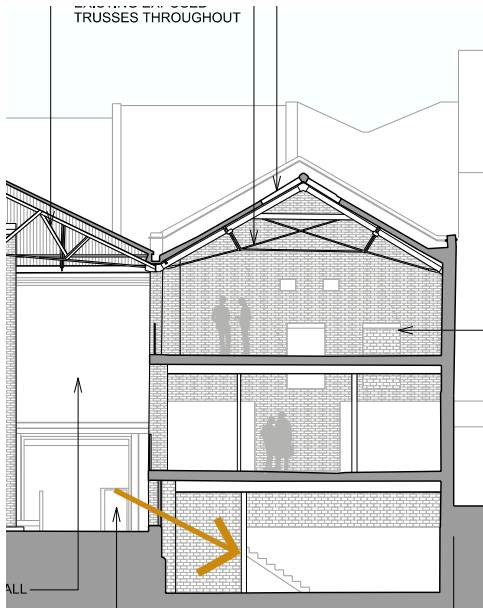
The ground floor will be made up of the Olfactory discovery, I have located it within the entrance way as it is the first step and 'discovery' of food. It creates an interesting entrance that draws the audience in and focuses them. A new large door to the entrance way is not only practical but also divides the calm Olfactory discovery from the bustling city. Within the City there will be 4 kitchen stations. I have placed them in ways that create routes for people to take and explore leaving space for a large courtyard in the centre resembling a town square; a place where people gather.



COSTA COFFEE ROAST SEATTLE



BASEMENT WINDOWS



BASEMENT WINDOWS

For health and safety I have located all of the digestion process and plant rooms within the basement making it a private area, only for staff. However it was important for the public to see this process so I have utilised the windows located in the basement so the public can watch all of the processes as show in 'Costa Coffee Roast Seattle' connecting the public to the process and adding to the asthetic of the design.

FIRST FLOOR



ACCOMMODATION SCHEDULE

PUBLIC WITH SUPERVISION

SORTING PROCESS, 1 ROOM WITH SORTING EQUIPMENT.

FOOD STORAGE, 1 ROOM, STORAGE RACKS FOR ORGANIZING FOOD.

PUBLIC

WOMANS WC, 1 ROOM 6X TOILETS.

MENS WC, 1 ROOM 2X TOILET 4X URINAL.

DISABLED WC, 1X TOILET.

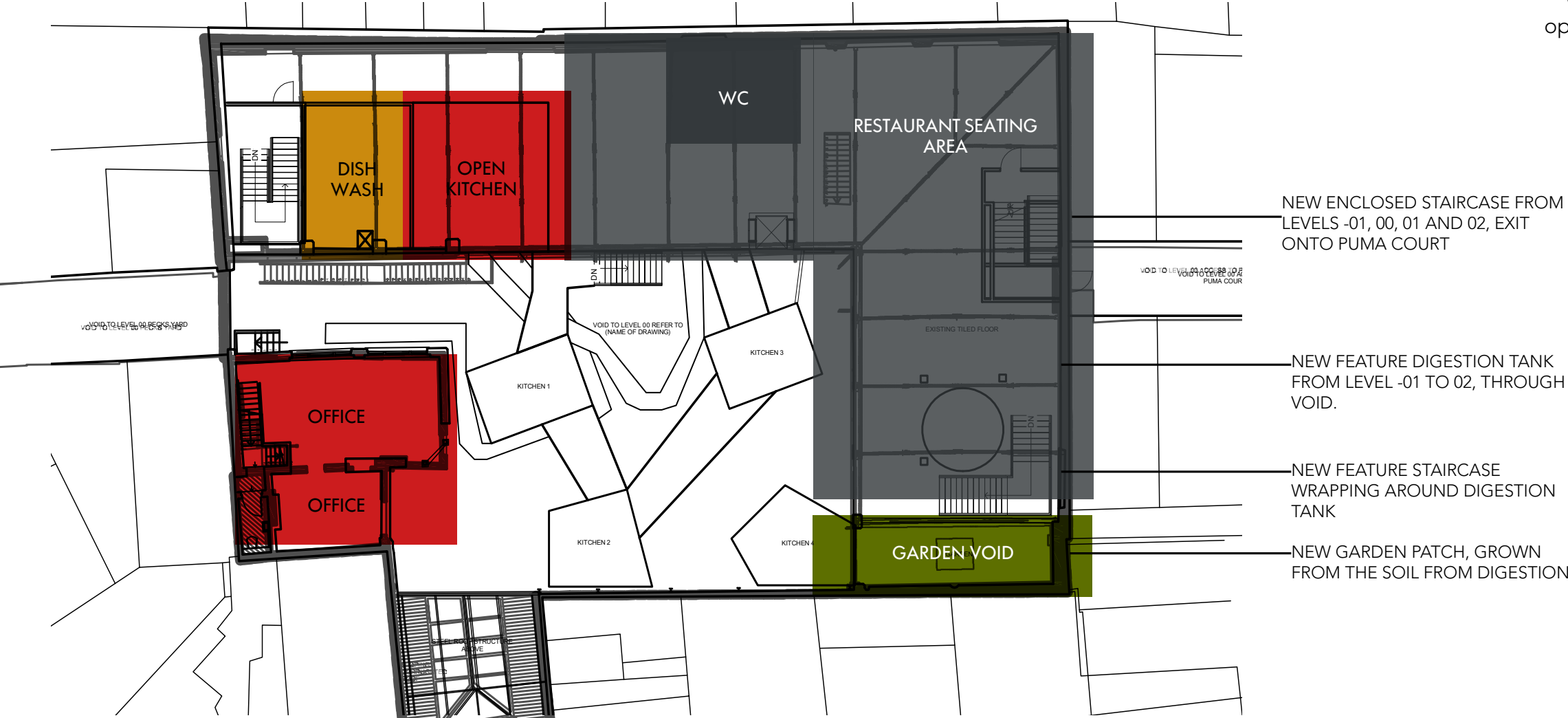
SEED LIBRARY & DIGESTION

The first floor will be home to the sorting process where people will be able to see all of the food that is going to waste and the procedure behind sorting it. People will then walk back on the city roof tops up to the second floor. Once the second floor has been explored they will head back down the stairs that wrap around the digestion tank. It was important for people to move back down around the tank to make them feel part of the digestion process. Mimicking the way food moves down the body.

DIGESTION TANK EXPERIMENT



SECOND FLOOR



ACCOMMODATION SCHEDULE

PRIVATE

DISH WASH ROOM, 1X ROOM WITH DISH WASH FACILITIES FOR RESTAURANT AND CITY.

PUBLIC WITH SUPERVISION

RESTAURANT KITCHEN, 1 OPEN ROOM, FULL COOKING EQUIPMENT

PUBLIC

RESTAURANT SEATING AREA, WITH APPROPRIATE SEATING FOR DINING.

The Second Floor is home to the surplus kitchen and bar, a large open kitchen and toilets. I located the open kitchen in eye view of entering the buildings to entice people up to this floor. The Restaurant seating wraps around allowing people to optimise the view of the city below.

DESIGN DEVELOPMENT

I have developed spatially and have come to a final spatial zonal plan and understand where everything is going within the project. I want to now take this concept and 'experience' and make it more visual. Previously I had begun to story board what is actually happening in each space however this needs to be improved on and developed to begin to tell a story of what the design is and the journey that people will be going on within the space. I plan to take existing photographs that I have and collage on top of them each space, I also need to go through each space and define what I am trying to achieve and why it is there. This will allow me to finalise a rough presentational design concept which I can then perfect for my final presentation and move on to finalising floor plans in detail.



OLFACTORY DISCOVERY



OLFACTORY DISCOVERY

RE-CONNECT PEOPLE BACK TO FOOD THROUGH THEIR SENSES

CREATE AN INTERESTING ENTRANCE TO ENGAGE THE CONSUMER

ENCOURAGE PEOPLE TO MOVE UP TO THE RESTAURANT SPACE



PEOPLE ENTER 106 COMMERCIAL STREET



THEY WILL PICK UP A MAP



THE OLFACTORY EXPERIENCE WILL CONNECT THE AUDIENCE BACK TO FOOD THROUGH THEIR SENSE OF SMELL AND RECOMMEND A MEAL IN THE RESTAURANT, ENCOURAGING THEM TO EXPLORE...



THE MAP WILL PROMPT THEM TO FIND THE GARDEN OF RE-GROWTH



THEY WILL SEE THAT THE GARDEN OF REGROWTH IS LOCATED WITHIN THE CITY, SO THEY ENTER THE CITY SPACE.



LARGE COGS GIVE THE SPACE CHARACTER AND ACT AS A WAY FOR THE GUESTS TO POWER THE CONVEYOR BELT



IF PEOPLE HAVE FOOD TO DONATE THEY CAN PLACE IT ON THE CONVEYOR BELT HERE



A TIME TABLE WILL DISPLAY ALL OF THE WORKSHOPS AND TALKS THAT ARE HAPPENING THAT DAY.



PEOPLE ENTER THE CITY SPACE

CREATE A COMMUNITY SPACE OF EDUCATION AND COLLABORATION

ALLOW CHEFS TO USE THEIR EXPERT KNOWLEDGE TO EDUCATE THE PUBLIC ON THE ISSUE OF WASTE

PROVIDE SOLUTION ON HOW THE PUBLIC CAN REDUCE THEIR WASTE AT HOME.

THE CITY



THE CITY



GARDEN OF REGROWTH

The garden of regrowth aims to re-connect people back to the process of growing and nurturing your own food. It also highlights a creative way in which you can use your waste at home, making them part of the process!



PEOPLE WILL THEN SEE THE GARDEN OF RE-GROWTH AND MOVE DOWN TO THE SPACE



PEOPLE WILL BE ENCOURAGED IF THERE ARE ANY ROOTS SHOWING TO PLANT THE VEGETABLE, THIS CONNECTS PEOPLE BACK TO THE PROCESS OF FOOD, MAKING THEM APPRECIATE HOW INCREDIBLE FOOD REALLY IS.



THE GARDEN OF RE-GROWTH AIMS TO SHOWCASE THE POSSIBILITIES OF REGROWING FOOD FROM OFFCUTS!



NOW IN THE MAIN CITY AREA, PEOPLE WILL BE ENCOURAGED TO WATCH AND JOIN IN WITH DEMONSTRATIONS, THEY WILL THEN MOVE UP TO THE SORTING PROCESS..



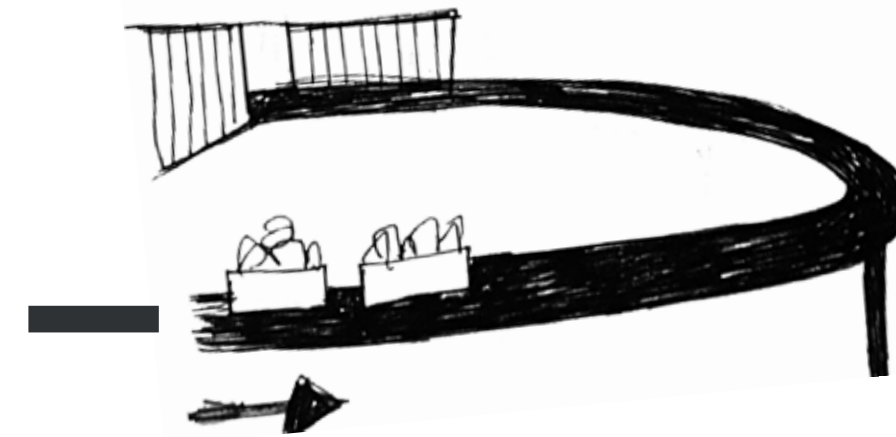
SEED LIBRARY

A SPACE WHICH ALLOWS VOLUNTEERS TO CHECK FOOD TO ENSURE IT IS SAFE TO EAT

A SORTING SPACE TO PROCESS THE SURPLUS FOOD ALLOWING FOR REDISTRIBUTION TO THE RESTAURANT AND EXTERNAL CHARITIES.



VOLUNTEERS WILL BE WORKING HARD IN THIS SPACE RUNNING THE EMPORIUM AND ORGANIZING ALL OF THE FOOD THAT HAS BEEN COLLECTED.



ONCE THE FOOD HAS BEEN CHECKED AND ORGANISED, FOOD NEEDED IN THE RESTAURANT WILL GO BACK ON THE CONVEYORBELT



SURPLUS KITCHEN

A SANCTUARY OF COMFORT THAT CONTRADICTS THE NEGATIVE ASSOCIATIONS OF WASTE

A COMMERCIAL KITCHEN WHICH WILL PREPARE FOOD FROM THE SURPLUS INGREDIENTS FOR THE PUBLIC

THE RESTAURANT WILL AIM TO TEACH THE NEXT GENERATION OF CHEFS WASTELESS HABITS



PEOPLE EAT IN THE SURPLUS RESTAURANT AND HEAD DOWN INTO THE DIGESTION PROCESS



THE DIGESTION TANK CREATES INTEREST

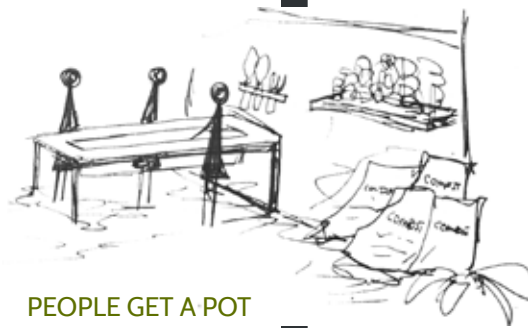


PEOPLE CAN SCAN THE TANK WITH THEIR PHONES AND FIND OUT MORE

DIGESTION PROCESS

THE DIGESTION PROCESS WILL TEACH THE PUBLIC ABOUT THE POSSIBILITIES OF USING ANY UN-AVOIDABLE WASTE

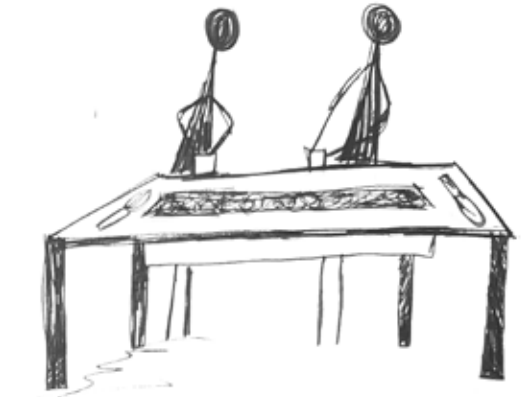
WILL SHOW THE PUBLIC HOW THEY CAN SET UP SIMILAR PROCESSES AT HOME & THE BENEFITS OF IT.



PEOPLE GET A POT



THEN VISIT THE SEED LIBRARY

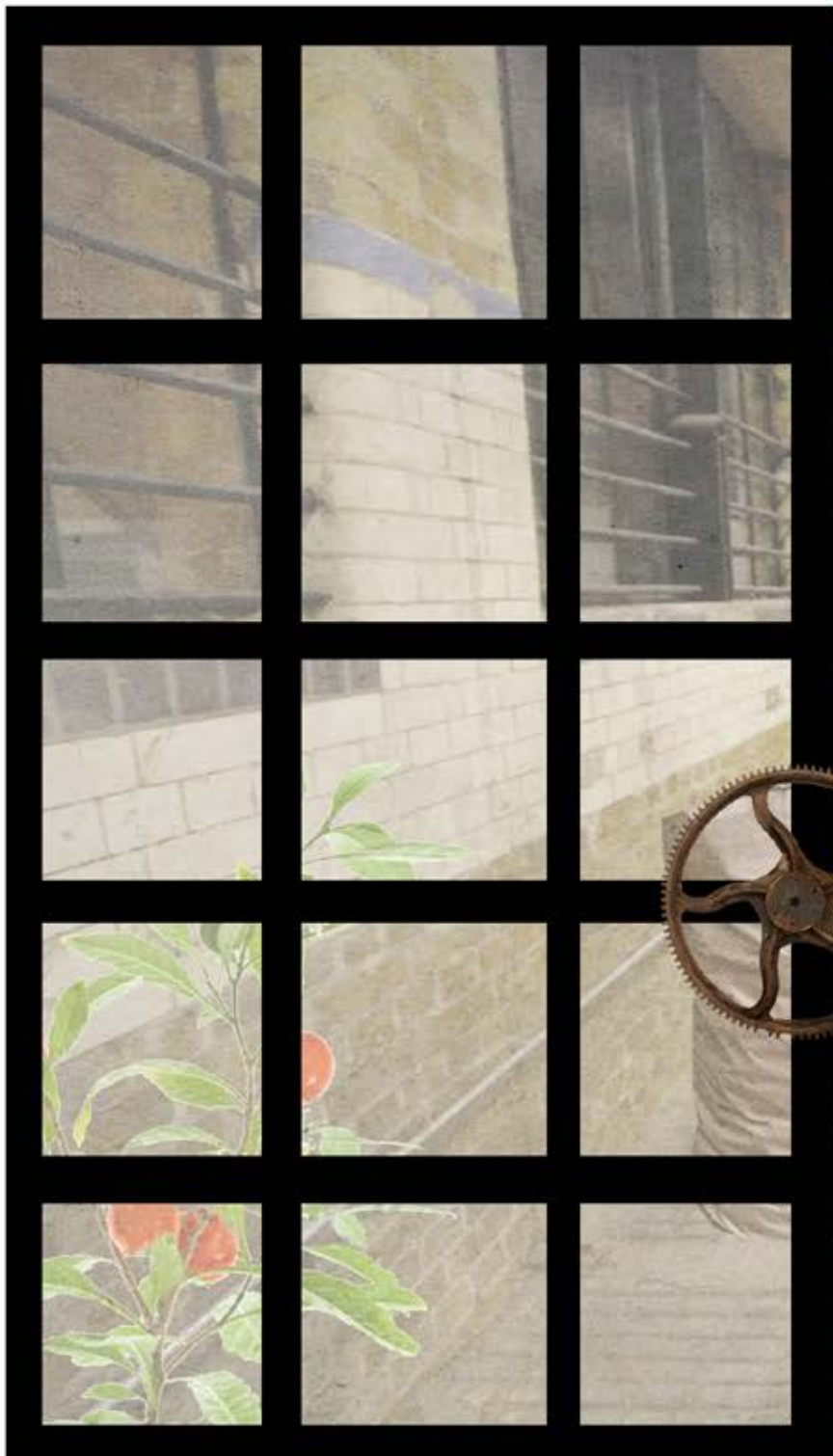


PICK A SEED AND PLANT IT IN THEIR POT



TAKE IT HOME AND CARE FOR IT!

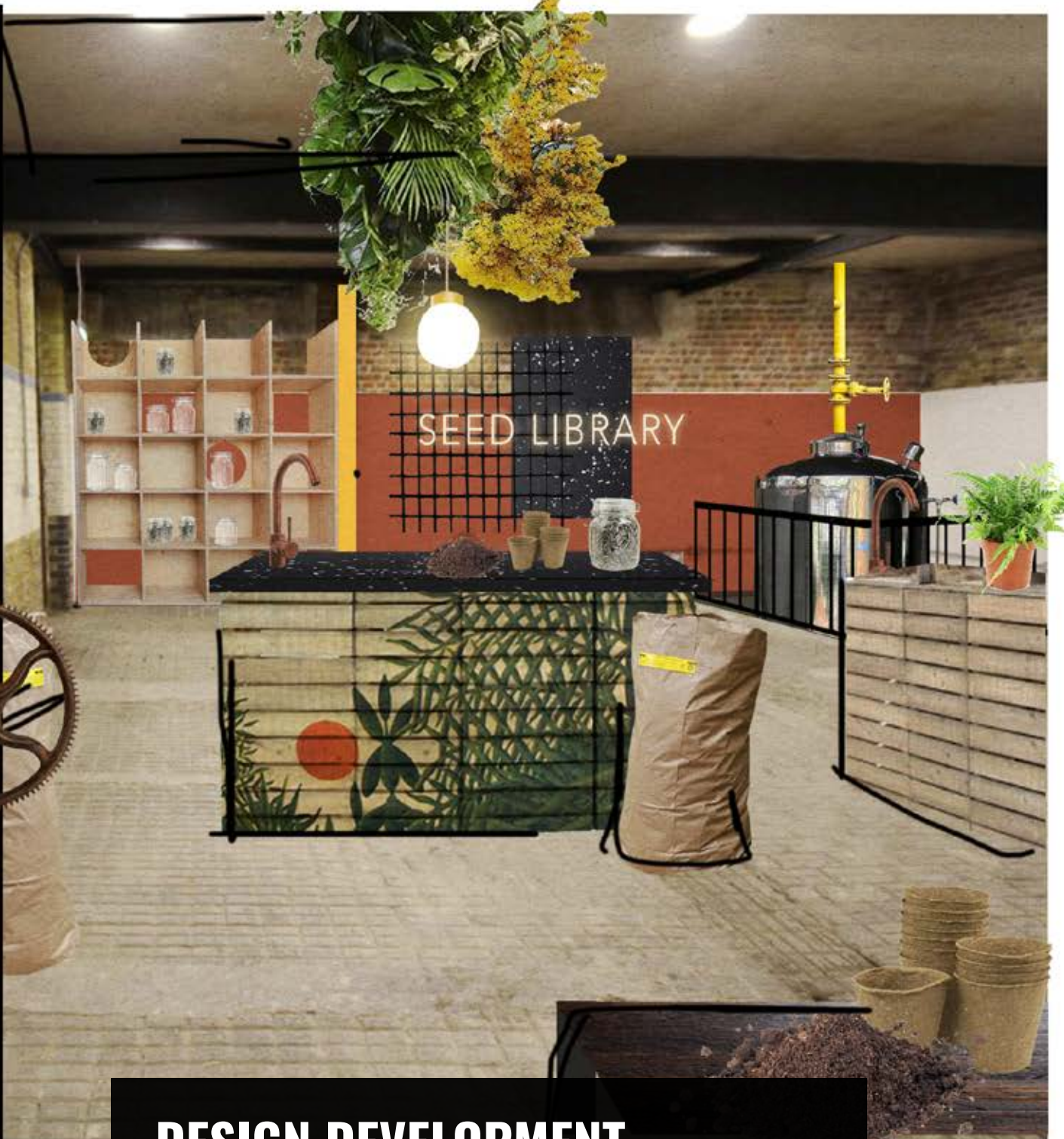
EXIT THE EMPORIUM



SEED LIBRARY

CONNECTS PEOPLE BACK TO GROWING FOOD AND ALLOWS THEM TO USE COMPOST FROM THE DIGESTION PROCESS

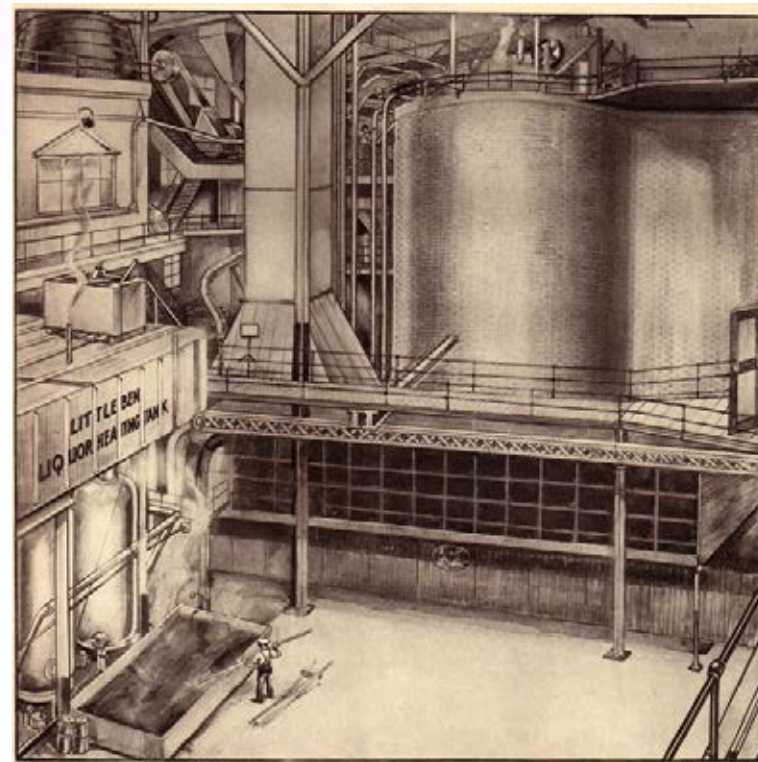
ENCOURAGE PEOPLE TO "PLANT A SEED OF HOPE"



DESIGN DEVELOPMENT

DEVELOPING THE EXPERIENCE THROUGH QUICK COLLAGES

I found this a really good way to develop and finalise the experience within the Emporium, it allowed me to think in a lot more detail about how each space is going to work and how people are going to move from one space to another. I feel that there is a consistent journey through the design and that the flow feels natural. Quick collages allowed me to move on from sketches and make my design come to life a bit more before I finalise everything into a final design proposal package, it has also made me realise some things that need to be changed, such as the city area, the conveyor belt needs to have more of an industrial feel which is something that I will develop into the next stages of my project.



HERITAGE OF TRUMAN BREWERY



THE DISCOVERY OF FOOD



CITY SPACE



INDUSTRIAL



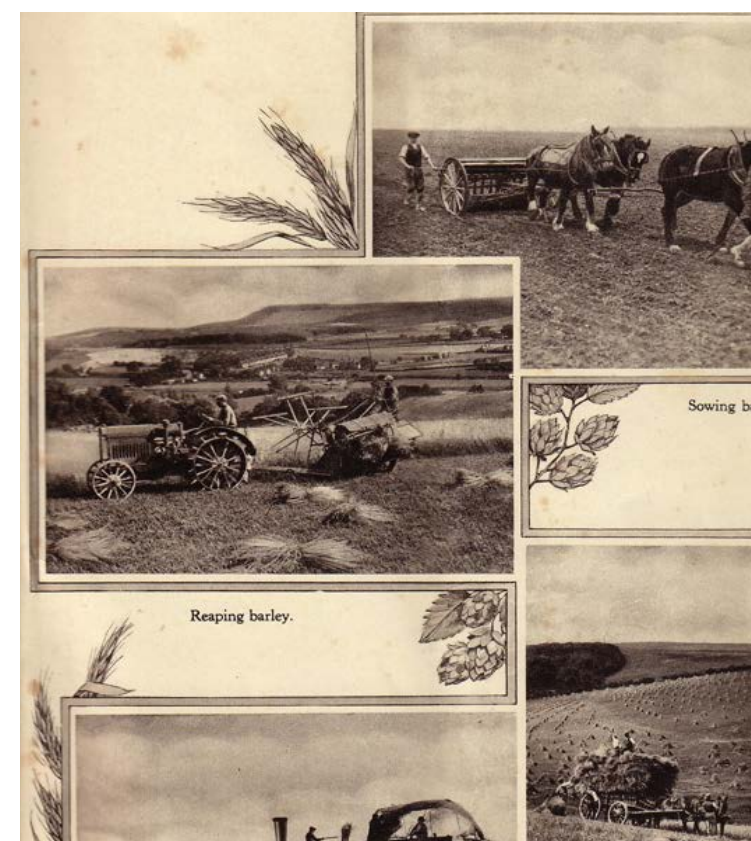
COLOUR PALLETT INSPIRED BY SPICES



DESIGN LANGUAGE



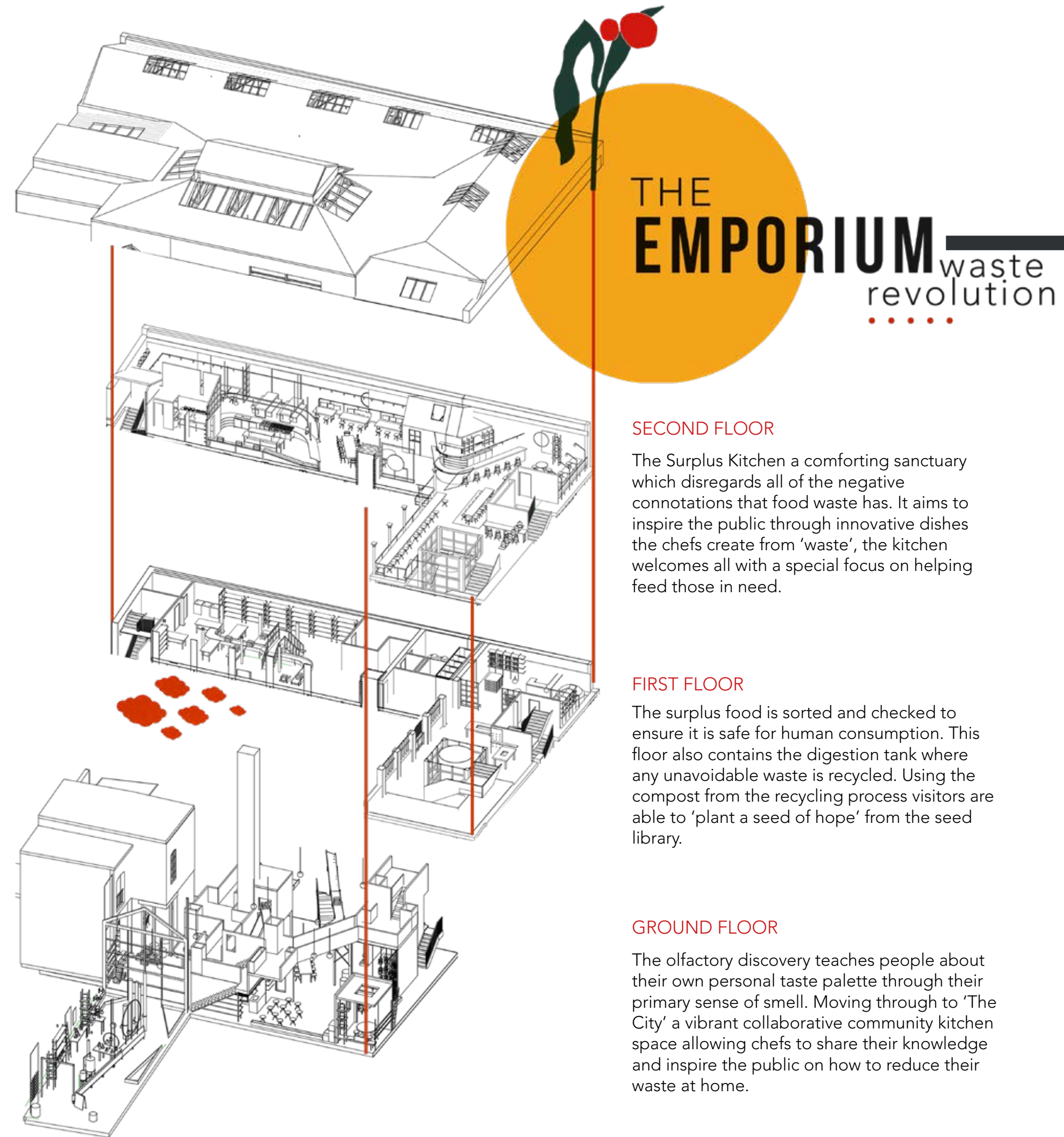
LINEAR CITY BLOCKS



HERITAGE OF SITE- HORSES AND AGRICULTURE

LINKING BACK TO MY INITIAL RESEARCH INTO MY SITE I WANTED TO BE INSPIRED BY THE PAST AND PRESENT OF MY SITE, I CHOSE A COLOUR PALETTE BASED ON HERBS AND SPICES.





SECOND FLOOR

The Surplus Kitchen a comforting sanctuary which disregards all of the negative connotations that food waste has. It aims to inspire the public through innovative dishes the chefs create from 'waste', the kitchen welcomes all with a special focus on helping feed those in need.

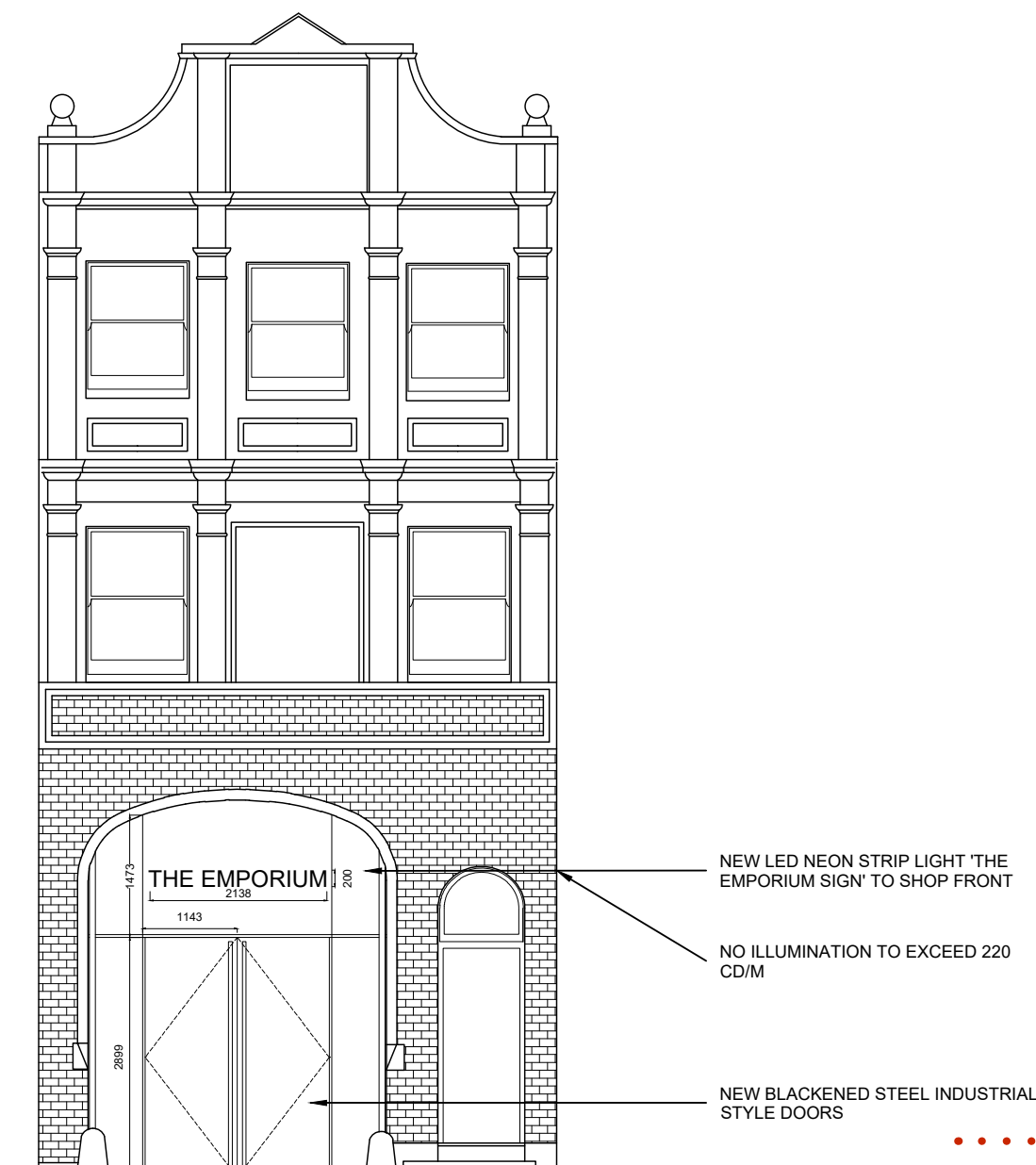
FIRST FLOOR

The surplus food is sorted and checked to ensure it is safe for human consumption. This floor also contains the digestion tank where any unavoidable waste is recycled. Using the compost from the recycling process visitors are able to 'plant a seed of hope' from the seed library.

GROUND FLOOR

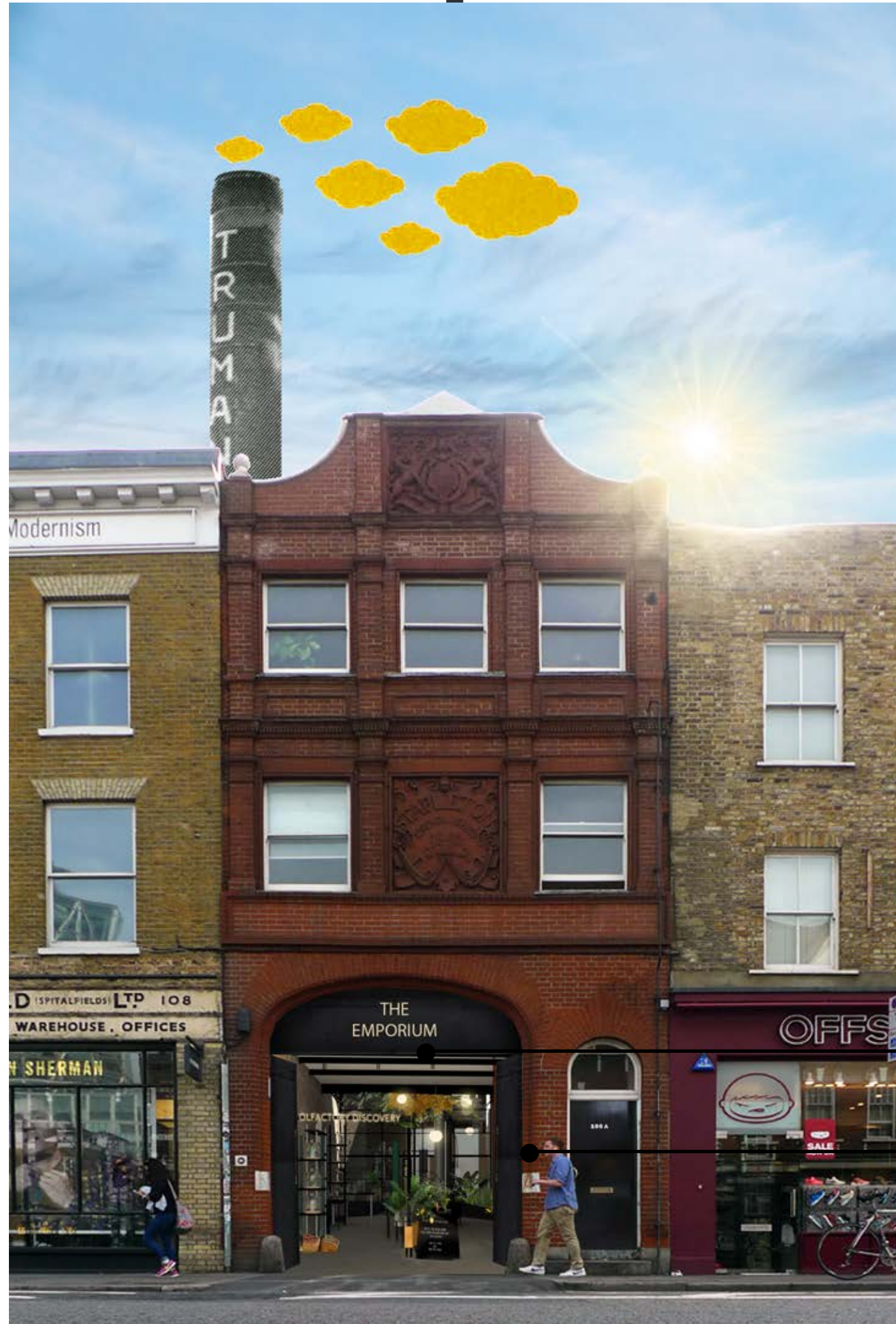
The olfactory discovery teaches people about their own personal taste palette through their primary sense of smell. Moving through to 'The City' a vibrant collaborative community kitchen space allowing chefs to share their knowledge and inspire the public on how to reduce their waste at home.

106 COMMERCIAL STREET • • • • •



The Emporium creates curiosity and surprise, the large warehouse is hidden behind what seems to be a normal shop front.





NEW 'THE EMPORIUM' LED SIGNAGE TO SHOP FRONT

NEW INDUSTRIAL BLACKENED STEEL WAREHOUSE DOORS

..... ENTER THE EMPORIUM



People will enter 'The Emporium' from the main entrance facing Commercial Street. The busy street attracts a large crowd of 'foodies' targeting the audience and educating the audience it intends too.



