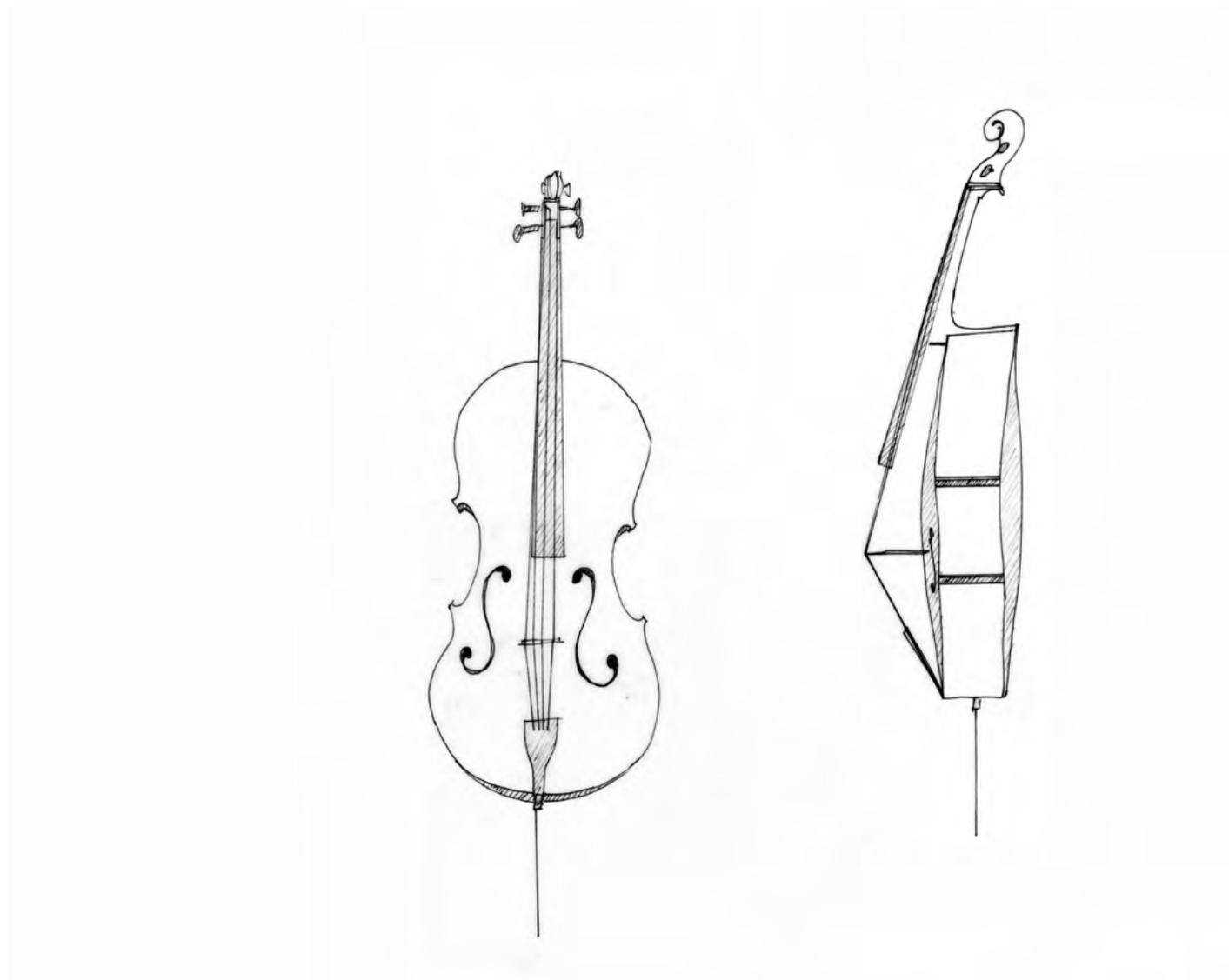


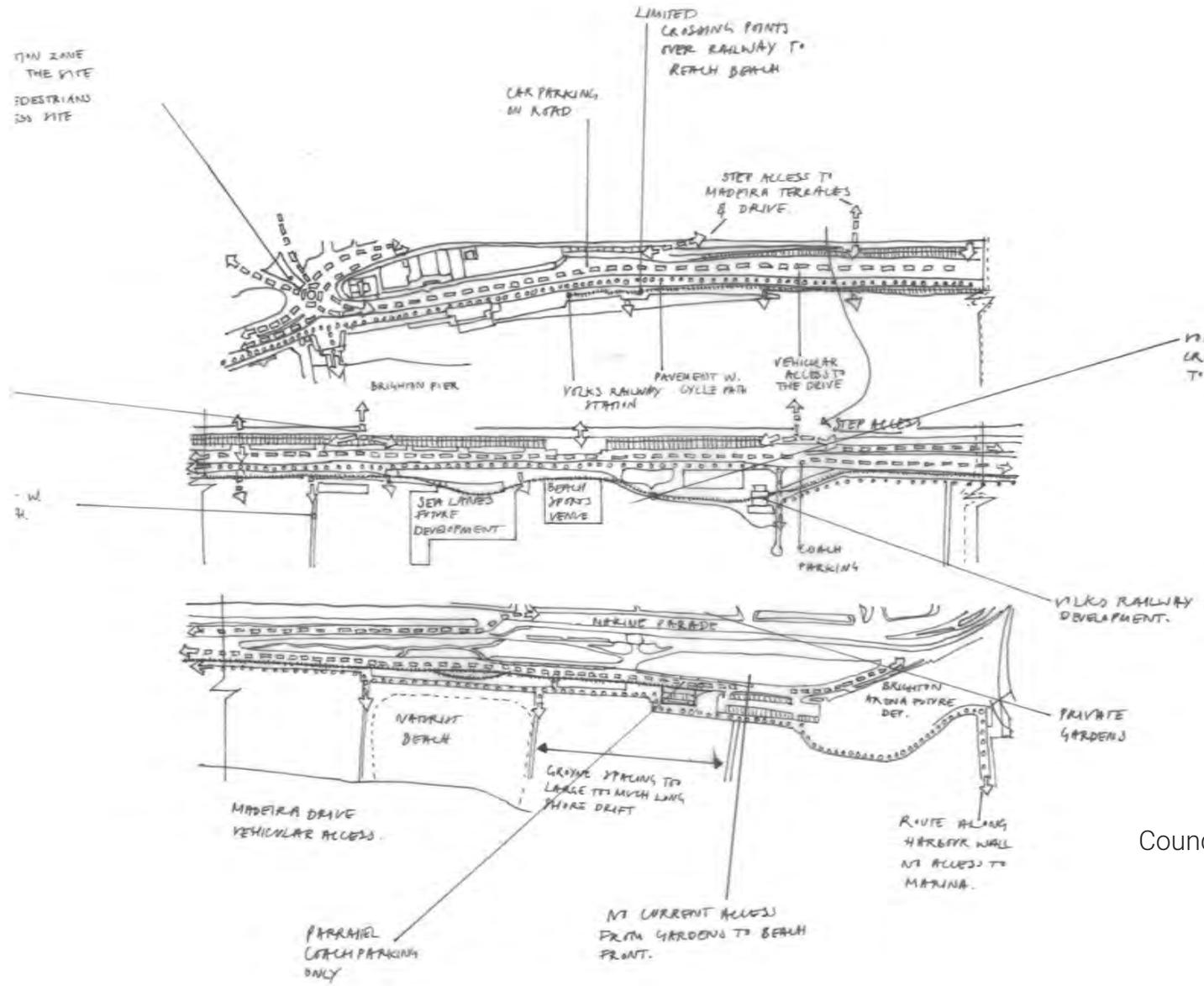
Cello Workshop

Morwenna Williams





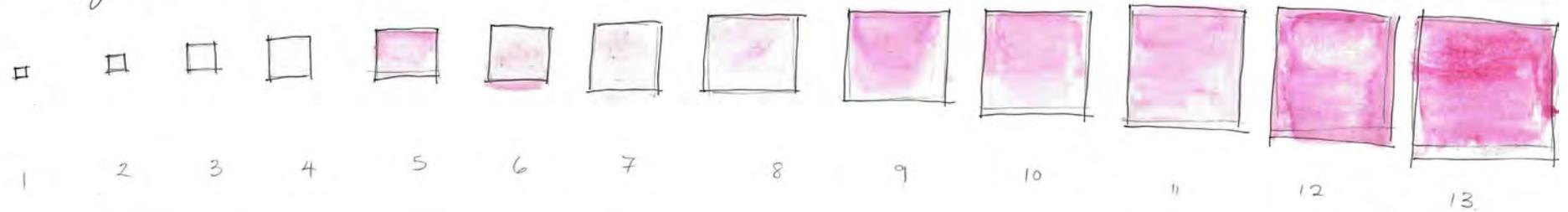
MADEIRA TERRACE
DRIVE & SURROUNDING
AREAS TODAY.



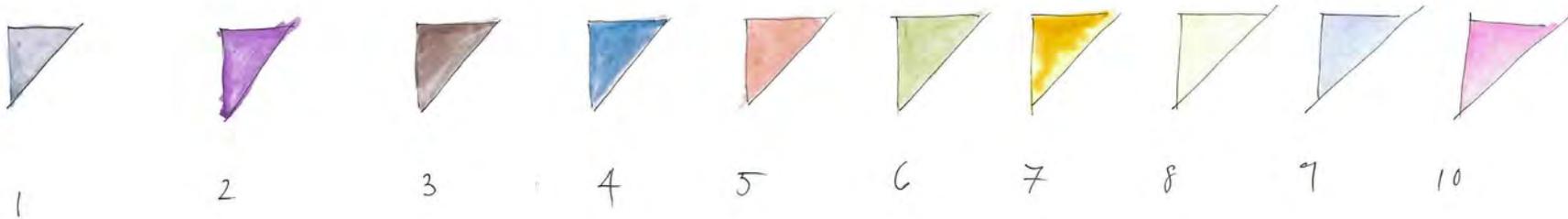
Council information on access to the site

Process + Space

Hierarchy of Space Requirements by size:



Colour Code for Process:



$$(1s) + 1$$



$$(3s) + (4s)$$



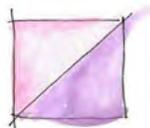
$$(2s) + (5s)$$



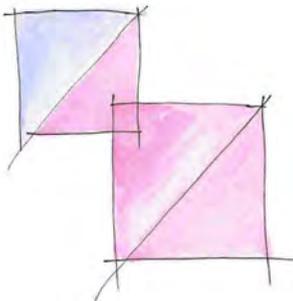
$$(6s)$$



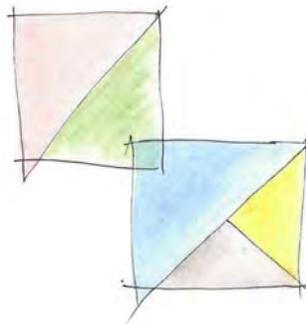
$$(8s) + 2$$



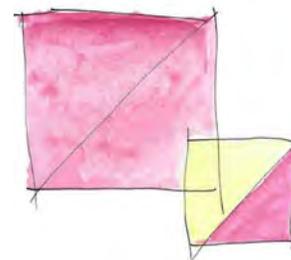
$$(9s) + (2s) + 9 + 10$$

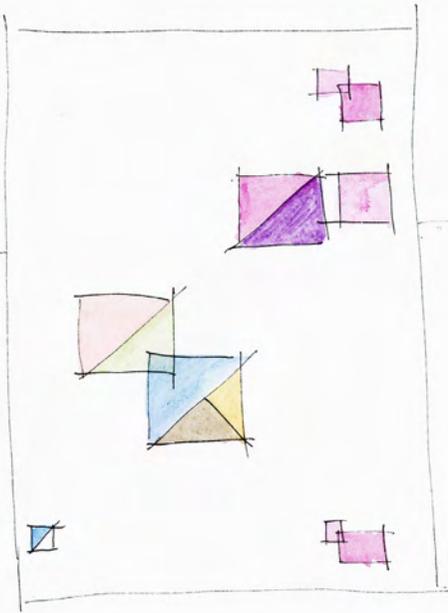


$$(10s) + (11s) + (7) + 6 + 3 + 4 + 5$$

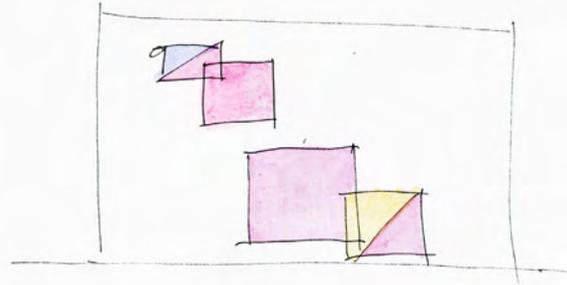


$$(13s) + (7s) + 8$$



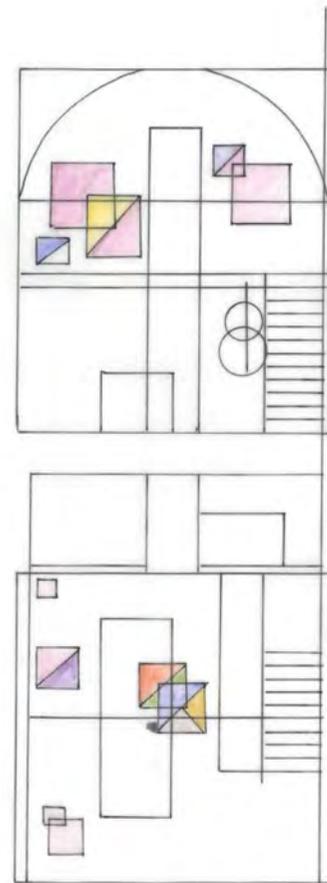
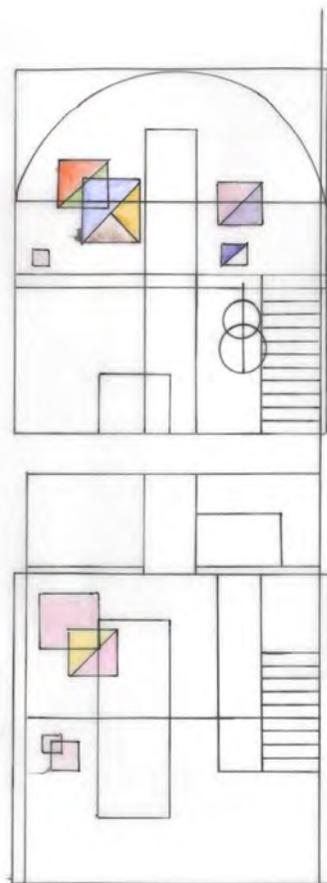
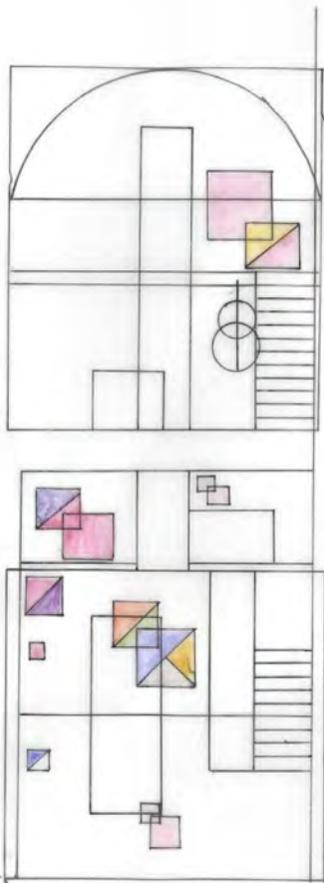
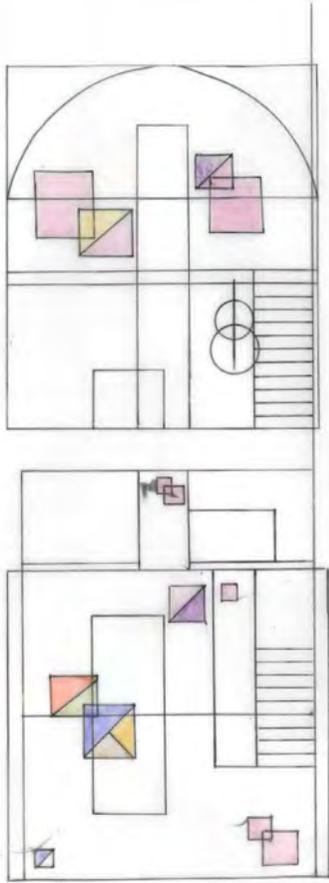


GROUND
FLOOR.



1st
FLOOR

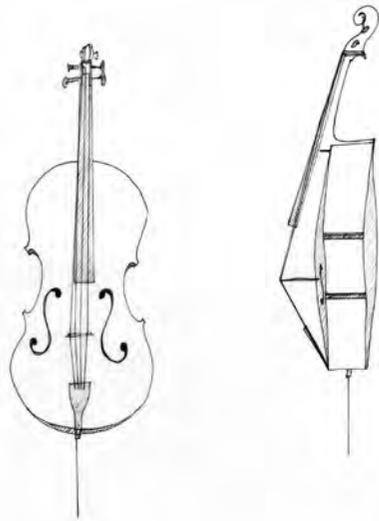
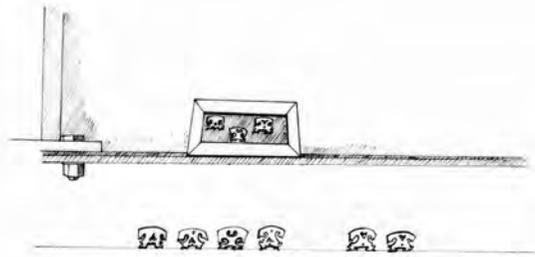
SPLIT LEVEL SPACE
TO DISPLAY.





Anna Tummers Sussex Workshop





Following the story...

