DESIGN MANUAL- CANALSIDE

ALZHEIMERS DAY CENTRE FOR PATIENTS & FAMILY

THD1347-1920 : Professional Practice

FIGURE 1: SITE ELEVATION

CONTENTS

PROJECT PROPOSAL

The project proposal is to create a day centre for Alzheimer patients and their families. The design looks to spark curiosity and engagement in users therefore improving cognitive functions and reducing the symptoms of Alzheimer's disease involving the use of technology.

By integrating family involvement into environment, the space aims to create a meaningful and supportive experience that considers the social, physical and environmental client needs.

HOW CAN WE IMPROVE COGNITIVE FUNCTION IN ALZHEIMER PATIENTS?

SITE APPRAISAL

The aim of the site appraisal is to evaluate existing characteristics of the site, in furtherance of creating a relationship between the building and its surrounding environment. This will determine whether the site is suitable for a day centre for Alzheimer sufferers and their families.

FIGURE 2: MAP OF GREATER MANCHESTER

LOCATION ANALYSIS

History of Saddleworth

Saddleworth is a collection of 13 villages in the Pennine hills situated in Greater Manchester. Saddleworth's largest village is Uppermill that sits on the Huddersfield Narrow Canal.

"Uppermill was once famous for its wool and cotton mills. The River Tame supplied the power and the Huddersfield Narrow Canal provided the transport". (Canal River trust, 2018)

The construction of Huddersfield Narrow Canal was completed in 1811. It has a total of 74 locks with a 3-mile-long tunnel under the Pennines raising the canal to 645 feet above sea level making it Britain's highest Canal.

Saddleworth viaduct which carries the railway (Figure 2) , and the Huddersfield Narrow Canal that lies under it were built to for cheap transportation of fuels and raw materials during the Industrial Revolution, as the canal is linked to River Tame connecting Huddersfield to Stalybridge. The roads (Figure 3) and canal also provided access for both national and international markets therefore allowing the new emerging villages in the valleys to receive trade.

The cloth industry flourished in the second half of the 18th century during the industrial revolution as there national demand for textiles. Water-powered textiles mills were built along the River Tame from 1770's onwards, this led to a large increase of mill building due to variety of natural and economic advantages in the area. The mills used the fast-flowing water from the rivers as a source of motive power.

As the proposed site is the remains of a cotton mill, the idea of using the canal as a concept throughout the design scheme will link the space to the history of location. Huddersfield Narrow Canal played such a major role in Saddleworth's development, and the building is not only adjacent to it but a part of it. The building is currently being used as a museum to display the history of Saddleworth, this can be continued through the design concept of a "walk along the canal".

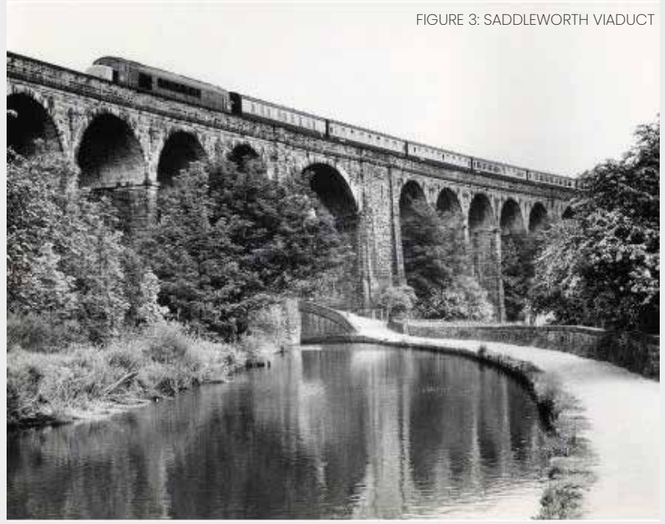


FIGURE 3: SADDLEWORTH VIADUCT

FIGURE 4: UPPERMILL 1700'S

FIGURE 5: UPPERMILL 2018

LOCATION ANALYSIS

Greater Manchester (GM) is aiming to establish itself as "the best place to live with dementia in the world" (Heath Innovation Manchester, N.D.).

Due to the ageing population and the number of individuals being diagnosed with Alzheimer's it's a great health challenge that the GM is trying to tackle in the near future.

Future of Aging in Greater Manchester

According to Greater Manchester Combined Authority (2017) 20 years from now Greater Manchester will have the fastest population growth among the elderly with a total of 650,000 people over the age of 65. As well as *"In 2011 there were 36,000 GM residents diagnosed with dementia. Forecasts suggest this figure will rise to 61,000 (+70%) by 2036."*

A scheme is been run by the councils in Greater Manchester called "Take a seat" to make the region age friendly and accessible. *"This scheme has the potential to make a huge difference to people's lives; more people will feel able to leave their homes, socialise and interact with others, and lead a much better quality of life."* (Mayor of Greater Manchester, Saddleworth life, 2017).

By placing the proposed design solution in Saddleworth, it provides an ideal opportunity to contribute towards the "Take a seat" scheme. Creating an easily accessible dementia friendly space for the community, will provide the support needed to address the target market of Alzheimer sufferers and their families. Allowing for everyone in the area to share *"responsibility for ensuring people with dementia feel understood, valued and able to contribute to their community,"*. (Sue Clarke, Heath Innovation Manchester, N.D.).

"I'm determined for Greater Manchester to become the first age-friendly city region in the UK, and simple schemes like this are just the start. We need to change attitudes and do more to remedy those barriers that prevent older people from contributing to and playing an active role in their communities." Mayor of Greater Manchester, Saddleworth life. (2017)

SITE CONTEXT

The Saddleworth Museum is housed in the remains of old the 19th century Victoria Mill, which was a cotton mill originally built in 1861 from stone. Its historic location is beside the Huddersfield Canal in Uppermill, Saddleworth.

The Saddleworth Museum is housed in the remains of old the 19th century Victoria Mill, which was a textile mill originally built in 1861 from stone. (Figure 5) Its historic location runs alongside Huddersfield Canal in Uppermill, Saddleworth.

The primary part is the original building which is the last remaining section of a much larger textile mill that used to occupy a large portion of the car park. In order to preserve some of Saddleworth's heritage, reconstruction of the annexe was required to make the building safe and secure for the museum that opened in 1961. The building is not listed but it sits within the Uppermill Conservation Area.

"The museum galleries tell the story of the people who have created Saddleworth's landscape and character" (Saddleworth museum, N.D.). Collections of Saddleworth's history is on display from the "prehistoric hilltop hunters to the woollen mill workers." (Visit Oldham, 2019). The functionality of the space will be to re-introduce through the pasts of the people who have been affected by the Alzheimer's disease, a museum of their skills and memories.

FIGURE 6: VICTORIA MILL

SITE CONTEXT

In 1979 the museum was extended to create an Art Gallery for exhibitions and a space for local events including lectures, children's events, and charity fundraising which will remain. It consisted of a two-storey pitched roof wing, running at right angles to the original building and a single storey Art Gallery sitting alongside the canal. (Figure 6)

This space was created for the purpose of bringing the community together, providing an opportunity for local people to gather and connect. Forming new relationships based on shared interests or activities. The concept of this space will be enlarged across the whole building for the design proposal, encouraging social interaction and a decrease in isolation between Alzheimer Sufferers and their families.

The museum was closed for a year during 2015 for a major refurbishment. The fabric of the building was made secure as it was nearly 150 years old, making it safe for visitors as well as adding disabled access including a lift and ramps for individuals with mobility issues. The frontage was extended to the high street with a half glass atrium allowing for more natural light. (Figure 7). The building was also made to be open plan where possible creating a non-institutional escape. No long corridors or doorways providing full visual access of the space. Already that one step closer to creating a dementia friendly environment, and the design process hasn't even started yet.

The village of Uppermill is now the ideal place for nature lovers, as it is a great place for canal and riverside walks. With a High-street full of restaurants, cafés and shops offering a great day out for the family.

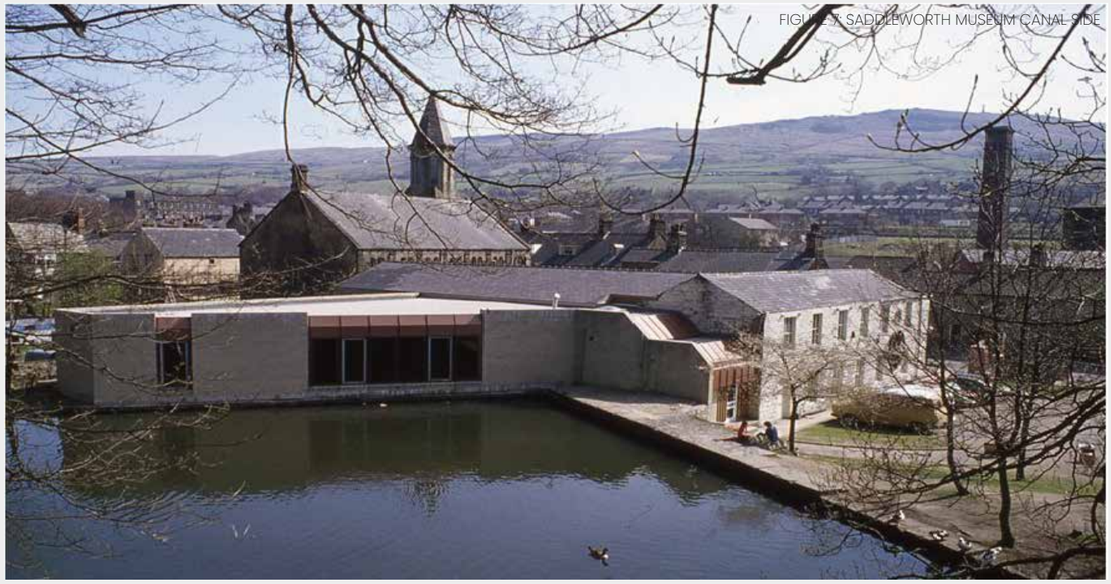


FIGURE 7: SADDLEWORTH MUSEUM CANAL SIDE

FIGURE 8: SADDLEWORTH MUSEUM & GALLERY

ACCESSIBILITY

The site is on the located main road through Uppermill, 13 miles from central Manchester, 13 miles from Huddersfield and approximately 20 miles from Leeds.

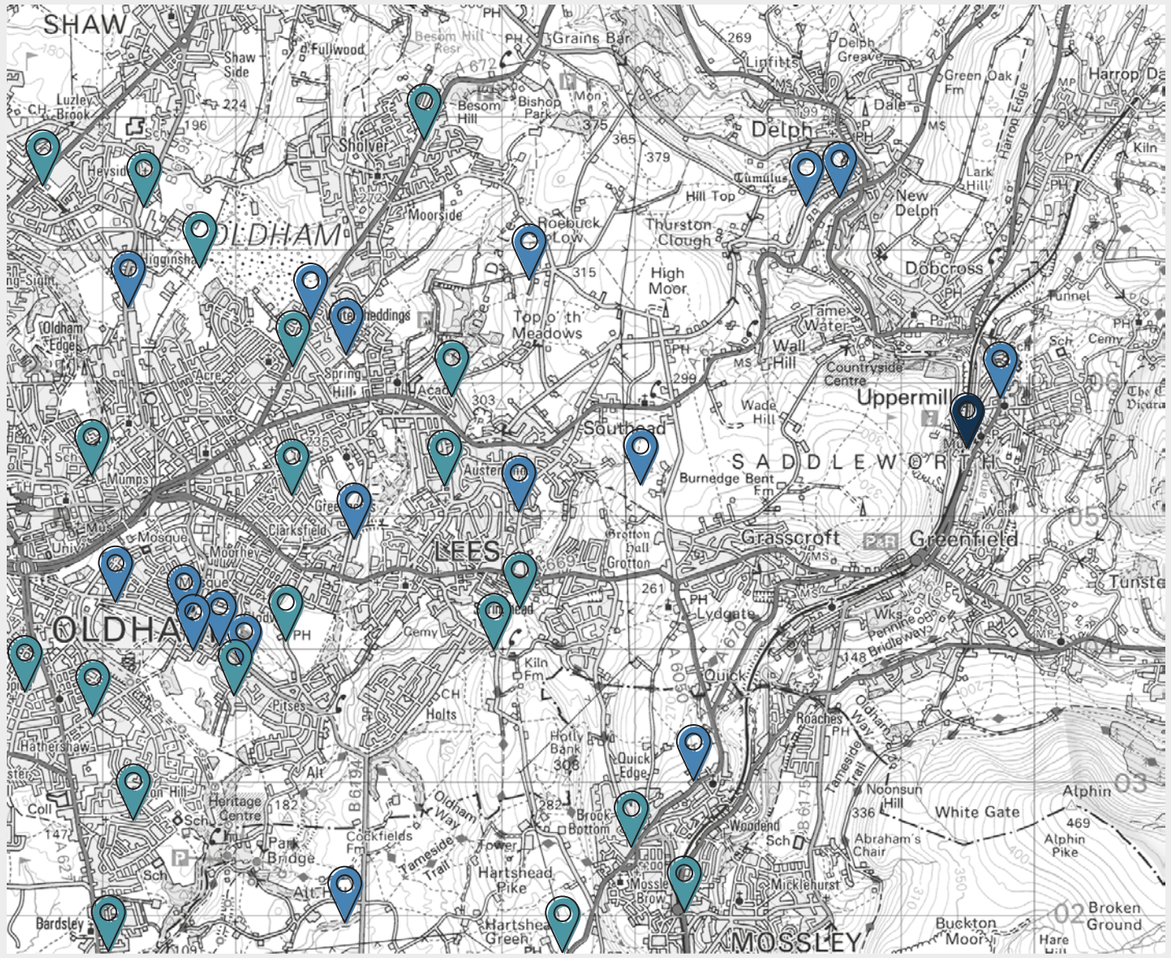


FIGURE 9: MAP OF CARE HOMES

SITE CARE HOMES RESIDENTIAL

CONVENIENCE

Saddleworth museum and gallery is an ideal location for the design proposal due to its close proximity to many care homes and retirement homes within Saddleworth, Greater Manchester.

Within a 10-mile radius there is 36 Care homes and 27 Retirement homes. The closest being a 5-minute walking distance of the museum.

The advantages of the proposed site are that it offers a central location for many patients from different Care homes and Retirement homes within the Saddleworth area, to be able to visit the day centre regularly.

In case of an emergency the closest hospital that can treat the Alzheimer patients is Tameside and Glossop Integrated care which is 5 miles away from Saddleworth Museum and Gallery.

ACCESSIBILITY

TRAIN LINE

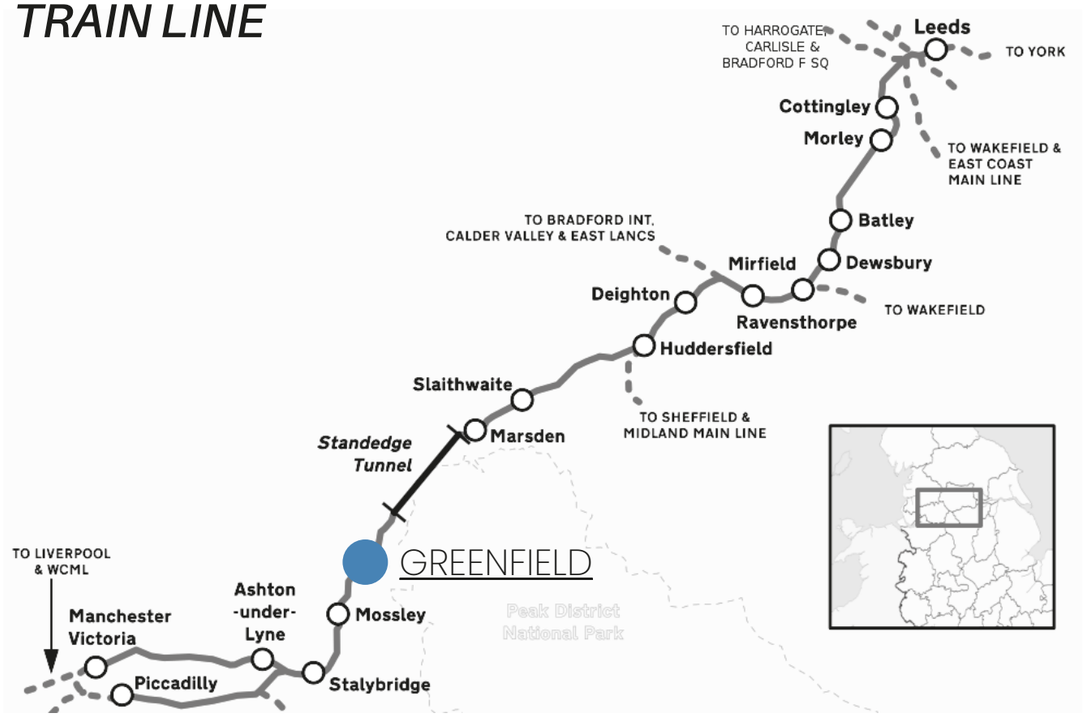


FIGURE 10: SADDLEWORTH TRAIN LINE

PUBLIC TRANSPORT

The only railway station in Saddleworth is Greenfield, which is located in Uppermill. It travels on the Manchester to Huddersfield line with hourly trains seven days a week. There are also 2 bus stops within a 2-minute walking distance where buses go directly to Manchester, Ashton and Oldham on the 356 bus route. During the daytime there is also an hourly service to Huddersfield each weekday and on Sundays.