MAP PICK UP POINT



OLFACTORY DISCOVERY

relating to the sense of smell.
"the olfactory organs"

"PEOPLE HAVE FORGOTTEN TO ENGAGE THEIR SENSES WHEN SELECTING AND EATING FOOD, MEANING THEY ARE DISCONNECTED FROM IT"

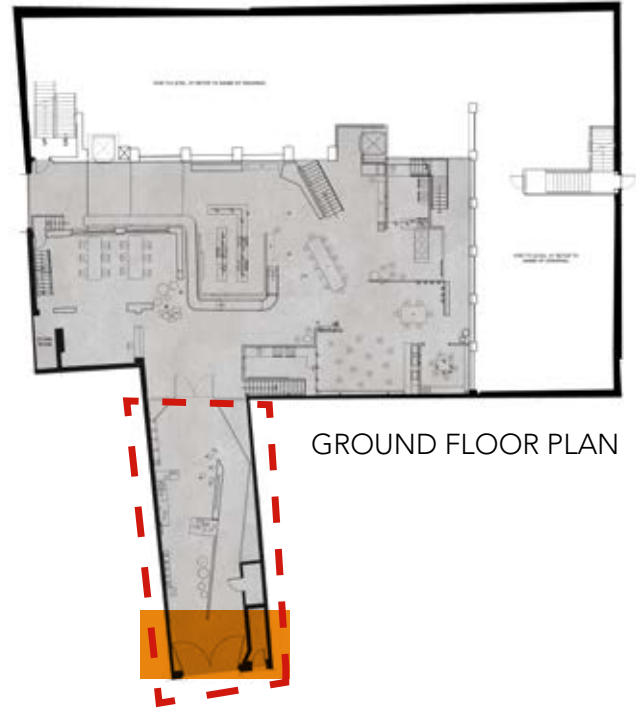
(TAYLOR, 2012)

LED 'OLFACTORY DISCOVERY' CREATES A CLEAR PATH FOR PEOPLE TO FOLLOW

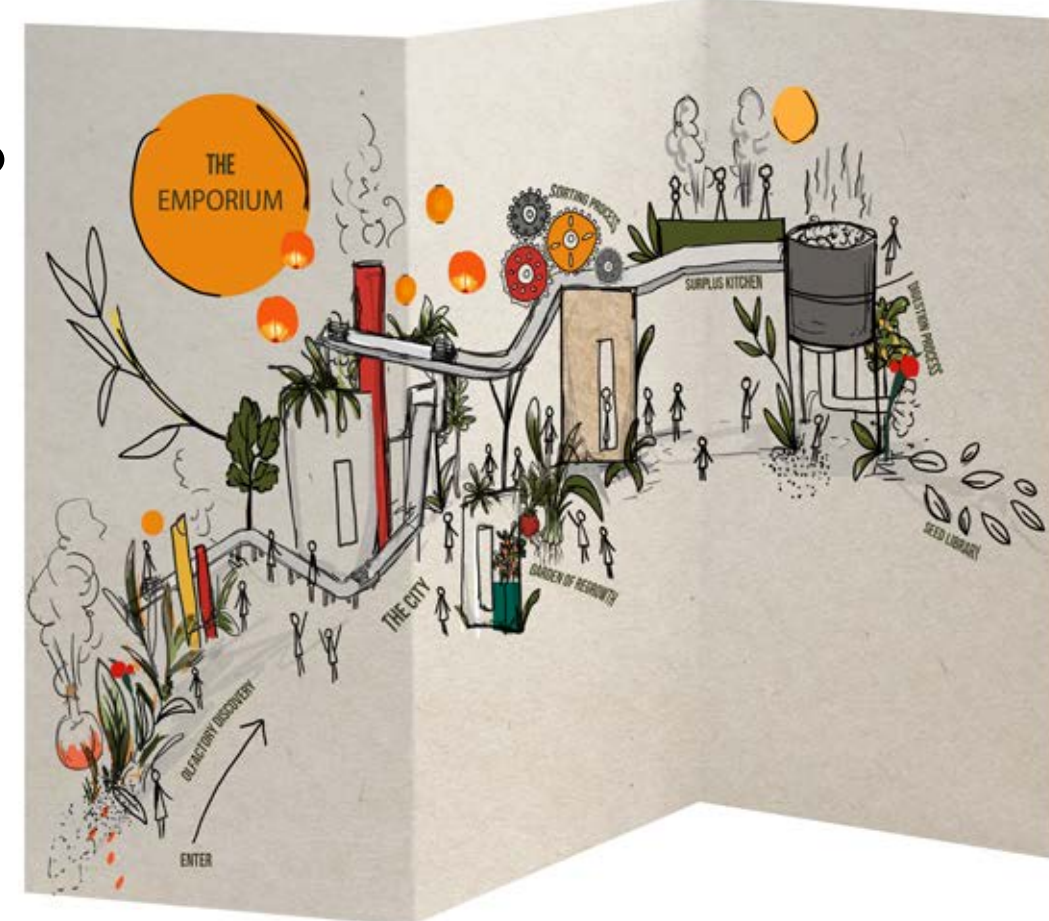
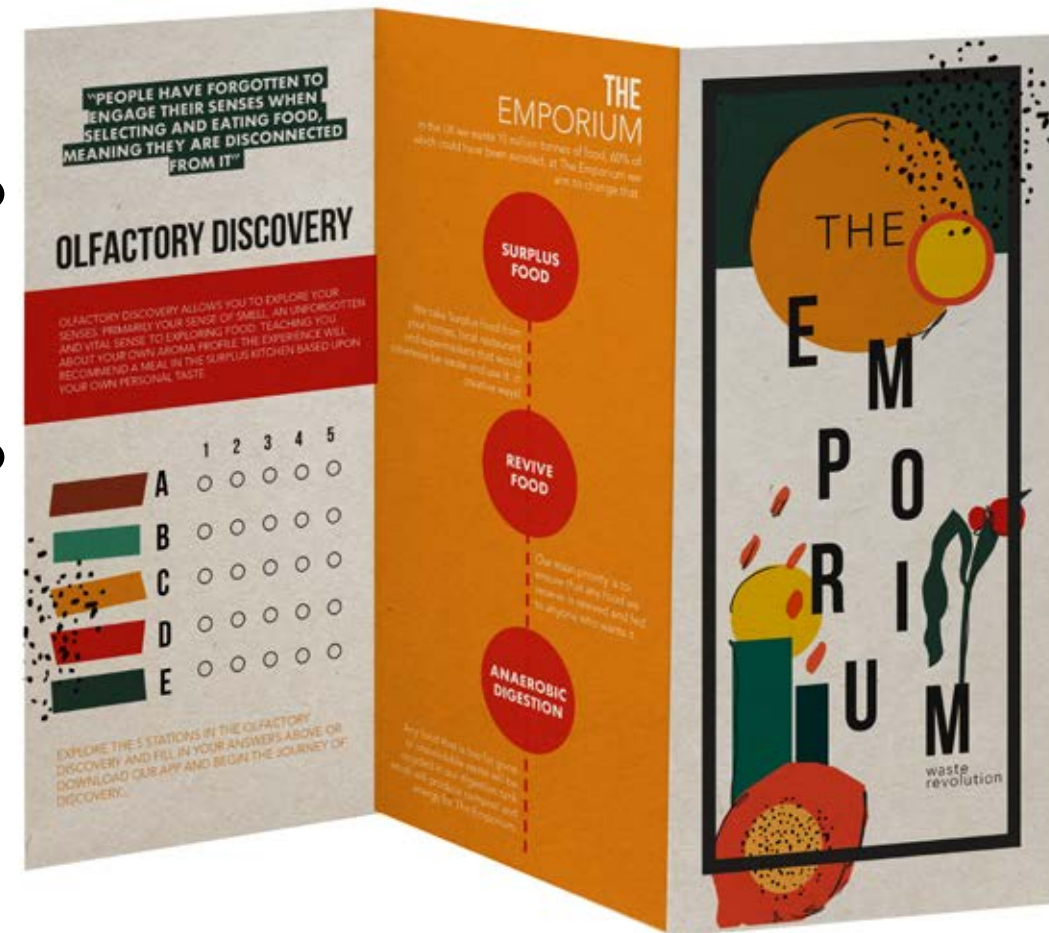
COLLECT A MAP

As people enter The Emporium they will be greeted with the Olfactory discovery. This space targets to re-connect people back to food through their primary sense of smell. Research shows that the lack of sensory interaction with food has caused us to become disconnected to it and therefore have lost appreciation and understanding of food. On entrance people will pick up a map informing them about The Emporium.

SIGN ALLOWS THE EMPORIUM TO ADVERTISE TALKS AND SPECIAL GUESTS



GROUND FLOOR PLAN



HOW DOES IT WORK?

The Olfactory discovery has 6 stations with 5 unknown herbs and spices set within glass tubes. People will move through the space smelling the secret spices and will note down their favourites on the table found inside their map. Based upon this and their unique aroma profile, they will be recommended a meal in the surplus kitchen. Connecting people back to food through their unforgotten senses and encouraging them to claim their meal and explore The Emporium further.

A	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
B	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
C	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
D	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
E	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

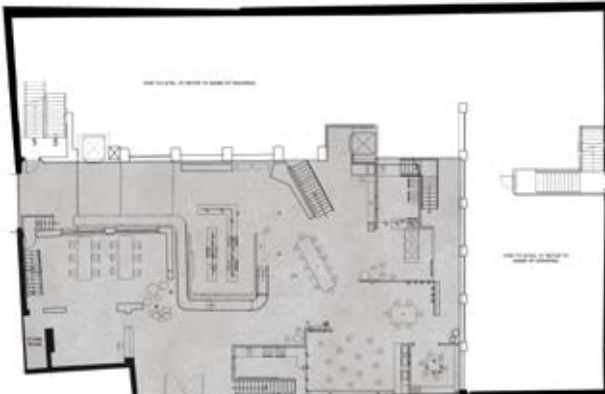
For example this person preferred the spices from option 'C' and therefore would be recommended meal 'C' when they get to the kitchen. This not only creates a unique sensory experience that will target millennials desires, but will also teach people about what flavours they actually like reducing the chance of them not liking their meal in the restaurant and allowing to take this knowledge home.

..... DISCOVER YOUR AROMA PROFILE

"MAN LEARNED ABOUT THE WORLD IN WHICH HE LIVED THROUGH HIS SENSES"

(PARIDE, 1981)

The space was designed to give people the sense of discovering food. Reflected through vintage botanical prints and 'laboratory' features. The space aims to awaken your senses; responding to research that promoted how our digitalized existence "is driving a desire for sensory stimulation" and therefore targets directly the millennial audience.



GROUND FLOOR PLAN

RE-CONNECT PEOPLE BACK TO FOOD THROUGH THEIR SENSES

CREATE AN INTERESTING ENTRANCE TO ENGAGE THE CONSUMER

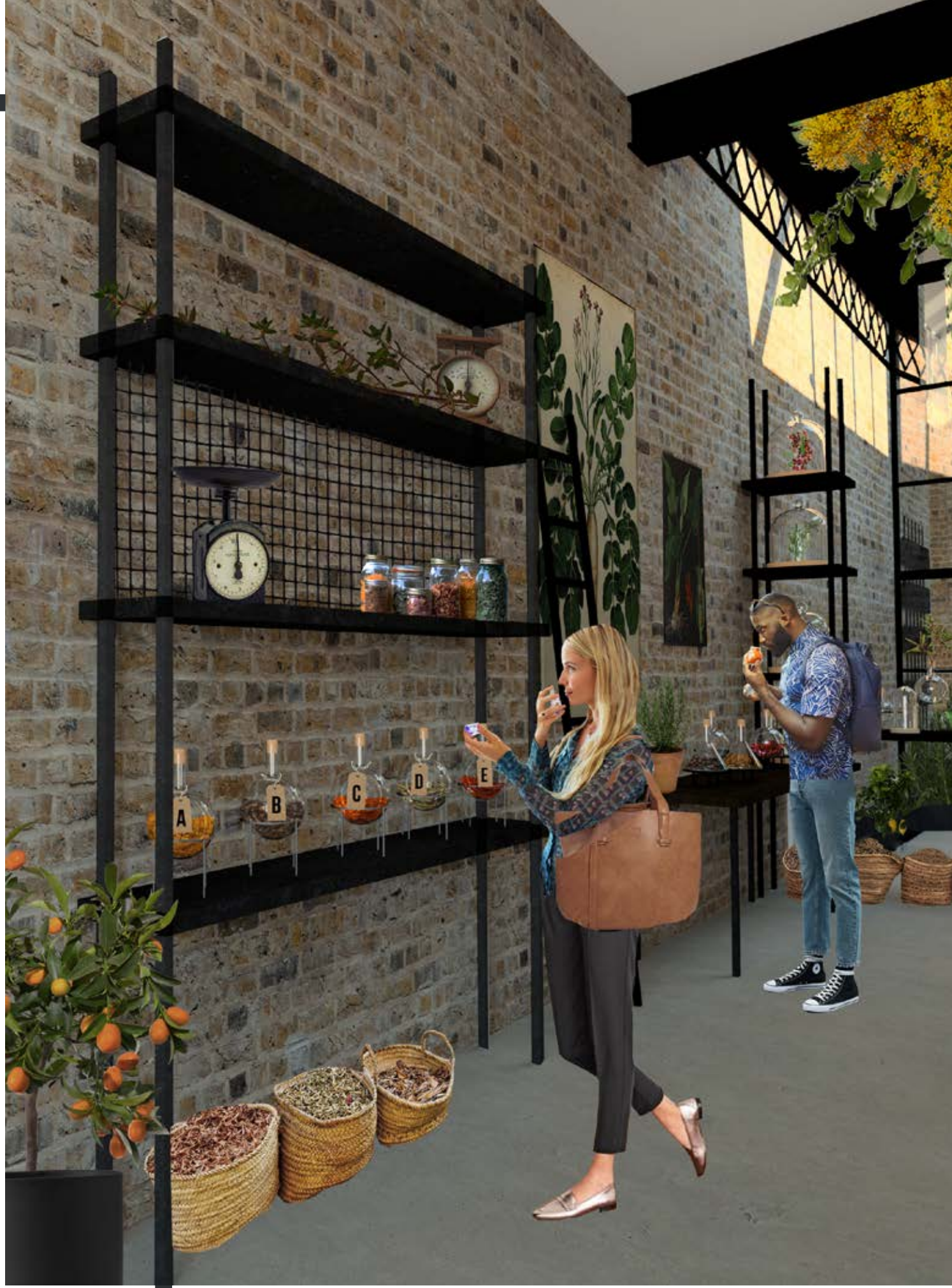
ENCOURAGE PEOPLE TO MOVE UP TO THE RESTAURANT SPACE



VINTAGE LABORATORY



VIBRANT HERBS AND SPICES



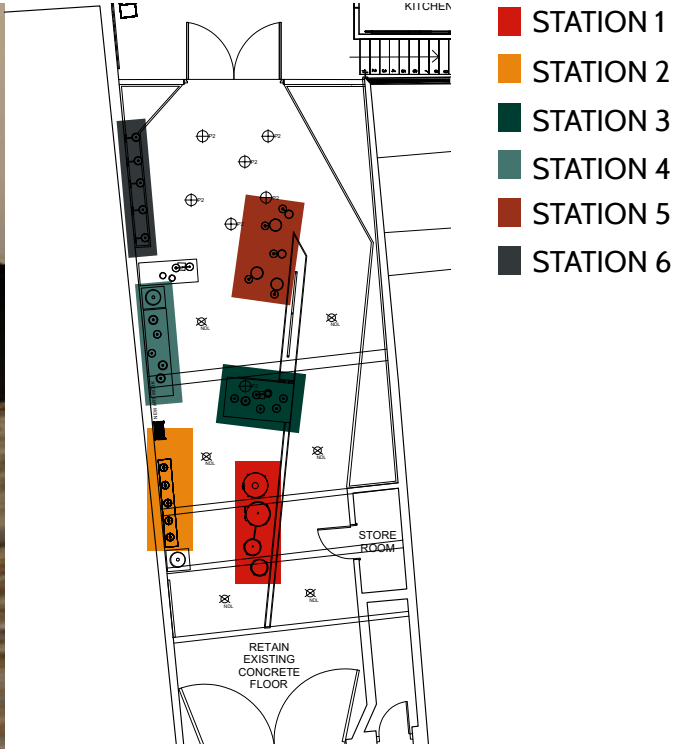
OLFACTORY DISCOVERY



“OUR DIGITIZED ONLINE EXISTENCE IS DRIVING A DESIRE FOR SENSORY STIMULATION”

(Palley, 2013)

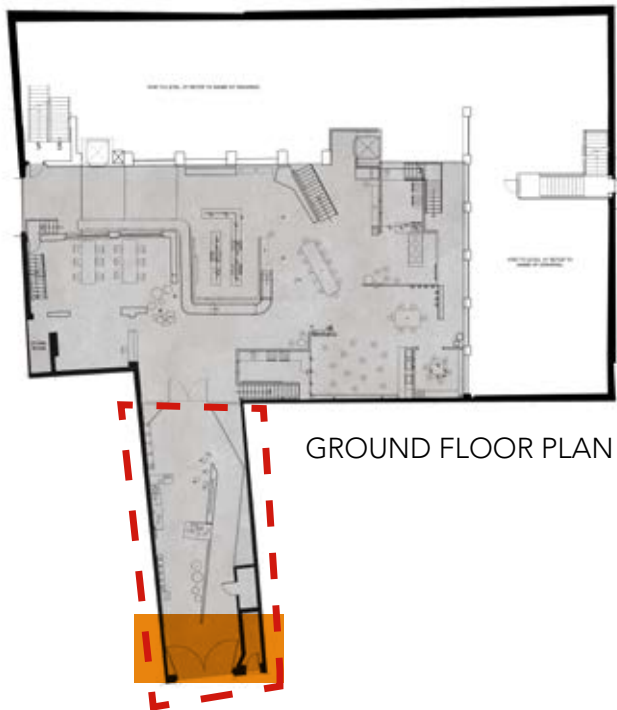
OLFACTORY DISCOVERY



..... DISCOVER YOUR AROMA PROFILE



ALL TUBES TO BE CLEARLY LABELLED



GROUND FLOOR PLAN



“WHILE VISUAL CUES RECALL 50% OF MEMORY AFTER 3 MONTHS ODOROUS CUES STILL RECALL 65% OF MEMORY AFTER ONE YEAR”

(Uang, 2018)

..... DISCOVER YOUR AROMA PROFILE

1	2	3	4	5	6
STAR ANISE	SICHUAN PEPPER	FENNEL SEEDS	CHINESE CINNAMON	ANISEED	RED CHILLI POWDER
CARAWAY SEED	CHILLI POWDER	MEXICAN OREGANO	COCOA	LIME	CHIPOTLE ADOBO
SAFFRON	NORA	PARSELY	ALMONDS	ROSEMARY	PAPRIKA
OREGANO	GARLIC	MARJORAM	BASIL	THYME	HOT PEPPER
GARM MASALA	CURRY POWDER	TUMERICK	CINNAMON	CORIANDER	FENUGRECK

SPICE STATIONS

I chose to use herbs and spices as they are a powerful tool that can be used to flavour food. This experience not only engages the audience but also creates structure for the restaurant, allowing them to work to set flavour pallets creating new innovative dishes using surplus food. The spices reflect different countries and flavours that are used within their food. Millennials are a culturally and ethnically diverse cohort with over a fifth belonging to ethnicities other than White British. This is reflected through their love for global flavours making this experience target their desires from food experiences.



CHARLES SELLER, CRISS-CROSSED CONVEYORS,

- CHINESE
- MEXICAN
- SPANISH
- ITALIAN
- INDIAN



OLFACTORY DISCOVERY

HANGING PLANT MOTIF
MIMIC THE HANGING
PLANTS FOUND IN SPICE
MARKETS

NEW CRITTALL
WINDOWS TO MIMIC
EXISTING ORIGINAL
WINDOW.

LED 'THE CITY'
SIGN ENCOURAGES
PEOPLE TO ENTER



MOVE THROUGH TO THE CITY

Once Visitors have completed the 'Olfactory Discovery' they spot the sign prompting them to 'Find the Garden of re-growth' and enter the city to find out more...

THE CITY

Moving through the design creates a microcosm of a city that represents the possibilities of how we can change our wasteful habits, making people feel part of a community of change and a larger movement. Upon entry people can donate food onto the conveyor-belt. The conveyor-belt represents the production and journey that food goes on before it is carelessly wasted. The city scape provides people with a unique learning space, making it more memorable.



I WANTED TO USE MATERIALS WHICH REFLECTED THE PROJECT I WAS DOING. OSB IS A PRODUCT OF WASTE.



MICROCOSM

a community, place, or situation regarded as encapsulating in miniature the characteristics of something much larger.



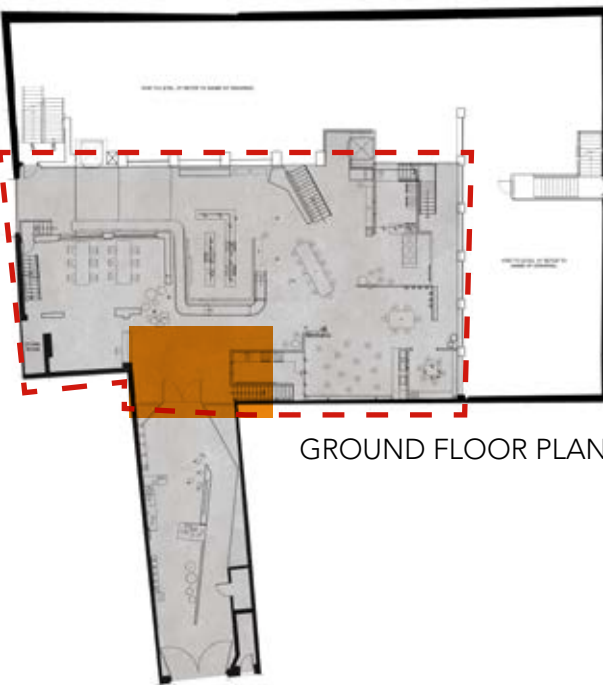
VOLUNTEERS WILL BE READY TO HELP ANYONE LOAD THEIR DONATIONS ONTO THE CONVEYOR BELT

TOTEM NAVIGATION POLE ACTS AS WAY FINDING TO HELP VISITORS EXPLORE

THE CITY

INTERESTING WALKWAY DRAWS PEOPLE TO EXPLORE

QUICK ENTRANCE TO THE RESTAURANT FOR RETURNING CUSTOMERS



GROUND FLOOR PLAN



FOOD FOR THOUGHT CLASSES TIMETABLE



GROUND FLOOR PLAN

"UNUSUAL LEARNING ENVIRONMENTS GENERATE A MORE ACTIVE DISCOURSE, STIMULATING LEARNING HABITATS PROMOTE IDEAS AND TEACHING FOCUSED AROUND EXPERIENCE"

LIM 2014

..... EXPLORES THE CITY

THE CITY

SIGNAGE REFLECTS SHOP SIGNS AND DEFINE THE DIFFERENT KITCHEN SPACES.

TOTEM NAVIGATION POLE MIMICKING THOSE FOUND IN THE CITY

GROWING FOOD CONNECTS PEOPLE TO THE PROCESS



BLADE RUNNER ILLUSTRATION





GARDEN OF REGROWTH



GROUND FLOOR PLAN



..... FINDS THE GARDEN OF REGROWTH

As people move through the city they find the garden of re-growth! It uses off cuts of fruit and vegetables and re-grows them. This demonstrates to the public how incredible food really is. If roots are showing the public are encouraged to plant the vegetable/fruit connecting them back to the process of growing food. The garden of re-growth hopes to inspire people to try this at home; allowing them to see the time and care that goes into growing food and reducing their waste.

**"PEOPLE WHO GROW
THEIR OWN FOOD WASTE
LESS."**

**40% OF PEOPLE WISH THEY KNEW MORE
IN THE KITCHEN, TO REDUCE THEIR WASTE.**

Within the city space there are a series of different community kitchens which will educate and inspire people through workshops and talks hosted by guest chefs. Research showed that people are willing to make change if they knew how to. This space provides them with the opportunity to learn and bring this back to their homes; reducing household waste.



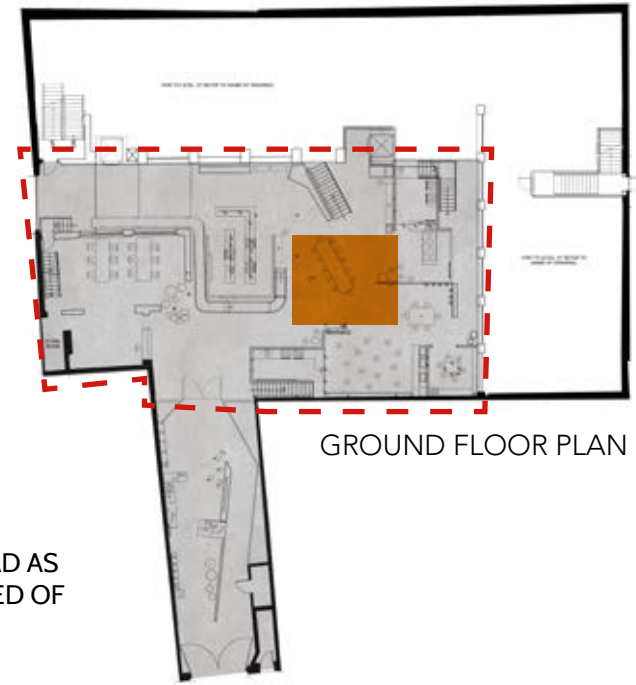
CONVEYOR BELT
CONTINUES OVERHEAD AS
A CONSTANT REMINDER OF
THE WASTED FOOD

WALL ART REMINDS THE
VISITORS WHY THEY ARE
THERE AND THE IMPACT OF
FOOD WASTE.

CONVEYOR BELT LEGS
INSPIRED BY INDUSTRIAL
MINE LIFTS, JUXTAPOSES
WITH THE NATURE OF THE
PLANTS



INDUSTRIAL MINE LIFT TYPOLOGY



GROUND FLOOR PLAN

THE CITY

The space will encourage the reuse of food either considered waste or surplus by demonstrating the possibilities of food in inspiring and creative ways and how people can take these skills to their homes

..... EXPLORE THE CITY

**"THE LESS INTIMATELY
CONNECTED WE ARE
WITH OUR FOOD,
THE MORE OF IT WE
WASTE"**

BOYLE 2010

..... FIND THE RAW KITCHEN

SKYLIGHT MAKES USE OF
WINDOW ABOVE BRINGING
NATURAL LIGHT INTO THE
SPACE

DECOR MIMICS THE
OLFACTORY DISCOVER, TO
CONTINUE THE IDEA OF
DISCOVERING FOOD AGAIN

COMMUNAL TABLE ACTS
AS A PLACE FOR PEOPLE TO
GATHER

RAW KITCHEN



GROUND FLOOR PLAN

The Raw Kitchen is an intimate kitchen space which will focus on the beauty of raw ingredients, educating people on how to use them. It takes people back to the basics and focuses on how to preserve their own food. Vegetables are one of the most wasted foods, this space will inspire people on how to use them in new creative ways.

The different kitchens cater to different learning styles. Some are designed to be more about watching and others allowing the public to get involved; reflecting Bandura's social learning theory. This space allows chefs to use their knowledge and passion to make a positive change!

KITCHEN 1

**"WHEN I BEGAN COOKING,
I WOULD HAVE NEVER
IMAGINED THAT CHEFS,
THEY CAN BE A VOICE OF
CHANGE"**

(Massimo Bottura, 2017)

FIND KITCHEN 1

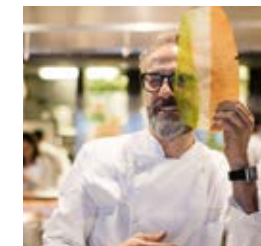
GUEST CHEFS



ROY CHOI



STEPHANIE IZARD



MASSIMO BOTTURA

BRIDGES ON TOP
OF CITY LEADING
TO THE SURPLUS
KITCHEN CREATES
CURIOSITY

KITCHEN 1 ACTS AS
A LECTURE SPACE
WHERE CHEFS
WILL PERFORM
TO LARGER
AUDIENCES



GROUND FLOOR PLAN





KITCHEN 1



GROUND FLOOR PLAN

education and solution
SOCIAL LEARNING THEORY.
(bandura social learning theory)

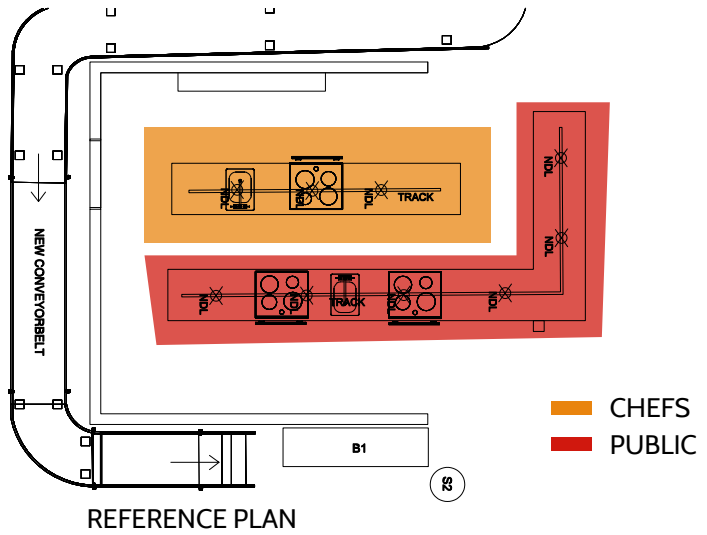
“new patterns of behaviour
can be acquired through direct
experience or by observing the
behaviour of others”

RETRACTABLE SCREEN WILL
PLAY SHORT FILMS AND
PODCASTS OF FOOD AND
CHEFS.

FLEXI SPACE WILL ALLOW
FOR MORE STOOLS TO BE
BROUGHT OUT TO INCREASE
CAPACITY.



STEPPED FIXED SEATING
ADDS MORE SEATING.
HIGHER LEVEL ALLOWS
PEOPLE TO SEE OVER THOSE
ON THE GROUND.



REFERENCE PLAN

GUESTS WORK
STATION WRAPS
AROUND
CHEFS STATION
ALLOWING THEM
TO OBSERVE
AND MIMIC THEIR
ACTIONS

LONG COMMUNAL
COOKING SPACES
ALLOW PEOPLE TO
WORK TOGETHER
AS A TEAM

“SIMPLY BECAUSE WE NO LONGER
HAVE TO KNEAD AND BAKE OUR
OWN BREAD. IF WE HAD TO PUT
THIRTY MINUTES OF LOVE AND
ELBOW GREASE, WE WOULDN'T
WASTE A SLICE”

BOYLE 2010

KITCHEN 2

BRIDGE LEADING
FROM THE SORTING
PROCESS. OVER THE
CITY AND UP TO THE
SURPLUS KITCHEN

Kitchen 2 focuses on public engagement,
people will sign up to more private lessons
with guests chefs, allowing them to learn new
skills and inspiration on how to reduce their
waste at home. Chefs will demonstrate the
art of cooking and get people to appreciate
it again; connecting them back to food as
Boyle suggests above. Food has become so
available within our modern world we forget
to care and appreciate it. The city aims to
remind the public and change their wasteful
behaviours

IMPORTING SPACE
WHERE FOOD WILL BE
LOADED ONTO THE
CONVEYOR BELT



GROUND FLOOR PLAN



CHEFS COOK SPACE ALLOWS DEMONSTRATIONS TO BE HELD

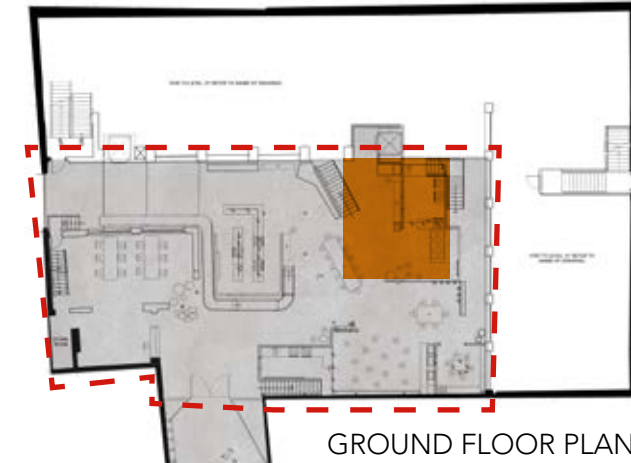
COMMUNAL WORK STATION ALLOWS AUDIENCE TO JOIN IN AND HELP PREPARE FOOD

STOOLS OFFER A PLACE TO SIT AND OBSERVE THE DEMONSTRATION

KITCHEN 3

"IT IS IMPOSSIBLE TO INSTANTLY CHANGE PEOPLE'S BEHAVIOUR, BUT IS POSSIBLE TO PROVIDE SITUATIONS WHERE PEOPLE CAN LEARN AND CHANGE BEHAVIOURS THEMSELVES."

(ROBINSON, 2011)



GROUND FLOOR PLAN

Kitchen 3 combines the different learning skills by allowing people to both observe and also get involved in the cooking process.



GROUND FLOOR PLAN

"WE MUST FOCUS ON THE FUNDAMENTAL PROBLEM OF HOW TO RECONCILE GOOD EATING HABITS WITH THE WAY IN WHICH PEOPLE LIVING IN A MODERN SOCIETY WANT TO LIVE THEIR LIVES"

LIM 2014

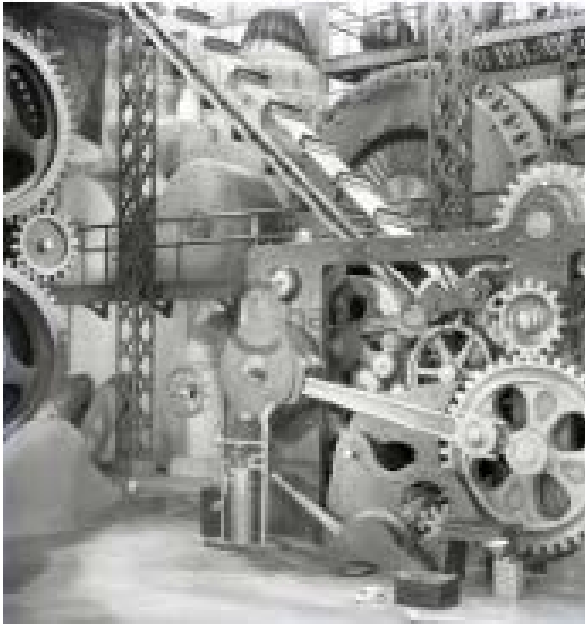
CONVEYOR BELT TOWER

CHIMNEY MIMICS ARCHITECTURE FROM THE INDUSTRIAL REVOLUTION

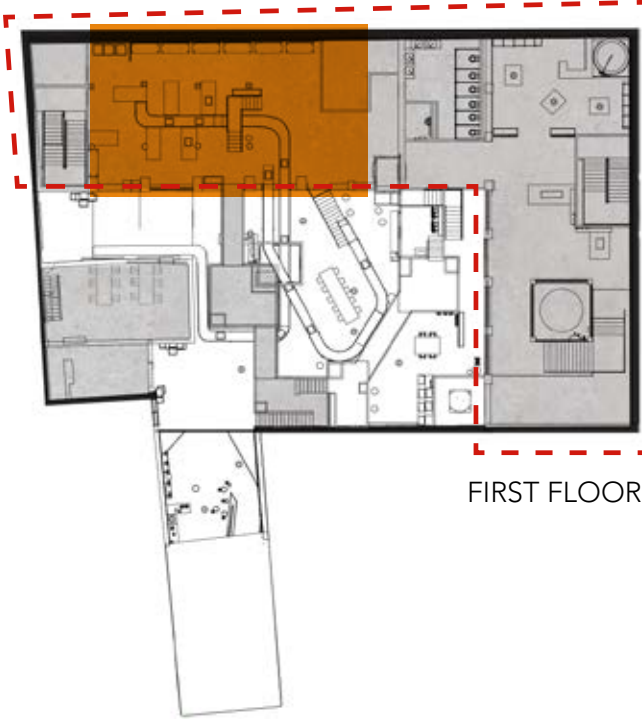
The communal space in the centre reflects how a town square in a city creates a place of gathering and conversation. A long community table encourages interaction between people, getting people to talk about the issue and creating a community against it. People walk up the stairs to the sorting process...



THE CITY



CHARLIE CHAPLIN THE MACHINE



FIRST FLOOR



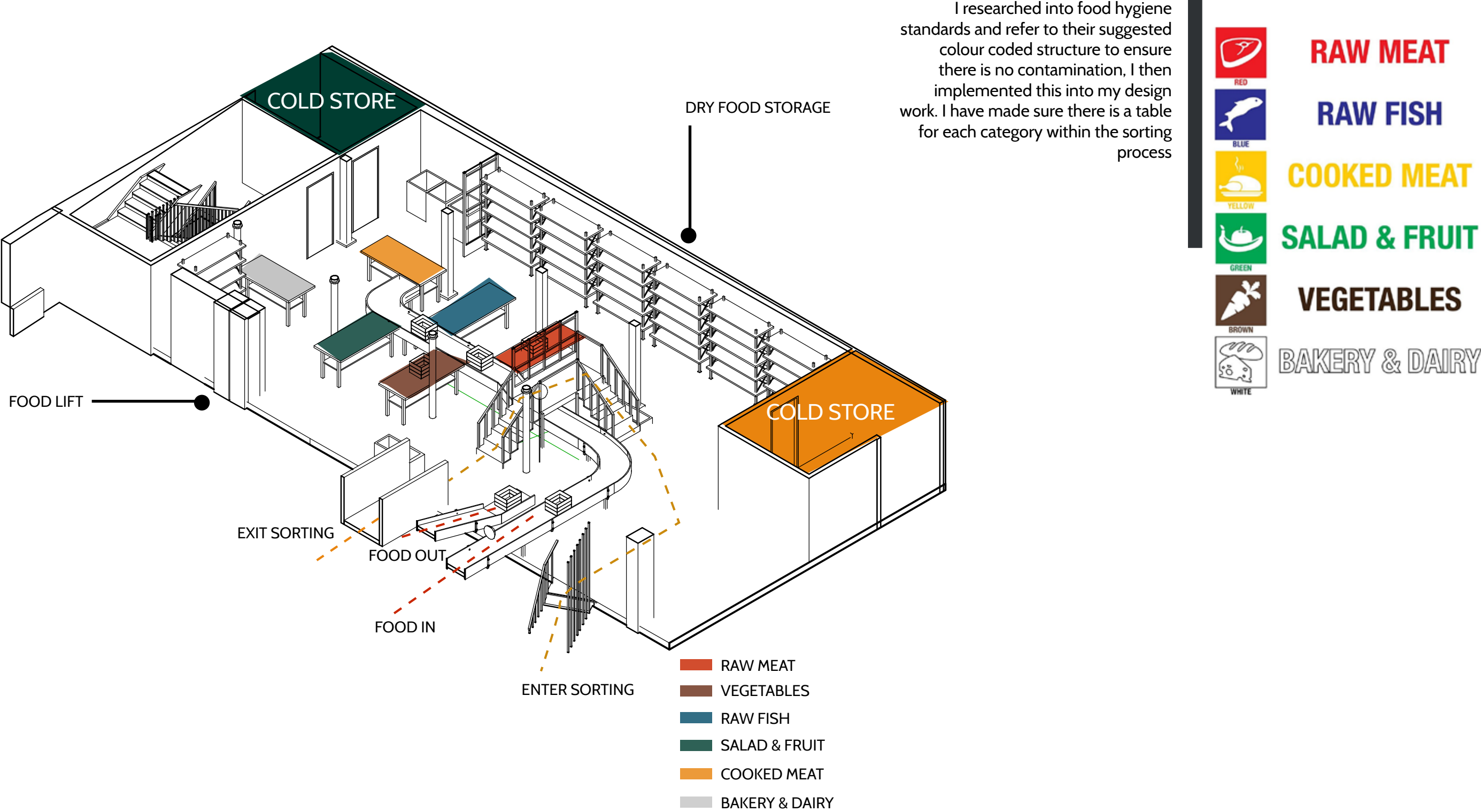
NEW BLACK MESH
DIVIDER TO HOLD
'SORTING PROCESS'
MESSAGE

COGS REPRESENT
THE CONCEPT OF
PROCESS

NEW BALCONY
STYLE STAIRS
OVER CONVEYOR
BELT

THE SORTING PROCESS

Once the city has been explored, people move up the stairs to the sorting process. This space is run by volunteers who work hard to ensure food is safe for you to eat. The food will be sorted into charity donations; giving back to the community. A portion of food will be used within the surplus kitchen. A sign up space allows people to volunteer their time in helping make an impact on reducing waste. The space demonstrates and shows the public the vast amount of food that is being wasted everyday.



THE SORTING PROCESS

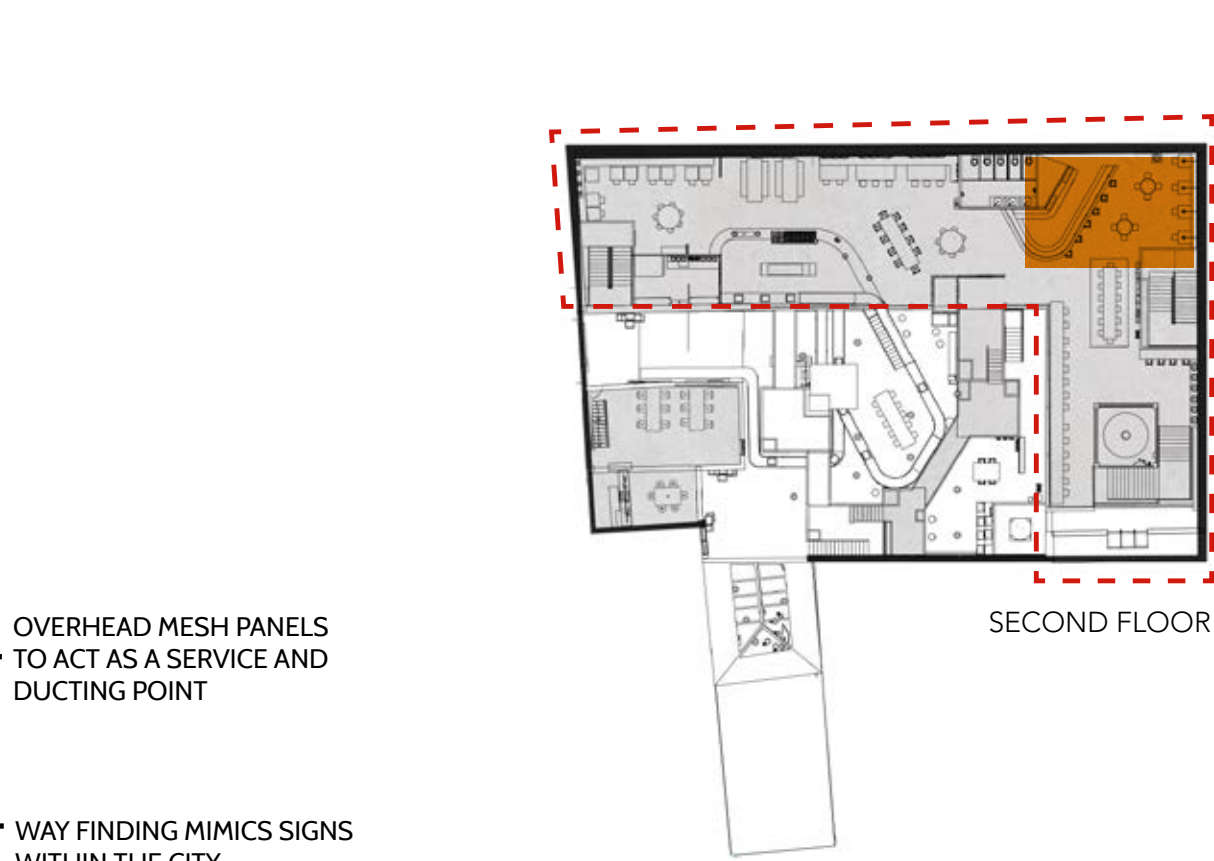
I took inspiration from factory's and their production line to design the sorting process, making it visually impactful but also ensuring that it was practicable for the users of the space. Ensuring that food hygiene standards where followed. The boxes in which food is donated will be colour coded to ensure the process is efficient from donation to sorting. Once the boxes have been used they will be passed back down the lift to the import space so they have been used again.



LIFT ENTRANCE TO THE RESTAURANT

SIGNATURE NEON SIGN LETS THE AUDIENCE KNOW THEY HAVE ARRIVED AT THE SURPLUS KITCHEN

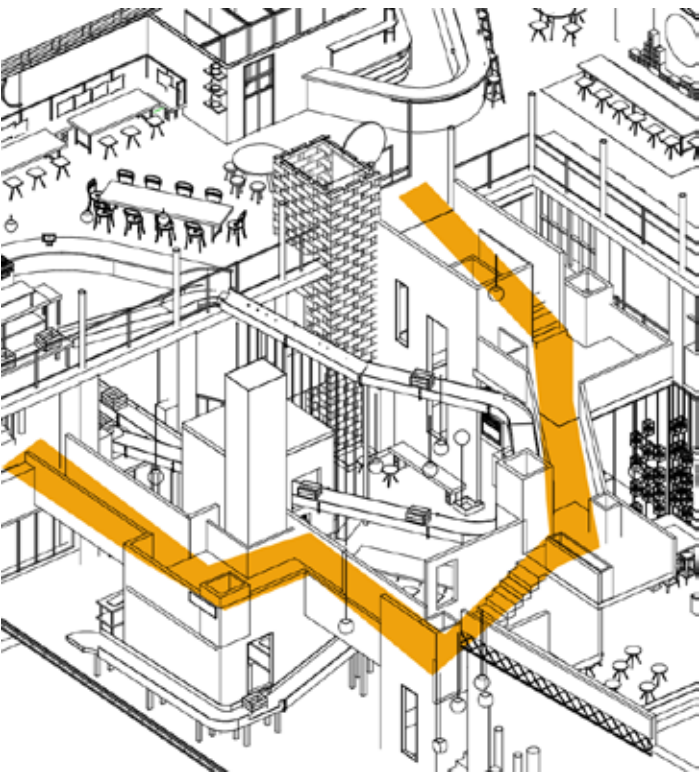
SURPLUS KITCHEN
ENTRANCE



OVERHEAD MESH PANELS TO ACT AS A SERVICE AND DUCTING POINT

WAY FINDING MIMICS SIGNS WITHIN THE CITY

SECOND FLOOR



Once the sorting process has been explored people move back on top of the city and up to 'The Surplus Kitchen'. I ensured that a central lift meant that disabled guests feel part of the whole experience and always arrive in the same place as non disabled guests.