The Florence Workshop

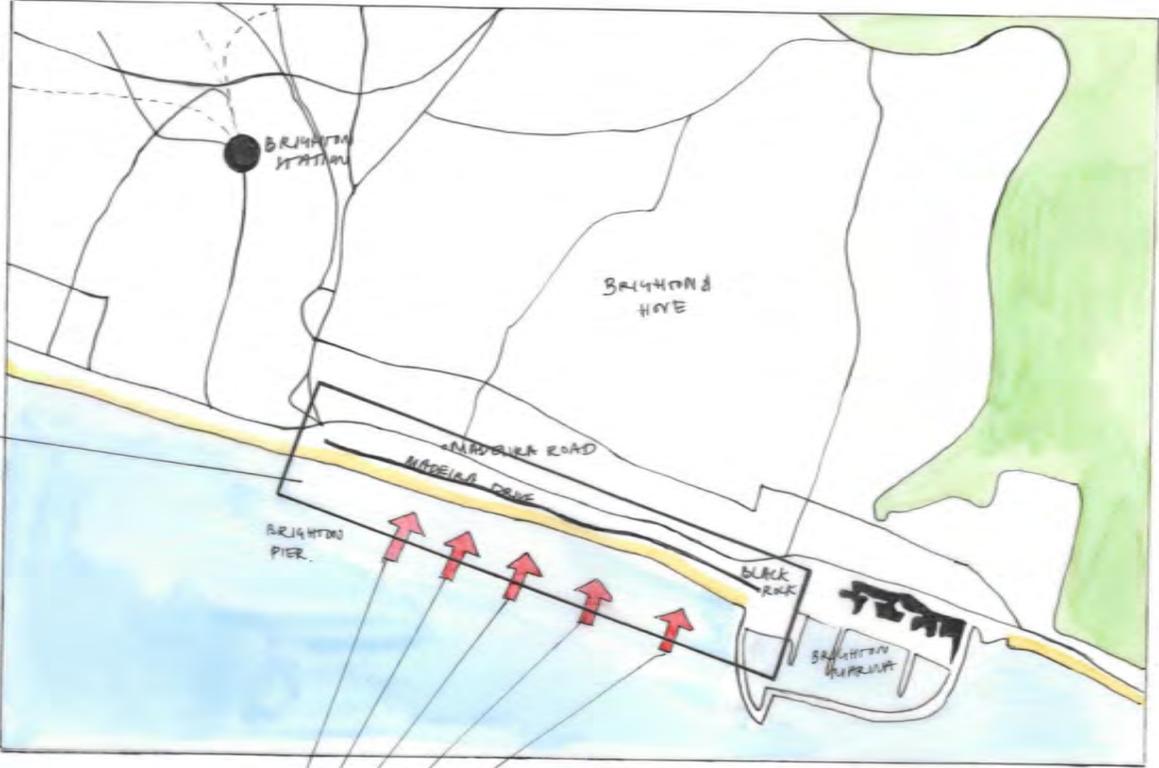
Sorgentone Mecatti



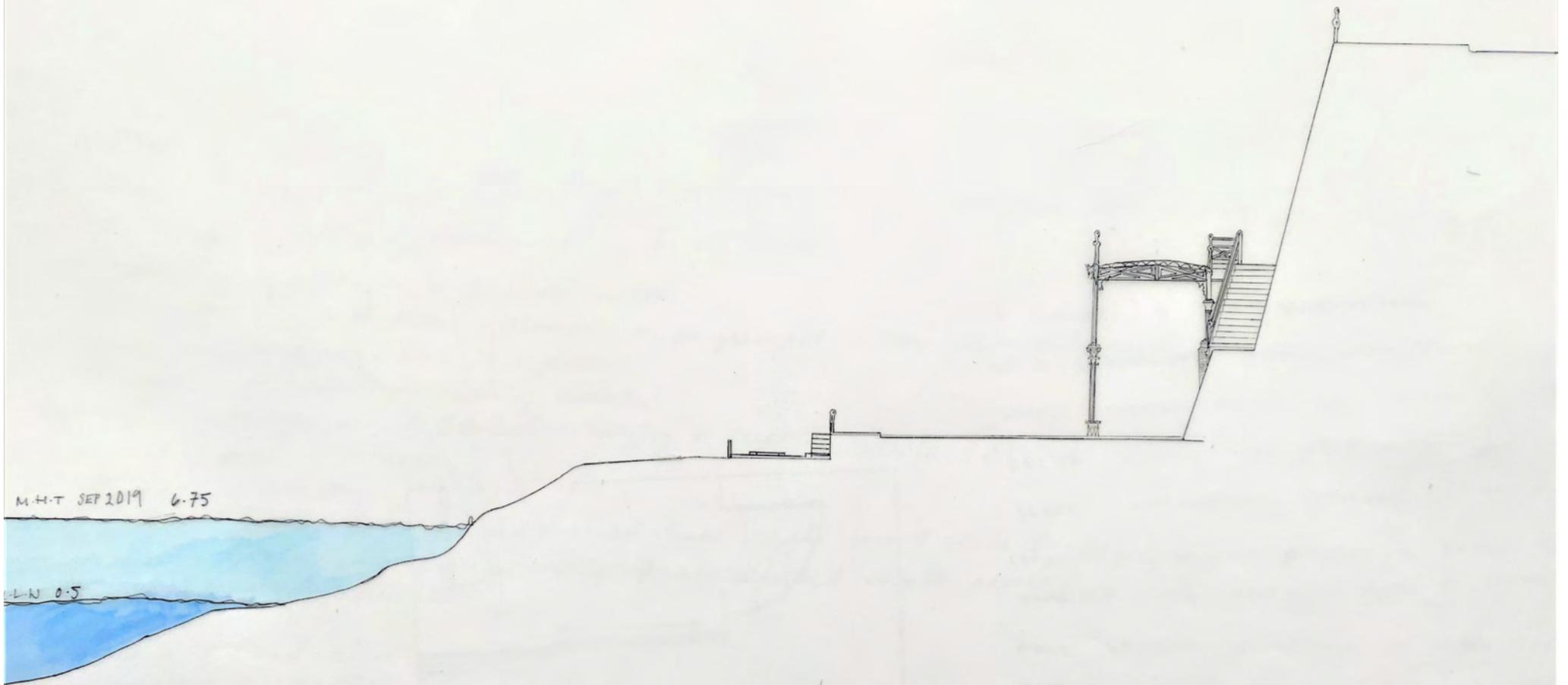
The violin and cello workshop in Florence in many ways resembled the Brighton workshop of Anna Tummers, however was clearly operating on a larger and more industrial scale. Wonderfully Anna Tummers was originally trained under master Mecattis and it was on her recommendation that I went to find them. This link was self evident when I arrived as her style and technique were very similar.

They had allowed a large amount of space for each separate action and step of the development process. I particularly liked the way that they had laid out the selections of different sized bridges, It was aesthetically engaging and beautiful but from a practical perspective it enabled a clear and logical thought progression when choosing the right site.