BUS ROUTE

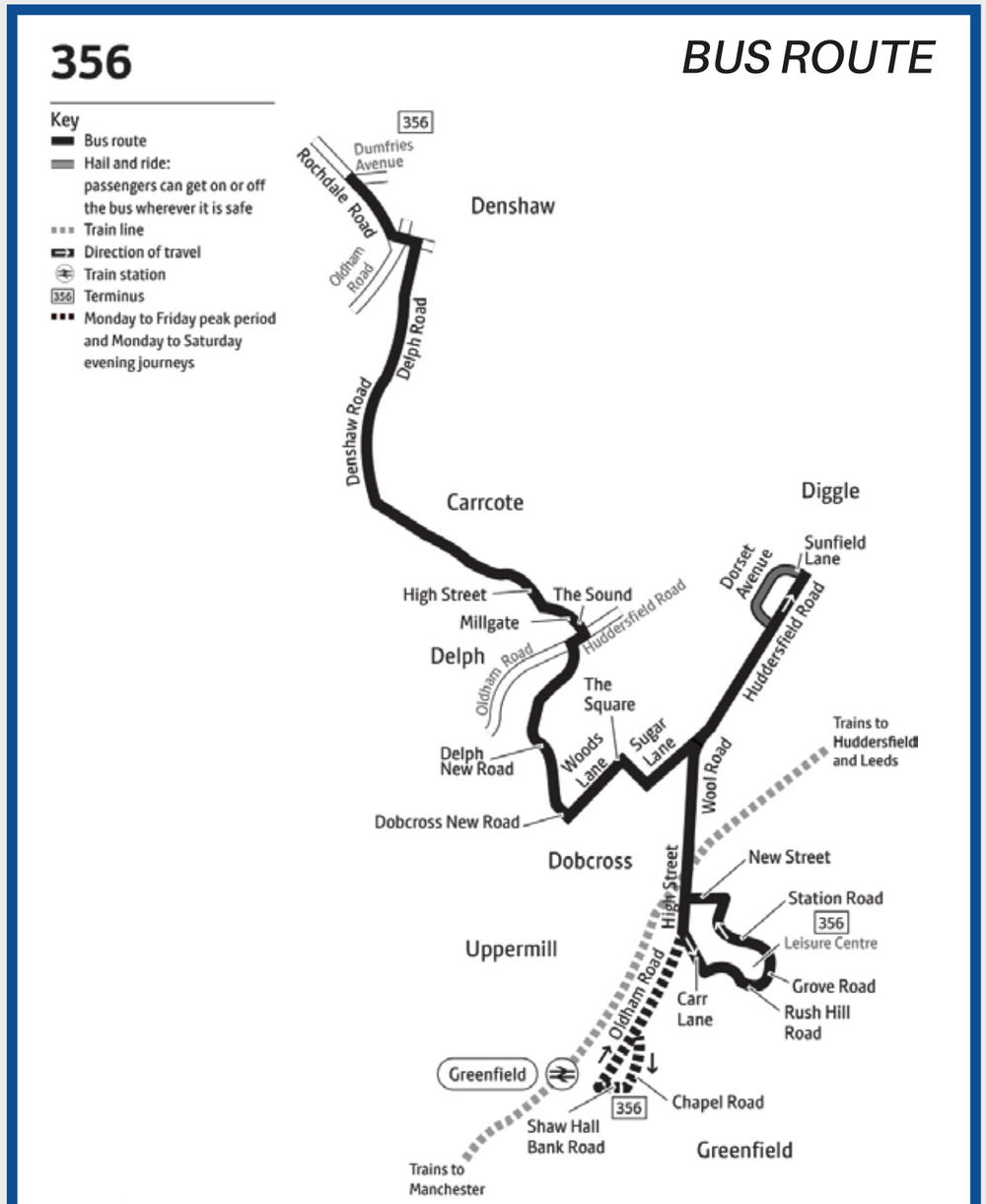


FIGURE 11: SADDLEWORTH BUS ROUTE

ACCESSIBILITY

PARKING

In the village of Uppermill there is a total of 6 carparks offering 172 parking spaces for locals and visitors all within a 10-minute walking distance. Alongside the site is a carpark which has 32 spaces (2 disabled) which places them right on the doorstep providing direct access to the building for patients with mobility issues.

WALKING

Uppermill sits on the Huddersfield narrow canal, therefore access to the site is available through canal and riverside walks. It's surrounded by countryside on the edge of the Pennines, so patients and their families are able to walk alongside the canal or through the village.

The site is easily accessible for any individual, therefore providing the opportunity to address the target audience of Alzheimer patients and their families. Transport links offer the opportunity for family involvement, as they can travel from all over the country to meet at the proposed site to engage in a social and physical activities that improve the quality of life for Alzheimer suffers.

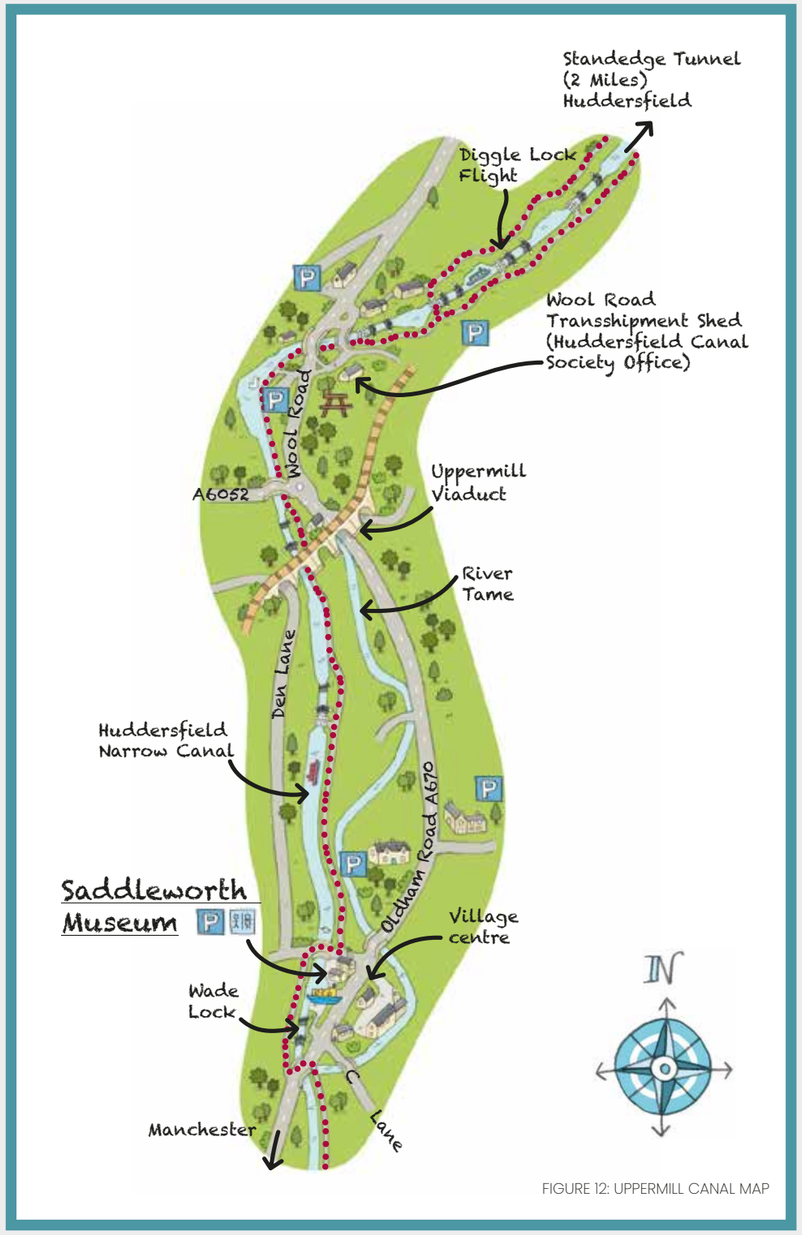


FIGURE 12: UPPERMILL CANAL MAP

SITE FEASIBILITY

In order to develop a scheme that identifies the opportunities and limitations the site has to offer to create not only a safe environment but also a dementia friendly space; a site feasibility needs to be completed to help individuals to understand any aspects of the site that will impact the design process.

FIGURE 2: MAP OF GREATER MANCHESTER

STRUCTURAL ANALYSIS


FIGURE 14: MASONRY STRUCTURE

The two storey load bearing masonry structure is constructed from dressed stone with a slate roof supported on timber trusses, purlins and rafters.

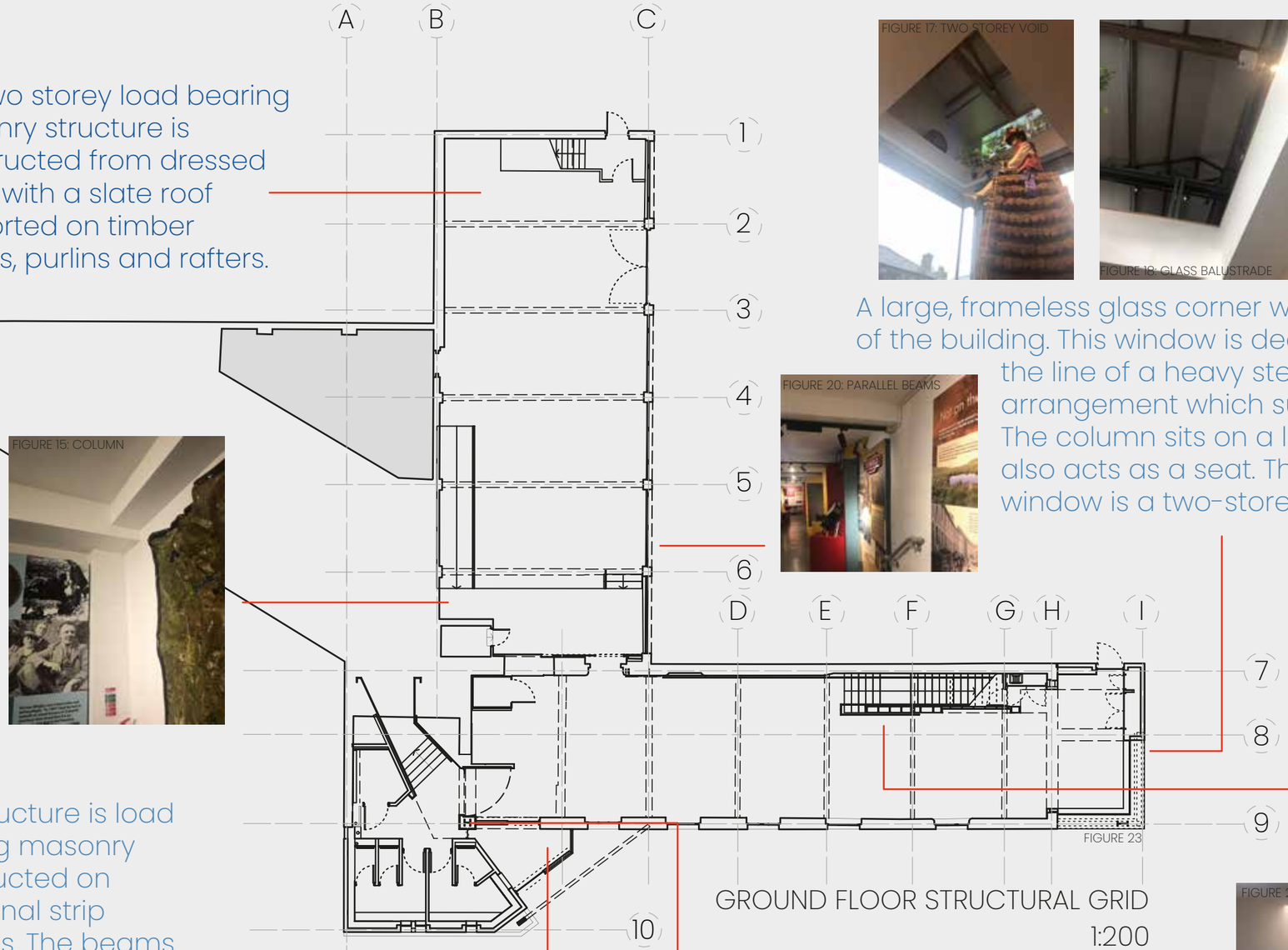


FIGURE 23

GROUND FLOOR STRUCTURAL GRID
1:200

FIGURE 15: COLUMN

FIGURE 17: TWO STOREY VOID

FIGURE 18: GLASS BALUSTRADE


FIGURE 19: GLASS FACADE

A large, frameless glass corner window is on the façade of the building. This window is deeply inset, it runs behind the line of a heavy steel beam and column arrangement which supports the wall over. The column sits on a low stone plinth which also acts as a seat. The space behind the window is a two-storey void.

FIGURE 20: PARALLEL BEAMS


FIGURE 21: TIMBER BEAM


FIGURE 16: ENTRANCE

The structure is load bearing masonry constructed on traditional strip footings. The beams are supported on a reconstructed masonry pierat the corner of the building.

Compound steel beams at 90 degrees to support the walls and floor above.


FIGURE 22: STEEL BEAM

STRUCTURAL ANALYSIS


FIGURE 24: TIMBER

Timber beams that span between the main elevation walls. The beams are approximately 350mm deep by 200mm wide and are spaced at around 3.5m centres.


FIGURE 25: LIFT SHAFT

The lift shaft is constructed from load bearing masonry off a reinforced concrete lift pit.


FIGURE 26: WINDOW

Double glazed windows.

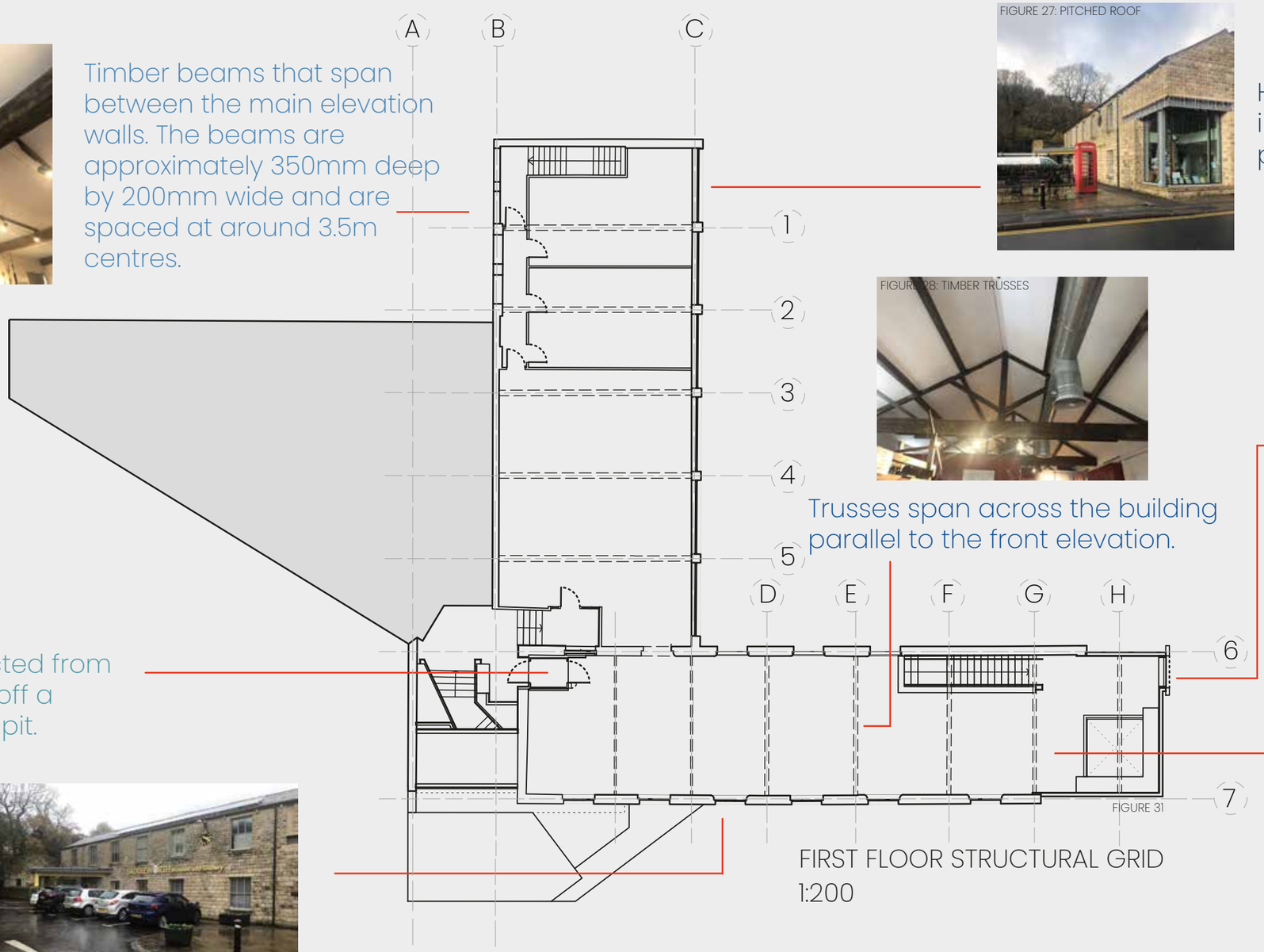


FIGURE 31

FIRST FLOOR STRUCTURAL GRID
1:200

FIGURE 27: PITCHED ROOF

High performance roof insulation. With a Dual pitched blue slate roof.

FIGURE 28: TIMBER TRUSSES

Trusses span across the building parallel to the front elevation.


FIGURE 29: ORIEL WINDOW

Frameless glass, oriel window.

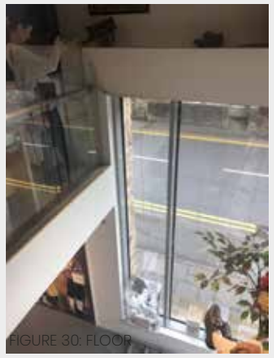


FIGURE 30: FLOOR

The floor is constructed of timber joists spanning between the main beams.