FACTORY STYLE STOOLS SYMBOLISE THE BUILDINGS HISTORY AND THE CONCEPT OF PROCESS

SURPLUS KITCHEN
BAR



FOX HOLE GIN

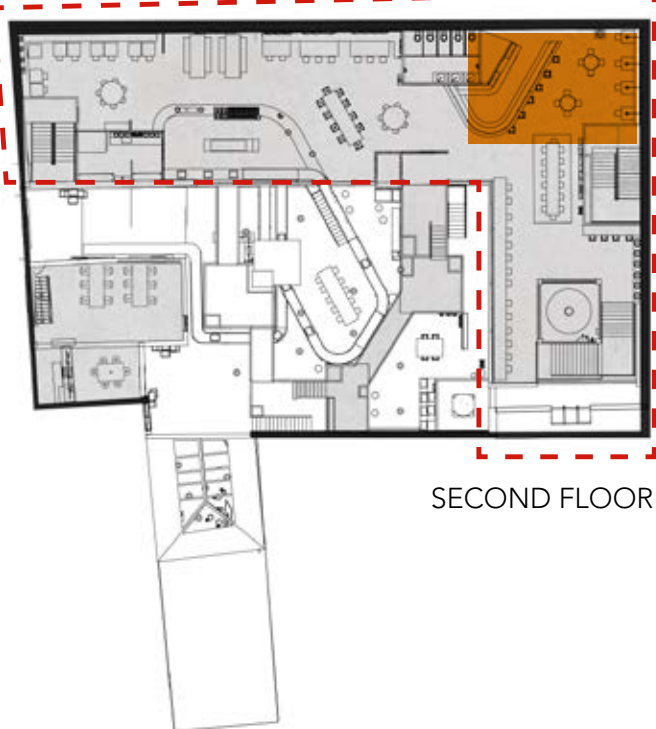


TOAST BEER

FRESH HERBS WILL SUSPEND OVER THE BAR AS A REMINDER OF THE PROCESS AND INGREDIENTS WITHIN THEIR DRINKS

THE BAR WILL BE STOCKED WITH BRANDS WHO ARE USING WASTE CREATIVELY

The bar promotes innovative companies who's products have been created to aid the fight against waste!



SECOND FLOOR

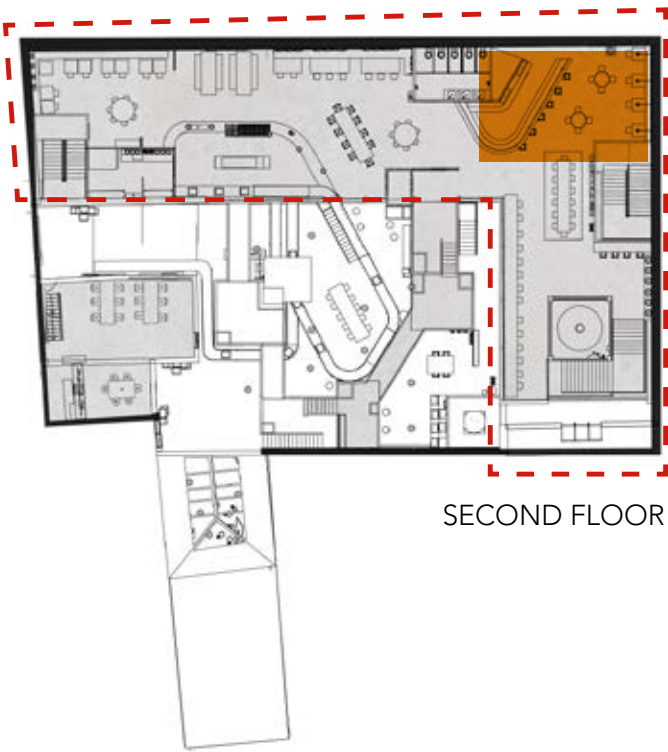


SURPLUS KITCHEN BAR



DECORATIONS MIMIC THE
OLFACTORY DISCOVERY
CONNECTING THE TWO
SPACES

SOFT VELVET FURNISHING
COMFORT THE AUDIENCE
AND GIVE THE SPACE A FEEL
OF LUXURY



SECOND FLOOR



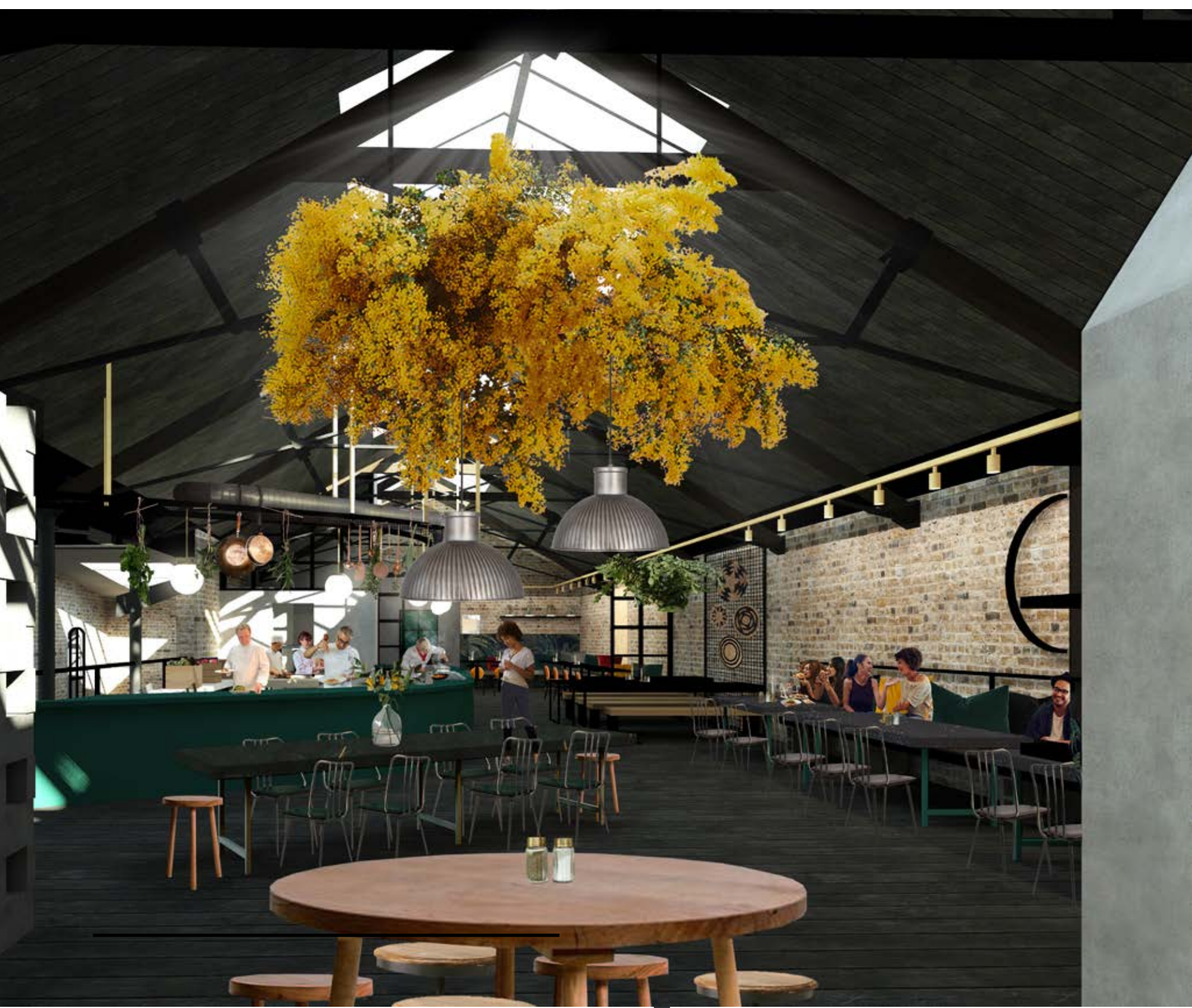
SECOND FLOOR



FOOD MADE FROM 'WASTE' AT
THE REAL JUNK FOOD PROJECT
MANCHESTER



DINNERWARE TO BE MADE FROM
RECYCLED PLASTIC WASTE



SURPLUS KITCHEN RESTAURANT

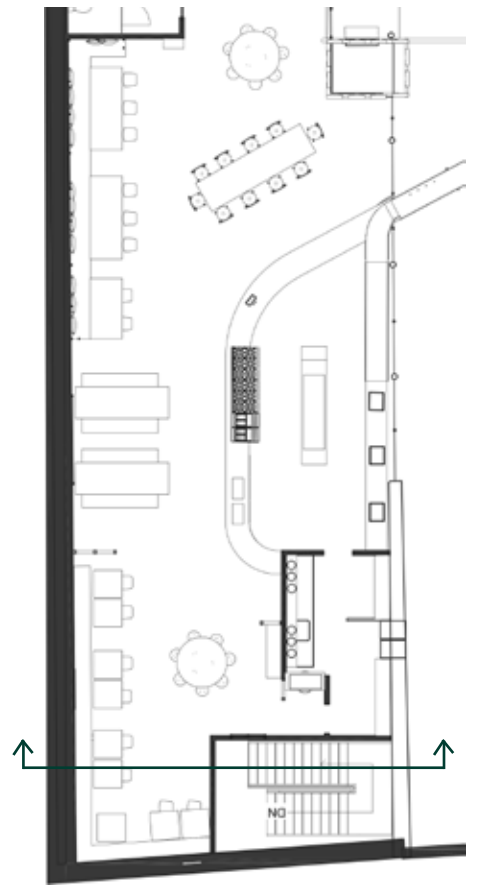
The next stop is the Surplus Kitchen! It was important for this space to have a sense of luxury to disregard the negative connotations of waste; helping aid the public's changing behaviour. The restaurant will be run by both professional chefs and apprentices to ensure that the next generation of chefs have waste-less habits built into them. Encouraging a more sustainable future within the restaurant industry.



“WHEN YOU HAVE A MORE COMMUNITY-ORIENTED GENERATION, ITS VERY IMPORTANT THE RESTAURANT INDUSTRY TAKE ADVANTAGE OF THAT”

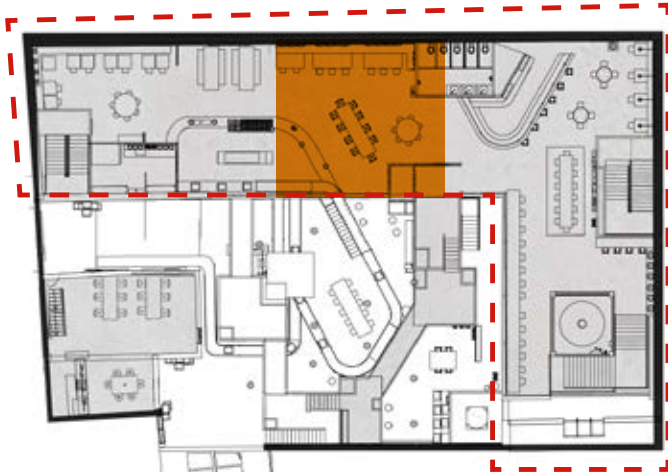
(Melnick, 2010)

SURPLUS KITCHEN RESTAURANT

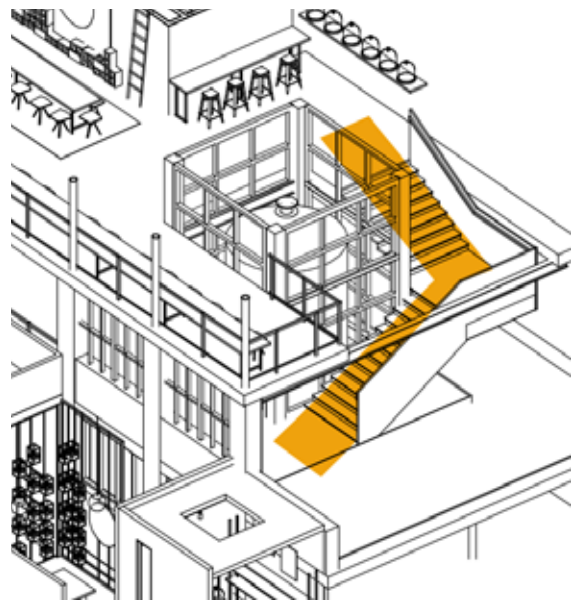
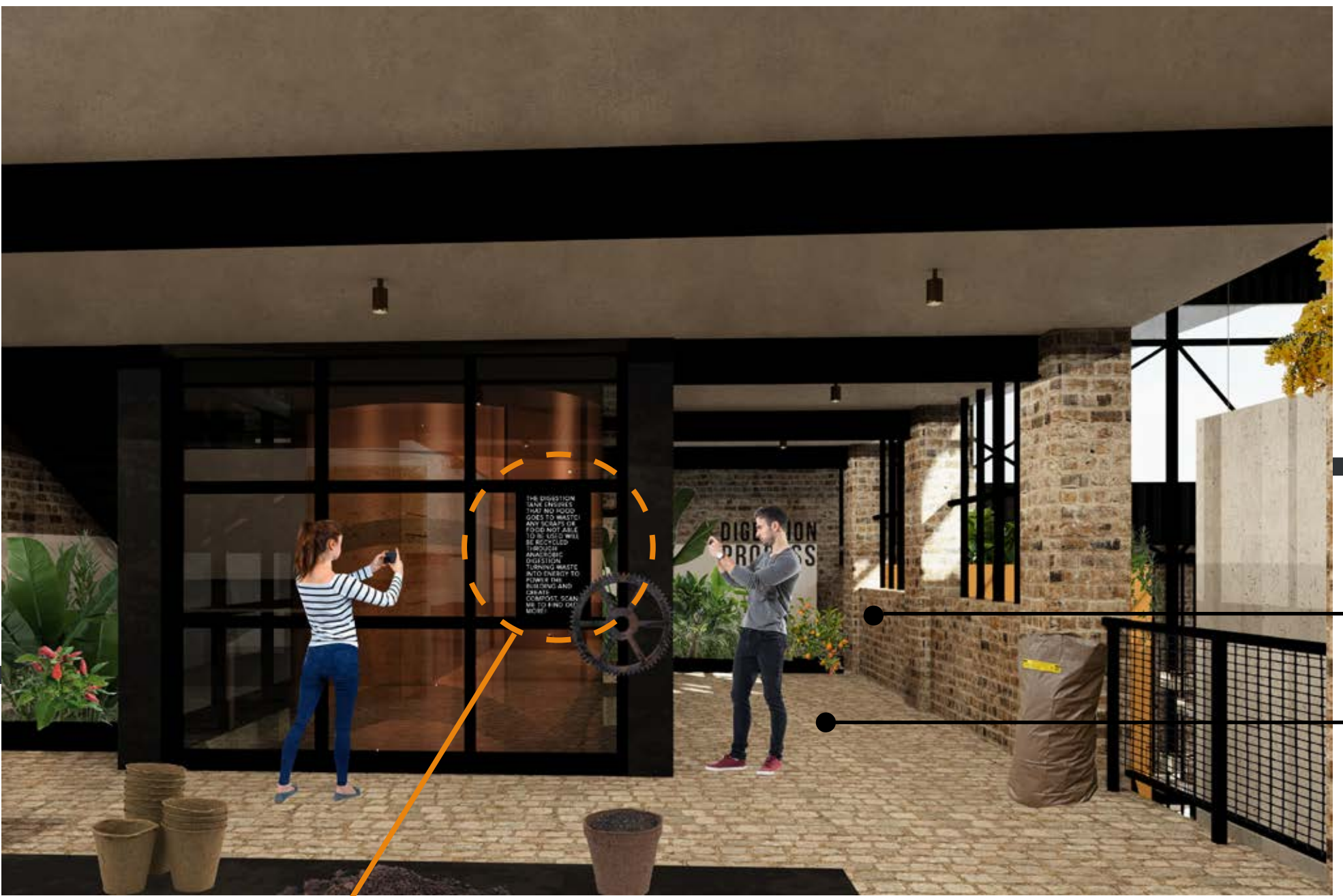


REFERENCE PLAN

The restaurant will run on a pay-as-you-can basis; allowing people to eat a beautiful meal in comfort even if they cannot pay. Helping the 8 million people in the UK who are living in food poverty whilst reducing waste at the same time.



SECOND FLOOR



ANAEROBIC DIGESTION

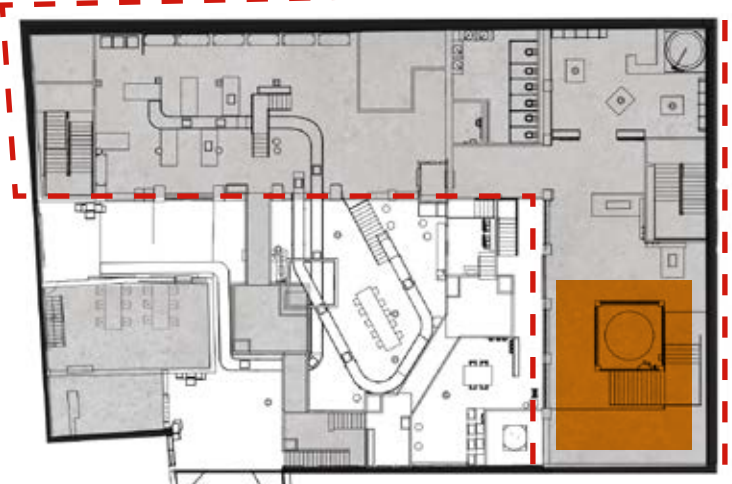
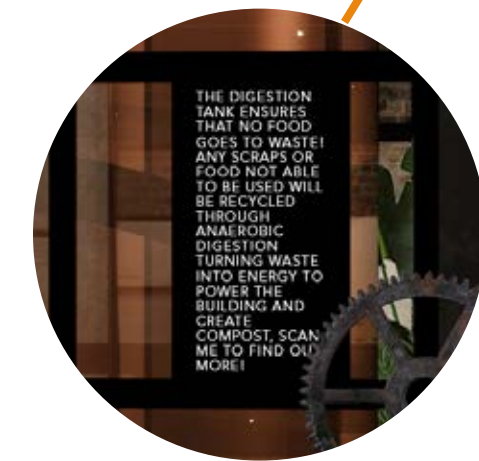
BIO GAS

ELECTRICITY
HEATING
COMPOST

GARDEN IS GROWN BY THE COMPOST FROM THE DIGESTION PROCESS

FEATURE TANK CAN BE SCANNED USING APP ON PHONE, SHOWING PEOPLE THE PROCESS INSIDE

DIGESTION PROCESS



FIRST FLOOR

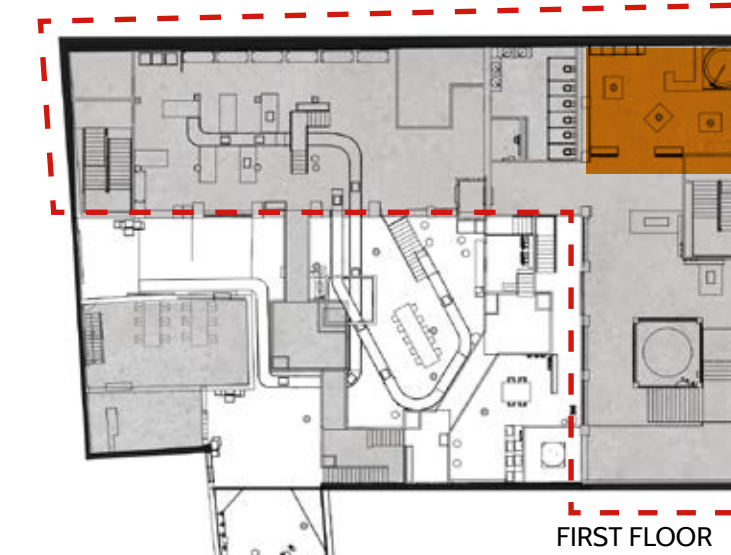
After eating people will move down to the digestion process. The tank will recycle any unavoidable waste from The Emporium. It will also collect waste from the local area to ensure it doesn't end up in landfill. Anaerobic digestion will turn this waste into bio-gas and then used to power the building. The process also produces high quality compost which will be used both on site and donated to the local city farm. The tank can be scanned to show people the process, benefits and how to make a DIY version at home!



NEW CRITTALL STYLE
WINDOWS TO MIMIC EXISTING
WINDOWS

CHIPBOARD PEGGED PANEL
TO HOLD POTTING TOOLS

SHELF TO HOLD
BIODEGRADABLE POTS

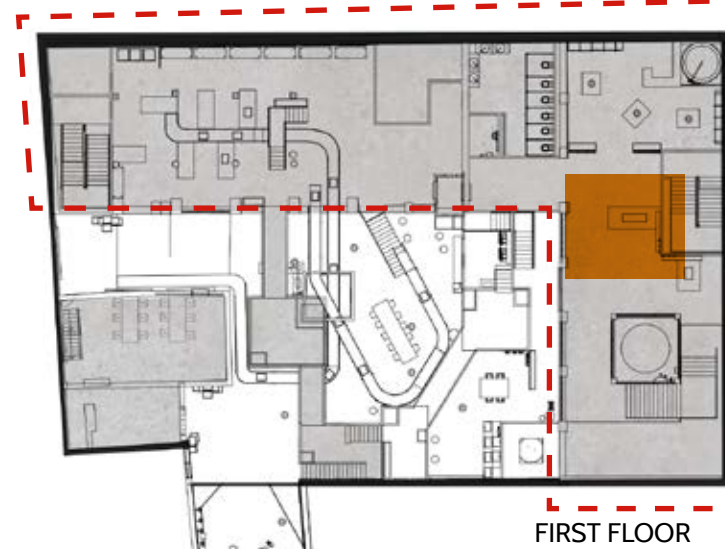


FIRST FLOOR

SEED LIBRARY

FEATURE POTTING BENCH ACTS
AS A SPACE WHERE PEOPLE CAN
FILL THEIR POT WITH COMPOST
READY FOR THE SEED LIBRARY

SEED LIBRARY COMPOST STATION



FIRST FLOOR

You will then move through to the seed library where you can 'plant your seed of hope' research showed that people who grow their own food, waste less. This aims for people to take their seed home and watch it grow connecting them back to food and the time and care it takes to grow, in hope that people will start to change their behaviours in reducing waste. The plant will act as a reminder within their everyday lives and their knew found knowledge obtained at The Emporium.



SPITALFIELDS CITY FARM



VENTILATION SERVICES



ART WORK BY OAMUL LU



TOKYO NIGHT STREET

... As night falls, The Emporium gets darker and the kitchen lights glow mimicking the transition from day to night. I took inspiration from art work and illustration to achieve this feeling.

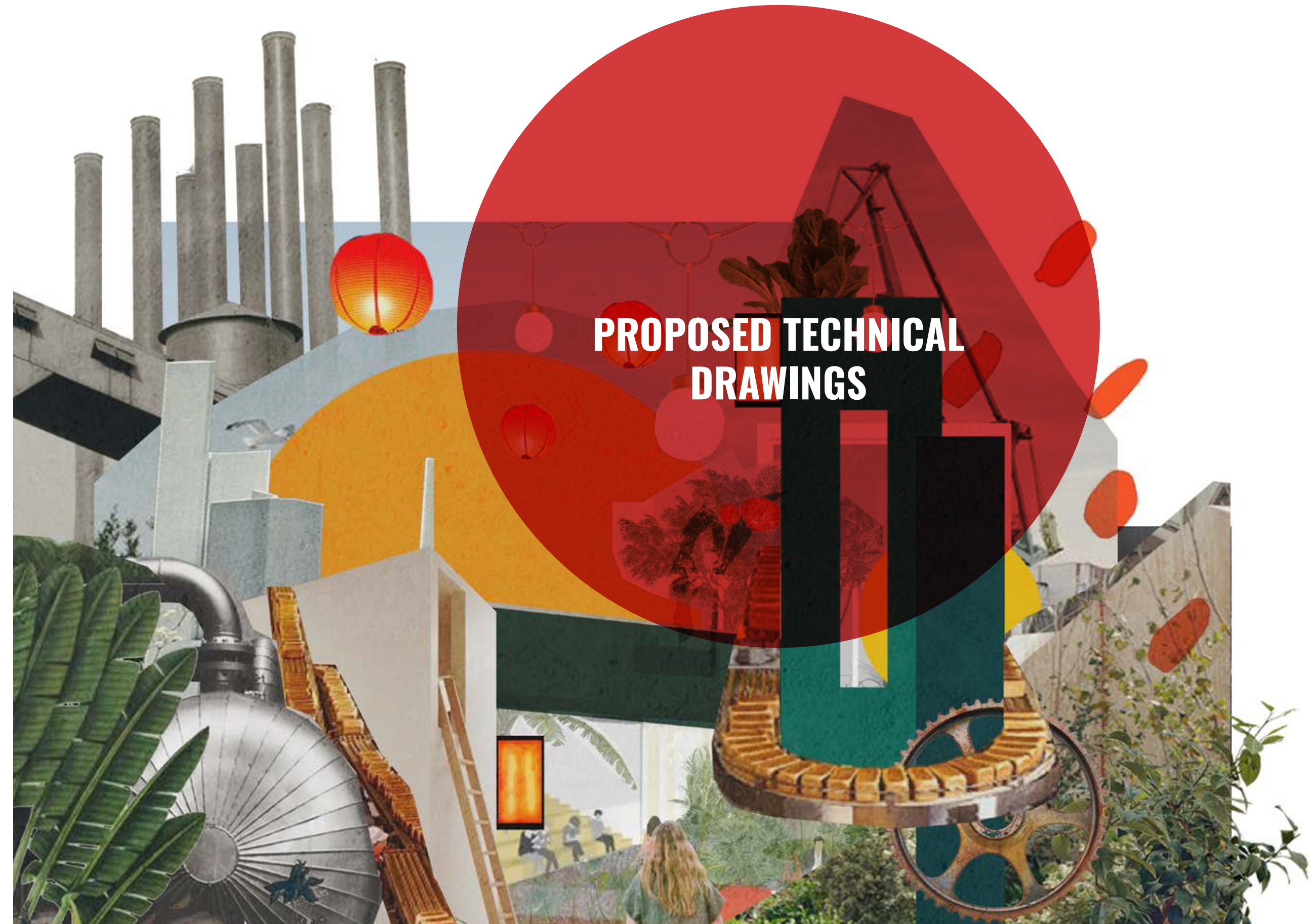
REDUCING FOOD WASTE

BRINGING COMMUNITIES TOGETHER

INSPIRING PEOPLE TO MAKE CHANGE

FEEDING THOSE IN NEED

CREATING A COMMUNITY THAT CARES



PROPOSED TECHNICAL
DRAWINGS

All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

ALLOW FOR NEW LIFT FROM GROUND FLOOR TO BASEMENT TO BE CONSTRUCTED

REMOVE EXISTING STAIRCASE

CREATE NEW EXIT TO PUMA COURT

BEAMS TO CEILING WILL NEED TO BE TRIMMED, CONSULT WITH STRUCTURAL ENGINEER

REMOVE AND FILL IN STAIR CASE

PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE
BASEMENT BUILDERS WORK AND DEMOLITIONS

SCALE: 1:200 @ A3
DATE: APRIL 2018 DRAWN BY: AG

TE.18.200

*

All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

ALLOW FOR NEW LIFT FROM GROUND FLOOR TO SECOND FLOOR

ALLOW FOR NEW LIFT FROM GROUND FLOOR TO BASEMENT

REMOVE AND FILL IN STAIR CASE

ACCESS TO PUMA COURT

REMOVE AND FILL IN STAIR CASE

PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE
GROUND FLOOR BUILDERS WORK AND DEMOLITIONS

SCALE: 1:200 @ A3
DATE: APRIL 2018 DRAWN BY: AG

TE.18.201

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All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE
FIRST FLOOR BUILDERS WORK AND DEMOLITIONS

SCALE: 1:200 @ A3
DATE: APRIL 2018
DRAWN BY: AG

TE.18. 202



All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE
SECOND FLOOR BUILDERS WORK AND DEMOLITIONS

SCALE: 1:200 @ A3
DATE: APRIL 2018
DRAWN BY: AG

TE.18. 203

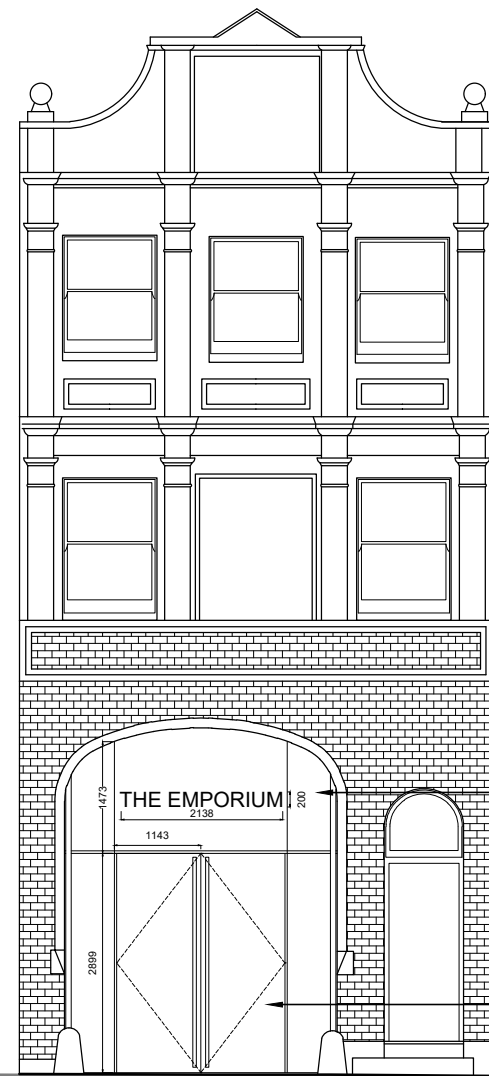
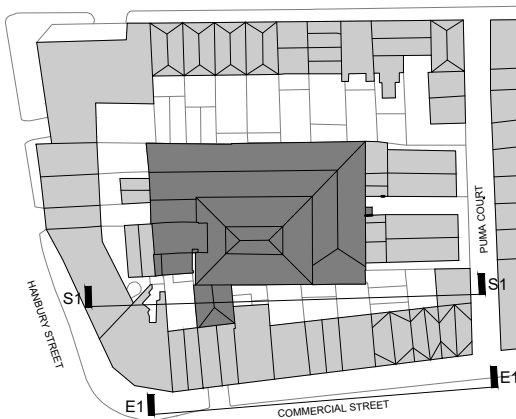




PROPOSED ELEVATION 1
SCALE 1:200 @ A3

NEIGHBOURING SHOP FRONTS
ALONG COMMERCIAL STREET

RETAIN EXISTING
ENTRANCE TO 106
COMMERCIAL
STREET



ELEVATION 1 PROPOSED SHOP FRONT
Scale 1:100

NEW LED NEON STRIP LIGHT 'THE
EMPORIUM SIGN' TO SHOP FRONT

NO ILLUMINATION TO EXCEED 220
CD/M

NEW BLACKENED STEEL INDUSTRIAL
STYLE DOORS

PROJECT
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

DRAWING TITLE
PROPOSED SHOP FRONT

SCALE: 1:200 @ A3
DATE: APRIL 2018
DRAWN BY: AG

TE.18. 204

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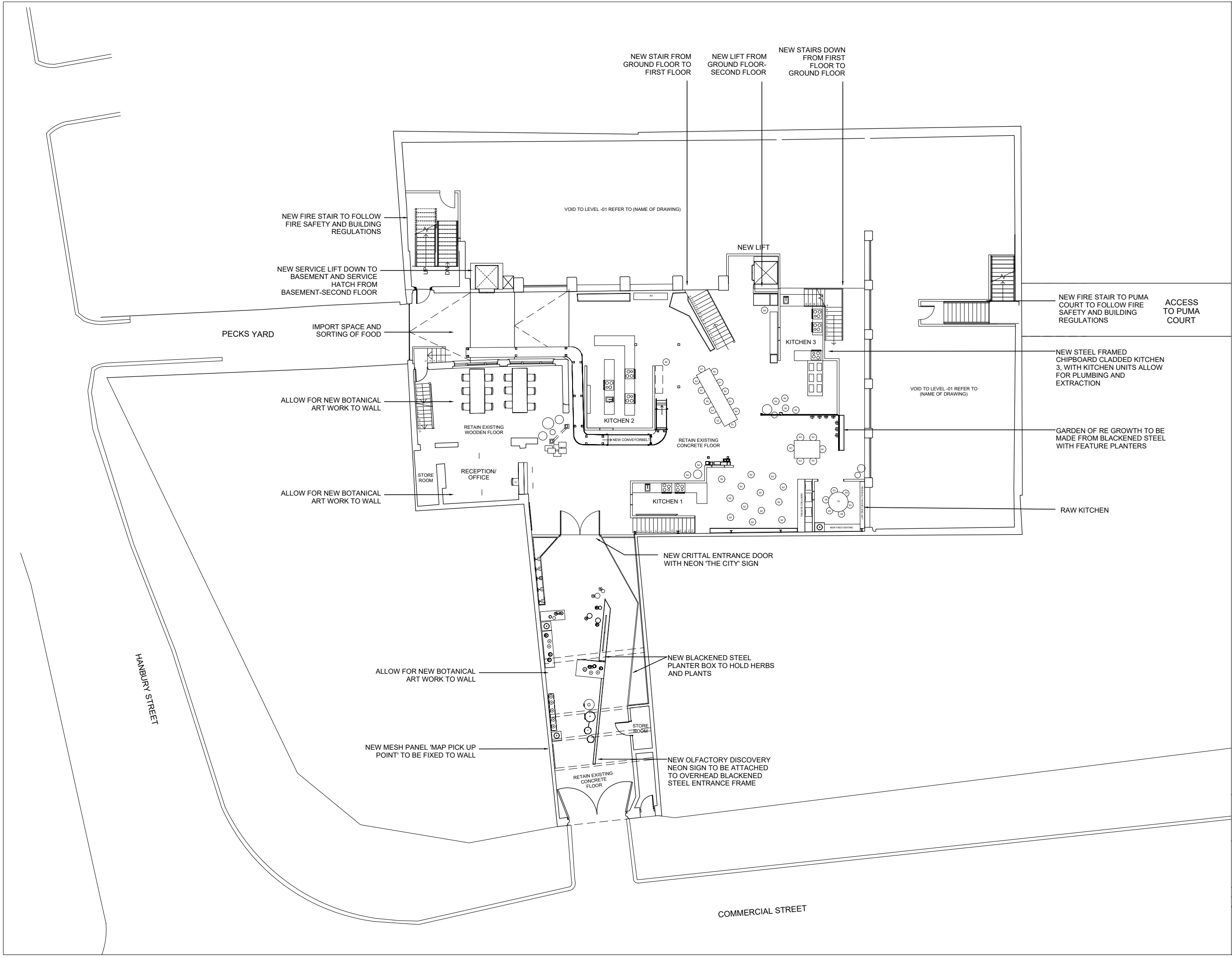
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

PROPOSED BASEMENT

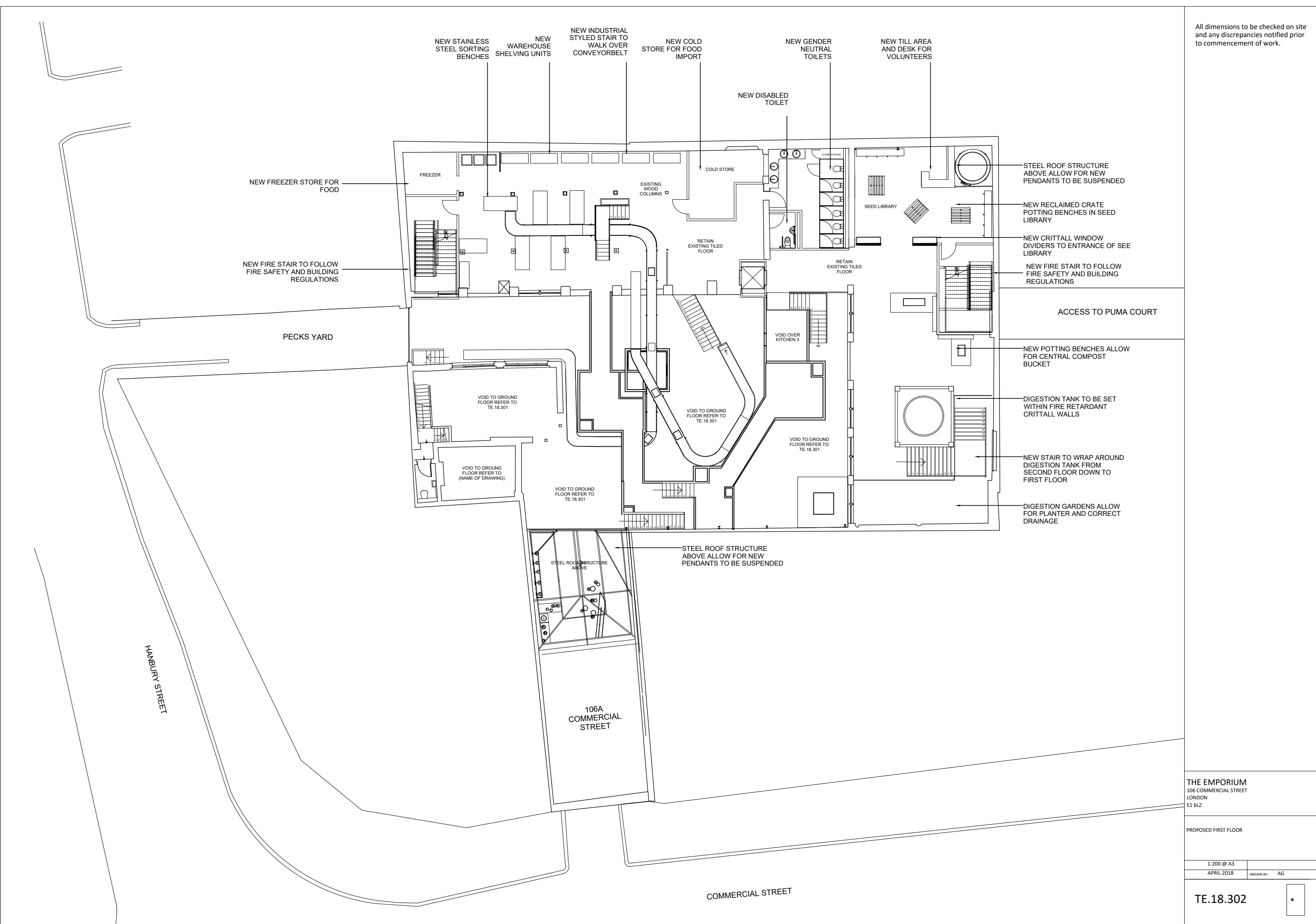
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APRIL 2018
DRAWN BY: AG

TE.18.300

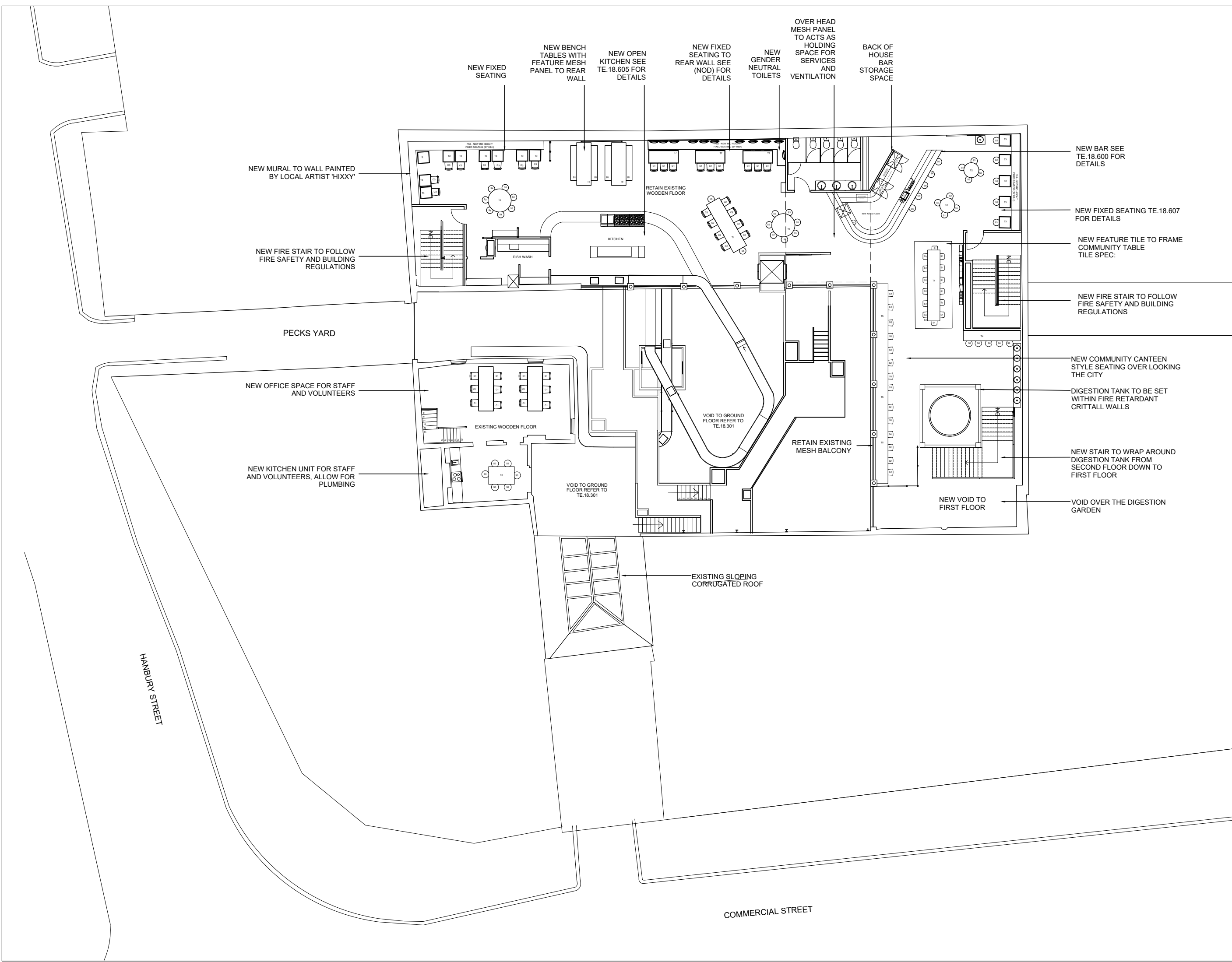
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All dimensions to be checked on site and any discrepancies notified prior to commencement of work.



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All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

PROPOSED SECOND FLOOR

1:200 @ A3
APRIL 2018
DRAWN BY: AG

TE.18. 303



All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

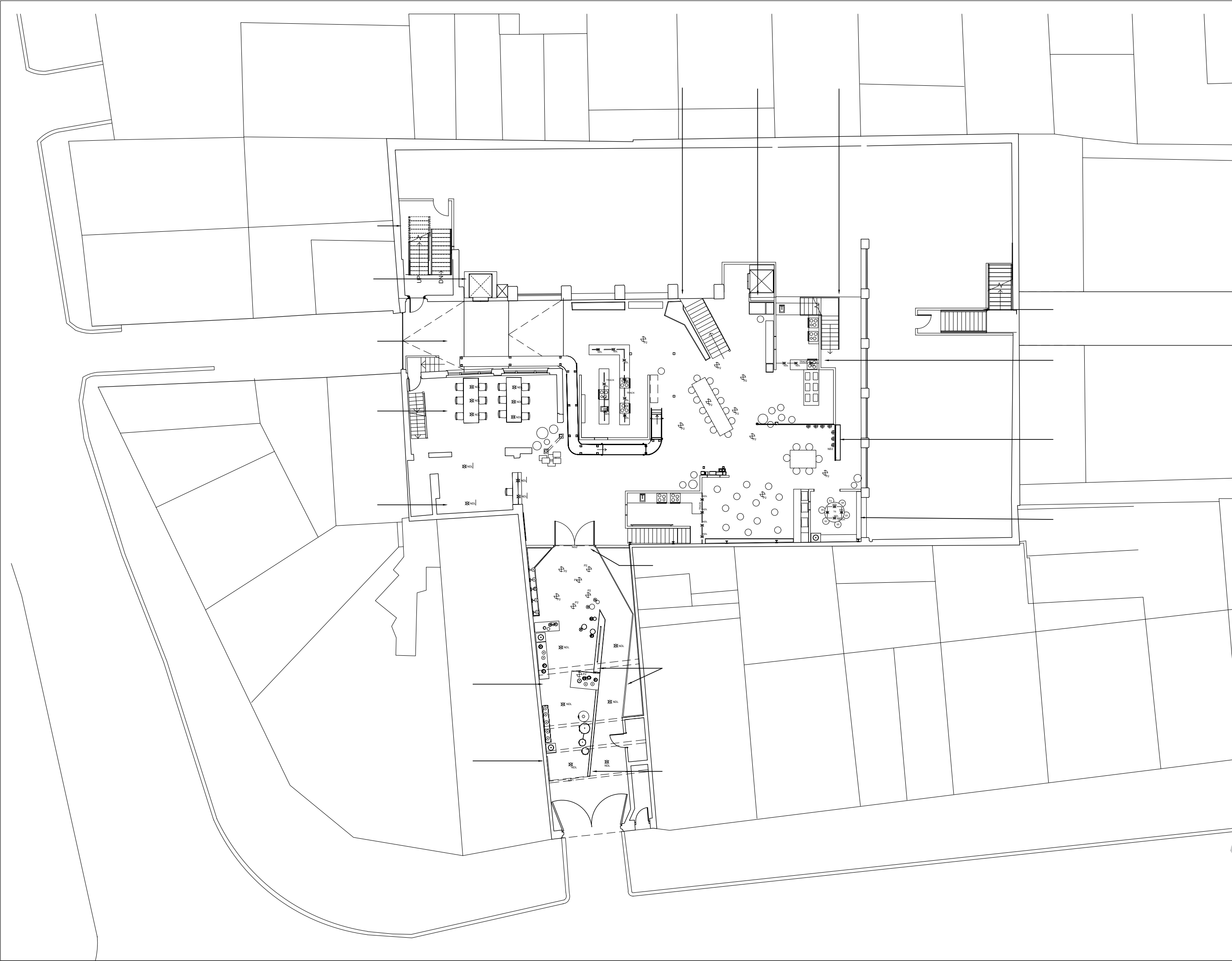
THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

BASEMENT LIGHTING PLAN

1:200 @ A3
APRIL 2018
DRAWN BY: AG

TE.18.400





All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.

THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

GROUND FLOOR LIGHTING PLAN

1:200 @ A3	
APRIL 2018	DRAWN BY: AG

TE.18.401



All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.

THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

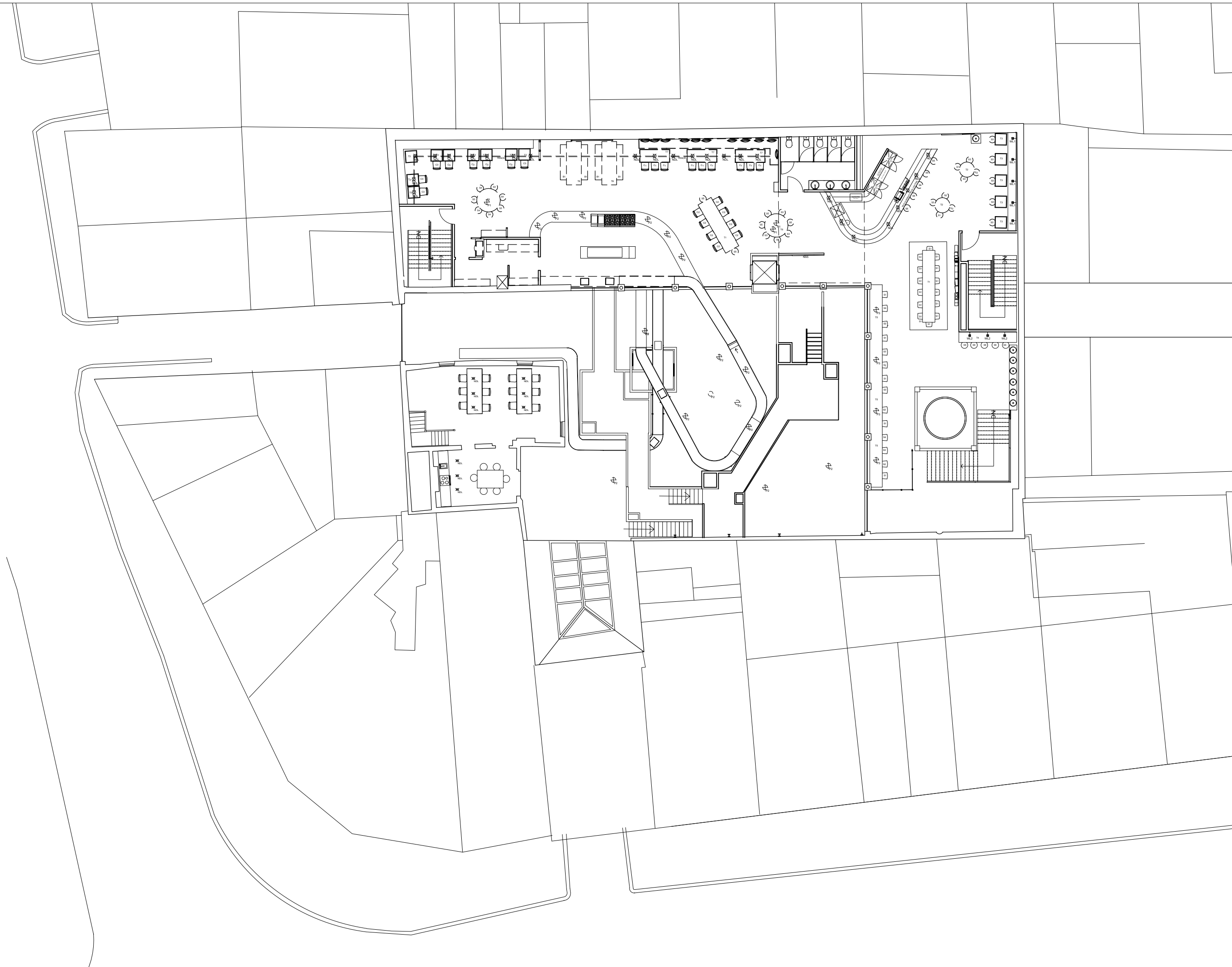
FIRST FLOOR LIGHTING PLAN

1:200 @ A3	
APRIL 2018	DRAWN BY: AG

TE.18.402



All dimensions to be checked on site and any discrepancies notified prior to commencement of work.



THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

SECOND FLOOR LIGHTING PLAN

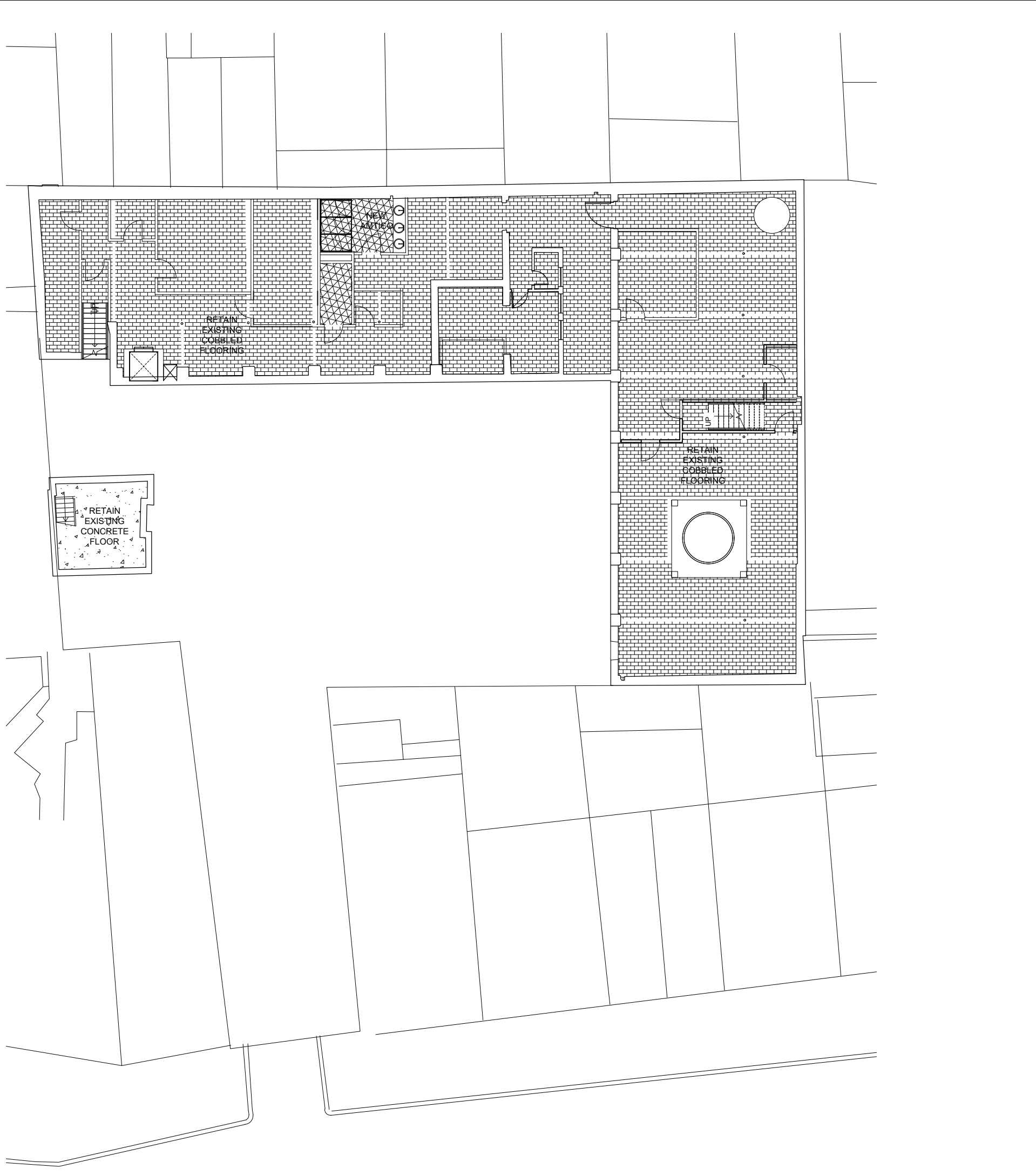
1:200 @ A3
APRIL 2018
DRAWN BY: AG

TE.18.403

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FLOOR FINISHES LEGEND	
	RETAIN EXISTING CONCRETE FLOOR TO ENTRANCE AND MAIN ATRIUM ENSURE ALL CONCRETE IS CLEANED
	RETAIN EXISTING TIMBER FLOORING AND APPLY NEW STAIN OSMO POLYX OIL TINTS-BLACK REF:3075
	NEW ALTRO FLOORING REF: ALTRO DESIGNER 25 SAFETY FLOORING- STORM, D25903. ALTRO TEL: 01462 707600.
	NEW AMTICO FLOORING REF: AMTICO, SIGNATURE, SAMOAN DC250, ARROW IN MIX OF: NAPOLI, GLINT ORB, GLINT VOID, ASHDOWN PLUM. AMTICO TEL: 01217 450800.
	NEW FEATURE BAR TILE BY TABARAKA STUDIO ZAHA GRAFICO 2 COLOUR FINISHES: CHARCOAL AND OFFWHITE
	RETAIN EXISTING COBBLED AND TILED FLOOR ENSURE ALL FLOOR IS CLEANED AND WELL
	OSB TO FLOOR OVER CITY, ENSURE OSB IS TREATED APPROPRIATELY TO ALLOW FOR FOOTFALL
GENERAL NOTES. - DO NOT SCALE FROM THIS DRAWING. MAIN CONTRACTOR TO BE RESPONSIBLE FOR TAKING AND CHECKING ALL DIMENSIONS. ANY DISCREPANCIES TO BE REPORTED. - ALL JUNCTIONS BETWEEN DIFFERENT AREAS, FLOOR FINISHES, MATERIALS ETC TO BE LEVEL (NO TRIP HAZARDS). USE OVERBOARDING/ LATEX LEVELLING SCREEDS OR SIMILAR.	

All dimensions to be checked on site and any discrepancies notified prior to commencement of work.



THE EMPORIUM
106 COMMERCIAL STREET
LONDON
E1 6LZ

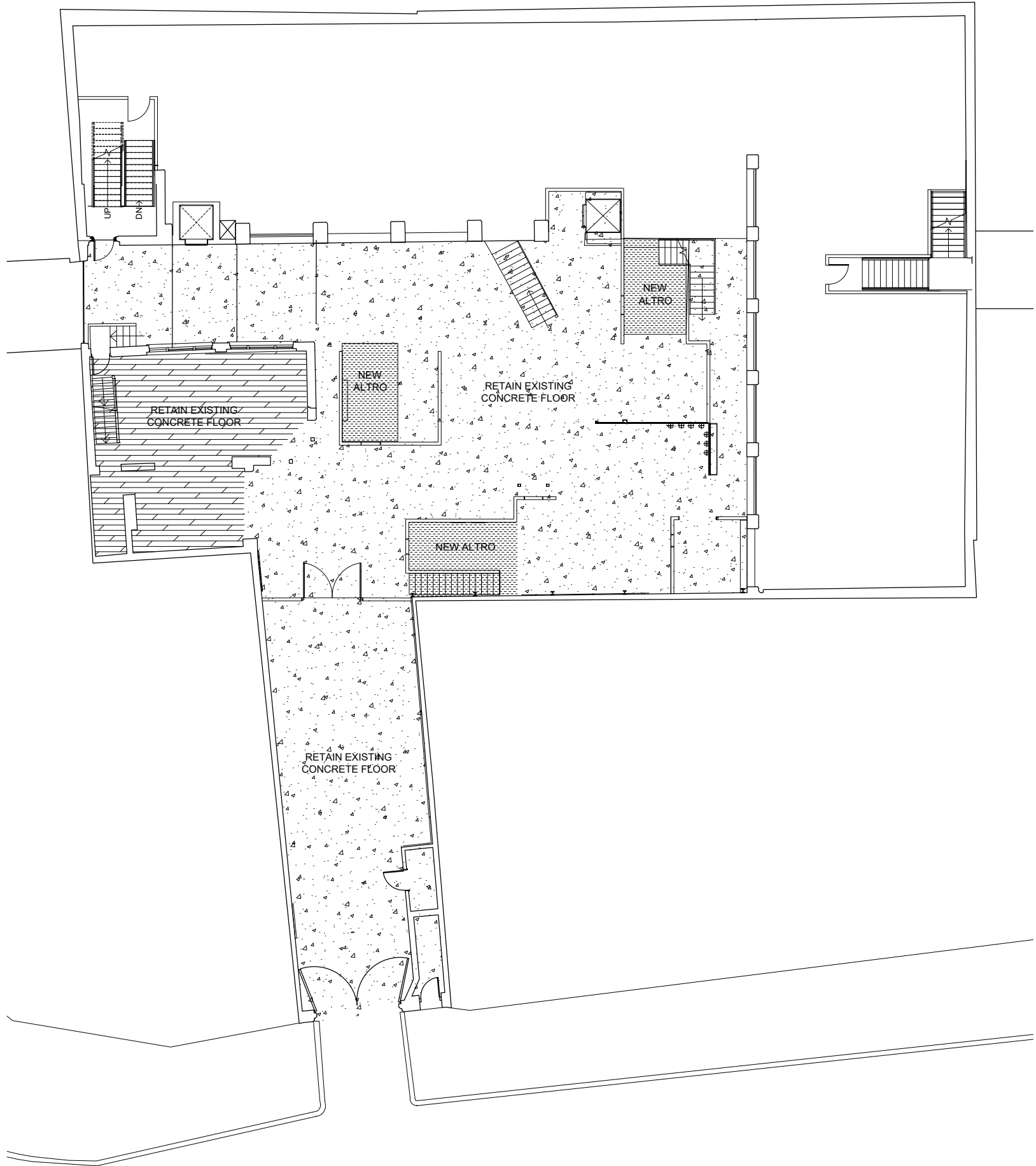
PROPOSED BASEMENT FLOORING PLAN

1:200 @ A3
APRIL 2018
DRAWN BY: AG

TE.18.500

*

FLOOR FINISHES LEGEND	
	RETAIN EXISTING CONCRETE FLOOR TO ENTRANCE AND MAIN ATRIUM ENSURE ALL CONCRETE IS CLEANED
	RETAIN EXISTING TIMBER FLOORING AND APPLY NEW STAIN OSMO POLYX OIL TINTS- BLACK REF:3075
	NEW ALTRO FLOORING REF: ALTRO DESIGNER 25 SAFETY FLOORING- STORM, D25903. ALTRO TEL: 01462 707600.
	NEW AMTICO FLOORING REF: AMTICO, SIGNATURE, SAMOAN DC250, ARROW IN MIX OF: NAPOLI, GLINT ORB, GLINT VOID, ASHDOWN PLUM. AMTICO TEL: 01217 450800.
	NEW FEATURE BAR TILE BY TABARAKA STUDIO ZAHA GRAFICO 2 COLOUR FINISHES: CHARCOAL AND OFFWHITE
	RETAIN EXISTING COBBLED AND TILED FLOOR ENSURE ALL FLOOR IS CLEANED AND WELL
	OSB TO FLOOR OVER CITY, ENSURE OSB IS TREATED APPROPRIATELY TO ALLOW FOR FOOTFALL
GENERAL NOTES. - DO NOT SCALE FROM THIS DRAWING. MAIN CONTRACTOR TO BE RESPONSIBLE FOR TAKING AND CHECKING ALL DIMENSIONS. ANY DISCREPANCIES TO BE REPORTED. - ALL JUNCTIONS BETWEEN DIFFERENT AREAS, FLOOR FINISHES, MATERIALS ETC TO BE LEVEL (NO TRIP HAZARDS). USE OVERBOARDING/ LATEX LEVELLING SCREEDS OR SIMILAR.	



All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

THE EMPORIUM
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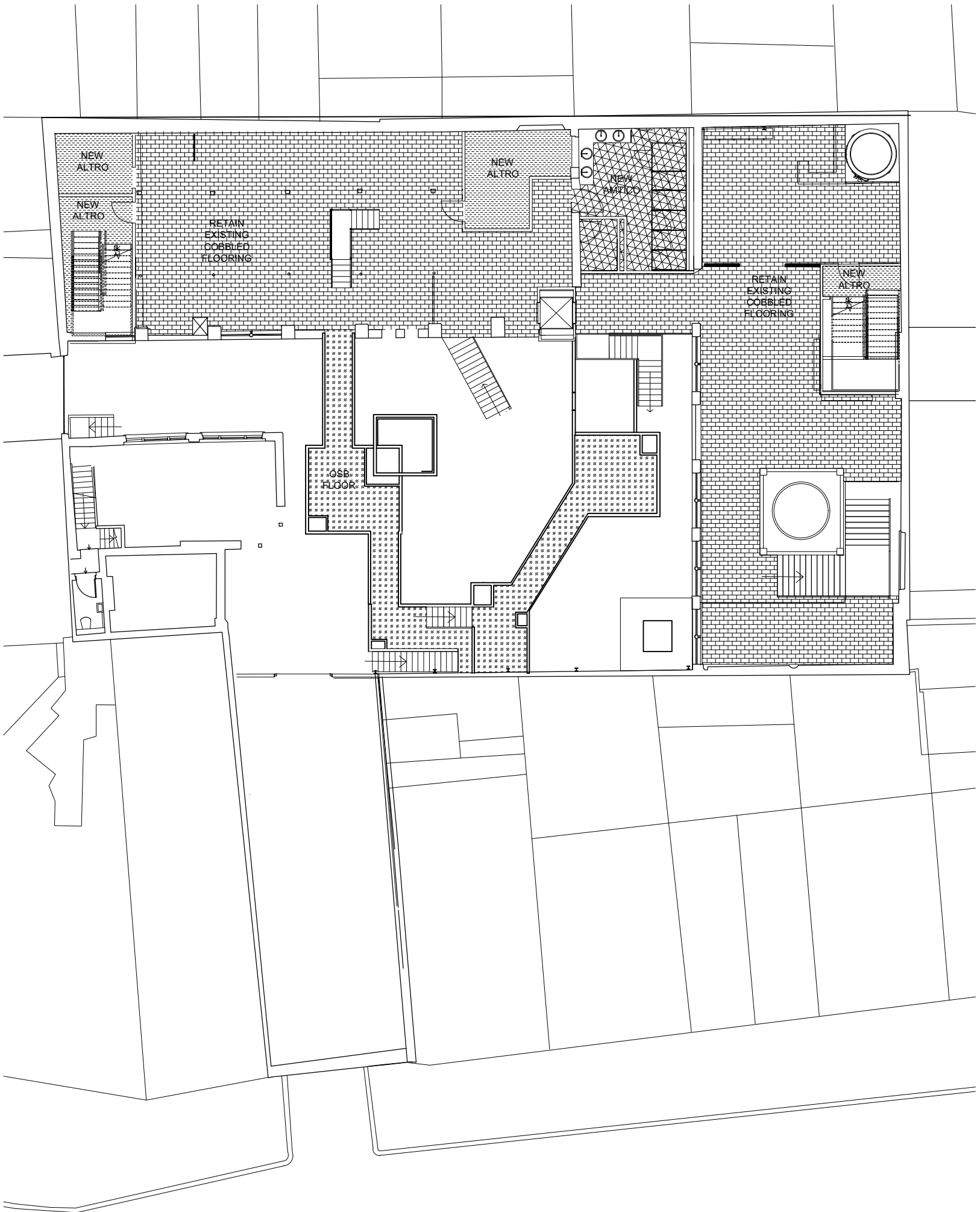
PROPOSED GROUND FLOOR FLOORING PLAN

1:200 @ A3	
APRIL 2018	DRAWN BY: AG

TE.18.501

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FLOOR FINISHES LEGEND	
	RETAIN EXISTING CONCRETE FLOOR TO ENTRANCE AND MAIN ATRIUM ENSURE ALL CONCRETE IS CLEANED
	RETAIN EXISTING TIMBER FLOORING AND APPLY NEW STAIN OSMO POLYX OIL TINTS- BLACK REF:3075
	NEW ALTRO FLOORING REF: ALTRO DESIGNER 25 SAFETY FLOORING- STORM, D25903. ALTRO TEL: 01462 707600.
	NEW AMTICO FLOORING REF: AMTICO, SIGNATURE, SAMOAN DC250, ARROW IN MIX OF: NAPOLI, GLINT ORB, GLINT VOID, ASHDOWN PLUM. AMTICO TEL: 01217 450800.
	NEW FEATURE BAR TILE BY TABARAKA STUDIO ZAHA GRAFICO 2 COLOUR FINISHES: CHARCOAL AND OFFWHITE
	RETAIN EXISTING COBBLED AND TILED FLOOR ENSURE ALL FLOOR IS CLEANED AND WELL
	OSB TO FLOOR OVER CITY, ENSURE OSB IS TREATED APPROPRIATELY TO ALLOW FOR FOOTFALL
GENERAL NOTES. - DO NOT SCALE FROM THIS DRAWING. MAIN CONTRACTOR TO BE RESPONSIBLE FOR TAKING AND CHECKING ALL DIMENSIONS. ANY DISCREPANCIES TO BE REPORTED. - ALL JUNCTIONS BETWEEN DIFFERENT AREAS, FLOOR FINISHES, MATERIALS ETC TO BE LEVEL (NO TRIP HAZARDS). USE OVERBOARDING/ LATEX LEVELLING SCREEDS OR SIMILAR.	



All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

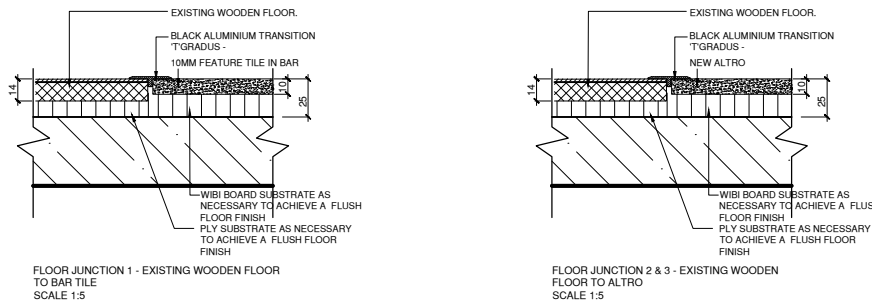
THE EMPORIUM
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PROPOSED FIRST FLOOR FLOORING PLAN

1:200 @ A3	
APRIL 2018	DRAWN BY: AG

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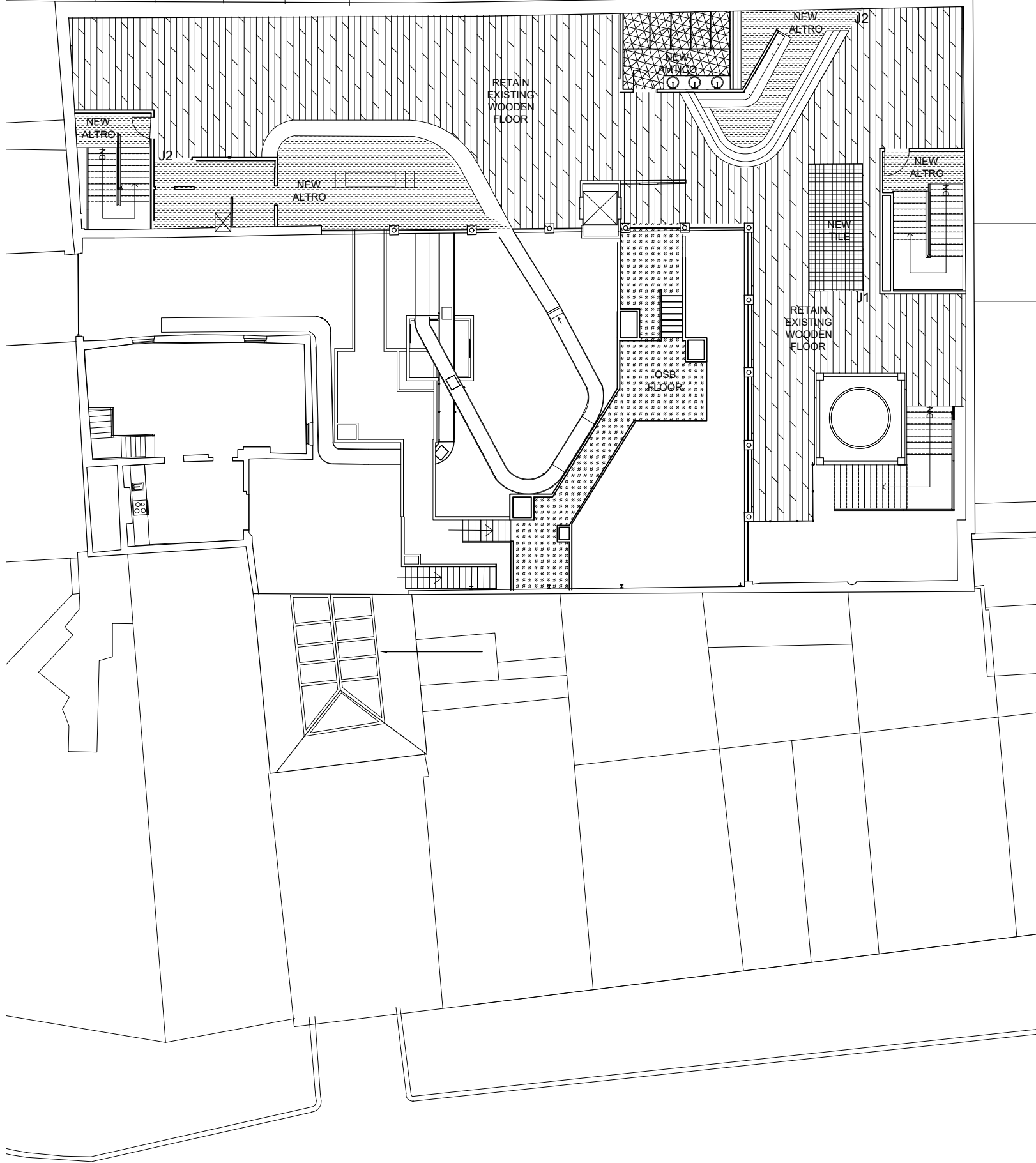


FLOOR FINISHES LEGEND

- RETAIN EXISTING CONCRETE FLOOR TO ENTRANCE AND MAIN ATRIUM ENSURE ALL CONCRETE IS CLEANED
- RETAIN EXISTING TIMBER FLOORING AND APPLY NEW STAIN OSMO POLYX OIL TINTS- BLACK REF:3075
- NEW ALTRO FLOORING REF: ALTRO DESIGNER 25 SAFETY FLOORING- STORM, D25903. ALTRO TEL: 01462 707600.
- NEW AMTICO FLOORING REF: AMTICO, SIGNATURE, SAMOAN DC250, ARROW IN MIX OF: NAPOLI, GLINT ORB, GLINT VOID, ASHDOWN PLUM. AMTICO TEL: 01217 450800.
- NEW FEATURE BAR TILE BY TABARAKA STUDIO ZAHA GRAFICO 2 COLOUR FINISHES: CHARCOAL AND OFFWHITE
- RETAIN EXISTING COBBLED AND TILED FLOOR ENSURE ALL FLOOR IS CLEANED AND WELL
- OSB TO FLOOR OVER CITY, ENSURE OSB IS TREATED APPROPRIATELY TO ALLOW FOR FOOTFALL

GENERAL NOTES

- DO NOT SCALE FROM THIS DRAWING. MAIN CONTRACTOR TO BE RESPONSIBLE FOR TAKING AND CHECKING ALL DIMENSIONS. ANY DISCREPANCIES TO BE REPORTED.
- ALL JUNCTIONS BETWEEN DIFFERENT AREAS, FLOOR FINISHES, MATERIALS ETC TO BE LEVEL (NO TRIP HAZARDS). USE OVERBOARDING/ LATEX LEVELLING SCREEDS OR SIMILAR.



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PROPOSED SECOND FLOOR FLOORING PLAN

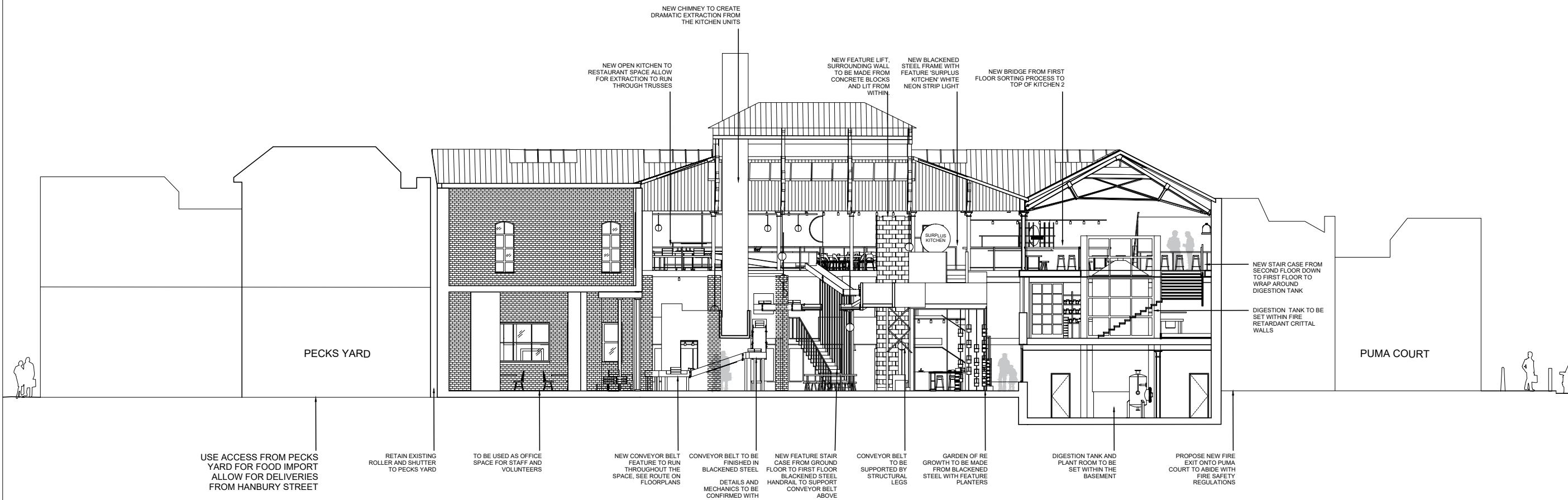
1:200 @ A3

APRIL 2018

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TE.18.503

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PROPOSED SECTION 1

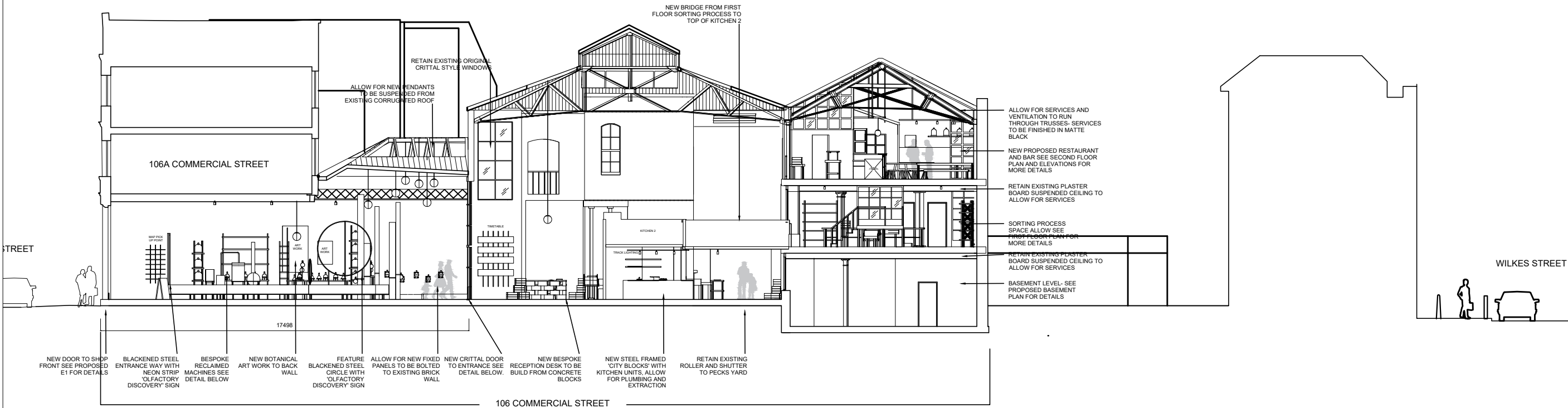
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APRIL 2018

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TE.18.304

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All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

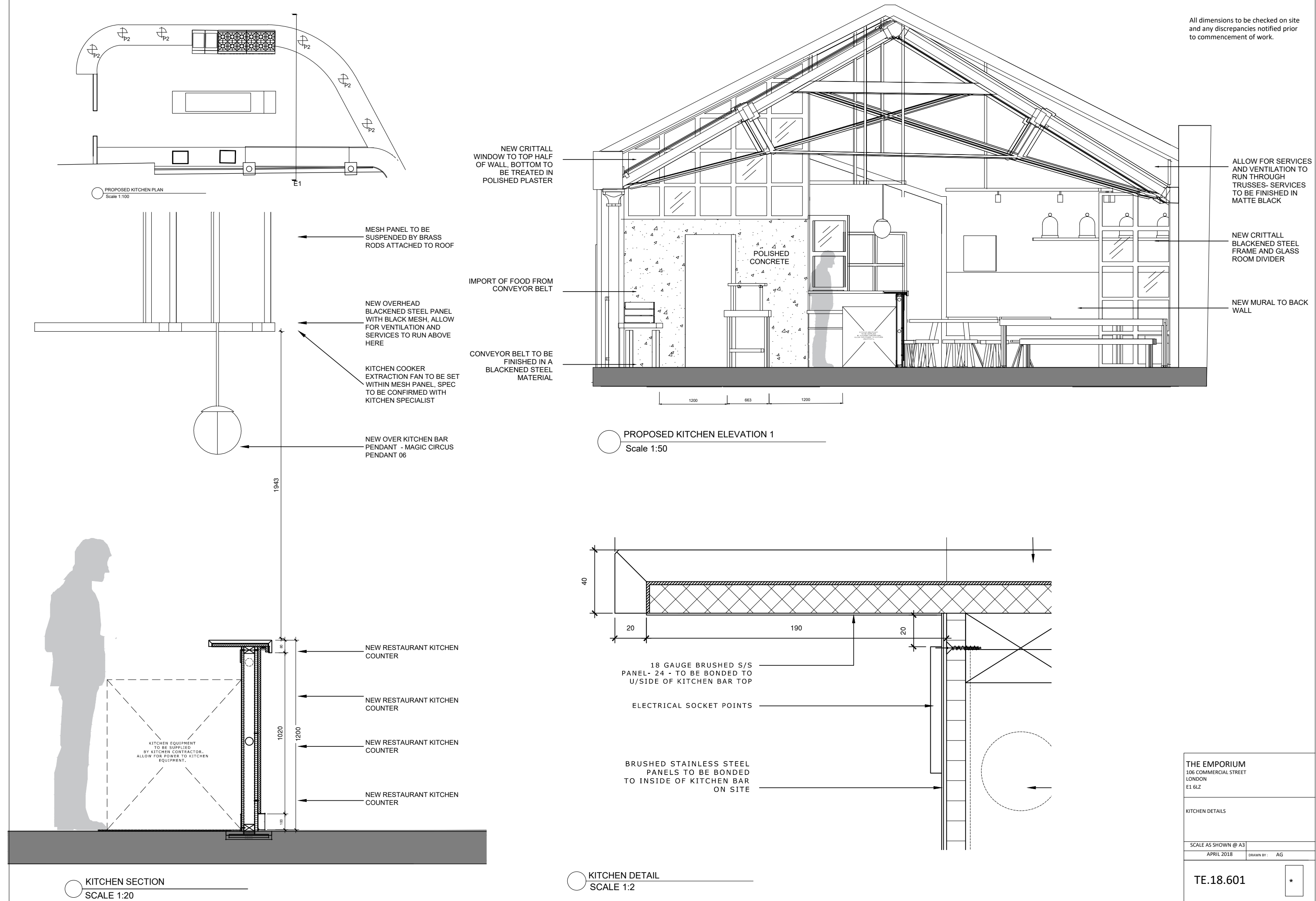
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PROPOSED SECTION 2

1:200 @ A3
APRIL 2018
DRAWN BY: AG

TE.18.305

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All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

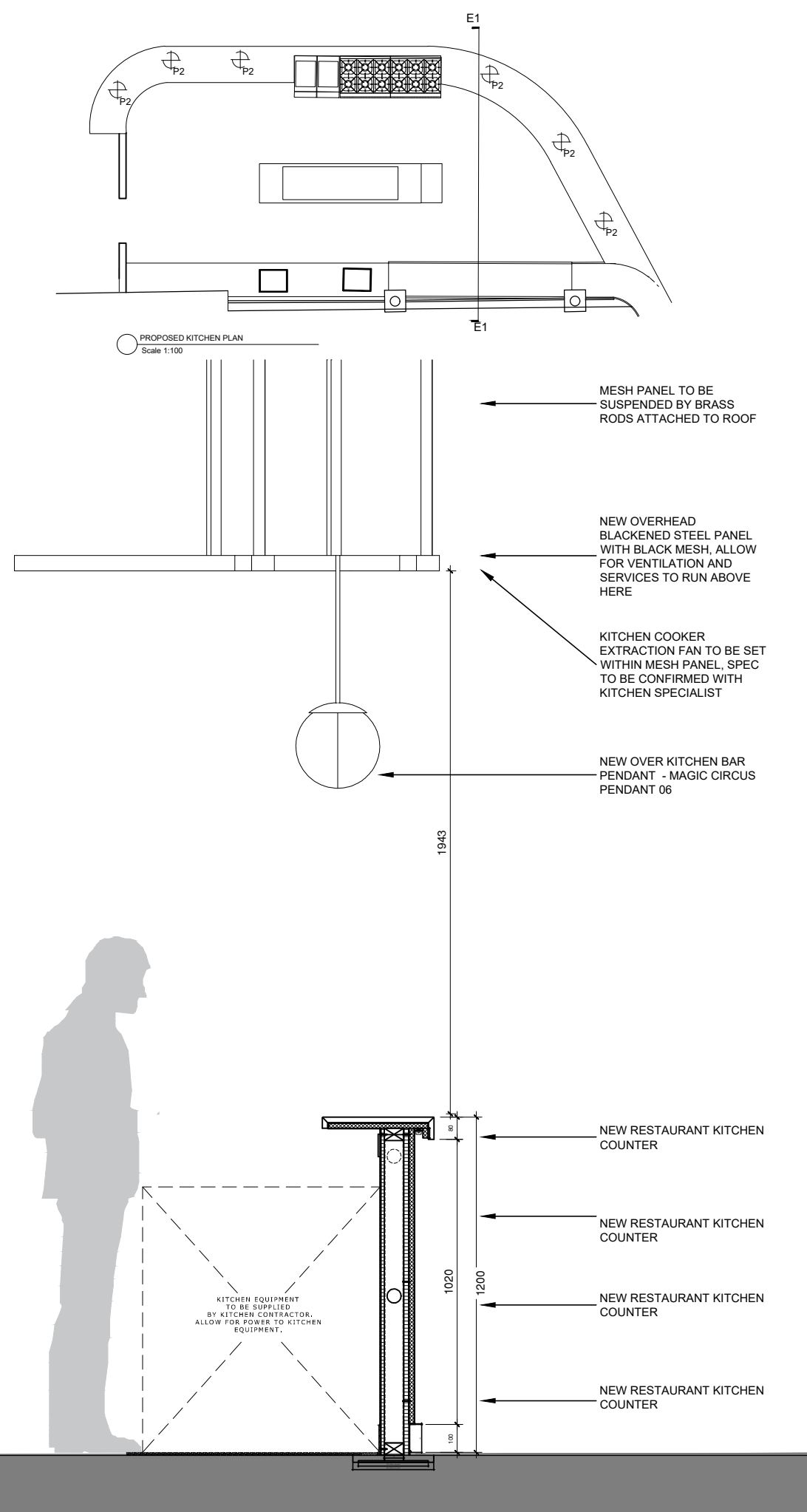
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KITCHEN DETAILS

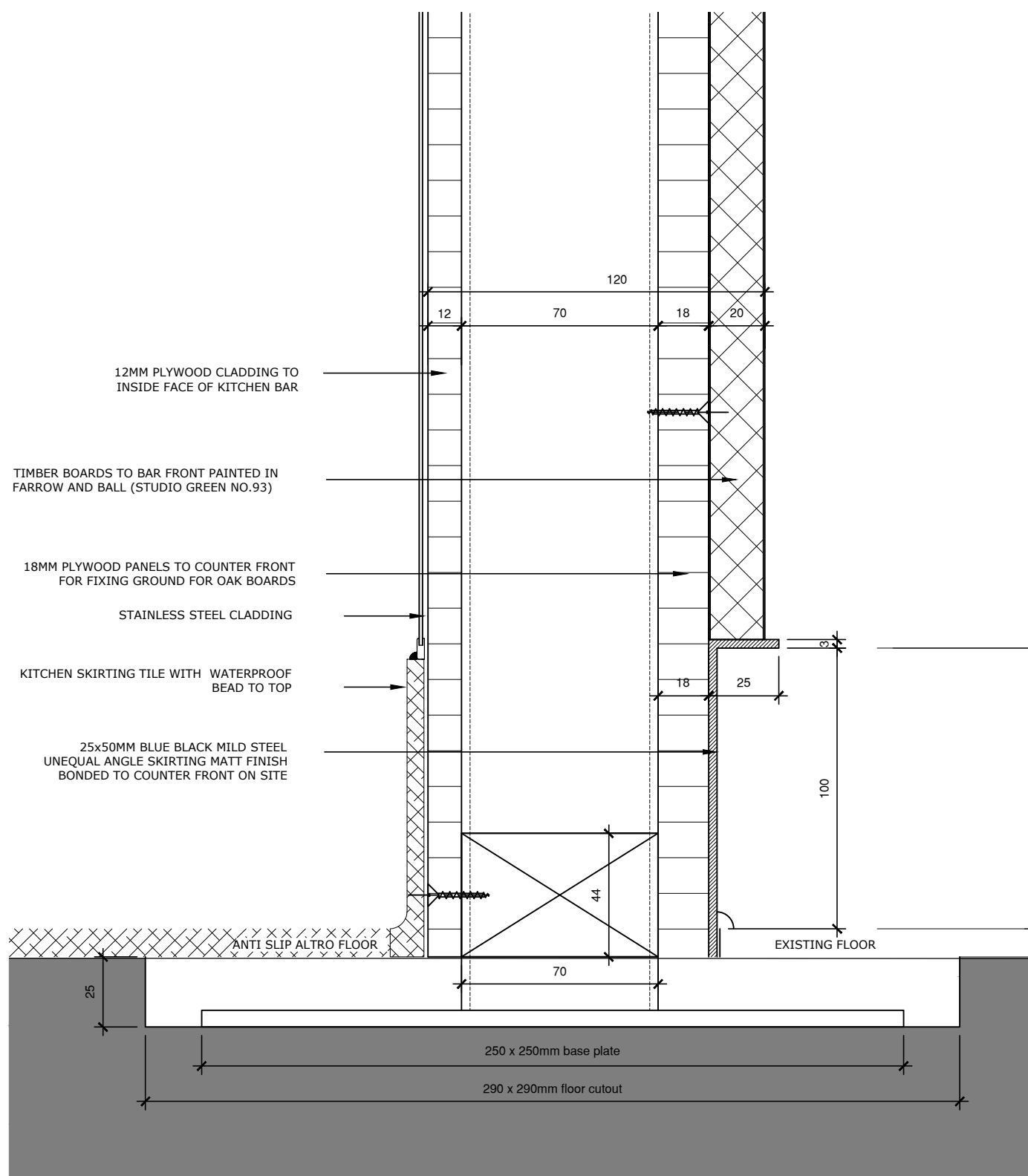
SCALE AS SHOWN @ A3
APRIL 2018
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TE.18.601

