





Re-Use the Interior of Haggerston Bath & Swimming Pool By Seyed Reza (Erfan) Hosseinpourshiraz

M.A. Interior Decoration and Styling - CARD7045

# Discover

- Movement 1: Presto
- Interested Themes Diagram -Contextualising Research Question Used Sources Theoretical Approach Site Investigation -Proposed Site - Site Exploration and Photoshoot - Research Visits - The Original Documents Mapping

- Movement 2: Ndagio
- Demography (Locals, Neighbourhood) Social Knowledge (Survey) Material Searching and Observation Material Analysis -Research Overview - Project Design Brief Diagram - 3D Drawing of Original building - Existing Scenario

# Develop • Movement 3: Allegro

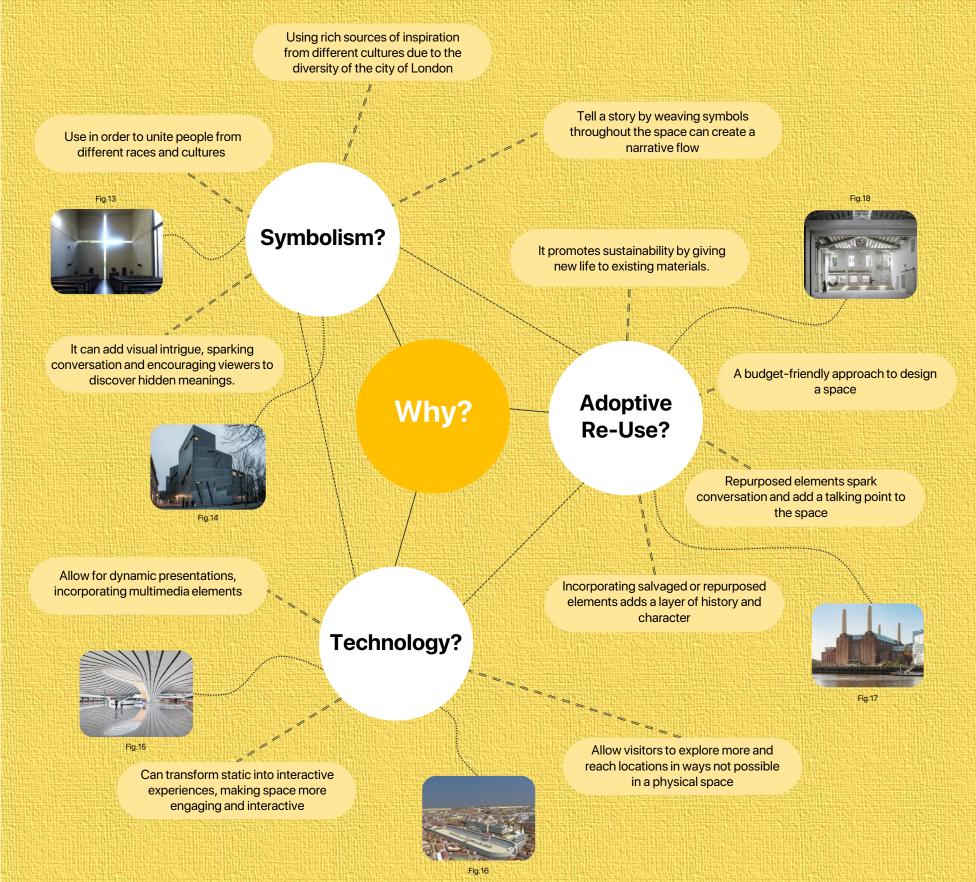
- Exploring the World (Case studies) Interpretation of the results Proposed Concept Research Glass Box Sketching Black box Sketching - Primary Low Fidelity Modelling - Proposed Concept - Floor Plans - Structure Plans - Section Plans -Axonometric Diagram

# Deliver

- Movement 4: Lento
- Historical Context and Material Selection Implementations Evaluation Test Functional Prototype Renders Technical -Scenario - Drawings - User Experience - Final Model - Self Reflection







#### References

Fig. 13 Fujii, N. (1999). *AD Classics: Church of the Light / Tadao Ando Architect & Associates.* [Photograph].

Fig. 14 Esakov, D. (1999). *AD Classics: Jewish Museum, Berlin / Studio Libeskind.* [Photograph].

Fig 15. Hufton+Crow. (2019). *Beijing Daxing International Airport / Zaha Hadid Architects*. [Photograph].

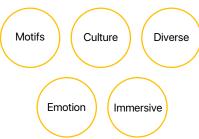
Fig. 16 University of Reading. *The Circus Maximus, The Virtual Rome.* [Photograph]. Fig. 17 Lander, P. (2022). *Battersea Power* 

Station / WilkinsonEyre. [Photograph].

Fig. 18 Brillon, J. (2018). *The Mercury Store is located in Brooklyn*. [Photograph].

#### **Contextualising Primary and Final Research Question**

How can the use of **Symbolic** motifs and **Cultural references** in interior design evoke emotional responses and create immersive experiences for occupants?



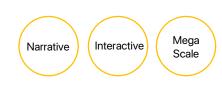
How can **Digital Storytelling** and Latest Techs like VR be leveraged to communicate the symbolic intent behind interior design concepts, fostering deeper connections and interpretations among users?



How can the integration of Sustainable building systems and the Adaptive Re-use approach align with the Symbolic themes of renewal, harmony, and balance within interior design narratives?



How can Narrative Flow have the most significant impact in an Interactive space for the public in a diverse city like London?



How can **Symbolism** inspire **Immersive** and **Sustainable** interior design experiences, merging **Interactive** spaces with the latest **Technologies**?

# Cultural Symbolism

Narrative flow & Storytelling



Technology & Re-Use





This section is dedicated to the introduction of sources such as books, journals and articles that have been selected during this semester and in the process of the Haggerston Palimpsest thesis project. These sources have existed in UCA library, Hackney archive, or online platform and they have been used in different subjects.



#### References

Fig. 19 Hosseinpourshiraz. E. (2024) *Frame Journal*. [Photograph].

Fig. 20 Hosseinpourshiraz. E. (2024) *Material world 3 book.* [Photograph].

Fig. 21 Hosseinpourshiraz. E. (2024) *The function of form book.* [Photograph].

Fig. 22 Hosseinpourshiraz. E. (2024) *Cut and fold techniques for pop-up designs book.* [Photograph].

Fig. 23 Hosseinpourshiraz. E. (2024) *The idea of a city journal.* [Photograph].

Fig. 24 Hosseinpourshiraz. E. (2024) *Ecological urbanism book.* [Photograph].

Fig. 25 Hosseinpourshiraz. E. (2024) *Reuse in Construction book.* [Photograph].

Fig. 26 Hosseinpourshiraz. E. (2024) *The Interior Design Handbook.* [Photograph].

Fig. 27 Hosseinpourshiraz. E. (2024) *Machine Hallucinations Journal.* [Photograph].

Fig. 28 Hosseinpourshiraz. E. (2024). *A Profile of Hackney, its People and Place.* [Screenshot].

Fig. 29 Hosseinpourshiraz. E. (2024). CrimeRate Insights Report, E2 8BZ, London. [Screenshot].

Fig. 30 Hosseinpourshiraz. E. (2024). Modelling of Interactive Experience and User Satisfaction in Interior Design Based on Virtual Reality Technology. [Screenshot].

Fig. 31 Hosseinpourshiraz. E. (2024). Research on the application of virtual reality technology for interactive experience in interior design. [Screenshot].

Fig. 32 Hosseinpourshiraz. E. (2024). Explorations in Teaching Sustainable Design: A Studio Experience in Interior Design/Architecture. [Screenshot].

Fig. 33 Hosseinpourshiraz. E. (2024). *Detail Journals*. [Photograph].

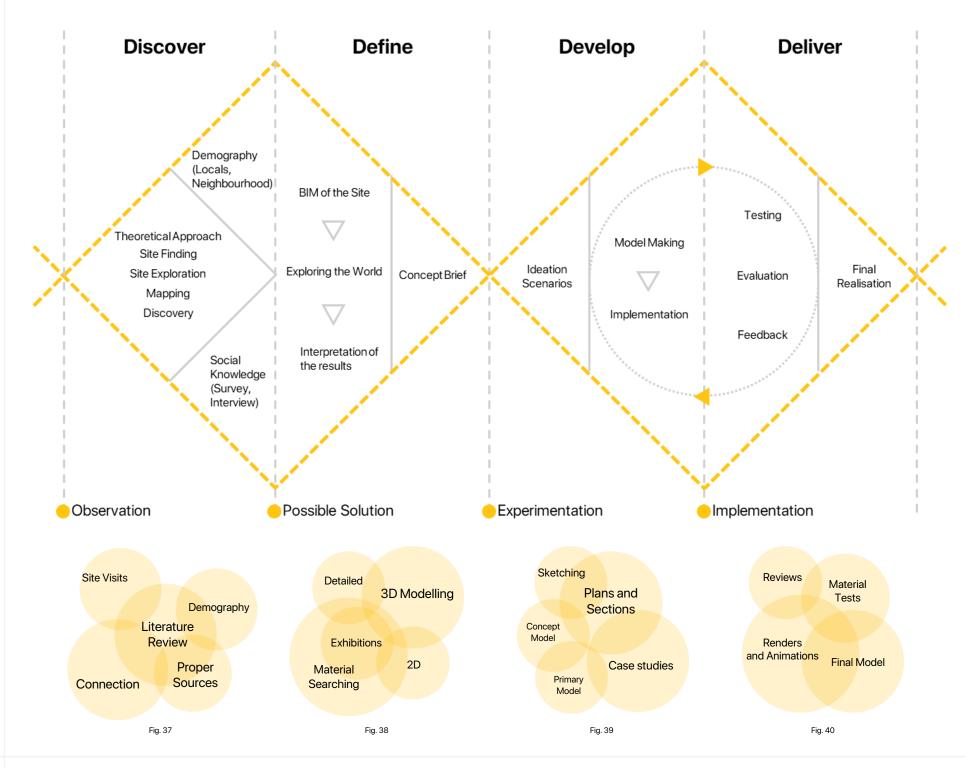
Fig. 34 Hosseinpourshiraz. E. (2024). Interactive Interior Design Recommendation via Coarse-to-fine Multimodal Reinforcement Learning. [Screenshot].

Fig. 35 Hosseinpourshiraz. E. (2024). *PUBLIC BATHS AND WASH-HOUSES.* [Screenshot].

Fig. 36 Hosseinpourshiraz. E. (2024). Haggerston Baths Consultation Consultation Report. [Screenshot].



One of a project's most crucial—if not the most crucial—steps is the design process. Making decisions based on information, carefully examining them, and adhering to them are seen to have a big influence on the project's success. I decided to use the Double Diamond technique as the foundation for my thesis project's design thinking and design process after reading about it and getting advice from my supervisor.



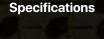
#### References

Fig. 37 Hosseinpourshiraz. E. (2024) Keyword diagram of Discover phase, illus Fig. 38 Hosseinpourshiraz. E. (2024) Keyword diagram of Define phase, illus Fig. 39 Hosseinpourshiraz. E. (2024) Keyword diagram of Develop phase, illus Fig. 40 Hosseinpourshiraz. E. (2024) Keyword diagram of Deliver phase, illus



#### **Symphony and Design Process**

I also included a method based on the tempos of the songs. The components of a symphony are similar to those of a design process. The symphony's rhythm changes throughout, sometimes becoming faster and other times slower. The design process, particularly the double permanent process, is somewhat similar to this one in that it converges and diverges at different points. In certain methods, quantity matters and is completed rapidly and in large numbers; in other ways, it is completed gradually and in detail. Because of this, the design process selected this term, and its components are referred to as tempos and acts of a They play a symphony. As though this project were telling the listener its tale like a symphony.





- Introduction of a symphony in this project
- Defined as a fast Launcher of the Studio Practice
- Considered as general aspects of the project, including the approach, theme and also the desired site, are selected.



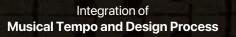
- Detail-oriented and need to focus on topics
- Deep research and complete coverage of the subject and Concept
- Slow tempo and focused on the topic



- Divergent and full of exploration
- Playful and diverse subjects and Ideas
- The more quantity the better
- Without so much depth with being Holistic



- Considering the limitations
- Step slowly in the final development of the design
- Centralized testing and corrections
- Can be implemented in the smallest parts











#### Note:

The Final process named **Lento** (Deliver stage of Double diamond) will not be followed up in this semester and this part will be done in the third semester and the final realisation. This portfolio has three chapters and until the end of the develop section, which is largely done within the scope of the entire project.

#### References

- Fig. 41 Hosseinpourshiraz. E. (2024) Combination of Musical Tempo and Design process diagram, Presto, illus
- Fig. 42 Hosseinpourshiraz. E. (2024) Combination of Musical Tempo and Design process diagram, Adagio, illus
- Fig. 43 Hosseinpourshiraz. E. (2024) Combination of Musical Tempo and Design process diagram, Allegro, illus
- Fig. 44 Hosseinpourshiraz. E. (2024) Combination of Musical Tempo and Design process diagram, Lento, illus



#### Palimpsests - Sustainability before Sustainability

Sustainability is possibly one of the trends and criteria in all sectors of design nowadays. By recycling, reusing, or making our resources biodegradable, we are protecting the environment.

These processes have existed in a similar manner in the past. In the past, humans utilised materials like paper and stone repeatedly because they were unavailable or required a costly preparation procedure. For instance, they thought they might reuse the paper from old books by erasing or scratching them.

#### **Relation to this Project:**

This topic is also the reason for the project's comparison to a palimpsest. We are attempting to repurpose the space and its resources for a different use at a different time with this project. In this instance, we designated the project's location as a Palimpsest so that we could preserve its rich past and spirit and pass it on to future generations.



#### References

Fig. 45 Calabro. D. (2023) *HMML Palimpsest Project. SJU Ms Frag 32.* Available at

https://hmml.org/research/palimpsest/

(Accessed 18 May 2024)

Fig. 46 Calabro. D. (2023) *HMML Palimpsest Project. SJU Ms Frag 32.* Available at

https://hmml.org/research/palimpsest/ (Accessed 18 May 2024)

Fig. 47 Knox. K. (2008) A piece of the Archimedes Palimpsest as seen in visible light.

Available at

https://www.researchgate.net/figure/A-piece-of-the-Archimedes-Palimpsest-asseen-in-visible-light-top-and-

<u>under\_fig2\_268199559</u> (Accessed 18 May 2024)

Fig. 48 Famsi Organisation (2010) *THE DRESDEN CODEX.* Available at <a href="http://www.famsi.org/mayawriting/codices/dresden.html">http://www.famsi.org/mayawriting/codices/dresden.html</a> (Accessed 18 May 2024)

Fig. 49 Hosseinpourshiraz. E. (2023) Gravestone Palimpsest in Darossalam, Shiraz, Iran. [Photograph].



#### Site in the London

Since the Adoptive Re-Use of a building and imagining a building as a Palimpsest is one of the main goals of this project, we tried to find an abandoned and old space that no longer has its original use. This research was done to find a suitable building in London, which is both a city close to Canterbury and also one of the most important cities in the world, which has much potential.



#### References

Fig. 50 Michael. (2022) *Down Street Tube Station*. Available at <a href="https://discover.re/unexploreduk/abandone">https://discover.re/unexploreduk/abandone</a> d-london-down-street-tube-station/

(Accessed 18 May 2024)

Fig. 51 Heritage of London Trust. (2023)

New Riverhead Windmill. Available at 
https://www.heritageoflondon.org/projects/
the-new-river-head-windmill (Accessed 18 
May 2024)

Fig. 52 Mooney. S. (2021) *Haggerston bath and swimming pool photoshoot.* [Photograph].

Fig. 53 Vincent. A. (2011) *The Old Vic Tunnel* Available at <a href="https://theartsdesk.com/theatre/coming-later-old-vic-tunnels">https://theartsdesk.com/theatre/coming-later-old-vic-tunnels</a> (Accessed 18 May 2024)

Fig. 54 Digimap. (2024) Central London Map. Available at <a href="https://digimap.edina.ac.uk/">https://digimap.edina.ac.uk/</a> (Accessed 18 May 2024)

Fig. 54



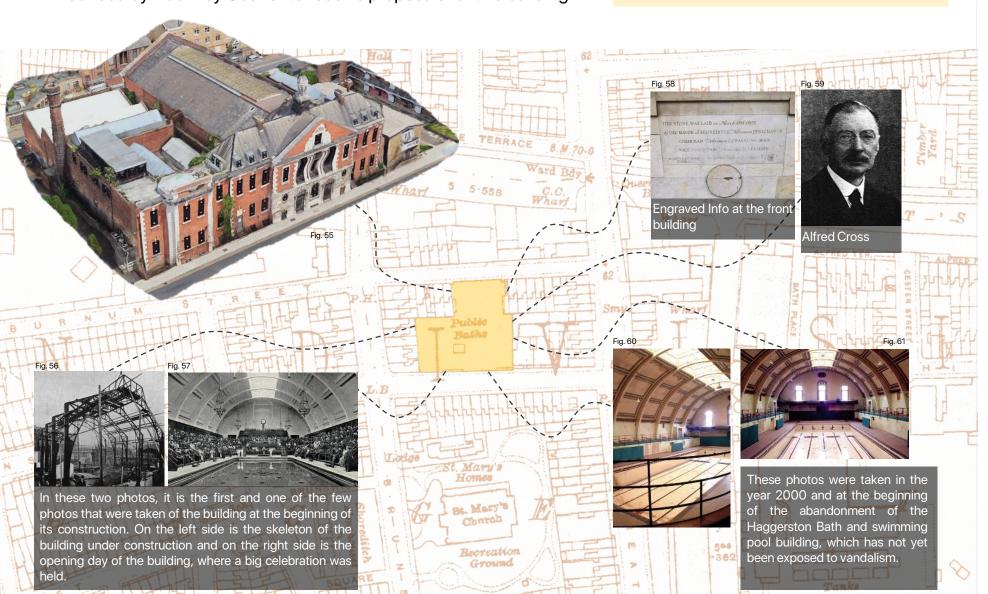
#### **Haggerston Bath and Swimming Pool**

After in-depth research on the buildings found in the city of London, and considering their potentials and limitations based on the ideas and proposals considered for the project, this building was selected. Haggerston Baths is a former public bath house in Haggerston, London. It was opened in 1904 and were built at a cost of £60,000. The Grade II listed Haggerston Pool was designed by Alfred Cross. It was closed in 2000 with an uncertain future. The reasons for choosing this building as a design site are as follows:

- Strong structure and the ability to add elements to it
- The ability to preserve many base and decorative materials
- Sufficient space amount for the thesis proposal
- Relatively central location in London
- Announced by Hackney Council to receive proposals for this building

Video about Haggerston Bath History Narrated by Erfan Hosseinpourshiraz

https://youtu.be/XiUYm8SBTdY



#### References

Fig. 55 Google Maps (2024). Haggerston Bath building. Available at <a href="https://maps.app.goo.gl/Z3o7FJ287cinbYv">https://maps.app.goo.gl/Z3o7FJ287cinbYv</a> 16 (Accessed 18 May 2024)

Fig. 56 LB Hackney Policy and Insight Team (2020). *A Profile of Hackney, its People and Place. Haggerston Bath Construction.* [Photograph].

Fig. 57 LB Hackney Policy and Insight Team (2020). *A Profile of Hackney, its People and Place. Haggerston Bath Opening Ceremony.* [Photograph].

Fig. 58 Hosseinpourshiraz. E. (2024) *Stone on the facade*. [Photograph].

Fig. 59 LB Hackney Policy and Insight Team (2020). *A Profile of Hackney, its People and Place. Alfred Cross Portrait.* [Photograph].