WIND OFF
THE SEA DIRECTLY



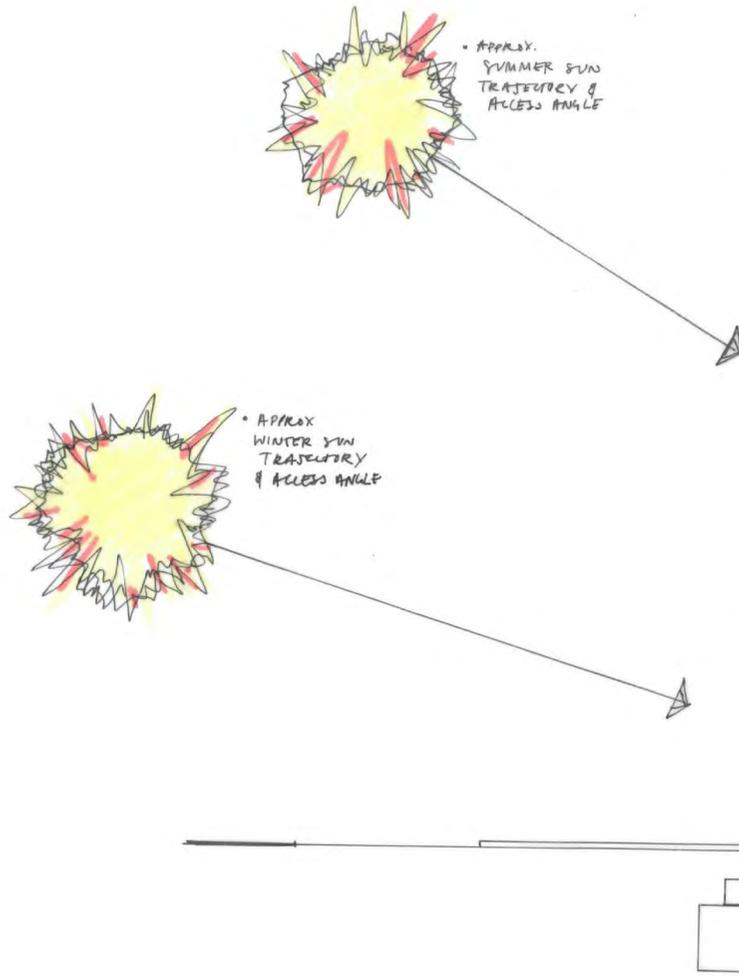
HIGH TIDES 2019

JAN - 6.88
 FEB - 6.97
 MAR - 7.02
 APR - 6.86
 MAY - 6.55
 JUN - 6.34
 JUL - 6.50
 AUG - 6.75
 SEP - 7.09
 OCT - 7.04
 NOV - 6.79
 DEC - 6.45

LOW TIDES 2019

JAN - 0.4
 FEB - 0.33
 MAR - 0.20
 APR - 0.32
 MAY - 0.62
 JUN - 0.88
 JUL - 0.72
 AUG - 0.37
 SEP - 0.88
 OCT - 0.42
 NOV - 0.65
 DEC - 0.93