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KITCHEN SECTION
SCALE 1:20



KITCHEN DETAIL
SCALE 1:2

All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

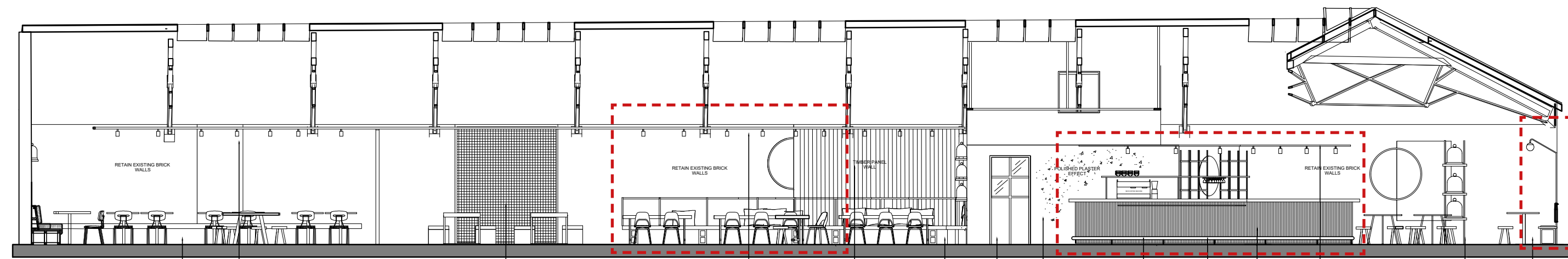
THE EMPORIUM
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KITCHEN DETAILS

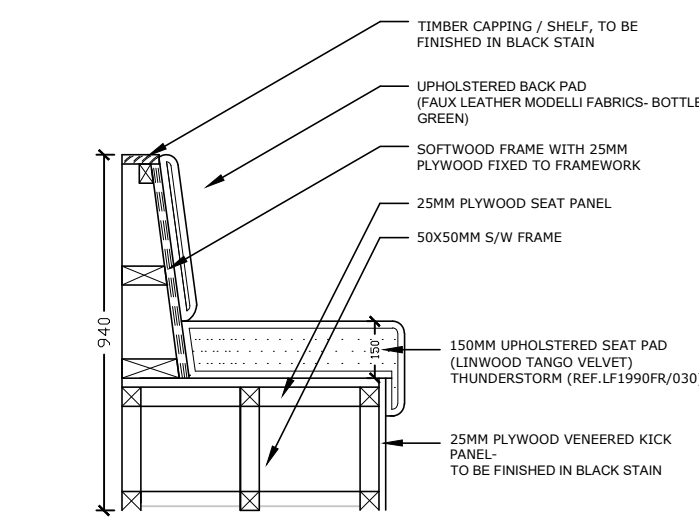
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APRIL 2018

DRAWN BY: AG

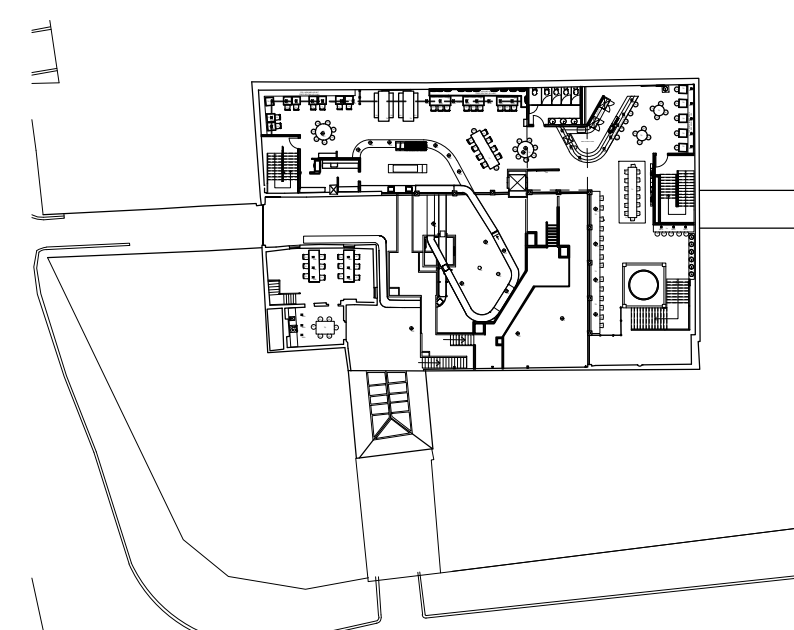
TE.18.601



PROPOSED RESTAURANT ELEVATION
SCALE 1:100



FIXED SEATING 3
SCALE 1:20



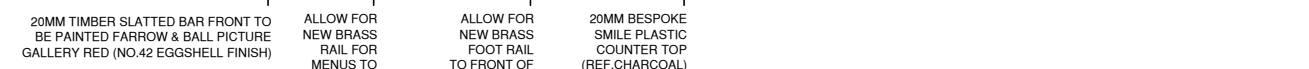
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RESTAURANT ELEVATION

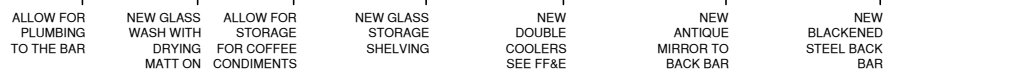
SCALE AS SHOWN @ A3
APRIL 2018

DRAWN BY: AG

TE.18.601



PROPOSED BAR ELEVATION 1
Scale 1:50

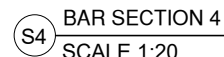
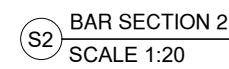
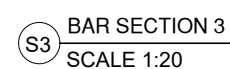
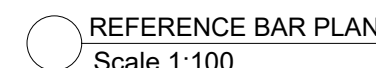


PROPOSED BAR ELEVATION 1
Scale 1:50

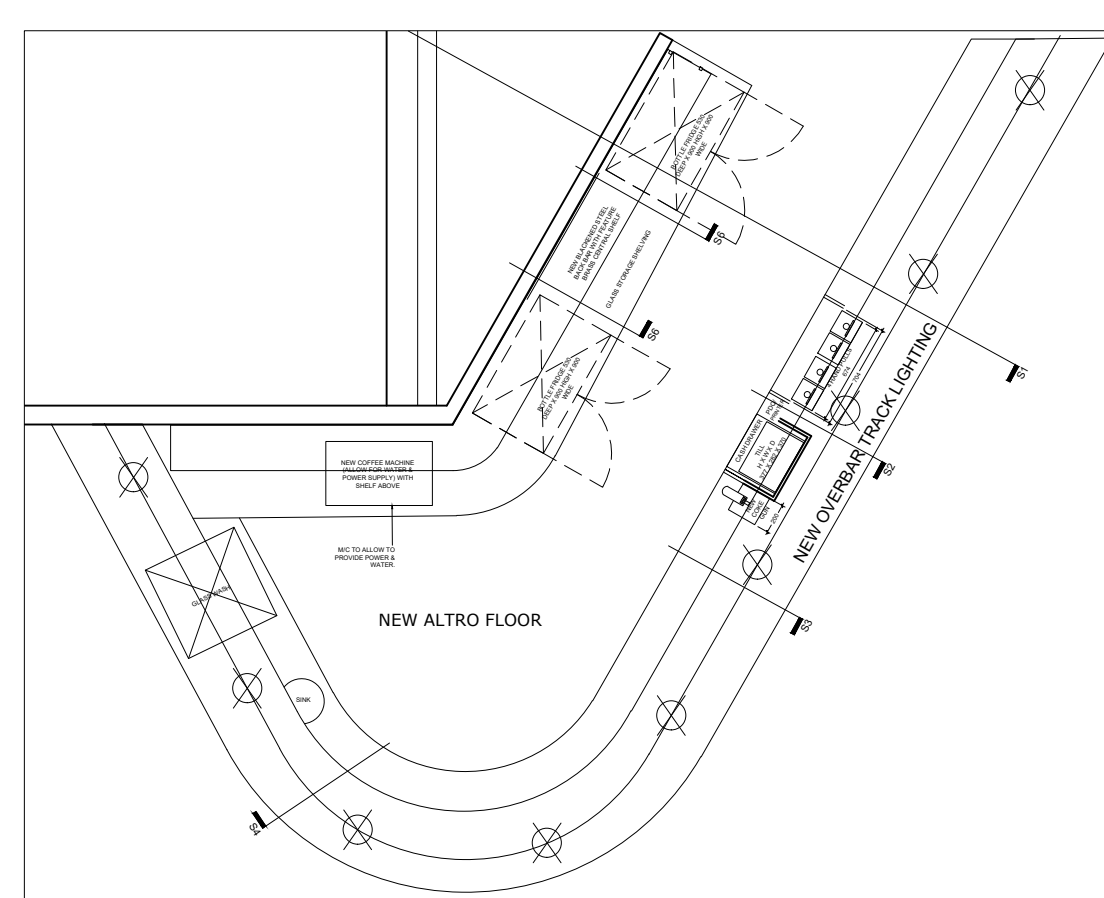
REFERENCE BAR PLAN
Scale 1:100

○ REFERENCE BAR PLAN
Scale 1:100

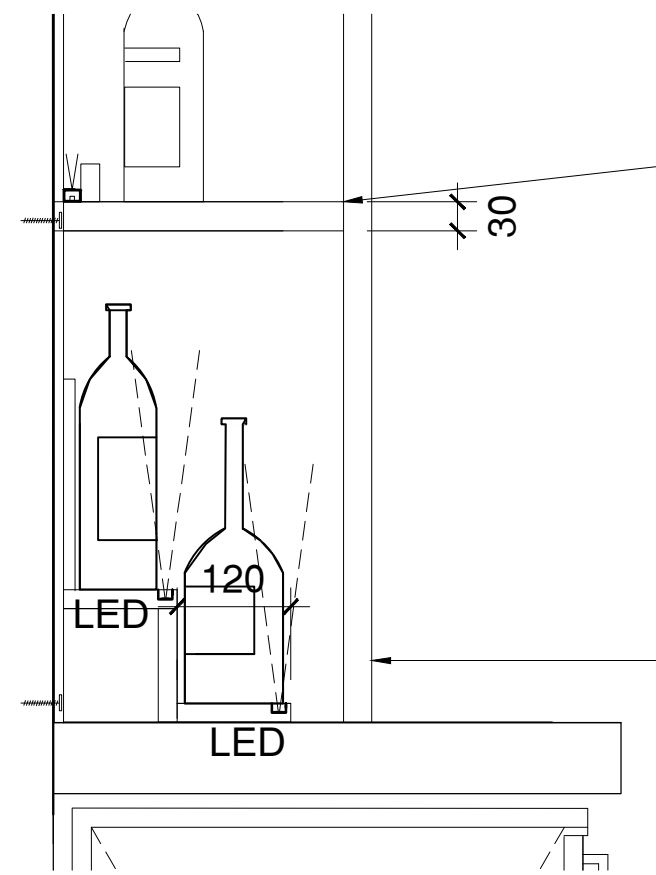
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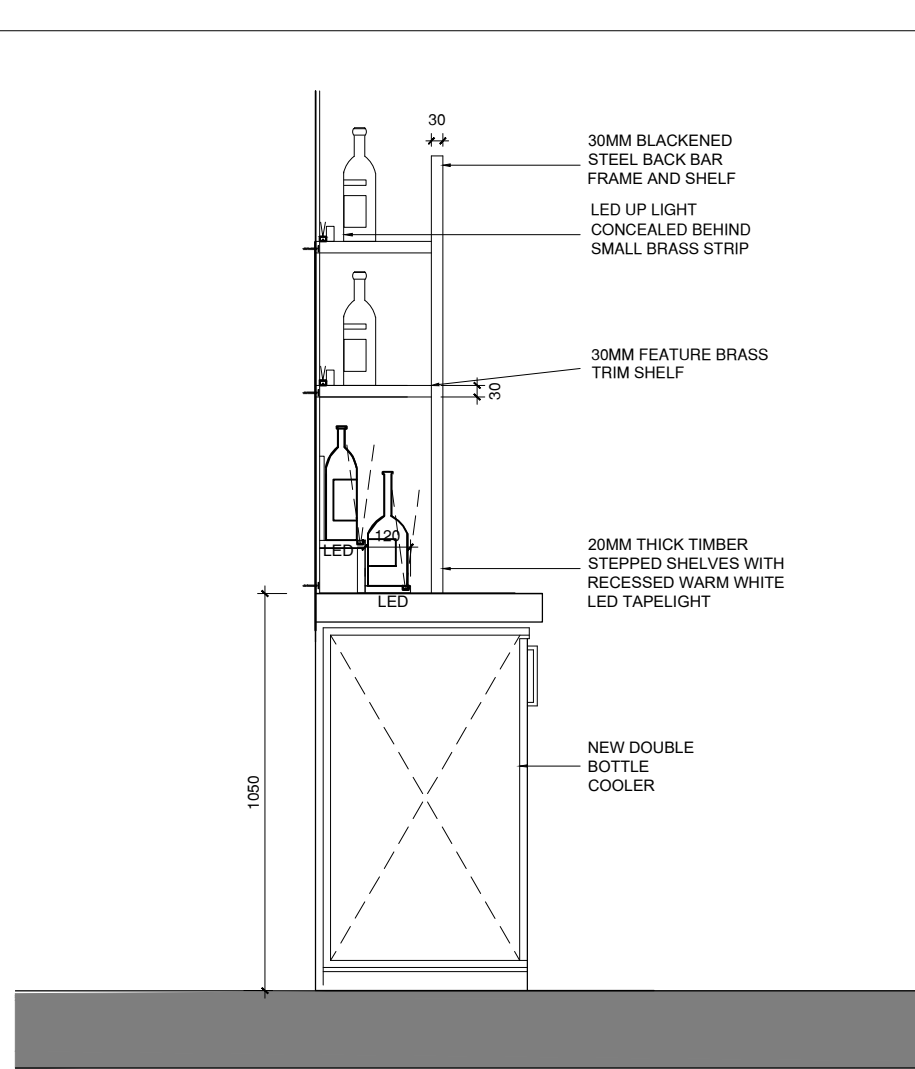
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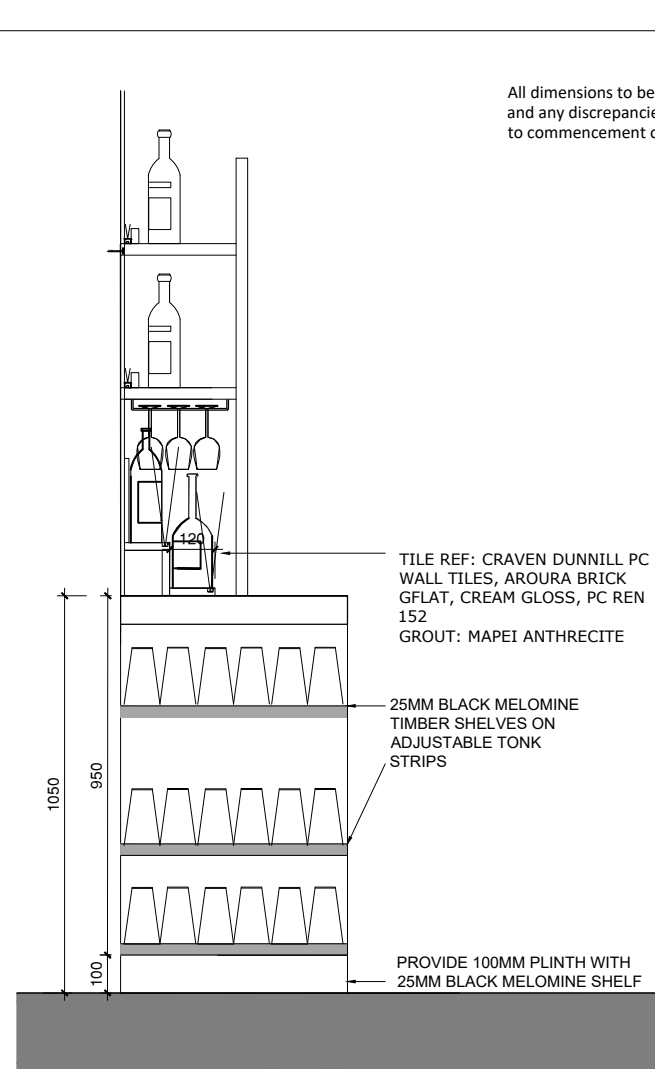
REFERENCE BAR PLAN
Scale 1:100



BAR DETAIL
SCALE 1:5



S5 BAR SECTION 5
SCALE 1:20



S6 BAR SECTION 6
SCALE 1:20

All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.

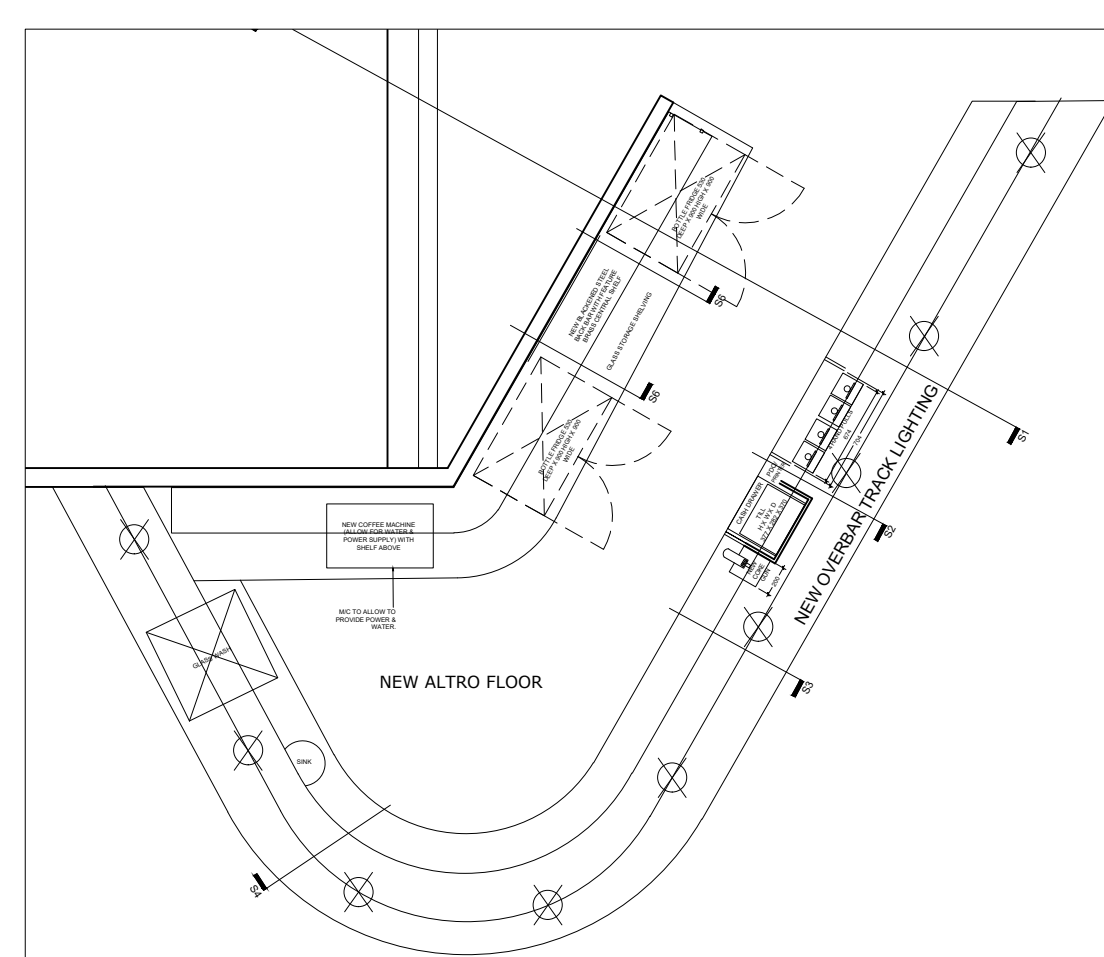
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BAR DETAILS

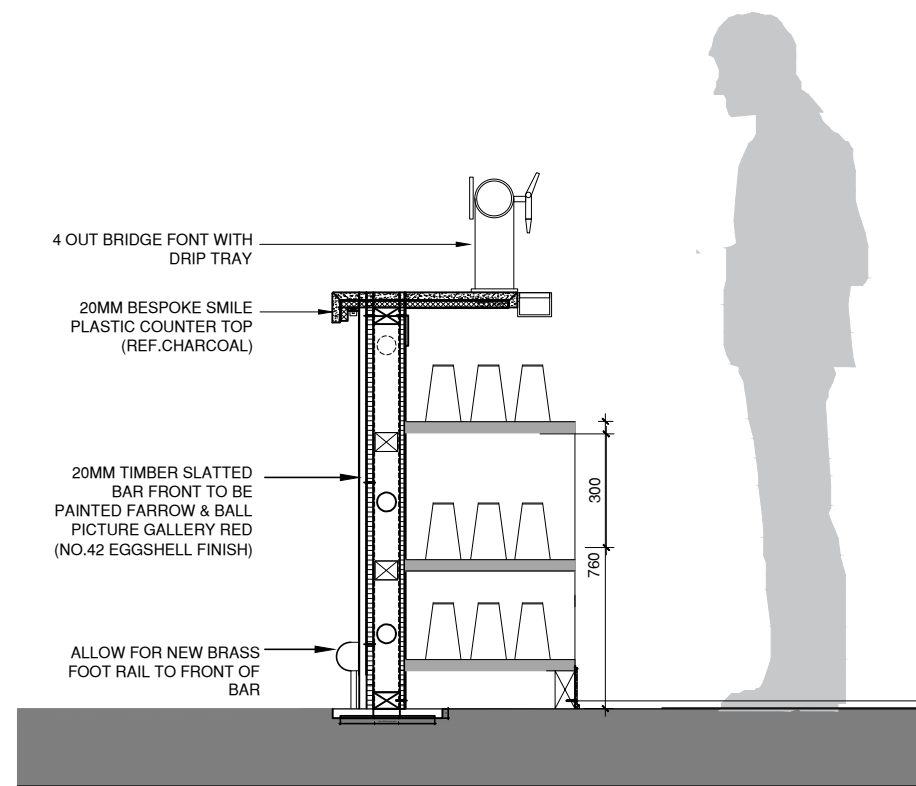
SCALE AS SHOWN @ A3
APRIL 2018 DRAWN BY: AG

TE.18.602

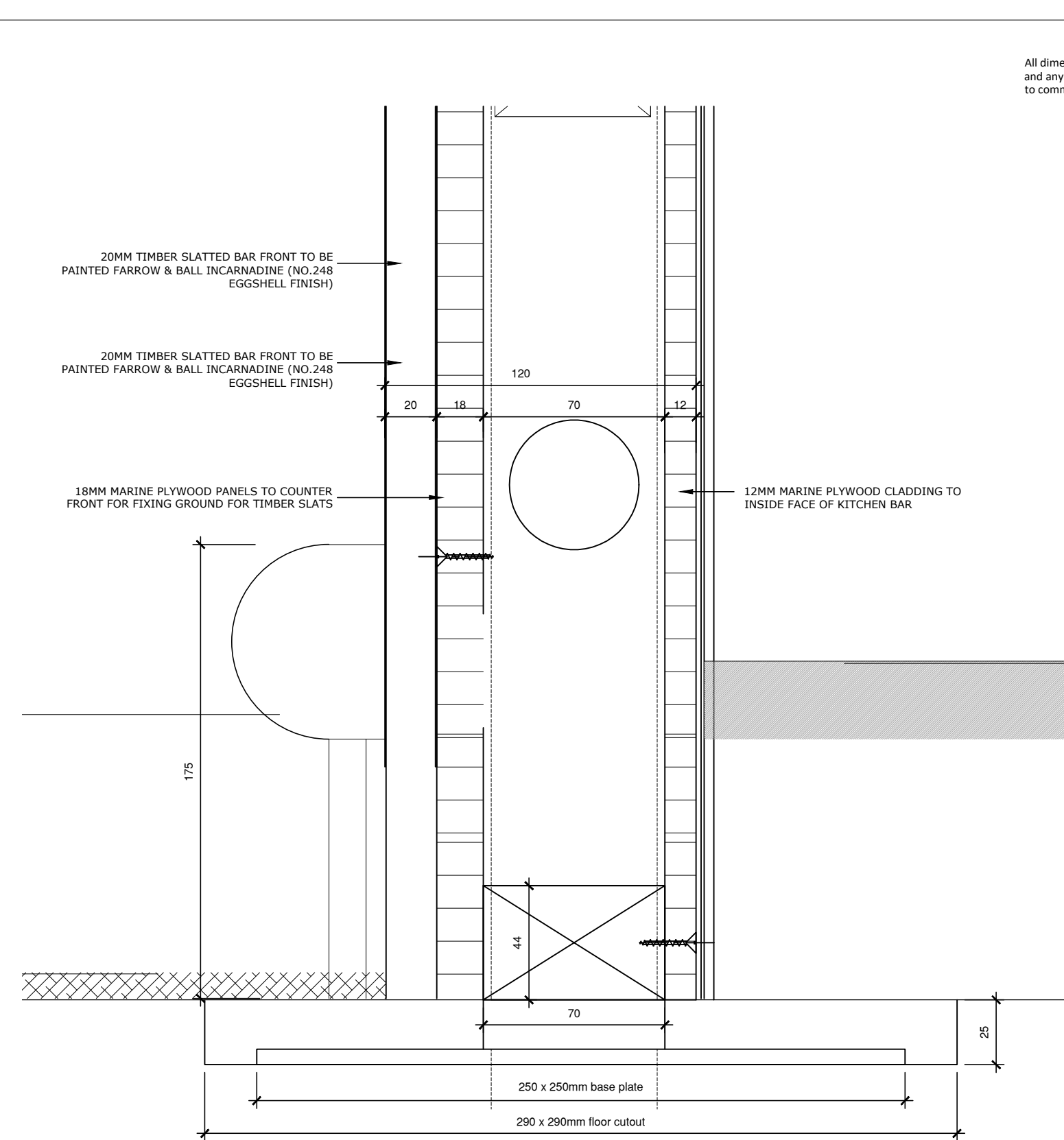
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REFERENCE BAR PLAN
Scale 1:100



S1 BAR SECTION 1
SCALE 1:20



BAR DETAIL
SCALE 1:2

All dimensions to be checked on site
and any discrepancies notified prior
to commencement of work.

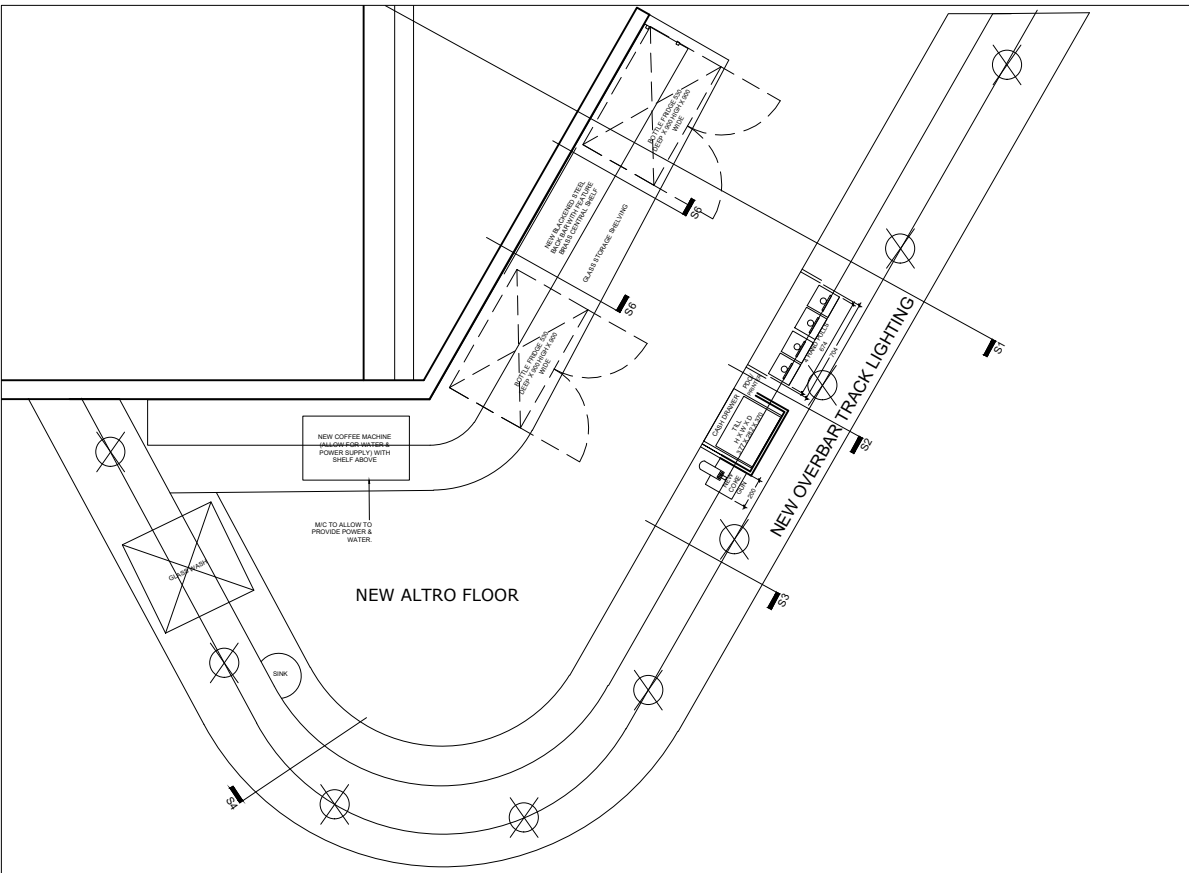
THE EMPORIUM
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BAR DETAILS

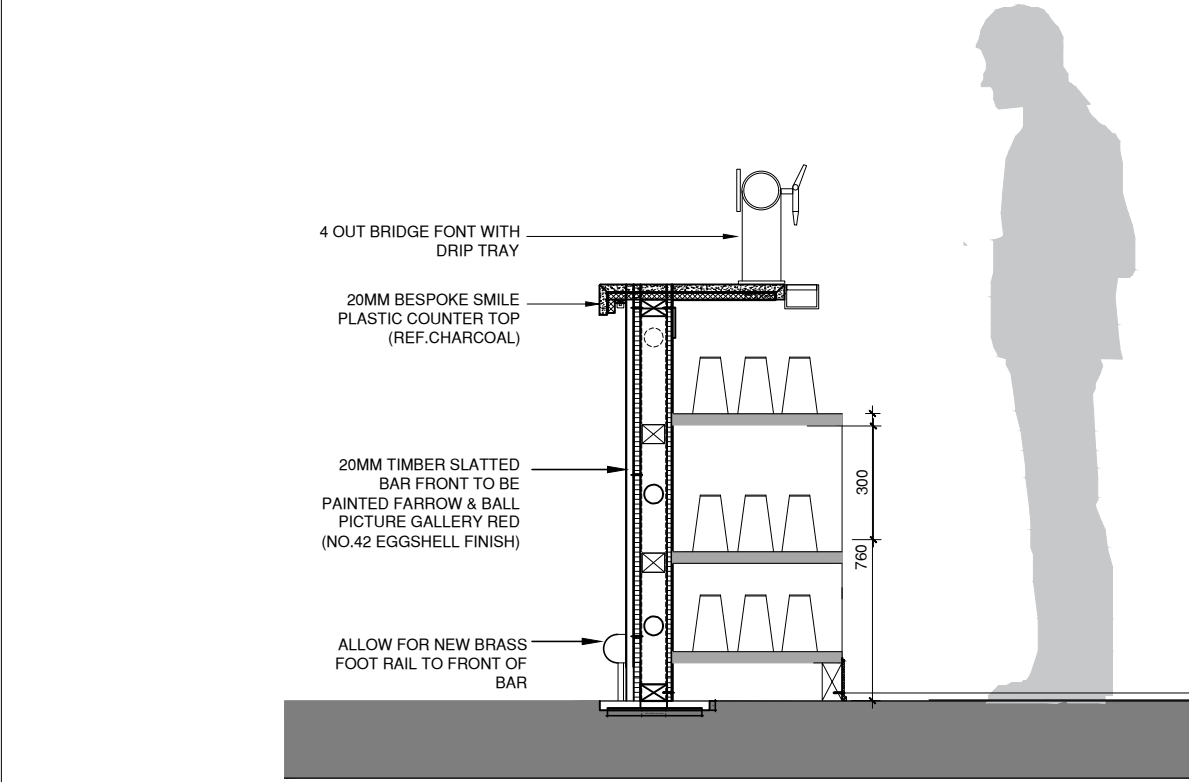
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TE.18.601

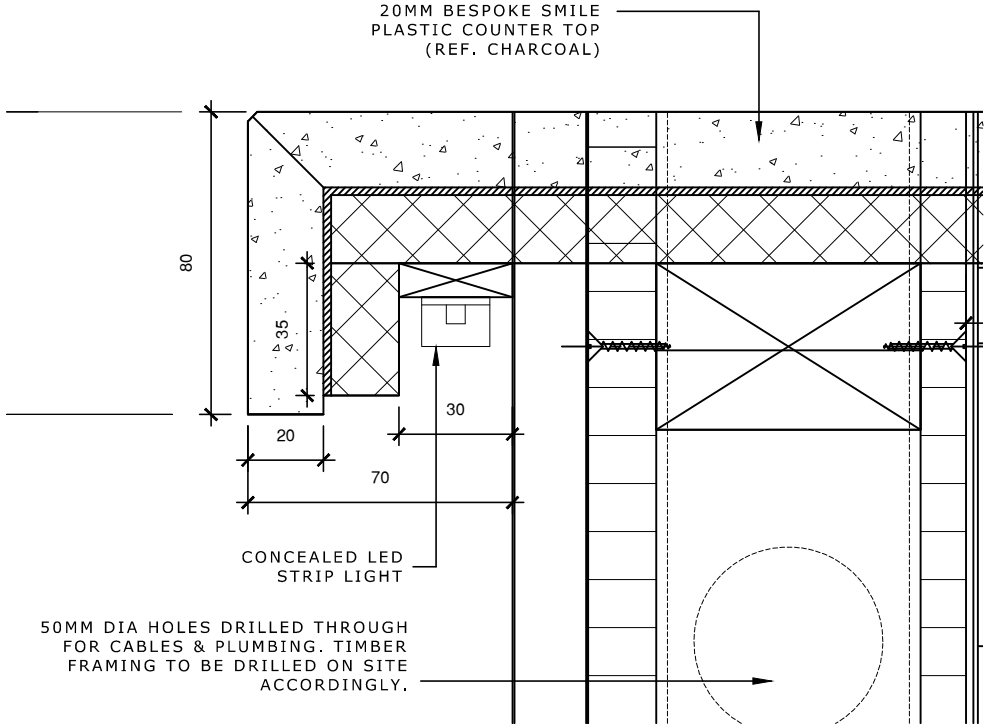
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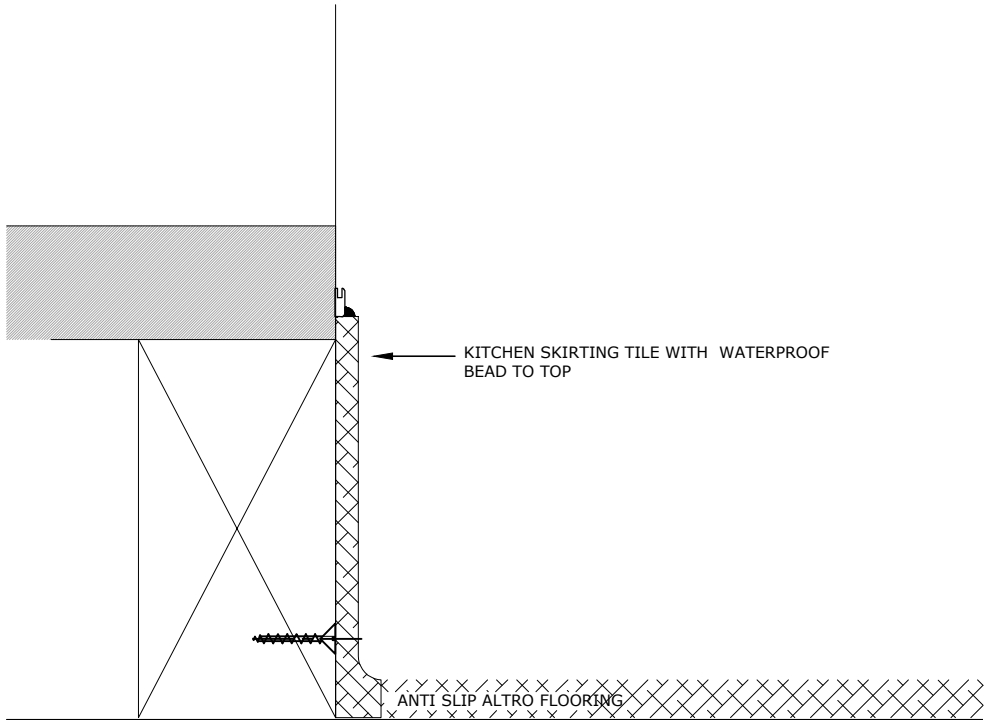
REFERENCE BAR PLAN
Scale 1:100



S1 BAR SECTION 1
SCALE 1:20



BAR DETAIL
SCALE 1:2



BAR DETAIL
SCALE 1:2

All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

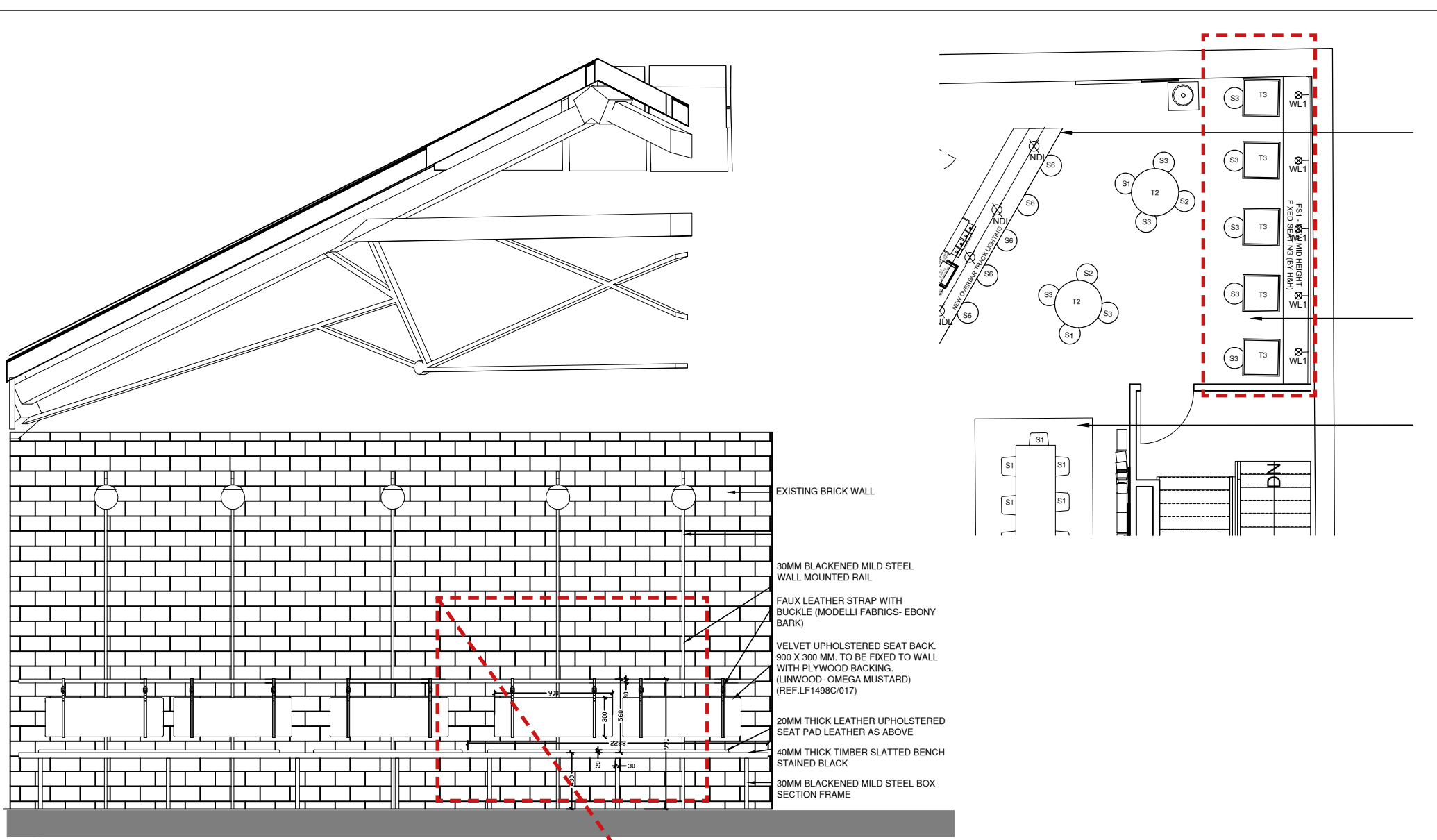
THE EMPORIUM
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BAR DETAILS