SPATIAL ANALYSIS

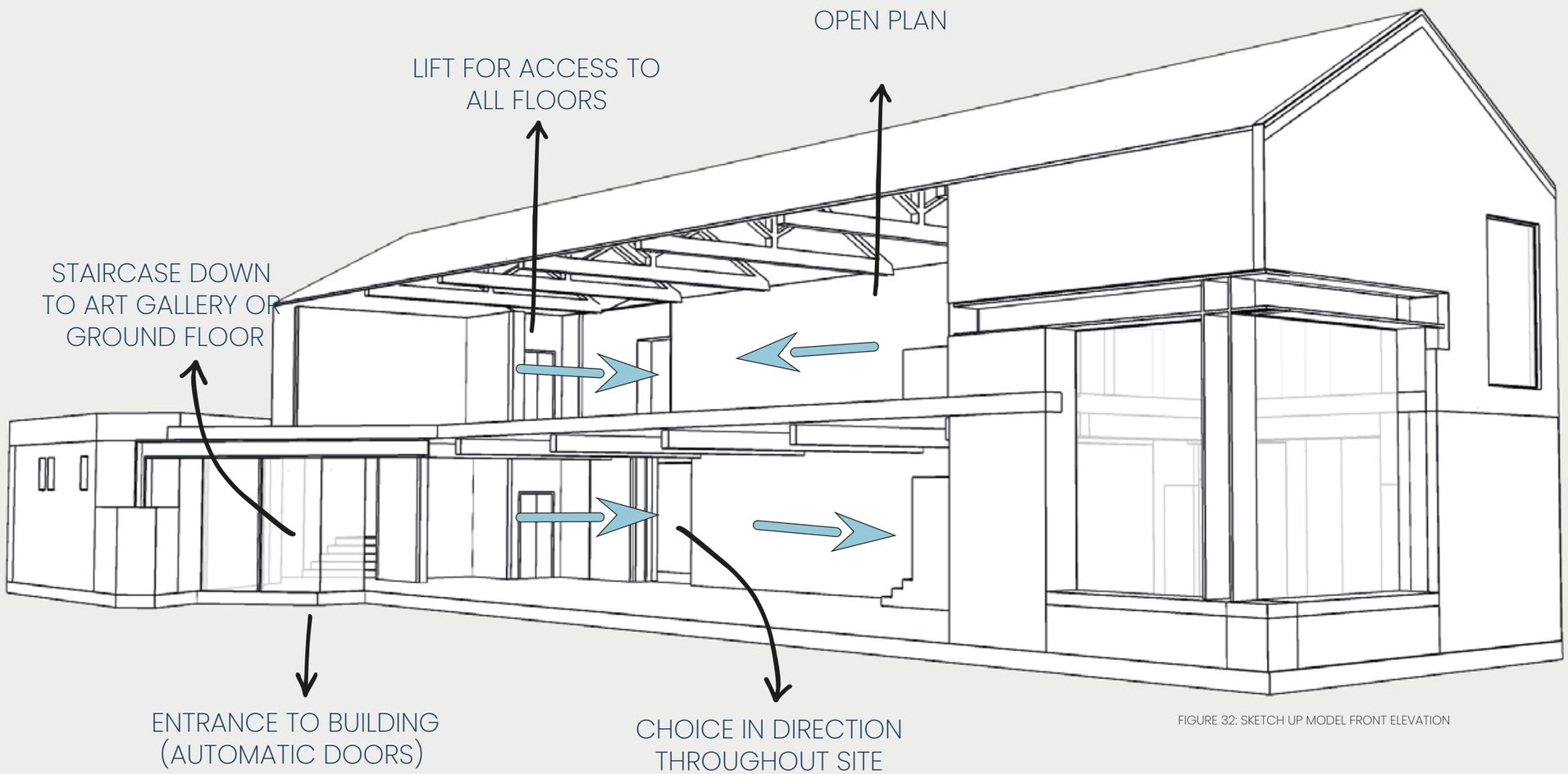


FIGURE 32: SKETCH UP MODEL FRONT ELEVATION

SPATIAL ANALYSIS

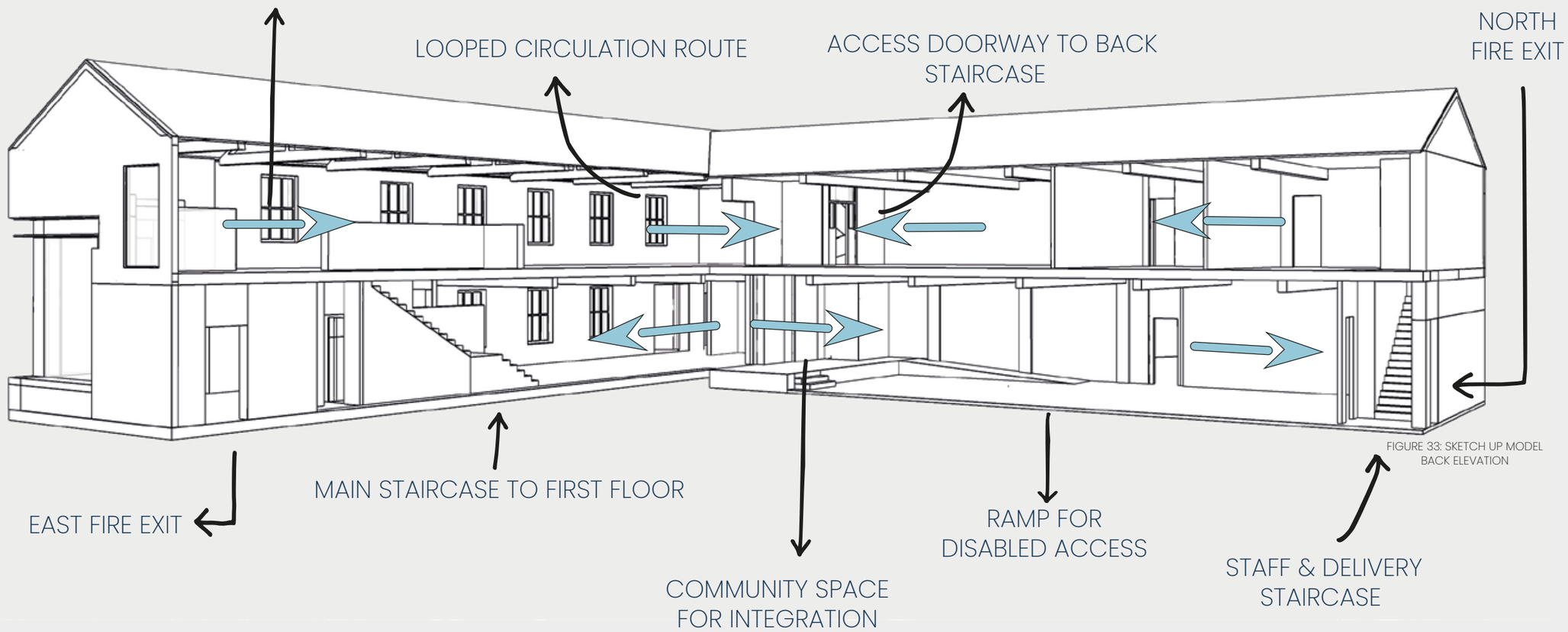


FIGURE 33: SKETCH UP MODEL
BACK ELEVATION

THRESHOLD ANALYSIS

Saddleworth Museum and Gallery is a two storey building with one point of access that is situated on the south of the building adjacent to the car park, so direct access for people with mobility issues. Entry to the building is accessible for all, there is both a ramp and steps leading up to automatic controlled sliding doors which leads visitors straight into reception.

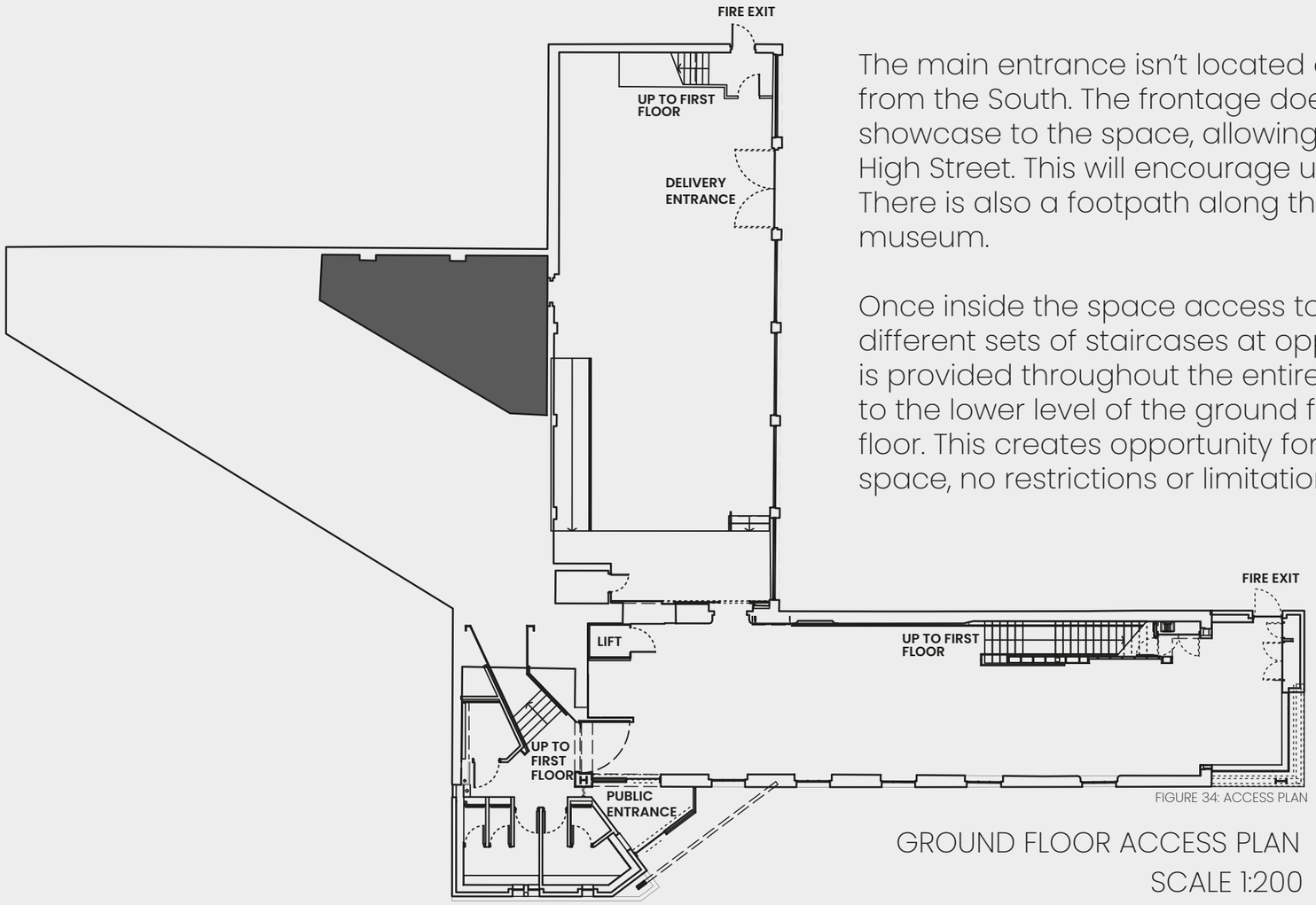


FIGURE 34: ACCESS PLAN

GROUND FLOOR ACCESS PLAN
SCALE 1:200

The main entrance isn't located on the Highstreet but is visible if travelling from the South. The frontage does have a glass façade acting as a showcase to the space, allowing views into the ground floor area from the High Street. This will encourage users to enter to experience the whole space. There is also a footpath along the canal that leads up to the entrance of the museum.

Once inside the space access to the first floor is provided by either two different sets of staircases at opposite sides of the building. Disabled access is provided throughout the entire space, this includes ramps with handrails to the lower level of the ground floor and a lift that creates access to the first floor. This creates opportunity for consistent movement throughout the entire space, no restrictions or limitations.

THRESHOLD ANALYSIS

The site has 2 fire exits, one situated on the north side of the building and the other on the east side. These exits cannot be used by the public to enter the space as there is no access from the highstreet or carpark, therefore they will remain as fire exits for health and safety.

To access the Art Gallery that is a community space that will remain in the building, visitors have a direct passageway through the main entrance. The lift provides access to the gallery when the day centre is closed. Both the lift and a set of stairs are situated on the west side of the building; therefore it avoids the need for excessive backtracking on the journey around the space.

FIGURE 35: SADDLEWORTH MUSEUM

FIGURE 36: ENTRANCE DOORWAY

ENTRANCE TO BUILDING WITH DISABLED ACCESS.

MAIN STAIRCASE, DIRECT ACCESS TO FIRST FLOOR.

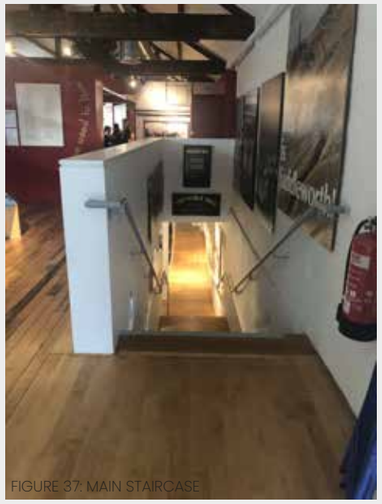


FIGURE 37: MAIN STAIRCASE

FIGURE 38: ART GALLERY STAIRCASE

STAIRS TO ART GALLERY OR FIRST FLOOR.

DISABLED ACCESS TO ALL FLOORS VIA LIFT.

FIGURE 39: LIFT

FIGURE 40: NORTH FIRE EXIT

FIRE EXIT IN NORTH SIDE OF BUILDING.

FIRE EXIT IN EAST SIDE OF BUILDING.

FIGURE 41: EAST FIRE EXIT

ENVIRONMENTAL ANALYSIS

"The intensity and duration of natural light not only affects our vision, but also triggers biological, physiological, and psychological responses". (Brawley, E. 2006).

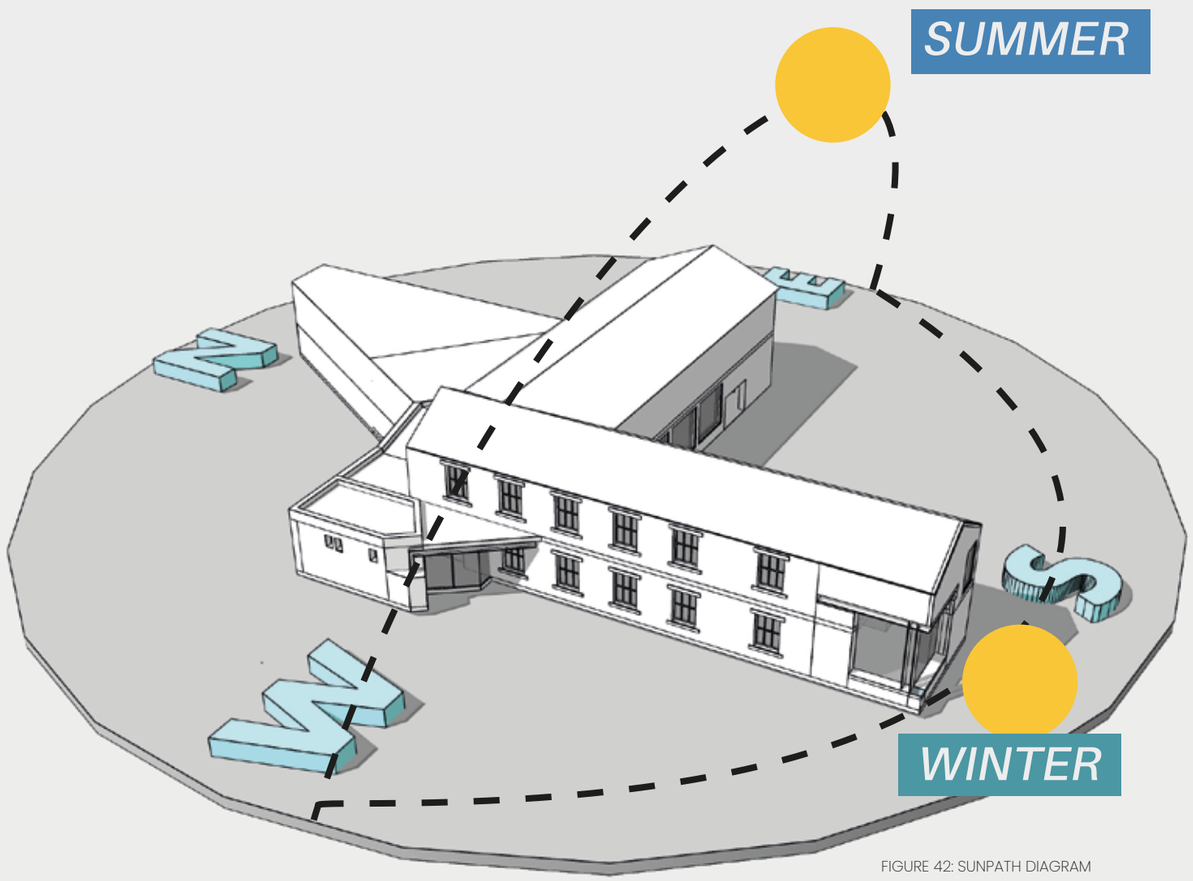


FIGURE 42: SUNPATH DIAGRAM

Exposure to natural light is very important for dementia friendly design. Sunlight enhances the client's physical well-being; it regulates their body's natural clock and circadian rhythm. Light triggers the body to release a hormone which helps to increase energy and be more alert so they can identify their surroundings. Therefore, overall improves mood and body rhythms acting a natural depression treatment.

The proposed site benefits from large windows alongside the whole North side of the building on both floors, these windows face on to the car park & Huddersfield Narrow canal. The facade of the site has a glass opening creating a void which provides daylight to both floors, as well as a single window on the first floor. This allows two sources of daylight from more than one direction into the building.

The windows are vertical; therefore, they admit more of a low angled sun in winter when highly necessary as oppose to high angled sun in summer to prevent excessive heat within the space. Very little natural light gets into the East side of the building after midday throughout the entire year due to the windows being blocked by the building adjacent to the site. Lighting is a key factor within the design, glare and shadows need to be controlled by using evenly distributed lighting to make up for lack of daylight in the rest of the space depending on the time and month.

ENVIRONMENTAL ANALYSIS

SPRING EQUINOX - 20/03/2020

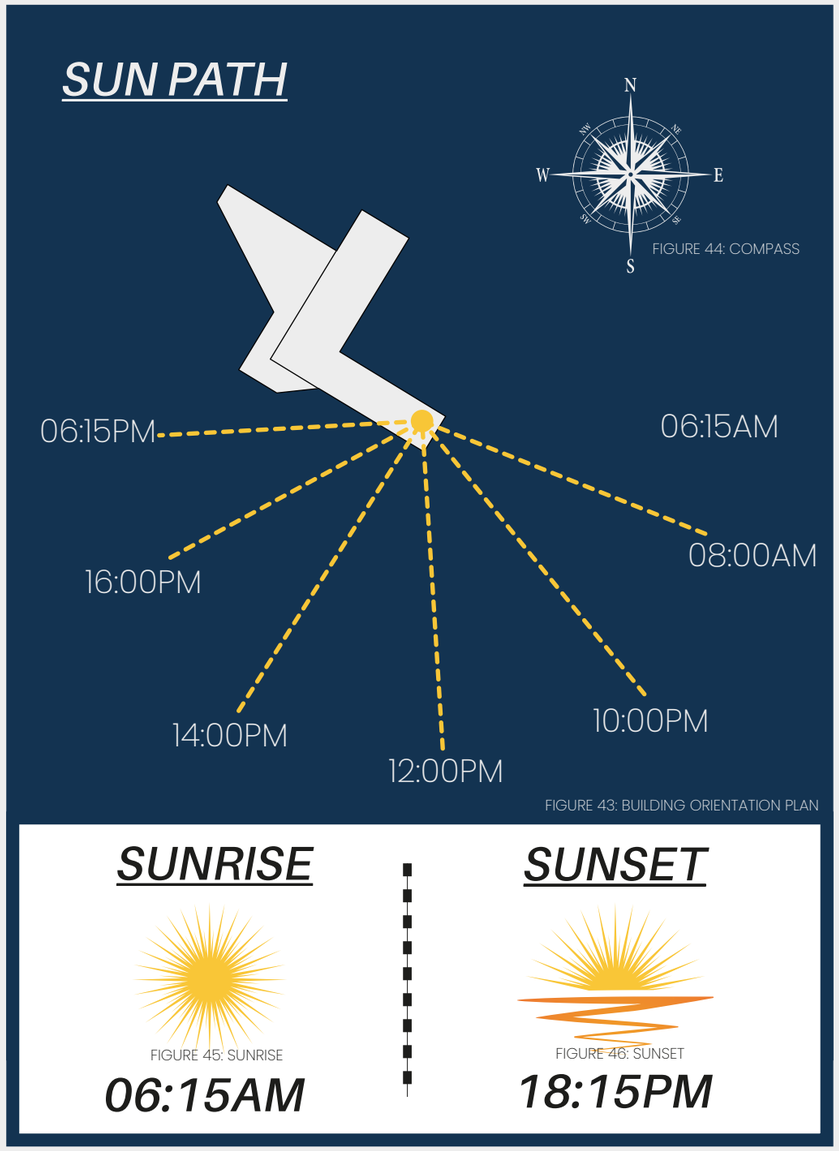


FIGURE 44: COMPASS

FIGURE 43: BUILDING ORIENTATION PLAN

FIGURE 45: SUNRISE

FIGURE 46: SUNSET

During the Spring Equinox there is approximately a total of 7 hours of daylight entering the site in Uppermill. This light enters the space around 10am at the East side of the building through the large floor to ceiling windows and works its way around the building to shine brightly through the glass façade and windows from 12pm onwards. This makes the northside of the building ideal for the creative workshops as the daylight can assist users in finding their way around new spaces and help them to undertake specific tasks.