Fig. 60 Unknown Photographer. (2000) Haggerston swimming pool Interior. Available at

https://www.eastlondonlines.co.uk/2017/0 3/battle-to-save-haggerston-baths-falters/ (Accessed 18 May 2024)

Fig. 61 Unknown Photographer. (2000) Haggerston swimming pool Interior. Available at

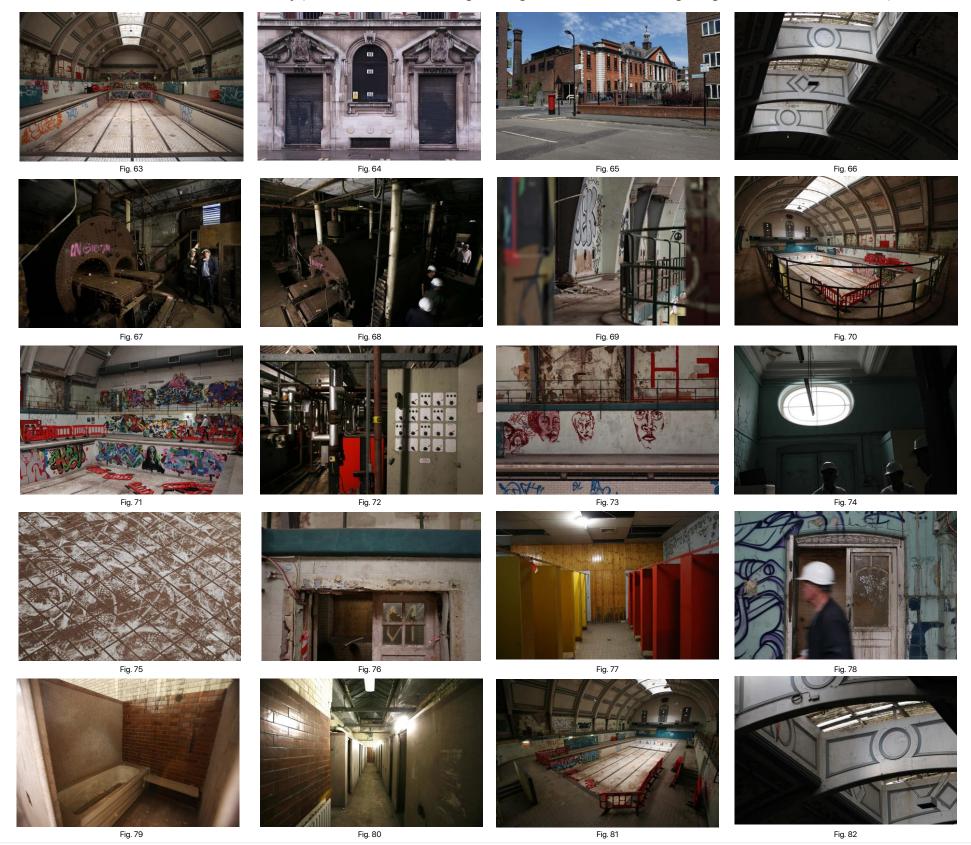
https://www.eastlondonlines.co.uk/2017/0 3/battle-to-save-haggerston-baths-falters/ (Accessed 18 May 2024)

Fig. 62 Digimap (2024). *Hackney map in 1940*. Available at <a href="https://digimap.edina.ac.uk/">https://digimap.edina.ac.uk/</a> (Accessed 18 May 2024)



#### **Haggerston Bath Interior Photoshoot**

Because it was not possible to visit the interior of this building, with a written request from Simon Mooney, a photographer and researcher, who had taken many photos of this building during a visit some time ago, I got access to valuable photos.

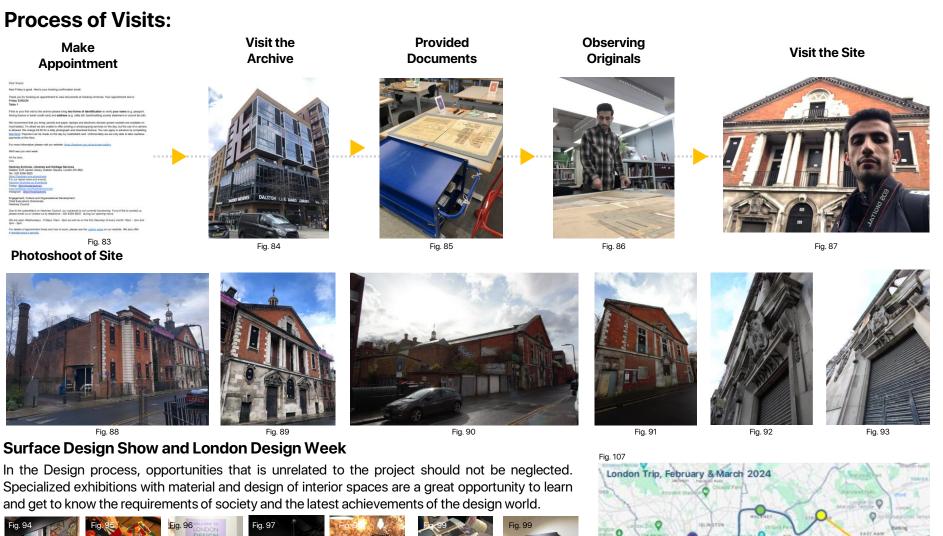


#### References

Fig. 63 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 64 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 65 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 66 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 67 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 68 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 69 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 70 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 71 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 72 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 73 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 74 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 75 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 76 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 77 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 78 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 79 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 80 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 81 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph]. Fig. 82 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph].



Seeing and feeling the chosen location first-hand is essential to fully comprehending and planning for it. Since it was not possible to see the interior of this location, I made an appointment with Hackney Central Archive and asked to see the original building plans and records. I utilised these materials for project creation and research. Alfred Cross created this structure, and I was able to see the original blueprints for it. In addition, I went to the Haggerston Bath following this visit to look at the building's façade on my own. It was quite beneficial to get more understanding about the structure.



Specialized exhibitions with material and design of interior spaces are a great opportunity to learn



#### References

Fig. 83 Hosseinpourshiraz. E. (2024) Email of making Appointment. [Screenshot].

Fig. 84 Hosseinpourshiraz. E. (2024) Hackney Archive Building. [Photograph].

Fig. 85 Hosseinpourshiraz. E. (2024) Provided Documents in Hackney Archive. [Photograph].

Fig. 86 Hosseinpourshiraz. E. (2024) Erfan Hosseinpourshiraz observing Documents in Hackney Archive. [Photograph].

Fig. 87 Hosseinpourshiraz. E. (2024) Erfan Hosseinpourshiraz Selfie visit the site -Haggerston Bath. [Photograph].

Fig. 88 Hosseinpourshiraz. E. (2024) Haggerston Bath Exterior. [Photograph].

Fig. 89 Hosseinpourshiraz. E. (2024) Haggerston Bath Exterior. [Photograph].

Fig. 90 Hosseinpourshiraz. E. (2024) Haggerston Bath Exterior. [Photograph].

Fig. 91 Hosseinpourshiraz. E. (2024) Haggerston Bath Exterior. [Photograph].

Fig. 92 Hosseinpourshiraz. E. (2024) Haggerston Bath Exterior. [Photograph].

94 Hosseinpourshiraz. E. (2024) Professional Visit - London Design week. [Photograph].

95 Hosseinpourshiraz. E. (2024)Professional Visit - London Design week. [Photograph].

Hosseinpourshiraz. E. (2024) Professional Visit - Erfan Hosseinpourshiraz in London Design week. [Photograph].

97 Hosseinpourshiraz. E. Professional Visit - London Design week. [Photograph].

98 Hosseinpourshiraz. E. (2024)Professional Visit - London Design week. [Photograph].

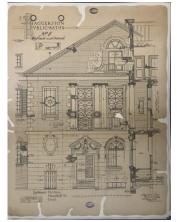
99 Hosseinpourshiraz. E. Professional Visit - London Design week. [Photograph].

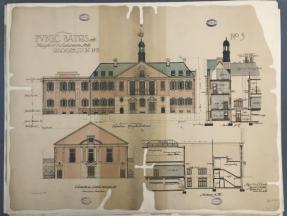
100 Hosseinpourshiraz. E. (2024) Professional Visit - SDS Exhibition. [Photograph]. 101 Hosseinpourshiraz. E. (2024) Professional Visit - SDS Exhibition. [Photograph]. 102 Hosseinpourshiraz. E. (2024) Professional Visit - SDS Exhibition. [Photograph]. Hosseinpourshiraz. E. (2024) Professional Visit - SDS Exhibition. [Photograph]. Hosseinpourshiraz. E. (2024) Professional Visit - SDS Exhibition. [Photograph]. 105 Hosseinpourshiraz. E. (2024) Professional Visit - SDS Exhibition. [Photograph]. 106 Hosseinpourshiraz. E. (2024) Professional Visit - SDS Exhibition. [Photograph]. Fig. 107 Google Map (2024). London Trip Mapping. Available

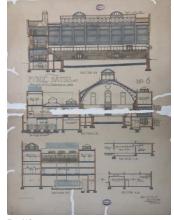
https://www.google.com/maps/place/London (Accessed 18 May 2024)

#### **The Original Documents**

After researching where to find the plans for Haggerston Bath, I discovered that the Hackney Archives have them. All the documents were provided to me in the Hackney archive, and after taking notes of the details, after paying the copyright fee, I photographed all the existing plans and sections that date back to 1902 and the time when the building was designed by Alfred Cross. that I can move the design forward.







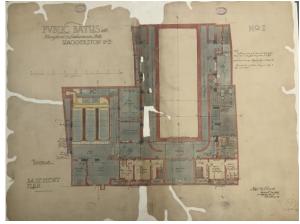
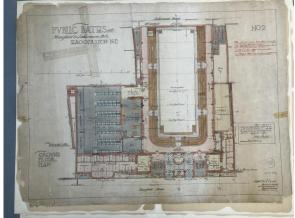
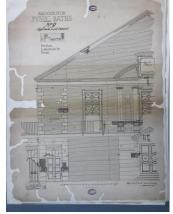


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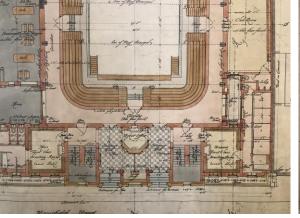
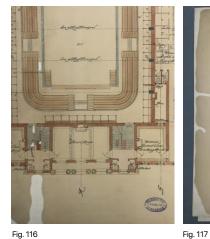
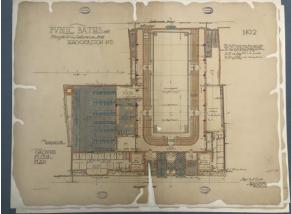




Fig. 112







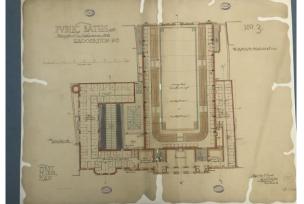


Fig. 118

Fig. 119

#### References

Fig. 108 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 109 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 110 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 111 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 112 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 113 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 114 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 115 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 116 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 117 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 118 Hosseinpourshiraz. E. (2024) Original Haggerston Details and Info's Written by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 119 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].



#### Demography I

The London Borough of Hackney, nestled in the heart of the vibrant city, is a diverse and dynamic community renowned for its rich history, cultural vibrancy, and innovative spirit.

In this research, we will examine the **demography** and **theology** in the Hackney part of London, which will provide us with useful information to start the project, and make this design project be formed with a better understanding of the **needs**, **problems**, and **characteristics** of the people of this area.

#### **Religion:**

In the following data, the beliefs of Hackney people in 2001, 2021 and 2021 are separated. At the top of this list is **Christians**. In the second to fourth categories, there are **No religions**, **Muslims** and those who have **Not declared**.

Religion	2001		2011		2021	
	Number	%	Number	%	Number	%
Holds religious beliefs	139,902	69.0	153,170	62.2	142,592	55.0
Christian	94,431	46.6	95,131	38.6	79,499	30.7
Muslim	27,908	13.8	34,727	14.1	34,578	13.3
Sikh	1,725	0.9	1,872	0.8	1,867	0.7
Hindu	1,637	8.0	1,577	0.6	1,998	0.8
Buddhist	2,321	1.1	3,075	1.2	2,343	0.9
Jewish	10,732	5.3	15,477	6.3	17,426	6.7
Other religion	1,148	0.6	1,311	0.5	4,879	1.9
No religion	38,607	19.0	69,454	28.2	94,113	36.3
Religion not stated	24,315	12.0	23,646	9.6	22,442	8.7
Total population	202,824	100.0	246,270	100.0	259,147	100.0

Fig. 120



ig. 121



# **Hackney**

#### Ethnicity:

Just over a third (36%) of respondents to the 2011 Census in Hackney described themselves as **White British**. The remainder is made up of black and minority ethnic groups, with the largest group **Other White**, 16.3%, followed by **Black African**, 11.4%. The number of **Black Caribbean** people fell slightly between 2001 and 2011. They made up 7.8% of Hackney's population in 2011 compared with 10.3% in 2001.

Ethnic Group	Hackney (%)	London (%)	England (%)
White	51	59	84
Asian	11	18	8
Black	22	11	3
Mixed	15	10	4

#### Fig. 124

#### Language:

Respondents to the 2011 Census were asked to state their main language. Over three quarters of respondents cited **English** as their main language, but at least 88 other languages were given.

English	75.9%
Turkish	4.5%
Polish	1.7%
Spanish	1.5%
French	1.4%
Yiddish	1.3%
Bengali	1.3%

Fig. 125

#### References

Fig. 120 LB Hackney Policy and Insight Team (2020). *Table of Religion of Hackney's People.* – Extracted by Hosseinpourshiraz, E. (2024), illus Fig. 121 Digimap (2024). *Hackney map in 1940*. Available at <a href="https://digimap.edina.ac.uk/">https://digimap.edina.ac.uk/</a> (Accessed 18 May 2024)

Fig. 122 Wikipedia Sources. (2021) Hackney Borough in London. Available at <a href="https://en.wikipedia.org/wiki/London\_Borough\_of\_Hackney#/media/File:Hackney\_UK\_locator\_ma">https://en.wikipedia.org/wiki/London\_Borough\_of\_Hackney#/media/File:Hackney\_UK\_locator\_ma</a> p.svg (Accessed 18 May 2024)

Fig.123 Wikipedia Sources. (2024) Hackney Council Logo. Available at <a href="https://en.wikipedia.org/wiki/London\_Borough\_of\_Hackney#/media/File:Lb\_hackney\_logo.svg">https://en.wikipedia.org/wiki/London\_Borough\_of\_Hackney#/media/File:Lb\_hackney\_logo.svg</a> (Accessed 18 May 2024)

Fig. 124 LB Hackney Policy and Insight Team (2020). *Table of Ethnicity of Hackney's People.*– Extracted by Hosseinpourshiraz, E. (2024), illus

Fig. 125 LB Hackney Policy and Insight Team (2020). *Table of Language of Hackney's People.* – Extracted by Hosseinpourshiraz, E. (2024), illus



#### **Demography II - Area's Crime Rate**

#### **Locations Under Analysis:**

The analysis includes three areas surrounding E2 8BZ the **local** area of **500** resident population; the **nearby** area of **5,000**; and the **wider** area of **25,000**. Statistics covering Hackney borough, London.













#### Comparison of the Crimes:

Haggerston Bath area has very high rates of theft from the person, bicycle theft, and burglary, all of which are more than double the national average. Other crime types with above-average figures include vehicle crime and other theft. However, crime types with rates below the national average include public order, possession of weapons, and criminal damage and arson.

# Crimes below average Public order Theft from the person Possession of weapons Bicycle theft Burglary

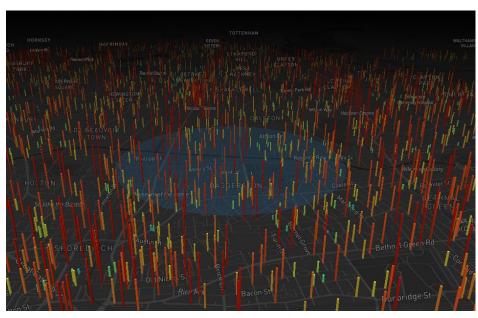


		Fig. 129			
Area	Radius	Total Crime	Violent	Property	Social
Local Area	100m	179	46	54	80
Nearby Area	287m	109	31	29	49
Wider Area	681m	152	55	46	51

Crime Type	Local	Nearby	Wider	City	Region
Anti-Social Behaviour	52	35	30	31	25
Bicycle Theft	10	4.8	10	5	1.9
Burglary	14	10	10	9	6
Criminal Damage and Arson	10	4.6	8	7	7
Drugs	13	4.6	5	4.4	4.2
Other Crime	-	0.99	1.0	0.99	1.2
Other Theft	12	7	16	16	16
Possession of Weapons	-	0.40	0.48	0.66	0.59
Public Order	4.3	2.8	6	9	7
Robbery	2.9	2.6	4.7	6	3.8
Shoplifting	-	-	1.4	4.1	7
Theft From the Person	12	5	18	13	9
Vehicle Crime	17	8	9	10	12
Violence and Sexual Offences	32	23	32	35	30

#### **Conclusion of Demography Research:**

After examining and researching the demographics of the area, it was concluded that one of the problems in this area of London is the high crime rate. In order **to improve the social level** of this area, the final goal of this project is to create a **Diverse cultural centre** that was chosen considering a massive diverse city like London to gather people from different **cultures** and **nations**.

#### References

Fig. 126 CrimeRate Insights Report. (2024). Haggerston Local Area Crime Rate Mapping [Screenshot].

Fig. 127 CrimeRate Insights Report. (2024). *Haggerston Local Area Crime Rate Mapping* [Screenshot].

Fig. 128 CrimeRate Insights Report. (2024). *Haggerston Local Area Crime Rate Mapping* [Screenshot].

Fig. 129 CrimRate Insight Report. (2024). Hackney's Crime Happening Chart. [Screenshot].

#### **Survey Design**

Another need of the design process is getting to know the community through a survey. This allows one to have a certain understanding of the requirements and knowledge of individuals in connection to the project. This project is not an exception, and a survey was created for it. Experts, non-experts, and regular people make up the target population for this survey, which provides us with extensive knowledge regarding the project's issue. Information was gathered using this Google Form survey, which consisted of concise and understandable questions. The target demographic received the link to this questionnaire via print media as well as digital media like Instagram and WhatsApp. The survey's target audience included Instagram followers, UCA University personnel and students and people on Hackney High Street and Hackney Archives visitors.

#### Distributing



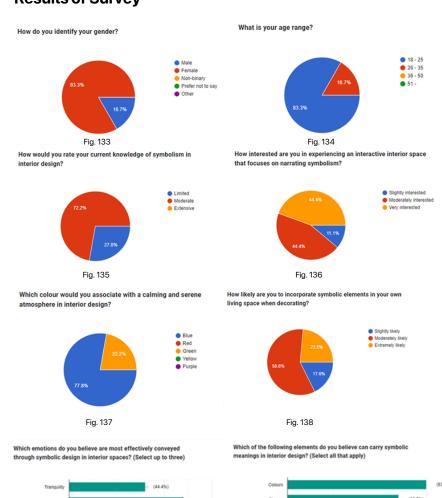


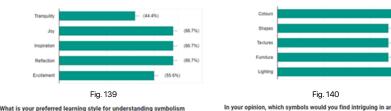


Conclusion of Survey

This survey asked participants about their awareness of symbolism and how it is used in interior spaces. The general conclusion drawn from this survey was that individuals accepted a symbolic environment and used modern technology accordingly. It was shown that the use of religious symbols in interior spaces is least appealing to people, whereas the use of cultural symbols is most.

#### **Results of Survey**





ctive interior space? (Select all that apply)

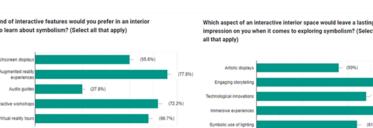
Fig. 142

Fig. 144



Fig. 143

n interior design? (Select all that apply)



### References

Fig. 130 Hosseinpourshiraz. E. (2024) *Printed Flyer of Survey's Details and QR code.* [Photograph].

Fig. 131 Hosseinpourshiraz. E. (2024) *Pinning up Survey's Flyer on UCA Board.* [Photograph].

Fig. 132 Hosseinpourshiraz. E. (2024) *Distributing Survey's Flyer in Library.* [Photograph].

Fig. 133 Hosseinpourshiraz. E. (2024) Survey's Result Pie chart from Google form. Illus

Fig. 134 Hosseinpourshiraz. E. (2024) Survey's Result Pie chart from Google form. illus

Fig. 135 Hosseinpourshiraz. E. (2024) Survey's Result Pie chart from Google form. illus

Fig. 136 Hosseinpourshiraz. E. (2024) Survey's Result Pie chart from Google form. Illus

Fig. 137 Hosseinpourshiraz. E. (2024) Survey's Result Pie chart from Google form. Illus

Fig. 138 Hosseinpourshiraz. E. (2024) Survey's Result Pie chart from Google form. Illus

Fig. 139 Hosseinpourshiraz. E. (2024) Survey's Result Bar chart from Google form. Illus

Fig. 140 Hosseinpourshiraz. E. (2024) Survey's Result Bar chart from Google form. illus

Fig. 141 Hosseinpourshiraz. E. (2024) Survey's Result Bar chart from Google form. illus

Fig. 142 Hosseinpourshiraz. E. (2024) Survey's Result Bar chart from Google form. Illus

Fig. 143 Hosseinpourshiraz. E. (2024) Survey's Result Bar chart from Google form.

Fig. 144 Hosseinpourshiraz. E. (2024) Survey's Result Bar chart from Google form. illus



Due to the fact that one of the essentials of interior decoration design and style requires a detailed study of materials and textures, for this reason I went to one of the building material suppliers (MKM) in Kent and made a visit of the materials. I also prepared some different wood veneers woods to examine.







Fig. 147



g. 148









Fig. 152









Fig. 156









Fig. 160

#### References

Fig. 145 Hosseinpourshiraz. E. (2024) *Material Searching – Photoshoot in MKM, Kent.* [Photograph].

Fig. 146 Hosseinpourshiraz. E. (2024) *Material Searching – Photoshoot in MKM material supplier, Kent.* [Photograph].