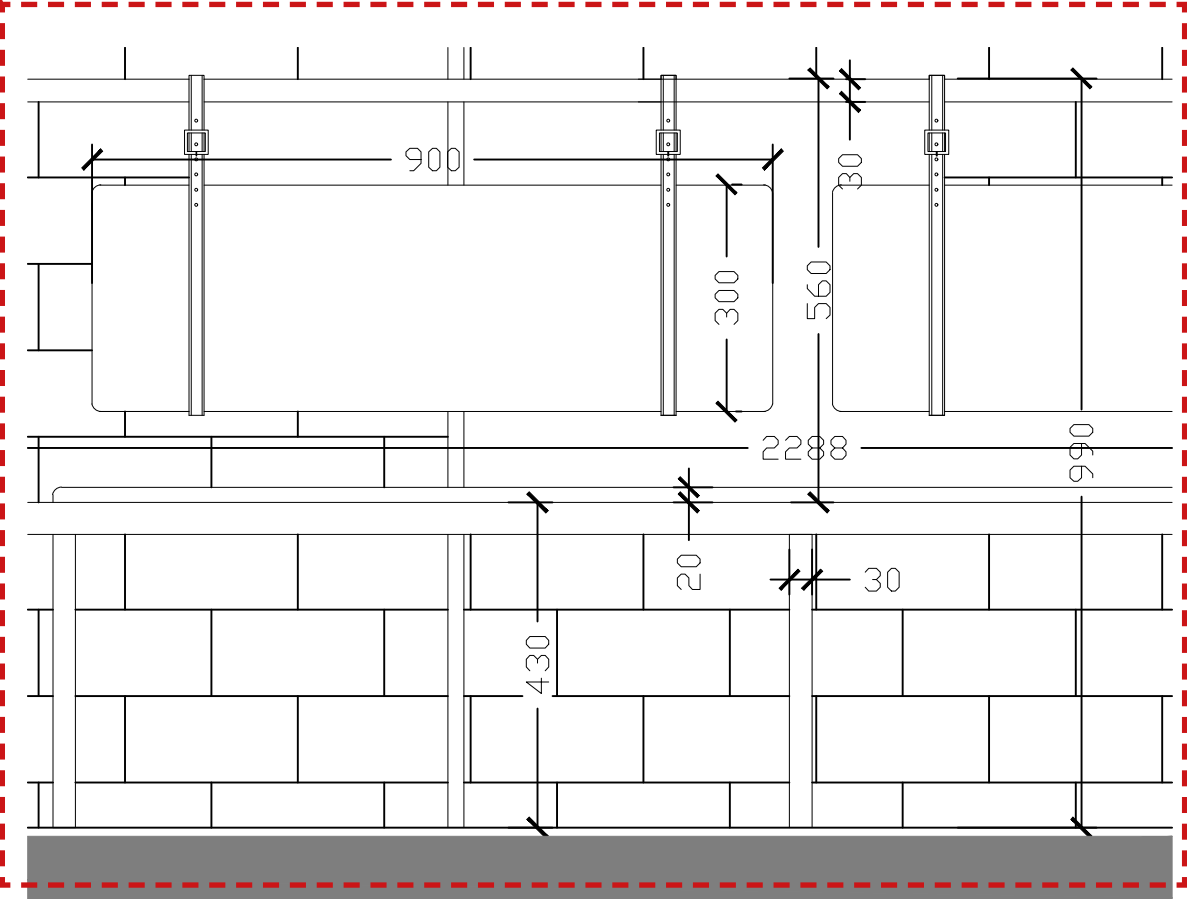
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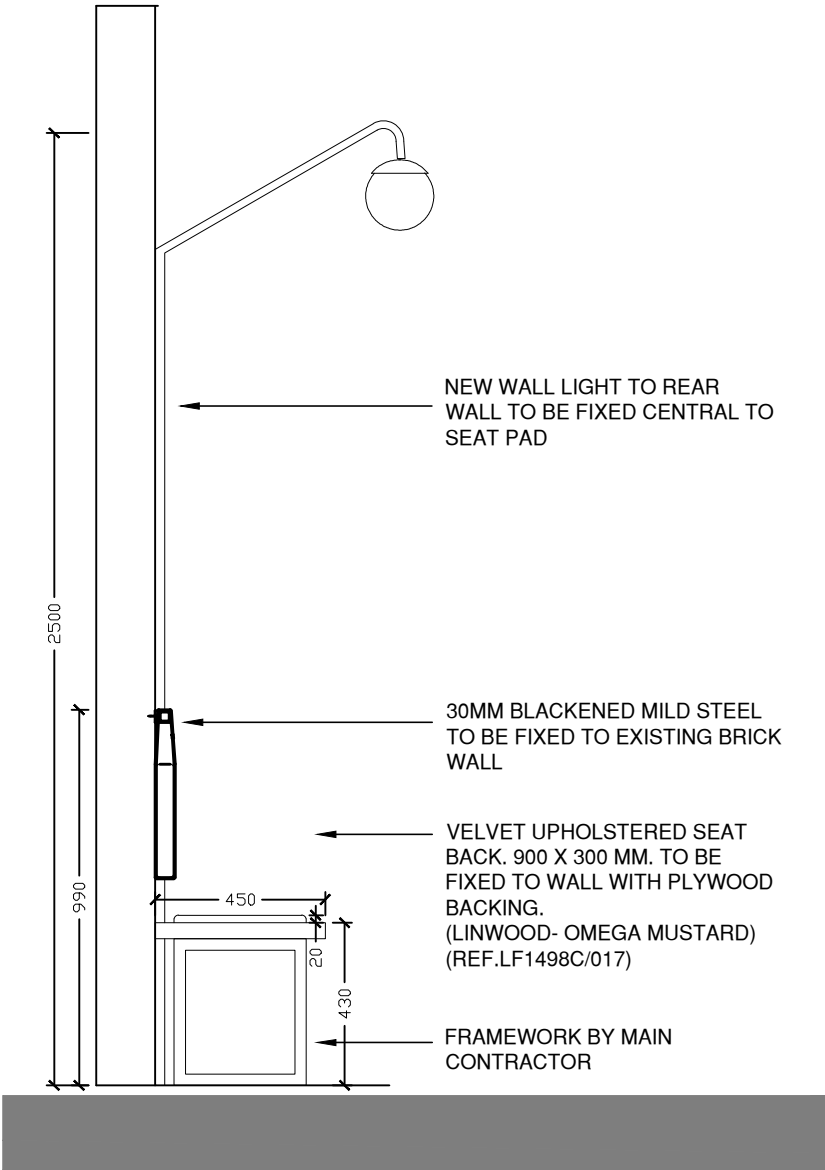
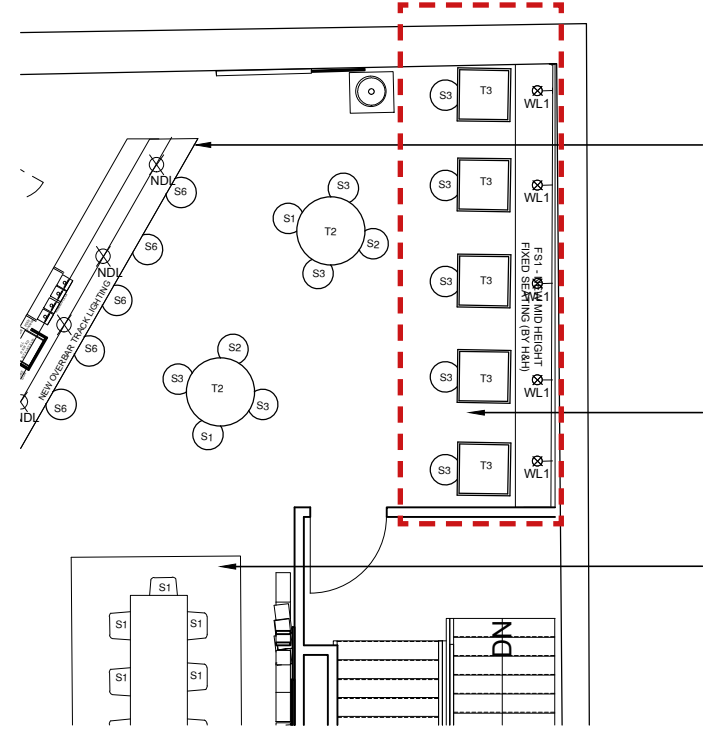
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ELEVATION FIXED SEATING 1
Scale 1:50



ELEVATION FIXED SEATING 1
Scale 1:10



SECTION FIXED SEATING 1
Scale 1:20

All dimensions to be checked on site and any discrepancies notified prior to commencement of work.

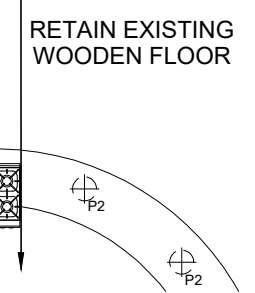
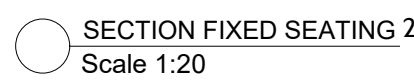
THE EMPORIUM
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BAR DETAILS

SCALE AS SHOWN @ A3
APRIL 2018
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TE.18.601

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TE.18.601










Here is the reference Plan to my FF&E schedule, I chose to focus on my restaurant and bar area for this part of the project, however a lot of the furniture applies to the rest of the building. I also fully completed lighting for the whole building. FF&E schedule is one of the most important parts of a real project as it is the backbone to the whole project being completed. It also allows you to research into products and furniture that is current and look at the vast variety of products on offer. Furthering this, as my project is a commercial project I have made sure that my furniture has come from credible companies who contract furniture for commercial jobs. For example 'Andy Thornton' is a well known contract furniture company who specialise in commercial furniture in particular industrial styled furniture, this made them a good source to find furniture for my project

PLAN REFERENCE	IMAGE	SUPPLIER	ITEM	DISCRIPTION	FINISH/MATERIALS	PRICE	QUANTITY	NOTES
C1		UHS	Tempo Side Chair (REF.1111-0005)	Height: 45cm Depth: 51cm Width:53cm	Frame: Raw steel lacquered Upholstery: Faux leather (CREST NEW ENGLAND- SMOKE)		8	https://uhs-group.com/product/tempo-side-chair/
C2		UHS	Tempo Side Chair (REF.1111-0005)	Height: 45cm Depth: 51cm Width:53cm	Frame: Raw steel lacquered Upholstery: Faux leather (CREST OLD ENGLISH ALGA)		10	https://uhs-group.com/product/tempo-side-chair/
C3		UHS	T SIDE CHAIR (REF.1108-0035)	Height: 86cm Depth: 44cm Width: 47cm	Distressed black finish		8	https://uhs-group.com/product/t-side-chair/
S1		MASION DU MONDE	Solid Sheesham and Metal Industrial Stool (REF.104642)	Dimensions (cm): Height50 x Width32 x Depth32 Seat height adjustable from 50 to 74cm	Wood: Stained solid sheesham (Indian rosewood), glossy nitrocellulose varnish Base: Matte black metal, lightly aged and patinated	7		https://www.maisonsdumonde.com/UK/en/p/solid-sheesham-and-metal-industrial-stool-industry-104642.htm
S2		WAYFAIR	Trenton Bar Stool (REF. WLF1421)	Dimensions (cm): Height50 x Width30 x Depth30	Seat Material: Metal Base Material: Metal Seat Colour: Gunmetal Base Colour: Silver; Gunmetal	29	£99.99	https://www.wayfair.co.uk/furniture/pdp/borough-wharf-trenton-bar-stool-wlf1421.html
S3		Andy Thornton	Machinist's Bar stool (REF. ATFUVF162)	The seat adjusts in height from 480mm to 680mm. Width: 380 mm	Steel frame and antique finish wooden seat	23	£78.00	https://www.andythornton.com/machinists-bar-stool-adjustable-height-atfuvf162-7927

FF&E SCHEDULE

S4		Andy Thornton	Medics Low Stool (REF.ATFUVF1136)	Height: 490mm Width: 360	Steel frame with a distressed white paint finish and timber seat.	5	£68.00	https://www.andythornton.com/medics_low_stool_atfuvf1
S5		Billiani	Puccio 712 (REF. 1463896)		WOODEN FINISH	11		https://cafecultureinsitu.com.au/billiani-puccio-712-bar-stool
S6		SIMPLY BAR STOOL	TERAMO VINTAGE BAR STOOL	HEIGHT- 650mm- 835mm	Blackened steel	10	£70.00	https://www.simplybarstools.co.uk/teramo-vintage-bar-stool
T1		Andy Thornton	Brewhouse folding table (REF.ATFUVF1034)	Table Height: 770mm Top size:5100 X 770mm & 770mmX 3400	Steel frame in black, reclaimed teak table top	£352.00	1	https://www.andythornton.com/brewhouse_folding_table_atfuvf1034
T2		H Karakter CO- penhagen	REF.1237793	Diameter 122 cm Height 74,5 cm	BLACK WOOD STAIN		2	https://www.architonic.com/en/product/statmann-neue-moebel-profile-table-round-122/1237793
T3		SMILE PLASTIC CONTRACT CHAIR COMPANY	INOX DINING TABLE REF: CHARCOLE	Height 730 Diameter 450 Footprint 0.16 m2 Weight 16	ANTIQUE BRASS BASE TO TABLE WITH SMILE PLASTIC TOP		14	https://www.thecontractchair.co.uk/inox-round-dining-table








FF&E SCHEDULE

T4		Contract chair company	Cut Bar Table	Height 1050 Width 1200 Depth 600 Footprint 0.72 m2	Black Aluminium base and top		1	https://www.thecontractchair.co.uk/search?q=bar+table+f=875&pt=876&cid=&sid=true&adv=true&isc=true&isAjax=false&pagenumber=1&orderBy=0&favouritePage=false&samp
T5			Long Industrial Work Table with Wood Top and Iron Base from Holland, circa 1900 REF: LU84642113702	H 31.5 in. x W 101.75 in. x D 30 in. H 80.01 cm x W 258.45 cm x D 76.2 cm	BLACKENED STEEL LEGS WITH RUSTIC WOODEN TOP		4	https://www.1stdibs.com/furniture/tables/industrial-work-tables/long-industrial-work-table-wood-top-iron-base-from-holland-circa-1900/id-f_2113702/
T6		KFF	Maverick Table (REF. 1435986)	Height: 750mm Diameter: 1550mm	Sustainably sourced Blackbutt finished with a natural hardwax oil (7 seat table)		3	https://www.architonic.com/en/product/kff-maverick-table/1435986
T7		The contract chair company	Four real table	Custom sizes	Oak top with black legs		3	https://www.thecontractchair.co.uk/search?q=category=1016&pf=&pt=10000&cid=&sid=true&adv=true&isc=true&isAjax=false&pagenumber=2&orderBy=2&favouritePage=false&sample=false
T8		Andy Thornton	Brewhouse folding table (REF.ATFUVF1034)	Table Height: 770mm Top size: 2150 X 770mm	Steel frame in black, reclaimed teak table top	£352.00	2	https://www.andythornton.com/brewhouse_folding_table_atfuvf1034
B1		Andy Thornton	Brewhouse folding bench (REF.ATFUVF1035)	Height: 460mm Depth: 310mm Width 2040 mm	Steel frame in black, reclaimed teak table top	£173.00	4	https://www.andythornton.com/brewhouse_bench-atfuvf1035
FS1		Contract seating	Omega Collection Fixed seating (FS1 & 2) scatter cushion Faux leather ebony bark-Modelli Fabrics Monza 3209		Velvet to back seat pad, black leather to base pad and buckle detail			

FF&E SCHEDULE

FS2		Contract seating	Faux leather ebony bark-Modelli Fabrics Monza 3209		Leather seat pad with scatter cushions see specs below			
FS3		Contract seating	Linwood-LF0788FR/069 Mole Modelli fabrics faux leather-monza 1291 Bottle Green		Velvet to back pad with bottle green leather seat pad			https://www.linwoodfabric.com/product/fabrics/iona-mole
SC1		Linwood	Tango Collection-Polka Fixed seating (FS1 & 2) scatter cushion		LF2003FR/004 Midnight			https://www.linwoodfabric.com/product/fabrics/polka-midnight
SC2		Linwood	Omega Collection Fixed seating (FS1 & 2) scatter cushion		LF1528FR/038 Teal			https://www.linwoodfabric.com/product/fabrics/omega-teal
SC3		Linwood	Omega Collection Fixed seating (FS1 & 2) scatter cushion		LF1528FR/017 Mustard			https://www.linwoodfabric.com/product/fabrics/omega-mustard
SC4		House of Hackney	Palmeral Cotton Linen		Midnight/Green REF.1-FA-PAL-CL-M&G			https://www.houseofhackney.com/palmeral-cotton-linen-midnight-green.html
SC5		Linwood	Tango Velvet Fixed seating (FS1 & 2) scatter cushion		LF1990FR/009 Tomato			
P1		Farrow&Ball	Paint		Railings No.31 Eggshell			http://www.farrow-ball.com/railings/paint-colours/farrow-ball/fcp-product/100031
P2		Farrow&Ball	Paint		Studio Green No. 93 Gloss			www.farrow-ball.com/studio-green/paint-colours/farrow-ball/fcp-product/100093
P3		Farrow&Ball	Paint		Picture Gallery Red No.42 Eggshell			www.farrow-ball.com/picture-gallery-red/paint-colours/farrow-ball/fcp-product/100248







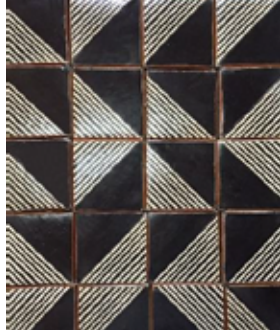
FF&E SCHEDULE

P4		Farrow&Ball	Paint		Pitch Black No.256 Eggshell			www.farrow-ball.com/pitch-black/paint-colours/farrow-ball/fcp-product/100256
P5		Farrow&Ball	Paint		Babouche No.223 Eggshell			www.farrow-ball.com/babouche/paint-colours/farrow-ball/fcp-product/100066
P1		COX AND COX	FLUTED INDUSTRIAL PENDANT		ANIQUE SILVER	£62.50	3	https://www.coxandcox.co.uk/antique-silver-fluted-industrial-pendant?source=aw&utm_source=Affiliate_Window&utm_medium=Affiliate_Marketing&utm_campaign=Affiliate_Window_Sale&awc=4746_1524691187_ad3f069b91e522f9c258b62d71cd0870
P2		Magic Circus	Pendant 06		Brass and Glass Finishes: Polished brass Adjustable lengths			www.magic-circus.fr/en/collection_01/pendant-06/
P3		COX AND COX	TOVE PENDANT		BURNISHED BRASS	£150.00	4	https://www.coxandcox.co.uk/tove-pendant-burnished-gold
WL1		VOGA	POTENCE WALL LIGHT	Height 100cm Width 220cm Length 210cm (adjustable)	Blackened steel Laquered	£136	5	https://voga.com/products/potence-seina-valaisin?variant=52061962054&gclid=CjwKCAjwzoDXBRBbEiwAGZRIeNw77HZWH002d0b6elbzo2M4WFFM3FS2km8FR5wF4HYSpaGt7hoCWe8QAvD_BwE
WL2		MYFAKTORY	EDISON SCONCE SMALL CAGE WALL LIGHT	Height: 27.6cm Width:12.7cm Depth: 15cm	Vintage steel	£24.90	3	https://uk.myfaktory.com/catalog/product/edison-sconce-small-cage-wall-lamp-carbon-steel-298/


FF&E SCHEDULE

NDL1		Ambience	150mmX80mm	custom	Solid Brass		90	https://www.ambienclighting.com.au/products/heide-surface-mounted/
NS1		OLFACTORY DISCOVERY SIGN TO FRONT ENTRANCE BESPOKE LIGHTING SIGN BY NEON CREATIONS	NEON SIGN		WHITE LIGHT			https://www.neoncreations.co.uk/
NS2		OLFACTORY DISCOVERY SIGN TO FRONT ENTRANCE BESPOKE LIGHTING SIGN BY NEON CREATIONS	NEON SIGN		WHITE LIGHT			https://www.neoncreations.co.uk/
NS3		OLFACTORY DISCOVERY SIGN TO FRONT ENTRANCE BESPOKE LIGHTING SIGN BY NEON CREATIONS	NEON SIGN		WHITE LIGHT			https://www.neoncreations.co.uk/
NS4		OLFACTORY DISCOVERY SIGN TO FRONT ENTRANCE BESPOKE LIGHTING SIGN BY NEON CREATIONS	NEON SIGN		WHITE LIGHT			https://www.neoncreations.co.uk/

FF&E SCHEDULE

NS5			OLFACTORY DISCOVERY SIGN TO FRONT ENTRANCE BESPOKE LIGHTING SIGN BY NEON CREATIONS	NEON SIGN		WHITE LIGHT			https://www.neoncreations.co.uk/
CBC1			Smile Plastics	REF. Charcoal Bar counter top	20mm thick, bespoke product cut to shape of bar	Made from plastic packaging- 100% waterproof, rot- proof and strong weather resistance			https://smile-plastics.com/charcoal/
M1			Glass tops	Back bar round mirror	4mm thickness Diameter- 950mm	Antique Silver Smooth Polished edges			http://www.glasstops.co.uk/order-online/mirror-circular.php
T1			TILES- DIRECT	Green Victoria back bar wall tile	7.5cm X 15cm 6mm thick	Ceramic Green Crackle Flat gloss			
WF1			POLISHED PLASTER UK	LIME CONRETE TEXTURED WALL EFFECT		ROUGH FINISH			https://www.polishedplaster.co.uk/#concrete
FF1			OSB	CHIPBOARD PLAIN NATURAL	SIZE TBC WITH CONTRACTOR	R10 SLIP RATING			https://www.bakedtiles.co.uk/products/chipboard-plain-59
FF2			Tabaraka Studio	ZAHA- Bar Floor Tile GRAFICO 2	17X17MM 10MM thick	Colour Finishes: Charcoal and off- white Suitable for commercial use and has slip rating			http://tabarkastudio.com/tile/grafico-2-2/






FF&E SCHEDULE

FF3			WOOD STAIN	OSMO POLYX OIL TINTS		FLOOR WOOD STAIN COLOUR- BLACK- REF:3075			https://www.wood-finishes-direct.com/product/osmo-colour-foundation?gclid=CjwKCAjwq_vVBRACEiwAEReprKyhQwHgIyEmmL40iMkMb_fkLjy1MAju_c_A9_VD1mc1dqmkzkgPlh6RoCJpUQAuD_BwE
FF4			ALTRO	NEW ALTRO		FLOORING REF: ALTRO DESIGNER 25 SAFETY FLOORING- STORM, D25903. ALTRO TEL: 01462 707600.			https://www.contractflooring.com/vinyl-sheet/altro-safety-flooring/altro-reliance-25/altro-reliance-25-storm-d25903.html
FF5			AMTICO	SIGNATURE, SAMOAN DC250,		ARROW IN MIX OF: NAPOLI, GLINT ORB, GLINT VOID, ASHDOWN PLUM. AMTICO TEL: 01217 450800.			https://www.amtico.com/commercial/lvt/product-search/DC250/
DOORS			D&R DESIGN	CRITTAL STEEL DOORS		BALCKENED STEEL DOOR FRAME WITH GLASS PANELS ALL DOORS TO BE CONTRACTED TO D&R			www.dandrdesign.co.uk/crittall_window1case-studies/crittall_doors.html
HANDLES			THS	NEW INDUSTRIAL BRASS HANDLES TO ALL DOORS REF: ABDH-128- 943		ANTIIQUE BRASS			www.thehandlestudio.co.uk/cabinet-d-handles/853-antique-handles.html?gclid=CjwKCAjwzoDXBRBbEiwAGZRleMaqRITnlength_hole_centres-169mm_long_128mm_hole_centre






FF&E SCHEDULE

EQUIPMENT

SPEC AND LOCATION TO BE CONFIRMED WITH BAR AND KITCHEN SPECIALIST ON SITE

Code no.	Quantity	Location	Manufacturer	Description	Location	Image	URL	Dimensions
CD611	1		POLAR	A highly efficient compact undercounter freezer unit from Polar, featuring an LED digital temperature display, electronic controller and rear fixed castors for easy positioning			http://www.nisbets.co.uk/Polar-Undercounter-Freezer-White-140Ltr/CD611/ProductDetail.raction?cm_sp=PeeriusFeatured-Products_-_productRecsBottom_-_CD611	Dimensions 850(H) x 600(W) x 600(D)mm
F228	2		WARING COMMERCIAL	A fantastic quality commercial bar blender, the compact Waring PB25EX can quickly and easily crush ice, as well as make short work of fruit, vegetables and other hot and cold ingredients to make smoothies, cocktails,			http://www.nisbets.co.uk/Waring-Bar-Blender-1Ltr-PB25EX/F228/ProductDetail.raction	Dimensions 360(H) x 180(Ø) mm
DM522	1		lincat	Lincat Opus 800 Single Tank Fryer provides a quick and reliable source of delicious fried food,			http://www.nisbets.co.uk/Lincat-Opus-800-Electric-Fryer-OE8108/DM522/ProductDetail.raction	Dimensions 1020(H) X 600(W) X 800(D)mm
U907	1		VOGUE	Galvanised steel under shelf Includes stand, shelf and waste Delivered flat packed for easy assembly			http://www.nisbets.co.uk/Vogue-Stainless-Steel-Sink-Double-Drainer-1500mm/U907/ProductDetail.raction	Size: 900(H) x 1500(W) x 600(D) mm.
CD610	1		VOGUE	Kitchen table creates plenty of extra space in your kitchen to prepare food or hold appliances, helping you to maintain maximum efficiency. The table top is made from a strong and durable 304 stainless steel that can resist constant daily use.			http://www.nisbets.co.uk/Vogue-Stainless-Steel-Prep-Table-600mm/GJ500/ProductDetail.raction	Dimensions 900(H) x 600(W) x 700(D) mm

FF&E SCHEDULE

Code no.	Quantity	Location	Manufacturer	Description	Location	Image	URL	Dimensions
P_GU033	1		CLASSEQ	Up to 360 Plates/hr. Drain Pump. 2 Wash Programs			http://www.nisbets.co.uk/Classeq-Dishwasher-D500-Duo/P_GU033/ProductDetail.raction	Dimensions 845(H) x 570(W) x 605(D)mm
GJ535	1		vogue	left hand stainless steel pass through dishwasher table is ideal for busy commercial kitchens and restaurants.			http://www.nisbets.co.uk/Vogue-Pass-Through-Dishwash-Table-Left-1100mm/GJ535/ProductDetail.raction	Dimensions 880(H) x 1100(W) x 650(D) mm
CB110	2		lincat	The Lincat Silverlink 600 Electric 6 Burner Range ESLR9C has six hob burners and a twin fan assisted oven for uniformed heat and consistent cooking.			http://www.nisbets.co.uk/Lincat-Silverlink-600-Electric-6-Burner-Range-ESLR9C/CB110/ProductDetail.raction	925(H) x 900(W) x 600(D)mm cooking area 190mm Ø hot-plate internal 410(H) x 670(W) x 340(D) shelf size 670 x 340mm
DP486	1		williams	High capacity HA400-SA commercial fridge from Williams is the ideal choice for restaurant, pub or hotel kitchens. Designed to be quiet and reliable, the fridge uses effective CoolSmart technology to reduce running costs			http://www.nisbets.co.uk/Williams-Single-Door-Upright-Fridge-Stainless-Steel-406Ltr-HA400-SA/DP486/ProductDetail.raction	1770(H) x 645(W) x 650(D)mm
CD610	1		POLAR	A compact, lockable undercounter fridge from Polar Refrigeration, featuring an efficient LED digital temperature display, electronic controller and fixed rear castors for easy positioning			http://www.nisbets.co.uk/Polar-Undercounter-Fridge-White-150Ltr/CD610/ProductDetail.raction	Dimensions 850(H) x 600(W) x 600(D) mm

FF&E SCHEDULE

Code no.	Quantity	ID	Manufacturer	Description	Location	Image	URL	Dimensions
CD611	1		VOGUE	600mm deep unit with raised lip to help prevent spillage and items from slipping off. Comes complete with a rear upstand to stop items from falling behind the sink			http://www.nisbets.co.uk/Vogue-Stainless-Steel-Midi-Pot-Wash-Sink-with-Undershelf/GJ537/ProductDetail.raction	960(H) x 750(W) x 600(D)mm
F228	1		VOGUE	Large capacity stainless steel cupboards with sliding doors making them ideal for use in busy kitchens and areas with limited space.			http://www.nisbets.co.uk/Vogue-Stainless-Steel-Floor-Standing-Cupboard-1200mm/CE151/ProductDetail.raction	Dimensions: 900(H) x 1200(W) x 600(D)mm
Y751	4		VOGUE	Extra robust shelf that will take up to 50kg - ideal for pots, pans, containers and utensils.			http://www.nisbets.co.uk/Vogue-Stainless-Steel-Kitchen-Shelf-1200mm/Y751/ProductDetail.raction	Dimensions 1200 x 300mm.
1362672	3		Gaggenau >	The one zone climate cabinet RW 402 allows professional storage in an exceptionally small space. It is 60 cm wide and offers with its one climate zone space for up to 42 bottles			https://www.architonic.com/en/product/gaggenau-vario-wine-climate-cabinet-400-series-rw-402/1362672	60cm wide
P_GU001	1		CLASSEQ	The compact Classeq G350 glasswasher is the ideal solution for small pubs, cafes and restaurants. Able to effectively wash and rinse up to 12 pint glasses per load (360 glasses per hour).			http://www.nisbets.co.uk/Classeq-Glasswasher-G350/P_GU001/ProductDetail.raction	Capacity 43.5kg Dimensions 660(H) x 410(W) x 517(D) mm

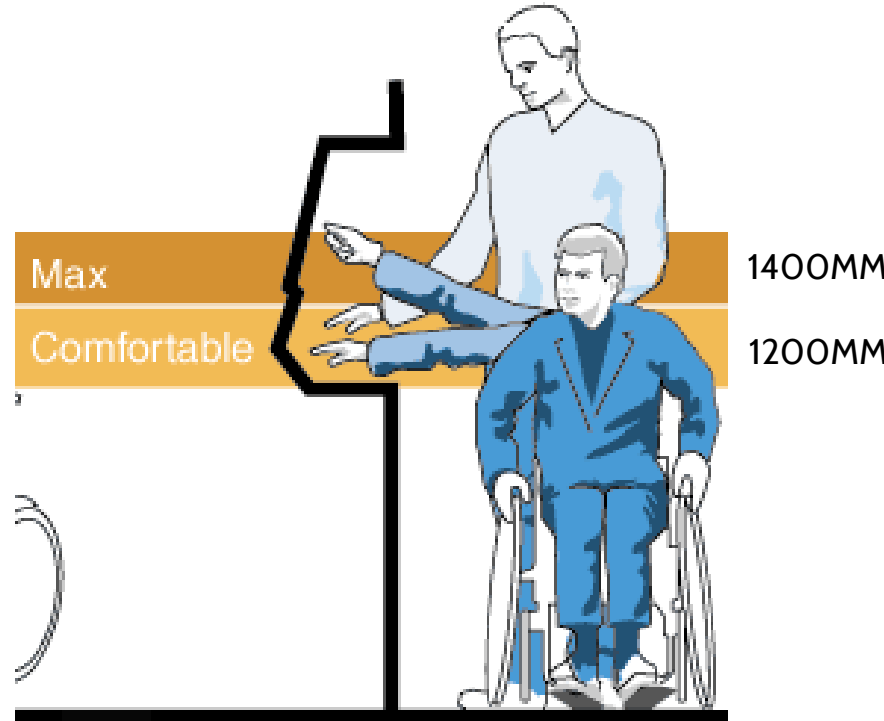
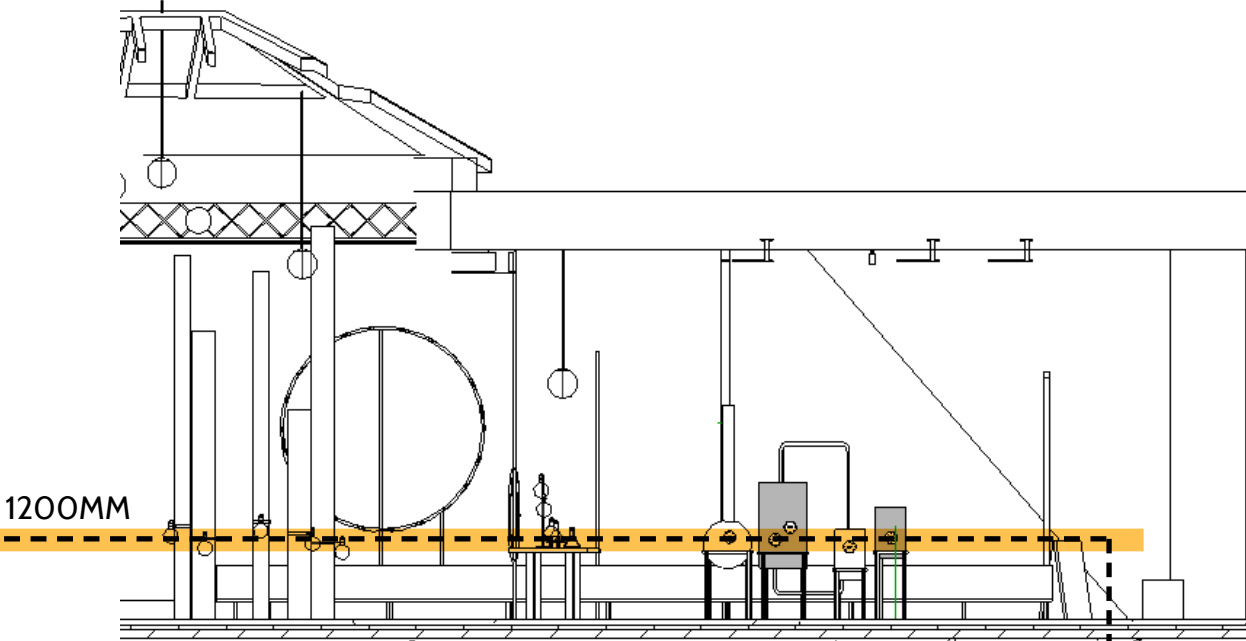


PART M- DISABILITY ACCESS

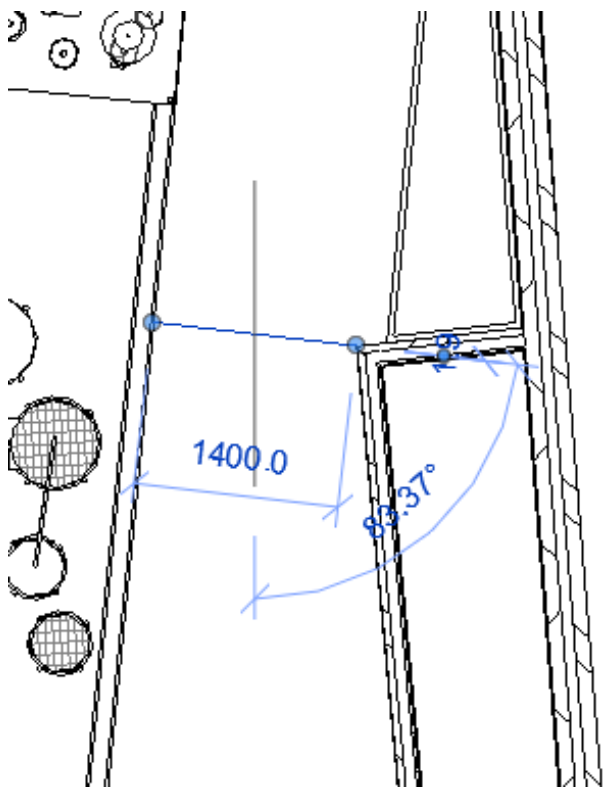
Design considerations

3.11 Corridors and passageways should be wide enough to allow people with buggies, people carrying cases or people on crutches to pass others on the access route. Wheelchair users should also have access to adjacent rooms and spaces, be able to pass other people and, where necessary, turn through 180°. Corridors narrower than indicated in this guidance, or localised narrowing (e.g. at archways), might be reasonable in some locations, such as in existing buildings or in some extensions.

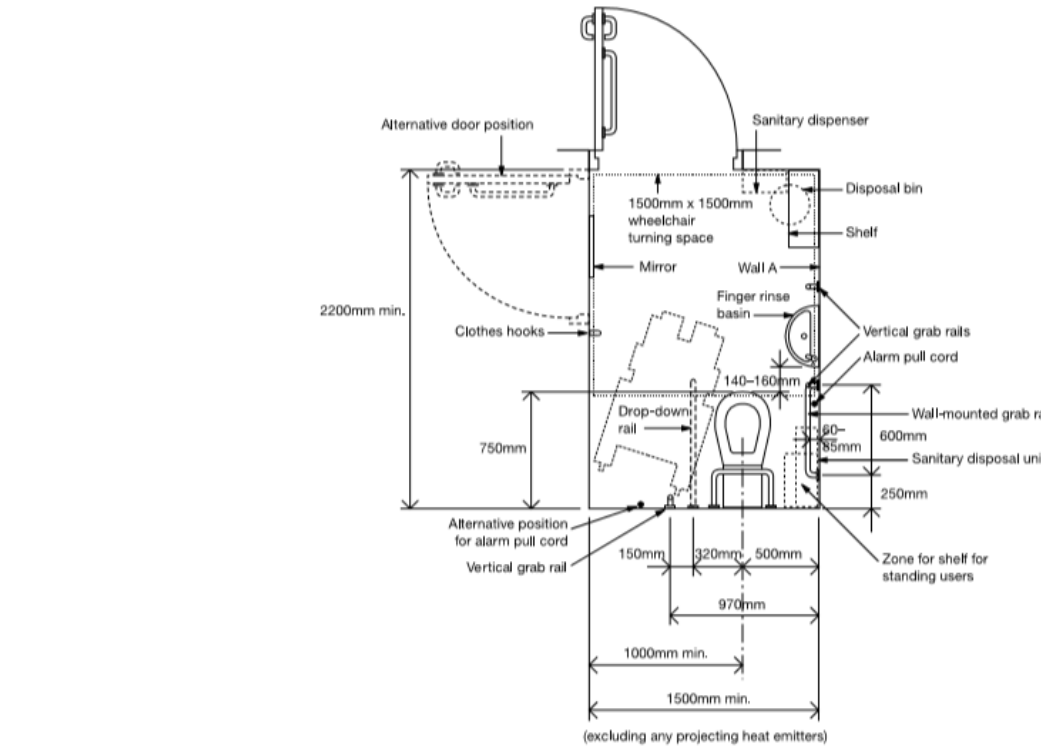
3.12 In order to help people with visual impairment to appreciate the size of a space they have entered, or to find their way around, there should be a visual contrast between the wall and the ceiling, and between the wall and the floor. Such attention to surface finishes should be coupled with good natural and artificial lighting design.



I have ensured that throughout my design I have made my project accessible to all, looking into space standards I set worktops and experiences, such as the olfactory shown above to have everything at an accessible height for all.



I have also ensured that throughout my design I have left 1200mm minimum to allow for plenty of room for people to move about.



Ambulant disabled cubicles

Every same-sex washroom must have at least one WC compartment (cubicle) that is suitable for the ambulant disabled. See Figure 2. If there is only one cubicle in the washroom then this must be suitable for an ambulant disabled person. The ambulant disabled cubicle must include:

- Grab rails – 2 x 600mm horizontal, 1 x 600mm vertical
- A minimum free activity space of 750mm from the front of the pan to the door and a minimum cubicle width of 800mm. The door swing must not interfere with the free activity space.

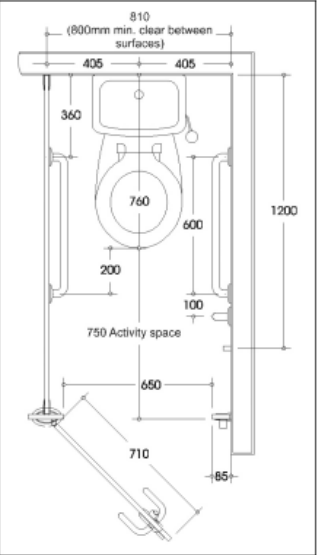
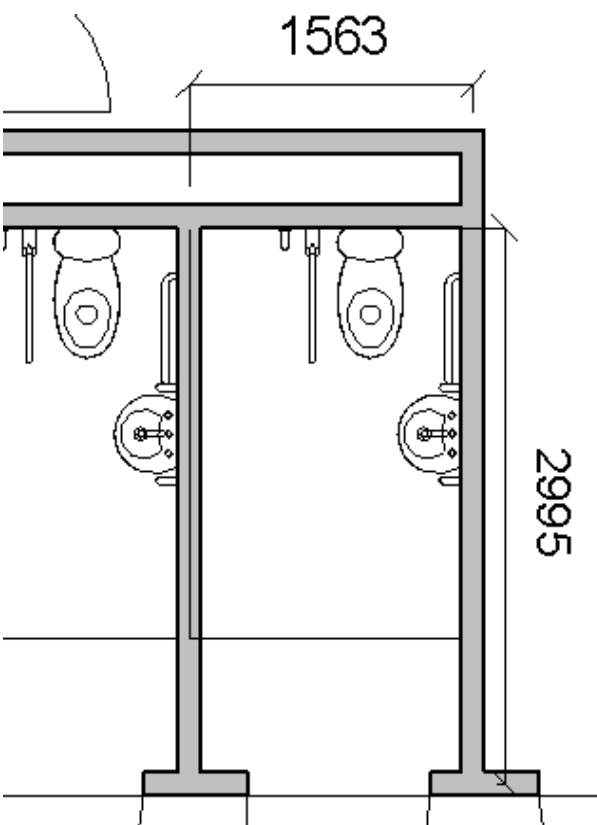


Figure 2. Ambulant disabled cubicle



I have ensured that disabled toilets have been provided along that follow building regulations. To also follow public toilet regulations, with every 4 toilets you must provide an ambient disabled in response to this I have provided larger ambient disabled cubicles throughout my building. Here I show how they follow regulations.



Central Lift area connects the spaces and allows the experience to flow for disabled people in the same way that non-disabled visitors. As people walk over 'The City' I made the lift a feature glass lift with concrete blocks allowing them to see the experience of moving through the different levels. The lift is double sided allowing exit from both ways to allow them to enter different parts of the experience.

PART M- DISABILITY ACCESS

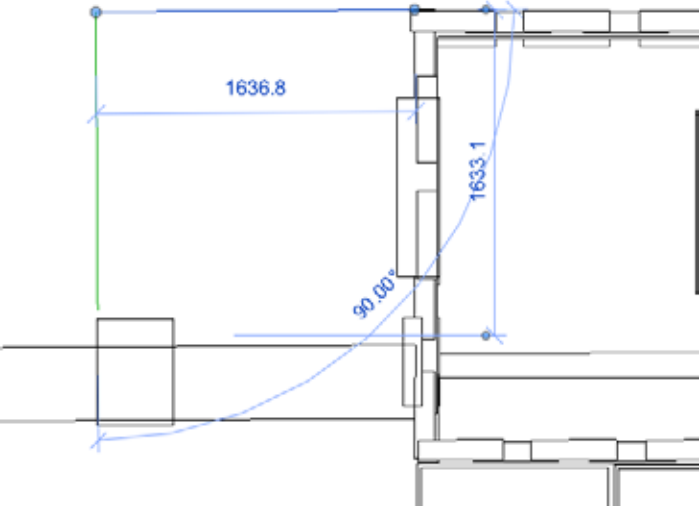
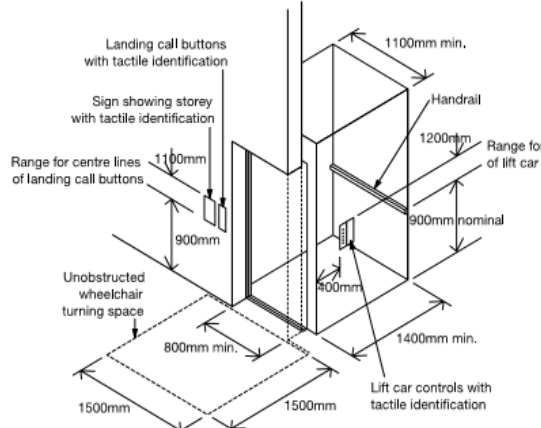


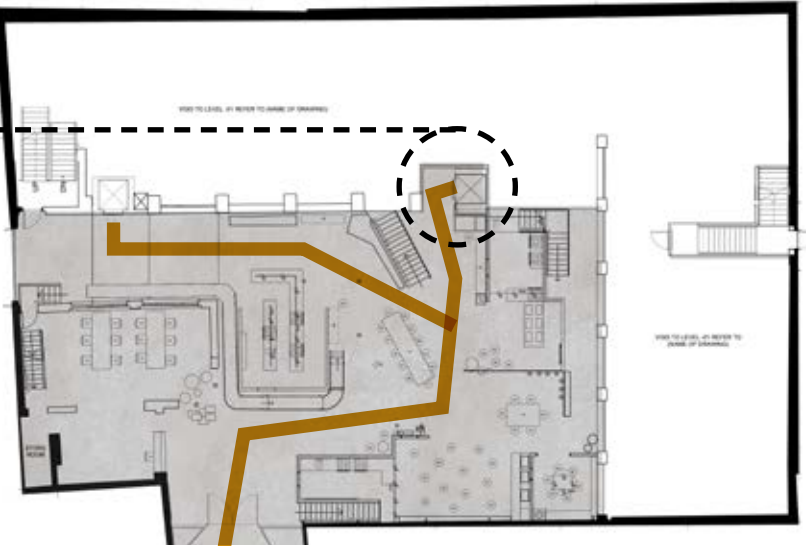
Diagram 11 Key dimensions associated with passenger lifts



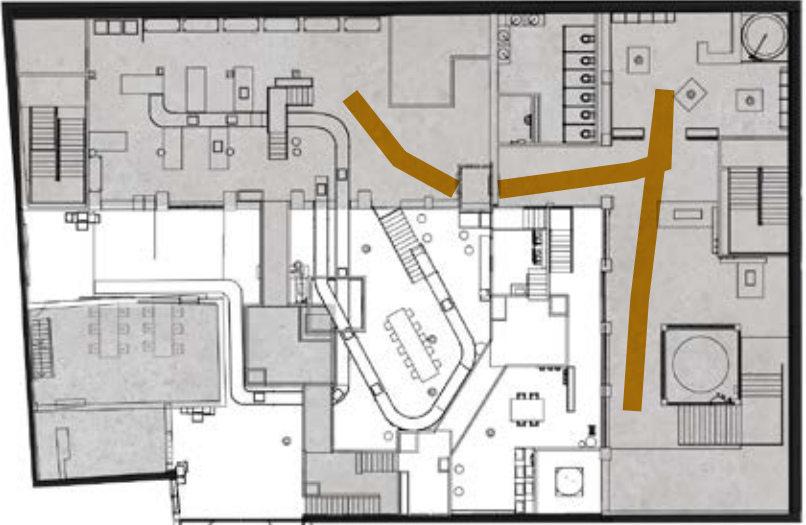
By placing the lift where it is meant that disabled people always entered the space in the same place as non-disabled people, ensuring that they felt as part of the experience as everyone else!