The East side of the building is the first area of the space to get sunlight, this can be used to an advantage by using this as a café/restaurant where individuals can sit and enjoy breakfast with their loved ones. It's a productive and a healthy start today allowing the time for them to become comfortable in the space before the stimulation therapy begins.

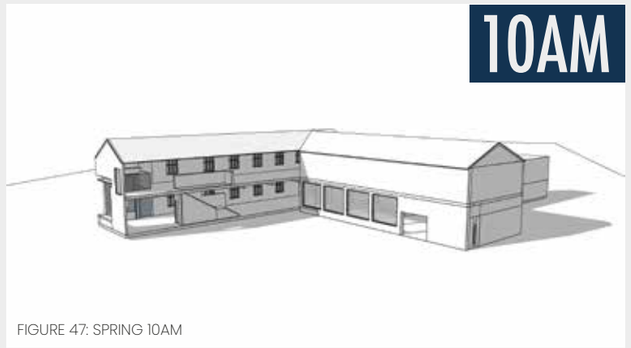


FIGURE 47: SPRING 10AM

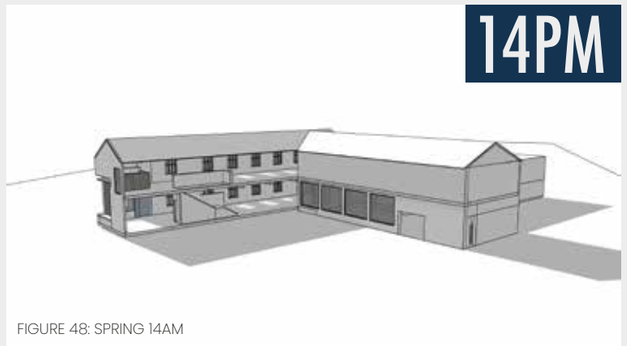


FIGURE 48: SPRING 14AM

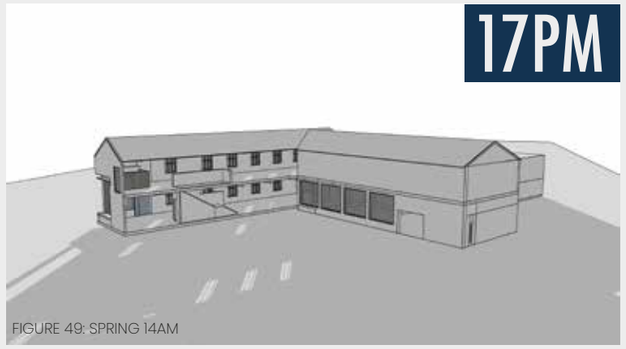
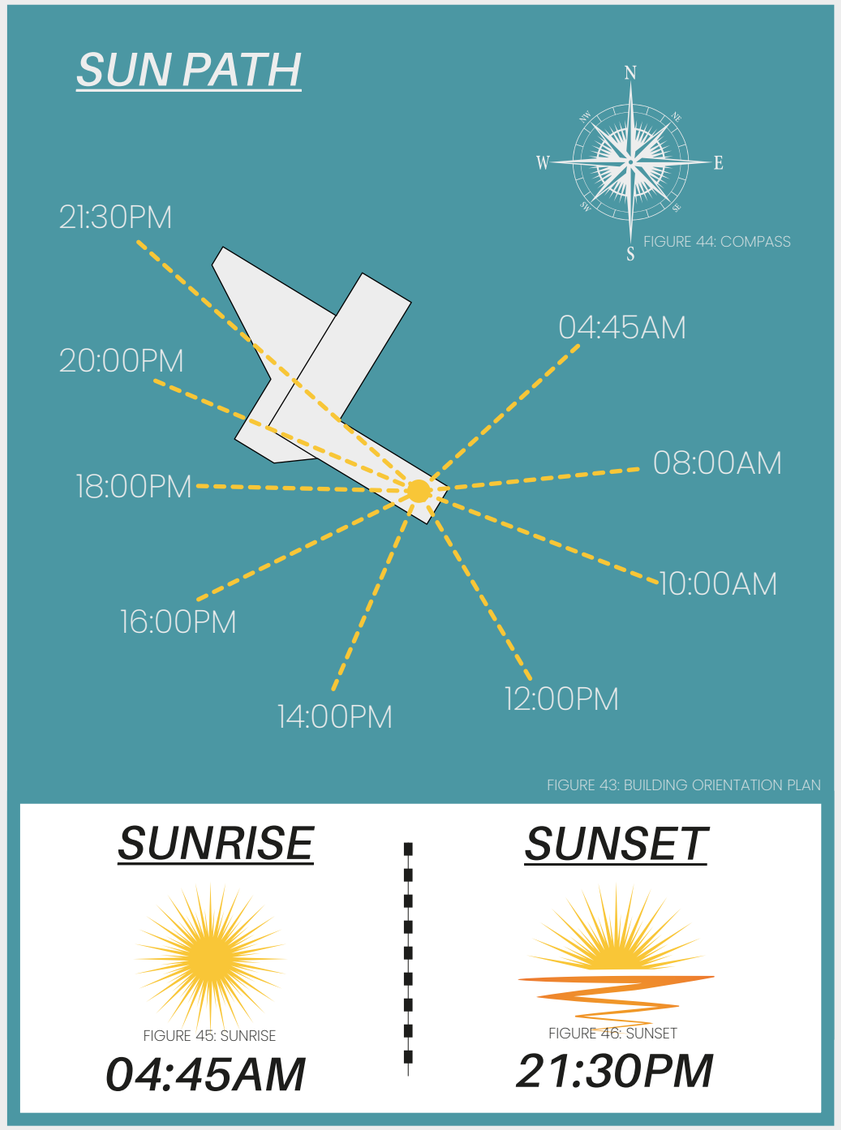


FIGURE 49: SPRING 14AM

SUMMER SOLTICE - 20/06/2020



During the Summer solstice around 9 hours of natural daylight enters the space. With summer upcoming, the sun rises an hour and a half earlier than during the Spring Equinox. Therefore, the Eastside of the building is provided with sunlight from 8am onwards.

This will provide an opportunity for earlier opening times during the summer season where users can partake more efficient activities over a longer period of time. Alzheimer patients suffer from sundowning which occurs in the late afternoon during sunset, which causes great anxiety and wandering. Lack of natural light makes it more difficult to distract individuals suffering with Dementia. Therefore, the change in seasons means different opening times depending on month of the year. The space needs to make the most of natural day light.

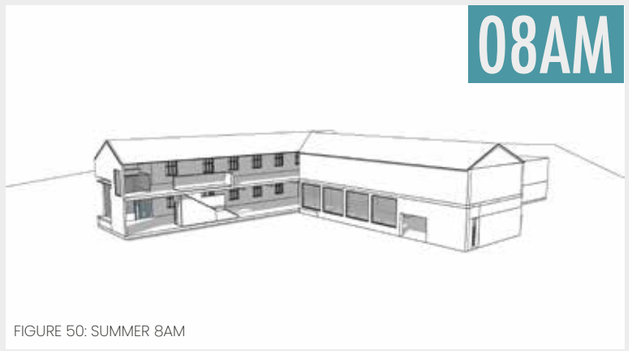


FIGURE 50: SUMMER 8AM

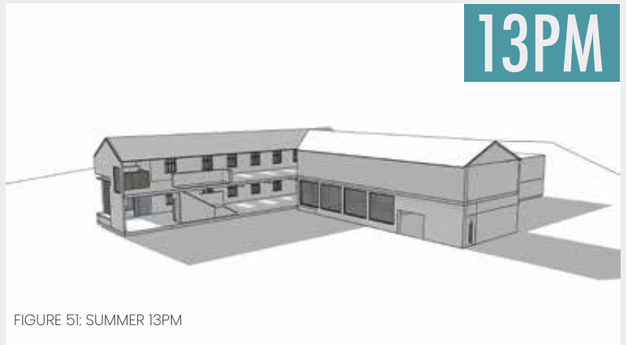


FIGURE 51: SUMMER 13PM

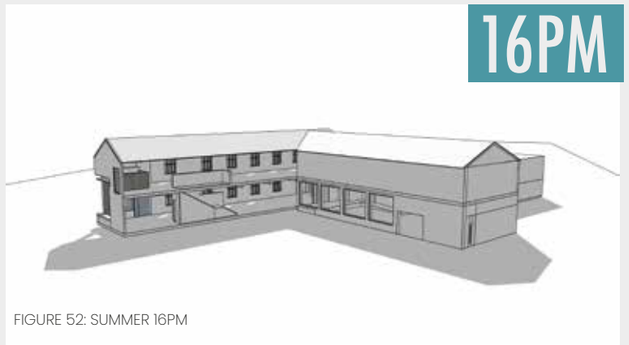


FIGURE 52: SUMMER 16PM

WINTER SOLTICE - 21/12/2020

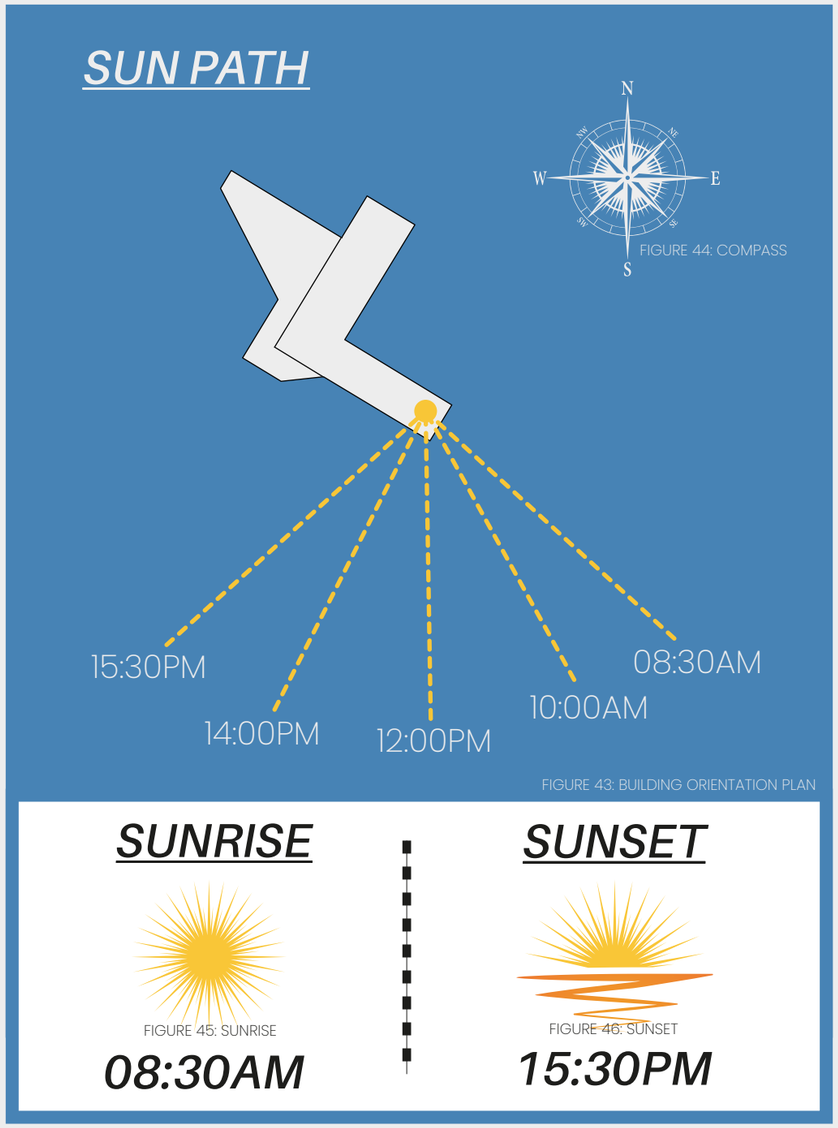


FIGURE 44: COMPASS

FIGURE 43: BUILDING ORIENTATION PLAN

FIGURE 45: SUNRISE

FIGURE 46: SUNSET

During the Winter Solstice, the building is only provided with four hours of natural light. All of which only enters through the north side of the building which makes an appearance around 11am. The sun shines low into the building therefore creating very small yet long areas of light and shadow.

Winter can make dementia symptoms worse. Early evening darkness can cause confusion, as the sunset is at 3:30pm during the Winter Solstice which could be perceived as bedtime leaving some individual's awake through the night. During these months as the natural light begins to fade, the whole space needs to be brightly lit to minimize shadows and reflections. Darkness can also cause disorientation therefore evenly distributed lighting will stop hallucinations and also prevent falls.

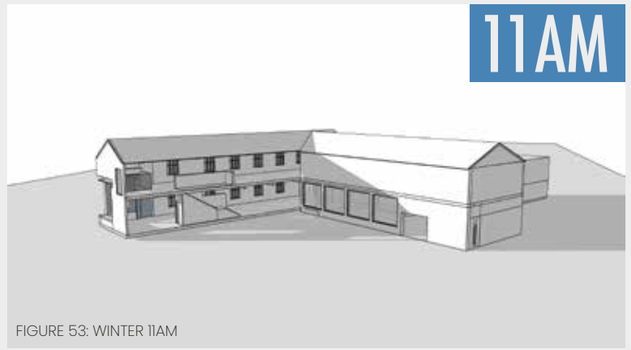


FIGURE 53: WINTER 11AM

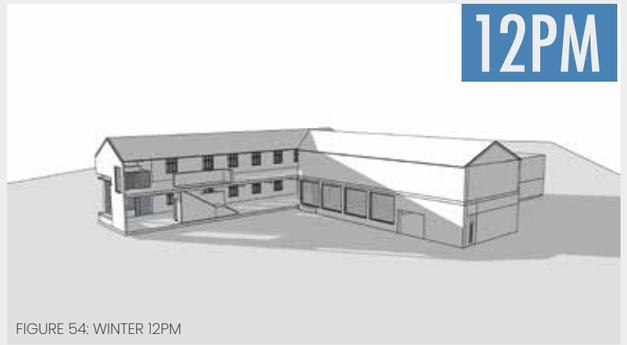


FIGURE 54: WINTER 12PM

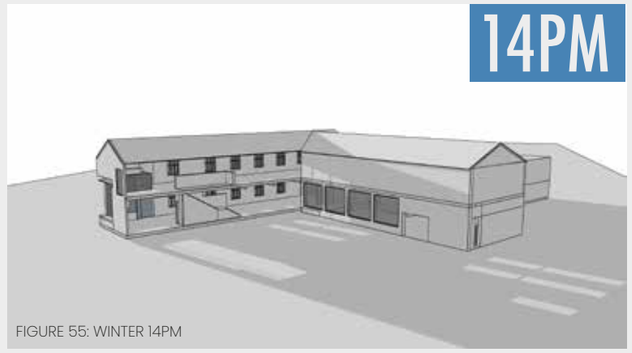


FIGURE 55: WINTER 14PM

SITE CONSTRAINTS

SITE POTENTIAL

1. The open plan interior provides visual access to the whole space. This will create spaces with specific and well-defined functions using dividers instead of doorways and corridors which aren't dementia friendly. No physical barriers for dementia patients, this will allow for more unrestricted movement without assistance creating a safe and free environment.

2. By making the experience visible through the glass façade, which is facing the main road through the village, it will encourage passersby to enter the building.

3. The building consists of two floors which have a looped circuit creating continuous movement in a straight and direct layout, therefore creating better wayfinding ability. This will allow for the whole space to be seen as well as experienced.

4. The canal side location linked with the history of the site has the potential to drive the design process of this project. The concept of the space can be based on a "Walk along the Canal".

5. On the North side of the building the site has windows which have been blocked by stud walls. hese could be removed to allow for more natural daylight.

"Design is not just what it looks like and feels like. Design is how it works." – Steve Jobs, co-founder of Apple, Inc.

FIGURE 56: SPEECH BUBBLE

SITE CONSTRAINTS

SITE RESTRICTIONS

FIGURE 57: CROSS

1. The design elements within in the space require great consideration and careful selection of interior finishes to be suitable for dementia patients, this includes lighting, colour contrast, acoustics and materials. They need to compensate for disabilities such as mobility and vision.

2. The site only gets sunlight in the south side of the building. Lighting plays a critical element for people living with dementia, this can be hard to meet during winter when the weather can restrict the amount of available natural daylight. Lighting technology or light box therapy can evenly distributed lighting to compensate for lack of daylight.

3. Open plan site can lead to sensory overload which can cause confusion through hearing and vision. Therefore, the ability to control noise through absorbent materials and sound diffusion system technologies will enhance the ability to communicate. This will also break up the space so there isn't a visual overload.

4. Access to nature regulates the circadian rhythms in dementia patients, but there's no outdoor area that belongs to the site. The location is adjacent to a canal allowing the clients the opportunity for a walk along the canal with family members and the windows have unobstructed views of nature.

5. The furniture needs to be arranged to improve safety and mobility without making the environment look institutional, introducing a concept will modernise the design.

6. The concept for the design proposal is a "Walk along a canal". Direct light on water creates glare and reflections which can irritate dementia patients therefore water cannot be used within the space. The concept needs to be abstract and innovative.

FIGURE 58: TICK

CLIENT REQUIRMENTS & FEE PROPOSAL

CLIENT REQUIREMENTS

1 COMMUNAL SPACES.

• Dementia friendly environment.
• Elements of design should consider all age ranges, as space is for both family and the Alzheimer sufferers.

2 OVERALL LOOK AND FEEL:

• Dementia Friendly, non-institutionalised, modern, light, comfortable, social and freedom to wander.

3 REQUIREMENTS:

• Wheelchair access, lifts and ramps for mobility problems.
• Open plan. Not many doorways or corridors.
• Visual access to space is important.
• A straight and direct layout to functional destinations.

4 WAYFINDING:

• Signage with colour to improve orientation.
• Pictograms and landmarks as a system of navigation.

5 LIGHTING

• Evenly distributed lighting, well-lit using ambient, task and day lighting.
• Task lighting to be used in main areas.