Fig. 147 Hosseinpourshiraz. E. (2024) Material Searching – Photoshoot in MKM material supplier, Kent. [Photograph].

Fig. 148 Hosseinpourshiraz. E. (2024) Material Searching – Photoshoot in MKM material supplier, Kent. [Photograph].

Fig. 149 Hosseinpourshiraz. E. (2024) Material Searching – Photoshoot in MKM material supplier, Kent. [Photograph].

Fig. 150 Hosseinpourshiraz. E. (2024) Material Searching – Photoshoot in MKM material supplier, Kent. [Photograph].

Fig. 151 Hosseinpourshiraz. E. (2024) *Material Searching – Photoshoot in MKM material supplier, Kent.* [Photograph].

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Fig. 153 Hosseinpourshiraz. E. (2024) Material Searching – Photoshoot in MKM material supplier, Kent. [Photograph].

Fig. 154 Hosseinpourshiraz. E. (2024) Material Searching – Photoshoot in MKM material supplier, Kent. [Photograph].

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Fig. 156 Hosseinpourshiraz. E. (2024) Material Searching – Photoshoot in MKM material supplier, Kent. [Photograph].

Fig. 157 Hosseinpourshiraz. E. (2024) *Material Searching – Photoshoot in MKM material supplier, Kent.* [Photograph].

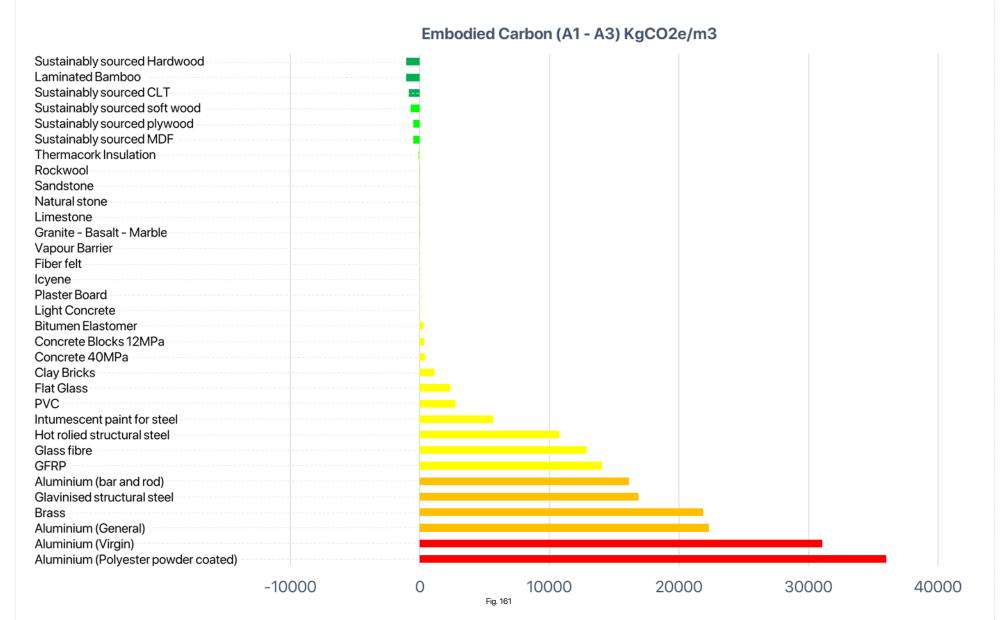
Fig. 158 Hosseinpourshiraz. E. (2024) *Material Searching – Photoshoot in MKM material supplier, Kent.* [Photograph].

Fig. 159 Hosseinpourshiraz. E. (2024) Material Searching – Several Kinds of Wood Veneer, Photoshoot in UCA Photography studio. [Photograph].

Fig. 160 Hosseinpourshiraz. E. (2024) Material Searching – Several Kinds of Wood Veneer, Photoshoot in UCA Photography studio. [Photograph].

#### **Material Analysis**

This building's interior design adheres to the work ethic of using as few resources as possible and repurposing existing materials. Additionally, sustainable materials with the least possible negative environmental impact must be used for the building's extensions. We looked at the environmental impact of construction materials' carbon footprint in the following graphic.

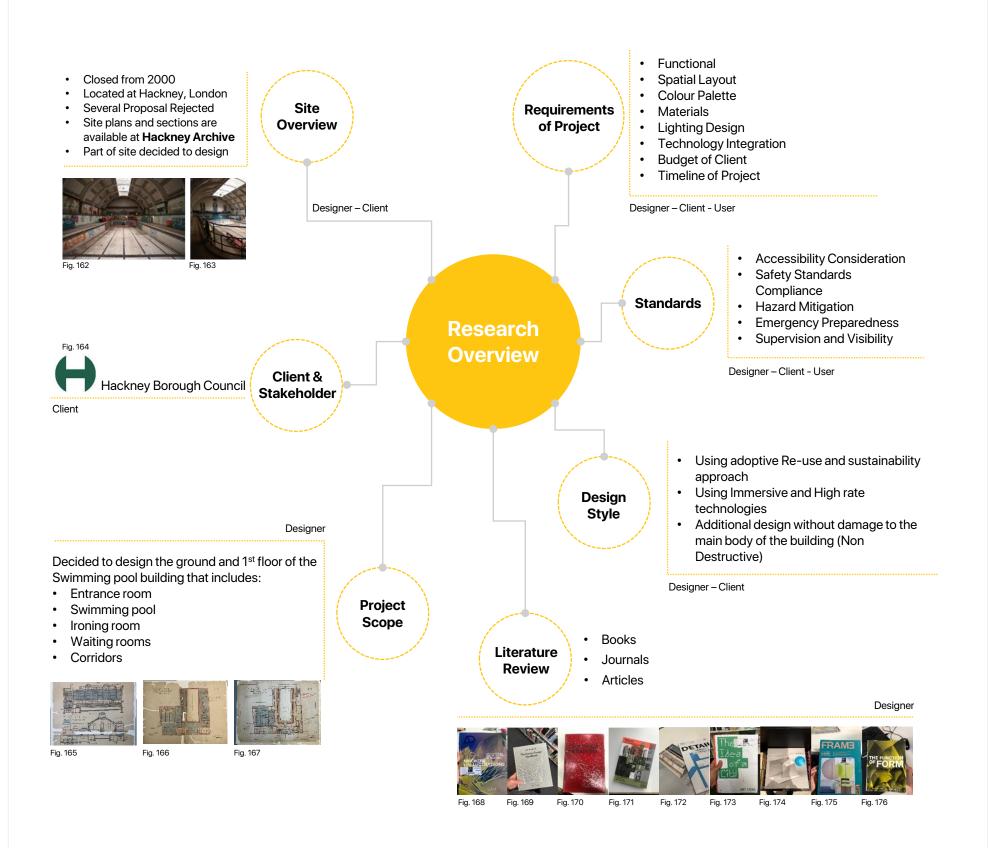


The data shown in the above chart are extracted from the Material World book. This study shows that the use of metals and plastic has the highest negative impact on the ecosystem. This effect is due to the process of extracting, manufacturing and also working with these materials. On the other hand, materials made from natural materials such as wood sourced (Hardwood, CLT, etc.) obtained from renewable sources have the least pollution and even their production process reduces air and environmental pollution, which are good choices for use in a project with a sustainable perspective.

#### References

Fig. 161 Various Writers, Frame Material World 3. (2024) *Material Embodied Carbon Chart*. illus





#### References

Fig. 162 Mooney. S. (2021) *Haggerston bath and swimming pool photoshoot.* [Photograph].

Fig.163 Mooney. S. (2021) *Haggerston bath and swimming pool photoshoot.* [Photograph].

Fig. 164 Wikipedia Sources. (2024) Hackney Council Logo. Available at <a href="https://en.wikipedia.org/wiki/London\_Borough\_of\_Hackney#/media/File:Lb\_hackney\_logo.svg">https://en.wikipedia.org/wiki/London\_Borough\_of\_Hackney#/media/File:Lb\_hackney\_logo.svg</a> (Accessed 18 May 2024)

Fig. 165 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 166 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) - Hackney Archive [Scanned].

Fig. 167 Hosseinpourshiraz. E. (2024) Original Haggerston Bath's Plan and Sections Designed and Drawn by Alfred Cross. (1902) – Hackney Archive [Scanned].

Fig. 168 Hosseinpourshiraz. E. (2024) *Machine Hallucinations Journal.* [Photograph].

Fig. 169 Hosseinpourshiraz. E. (2024) *The Interior Design Handbook.* [Photograph].

Fig. 170 Hosseinpourshiraz. E. (2024) *Ecological urbanism book.* [Photograph].

Fig. 171 Hosseinpourshiraz. E. (2024) *Reuse in Construction book.* [Photograph].

Fig. 172 Hosseinpourshiraz. E. (2024). *Detail Journals*. [Photograph].

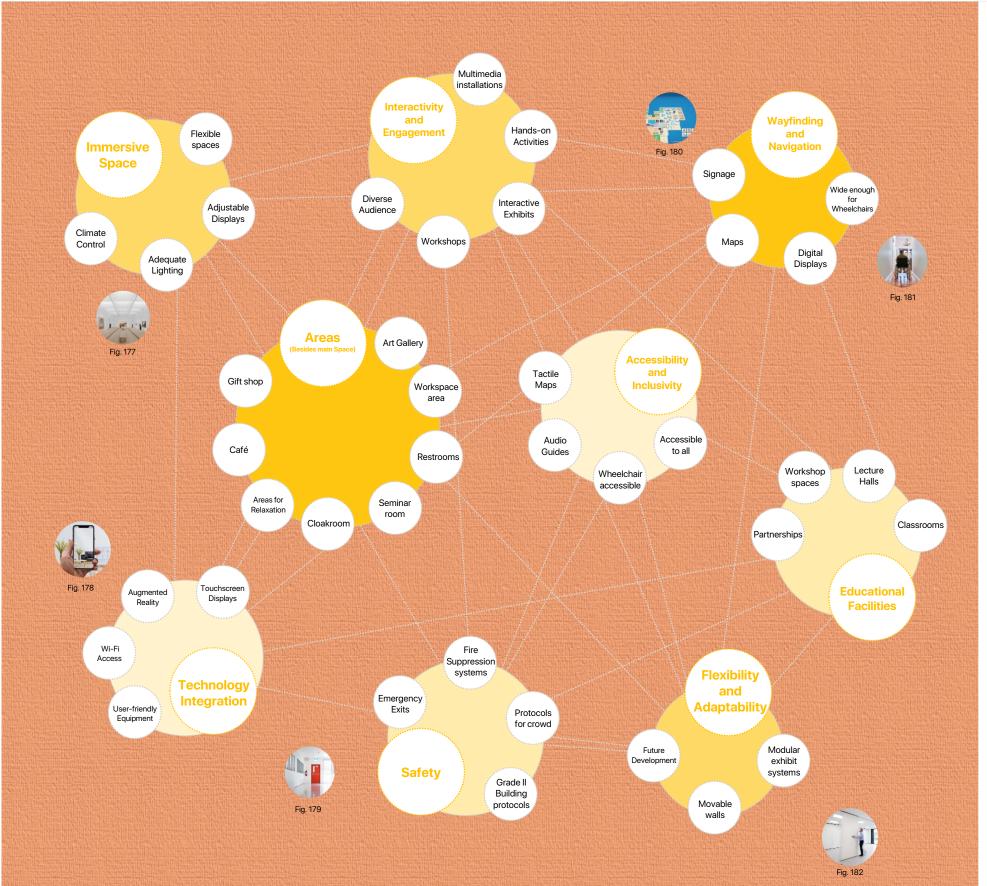
Fig. 173 Hosseinpourshiraz. E. (2024) *The idea of a city journal.* [Photograph].

Fig. 174 Hosseinpourshiraz. E. (2024) *Cut and fold techniques for pop-up designs book.* [Photograph].

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Fig. 177 Krol, S. (2019) Museum of Modern Art Lighting Condition. Available at <a href="https://en.lumenco.ca/actualites/lighting-in-museums-and-galleries/">https://en.lumenco.ca/actualites/lighting-in-museums-and-galleries/</a> (Accessed 18 May 2024)[Photograph].

Fig. 178 Smart talk. (2024) AR in Interior Design.

Available at https://smarttek.solutions/blog/ar-in-the-

https://smarttek.solutions/blog/ar-in-the-interior-design/ (Accessed 18 May 2024)[Photograph].

Fig. 179 Unknown Photographer. (2024) Emergency Exit in buildings. Available at https://www.pinterest.de/pin/68968413042 6992440/ (Accessed 18 May

2024)[Photograph]. Fig. 180 North pole design co. (2022) Wayfinding diagram. Available at https://northpoledesign.com/interactive-

wayfinding/ (Accessed 18 2024)[Photograph].

Fig. 181 Donya. Y. (2021) Wheelchair accessibility in Interior, compassionate care Available at https://www.compassionatecaremi.com/hom

e-modification-tips-for-wheelchairaccessibility (Accessed 18 May

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Fig 182. KCC Group (2024). Moveable Walls for Interior. Available at

https://thekccgroup.com/solution/facadespartitions-doors/walls-partitions/solid-wallspartitions/movable-walls-partitions/ (Accessed 18 May 2024)[Photograph].





After collecting and scanning the original plans from the Hackney archive, I made a 3D model from the plans. This work had many challenges because the maps were very old and even lost in some places. But after several days of continuous work, the 3D model was ready to analyse the complete environment and then design for it.

The area that this project aims to design and renovate, is this part that is show in these CADs.

The west side of building is not included in this

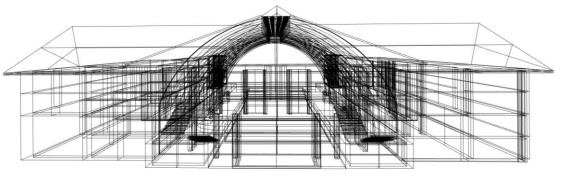
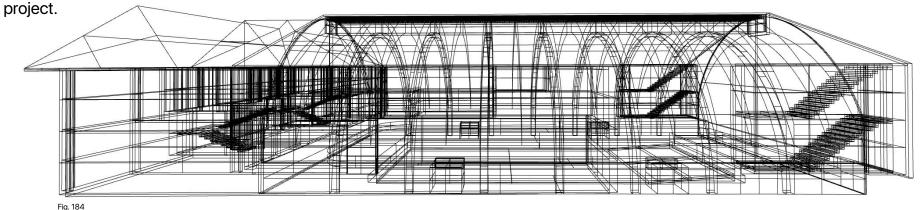


Fig. 183



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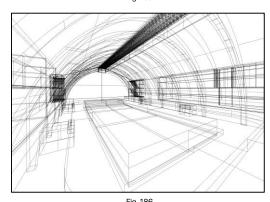
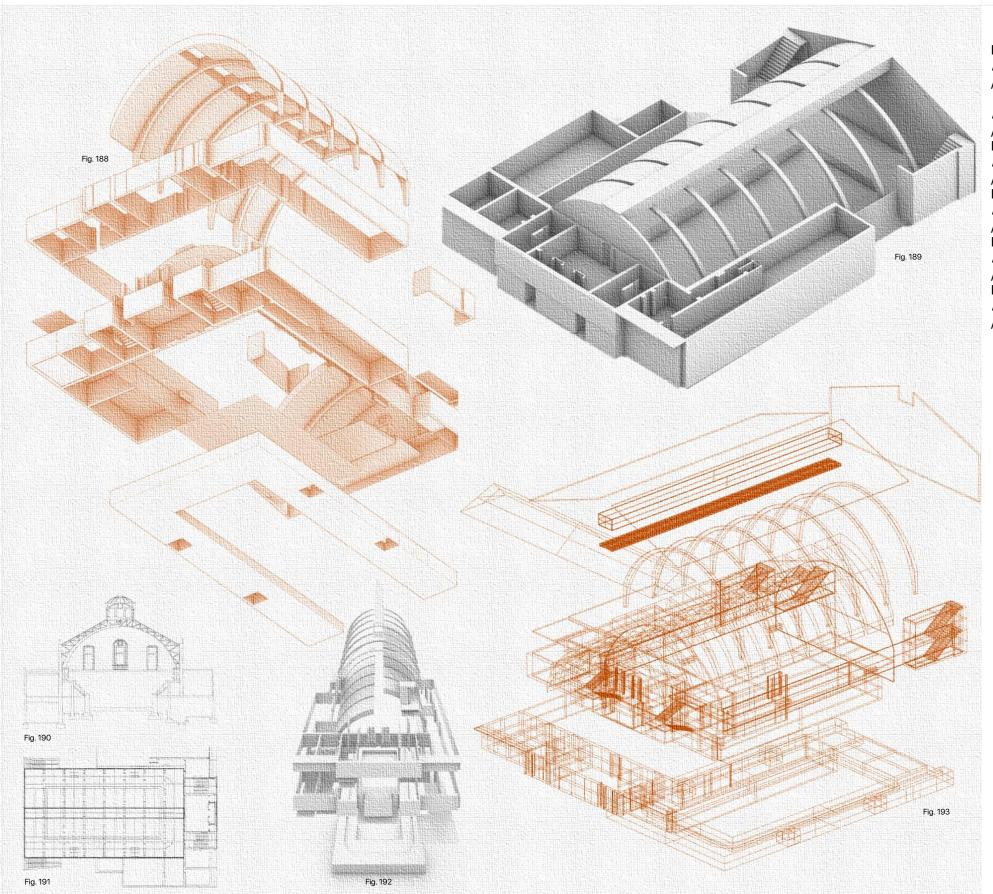


Fig. 187

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Fig. 183 Hosseinpourshiraz. E. (2024). 3D Drawing of Haggerston Bath and swimming pool – Front of Proposal area., CAD
Fig. 184 Hosseinpourshiraz. E. (2024). 3D Drawing of Haggerston Bath and swimming pool – Side of Proposal area., CAD
Fig. 185 Hosseinpourshiraz. E. (2024). 3D Drawing of Haggerston Bath and swimming pool – Interior of Proposal area., CAD
Fig. 186 Hosseinpourshiraz. E. (2024). 3D Drawing of Haggerston Bath and swimming pool – Interior of Proposal area., CAD
Fig. 187 Hosseinpourshiraz. E. (2024). 3D Drawing of Haggerston Bath and swimming pool – Axonometric of Proposal area., CAD





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Fig. 189 Hosseinpourshiraz. E. (2024). *3D Model of Haggerston Bath and swimming pool – Axonometric.*, CAD

Fig. 190 Hosseinpourshiraz. E. (2024). *2D Drawing of Haggerston Bath and swimming pool – Front Elevation*, CAD

Fig. 191 Hosseinpourshiraz. E. (2024). *2D Drawing of Haggerston Bath and swimming pool – Top Plan*, CAD

Fig. 192 Hosseinpourshiraz. E. (2024). *3D Drawing of Haggerston Bath and swimming pool – Exploded Axonometric Model*, CAD Fig. 193 Hosseinpourshiraz. E. (2024). *3D Drawing of Haggerston Bath and swimming pool – Exploded Axonometric Mesh*, CAD



#### **Immersive Museum of Culture**

An immersive atmosphere was created in the backdrop of the various ethnicities that call Haggerston Bath home after extensive research into the demographics of the area and its construction. The ground floor area of the primary and large pool setting served as the basis for this choice. Numerous factors need to be taken into account in this setting.

- Do the least amount of damage to the main building (because it is grade II)
- Not Need a huge budget
- Create a completely experimental and interactive environment for people
- · Using latest technologies in line with the chosen topic

#### **Projection-Mapping**

One of the ways that we can reach high-quality installations and outcome with low budgets. We can use it in interiors and also exteriors.

- **Transforms spaces:** Project images and animations onto walls, ceilings, furniture, creating dynamic and immersive experiences.
- Adaptable canvas: Works on various surfaces, from flat walls to architectural details.
- Mood setter: Creates specific atmospheres by projecting calming colours, romantic scenes, or energetic visuals.
- Artful touch: Highlights existing art or adds virtual elements, enhancing the space's visual impact.
- **Depth perception:** Creates illusions of depth, making rooms feel larger or smaller depending on the projection.

# Selected Case study for Form Inspiring teamLab Japan

- **Dissolving boundaries:** TeamLab aims to blur the lines between the artwork and the viewer's body. The architecture becomes a canvas for their digital creations.
- **Continuous world:** Their installations often sprawl across vast areas, with light and sound effects creating the illusion of a boundless, ever-changing environment.
- **Body immersion:** Visitors are encouraged to interact with the art, becoming part of the artwork itself. This is achieved through barefoot walking and movement-responsive projections.



#### Why choosing this?

One of the most important parts of the design of this project is the design of a space based on display technology, which, similar to a digital museum, takes us to the diverse and multicultural world of London. Team Lab Tokyo is a space that inspires a digital and immersive experience to users and was a good source of inspiration for the Haggerston Immersive Museum of Culture project



Fig. 194



Fig. 105



Fig. 196

#### References

Fig. 194 Chan mun kean. K. (2016) How Projection Mapping can make your event stand out. Available at <a href="https://www.linkedin.com/pulse/how-projection-mapping-can-make-your-event-stand-out-mun-kean/">https://www.linkedin.com/pulse/how-projection-mapping-can-make-your-event-stand-out-mun-kean/</a> (Accessed 18 May 2024) [Photograph].