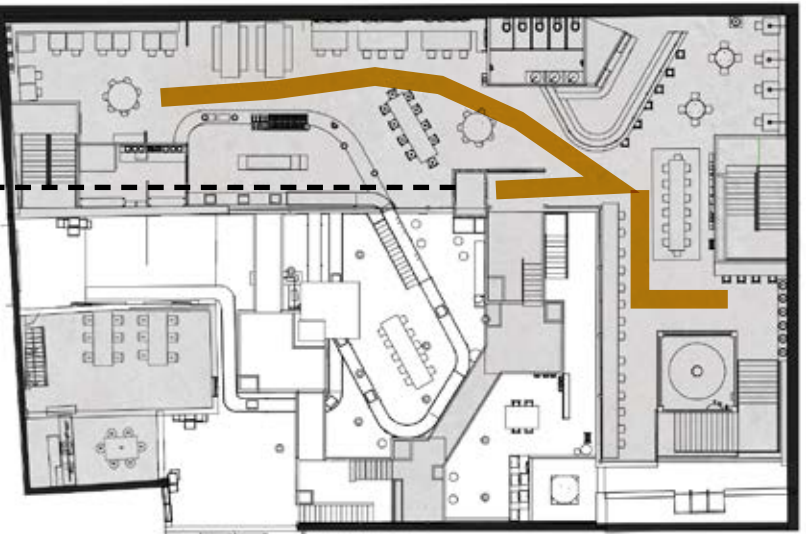
I have ensured that my lift meets building regulations both on the interior and a 15000mm turning circle space outside



GROUND FLOOR



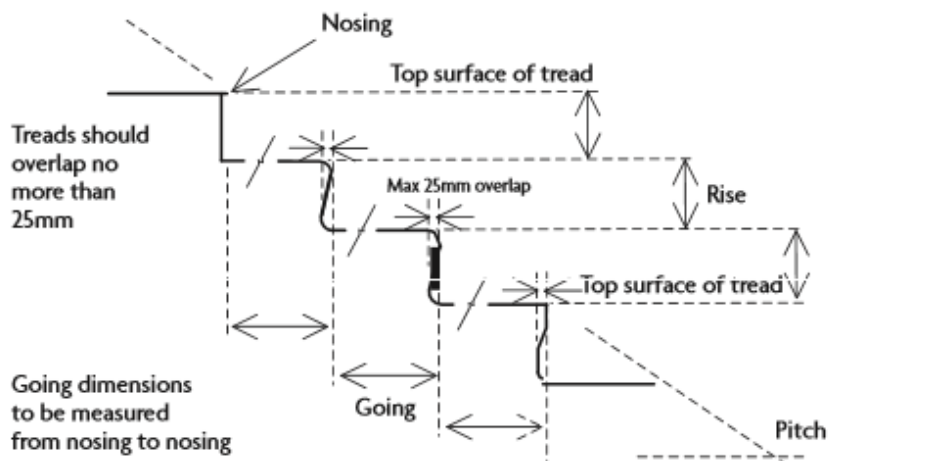
FIRST FLOOR



SECOND FLOOR

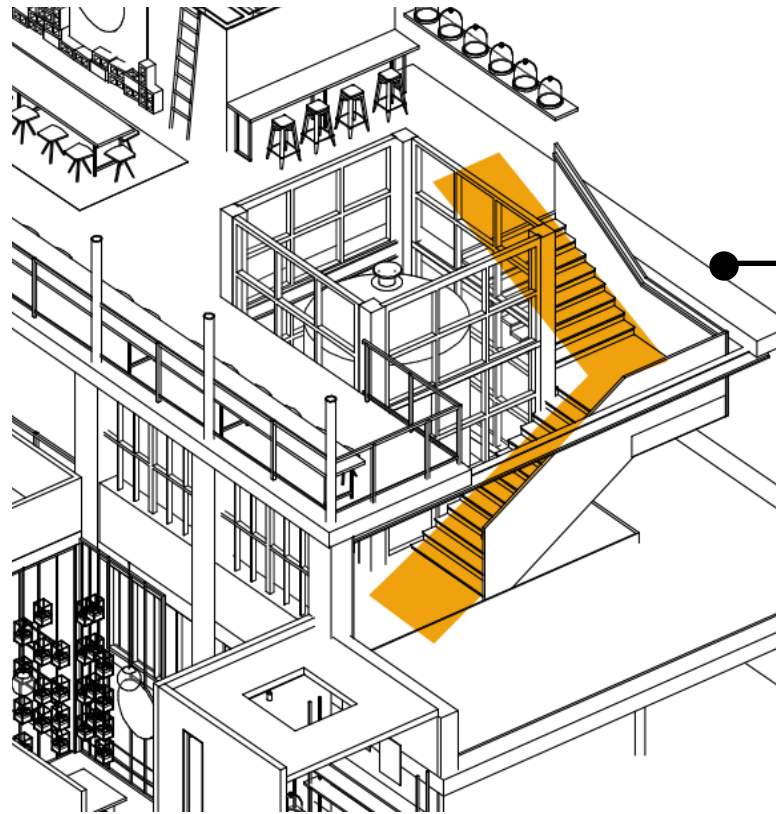
PART K- PROTECTION FROM FALLING

Note: Two examples of tread profiles have been shown together for illustrative purposes only



Note: Four examples of tread profiles have been shown together for illustrative purposes only

Top level	First floor
Top Offset	700.0
Desired Stair Height	1990.0
Multistory Top Level	None
Dimensions	
Desired Number of R...	12
Actual Number of Ri...	12
Actual Riser Height	165.8
Actual Tread Depth	250.0
Tread/Riser Start Nu...	1
Identity Data	
Image	

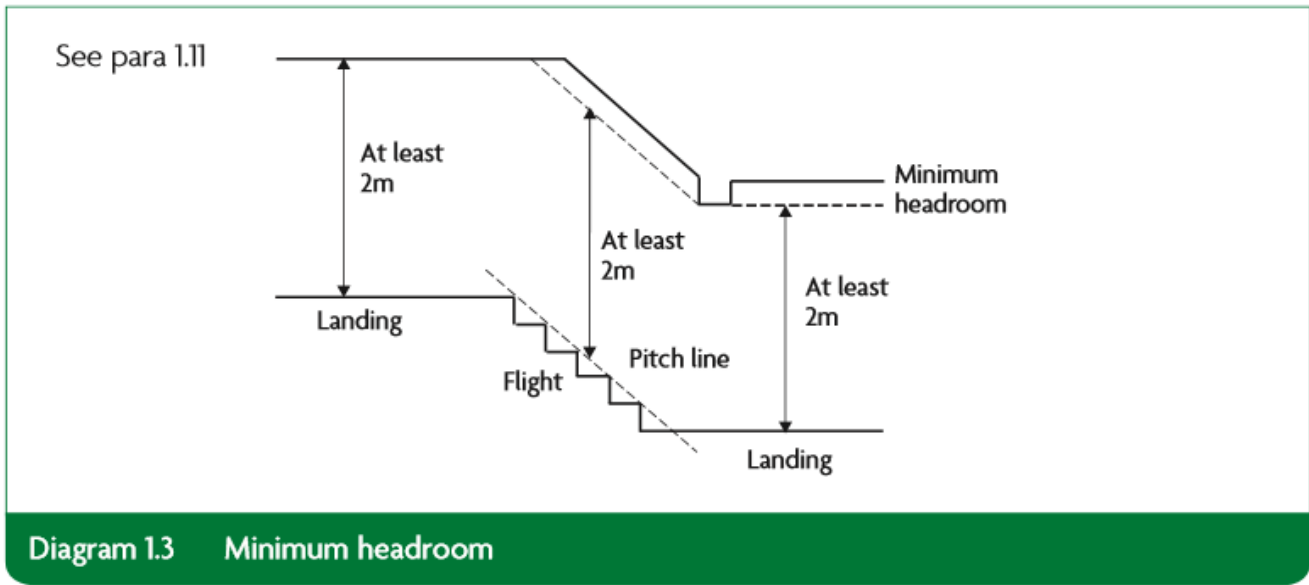


NEW FEATURE
STAIRS FOLLOW
BUILDING REGS TO
PROTECT FROM
FALLING.

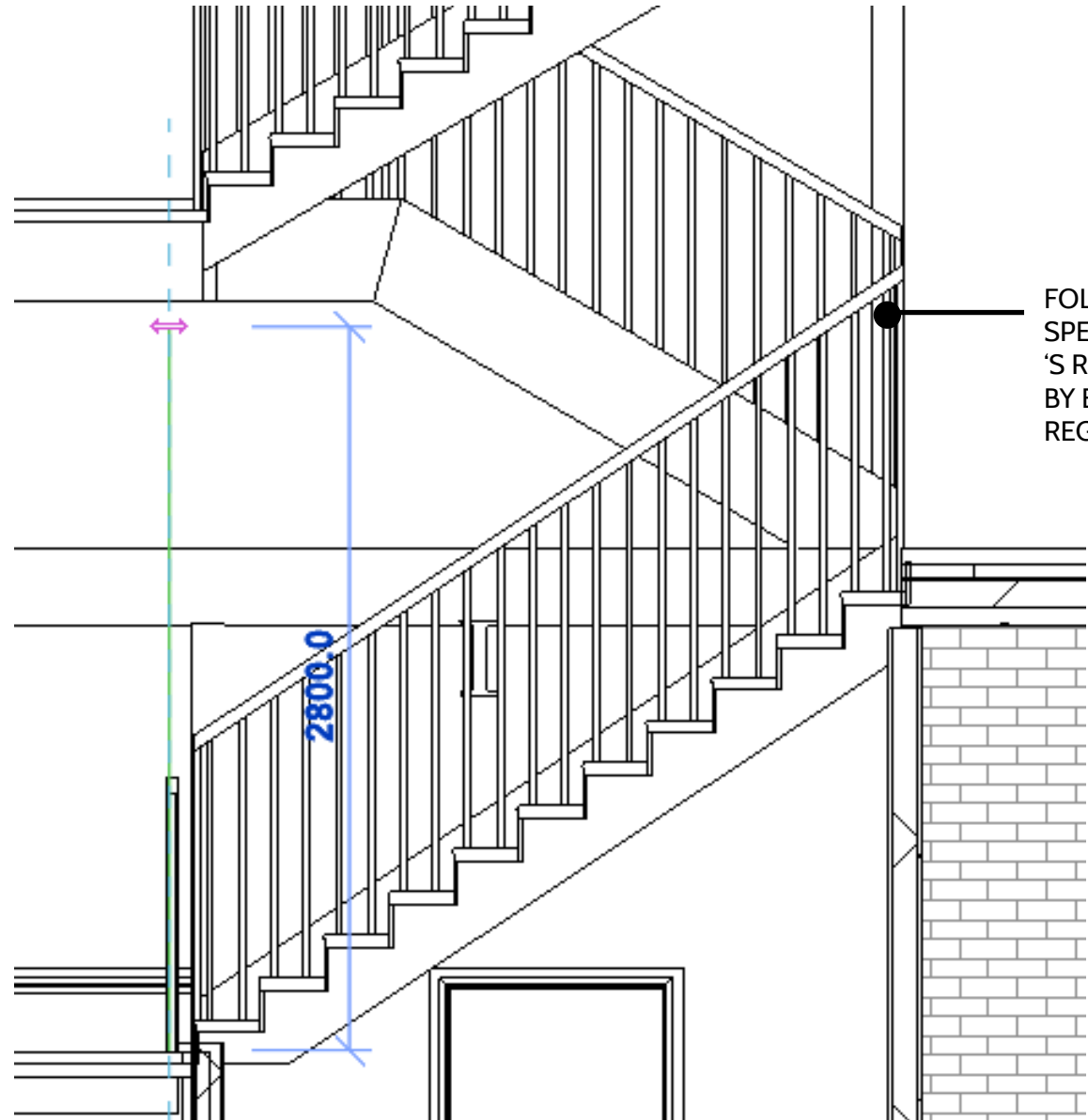
Headroom for stairs

For all buildings

1.11 On the access between levels, provide the minimum headroom shown in Diagram 1.3.



For buildings other than dwellings and for common access areas in buildings that contain flats



FOLLOWING
SPECIFIC SPEC
'S REQUIRED
BY BUILDING
REGULATIONS.

PART K- PROTECTION FROM FALLING

Throughout 'The City' there are walk ways above the kitchens leading the public to the 'Surplus Kitchen' on the top floor. This creates a strong oppourtunity for falling. To protect people from falling I have followed building regulations by ensuring that all balcony's are more than 1000mm high to reduce this risk, I have applied this throughout the city space to ensure safety. I have also ensured that any other balconys such as railings around the first and second floor also follow this building regulation.



FIRST FLOOR



SECOND FLOOR

Handrails for stairs

For all buildings

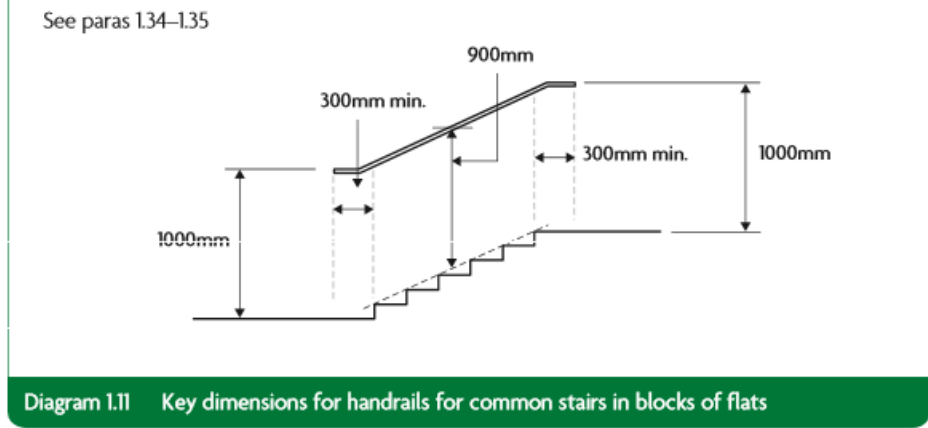
1.34 Provide **handrails** in accordance with all of the following.

- a. Position the top of the **handrail** 900mm to 1000mm from the **pitch** line or floor.
- b. The **handrail** may form the top of a **guarding** if you can match the heights.
- c. If the stairs are 1000mm or wider: provide a **handrail** on both sides.

For buildings other than dwellings and for common access areas in buildings that contain flats and do not have passenger lifts

1.35 Provide suitable continuous **handrails**, as dimensioned in Diagram 1.11 (for blocks of flats) and Diagram 1.12 (for buildings other than dwellings), in accordance with both of the following.

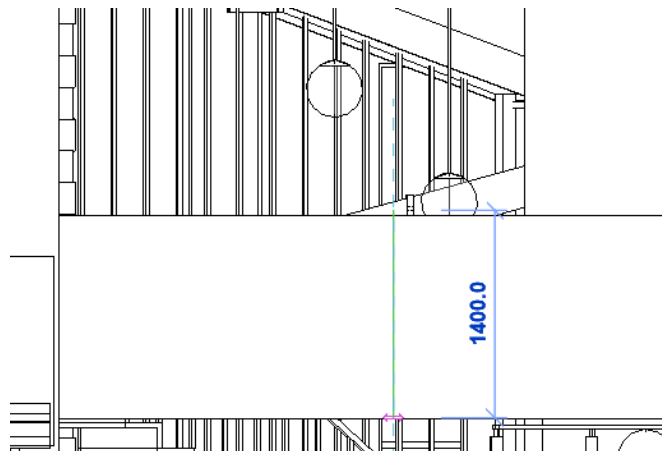
- a. On each side of the **flights**.
- b. On each side of the landings.



For buildings other than dwellings

1.36 Provide **handrails** in accordance with all of the following (in addition to paragraph 1.34).

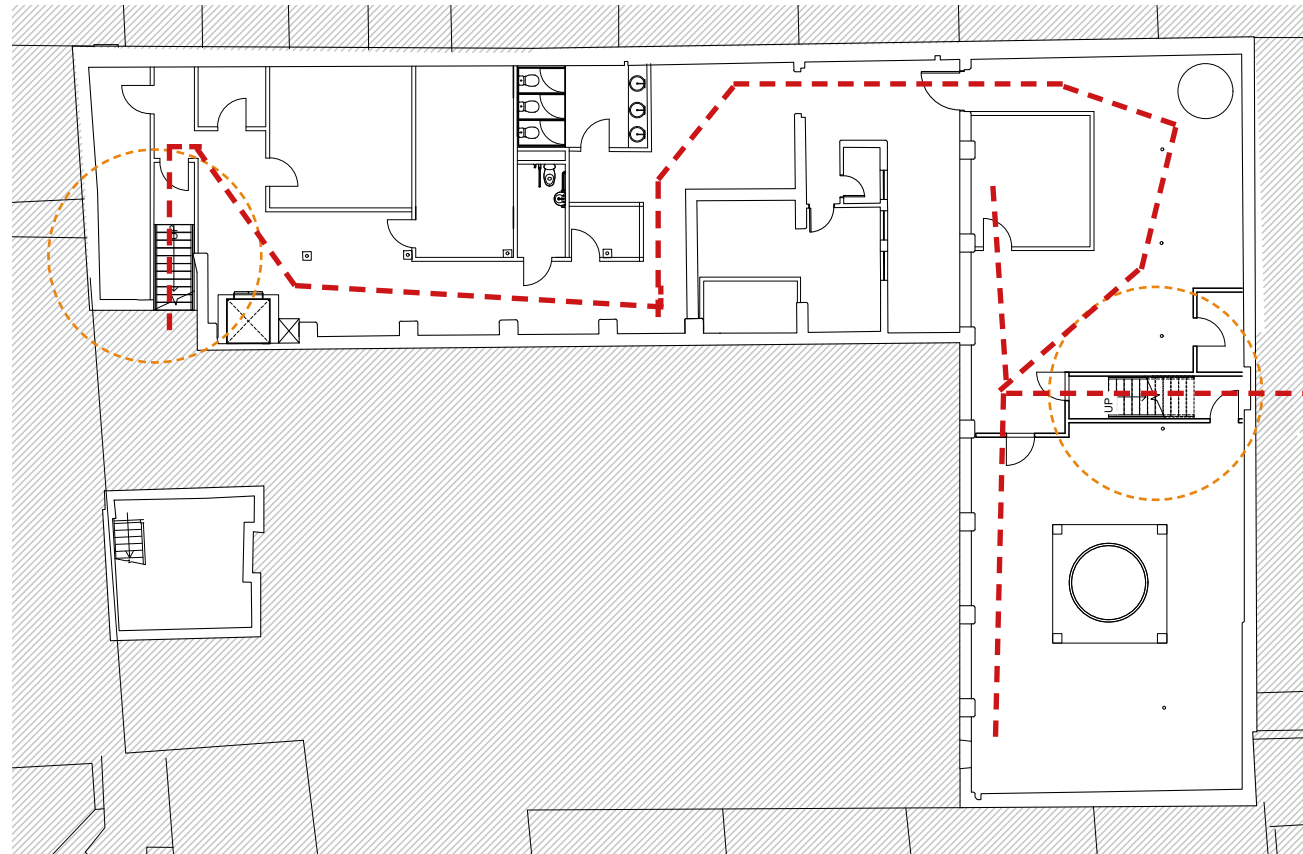
- a. Where there is full-height structural **guarding**, if you provide a second (lower) **handrail**, the vertical height from the **pitch** line of the steps (or the surface of the **ramp**) to the top of the second (lower) **handrail** should be 600mm.
- b. Use a continuous **handrail** along the **flights** and landings of a **ramped** or stepped **flight**.
- c. Ensure that **handrails** do not project into an access route.
- d. Ensure that the **handrail** will **contrast visually** with the background against which it is seen, without being highly reflective.



I have also ensured that throughout all of my project that the stairs all follow building regulations as stated above and have replaced any stair cases that did not as stated on the proposed plans.

PART B- FIRE SAFETY

ESCAPE ROUTES



BASEMENT

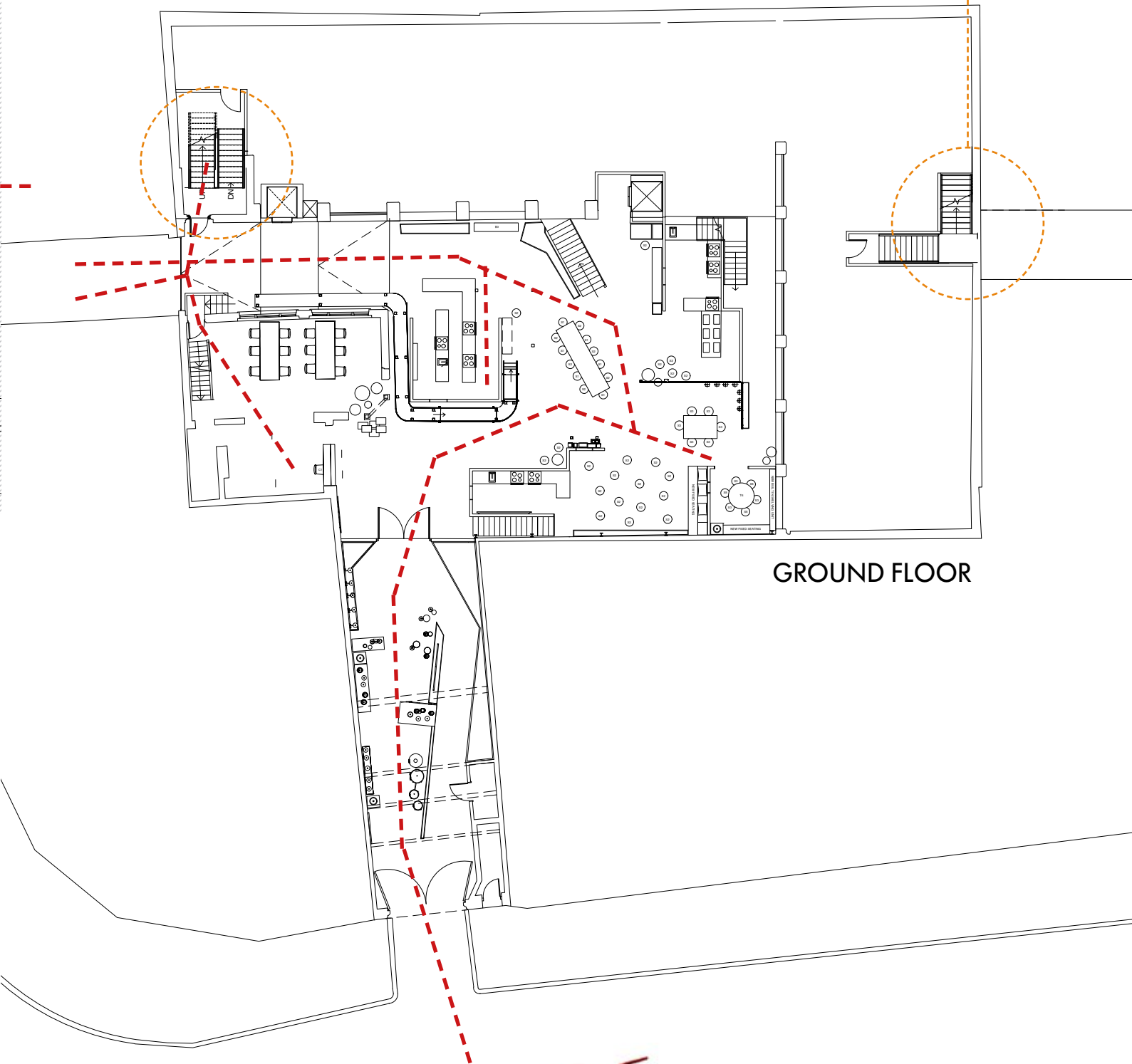
Exit signs

5.37 Except within a flat, every escape route (other than those in ordinary use) should be distinctively and conspicuously marked by emergency exit sign(s) of adequate size complying with the *Health and Safety (Safety signs and signals) Regulations 1996*. In general, signs containing symbols or pictograms which conform to BS 5499-1:2002, satisfy these regulations. In some buildings additional signs may be needed to meet requirements under other legislation.

Suitable signs should also be provided for refuges (see paragraph 4.10).

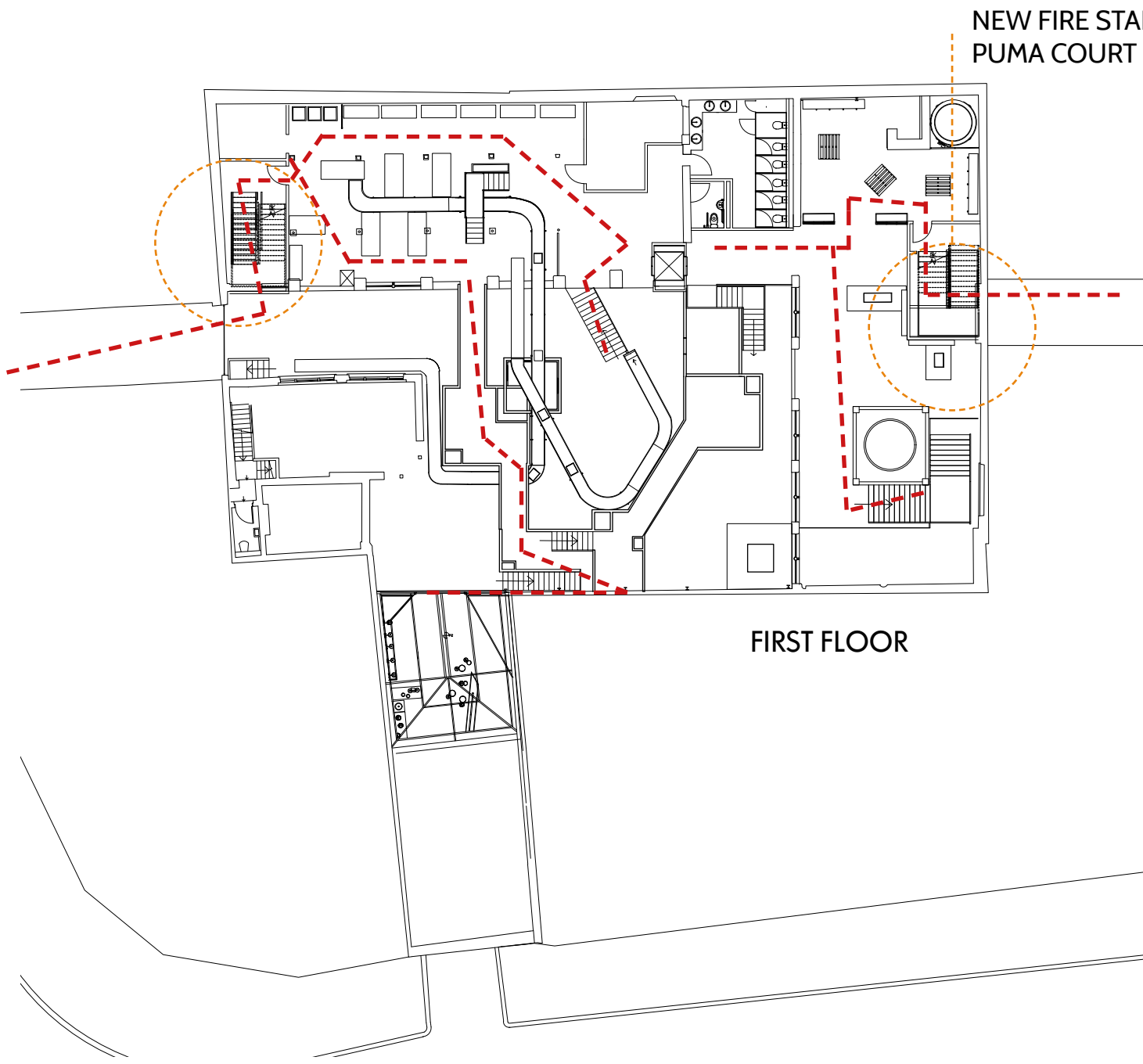


My building previously did not follow firesafety regulations meaning there were not enough fire exit routes. I have proposed a new fire door exiting onto Puma Court to follow regulations. I will also make sure that there is suitable signage throughout my building to clearly define the routes in which people can escape.



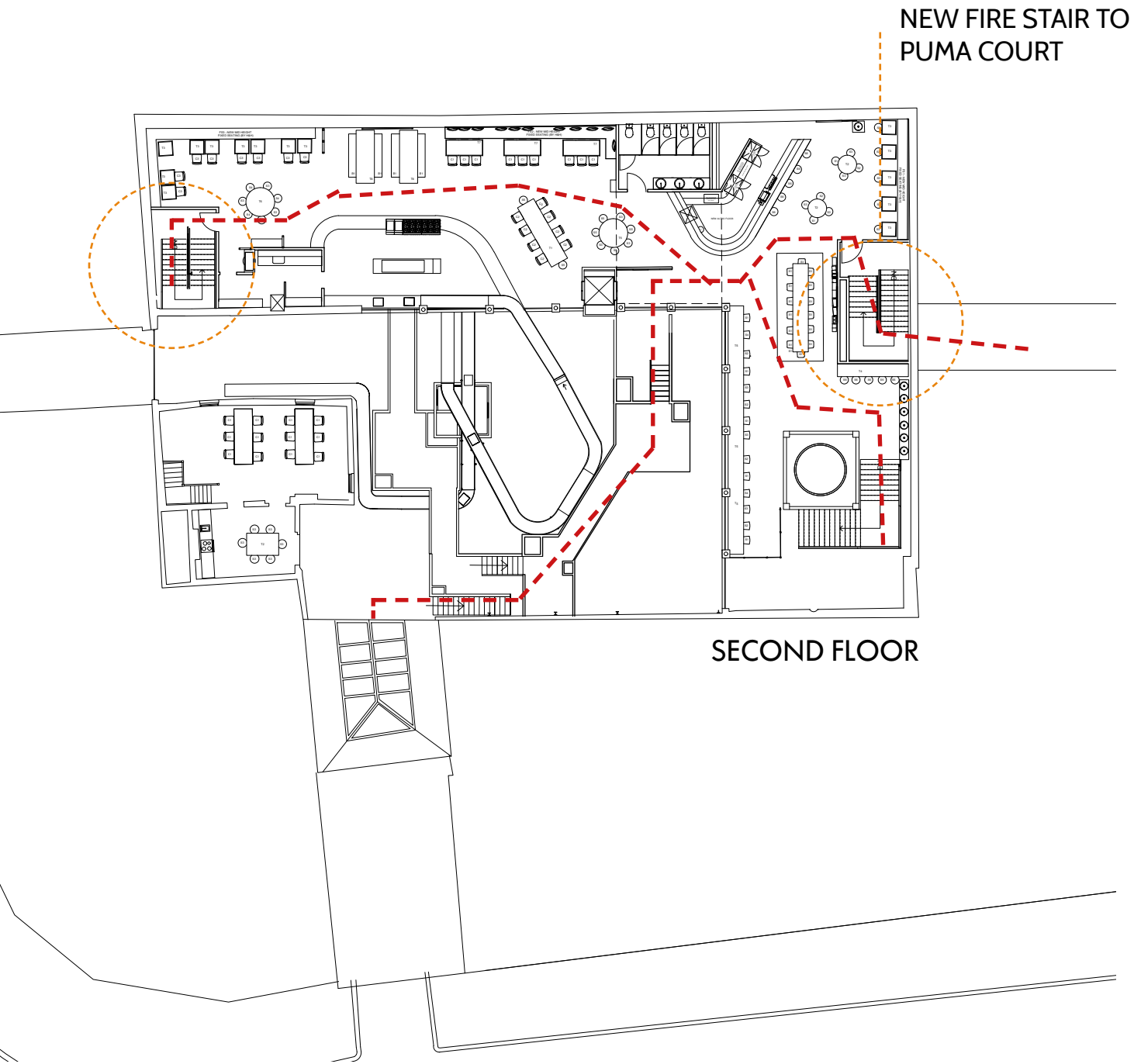
GROUND FLOOR

NEW FIRE STAIR TO PUMA COURT



FIRST FLOOR

NEW FIRE STAIR TO PUMA COURT



SECOND FLOOR

NEW FIRE STAIR TO PUMA COURT

PART B- FIRE SAFETY

ESCAPE ROUTES

Here you can see the practised fire routes out of 106 Commercial Street I have ensured that there are clear routes with minimal obstacle's to ensure that the fire routes are safe for escape. Two fire exits provide options for people based on their location and also the location of the fire, ensuring there is always a safe option for them.

PART B- FIRE SAFETY

Warnings for people with impaired hearing

1.34 A suitable method of warning (e.g. a visual and audible fire alarm signal) should be provided in buildings where it is anticipated that one or more persons with impaired hearing may be in relative isolation (e.g. hotel bedrooms and sanitary accomodation) and where there is no other suitable method of alerting them.

In buildings such as schools, colleges and offices where the population is controlled, a vibrating paging system may be more appropriate. This could also be used for alerting people with other disabilities.

Clause 18 of BS 5839-1:2002 provides detailed guidance on the design and selection of fire alarm warnings for people with impaired hearing.



In order to follow building regulations for part B I will include different fire alarms that will warn people with impaired hearing. Emergency lighting will be provided throughout the building to guide you through in-case of emergency, there will also be lit up fire exit signs to guide you.



In order to follow building regulations for part B I will include different fire alarms that will warn people with impaired hearing. Emergency lighting will be provided throughout the building to guide you through incase of emergency, there will also be lit up fire exit signs to guide you.

recessed from, or is in an internal angle of, the adjoining external wall of the building; then
b. the distance between any unprotected area in the external enclosures to the building and any unprotected area in the enclosure to the stairway should be at least 1800mm (see Diagram 24).

External escape stairs

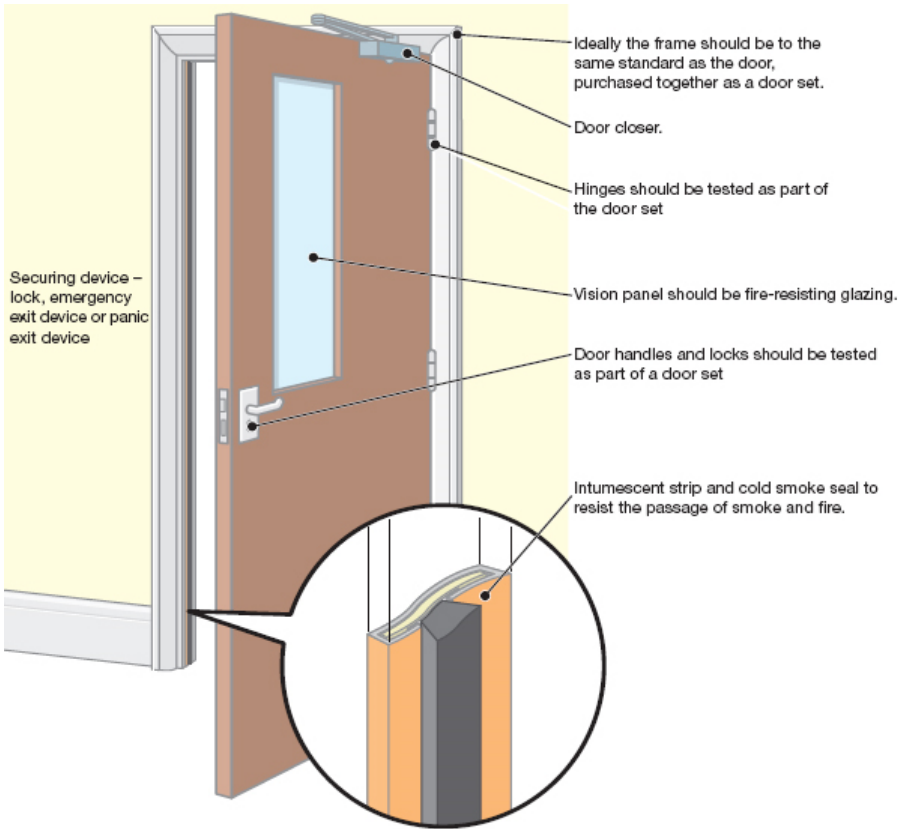
5.25 Where an external escape stair is provided in accordance with paragraph 4.44, it should meet the following provisions:

- a. all doors giving access to the stair should be fire-resisting and self-closing, except that a fire-resisting door is not required at the head of any stair leading downwards where there is only one exit from the building onto the top landing;
- b. any part of the external envelope of the building within 1800mm of (and 9m vertically

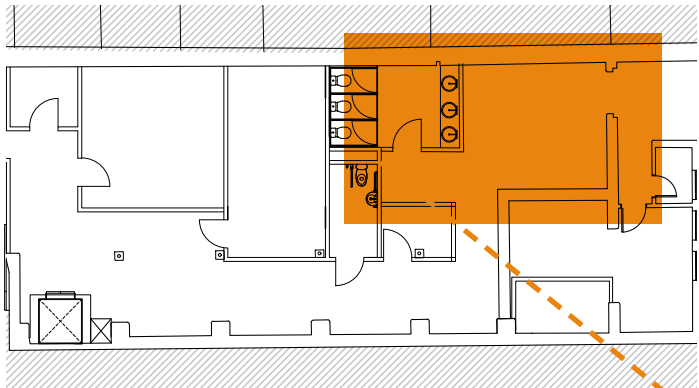
FIRE SAFETY

For fire safety following measures are required for the workplaces:

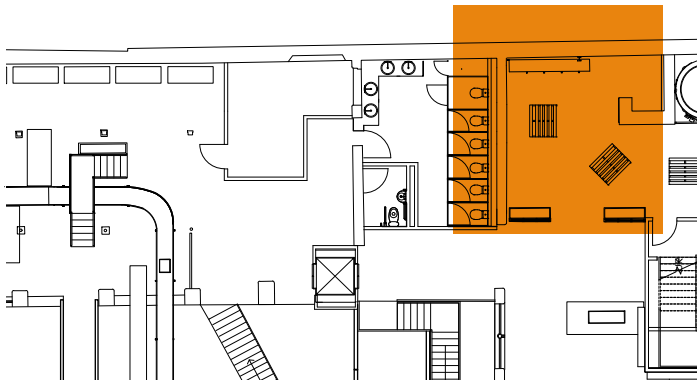
- Fire alarm system
- two fire exit routes
- emergency lighting
- fire sprinkler system
- wired smoke alarms
- signage
- emergency action plan
- self-closing fire doors
- fire hazards
- fire extinguishers
- fire exit cubical must be brickwall
- fire proof for an hour



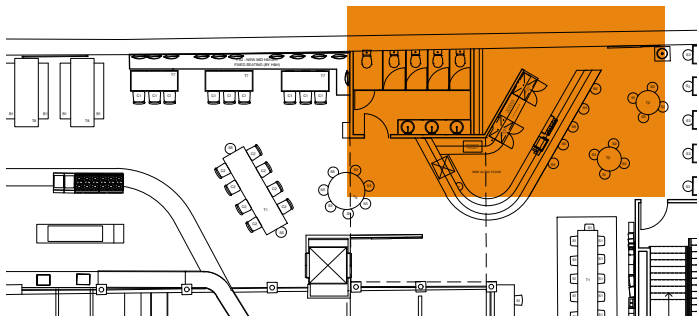
I have ensured when designing my scheme that WC's are located near the rear walls of the building to allow for a simple plumbing design solution. By doing so it allows waste water to drain directly out of the building and into the sewer outside. Furthering this the drainage system has been kept simple to keep the design practicable.



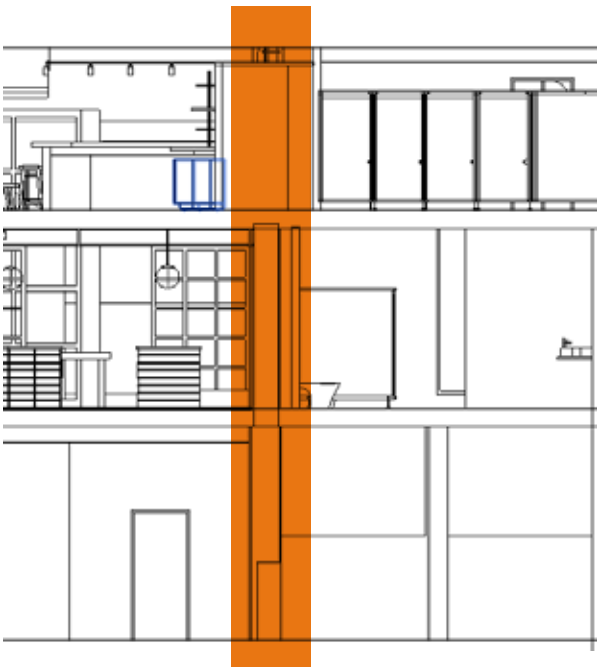
FIRST FLOOR



FIRST FLOOR



SECOND FLOOR



Layout

2.13 The layout of the drainage system should be kept simple. Changes of direction and gradient should be minimised and as easy as practicable. Access points should be provided only if blockages could not be cleared without them.