6 ACOUSTICS:

• Sound absorption methods such as acoustic tiles and internal partitions to be used to reduce noise in open plan space.

7 SEATING AREAS:

• Soft & Comfortable seating for both small and large groups.
• Privacy booths.
• Consideration for resting spaces throughout building for mobility issues.
• Quiet space.

8 CAFÉ / DINING AREA:

• Space for healthy refreshments and food away from activities.
• Meeting space for visitors.
• Allow locals to come in and also use the space.

9 ACTIVITIES AREAS:

Variety of spaces for different activities, not one space for all. Considering spaces such as:
• Expressive activities (Music and Singing)
• Domestic activities (Therapeutic kitchens)
• Physical activities
• Technology (Skype room, Tv, Ipads)
• Stimulation rooms.

FEE PROPOSAL

DESIGN STAGE:

WORK STAGE C-
Concept.
(15 days @ 8 hours = 120 hours)

Site Survey- 1 day
Feasibility Study- 4 days
Existing Drawings- 3 days
Initial Space Planning- 3 days
Concept Presentation- 3 days
Present Concept- 1 day

WORK STAGE D-
Design Development.
(31 days @ 8 hours = 248 hours)

Feedback from Concept Presentation- 2 days
Final Design Scheme- 20 days
Visualisations- 7 days
Sample Board- 1 day
Present Final Design- 1 day

WORK STAGE E- Technical Design.
(17 days @ 8 hours = 136 hours)

Integrating Consultants Design- 2 days
Final Design Drawing Package- 7 days
Specifications & Schedules- 3 days
Planning App- 5 days

= 504 HOURS @ £20 AN HOUR= £10,080

PRE CONSTRUCTION STAGE

WORK STAGE F- Production Information.
(15 days @ 8 hours = 120 hours)

Construction Drawing Package:

Joinery- 3 days
Sanitary- 2 days
Lighting- 2 days
Small Electric- 2 days
Consultants Info- 2 days
Schedules of work- 4 days

=120 HOURS @ £20 AN HOUR= £2,400

FEE PROPOSAL

Project: Canalside
Location: Uppermill, Saddleworth, Oldham OL3 6HS

The Brief: A day centre for Alzheimer patients and their families. Using a mix of technology and design that aims to create a supportive experience that considers the social, physical and environmental client needs. The design looks to spark curiosity and engagement in clients while improving quality of life for all users.

Client Requirements: See attached document.

Our fees are based on fixed fee option:

Project Stages	Services	Fees
Design Stage	Concept Design Development Technical Design	
		DESIGN = Total £10,080 + VAT
Pre Construction Stage	Production Information	
		PRE CONSTRUCTION = Total £2,400 + VAT
Construction Stage	Further technical information Monoriting Communication with contractor	
		OPTIONAL = £20 + VAT/hr

PAYEMENTS:
Invoices will be issued at the end of each project stage. Payement to be made within 21 days.

WHAT IS INCLUDED IN THE FIXED FEE:
Two design revisions: we prepare a first draft design. Your comments, ideas and questions are consolidated, and we provide a new version. This is your first revision, if necessary, this process is repeated. This is your second revision.

WHAT IS NOT INCLUDED IN THE FIXED FEE:
Any changes to The Bried and Clients Requirements. Any adjustments to the design over and above the two revisions;and other proffesional and/or contractors fees and expenses. Any site meetings over and above those listed in the table; and project management, including sending out tenders, meeting with trade contractors or site meetings once the work has commenced on site.
Project management services available on request.

NEXT STEPS:
If you are happy for us to procees please provide your written instruction. The Fee Proposal, the enclosed T&C's will form the basis of our contract. Should you have any queries regarding the content of on this documentaion or your project please do not hesitate to contact...

DISBURSEMENTS:
Petrol- £25 a week
Parking- £4 a day
A4 Print- 3p (Monochrome)
A4 Print- 8p (Colour)
A3 Print- 6p (Monochrome)
A3 Print-15p (Colour)

TIME CHARGED FEES:
Graduate Designer- £20 / hr

Fees provided exclude expenses and disbursements.

PALETTES & TREND REPORTS

The palettes and trend reports create an opportunity to define an overall concept for Canalside. In order to support the design process, a basis for development needs to be provided. These documents will help the designer to initially communicate the visual experience within the space prior to the completed design. .

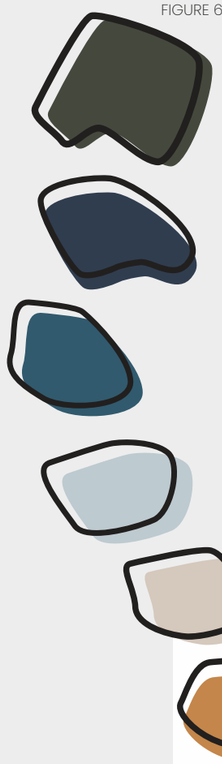


FIGURE 64: COLOUR PALLETE STEPPING STONES

FIGURE 65: SOUND ABSORBING PANELS

FIGURE 67: WOOD SLAT WALL

FIGURE 77: LEAFS

FIGURE 69: RIPPLE WALL EFFECT

FIGURE 75: BRIGHT LEAFS

FIGURE 66: MARBELLOUS WOOD

FIGURE 76: STEPPING STONES

FIGURE 70: OCEAN CABANA

FIGURE 68: OIL PAINT

FIGURE 73: VELVET

FIGURE 72: HALCYON BLOSSOM

FIGURE 70: BRICK WALL

FIGURE 78: ARCHED VIADUCT

FIGURE 74: FLOTEX NATURALS

MATERIAL PALETTE

FIGURE 74: FLOTEX NATURALS I


FIGURE 79: FLOORING IN DINING AREA


FIGURE 80: FLOORING IN OFFICE


FIGURE 81: FLOORING IN BOOK SHOP

"Forbo's high definition printing technology enables us to create amazingly realistic wood floor designs with the added benefits of improved acoustic and slip resistance properties." (Forbo Flooring Systems, N.D.)

"Flotex is a unique textile floor covering that combines the hard wearing and durable characteristics of a resilient floor with the quality, warmth and comfort of a carpet." (Forbo Flooring Systems, N.D.). The flooring is made up of a solid vinyl reinforced base with a surface of nylon fibres creating a high-density substrate for printing. (FIGURE 80) This is a combination of matte materials, therefore avoiding the disturbing reflection that occurs with high gloss surfaces which can cause agitation in dementia sufferers.

"Flotex offers a flooring solution for areas where safety, hygiene and well-being are in high demand." (Forbo Flooring Systems, N.D.).

Flotex is a strong and hygienic floor, the surface is waterproof therefore washable with many different cleaning products. If cleaning is necessary while still in use, the flooring is also slip resistant whether it's in wet or dry conditions. Canalside would benefit from using a waterproof flooring as it will help to reduce and prevent falls or spillage accidents.

Due to the construction of the Flotex it is a much better flooring option than hypo allergenic carpet as its able to capture allergens and fine dust from the surroundings. It's easy to clean due to double the allergens been removed when vacuumed, making it a safer space for individuals with allergies or bad immune systems. (FIGURE 74)

The range of Flotex naturals are high definition photo realistic images of wood textures printed onto textile flooring which are supplied in a plank structure. Customised designs can be created by changing colours or tones. By using a textile flooring in the design proposal instead of real wood it will remove the factor of any visible knots and colour contrast in the design making the space more suitable for the users. The wood texture will also create the non-institutional look Canalside is aiming for with the added benefit of sound absorption in the open space to help control and reduce noise.

"We would like to contribute to creating a safe and pleasurable environment, providing a sense of well-being for the residents of special care and dementia institutions" (Forbo Flooring Systems, N.D.).

FIGURE 86: UNDER THE BELL LAMP

FIGURE 92: LIGHT BULB 2

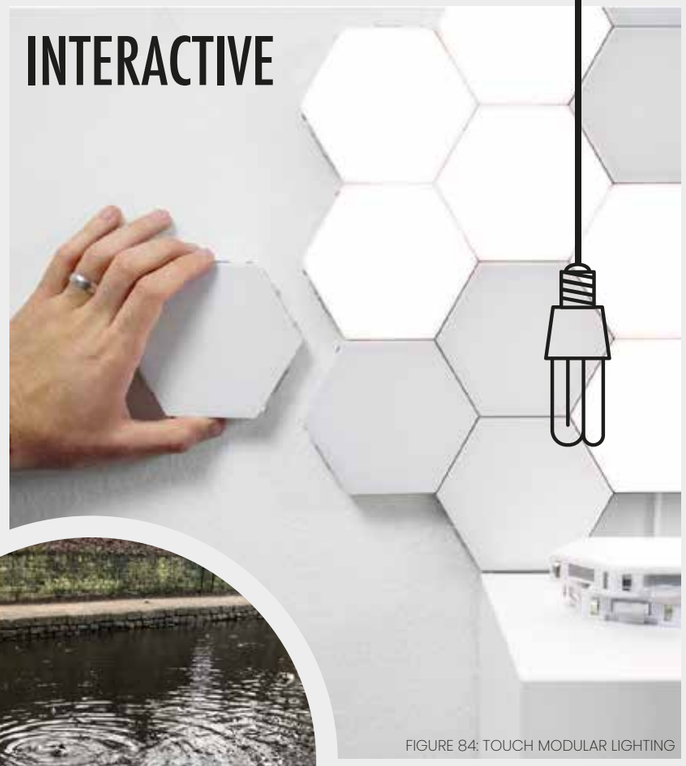


FIGURE 84: TOUCH MODULAR LIGHTING

FIGURE 82: RESIN SOKAR SCONCE

FIGURE 91: LIGHT BULB 1

FIGURE 90: BRIDGE

FIGURE 87: PENDANT LAMPS

FIGURE 88: RIPPLE

FIGURE 93: LIGHT BULB 3

FIGURE 83: RIPPLE PENDANT

FIGURE 85: WOOD BEAM LIGHTING

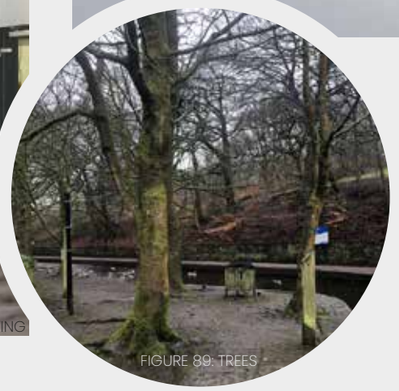


FIGURE 89: TREES

LIGHTING PALETTE

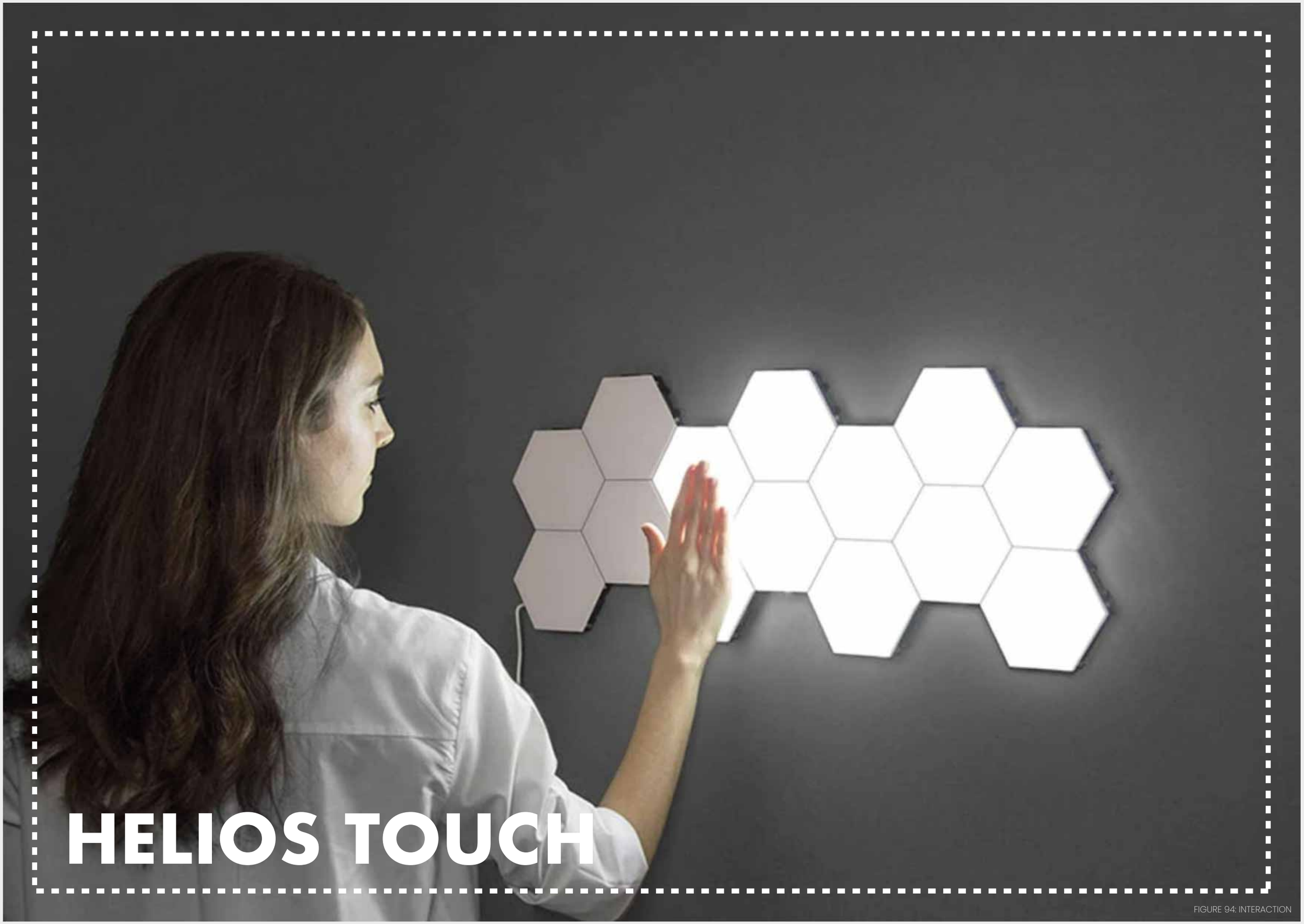


FIGURE 94: INTERACTION

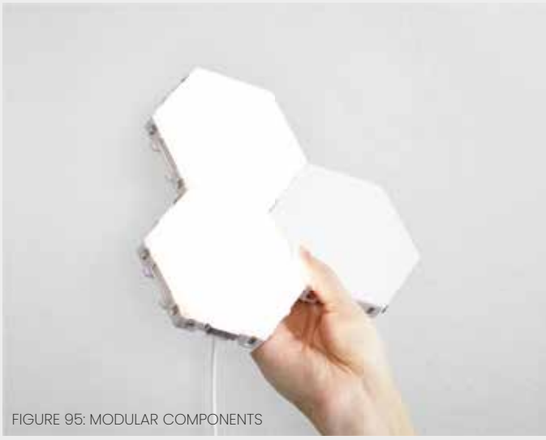


FIGURE 95: MODULAR COMPONENTS


FIGURE 96: LIGHT PATTERN


FIGURE 97: HEXAGON TILES


FIGURE 98: COOL WHITE

"Swipe the wall, illuminating the path of your touch for an engaging and tactile experience." (Helios Touch, 2020)

Helios touch is a modular touch sensitive wall light which can be turned into a *"canvas for illumination"* (Helios Touch, 2020). There are endless possibilities in terms of structure as the hexagon tiles can be connected together through their magnetic edges. (FIGURE 96)

There are two collections of the design; warm white or cool white. Warm white would be better suited to the environment Canalside is trying to create , as the design is going for a welcoming and comfortable space.

The lighting controls of this design allow users to swipe the surface of the wall where they want or need light as well as being able to adjust the brightness By using their hands as a brush,(FIGURE 97) it will *"give the user the ability to turn the interior architecture of a space into the light source"* (Helios Touch, 2020). The product also reduces energy consumption for lighting, as it's a tailored light fixture therefore only in use when necessary.

Poor lighting can create shadows and glare in any environment, by using this product in the design proposal it will provide a lighting solution for creating a dementia friendly space. Users will be able to control the light, in order to meet the needs of each individual. This will allow users to customise each and every environment in the event of lack of natural sunlight or artificial light.

"Rapidly modular components equal a system that can be easily adapted to any scenario" (Helios Touch, 2020). Due to the modularity of the tiles combined with LED lighting, it creates an interactive experience. (FIGURE 98)

Dementia patients would benefit from using touch sensor components as a sensory activity to stimulate touch and evoke positive feelings. This would allow users to connect with the environment giving them the means to express themselves through an immersive and innovative activity. A functional yet creative light source.