Fig. 195 TakeLeap (2022) Starting a Projection Mapping Project, Dubai Museum of Tech. Available at

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Fig. 196 AcenTech (2024) Van Gogh: The

2024)[Photograph]. Fig. 197 teamLab Association (2024) Team lab Tokyo, Japan Experience. Available at <a href="https://www.teamlab.art/e/tokyo/">https://www.teamlab.art/e/tokyo/</a> (Accessed 18 May 2024)[Photograph].

Fig. 198 teamLab Association (2024) Team lab Tokyo, Japan Experience. Available at <a href="https://www.teamlab.art/e/tokyo/">https://www.teamlab.art/e/tokyo/</a> (Accessed 18 May 2024) [Photograph].

Fig. 199 teamLab Association (2024) Team lab Tokyo, Japan Experience. Available at <a href="https://www.teamlab.art/e/tokyo/">https://www.teamlab.art/e/tokyo/</a> (Accessed 18 May 2024)[Photograph].

Fig. 200 teamLab Association (2024) Team lab Tokyo, Japan Experience. Available at <a href="https://www.teamlab.art/e/tokyo/">https://www.teamlab.art/e/tokyo/</a> (Accessed 18 May 2024) [Photograph].



#### **Roo Howzi Shows**

Roo Howzi or Takhte Howzi shows (means shows above pool), which refers to traditional Iranian storytelling events that took place in the past.. Storytellers would sit on a raised platform or carpet (takhte) that covered the pool in the mansions' central yard and captivate the audience with their tales, frequently accompanied by music or theatrical acts. These events were often conducted in groupings. Iran's beloved Takhte Hozi ritual was a time for sharing myths, legends, stories of love, bravery, and history. These gatherings gave the community a chance to get together, have fun, and pass down cultural values to the next generation.



ia. 201

#### Relation to this project:

Because the building's previous primary use was as a swimming pool and Takhte Howzi shows held on the pools, this use may be reproduced for the top floor's main area by covering the pool and using it as a theatre stage. This usage can play a key part in the development of an international cultural hub that contributes significantly to the promotion of culture and the decline in crime rates. It can also reconstruct a lost event from Iran, one of the real cultures in Asia.

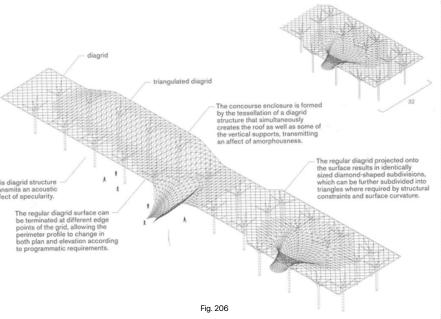


## **Selected Case study for Form Inspiring Milan Trade Fair:**

- Central focus: A long, wavy steel and glass canopy nicknamed the "Veil" covers a central axis called the "Corso". This is the main walkway for visitors.
- Variety within unity: Eight exhibition halls flank the Corso, with different coloured facades for easy identification (orange for halls, stainless steel for meeting halls, etc.).
- Freestanding and flowing: The canopy is a unique design element, separate from the buildings but visually connected. It swoops and curves dramatically along its 1,300 meter length.

#### Why choosing this?

The structure that was designed and built in the outer space of the Milan Trade Fair was one of the sources of inspiration in this project for the construction of the upper floor structure in the swimming pool area. The reason for the inspiration of this form was to have a dynamic, strong, buildable form and also bring in light from the top floor to the bottom.



#### References

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Fig. 201 Iran National Archive of Photography

Fair Structure by Massimiliano & Doriana Fuksas Available at https://www.archdaily.com/248138/new-milan-trade-fair-studio-fuksas (Accessed 18

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Fig. 203 Studio Fuksas (2012) *Milan Trade*Fair Structure by Massimiliano & Doriana
Fuksas Available at

https://www.archdaily.com/248138/new-milan-trade-fair-studio-fuksas (Accessed 18 May 2024)[Photograph].

Fig. 204 Studio Fuksas (2012) *Milan Trade*Fair Structure by Massimiliano & Doriana
Fuksas Available at

https://www.archdaily.com/248138/new-milan-trade-fair-studio-fuksas (Accessed 18 May 2024)[Photograph].

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milan-trade-fair-studio-fuksas (Accessed 18 May 2024)[Photograph].

Fig. 206 Moussavi. F (2009) *Diagram of Milan Trade Fair Structure 3D Model - The Function of Form* [Scanned].





In this stage, by using sketching of different forms with the glass box approach (without limitations), ideas for forms that can be used in the interior of the Haggerston pool were discussed.

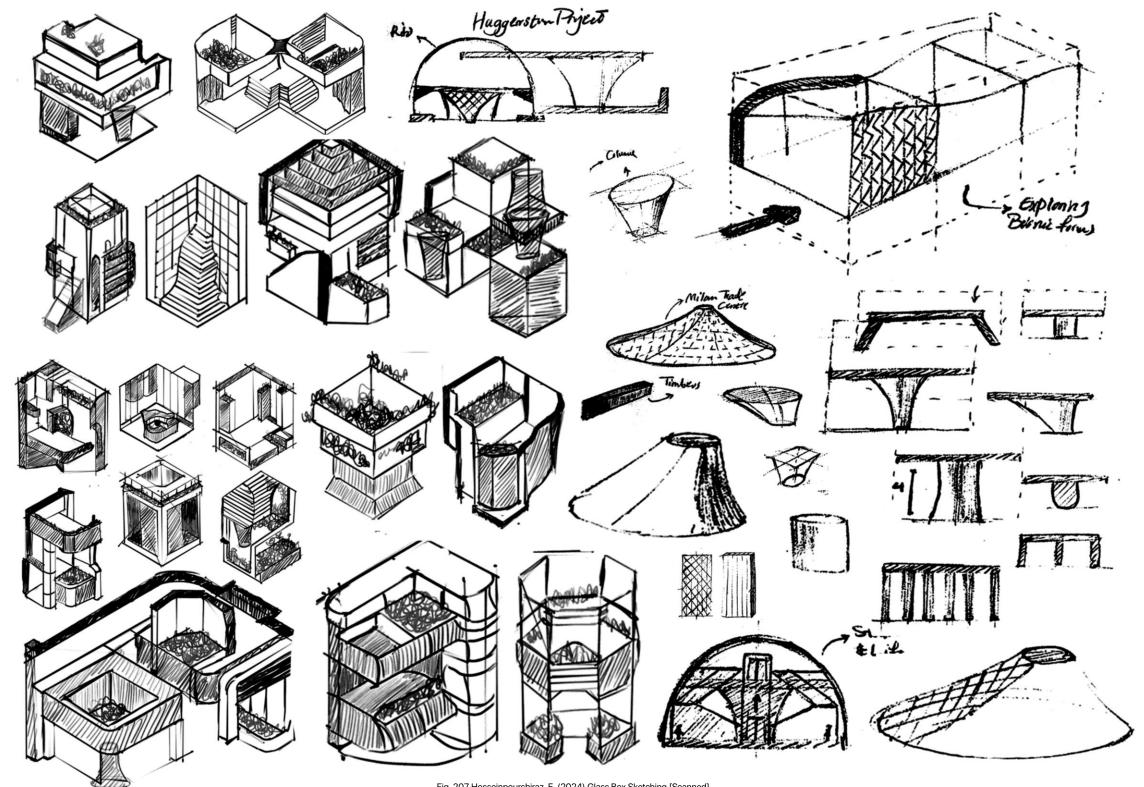
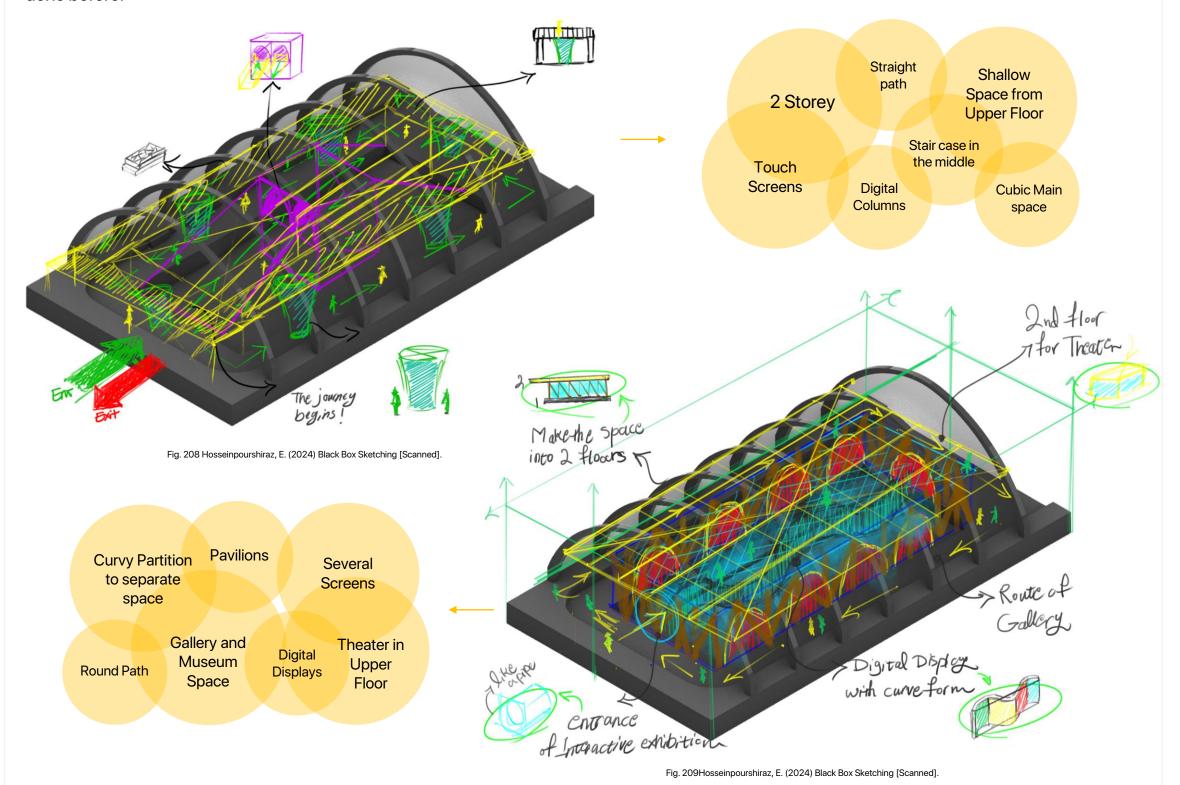


Fig. 207 Hosseinpourshiraz, E. (2024) Glass Box Sketching [Scanned].



#### **Black Box Sketching**

After ideation without limits, we transfer ideas within limits. These limitations are practicality, suitability for existing forms in the building, requested topics such as creating cultural spaces, maximum use of spaces, and also considering materials in interior design. Case studies and selected concepts were also involved in this design. These sketches are drawn on the basis of the 3D model of our main space that has been done before.

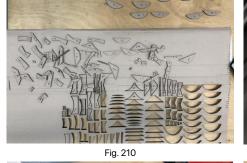


P25



#### **Primary Low Fidelity Modelling**

Fast and low-fidelity modelling is one of the techniques that can be used to create forms and develop ideas with them in a short time. At this stage, we started to perform quick and dirty modelling with cardboard to design the general form of the structure of the upper floor and covering the pool. This was done by laser cutting the sections and gluing them together. After that, they were photographed and I chose a rough draft.









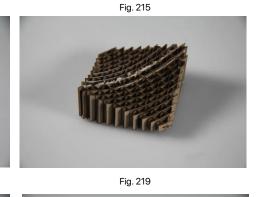


















Fig. 220

Fig. 224



Fig. 217







Fig. 225

Fig. 226

Haggerston's Palimpsest

#### References

Fig. 210 Hosseinpourshiraz, E. (2024) Low Fidelity and Primary Modelling Process [Photograph].

Fig. 211 Hosseinpourshiraz, E. (2024) Low Fidelity and Primary Modelling Process [Photograph].

Fig. 212 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 214 Hosseinpourshiraz, E. (2024) Low Fidelity and Primary Modelling Process [Photograph].

Fig. 215 Hosseinpourshiraz, E. (2024) Low Fidelity and Primary Modelling Process

[Photograph]. Fig. 216 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 217 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 218 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 219 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 220 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 221 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 222 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 223 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 224 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 225 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph]. Fig. 226 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph].

Fig. 227 Hosseinpourshiraz, E. (2024) Low Fidelity Model Photoshoot [Photograph].



#### London's diversity is our greatest strength

The majority of the local population has requested that the swimming pool be reopened, but Hackney Council said in 2023 that limitations prevent this from happening and that alternative plans with different purposes are acceptable. This project will provide a ground floor area where people can learn about and experience the various cultures that call London home. Digital display technologies and projection mapping are used in this space to accomplish this.

The reasons for creating this space:

- Creating a space for communication and exchange between different cultures and nations living in London
- Using a kind of previous function of the building which was an environment for gathering and friendship between people
- Raising the level and creating a cultural and touristic environment in one of the parts of London which has a relatively high crime rate

#### How?

We discovered digital domes, which contain hemispherical areas and may generate a really intriguing space inside of them, while investigating various possibilities and methods to create an interactive and immersive experience for the spectator. Additionally, using various technologies in these areas is conceivable without endangering the primary structure. Specifications:

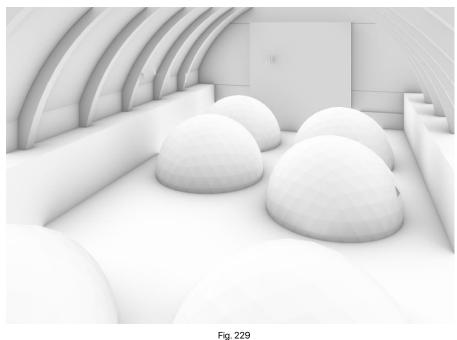
- Structure and structure with easy and light construction
- · Creating an immersive and interactive environment
- Separation of spaces due to multiple issues due to the prevention of space interference, which requires the use of technologies such as projection mapping and VR
- The ability to place and install without damaging the main structure of the building



Fig. 228

#### **Immersive Museum of Culture**

By removing the platform around the pool and leveling the entire space, 6 domes are placed in Haggerston pool area, each of which inspires the viewer with their own unique experience by going inside them with technologies like projection mapping and VR. This space has been created as an immersive museum of culture, an interactive space in the way of getting to know different cultures in London.





9 Fig. 230

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Fig. 228 Full Dome co. (2024). Section Model of Full Dome Pro System and Structure Available at

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Fig. 229 Hosseinpourshiraz. E. (2024) *3D Perspective of Interior, Ground floor, Immersive Museum of Culture Concept, Haggerston Bath* [CAD].

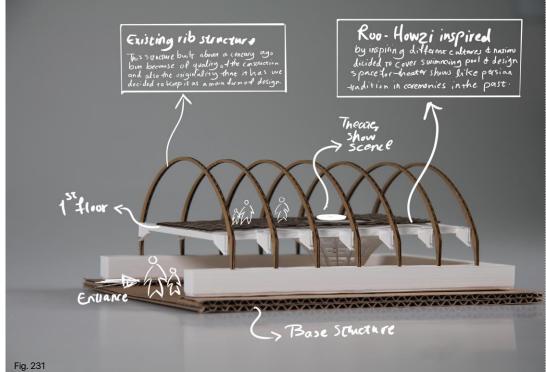
Fig. 230 Hosseinpourshiraz. E. (2024) *3D Perspective of Interior, Ground floor, Immersive Museum of Culture Concept, Haggerston Bath* [CAD].

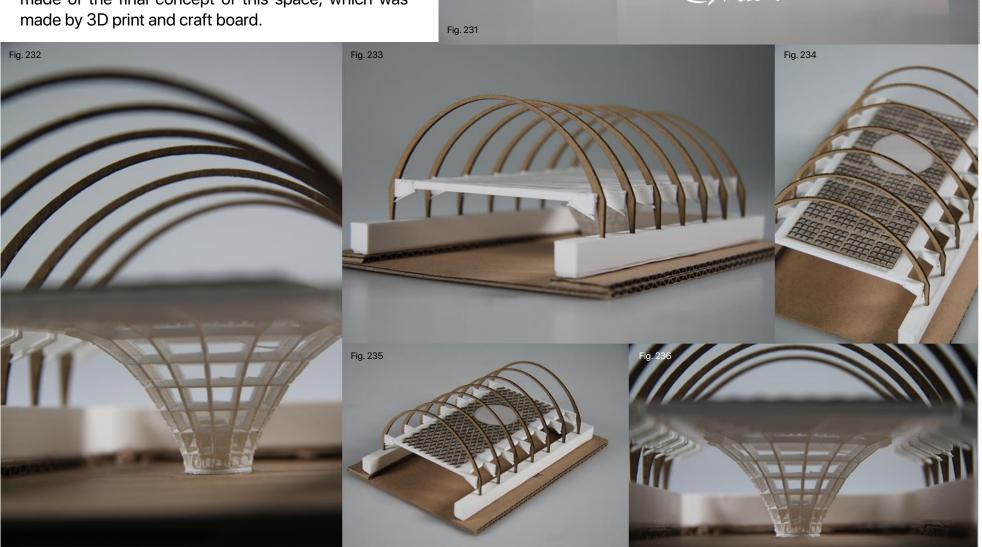




After taking into account the main concept of this space, which is the practice and culture of the spiritual show in Iran, a structure was designed to create the upper floor of Haggerston pool space. This structure was designed with the inspiration of the cover in Milan Trade Fair and is a bionic, fluid and strong form that can bear a significant weight. Also, this structure is designed in such a way that on the lower floor (Immersive Museum of Culture) we can benefit from the natural light that enters the building through the roof windows. The material of those glue-lam timbers has been selected, which is both sustainable and has the ability to perform quickly and non-destructively in this Grade II building.

In the following, you can see photos of the model made of the final concept of this space, which was made by 3D print and craft board.





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Fig. 231 Hosseinpourshiraz. E. (2024). Diagram of Parts, Immersive Museum of Culture Concept Model. Illus

Fig. 232 Hosseinpourshiraz. E. (2024). *Immersive Museum of Culture Concept Model Photoshoot.* [Photograph].

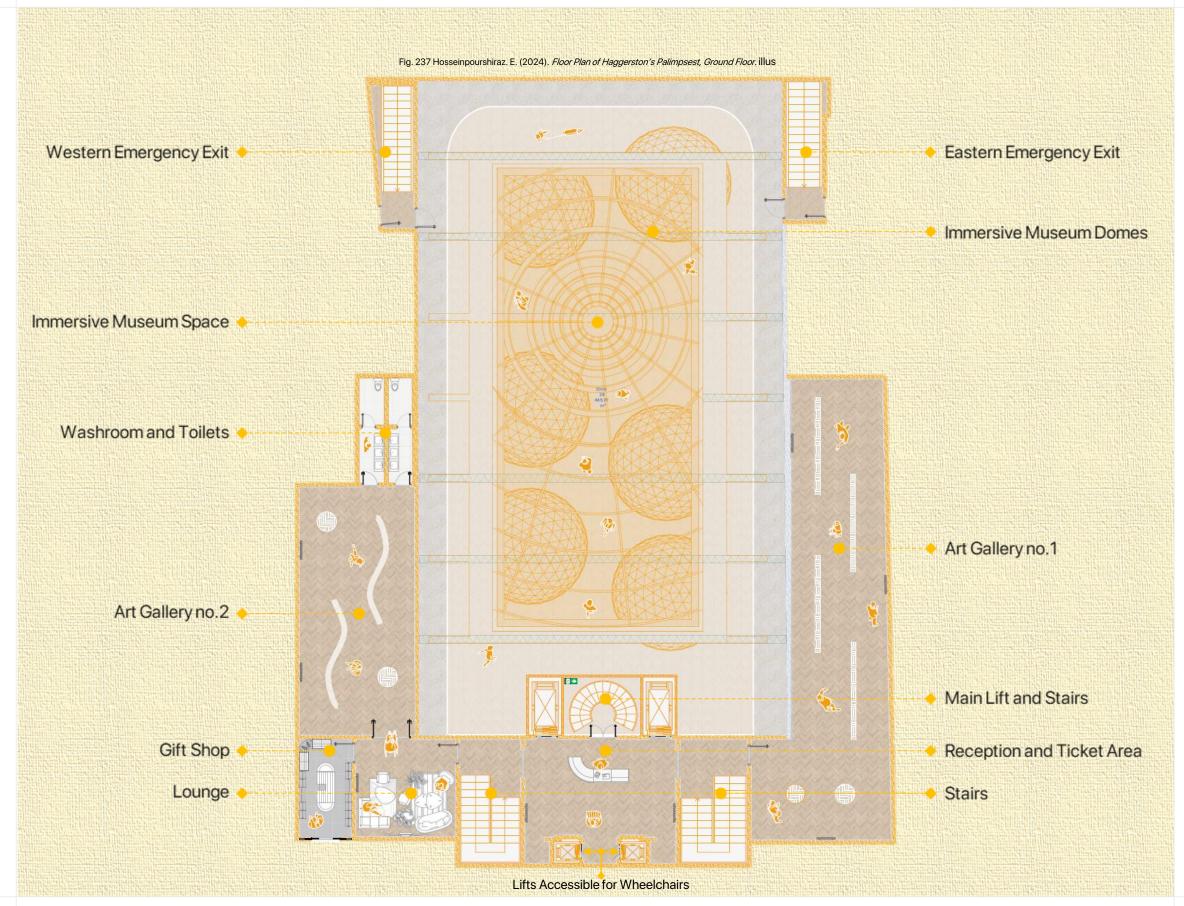
Fig. 233 Hosseinpourshiraz. E. (2024). *Immersive Museum of Culture Concept Model Photoshoot.* [Photograph].