PART H- DRAINAGE AND WASTE DISPOSAL

Diagram 12 Joints for concrete encased pipes (minimum sizes)

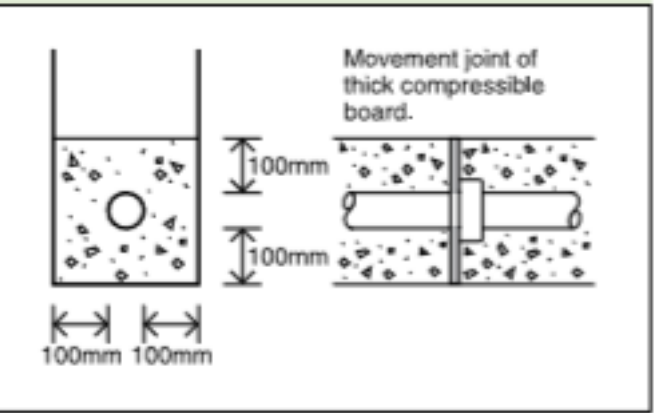
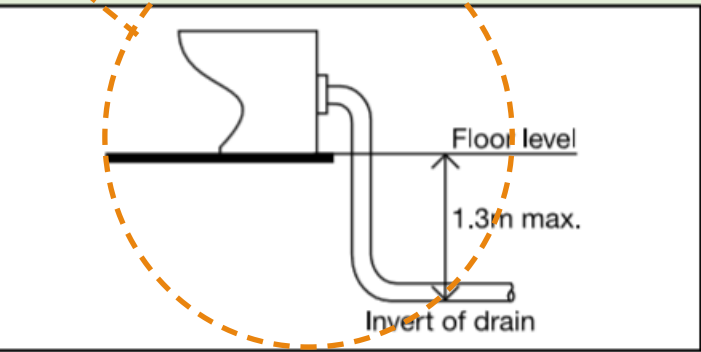


Diagram 1 Direct connection of ground floor WC to a drain



Materials for pipes and jointing

Table 7 Materials for below ground gravity drainage	
Material	British Standard
Rigid pipes	
Vitrified clay	BS 65, BS EN 295
Concrete	BS 5911
Grey iron	BS 437
Ductile iron	BS EN 598
Flexible pipes	
UPVC	BS EN 1401+
pp	BS EN 1852+
Structure walled plastic pipes	BS EN 13476
+ Application area code UD should normally be specified	
Note: Some of these materials may not be suitable for conveying trade effluent	

Change of energy status

4.16 A change to a building’s energy status is defined in regulation 2(1) as:

any change which results in a building becoming a building to which the energy efficiency requirements of these Regulations apply, where previously it was not.

Schedule 1 – Part L: Conservation of fuel and power

L1. Reasonable provision shall be made for the conservation of fuel and power in buildings by:

- (a) limiting heat gains and losses—
 - (i) through thermal elements and other parts of the building fabric; and
 - (ii) from pipes, ducts and vessels used for space heating, space cooling and hot water services;
- (b) providing fixed building services which—
 - (i) are energy efficient;
 - (ii) have effective controls; and
 - (iii) are commissioned by testing and adjusting as necessary to ensure they use no more fuel and power than is reasonable in the circumstances; and

4.24 Where windows, roof windows, rooflights or doors are to be provided, reasonable provision in normal cases would be the installation of draught-proofed units whose performance is no worse than given in Table 3. In addition, insulated cavity

4.25 U-values of windows, roof-windows, rooflights and doors shall be calculated using the

methods and conventions set out in BR 443⁶, and should be based on the whole unit (i.e. in the case of a window, the combined performance of the glazing and frame). The U-value for windows can be taken as that for:

- a. the smaller of the two standard windows defined in BS EN 14351-1⁷; or
- b. the standard configuration referred to in BR 443; or
- c. the specific size and configuration of the actual window.

The U-value of the door can be calculated for:

- a. the standard size as laid out in BS EN 14351-1; or
- b. the specific size and configuration of the actual door.

Controlled services

4.29 Where the work involves the provision or extension of **controlled services**, reasonable provision would be demonstrated by following the guidance set out in the *Non-Domestic Building Services Compliance Guide*. The Guide covers the following services:

- a. heating and hot water systems (including insulation of pipes, ducts and vessels;
- b. mechanical ventilation;
- c. mechanical cooling/air-conditioning;
- d. fixed internal lighting; note that as detailed in Schedule 4, the work is not notifiable if the floor area that is to be provided with new fixed lighting is not greater than 100m². Although not notifiable, the work should still meet the standards set out in the compliance guide.
- e. renewable energy systems.

All windows that do not follow building regulations will be replace to ensure that my building retains heat and does not waste power. My project will use Anaerobic digestion to provide the building with heat and power making my space more sustainable and reducing the amount of fossil fuels needed to use.

Energy meters

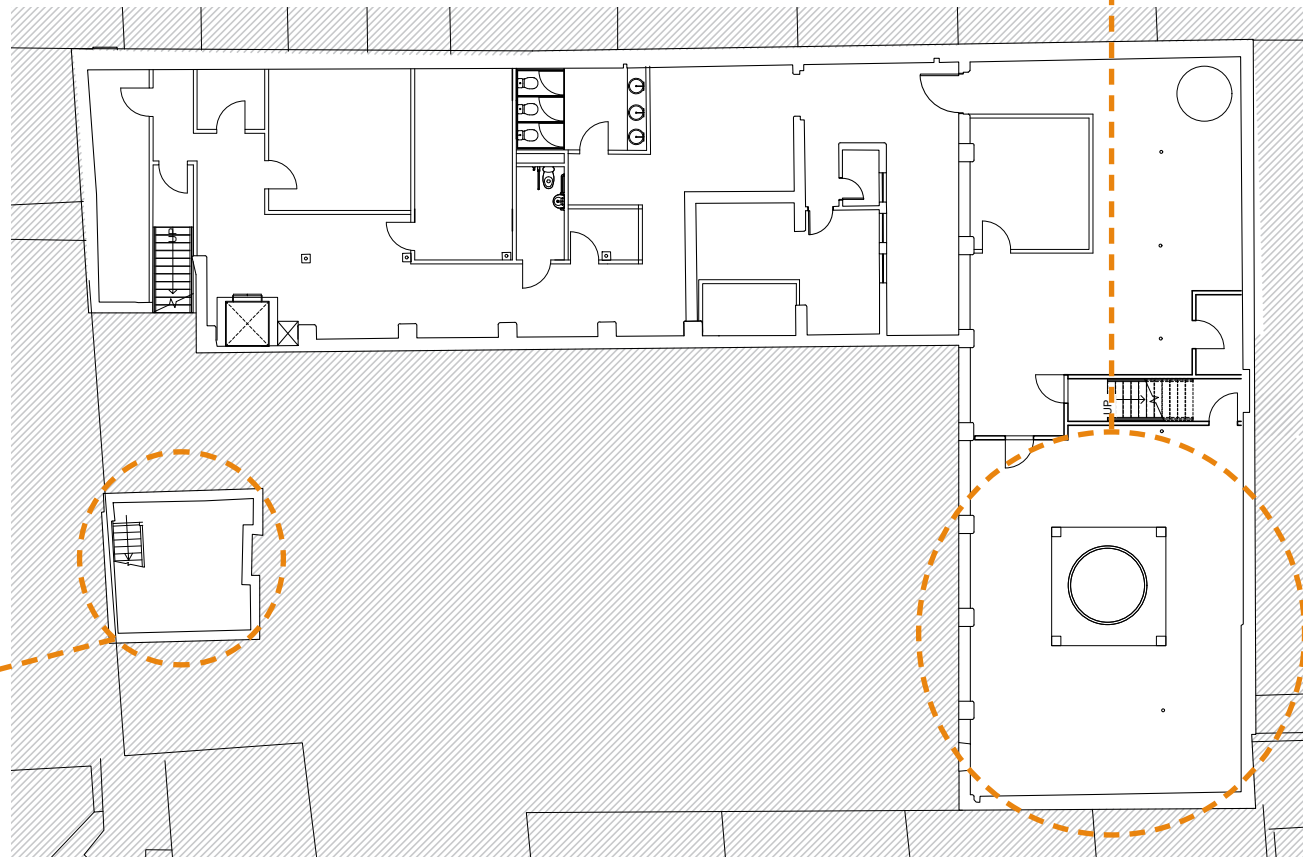
4.33 The aim for buildings as a whole is to enable building occupiers to assign at least 90 per cent of the estimated annual energy consumption of each fuel to the various end-use categories (heating, lighting, etc.).

PART L- CONSERVATION OF FUEL AND POWER

I have allocated space for plant rooms, design and spec to be confirmed with specialists

Table 3 Standards for controlled fittings	
Fitting	Standard
Windows in buildings that are essentially domestic in character²	Window Energy Rating² of Band C or 1.6 W/(m².K)
All other windows and roof windows and rooflights¹,⁴	U-value 1.8 W/(m².K) for the whole unit
Curtain walling	See paragraph 4.28
Pedestrian doors where the door has more than 60% of its external face area glazed	U-value 1.8 W/(m².K)
All other pedestrian doors	U-value 1.8 W/(m².K)
High usage entrance doors for people	U-value 3.5 W/(m².K)
Vehicle access and similar large doors	U-value 1.5 W/(m².K)
Roof ventilators (including smoke extract ventilation)	U-value 3.5 W/(m².K)

The basement will be a place where all services and plant rooms will be held, I have allocated a specialist room for the plant room this will contain the anaerobic digestion tank in which will provide heat and electricity for the building



I was strategic when designing my project taking into consideration where light would come in. For example the garden of regrowth was placed opposite a large window meaning that it will receive plenty of light allowing the vegetables to re-grow! As the night falls the design will also become darker responding to light the way that a city does. Decorative lighting will give the space a soft glow.

LIGHTING AND SERVICES

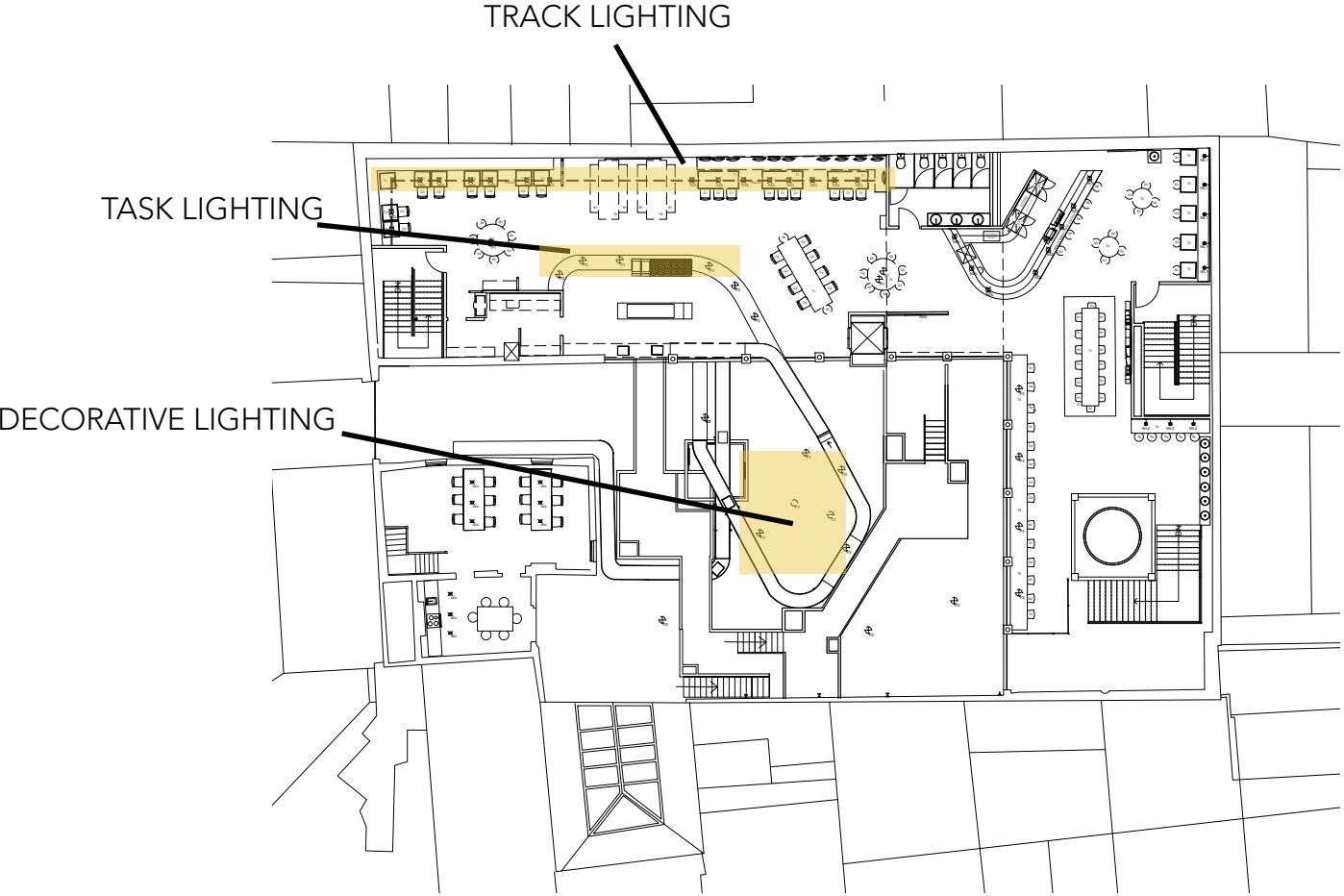
106 Commercial street has large skylights set within the roof meaning that a large amount of light comes through from the roof, shown to the right in the roof plan you can see all of the skylights, I took this into consideration when designing and thinking about the position of plants.

Install Motion Sensors
Install motion-activated light switches. They'll turn the lights on for a designated period of time (eg: 15 minutes) whenever somebody passes in front of the switch or moves about the room.

Use Compact Fluorescent Bulbs
Compact fluorescent bulbs use 75 percent less energy than incandescent bulbs, and they last about 10 times longer. So you'll save on energy costs, replacement bulb costs, and reduce waste by using them. They come in all sizes and wattages.

ARTIFICIAL
Qualitative- how you feel in a space this can include direction colour, temperature and glare.

LIGHTING ROLES.
Lights that guide- corridors and stairs.
Safety lighting- Fire Exit, stairs, exit and entrances.



VENTILATION SERCVICES

POSSIBLE SYSTEMS WHICH COULD BE USED-

- SYSTEM 1- FRESH AIR SUPPLY AND EXTRACTION - THIS IS FOR UNHEATED AIR
- SYSTEM 2- AIR SUPPLY AND HEATING
- SYSTEM 3- AIR AND WATER HEATING SYSTEMS
- SYSTEM 4- HEATING
- SYSTEM 5- AIR EXTRACT

I looked into two different systems to see which one would be the most economical

SYSTEM 1 - Fresh air supply and extract
This is an active system which will be placed externally at either the bottom or the top of the building. It regulates and circulates air throughout the building controlling heating, ventilation and air con. This is connected to a ductwork ventilation system which distributes and returns.

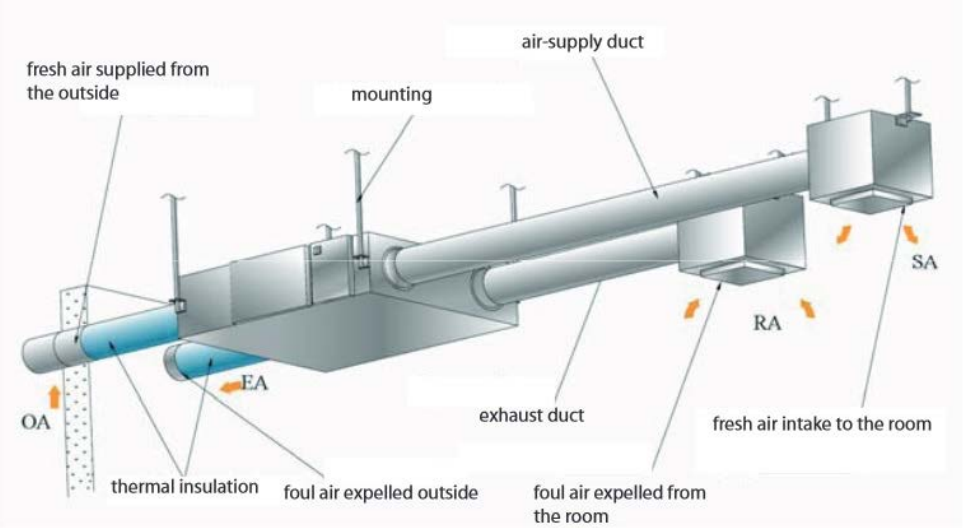
SYSTEM 3- Air and water system
This is also an active system but uses a coil unit allowing it to heat or cool. It is typically mounted within the ceiling or vertically on the floor, It sometimes uses duct work and controls the temperature of the space that it is in. It is controlled by manual on and off switches or by a thermostat, this then controls the output of water to the heat exchanger using a control valve. This will control solar gains and take into consideration seasonal factors.

SYSTEM 3- air and water system for my design.

Overall it is more economical and will save the building money making it more efficient. It will also allow me to utilize my design considerations by having it concealed into the existing suspended ceiling found throughout the basement and first floor. This is due to it being a smaller scale unit which will be located externally. The fan coil unit is located internally in the ceiling. The system will allow the staff and residents to control it using a thermostat . Smart senses will also detect when there are lots of people in a room to control heat gain, to ensure that the room stays a comfortable temperature. This system will be used within all public spaces, as it is adaptable and controllable by users.

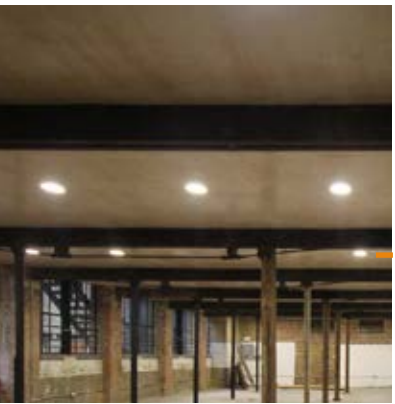


B SKY B – BRICK LANE, LONDON

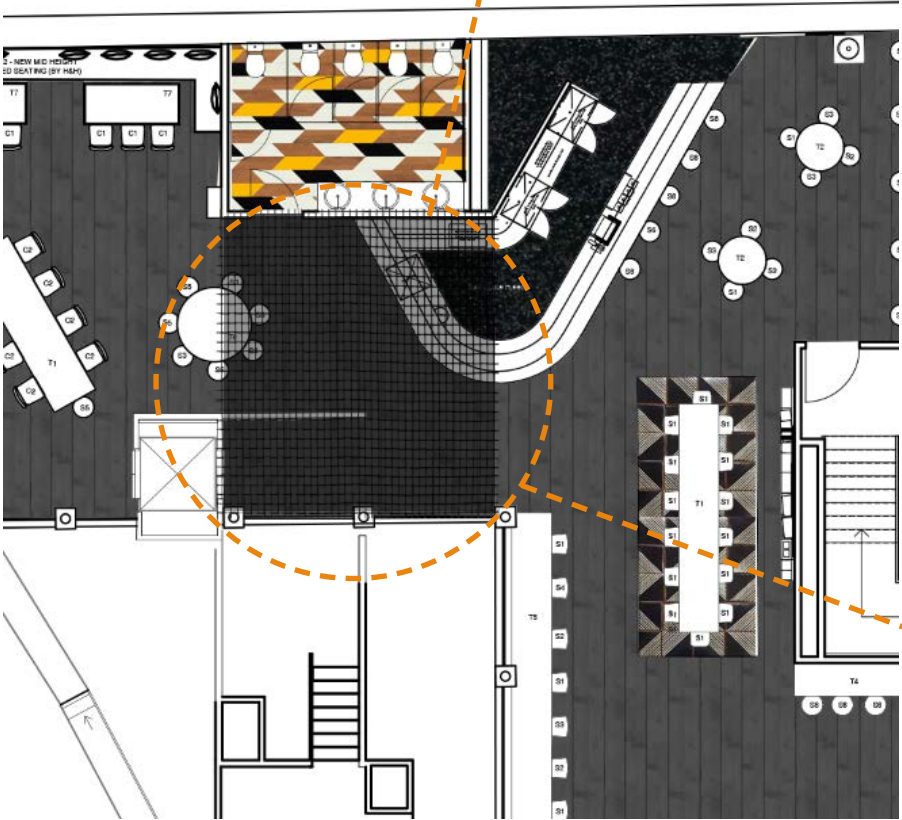
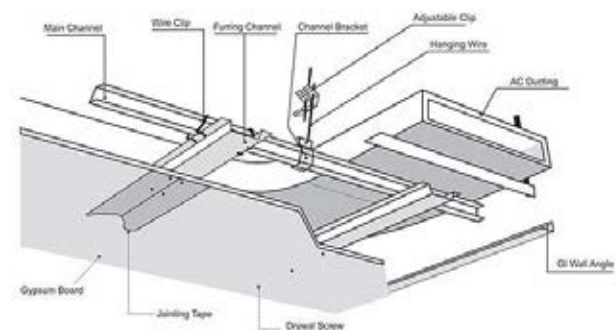
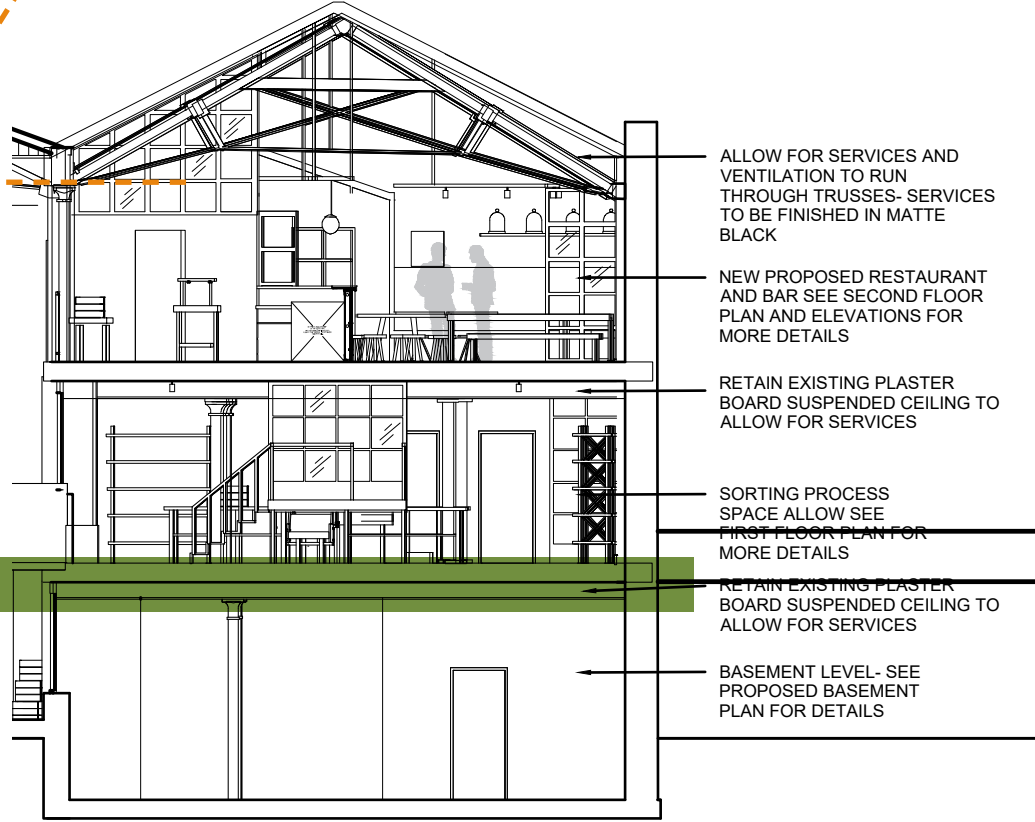


ON THE SECOND FLOOR SERVICES WILL RUN THROUGH THE TRUSSES EXPOSED ACTING AS A DESIGN FEATURE

SUSPENDED CEILING SITS IN BETWEEN BEAMS AND WILL ALLOW FOR SERVICES TO RUN THROUGH BOTH THE BASEMENT AND THE FIRST FLOOR

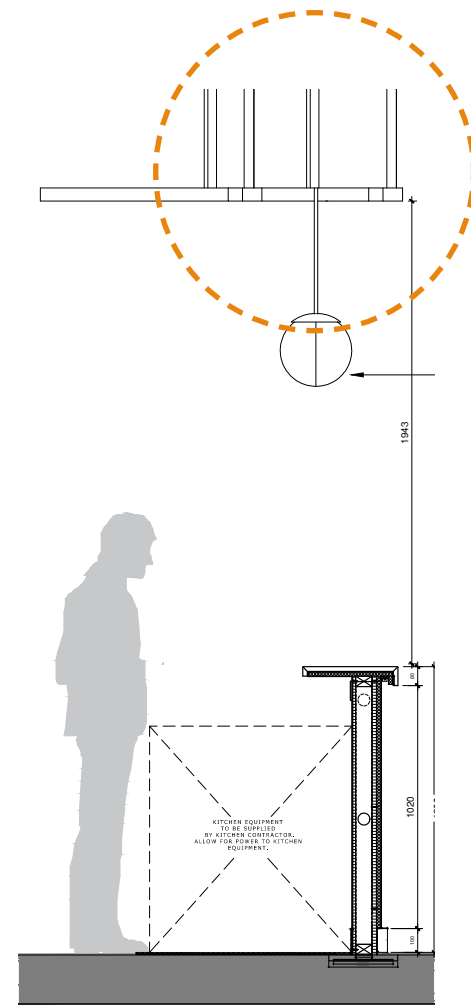


PLASTER BOARD CEILING



Within the loft space I have crated a threshold. A suspended black mesh panel to the entrance of the surplus kitchen acting as a service point where ducting can meet extruding air and inputting fresh air from the roof above. It also acts as a central service core connecting the lift and electrics. By grouping all of the services together it makes my design more efficient and better resolved. Above is an example of how the ducting would work to ensure that my space has clean air.

VENTILATION SERCVICES



KITCHEN SECTION

Located above the kitchen is a suspended mesh panel which will act as a holding place for the exposed services from the kitchen such as lighting and extraction. The open kitchen will need extractions to ensure that smoke from cooking is extracted safely. This spec would be confirmed with a kitchen specialist on site.

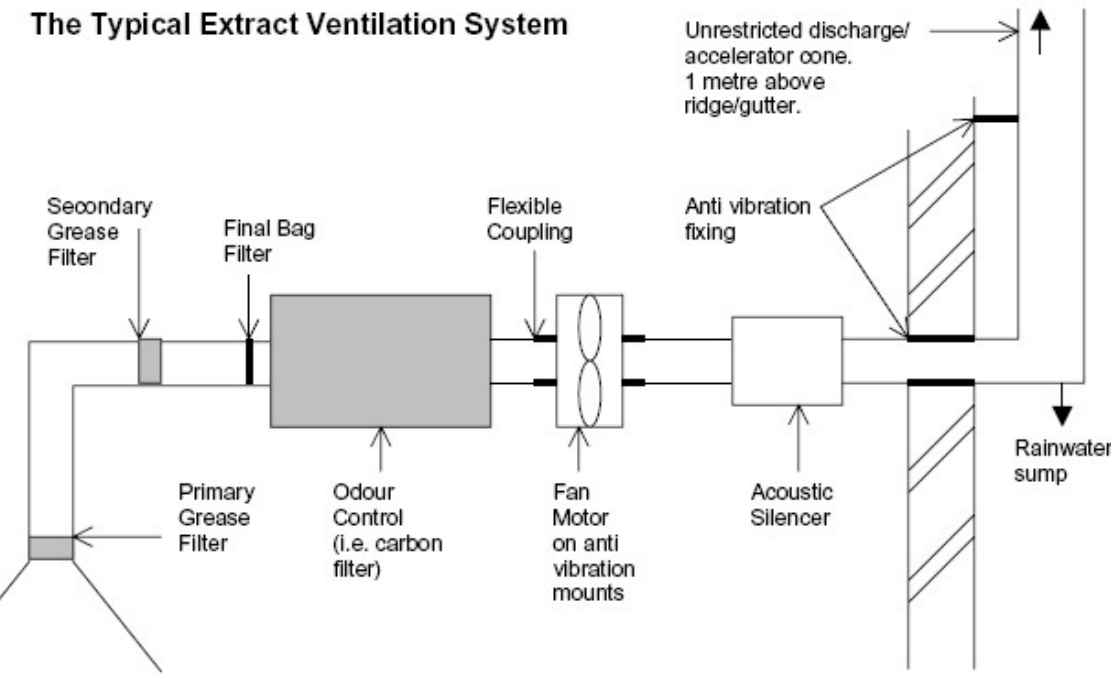


KITCHEN



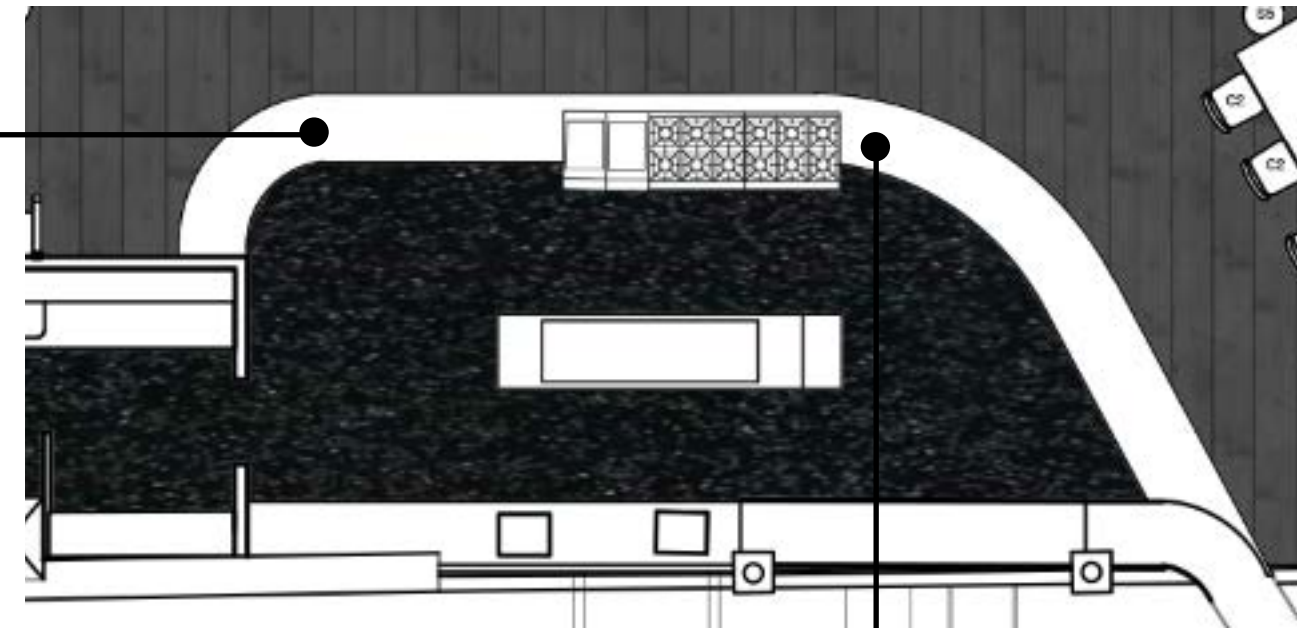
REFERENCE

The Typical Extract Ventilation System

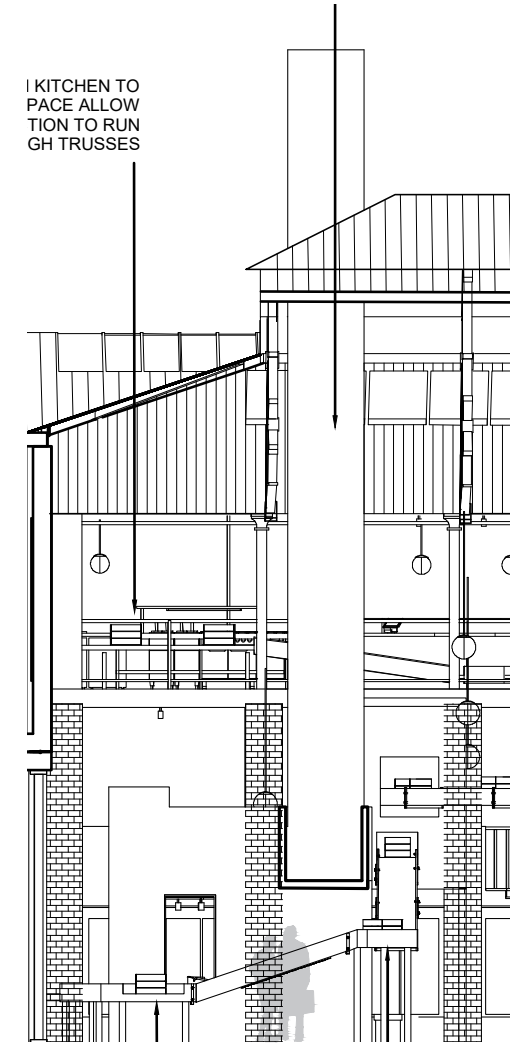


VENTILATION SERCVICES

MESH PANEL TO BE SUSPENDED OVER KITCHEN UNITS.



EXTRACTION UNIT TO BE PLACED DIRECTLY OVER COOKING EQUIPMENT.

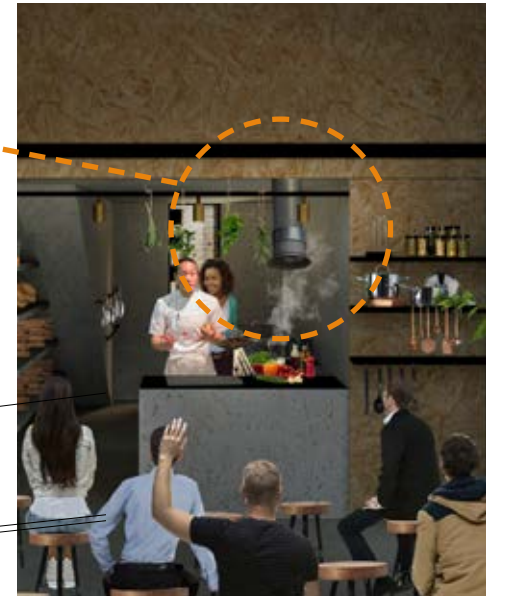


In the city area a chimney acts a focal extraction point where the kitchen units with extrude their smoke. This is a practical solution that mimics the design inspersion of the industrial revolution, reflecting back on this idea of process.

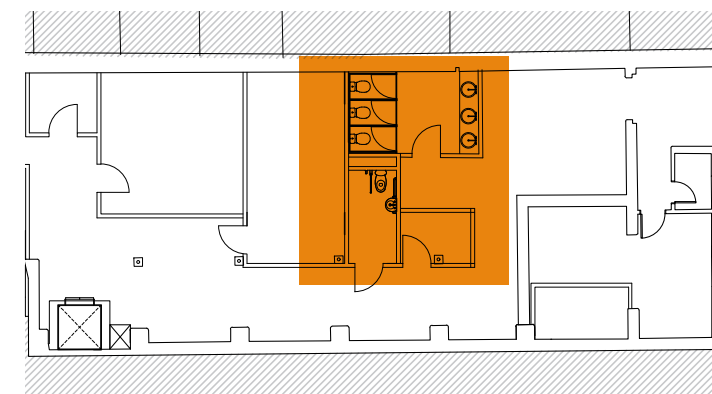


VENTILATION SERCVICES

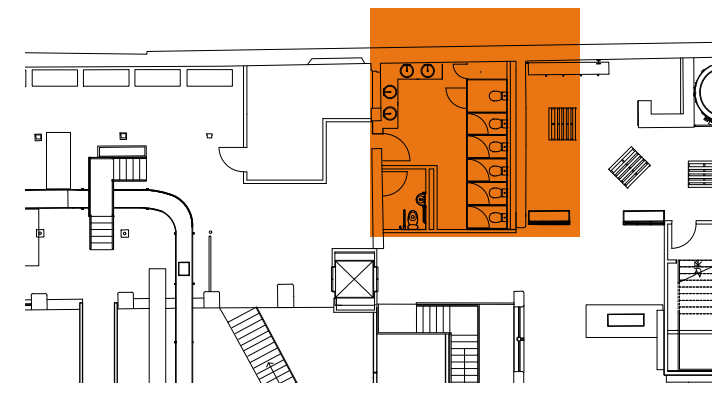
The kitchens in the city space will be constructed using the same technique, ensuring that the kitchen units have enough extraction to reduce the smoke and to ensure that the air within the building remains clean. This spec will be confirmed onsite with a kitchen specialist



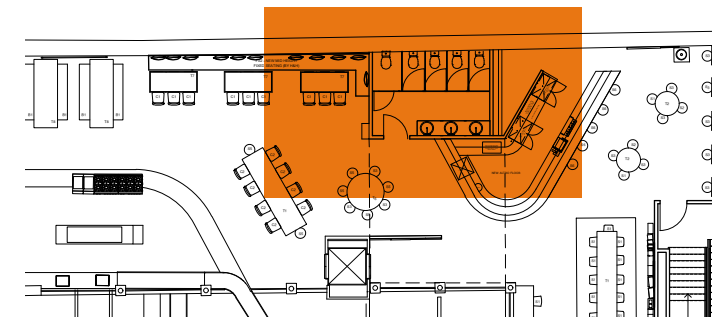
PLUMBING SERVICES



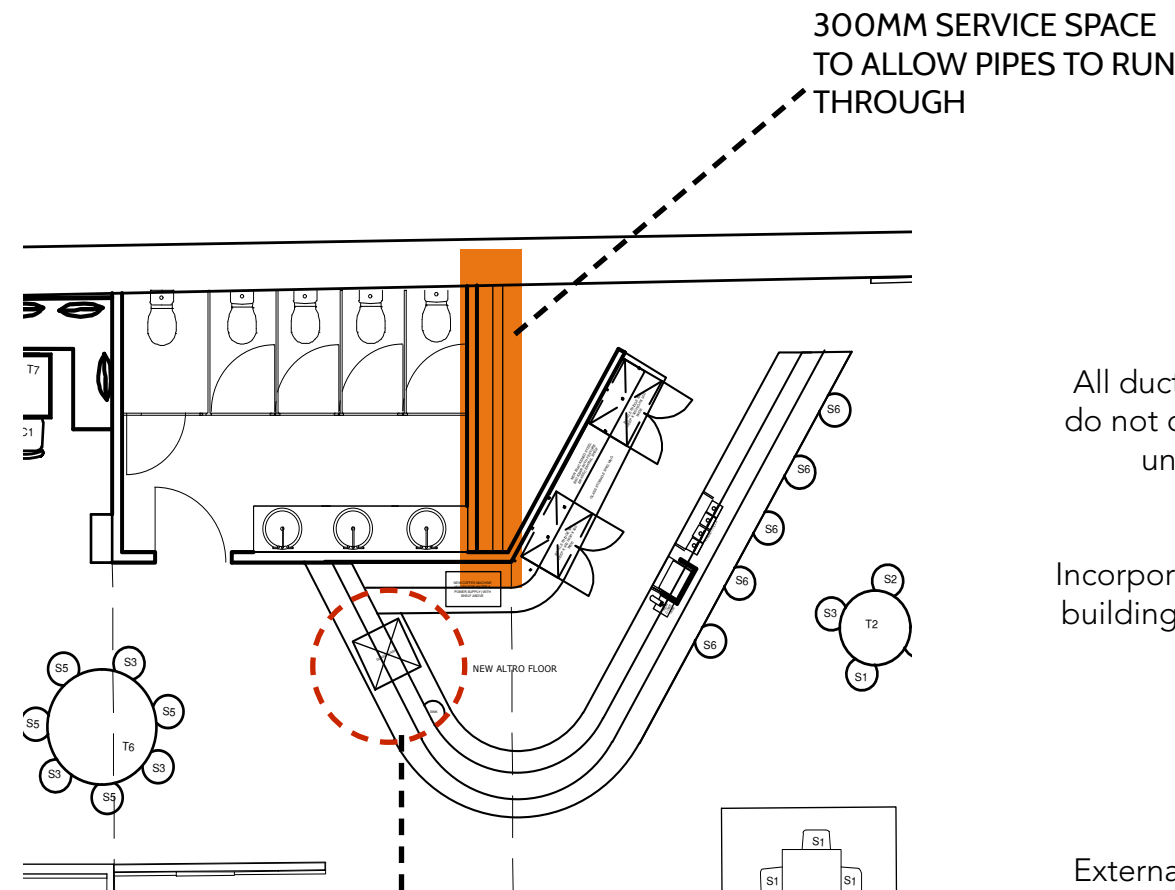
BASEMENT



FIRST FLOOR



SECOND FLOOR



SANITARY NEEDS
Sinks and toilets.

TOILETS

All ducting will be concealed. Any toilets and sinks that do not directly back onto a service points, pipes will run under the floor and into the nearest service space.

PIPEWORK

Incorporated water trap will prevent foul air entering the building there will be water in from the water harvesting unit to flush toilets and foul water and soil out.

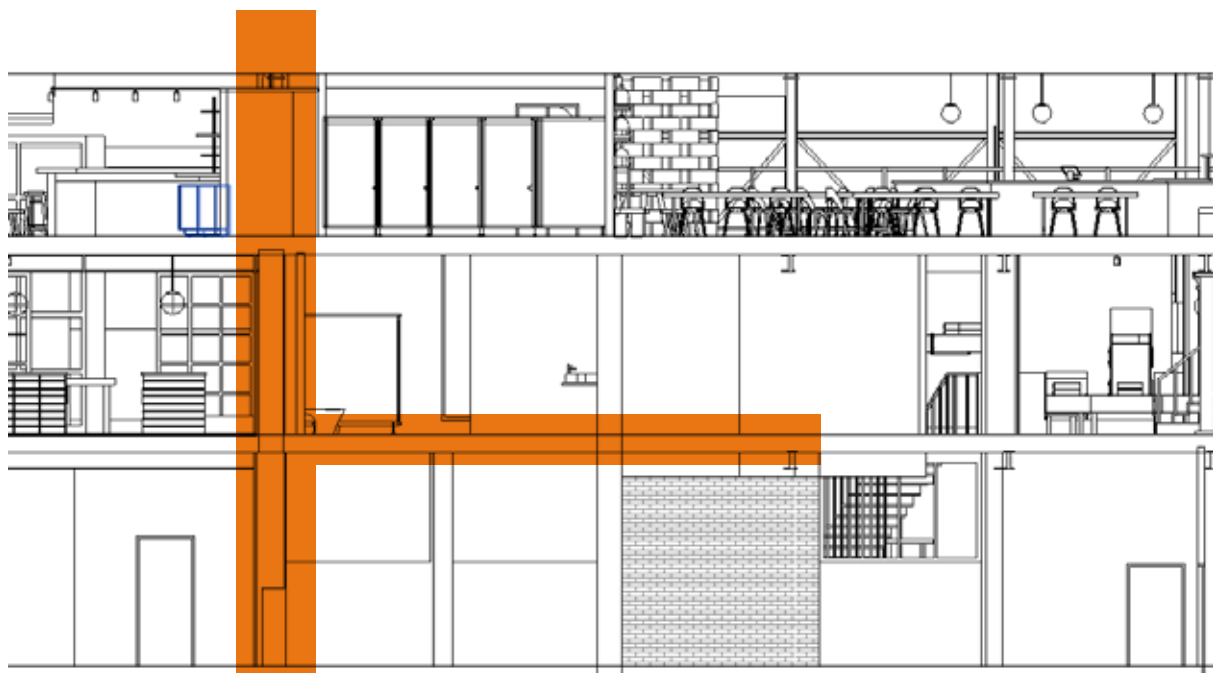
SEWAGE DRAINAGE SYSTEM

Externally and below the ground the building will use a ventilated foul stack pipe, with obvious public access. There will be an internally vertical stack system.

WATER

Taps will supply the staff and residents with both hot and cold water, there will also be a water storage cylinder which will be located in the plant room in the basement

I have creates a central space which lines up on each floor to ensure that pipes for plumbing can run between each other easily. I designed the bar space to back onto the toilets meaning that the sink and dish-wash in the bar are located next to the service space. This makes the design more efficient within the construction process and if any plumbing issues arise.



REDUCING FOOD WASTE

BRINGING COMMUNITES TOGETHER

INSPIRING PEOPLE TO MAKE CHANGE

FEEDING THOSE IN NEED

CREATING A COMMUNITY THAT CARES

The Emporium hopes to leave impact on the issue of waste, working as a tool that will continue to inspire and support to the public in the fight to reduce waste. The designs promote well-being and give back to the community on many levels, helping inspire those who waste and also helping feed those who cannot afford to waste. Its time that we all open our eyes to the importance of this issue and work together as a community globally to consume more responsibly and waste less, for if we don't we might not have food to waste in the future.

The more we are, the louder we will be!

If you want to find out more or see my other work please feel free to contact me or visit my website.

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