FIGURE 99: DIVIDING SIGNAGE

BOLD

FIGURE 101: ACRYLIC LETTERS

OPEN PLAN

FIGURE 103: ARROW WOOD SIGNAGE

ORIENTATION

FIGURE 102: CANAL SIGNAGE

FIGURE 105: BUILDING NAVIGATION

FIGURE 108: BRICK FORM

FIGURE 100: WAYFINDING

PATH

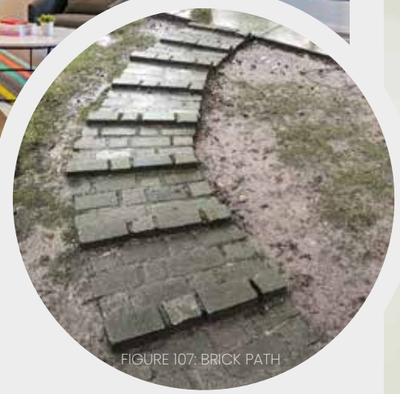


FIGURE 107: BRICK PATH

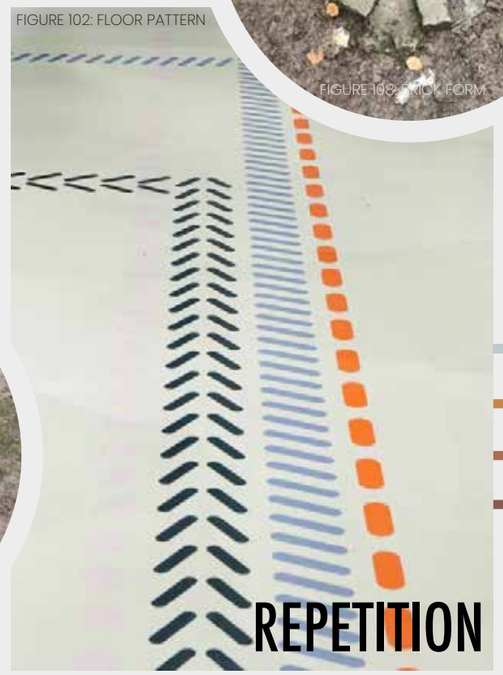


FIGURE 102: FLOOR PATTERN

REPETITION

FIGURE 104: PICTOGRAM SIGNAGE

PICTOGRAMS

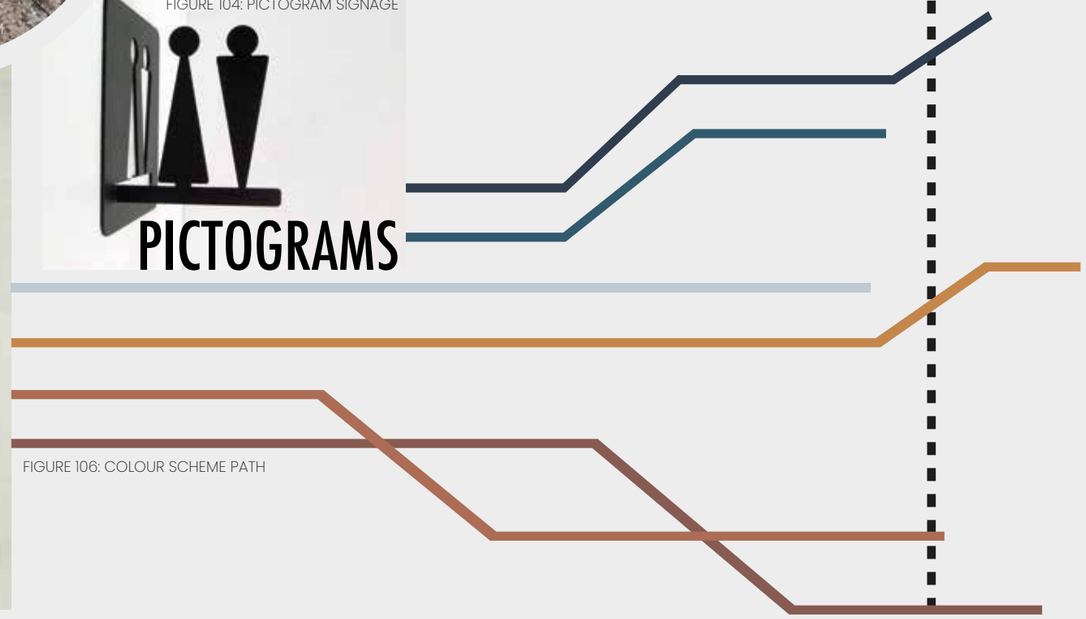


FIGURE 106: COLOUR SCHEME PATH

WAY FINDING PAL-

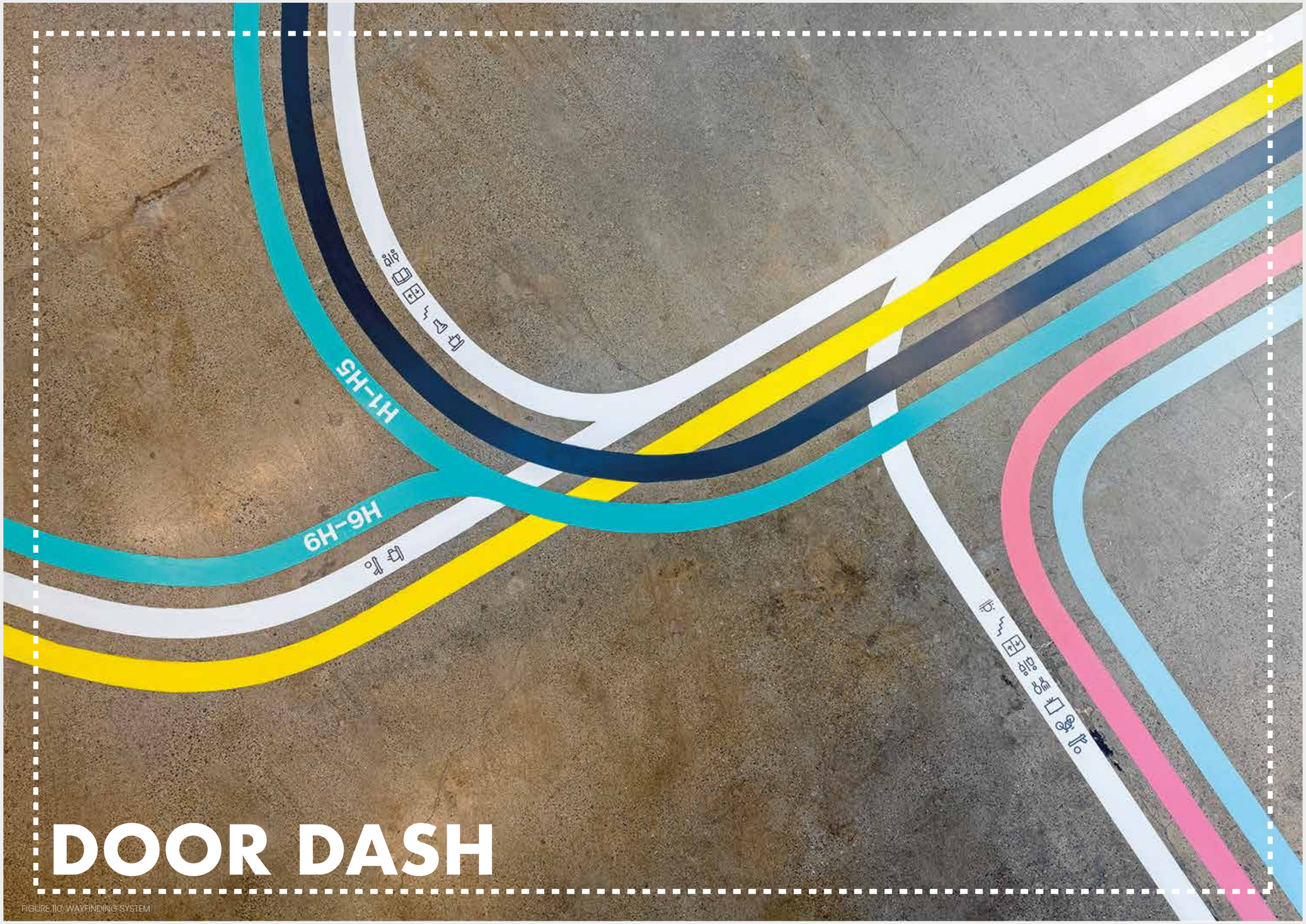


FIGURE 110: WAYFINDING SYSTEM

FIGURE 111: PATH OF COLOUR


FIGURE 112: CHOOSE YOUR PATH


FIGURE 113: CURVED LINES


FIGURE 114: GRAPHICS


FIGURE 114: VIVID STRIPES

"Rapt worked with them to create a memorable experience that communicates the way the company supports their network and local communities" (Rapt Studio, 2018).

Door Dash is a custom way finding system that allows users to choose the right path to follow throughout the space. The vivid paths begin in the reception area and extend outward, running down hallways and up stairs.(FIGURE 114) *"Colourful lines lead employees to the right place based on their roles at the company, and termination points end at individual departments"* (Rapt Studio, 2018). The way finding system also provides a route to amenities such as the café and bike storage facility. (FIGURE 111)

"Rapt created a colourful way finding system inspired by signage you'd find out on city streets" (Rapt Studio, 2018). Door dash has not only taken inspiration from the outdoors, which is similar to the concept for Canalside, but has created a stimulating environment through the use of bright colours. The paths of colour create contrast between the flooring, this is an important design element when designing for dementia.(FIGURE 110)

Individuals suffering with dementia have severe difficulty navigating themselves through any environment, this is due to short term memory and sensory challenges. Therefore, Canalside would benefit from using this way finding system as a way to promote integration instead of segregation. All users should have the same quality of experience so that it's a comfortable and accessible environment.

The site is open planned which promotes orientation with very little visual restrictions for dementia patients. By designing paths which lead to different facilities and points of interest within the building, it will create a legible environment for users to read and easily navigate.
No more dead ends or corridors, by removing the concept on an institutional design and creating an easy to follow looped circuit for individuals it will become a dementia friendly space.


FIGURE 116: STORAGE WALL

FLEXIBLE


FIGURE 120: BENCH SEATING

LINEAR


FIGURE 123: BENCH TABLE


FIGURE 126: RIVER COLLECTION


FIGURE 127: ADAPTABLE SEATING

ADAPTABLE


FIGURE 119: ARCHED VIADUCT


FIGURE 121: GRAY SAPPHIRE CHAIR


FIGURE 124: LOUNGE ARMCHAIR

SOFT


FIGURE 128: COOKING GLASS

FOCUS

VIBRANT


FIGURE 117: SEATING ARRANGEMENT


FIGURE 118: ARCHED SEATING BOOTH

ARCHED


FIGURE 122: ACENT CHAIR


FIGURE 125: ARTS & CRAFT

FURNITURE PALETTE

FIGURE 130: RIVER CURVES

FIGURE 131: GLASS

FIGURE 132: TEXTURE

FIGURE 133: TABLE

FIGURE 134: PLAN VIEW

"The collection is inspired by the exciting edges and vivid grains found in the trees sustainably taken from the banks of the Nooksack River that twists below my studio" (Greg Klassen, 2018).

The River Collection is a series of hand crafted tables created from hardwood timber such as walnut and elm. *"Klassen used trees that were sustainably harvested from the banks of the Noonsack river, so with every new table he builds, discarded trees have a new life through functional art."* (Sara Barnes, 2014). By hand picking each cut of wood, it provides the opportunity for the designer to find *"the naturally uneven edges of the wood and their vivid grains provide the perfect "shore" to mimic bodies of water."* (Sara Barnes, 2014). (FIGURE 131)

"I live in the Pacific Northwest and find inspiration in the trees, the rivers and the fields." (Greg Klassen, N.D.) Each piece represents landscapes with a river flowing through it, and every design is unique with meticulous details depending on the size and shape of the wood. (FIGURE 130) The designer found his inspiration in nature, which is a similar approach to the design proposal as the concept is "A walk along the canal". By using the innovative furniture from River Collection in Canalside, it creates an abstract connection to the design concept without using water or reflective materials which aren't dementia friendly.

Greg Klassen hand cuts blue glass to connect two pieces of wood together. Firstly, the glass is cut to roughly match the natural shape of the wood, the following step is to draw a guideline around the bespoke shape so the designer can carve a flood plane into the wood allowing the glass can sit flush. This creates a river that runs through the piece of furniture. (FIGURE 134)

By exploring the fluid of nature, the tables will create both a visual and spatial experience through its form and function. The tables will draw attention to the *"gorgeous details within the wood; we see knots, swirling grains, and other imperfections that make his work truly one-of-a-kind"* (Sara Barnes, 2014). This will urge users to want every little detail of the wood from all angles.

PRECEDENT STUDIES

Precedent studies will help to shape the overall design by providing a clear understanding of the thought process and inspiration accumulated from initial research on healthcare design. Therefore, they willnot only communicate the vision of the project but also provide justification for idea of anon institutionalised dementia friendly space to work.

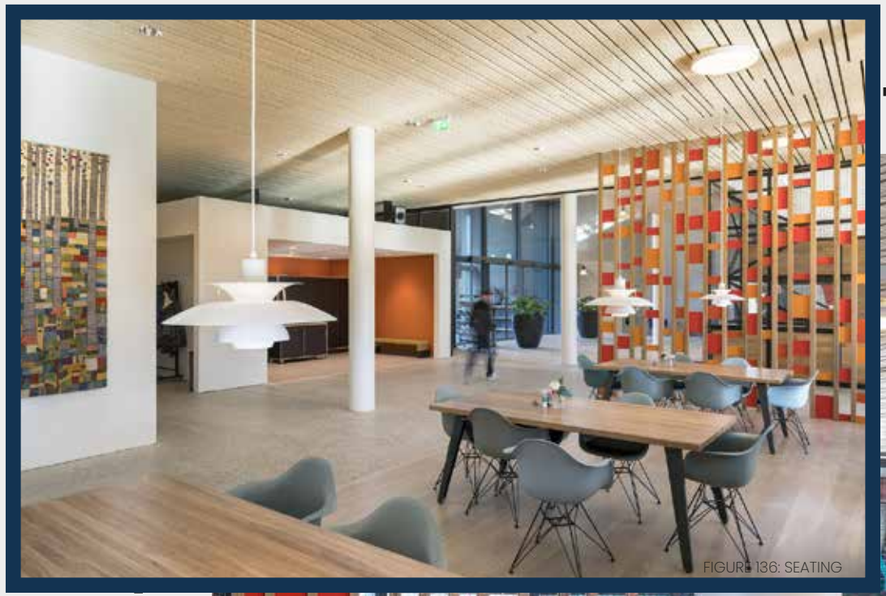


FIGURE 136: SEATING

FIGURE 135: COMMUNAL AREA

PRECEDENT STUDY 1

SCHELDEHOF RESIDENTIAL CARE CENTRE
VLISSINGEN, THE NETHERLANDS
ATELIER PRO ARCHITECTS
2017


FIGURE 137: DINING


FIGURE 138: LOBBY


FIGURE 139: LIBRARY


FIGURE 140: EXTERIOR

INNOVATION - DEMENTIA FRIENDLY DESIGN & CUSTOMER JOURNEY.

"Much effort was done to create a home for the disoriented, enabling them to wander around safely in a protected indoor garden and using special materials to stimulate the senses". (Atelier Pro, 2017).

Scheldehof Residential Care Centre is a residential centre accommodating both assistive living apartments and group accommodation units for psycho-geriatrics patients. The ground floor has a variety of social spaces (FIGURE 135) including a restaurant, a retail shop, cinema etc. As well as rooms for training and physiotherapy to help improve and maintain their remaining abilities.

The original building had a closed façade due to large and heavy doors. To allow access for more sunlight a glass box has been added to the ground floor (FIGURE 140), enabling light and air to flow freely throughout the interior making *"the building is transparent and inviting"* (Atelier Pro, 2017). The design proposal should aim to create a relationship between the internal space and natural surroundings using sunlight as a key factor, as it has many health benefits for dementia sufferers.

"The internal routing resembles a normal house as much as possible, tending towards the living environments the elderly were used to" (Atelier Pro, 2017). The layout encourages people suffering with dementia to wander around safely in a comfortable and recognisable living environment. Canalside would benefit from creating a natural mapped physical environment. Therefore, by creating a space that contains the necessary information for its correct use, it will create a link between the environments image and ability to map a direction of movement.

"The basic principle here was to create a homely and authentic atmosphere and to avoid an 'institutional' character" (Atelier Pro, 2017). Therefore, the interior is dominated by materials such as wood and light-coloured surfaces to create a friendly and warm ambiance. (FIGURE 139) By introducing bright and lively colours through furniture and fixings, it's providing an opportunity for stimulation without being too aggressive.

The experience within the space can be characterised by its physical appearance. The technique of utilising the natural warmth of wood combined with the appropriate colour tones within the design proposal will create a dementia friendly space. It's not just about designing exclusively for disability, by using the correct design elements it will reduce challenging behaviours and enhance their ability to function within the space.

FIGURE 142: GARAGE

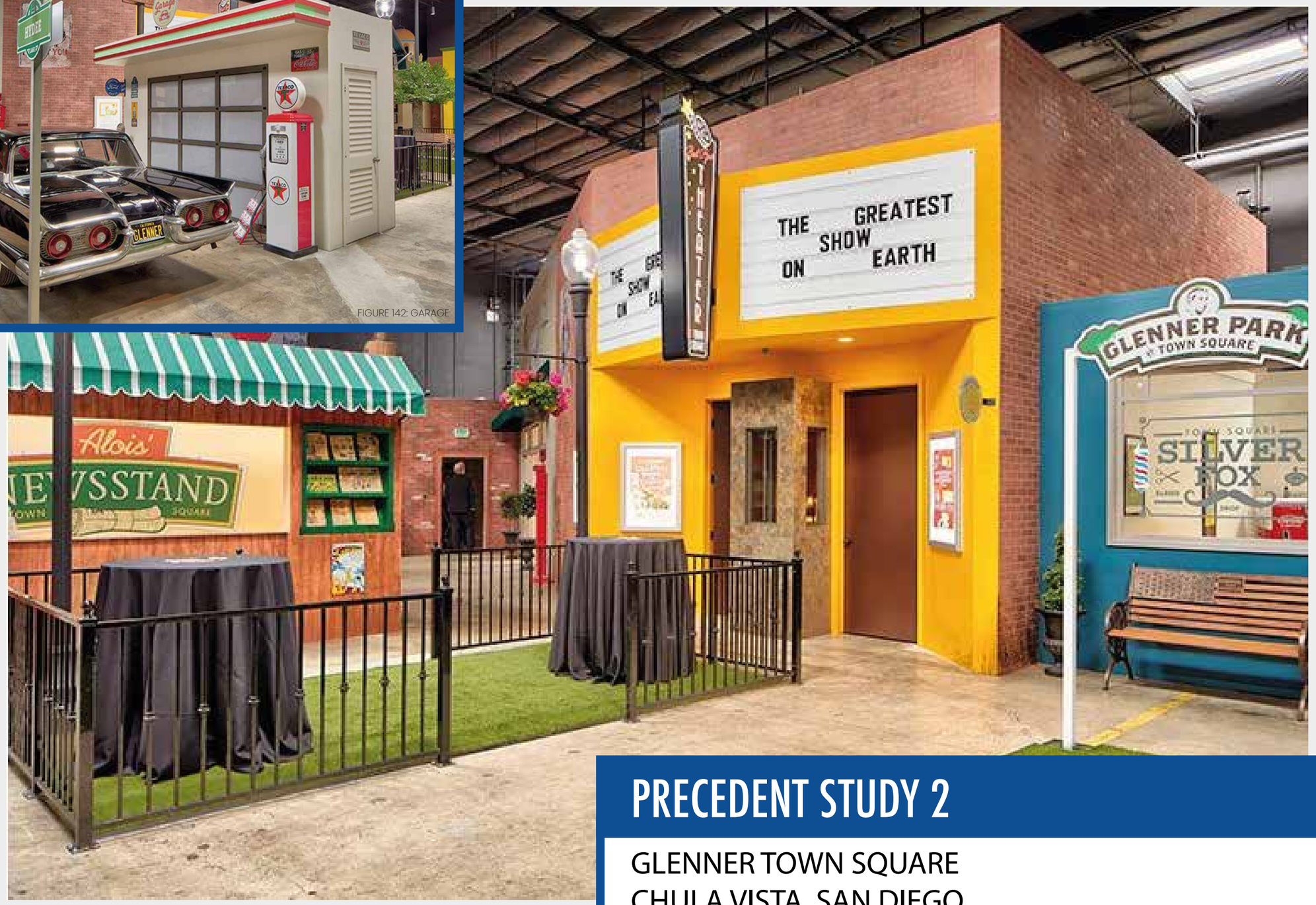


FIGURE 141: TOWN SQUARE

PRECEDENT STUDY 2

GLENNER TOWN SQUARE
CHULA VISTA, SAN DIEGO
DOUGLAS PANCAKE & MARSHA SEWELL
2014


FIGURE 143: GAMES ROOM


FIGURE 144: LIBRARY


FIGURE 145: DINING


FIGURE 146: MUSEUM

INNOVATION - BRAND EXPERIENCE.