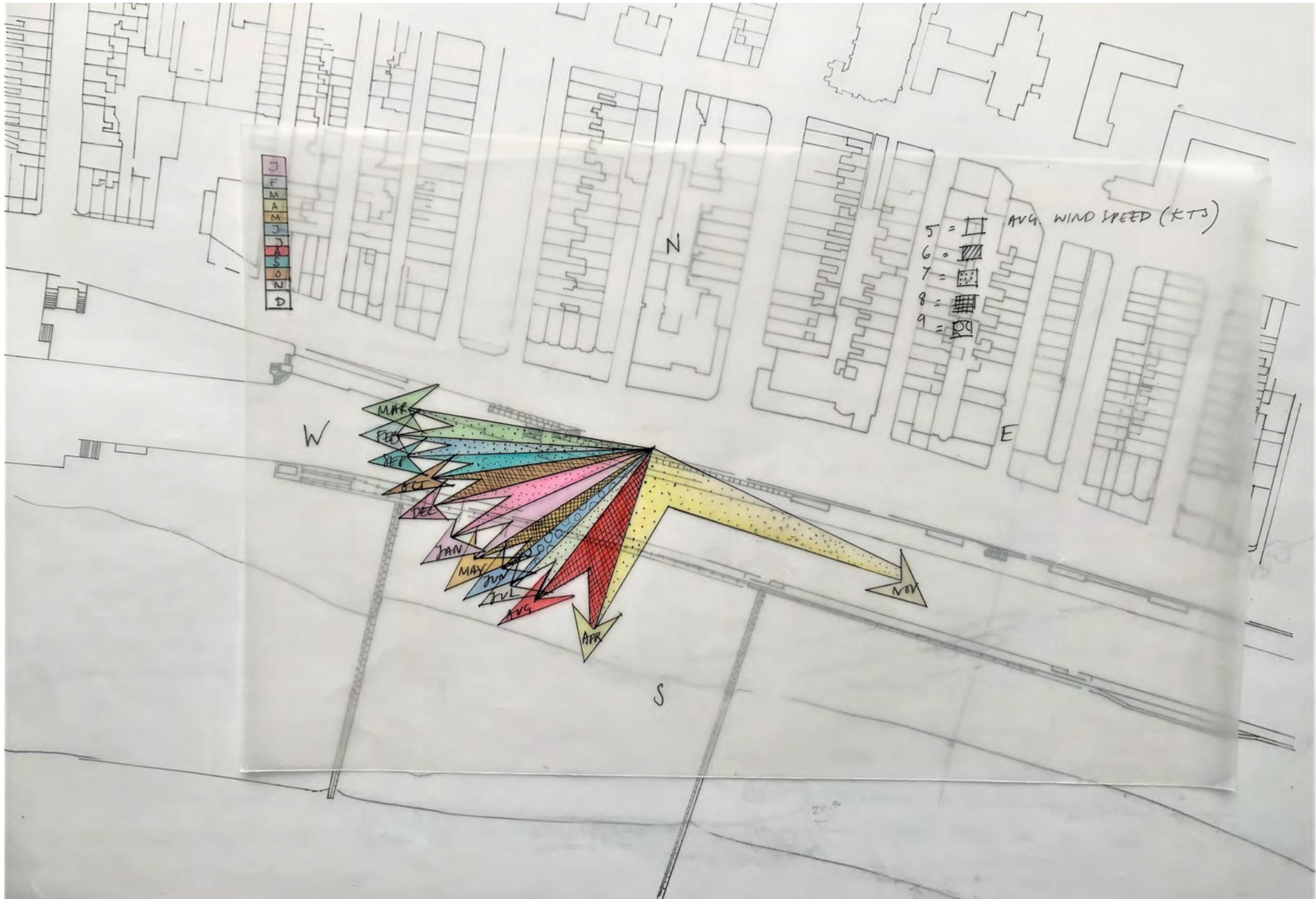
LIGHT / SUN EXPOSURE



INTERIOR ADAPTABLE SHADING

- SLIDING DOORS ENSURE THAT IT'S POSSIBLE TO ADAPT DEPENDING ON NEED: i.e. FULL/PARTIAL/SPECIFIC SHADING

- THE DOUBLE HEIGHT NATURE OF THE SHADING ACCOMMODATES FOR THE DIFFERENCE IN SUN POSITION DEPENDING ON TIME OF YEAR



ACOUSTICS

ESSENTIALLY MAIN PRIORITY: REDUCE ECHO

- I ALS INTEND TO WRAP A MATERIAL AROUND A SOUND ABBORBENT BOARD FOR THE WALL BESIDE THE STRUCTURE & MAYBE HANG THE BAFFLES DOWN LOWER, MAKE AS A FEATURE.
- BOTH GIVE SLOPE FOR IT BEING AESTHETICALLY PLEASING
- WWW.AQUIETPLACE.COM / BEST SOUND ABBORBING MATERIALS
- NOT A CONCERT SPACE - WANT INSTRUMENTS TO SILENCE THEIR BEST.

RECYCLED & ECO FRIENDLY - PRIORITY

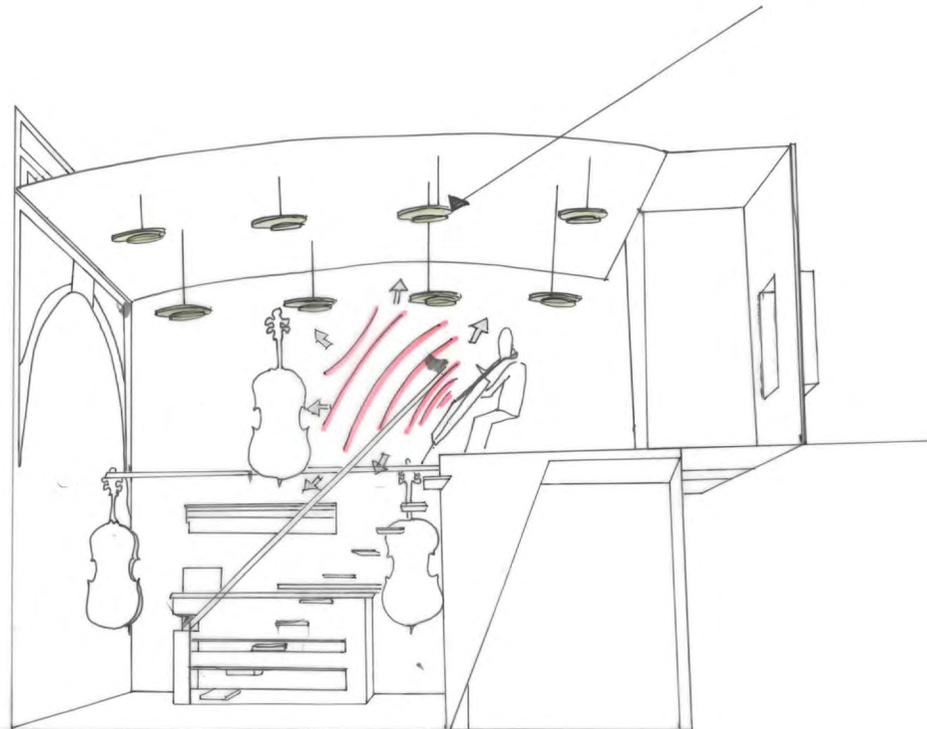
- SOUNDPROFF.COM
- HANGING BAFFLES
- ECHO ABBORBER - 1" X 2' X 4'
 - 1" X 4' X 4'
 - 2" X 2' X 4'

ACOUSTICAL SURFACES

ECHO ELIMINATOR

- BONDED ACOUSTICAL COTTON (B.A.C)
- MOST COST EFFECTIVE ACOUSTICAL ABBORBING MATERIAL IN THE MARKET
- RECYCLED COTTON (GREEN ACOUSTICAL MATERIAL)
- CLASS A - NON FLAMMABLE
- LIGHTWEIGHT
- HIGH LIGHT REFLECTANCE

SOUND ABBORPTION
FROM HANGING BAFFLES.