Fig. 234 Hosseinpourshiraz. E. (2024). *Immersive Museum of Culture Concept Model Photoshoot.* [Photograph].

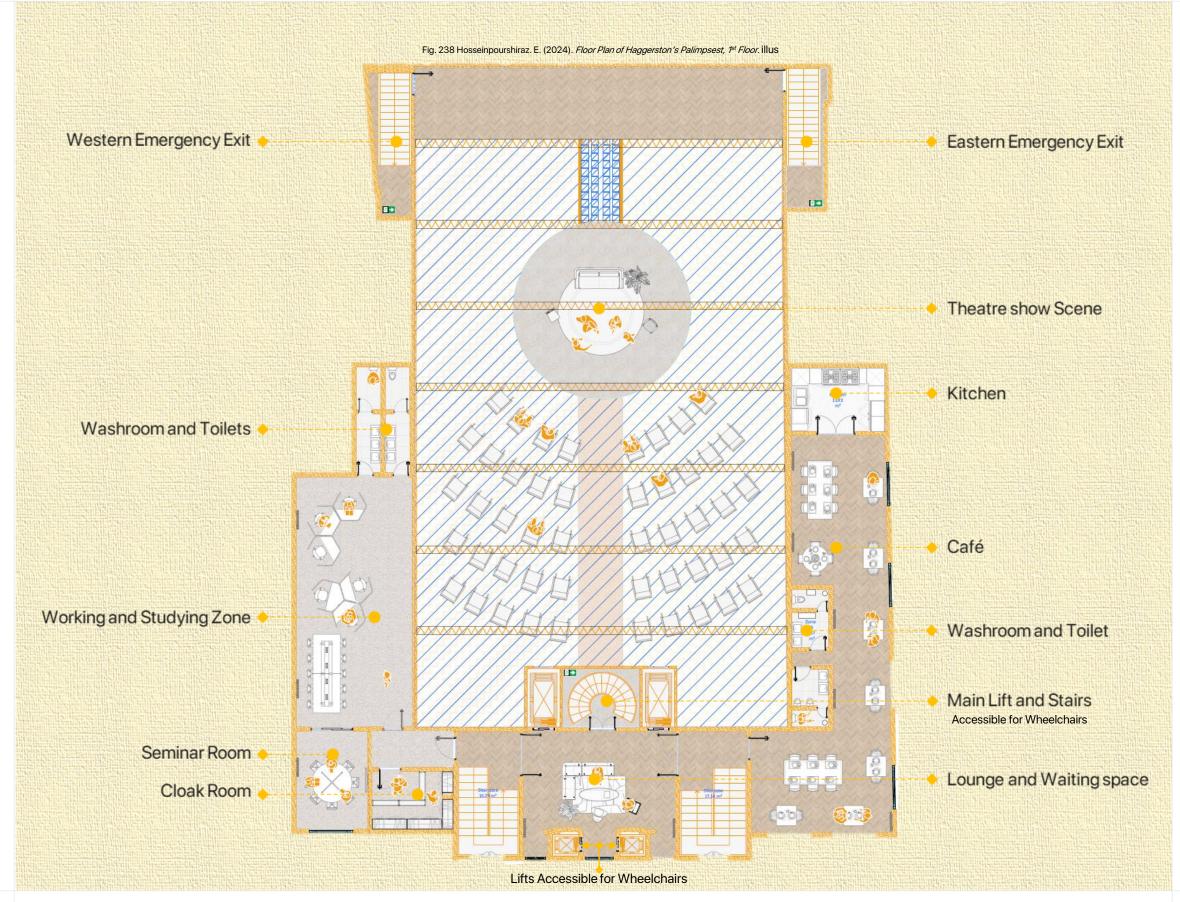
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Fig. 236 Hosseinpourshiraz. E. (2024). *Immersive Museum of Culture Concept Model Photoshoot.* [Photograph].

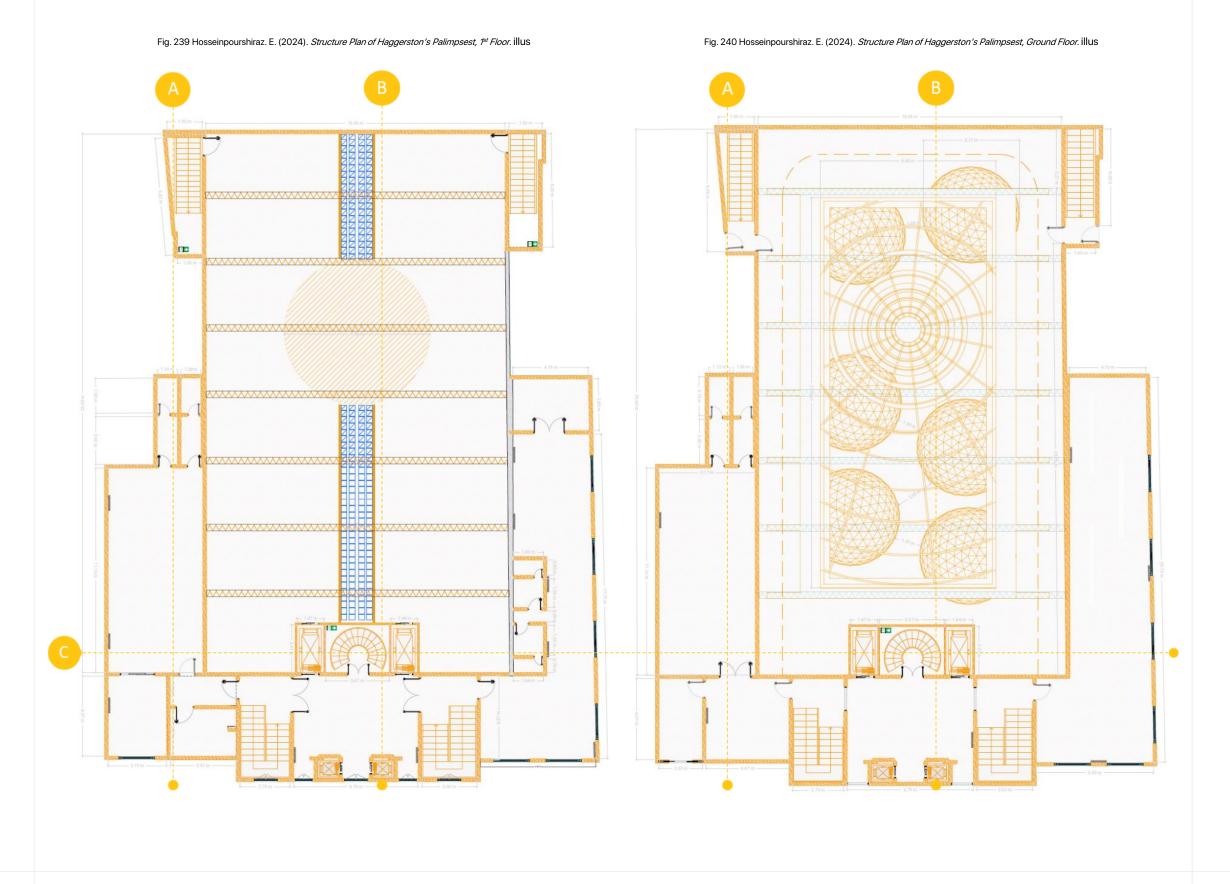




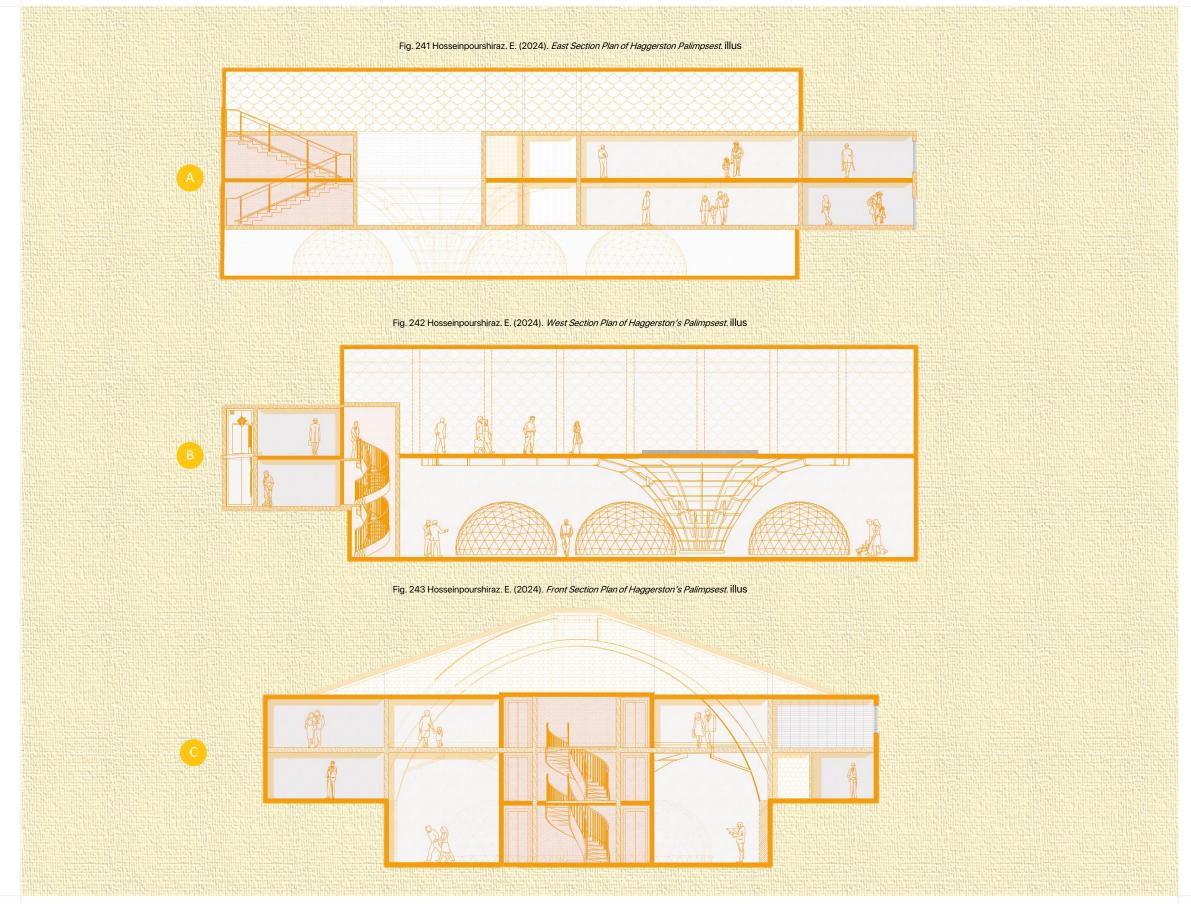














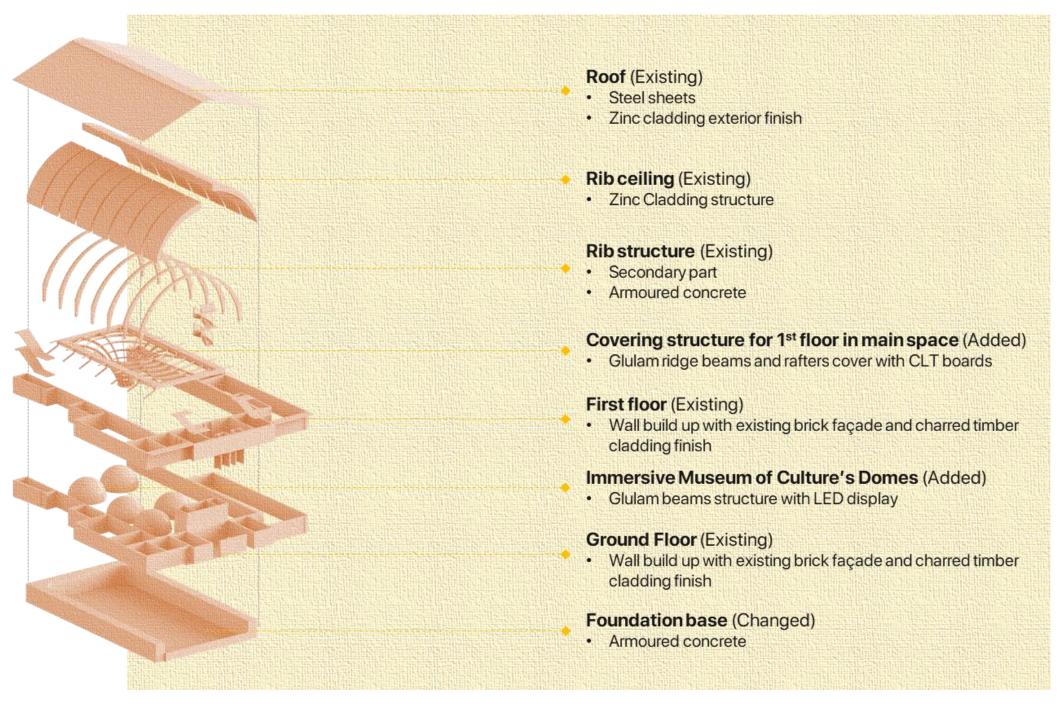


Fig. 244 Hosseinpourshiraz. E. (2024). Exploded Axonometric Diagram of Haggerston's Palimpsest. illus

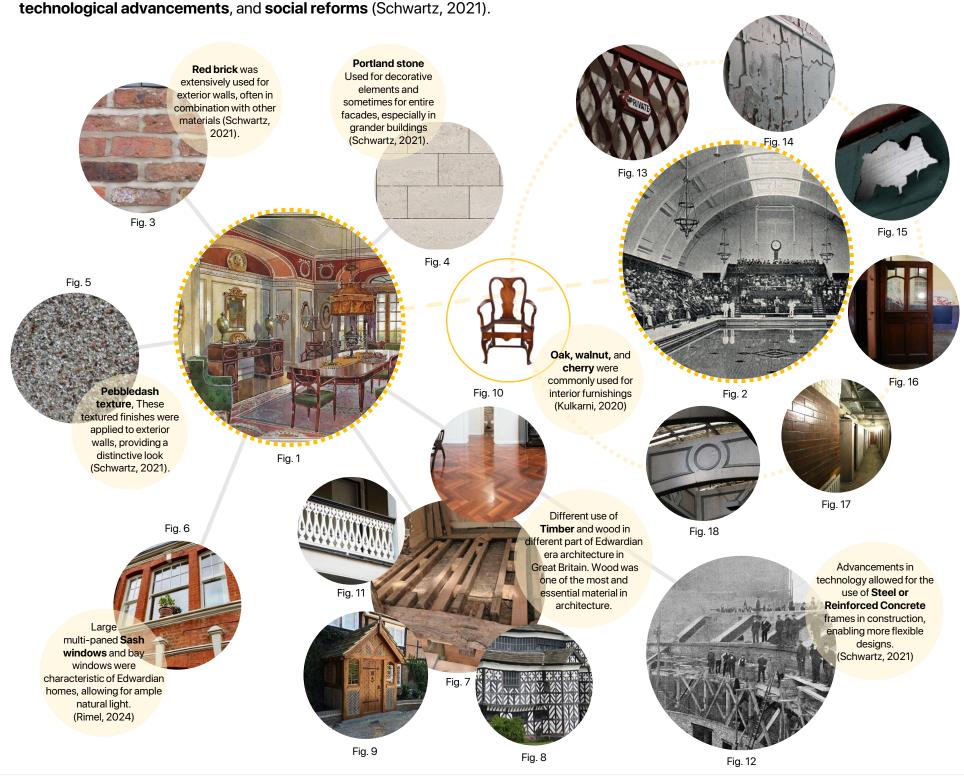






#### **Edwardian Era and Haggerston Bath and Swimming pool**

Haggerston Baths is a striking Edwardian-era public bath built in 1904 by architect **A.W.S. Cross** for Shoreditch Borough Council. The building was designed in the **Edwardian Baroque style**, featuring soft red brick in English Bond with Portland stone dressings (Altheer 2015: 2). The Edwardian era refers to the period of British history that coincides with the reign of **King Edward VII** from **1901** to **1910**, though it's often extended to include the years leading up to World War I in 1914. This period was characterised by **relative peace and prosperity**,



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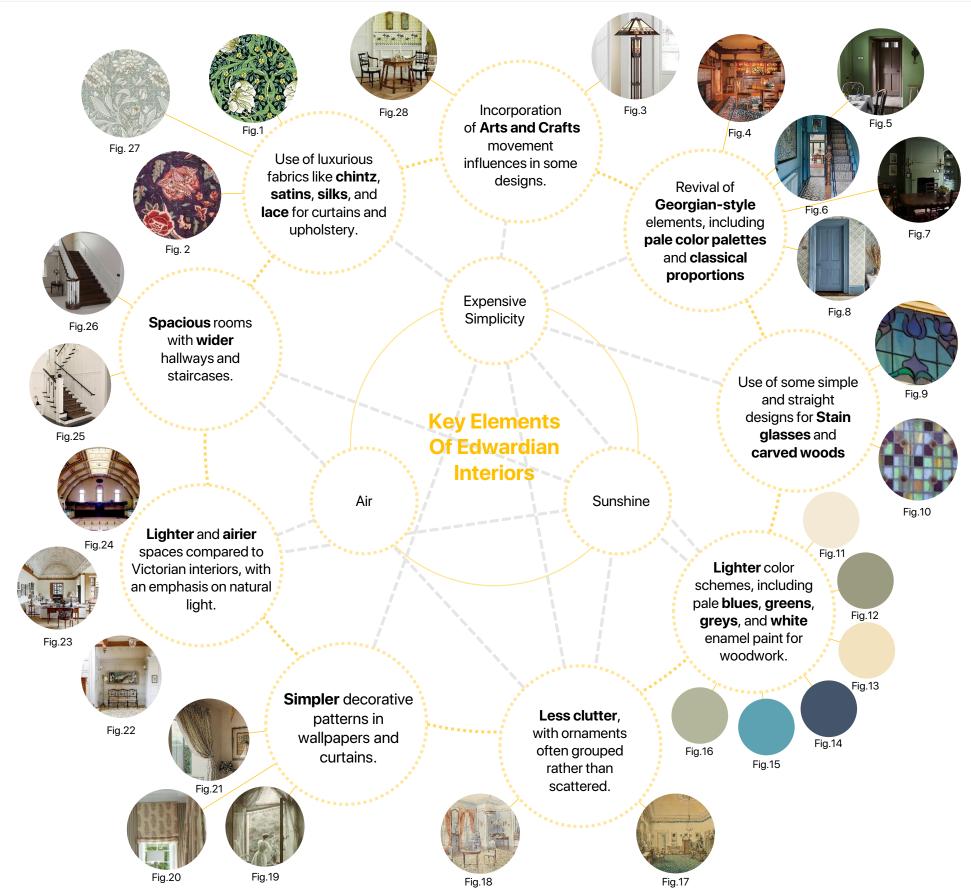
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- Fig 14 Mooney. S. (2021) Haggerston bath and swimming pool photoshoot. [Photograph].
- Fig 15 Mooney. S. (2021) Haggerston bath and swimming por photoshoot. [Photograph].
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#### **Proposal Decoration Style and Materials**

#### **Edwardian Materials in Modern Era**

After deep research regarding interior design and architecture in the Edwardian era, as well as considering the needs of the modern life and the limitations of the proposal environment, which is public, the material, textures and flooring were selected for it. We chose these materials based on the building's history and those of other modern structures, establishing a bridge between the past and present. This action has been done in order to respect and recreate the creations of the designers and architects of this building, as well as covering the needs of today's human world and restrictions such as new design proposals that have been added to the building. (Schwartz. 2021)