"Interactive environment is designed to help capture part of the life and preserved cognitive function that remains intact for these individuals, ultimately enabling them to feel calm, confident and secure."
(Nina Azzarello, 2018)

The Glenner town square is an adult day healthcare centre and activity programme. The set has been designed with a purpose *"to help individuals with Alzheimer's and other forms of dementia spark and engage their long-term memories"* (Nina Azzarello, 2018).

The aim of this immersive environment is that it *"uses reminiscence therapy to provide special benefits to those with Alzheimer's and other forms of dementia by surrounding them with tangible prompts from their past"* (Nina Azzarello, 2018). Reminiscence therapy has been shown to improve patients' quality of life, attention and long-term memory. A similar approach can be used in the design proposal through activities, family connection and technology.

The Town Square was built by the San Diego Opera's set design team, with help from a Hollywood prop company to recreate and replicate a safe indoor setting that *"mimics the urban environment of the 1950"* (Nina Azzarello, 2018). Using design elements such as vintage store fronts and retro signage and vintage furniture. (FIGURE 142). By removing the institutionalised design that you normally find in care homes, it will create a better suited environment to help manage the disease.

Featuring 6 different neighbourhoods with a total of 25 buildings (FIGURE 141), the spaces offers a variety of structured activities based on different cognitive levels. Individuals have full control over their experience, this provides users with a choice in how they spend their time. Canalside should recognise that by removing Alzheimer patients from a controlled and restricted environment, it has the potential to increase levels of interaction with the space and each other.

To regularly stimulate Alzheimer patients, active participation is key. Therefore, by creating a variety of productive spaces that are adaptable to each individuals' preferences and skills, users with similar interests will come together in different areas of the design. Canalside should shape the environment to encourage new relationships and social interaction in order to lead a better quality of lives for its users.

Allowing individuals to determine their own experience within the space, will create a stimulating environment full of opportunities for involvement leading to a positive impact on identity and remove focus off the disease.


FIGURE 148: BENCHES


FIGURE 147: SHOP FLOOR

PRECEDENT STUDY 3

COMPOLUX SEIBU DEPARTMENT STORE
TOKYO
NENDO
2013


FIGURE 149: AISLE


FIGURE 150: FENCE


FIGURE 151: RETAIL DISPLAY


FIGURE 152: OPEN PLAN

INNOVATION - CONCEPT BEHIND DESIGN.

"These designs create a free, light hearted environment, similar to the experience of strolling in a park. " (Nendo, 2013)

Situated in the women's clothing section on the third floor in the Seibu department store in Tokyo's Shibuya, the space has multiple women's brands that come together in a unified environment.

The park furniture used throughout the space are modifiable fixtures, due to the brands and product arrangement changing on a regular basis. They not only divide the space but also double up as rails for hanging garments. (FIGURE 150) Therefore, by making the elements easy to remove and relocate it provides the opportunity to change the layout of the space.

A functional yet interchangeable environment is an approach Canalside should take, this could create a symbolic relationship between the space and its users. Adaptability will help to achieve a well-integrated building, by allowing various spatial and functional configurations in one area. Providing an opportunity for a variety of ongoing activities in that environment.

Each clothing brand is distinguished from the others by white screens that are suspended from the ceiling that come in six different patterns. (FIGURE 147). These screens are inspired by *"wrought iron fences surrounding the parks, squares and other green spaces in European cities"* (Nendo, 2013).

Loud noises or a busy environment can cause confusion and agitation in dementia patients. A similar technique could be used within the design proposal, creating divisions such as screens or room dividers throughout the design will help with over-stimulation in dementia patients.

The ceiling-suspended shelves and floor fixtures throughout the design are *"inspired by park benches and a bench reminiscent of a fountain's edge"* (Nendo, 2013). This outdoor furniture has multiple functions including park benches to sit on and also displaying merchandise. (FIGURE 148)

These design elements provide the space with the concept of a walk through a European park, it's not only an environment with a purpose but also a unique experience. A similar concept of a walk along a canal will benefit from this design method, as it will help solve a major problem with designing for dementia.

The design proposal should aim to create individual spaces which all form a common link to the overreaching concept of being outdoors, as its essential for the physical and mental health of Dementia patients, but this is not always possible due to weather and health.

FIGURE 154: WOOD SLATS

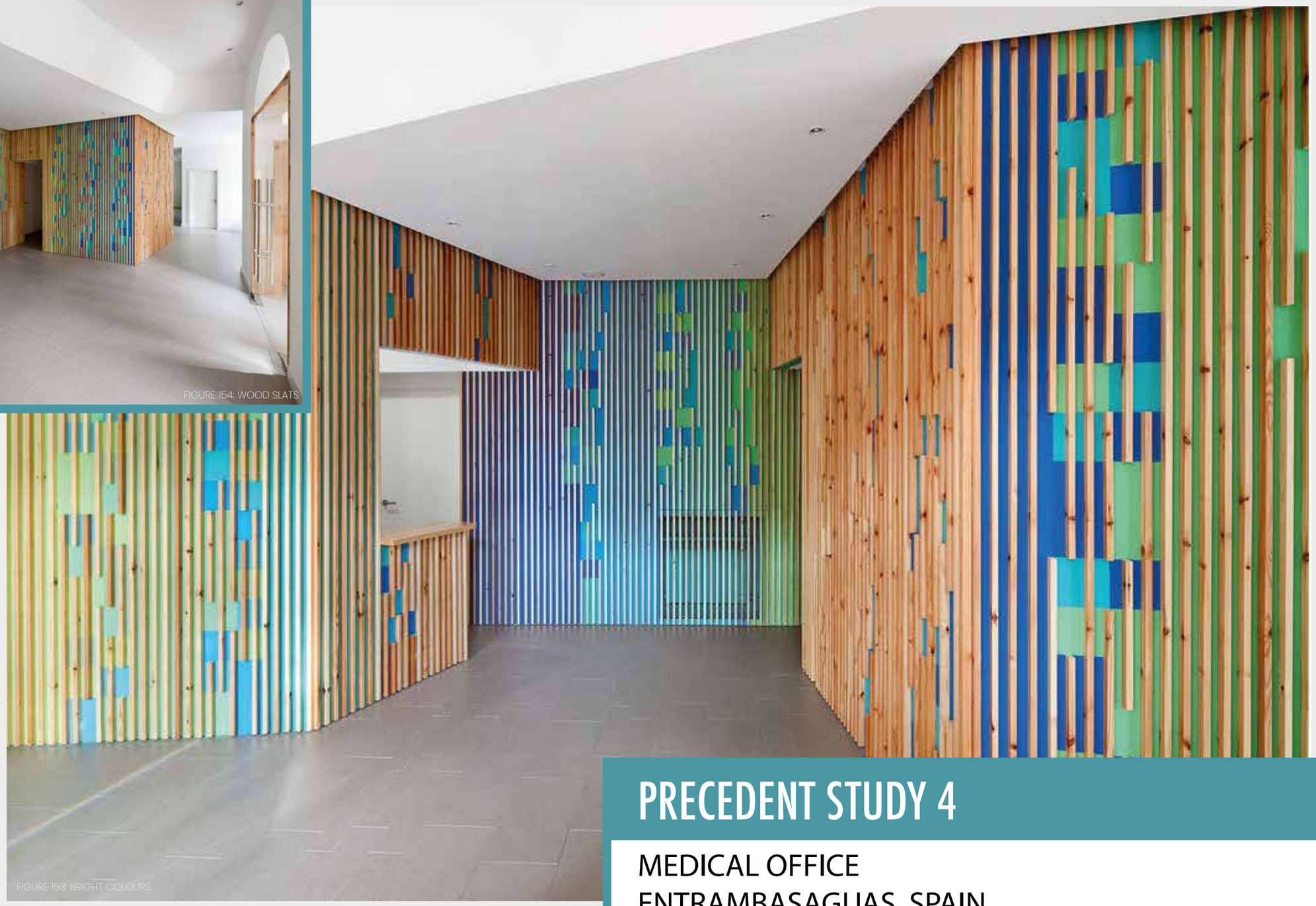


FIGURE 153: BRIGHT COLOURS

PRECEDENT STUDY 4

MEDICAL OFFICE
ENTRAMBASAGUAS, SPAIN
CARMEN PÉREZ DÍAZ Y ANA RUIZ DE APODACA JOHANSSON
2014


FIGURE 155: PATTERN


FIGURE 156: PLAN VIEW


FIGURE 157: DETAIL DRAWING


FIGURE 158: SECTIONS

INNOVATION - WALL PANELLING.

"A panelled wall of wooden slats between which vibrates a gradation of five shades of colour, from blue to green. This element becomes the star of the project, gives warmth to the space." (Archdaily, 2015).

The medical office is situated in a single floor, long and narrow building. The site previously accommodated a medical library which was transferred leaving half of the building not in use. The need for renovation was necessary as the entire site could be used for medical purposes to deal with the demand of the growing population.

"The goal we set ourselves from the start was to create a warm space which accommodated the patient, where the shape, colour, material and light make his stay more enjoyable" (ArchDaily, 2014). These are fundamental design elements that need to be considered in order to create a supportive experience that considers the social, physical and environmental client needs.

"This space is generated from a single gesture: a broken line which unites within its folds the access and waiting areas" (ArchDaily, 2014). The panelled walls of wooden slats separate the offices in the space, creating circulation through the centre of the space allowing for a continuous and fluid movement (FIGURE 153) . By removing dead end corridors and forming a new method for movement throughout the space it has removed the institutional aspect you normally find in healthcare interiors.

The interior wall cladding is formed by pine wooden slats which are 20 x 30mm, the slats were then nailed to a plasterboard surface. The plasterboard was painted in five different shades of colour according to a detailed elevation illustrating different numbered section's that link to specific colours ranging from blue to green. (FIGURE 157)

A similar feature could be used in Canalside as a spatial division between areas or a wall surface in order to create an impactful design that creates a comfortable environment for its users. This bespoke design feature identifies a simple yet effective way of creating a dementia friendly space. Wood is an ideal material to use because it's not only non-reflective but when used in a similar method to slats or with cut grooves it improves sound absorption. The use of colour is an opportunity to combine both stimulating and calm colours in different areas of the design to trigger memories and cognitive function.

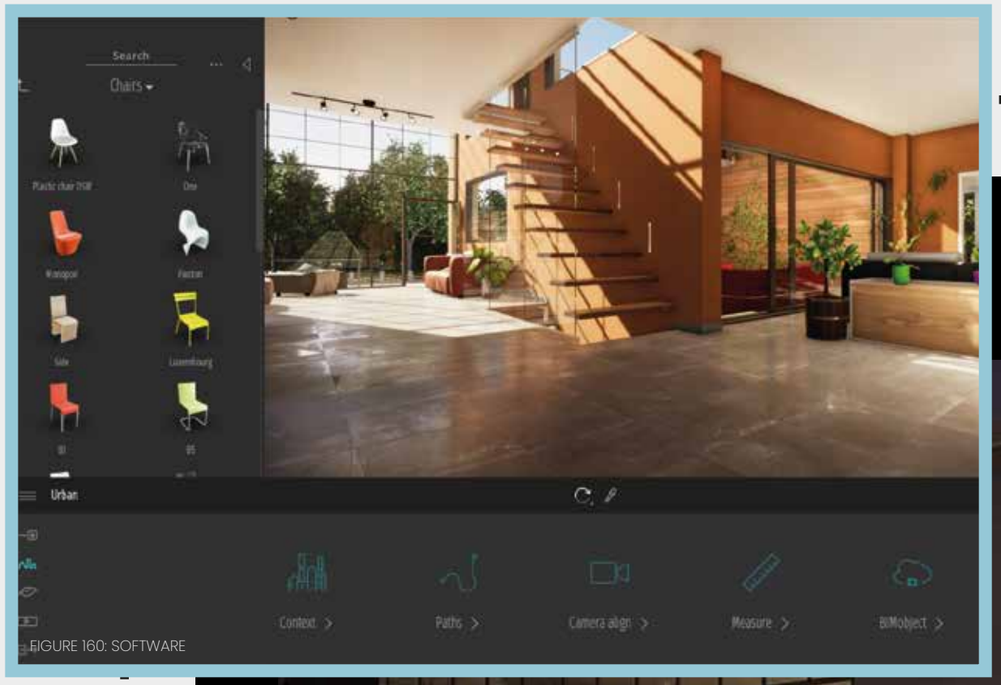


FIGURE 160: SOFTWARE

FIGURE 159: TWIN MOTION

COMMUNICATION STRATEGY

TWINMOTION SOFTWARE
REAL-TIME IMMERSIVE 3D ARCHITECTURAL VISUALIZATION
HTTPS://WWW.YOUTUBE.COM/WATCH?V=KBTNEJIF1KA


FIGURE 161: BUILDING


FIGURE 162: INTERIOR


FIGURE 163: EXTERIOR

"TWINMOTION OFFERS ARCHITECTS ALL THE WAYS CURRENTLY POSSIBLE TO BRING THEIR IDEAS TO LIFE." (MARTIN KRASEMANN, 2018)

Twinmotion is an *"interactive architectural visualization tool" with the aim to "create visualizations that provide a genuine sense of presence. Realism is the key to achieving this"* (ArchDaily, 2019).

Available for both Windows and MacOS, users can simply import their models from compatible BIM software's such as Sketch-up or Revit to producing images, 360° panoramas and videos as well as its latest development of virtual reality.

The software will allow clients to better understand both the building and the customer journey throughout. It's an opportunity to *"transform BIM and CAD models into these convincing real-time experiences"* (ArchDaily, 2019).

Creating an animated walk through of Canalside's interior I will demonstrate the movement throughout the open plan interior, revealing the looped circulation that will help better way finding for its users therefore defining how the environment is dementia friendly.

Twinmotion has a simple interface that allows you drag and drop lights, materials and props straight into your scene. The software has a library of over 600 materials to create your space. To take your rendering that one step further, Twinmotion also has animated assets to show moving objects such as vehicles, characters and plants. (FIGURE 160)

Not only can you just edit these design elements to create realistic visuals, but it's also possible to change the weather or season by just dragging a slider. Canalside would benefit from using Twinmotion as a communicate strategy to show how the light implementation will affect not only the space and design elements but also the users. This will ensure that the sunlight and shadows are appropriate for people suffering with dementia in the site's location at any time of the year.

Twinmotion will help create an understanding of how the immersive environment can help improve cognitive function in dementia patients by navigating the client through the space.


FIGURE 165: INTERIOR VISUAL

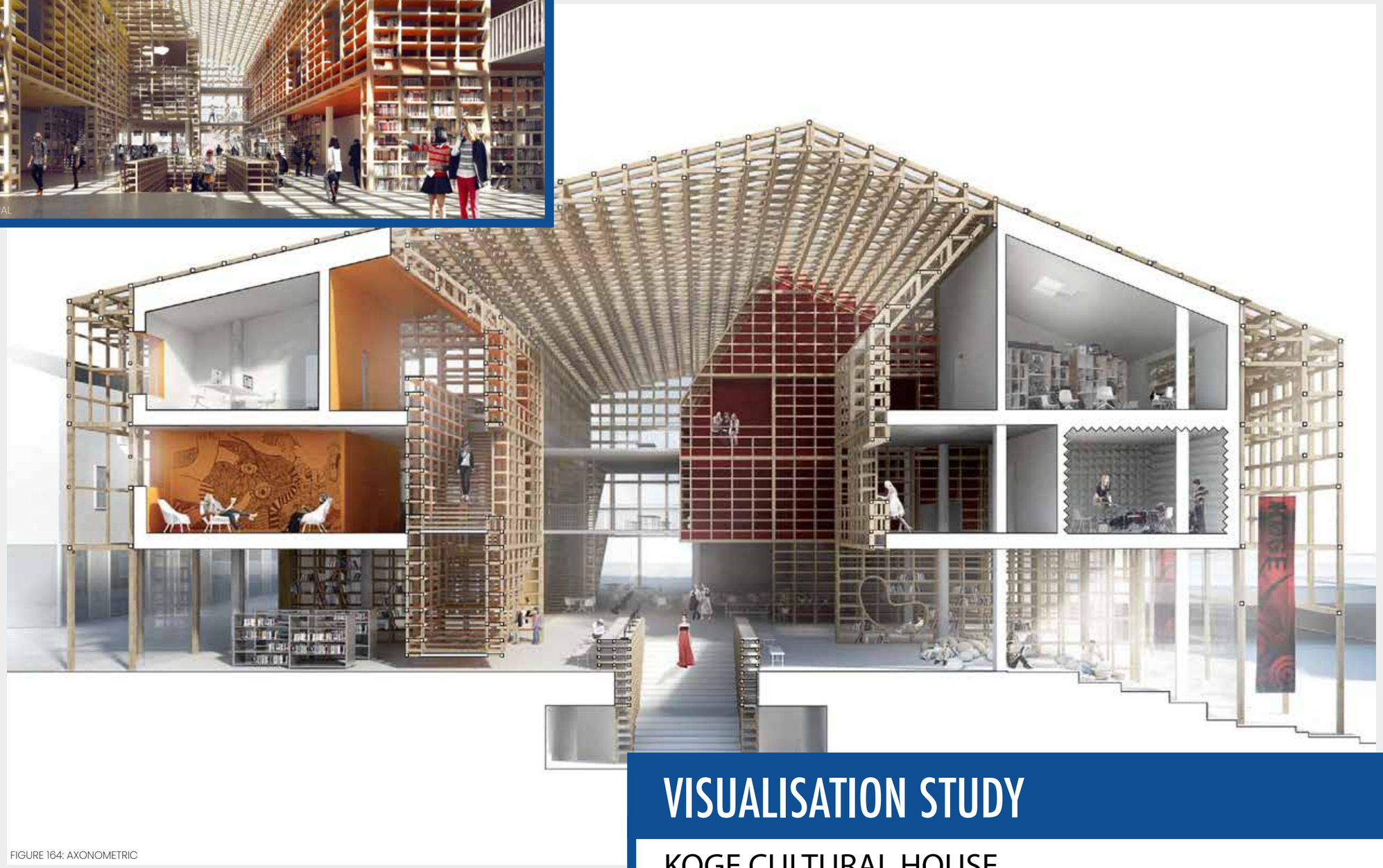


FIGURE 164: AXONOMETRIC

VISUALISATION STUDY

KOGE CULTURAL HOUSE
KOGE, DENMARK
COBE ARCHITECTS
2013


FIGURE 166: EXTERIOR VISUAL


FIGURE 167: LIBRARY VISTA


FIGURE 168: HAND DRAWN SKETCH

Koge Cultural House is a single building formed by a large wooden framework. Within this framework there is a timber structure that accommodates five smaller buildings, which consist of various informal places for people to meet as well as cultural events and exhibitions alongside an interior plaza. (FIGURE 164). A collection of visualisation methods have been used for this project including concept sketches, hand drawn visuals, and photo realistic visuals.