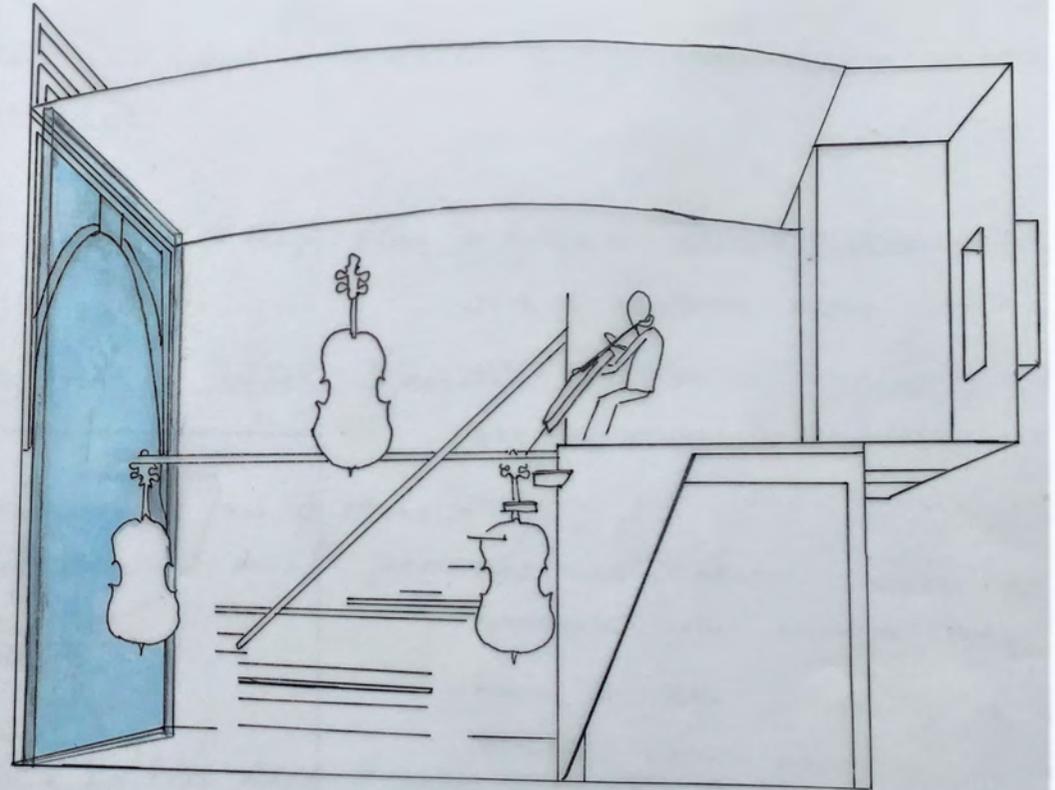
POLYSOLAR

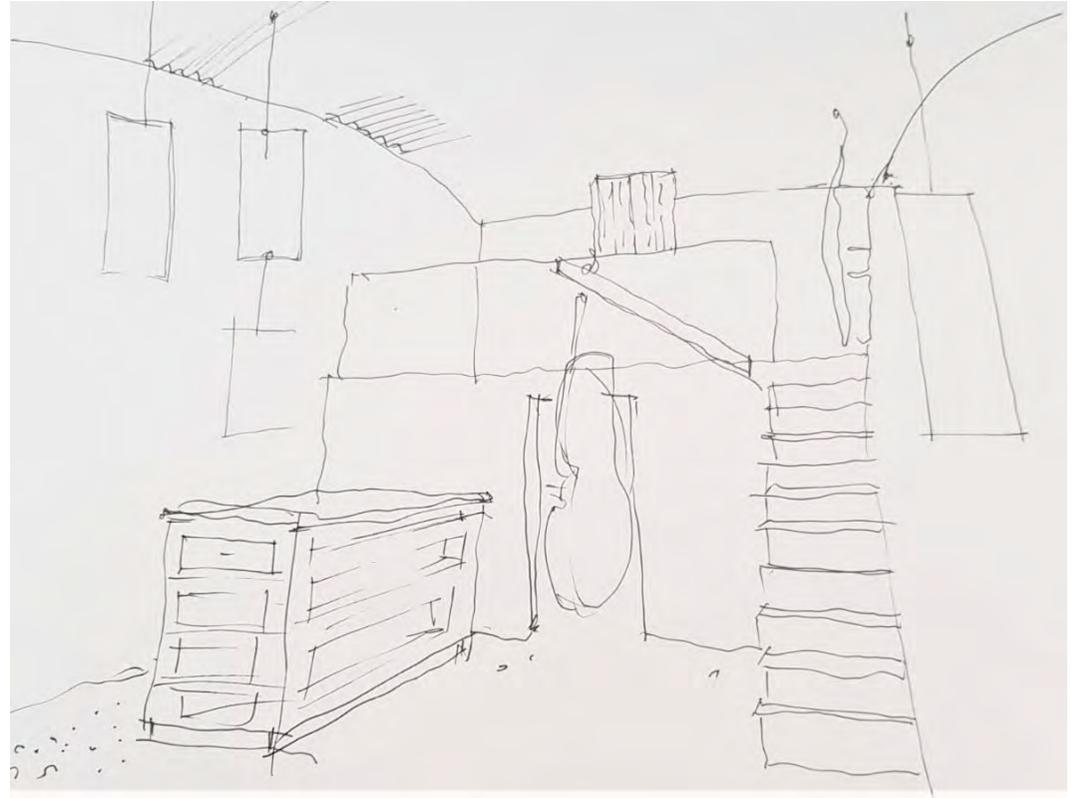
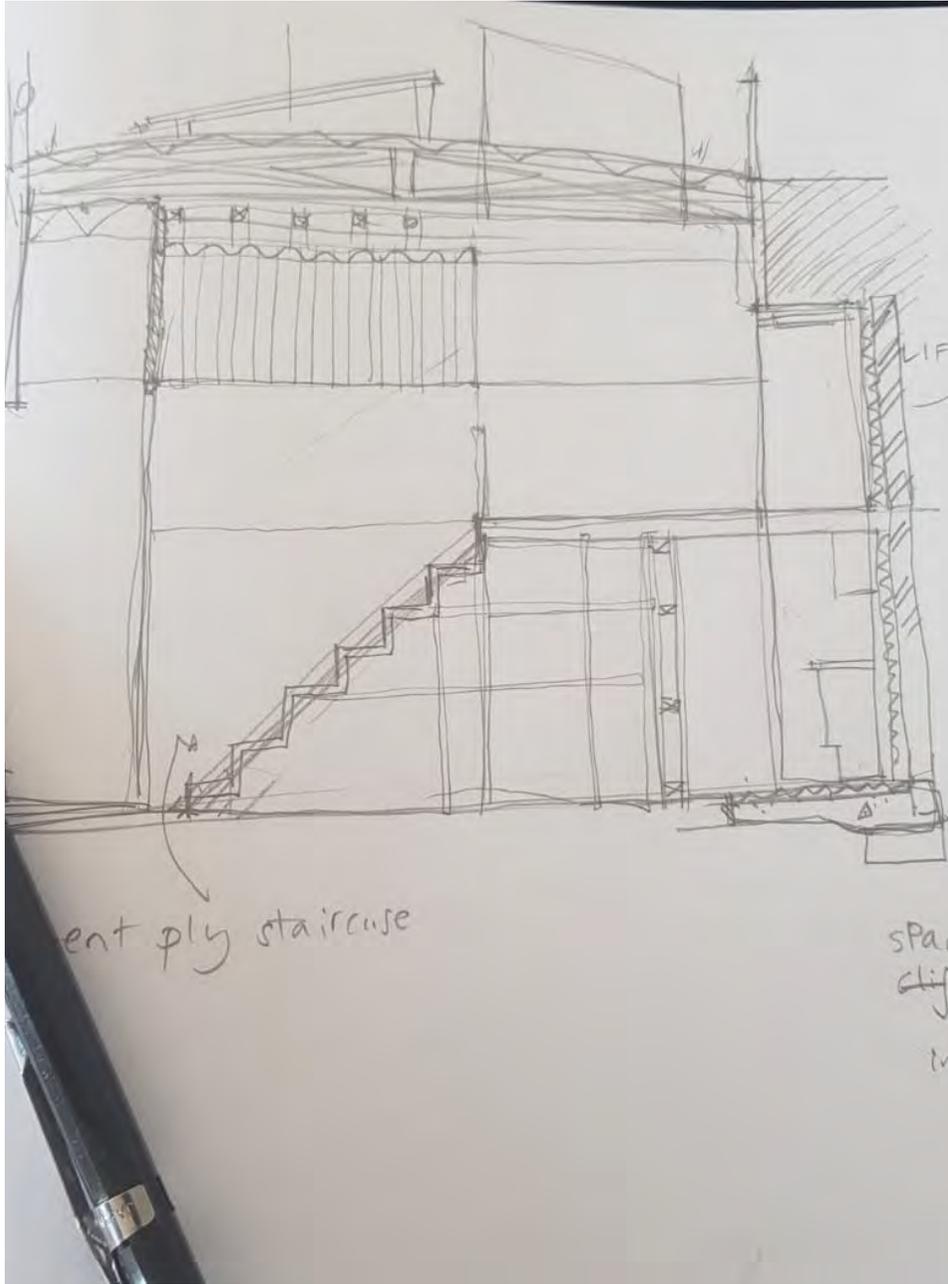
Building Integrated Transparent Photovoltaic Glass