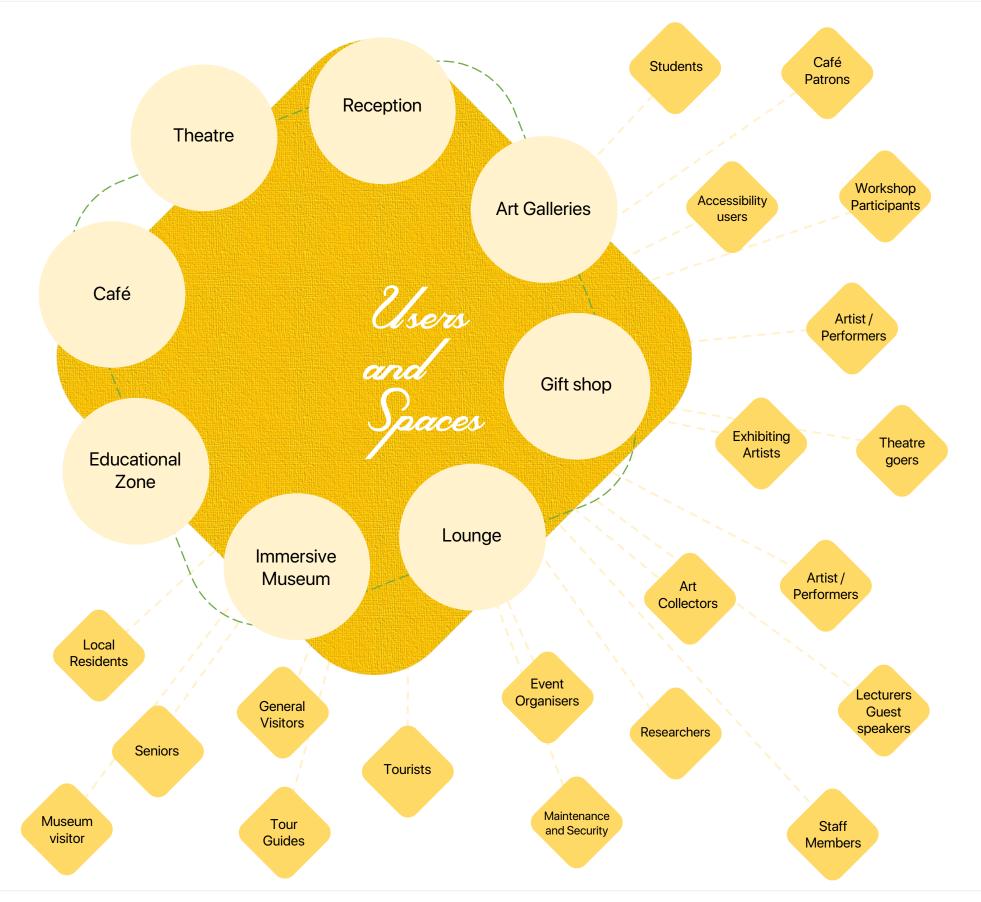
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- Fig 6. Bridge Material Library. (2024). Mahogany wood veneer.
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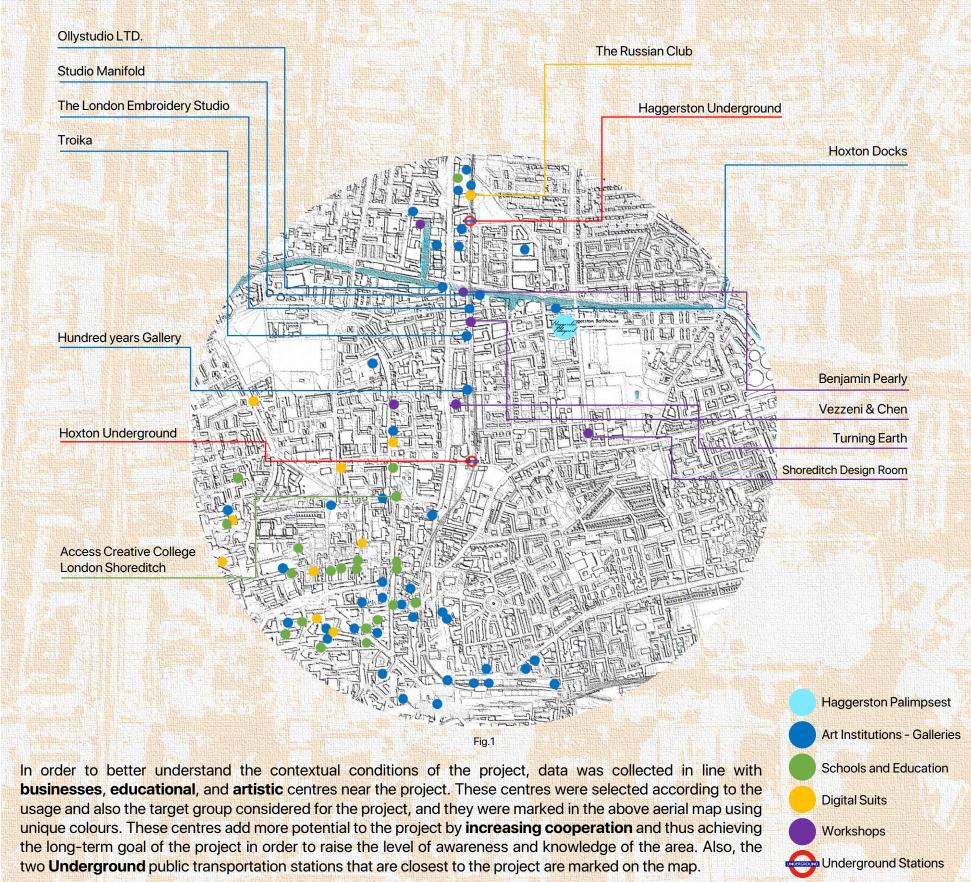
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- texture. [Photo].
  Fig. 21. Bridge Material Library. (2024). Light green fabric furniture
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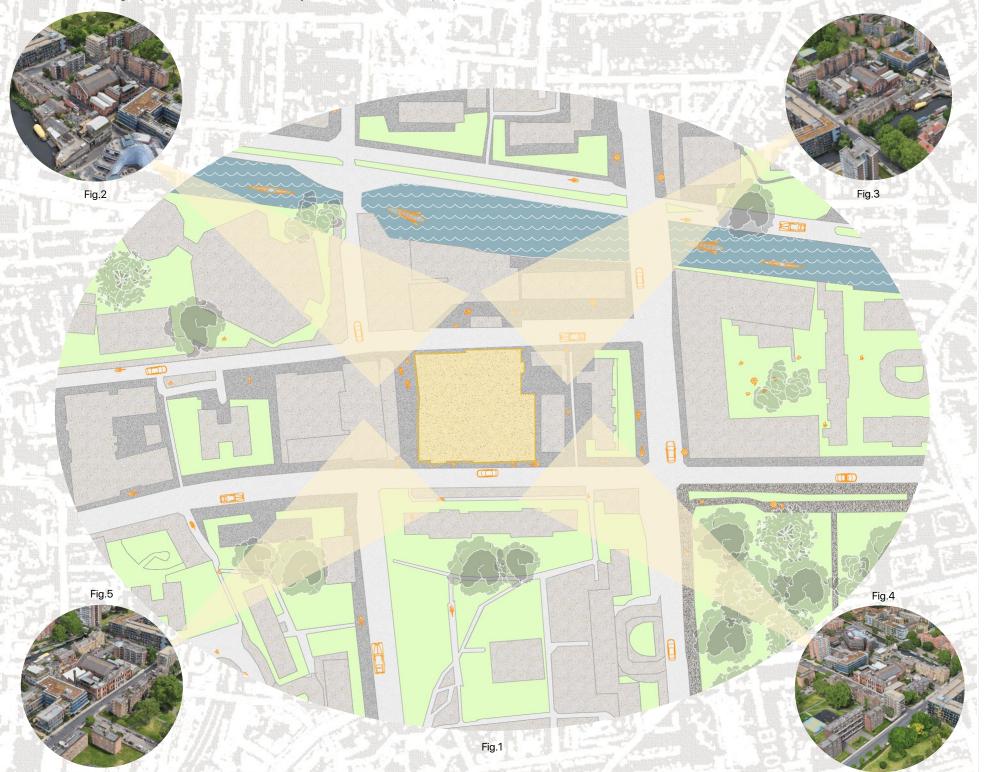
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#### **Contextual Site Plan**

Haggerston is an area that has a combination of residential, commercial, and office buildings, narrow alleys, wide streets, and the river. Of course, like most parts of London, it has a lot of green area and vegetation. In this site plan, the area around the target site and also the main building of Hagerstown Beth have been analysed from four main directions. (North-west, North-east, South-west, South-west)

This site plan gives us a better understanding about the surrounding environment and the neighborhood of the selected building. Although this is an interior design project, we need to study the context of the project due to the new use it is intended for.



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 Fig 4. Google Earth (2024) View of Haggerston Palimpsest Area – South East. Available at: https://earth.google.com/web/@51.5350611,-0.07126899.21.6996642a,264.08994767d,35y,49.03035425 h,56.05141099t,360r/data=OgMKATA (Accessed 15 July

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#### **Contextual Analysis of Haggerston's Traffic Pattern**

#### 8:00 AM **Typical Traffic Pattern** Haggerston, Hackney, London Monday Tuesday Fig.2 Fig.3 Fig.4 Wednesday Thursday Conclusion Friday On this time, Tuesdays, Saturday Wednesdays and Sunday Thursdays has minor traffics on **Hackney** Road. Fig.5 Fig.6 Fig.7 13:00 PM **Typical Traffic Pattern** Haggerston, Hackney, London Monday Tuesday Fig.11 Fig.8 Fig.9 Fig.10 Wednesday Thursday Conclusion Friday On this time, Saturday Thursdays and Sunday Fridays has minor traffics on **Hackney** Road. Fig.13 Fig.12 Fig.14 18:00 PM **Typical Traffic Pattern** Haggerston, Hackney, London Monday Tuesday Fig.16 Fig.15 Fig.17 Fig.18 Wednesday Thursday Conclusion Friday On this time, Saturday Saturdays has minor Sunday traffics on **Hackney** Road.

Fig.20

Fig.21

Fig.19

#### **Illustration References**

Fig 1. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area - Monday 8:00 AM. [Screenshot].

Fig 2. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area - Tuesday 8:00 AM. [Screenshot]

Fig 3. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area - Wednesday 8:00 AM. [Screenshot].

Fig 4. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area - Thursday 8:00 AM. [Screenshot].

Fig 5. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area - Friday 8:00 AM. [Screenshot].

Fig 6. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area - Saturday 8:00 AM. [Screenshot]

Fig 7. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area – Sunday 8:00 AM. [Screenshot].

Fig 8. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area - Monday 13:00 PM. [Screenshot]. Fig 9. Google Map (2024) Typical Traffic of Haggerston, Hackney,

London area - Tuesday 13:00 PM. [Screenshot]. Fig 10. Google Map (2024) Typical Traffic of Haggerston, Hackney,

London area - Wednesday 13:00 PM, [Screenshot] Fig 11. Google Map (2024) Typical Traffic of Haggerston, Hackney,

London area - Thursday 13:00 PM. [Screenshot]. Fig 12. Google Map (2024) Typical Traffic of Haggerston, Hackney,

London area - Friday 13:00 PM. [Screenshot]. Fig 13. Google Map (2024) Typical Traffic of Haggerston, Hackney,

London area - Saturday 13:00 PM. [Screenshot]. Fig 14. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area – Sunday 13:00 PM. [Screenshot].

Fig 15. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area – Monday 18:00 PM. [Screenshot].

Fig 16. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area - Tuesday 18:00 PM. [Screenshot].

Fig 17. Google Map (2024) Typical Traffic of Haggerston, Hackney,

London area – Wednesday 18:00 PM. [Screenshot]. Fig 18. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area - Thursday 18:00 PM. [Screenshot].

Fig 19. Google Map (2024) Typical Traffic of Haggerston, Hackney, London area - Friday 18:00 PM. [Screenshot].

Fig 20. Google Map (2024) Typical Traffic of Haggerston, Hackney,

London area - Saturday 18:00 PM. [Screenshot]. Fig 21. Google Map (2024) Typical Traffic of Haggerston, Hackney,

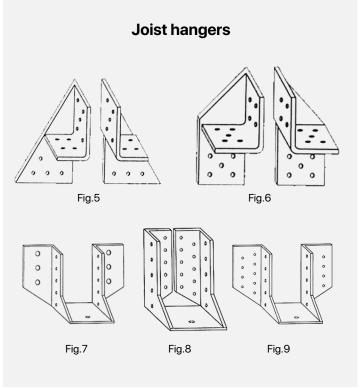
London area - Sunday 18:00 PM. [Screenshot].

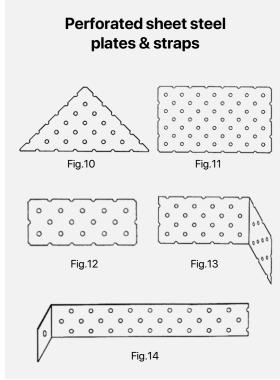


#### Sheet steel timber connectors for nailing

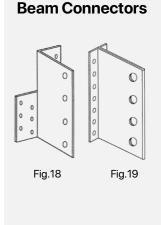
Joints between members, supports and restraints are easy to produce using a wide variety of sheet steel connectors. Flat and shaped metal connectors are available in 2-4 mm thick zinc coated, galvanised steel or stainless steel, cold-formed and drilled ready for receiving nails. They are fixed using helical-threaded or, better, annular-ringed shank nails, with a compressed-air nailing gun or by hand. The timber should be dry and the risk of buckling should not be ignored. The multitude of applications in the form of plates, straps, angles, brackets, anchors, hangers, etc. has increased considerably in recent years. Load-carrying capacities of hangers, angles etc. are covered by building authority approvals and can be found in the corresponding manufacturer's literature or the approval documents, e.g. Barth, Bira, GH etc. Shown on this page are angles with and without stiffening for joints between timber members, between timber and masonry/ concrete, and anchors and hangers for connecting joists to main beams or masonry/concrete. (Herzog, 2004)

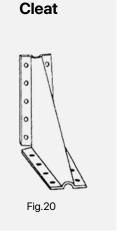
## Rafter-purlin anchors Fig.2 Fig.3 Fig.4

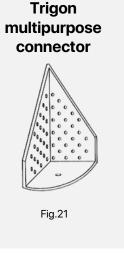


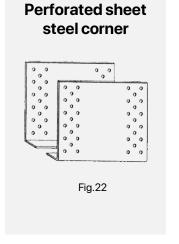


### Perforated sheet steel angles Fig.17 Fig.15









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Fig 1. Herzog. T (2024) Rafter-purlin anchor for Timber structure. Timber structure manual, P114, [CAD].

Fig 2. Herzog, T (2024) Rafter-purlin anchor for Timber structure. Timber structure manual. P114. [CAD].

Fig 3. Herzog. T (2024) Rafter-purlin anchor for Timber structure. Timber structure manual. P114. [CAD].

Fig 4. Herzog. T (2024) Rafter-purlin anchor for Timber structure. Timbe

structure manual. P114. [CAD]. Fig 5. Herzog. T (2024) Joist Hanger Bracket for Timber structure. Timber

structure manual, P114, [CAD]. Fig 6. Herzog. T (2024) Joist Hanger Bracket for Timber structure. Timber structure manual. P114. [CAD].

Fig 7. Herzog. T (2024) Joist Hanger Bracket for Timber structure. Timber structure manual. P114. [CAD].

Fig 8. Herzog. T (2024) Joist Hanger Bracket for Timber structure. Timber

structure manual. P114. [CAD]. Fig 9. Herzog. T (2024) Joist Hanger Bracket for Timber structure. Timber structure manual. P114. [CAD].

Fig 10. Herzog. T (2024) Perforated sheet steel plate for Timber structure Timber structure manual. P114. [CAD].

Fig 11. Herzog. T (2024) Perforated sheet ste

Timber structure manual. P114. [CAD]. Fig 12. Herzog. T (2024) *Perforated sheet steel plate for Timber structure* 

Timber structure manual. P114. [CAD]. Fig 13. Herzog. T (2024) Perforated sheet steel strap for Timber structure Timber structure manual. P114. [CAD].

Fig 14. Herzog. T (2024) Perforated sheet steel strap for Timber structure Timber structure manual. P114. [CAD].

Fig 15. Herzog. T (2024) Perforated sheet steel angle for Timber structure. Timber structure manual, P114, [CAD], Fig 16. Herzog, T (2024) Perforated sheet steel angle for Timber structure.

Timber structure manual. P114. [CAD]. Fig 17. Herzog. T (2024) Perforated sheet steel angle for Timber structure

Timber structure manual. P114. [CAD]. Fig 18. Herzog. T (2024) Beam Connector for Timber structure. Timbe

structure manual. P114. [CAD]. Fig 19, Herzog, T (2024) Beam Connector for Timber structure, Timber

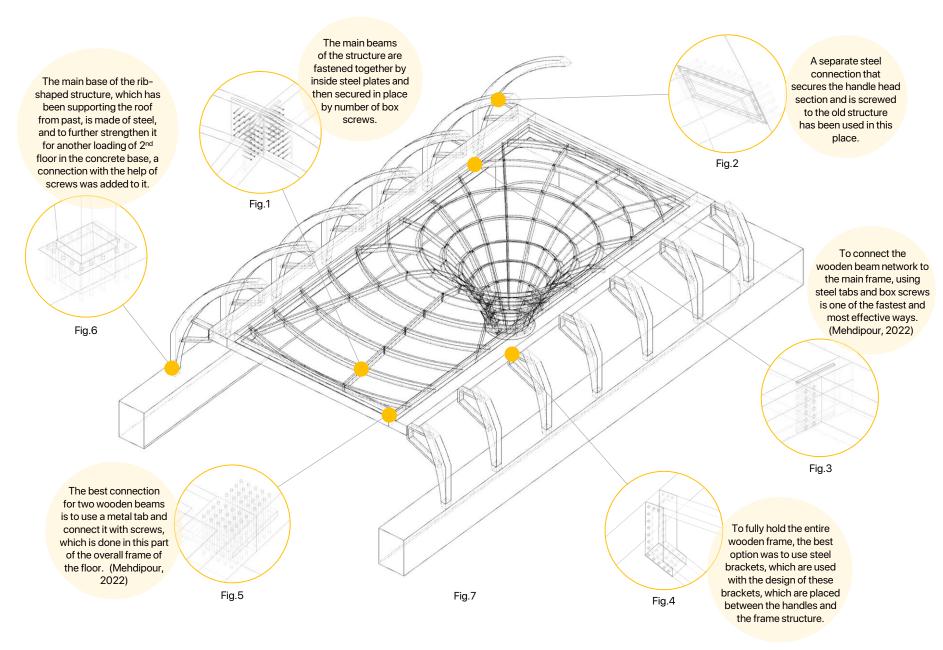
structure manual. P114. [CAD]. Fig 20. Herzog, T (2024) Cleat for Timber structure. Timber structure

Fig 21. Herzog. T (2024) Trigon multipurpose connector for Timber

structure. Timber structure manual. P114. [CAD].

Fig 22. Herzog, T (2024) Perforated sheet steel corner for Timber structure Timber structure manual. P114. [CAD].

#### **Technical Drawing of designed main structure**



Since during the design of Haggerston Palimpsest, a structure with wooden glulam material was added to the main space of the swimming pool to divide the space into two floors, it was necessary to specify the joinery and connections required in each of the parts. Glulam is a material that is one of the sustainable materials in the construction industry due to the use of recycled wood, being modular and reusable, low cost, and high speed of installation. (Derix Group, 2019)

In the diagram above, the connections are used and the technical map of each is specified. On the right side, there is a technical map of the combination connection can used for the structure.

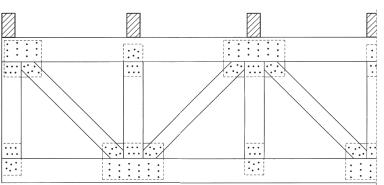


Fig.8

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   Ductile Moment-Resisting Timber Connections: A Review.
   Buildings. 2022, 12, 240. Available at: <a href="https://doi.org/0.3390/buildings12020240">https://doi.org/0.3390/buildings12020240</a> (Accessed 10 July 2024)
- Derix Group. (2019). Glued laminated timber in hall construction -Far-reaching possibilities. Available at. https://www.derix.de/data/DERIX\_BSH\_Brosch\_EN\_2019\_03\_WE B.pdf (Accessed 10 July 2024).