The initial visualization style for this project started with a few quick hand drawn sketches to drive the project into a real-life experience. (FIGURE 168) It can be assumed that the model for this building was created in Sketch-up using imported plans and elevations from Auto-cad as a guide to create the 3D model space. In order to get the orthographic visual, the designer will have used the section tool to cut through a part of the building to allow visual access to the centre of the space. Sketch-up is key to producing a detailed representation of the proposed site for Canalside. The model will provide the best perception of the space and the interior elements; providing the client will have a clear understanding of the site.

"Render photorealistic interiors you can feel. Real lighting. Real materials. It's as close as you can get to the real thing without actually building it." (Chaos Group, N.D.)

Design elements will have been created and applied in a rendering software such as Vray or 3DS Max. (FIGURE 165)This type of software has the ability to create real life colours and textured materials using bump maps, no detail is too small to make the space look as realistic as possible. Canalside would benefit from using photo realistic renders to communicate the ideas to the clients as they provide a true sense of appearance, therefore showcase the space as if already brought to life.

This style of visualisation has been used due to the complex structure of the wooden framework in order to see how the lighting patterns come into play. (FIGURE 167). Rendering software has the ability to ray trace, it can illustrate how real light gets reflected, refracted and creates shadows. Photo realistic renders will expose an accurate representation of how both artificial and sunlight will affect and enhance the individuals suffering with dementia in different spaces within the design.

The reoccurring theme throughout both the visualisation and communication strategy is the word "real", this project is an insight into the real world of dementia and how Canalside can improve quality of life for all those affected.

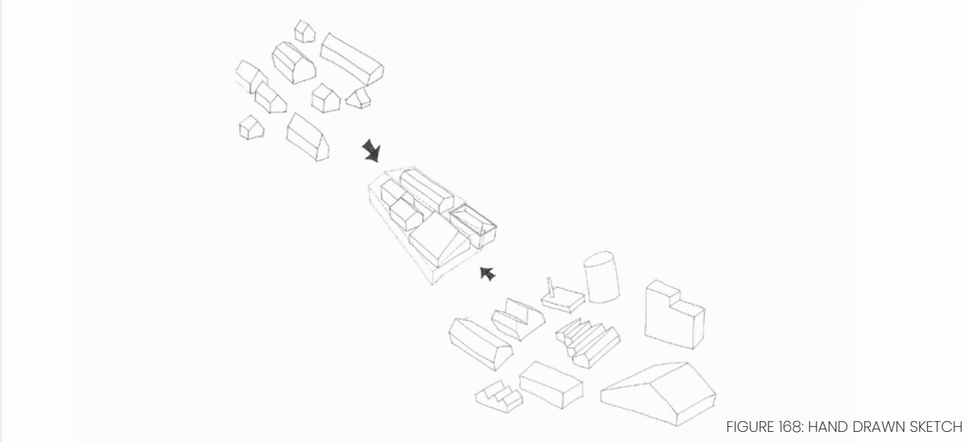


FIGURE 168: HAND DRAWN SKETCH

FIGURE 170: ACETATE WINDOWS

FIGURE 169: FOAMBOARD MODEL

MODEL STUDY

VILLA VITA CANCER CENTRE
COPENHAGEN
C.F. MØLLER ARCHITECTS
2009


FIGURE 171: LED LIT


FIGURE 172: WARM LIGHT

This model was created by C.F Moller Architects to showcase the building used for Villa Vita which is a counselling facility for cancer patients.

It appears as though the designers have used 2mm white foam board (FIGURE 171)that's been hand cut using guidelines from plans and elevations. Combined with different coloured sheet acetate in the windows, (FIGURE 170) this helps to revitalise the model in order to allow the building to be *"informal and welcoming: To avoid an institutional feel, and ensure the necessary sense of security for patients and staff"* (C.F Moller Architects, 2009).

Similar materials would work effectively for this design proposal as Canalside is also going down the non-institutionalised route. Foam board is a very useful material for creating a clean white context model, once combined with contrasting wood interior elements a bigger understanding of colour contrast in designing for dementia will be formed.

LED's have been used in the interior of this model to communicate how lighting is an important aspect of the design to create a comfortable and safe environment for the patients.(FIGURE 172). This overall approach to spatial modelling should be used within the design proposal to form a clear understanding of how the light and shadow work in the space. The model itself can be used as a study tool to identify where and how much light to be used within each area of the design.

Detailing the model with scaled trees and figurines gives the client the ability to place themselves within that space.(FIGURE 169). This will link the model to the visualisation style the design proposal is aiming for, a realistic immersive experience.


FIGURE 173: CLOVER HOUSE

Combining two different approaches to a 3D architectural model for Canalside will allow it to be seen in more than one form. Focusing on the element of light from the exterior, once removed the focus will be on a design element inside the space. The purpose of this is that certain aspects of the design can emphasised without the distraction of materials or obstruction of view.

PLANNING APPLICATION

LOCAL AUTHORITY LOGO

LOCAL AUTHORITY NAME
LOCAL AUTHORITY ADDESS

Application for Planning Permission.
Town and Country Planning Act 1990

Publication of applications on planning authority websites.
Please note that the information provided on this application form and in supporting documents may be published on the Authority's website.
If you require any further clarification, please contact the Authority's planning department.

1. Applicant Name, Address and Contact Details

Title: Mrs
First name: Linda
Surname: Harper

Company name: Canalside Group

Street address: C/o Agent

Town/City:
County:
Country:
Postcode:

	Country Code	National Number	Extension Number
Telephone number:			
Mobile number:			
Fax number:			

Email address:

Are you an agent acting on behalf of the applicant? (●) Yes ( ) No

2. Agent Name, Address and Contact Details

Title: Miss
First Name: Abbie
Surname: Gawtry

Company name: AG Interior Designs

Street address: 98 Moorside

Town/City: Cleckheaton
County: West Yorkshire
Country: United Kingdom
Postcode: BD19 6JX

	Country Code	National Number	Extension Number
Telephone number:			
Mobile number:	+44	7508433815	
Fax number:			

Email address: Abbiegawtry@hotmail.com

3. Description of the Proposal

Please describe the proposed development including any change of use:

Change of use on ground floor from Part D1 (Non residential institutions) to Part A3 (Restaurant and cafe). The rest of the building will remain Part D1. Associated external alterations proposed include signage to existing frontage including fascia signage & hanging signs. Existing structural openings including windows on the north side of the building to be unblocked.

Has the building, work or change of use already started? ( ) Yes (●) No

4. Site Address Details

Full postal address of the site (including full postcode where available)

House:
Suffix:
House name: Saddleworth Museum & Gallery
Street address: High Street
Uppermill
Town/City: Oldham
County: Greater Manchester
Postcode: OL3 6HS

Description of location or a grid reference
(must be completed if postcode is not known):

Easting: 399587
Northing: 405584

Description:

5. Pre-application Advice

Has assistance or prior advice been sought from the local authority about this application? (●) Yes ( ) No

6. Pedestrian and Vehicle Access, Roads and Rights of Way

Is a new or altered vehicle access proposed to or from the public highway? ( ) Yes (●) No

Is a new or altered pedestrian access proposed to or from the public highway? ( ) Yes (●) No

Are there any new public roads to be provided within the site? ( ) Yes (●) No

Are there any new public rights of way to be provided within or adjacent to the site? ( ) Yes (●) No

Do the proposals require any diversions/extinguishments and/or creation of rights of way? ( ) Yes (●) No

If you answered Yes to any of the above questions, please show details on your plans/drawings and state the reference of the plan(s)/drawings(s)

7. Waste Storage and Collection

Do the plans incorporate areas to store and aid the collection of waste? (●) Yes ( ) No

If Yes, please provide details:
Please see design and access statement.

Have arrangements been made for the separate storage and collection of recyclable waste? (●) Yes ( ) No

If Yes, please provide details:
Please see design and access statement.

8. Authority Employee/Member

With respect to the Authority, I am:
(a) a member of staff
(b) an elected member
(c) related to a member of staff
(d) related to an elected member

Do any of these statements apply to you? ( ) Yes (●) No

9. Materials

Please state what materials (including type, colour and name) are to be used externally (if applicable):

Walls - description:
Description of *existing* materials and finishes:
Reclaimed, coursed stone

Description of *proposed* materials and finishes:
As existing.

Windows - description:
Description of *existing* materials and finishes:
Wooden windows to existing mill building with frameless glass on glass facade.

Description of *proposed* materials and finishes:
As existing.

9. (Materials continued)

Doors - description:

Description of *existing* materials and finishes:

Frameless glass, electric, sliding entrance door and screen.

Description of *proposed* materials and finishes:

As existing.

Boundary treatments - description:

Description of *existing* materials and finishes:

Please see supporting documentation.

Description of *proposed* materials and finishes:

Please see supporting documentation.

Lighting - add description

Description of *existing* materials and finishes:

Please see supporting documentation.

Description of *proposed* materials and finishes:

Please see supporting documentation.

Are you supplying additional information on submitted plan(s)/drawing(s)/design and access statement? ◉ Yes ○ No

If Yes, please state references for the plan(s)/drawing(s)/design and access statement:

10. Vehicle Parking

Please provide information on the existing and proposed number of on-site parking spaces:

Type of vehicle	Existing number of spaces	Total proposed (including spaces retained)	Difference in spaces
Cars	32	32	0
Light goods vehicles/public carrier vehicles	0	0	0
Motorcycles	0	0	0
Disability spaces	2	2	0
Cycle spaces	0	0	0
Other (e.g. Bus)	0	0	0
Short description of Other			

11. Foul Sewage

Please state how foul sewage is to be disposed of:

☒ Mains sewer ☐ Package treatment plant ☐ Unknown

☐ Septic tank ☐ Cess pit

Other

Are you proposing to connect to the existing drainage system? ◉ Yes ○ No ○ Unknown

If Yes, please include the details of the existing system on the application drawings and state references for the plan(s)/drawing(s):

12. Assessment of Flood Risk

Is the site within an area at risk of flooding? (Refer to the Environment Agency's Flood Map showing flood zones 2 and 3 and consult Environment Agency standing advice and your local planning authority requirements for information as necessary.) ○ Yes ◉ No

If Yes, you will need to submit an appropriate flood risk assessment to consider the risk to the proposed site.

Is your proposal within 20 metres of a watercourse (e.g. river, stream or beck)? ◉ Yes ○ No

Will the proposal increase the flood risk elsewhere? ○ Yes ◉ No

How will surface water be disposed of?

☐ Sustainable drainage system ☒ Main sewer ☐ Pond/lake

☐ Soakaway ☐ Existing watercourse

13. Biodiversity and Geological Conservation

To assist in answering the following questions refer to the guidance notes for further information on when there is a reasonable likelihood that any important biodiversity or geological conservation features may be present or nearby and whether they are likely to be affected by your proposals.

Having referred to the guidance notes, is there a reasonable likelihood of the following being affected adversely or conserved and enhanced within the application site, OR on land adjacent to or near the application site:

a) Protected and priority species

○ Yes, on the development site ○ Yes, on land adjacent to or near the proposed development ◉ No

b) Designated sites, important habitats or other biodiversity features

○ Yes, on the development site ○ Yes, on land adjacent to or near the proposed development ◉ No

c) Features of geological conservation importance

○ Yes, on the development site ○ Yes, on land adjacent to or near the proposed development ◉ No

14. Existing Use

Please describe the current use of the site:

Part D1 (Non residential institution)- Museum & Art Gallery

Is the site currently vacant? ○ Yes ◉ No

Does the proposal involve any of the following?
If yes, you will need to submit an appropriate contamination assessment with your application.

Land which is known to be contaminated? ○ Yes ◉ No

Land where contamination is suspected for all or part of the site? ○ Yes ◉ No

A proposed use that would be particularly vulnerable to the presence of contamination? ○ Yes ◉ No

15. Trees and Hedges

Are there trees or hedges on the proposed development site? ○ Yes ◉ No

And/or: Are there trees or hedges on land adjacent to the proposed development site that could influence the development or might be important as part of the local landscape character? ○ Yes ◉ No

If Yes to either or both of the above, you may need to provide a full Tree Survey, at the discretion of your local planning authority. If a Tree Survey is required, this and the accompanying plan should be submitted alongside your application. Your local planning authority should make clear on its website what the survey should contain, in accordance with the current 'BS5837: Trees in relation to design, demolition and construction - Recommendations'.

16. Trade Effluent

Does the proposal involve the need to dispose of trade effluents or waste? ○ Yes ◉ No

17. Residential Units

Does your proposal include the gain or loss of residential units? ○ Yes ◉ No

18. All Types of Development: Non-residential Floorspace

Does your proposal involve the loss, gain or change of use of non-residential floorspace? ◉ Yes ○ No

Use class/type of use		Existing gross internal floorspace (square metres)	Gross internal floorspace to be lost by change of use or demolition (square metres)	Total gross new internal floorspace proposed (including changes of use) (square metres)	Net additional gross internal floorspace following development (square metres)
A1	Shops Net Tradable Area				
A2	Financial and professional services				
A3	Restaurants and cafes	0	0	195	195
A4	Drinking estabishments				
A5	Hot food takeaways				
B1 (a)	Office (other than A2)				
B1 (b)	Research and development				
B1 (c)	Light industrial				
B2	General industrial				
B8	Storage or distribution				

18. All Types of Development: Non-residential Floorspace (continued)

C1	Hotels and halls of residence				
C2	Residential institutions				
D1	Non-residential institutions	795	195	600	600
D2	Assembly and leisure				
Other	Please Specify				
	Total	795	795	795	0

For hotels, residential institutions and hostels, please additionally indicate the loss or gain of rooms:

Use Class	Types of use	Existing rooms to be lost by change of use or demolition	Total rooms proposed (including changes of use)	Net additional rooms

19. Employment

If known, please complete the following information regarding employees:

	Full-time	Part-time	Equivalent number of full-time
Existing employees	1	9	0
Proposed employees			

20. Hours of Opening

If known, please state the hours of opening for each non-residential use proposed:

Use	Monday to Friday Start Time	Monday to Friday End Time	Saturday Start Time	Saturday End Time	Sunday and Bank Holidays Start Time	Sunday and Bank Holidays End Time	Not Known
	9 am	4 pm	9 am	4 pm	9 am	4 pm	☐

21. Site Area

What is the site area? 795 sq. metres

22. Industrial or Commercial Processes and Machinery

Please describe the activities and processes which would be carried out on the site and the end products including plant, ventilation or air conditioning. Please include the type of machinery which may be installed on site:

N/A

Is the proposal for a waste management development? ○ Yes ● No

23. Hazardous Substances

Is any hazardous waste involved in the proposal? ○ Yes ● No

24. Type of Proposed Advertisement(s)

Please describe the proposed advertisement(s):

Hanging sign to front facade of building & fascia sign to south side exterior.

How many of the following type of advertisements are you applying for?

Fascia sign(s) 1 Projecting or hanging sign(s) 1 Hoarding(s) 0 Other 0

25. Location of Advertisement(s)

Is the advertisement(s) you are applying for already in place? ○ Yes ● No

Is an existing advertisement(s) to be removed and replaced by the advertisement(s) in this proposal? ● Yes ○ No ○ Not Applicable

If Yes to either or both above, please show the existing sign(s) on an elevation drawing or photograph and state the references for the drawing(s) or photograph(s).

Please see supporting documentation.

Will the proposed advertisement(s) project over a footpath or other public highway? ● Yes ○ No

26. Advertisement(s) Period

Please state the period of time for which consent is sought for the advertisement

From: 15/03/20 To: 15/03/30

28 (a). Details of Proposed Advertisement(s) - Fascia Sign

What is the height from the ground to the base of the advertisement (in metres)? 2.87 m

What is the maximum projection of the advertisement from face of building (in metres)? 0.1 m

What are the dimensions of the proposed advertisement? Height: 0.630 x Width: 10.3 x Depth: 0.1 metres

What materials will the sign be made of?

Please see supporting documentation.

What is the maximum height of any of the individual letters and symbols (in centimetres)? 63 cm

The colour of text and background:

Please see supporting documentation.

Will the sign be illuminated? ● Yes ○ No

Will the sign be illuminated internally or externally? ● Internally ○ Externally

Illuminance Levels: TBC cd/m

Will the illumination be static or intermittent? ● Static ○ Intermittent

28 (b). Details of Proposed Advertisement(s) - Hanging Sign

What is the height from the ground to the base of the advertisement (in metres)? 4.8 m

What is the maximum projection of the advertisement from face of building (in metres)? 0.75 m

What are the dimensions of the proposed advertisement? Height: 1.15 x Width: 0.75 x Depth: 0.20 metres

What materials will the sign be made of?

Please see supporting documentation.

What is the maximum height of any of the individual letters and symbols (in centimetres)? 115 cm

The colour of text and background:

Please see supporting documentation.

Will the sign be illuminated? ○ Yes ● No

Will the sign be illuminated internally or externally? ○ Internally ○ Externally

Illuminance Levels: cd/m

Will the illumination be static or intermittent? ○ Static ○ Intermittent

29. Site Visit

Can the site be seen from a public road, public footpath, bridleway or other public land? ● Yes ○ No

If the planning authority needs to make an appointment to carry out a site visit, whom should they contact? (Please select only one)

○ The agent ● The applicant ○ Other person

30. Certificates (Certificate B)

Certificate of Ownership - Certificate B
Town and Country Planning (Development Management Procedure) (England) Order 2010 Certificate under Article 12

I certify/The applicant certifies that I have/the applicant has given the requisite notice to everyone else (as listed below) who, on the day 21 days before the date of this application, was the owner *(owner is a person with a freehold interest or leasehold interest with at least 7 years left to run)* of any part of the land or building to which this application relates.

Notice recipient			Date notice served
Name	Oldham Council		08/03/2020
Number:		Suffix: Civic Centre	
Street:			
Locality:			
Town:	Oldham		
Postcode:	OL1 1UQ		

Title: Miss First name: Abbie Surname: Gawtry

Person role: Agent Declaration date: 08/03/2020 ☒ Declaration made

30. Certificates (Agricultural Land Declaration)

Agricultural Land Declaration
Town and Country Planning (Development Management Procedure) (England) Order 2010 Certificate under Article 12

Agricultural Land Declaration - You Must Complete Either A or B

(A) None of the land to which the application relates is, or is part of an agricultural holding. ◉

(B) I have/The applicant has given the requisite notice to every person other than myself/the applicant who, on the day 21 days before the date of this application, was a tenant of an agricultural holding on all or part of the land to which this application relates, as listed below: ○

If any part of the land is an agricultural holding, of which the applicant is the sole tenant, the applicant should complete part (B) of the form by writing 'sole tenant - not applicable' in the first column of the table below

Ref: 09: 2309 Planning Portal Reference:

FIGURE 174: APPROVED

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IMAGE REFERENCES

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