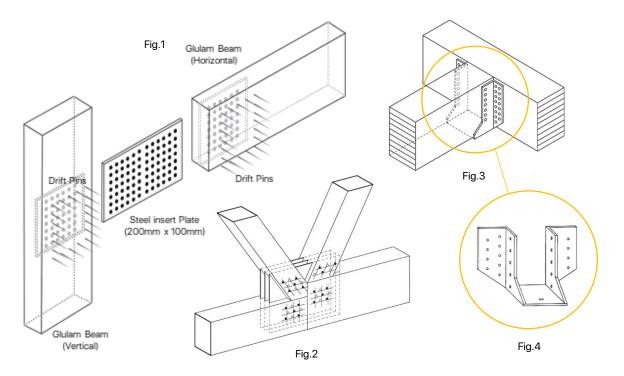
#### Illustration References

- Fig 1. Hosseinpourshiraz. E. (2024). Detailed Technical Drawing of Joinery of designed structure of Haggerston Palimpsest – Beam and Beam Joint. [CAD].
- Fig 2. Hosseinpourshiraz. E. (2024). Detailed Technical Drawing of Joinery of designed structure of Haggerston Palimpsest – Whole Structure to Existing Rib structure joint. [CAD].
- Fig 3. Hosseinpourshiraz. E. (2024). Detailed Technical Drawing of Joinery of designed structure of Haggerston Palimpsest –Beam Frame Joint. [CAD].
- Fig 4. Hosseinpourshiraz. E. (2024). *Detailed Technical Drawing of Joinery of designed structure of Haggerston Palimpsest Bracket Joint of Structure Hands*. [CAD].
- Fig 5. Hosseinpourshiraz. E. (2024). Detailed Technical Drawing of Joinery of designed structure of Haggerston Palimpsest – Beam Frame Joint. [CAD].
- Fig 6. Hosseinpourshiraz. E. (2024). Detailed Technical Drawing of Joinery of designed structure of Haggerston Palimpsest Existing Structure and Forced Concrete base of building. [CAD].
- Fig 7. Hosseinpourshiraz. E. (2024). Detailed Technical Axonometric Drawing of Designed structure of Haggerston Palimpsest. [CAD].
- Fig 8. Herzog. T. (2024). Lattice girder with gusset plates fitted into slits, nail holes predrilled in wood, nailed through metal plates. Timber Construction Manual. P112. [CAD].



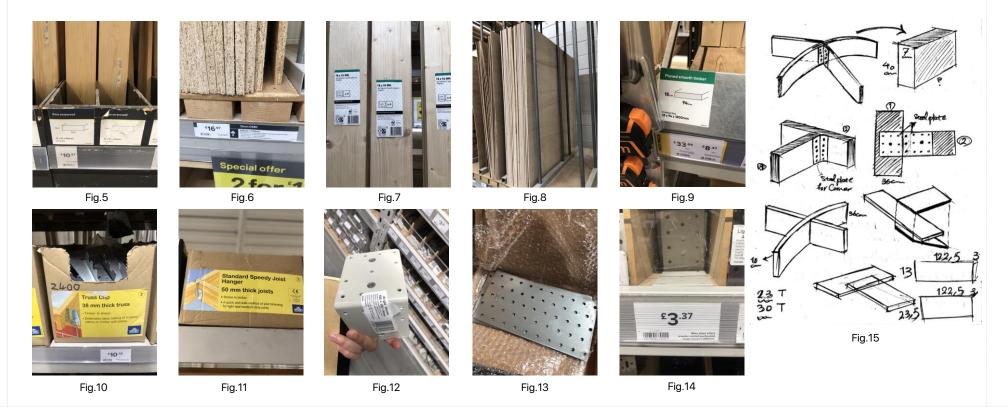
#### **Selected Connection for Prototype**

After considering the types of connections in a timber structure and studying their characteristics and what type of connection and where they are suitable, two connection models were selected to be used in the project and also to make a 1:1 functional prototype. A perforated sheet steel plate connection, which is a very strong and multifunctional connection because of its high speed of assemble and lower cost, was chosen for the insurance connection of the web structure. Also, steel joist hangers are used to connect the web part to the surrounding frame, which has very good tensile strength and high tolerance to maintain the web structure. (Herzog, 2004)



#### 1:1 Functional Portotype

In line with the requirement of the course, the construction of two functional and technical prototypes of the joinery structure designed for the project, which is the most important part of the design of this project, was put in line with the work. Zero to 100 completion of this project was done in the 3D workshop environment of UCA campus. The material used in these prototypes is three-inch plywood, which plays the role of glulam to a large extent in terms of physical properties. Also, its connections were purchased from the "Screwfix" website, and in terms of the characteristics of this prototype, it is completely in accordance with the standards and features of the joinery used in the project.



#### **Text References**

Herzog, T. (2024). Timber Construction Manual. Walter de Gruyter. Available https://ebookcentral.proquest.com/lib/ucreative ebooks/reader.action?docID=1075578 (Accessed 17 July 2024).

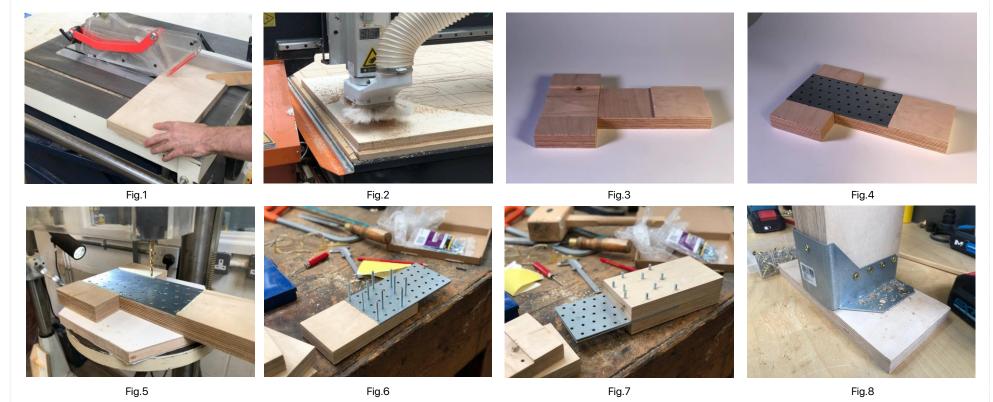
#### **Illustration References**

- Fig 1. Hosseinpourshiraz. E. (2024). Exploded Detailed Technical Drawing of Axonometric view of Timber beam connection with perforated sheet metal plates for functional 1:1 Prototype. [CAD].
- Fig 2, Hosseinpourshiraz, E. (2024), Detailed Technical Drawing of Axonometric view of Greim system: plates d < 2 mm. fitted into slits, nail holes not predrilled for functional 1:1 Prototype. [CAD].
- Fig 3. Hosseinpourshiraz. E. (2024). Detailed Technical Drawing of Axonometric view of Timber beam connection with steel joist hangers for functional 1:1 Prototype. [CAD].
- Fig 4. Hosseinpourshiraz. E. (2024). Technical Drawing of steel joist hangers for functional 1:1 Prototype. [CAD].
- Fig 5. Hosseinpourshiraz. E.(2024). Material finding in B&Q store, Canterbury, UK. [Photo].
- Fig 6. Hosseinpourshiraz. E.(2024). Material finding in B&Q store, Canterbury, UK. [Photo].
- Fig 7. Hosseinpourshiraz. E.(2024). Material finding in B&Q store, Canterbury, UK. [Photo]
- Fig 8. Hosseinpourshiraz. E.(2024). Material finding in B&Q store, Canterbury, UK, [Photo]
- Fig 9, Hosseinpourshiraz, E.(2024), Material finding in B&O store Canterbury, UK. [Photo].
- Fig 10. Hosseinpourshiraz. E.(2024). Material finding in B&Q store, Canterbury, UK. [Photo].
- Fig 11. Hosseinpourshiraz. E. (2024). Material finding in B&Q store, Canterbury, UK. [Photo] Fig 12. Hosseinpourshiraz, E.(2024). Material finding in B&Q store
- Canterbury, UK, [Photo]. Fig 13. Hosseinpourshiraz. E.(2024). Material finding in B&Q store,
- Canterbury, UK, [Photo]. Fig 14. Hosseinpourshiraz. E.(2024). Material finding in B&Q store
- Canterbury, UK. [Photo].
- Fig 15. Hosseinpourshiraz. E.(2024). Sketching and Ideation for Joinery and Prototype. [Scan]



#### **Functional Prototype of Joineries**

#### **Prototypes Construction**



#### **Prototypes Photoshoot – 1:1 Scale**



Fig.17 Fig.14 Fig.15 Fig.16

#### **Illustration References**

- Fig 1. Hosseinpourshiraz. E. (2024). Construction of functional prototype - Joinery for designed structure - Cutting Plywood parts. [Photo].
- Fig 2. Hosseinpourshiraz. E. (2024). Construction of functional prototype Joinery for designed structure. CNC machinery
  - Fig 3. Hosseinpourshiraz. E. (2024). Construction of functional prototype – Joinery for designed structure. Joints parts [Photo].
- Fig 4. Hosseinpourshiraz. E. (2024). Construction of functional prototype - Joinery for designed structure. Joint parts with
- unscrewed steel connector sheet [Photo].
  Fig 5. Hosseinpourshiraz. E. (2024). Construction of functional prototype Joinery for designed structure. Drilling the joint parts and the make the box screws holes [Photo].
- Fig 6. Hosseinpourshiraz. E. (2024). Construction of functional prototype – Joinery for designed structure. Assembling the Joinery
- Fig 7. Hosseinpourshiraz. E. (2024). Construction of functional prototype Joinery for designed structure. Assembling the Joinery. [Photo].
- Fig 8. Hosseinpourshiraz. E. (2024). Construction of functional prototype - Joinery for designed structure. Assembling the Joinery. [Photo].
- Fig 9. Hosseinpourshiraz. E (2024). Photoshoot of Prototype. Perforated steel sheet Joint. UCA Canterbury Photography studio.
- Fig 10. Hosseinpourshiraz. E (2024). Photoshoot of Prototype. Perforated steel sheet Joint. UCA Canterbury Photography studio.
- Fig 11. Hosseinpourshiraz. E (2024). Photoshoot of Prototype. Perforated steel sheet Joint. UCA Canterbury Photography studio.
- Fig 12. Hosseinpourshiraz. E (2024). Photoshoot of Prototype. Perforated steel sheet Joint. UCA Canterbury Photography studio.
- Fig 13. Hosseinpourshiraz. E (2024). Photoshoot of Prototype. Perforated steel sheet Joint. UCA Canterbury Photography studio.
- Fig 14. Hosseinpourshiraz. E (2024). Photoshoot of Prototype. Joist Hanger Bracket Joint. UCA Canterbury Photography studio.
- Fig 15. Hosseinpourshiraz. E (2024). Photoshoot of Prototype. Joist Hanger Bracket Joint. UCA Canterbury Photography studio.
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- Fig 17. Hosseinpourshiraz. E (2024). Photoshoot of Prototype. Joist Hanger Bracket Joint. UCA Canterbury Photography studio.

Fig.13



#### **Library Research**

In the prototype test phase, it is necessary to prepare the study and test of the connections made by using scientific and engineering references. As a result, an article was selected, and I studied it.

This paper provides a comprehensive review of ductile moment-resisting timber connections, focusing on their performance and ductility in timber frame structures.



"Ductile Moment-Resisting Timber Connections:

A Review" by Rebouças et al. (2022) focuses on the performance and ductility of momentresisting timber frame (MRTF) connections. It reviews various types of timber beam-column connections, emphasizing their mechanical behavior under cyclic and monotonic loading. The study highlights the importance of ductile connections for structural robustness and energy dissipation, especially in seismic areas. Key findings include the high rotation capacity and ultimate moment of reinforced bolted slotted-in steel plate and glued-in rod connections, with the latter showing better overall performance. The paper also identifies gaps in current research and suggests further studies for practical implementation. (Rebouças, 2022)



After the relative coverage of the issue and how to apply pressure on timber structure connections, two prototypes were taken to the 3D workshop of the university and tested by a 10 ton hydraulic press. As it was in the reference, pressure was applied with a relative distance of 537 and 672 kg on the prototype. Test result is as follows.

#### **Perforated steel sheet Joint**

537 kg \* 0.98665 $Pressure = 521.71378 \, bar$ Proper for curved beam timbers

#### Joist Hanger Bracket Joint

672 kg \* 0.98665 $Pressure = 663.0288 \, bar$ Proper for connection between frame and structure

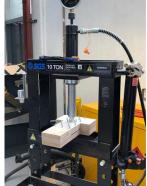




Fig.8





Fig.9



Fig.10

Fig.5

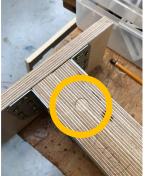
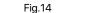


Fig.6

Fig.4







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- Fig 6. Cao, J.; Xiong, H.; Cui, Y. Seismic Performance Analysis of Timber Frames Based on a Calibrated Simplified Model. J. Build. Eng. 2022, 46, 103701. [Photo].
- Fig 7. Hosseinpourshiraz. E. (2024) Testing Perforated steel timber joinery prototype under hydraulic press. [Photo]. Fig 8. Hosseinpourshiraz. E. (2024) Testing Hanger joist timber
- joinery prototype under a hydraulic press. [Photo].
- Fig 9. Hosseinpourshiraz. E. (2024) Testing Perforated steel timber joinery prototype under hydraulic press. [Photo].
- Fig 10. Hosseinpourshiraz. E. (2024) The press indicator. [Photo].
- Fig 11. Hosseinpourshiraz. E. (2024) Hanger joist timber joinery prototype with the sign of press. [Photo].
- Fig 12. Hosseinpourshiraz. E. (2024) Before Testing Perforated steel timber joinery prototype under hydraulic press. [Photo].
- Fig 13. Hosseinpourshiraz. E. (2024) After Testing Perforated steel timber joinery prototype under hydraulic press. [Photo].
- Fig 14, Hosseinpourshiraz, E. (2024) Before Testing Hanger joist timber joinery prototype under a hydraulic press.[Photo].
- Fig 14. Hosseinpourshiraz. E. (2024) After Testing Hanger joist timber joinery prototype under a hydraulic press.[Photo]

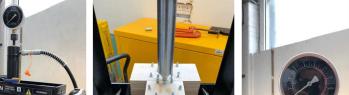




Fig.3





Fig.12

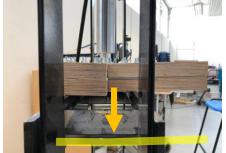


Fig.13

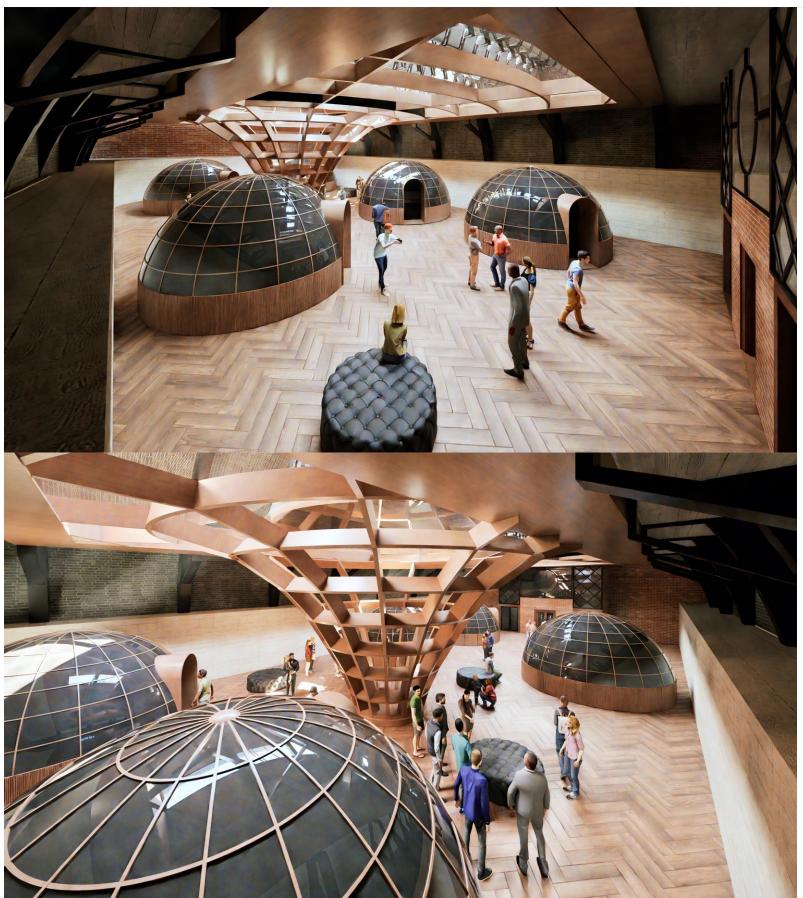


Fig.15







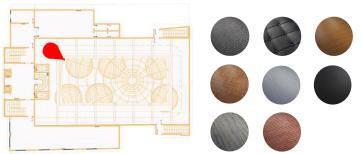


#### **Immersive Museum of Culture**

Floor -1 from SW view

#### Scenario:

The perspective view provides us with valuable information about the entire space. This immersive museum of culture communicates with the visitors in an interesting way. There are several domes in this space, each of which tells a special story for the visitors. The floor of the space is covered with herringbone wooden parquet, which completely conveys the feeling of an Edwardian space. The surrounding walls are covered with exposed concrete with a wood texture to have a neutral effect of industrial style in the space. Visitors move between the domes and try to discover what these spaces are.

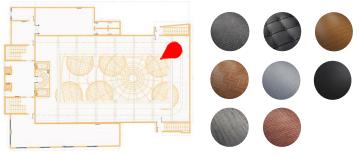


#### Immersive Museum of Culture

Floor -1 from NW view

#### Scenario:

We look at space from the other side. People are talking to each other and talking about their experiences today in this space. Each of the domes has a story for them. A different story from the hearts of the people of London. A city that houses many different nationalities with different languages and races. Each of the domes has told a story of these cultures for them. At the end of the picture, a glass part stands out. The staircase and elevators of the museum hall, which have been modernised by red bricks and geometric stained glass windows with Edwradian motifs, have given originality to the hall.





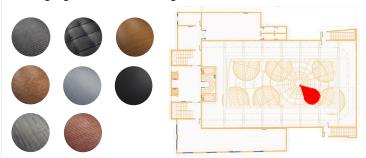
#### Renders

#### **Immersive Museum of Culture**

Floor -1 from main structure view

#### Scenario:

This strange structure that exists in the middle of space Due to the background of this space being a swimming pool and using the concept of Roo Howzi (Over Pool) shows in Iran, this large space with a high ceiling was divided into two floors. In the upper part of the building, there is a theatre where you can see its seats. Of course, the use of special laminated glass on the floor of this structure has made the lower space, which is the part of the museum, use the natural light that enters the building. A structure with glulam timber material, which, in addition to being sustainable, provides the possibility of assembly and construction in this space without changing the main building.

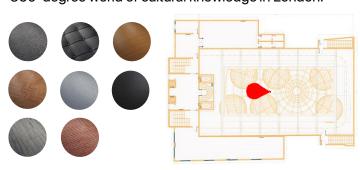


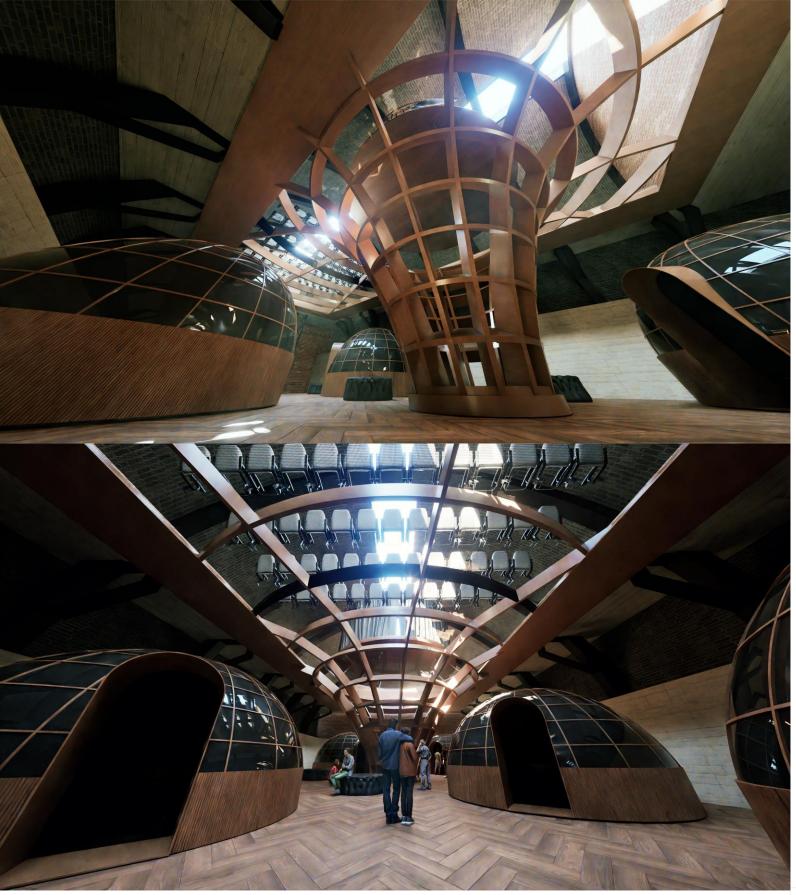
#### **Immersive Museum of Culture**

Floor -1 from main structure and 1st floor view

#### Scenario:

You can see a father and his son in this view who are thinking about their experiences in each other's arms and enjoying the space. The foundation of the first floor firmly supports the ceiling of the upper floor and creates a mysterious atmosphere. You may wonder how strong this structure is. After a lot of research in this field and material and joinery testing, this structure was designed and connected to the main part of the building and has exemplary strength. You can also see the opening of two of the domes in the picture as if going to an unknown place. A dark place that takes a group of visitors to a 360-degree world of cultural knowledge in London.







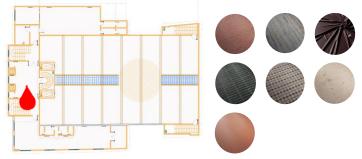


#### Lounge

Floor 1 – Waiting space for Theatre

#### Scenario:

Visiting museums and experiencing different stories is over, and now it's time for the show. We want to lay down and have a bit rest. The lounge area, which is located right next to the entrance doors of the theatre, is for this purpose. The use of dark green glazed tiles framed by white tiny tiles on the floor and their combination with red bricks and the use of red leather furniture add to the intimacy and warmth of the space. People are resting or talking to each other. One of them is covered with semi-tiled tiles, which are decorated with Edwardian geometric designs.



#### Lounge

Floor 1 – Waiting space for Theatre

#### Scenario:

The use of mahogany wood can be seen everywhere in the building, such as tables and chairs, doors, and windows. This wood is known as one of the symbols of architecture in England during the Victorian and Edwardian eras. Using a roof with exposed concrete, which combines the theme of color and texture with red bricks, in addition to passing the industrial style in the early 20th century, also gives the audience a modern feeling. Visitors get ready for the show and go to the dressing room next to the lounge to leave their belongings. They are preparing for a unique experience in a cultural hub.





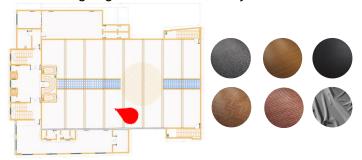
#### Renders

#### **Roo-Howzi Theatre**

Floor 1 - from sitting area, lifts and control room view

#### Scenario:

After resting and sitting a little in the lounge we go into the theatre space. We walk on the structure and look at its strange design. All of it is derived from the old tradition of Iranians called the Roo Howzi (Over Pool) show. Where in important ceremonies such as weddings or other celebrations, they would cover the surface of the pool in the middle of their yard with timbers, and by inviting artists, they would perform on this platform. People gathered around them and enjoyed the show. Let's go back to the present time. People come in droves to the theatre and take their seats. This space is a bridge between one of the rich cultures in the world and the tradition of going to the theatre in a city like London.

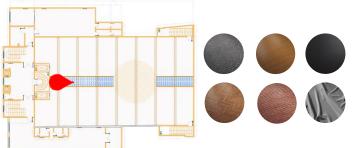


#### **Roo-Howzi Theatre**

Floor 1 - from sitting area and scene view

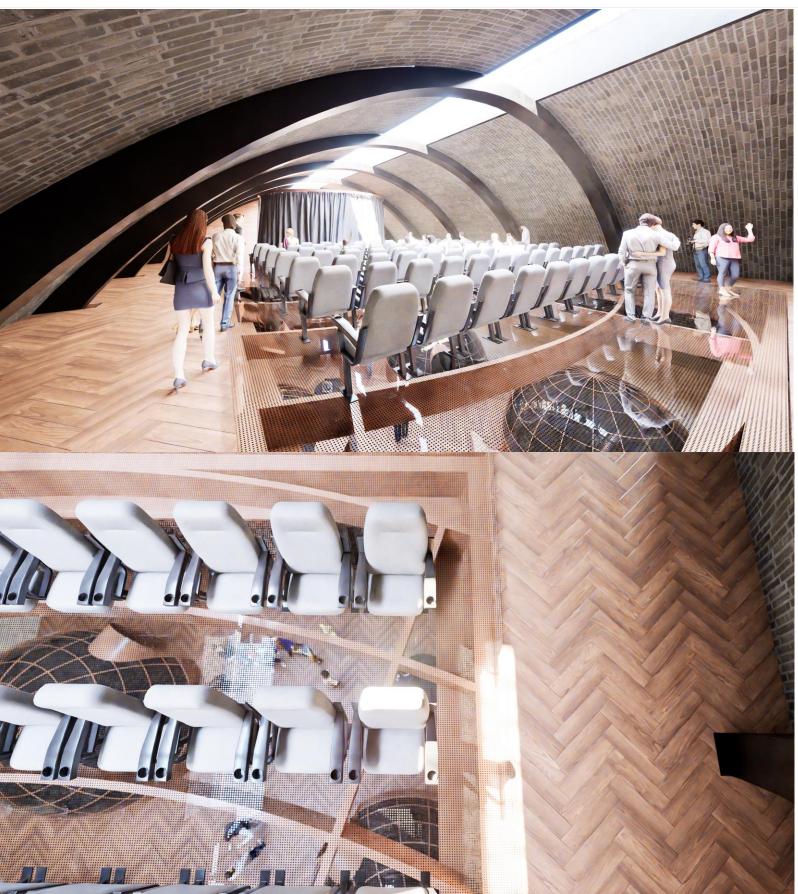
#### Scenario:

We understand space better from this angle. The sitting area of the hall, at the end of which is the performance platform of the actors. Of course, in the post of this space, a section is dedicated to agents and equipment behind the scenes. People are waiting for the hall to be filled and the show to be performed. They talk about the show and what actors are going to act for them. Natural light from the ceiling shines on the audience. The light that is restrained by anti-UV glasses is no longer annoying. The roof of the space is covered with black bricks. In addition to focussing attention on the stage, this coating has a neutral colour and makes the space somewhat acoustic with its rough texture.







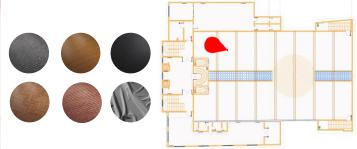


#### **Roo-Howzi Theatre**

Floor 1 - from sitting area and scene view

#### Scenario:

Let's go back in time. A beautiful, interactive, and artistic tradition that became obsolete with the expansion of cities, the shrinking of houses, and the removal of the central courtyard that was the symbol of Iranian houses. People used to come to his house at the invitation of the head of the family or the person who owned the house. They sat around the central pool and waited for the performance. They talked to each other about the events of their day. The sound is all in the space until the show is performed. Actors come and entertain the audience by performing folk performances.

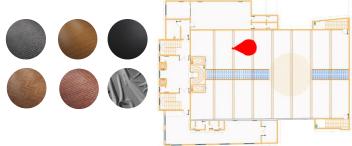


#### **Roo-Howzi Theatre**

Floor 1 – Top view of sitting area and museum view

#### Scenario:

This design is somewhat ambitious, and perhaps a glass screen has never been implemented on this scale. But in designing the experience, this action must be created. The feeling of initial fear that quickly subsides and combines the two upper parts and the bottom like the sun that shines between the two. It is as if the atmosphere of the show comes from one of the original cultures, which happen to have a large number of people living in London. Symbolism has a special place here. A symbol of old beliefs to bring people together. Humans are social beings, and in this space, their togetherness can be created with the wisdom of the ancestors.





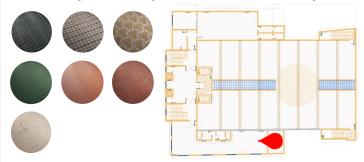
#### Renders

#### Café

Floor 1 - from sitting area view

#### Scenario:

After experiencing a unique symbolic show, it's time to go to a café with Edwardian decoration and atmosphere. A space is provided for eating authentic English and other nationalities living in London and is an offer for visitors for a pleasant afternoon. A warm and friendly decoration style using jade tiles on the floor and the combination of classic English style wallpaper and its combination with red brick walls. The use of crescent-shaped stucco completely gives the viewer the feeling of an original decoration. Natural light illuminates the interior during the day with a view of London and the Haggerston neighbourhood, and at night with the light of lamps that give meaning to the space with warm light.

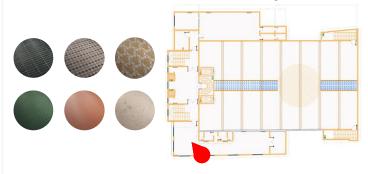


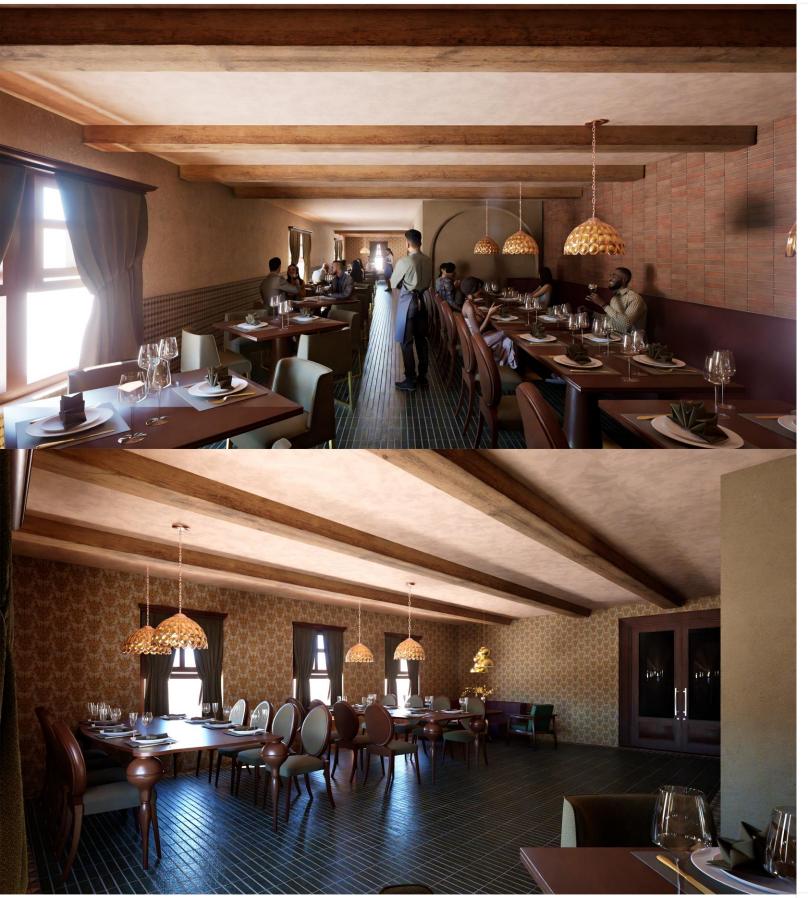
#### Café

Floor 1 - from sitting area view

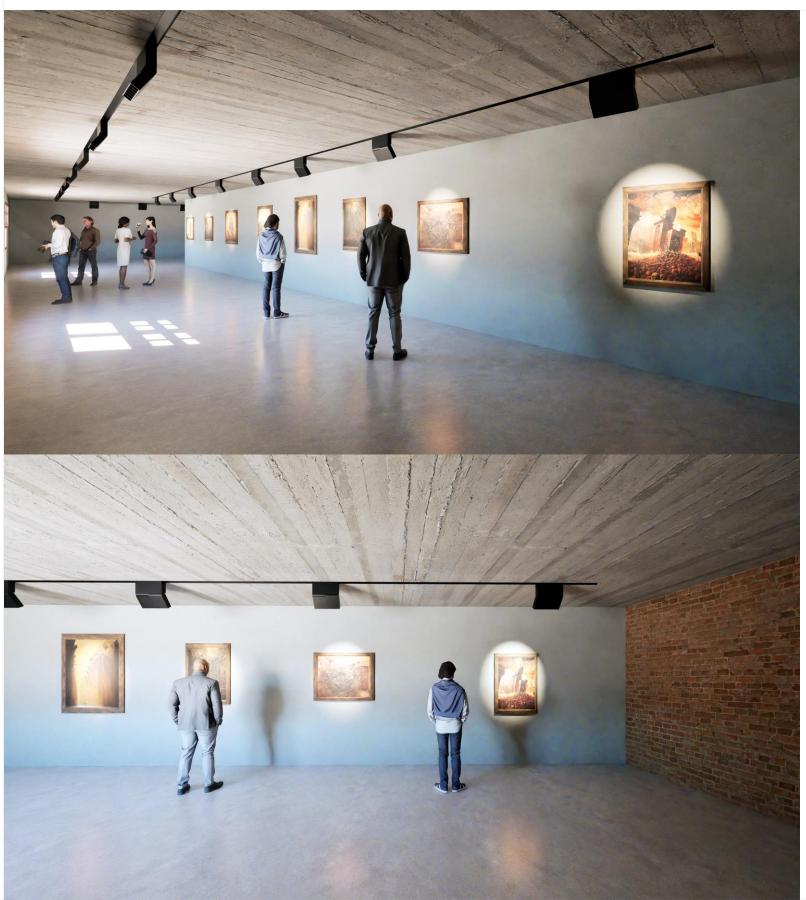
#### Scenario:

The furniture selected in the cafe space is chosen in accordance with the history of the building. The fabric chosen to cover the seating surface of the chairs as well as the window curtains has a dark green colour with traditional patterns of old England. The use of mahogany wood for chairs and tables as well as window frames is used in other parts of the building. This environment can provide visitors with an authentic dinner experience. Wooden beams have also been used in the roof, all of which are from the old beams of the building itself.







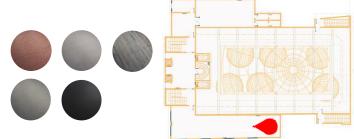


#### **Art Gallery No.1**

Floor 0 - from Gallery space view

#### Scenario:

London, a city full of galleries and art centres. A city that, due to its historical and cultural background, has many museums and galleries, which are known as one of its entertainments and attractions. In Haggerston Palimpsest, two spaces have been considered as Art Gallery No. 1 and No. 2 on the ground floor and on the west and east sides of the building. Spaces with minimal design but committed to Edwardian style. People walk in it focussing on works of art and as if they are immersed in a world of art. The art pieces stand out under focused lights and tell their story to the viewers.



#### **Art Gallery No.1**

Floor 0 - from Gallery space view

#### Scenario:

The space is covered with concrete from floor to ceiling. At first, the space may seem a little cold, but by covering one wall with red bricks, which has been a permanent member of this building, we give it a little soul. Of course, not in such a way as to harm the main purpose of this space, which is to focus on art pieces. Art lovers watch the works and think. Indeed, how did the artist create it? It is interesting to know that the change of use of this space was also interesting in its own way. In the past, the Art Gallery No. 1 space was part of the women's changing room in the Haggerston Bath building, but now it houses the artworks of contemporary and previous artists in temporary exhibitions so that more than ever, Londoners and other art lovers can enjoy an artistic space.



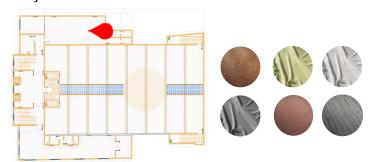
#### Renders

#### **Educational Zone**

Floor 1 - from Co-working suits view

#### Scenario:

Finally, we reach the educational zone in the Haggerston Palimpsest. The main intention of using this building was to create the first cultural hub for the people of London and especially the Hackney and Haggerston neighbourhoods to raise its cultural and knowledge level. This part is one of the main parts in line with this goal. An interactive space between people of different academic, social, and age levels. They can do their personal work freely and benefit from each other's existence. People such as freelancers who need a shared environment to do their specialised work or even students who are looking for a place outside the home or university environment to do homework or study.

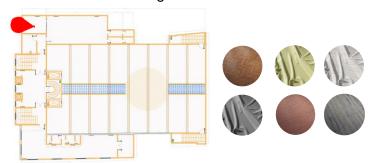


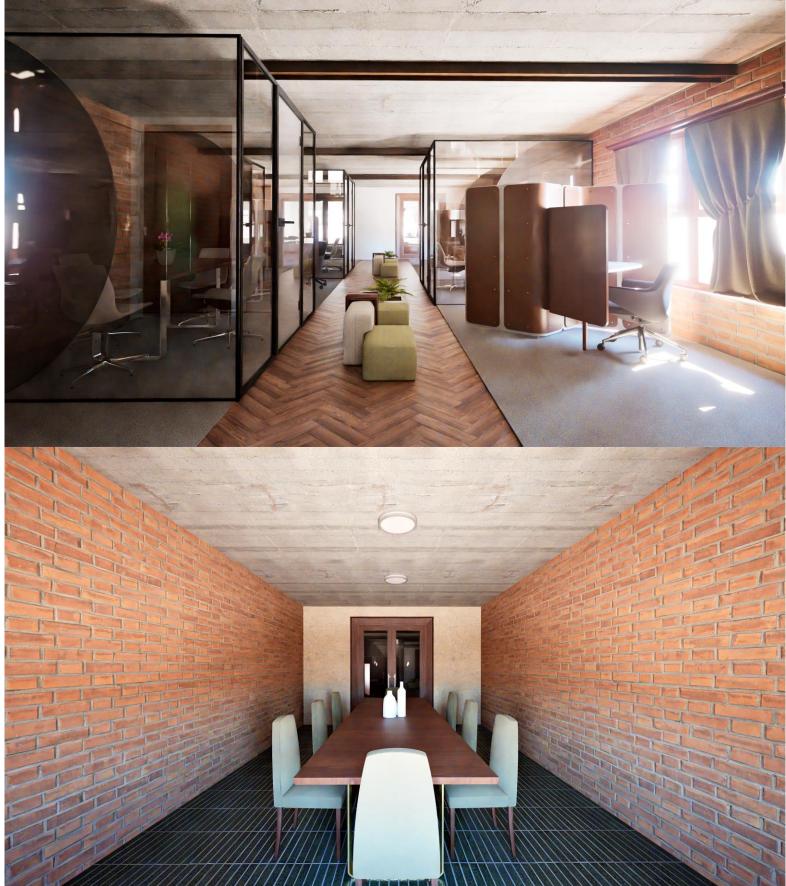
#### **Educational Zone**

Floor 1 - Seminar room view

#### Scenario:

Working booths that provide comfort and concentration for them or closed meeting spaces where groups can hold their ideation or consultation sessions. Also, one of the spaces has become a seminar room for important meetings in the Haggerston Bath. In general, the design of Educational Zone has an industrial theme, and its roof is strengthened by using patinated iron beams. Like other parts of the building, mahogany wood veneer is used, and part of the floor is covered with herringbone parquet and part is covered with Silent carpets. But in the seminar room, the floor is covered with glazed tiles.



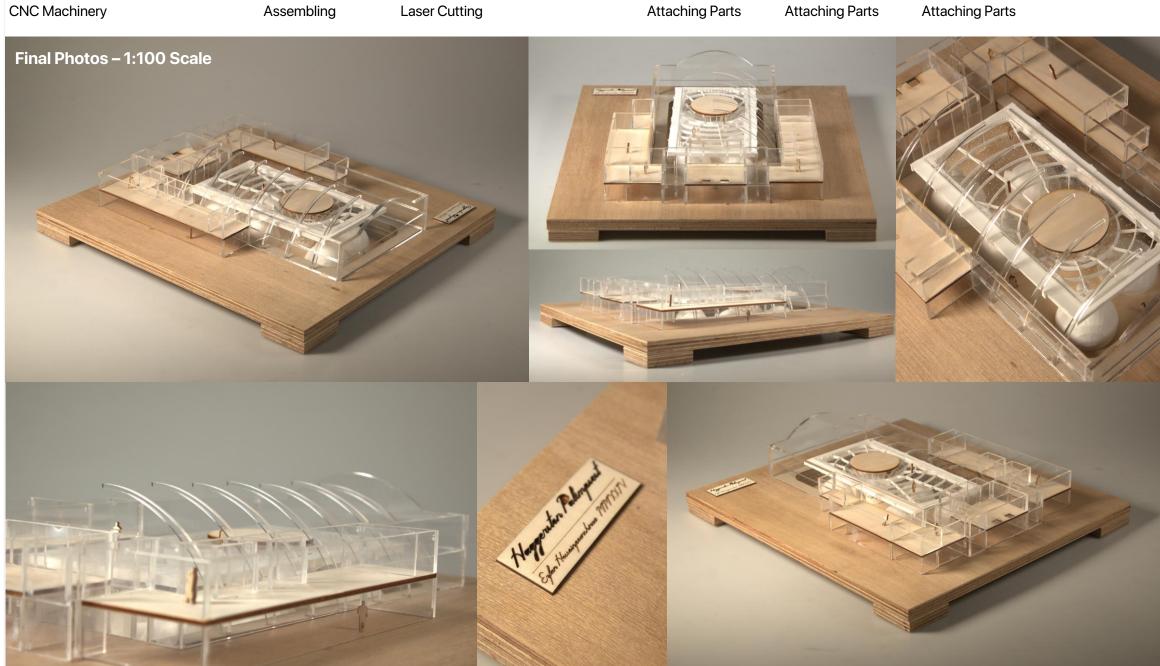




#### Final Physical Model

#### **Model Making process**





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#### **Special Thanks to**

Lucy Jones, Course Leader

John Joe Brophy, Supervisor of the Project

Diggory Rush, Supervisor of the Project

Paul Found, PAT

Hubert Green, Consultant and Special Guest

Benjamin Shirley, Consultant

Hackney Council

Hackney Archive

# Symphony of Naggerston's Palimpsest

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