Leading DEVELOPER & INSTALLER OF PHOTOVOLTAIC GLAZING SOLUTIONS.

ENVIRONMENTAL CASE

- EXTREMELY ENVIRONMENTALLY FRIENDLY, SINCE THE AMOUNT OF ENERGY THEY GENERATE IS SIGNIFICANTLY HIGHER THAN THE AMOUNT USED IN THEIR MANUFACTURE.
TODAYS' CO₂ EMISSIONS STEM MOSTLY FROM THE CONSTRUCTION & OPERATION OF BUILDINGS.





CORRUGATED STEEL RITE

FOR NORTH LIGHT
STUDIO / WORKSHOP.

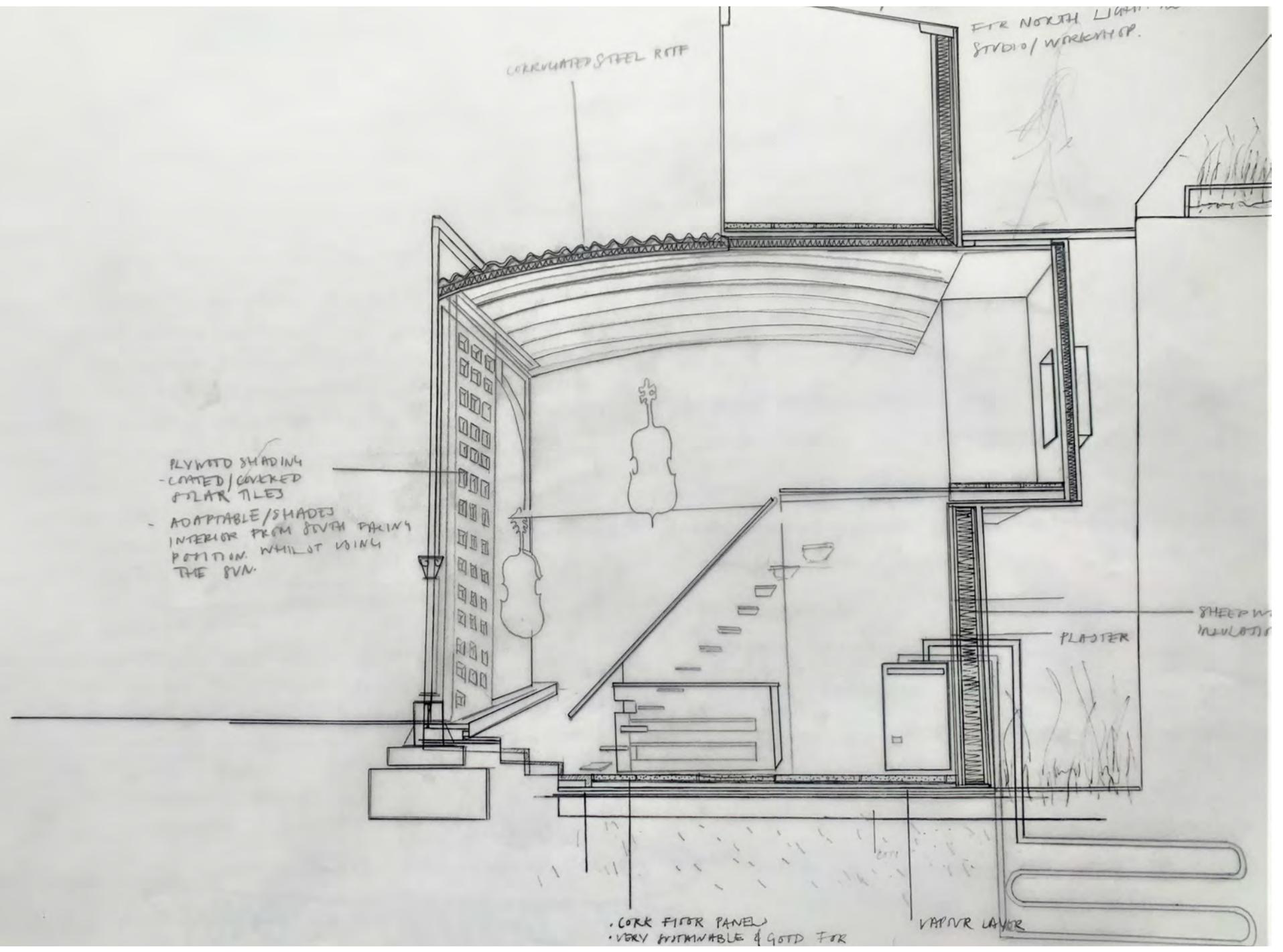
PLYWOOD SHADING
- COATED / COVERED
FLAT TILES
- ADAPTABLE / SHADES
INTERIOR FROM SOUTH FACING
POSITION. WHILST USING
THE SUN.

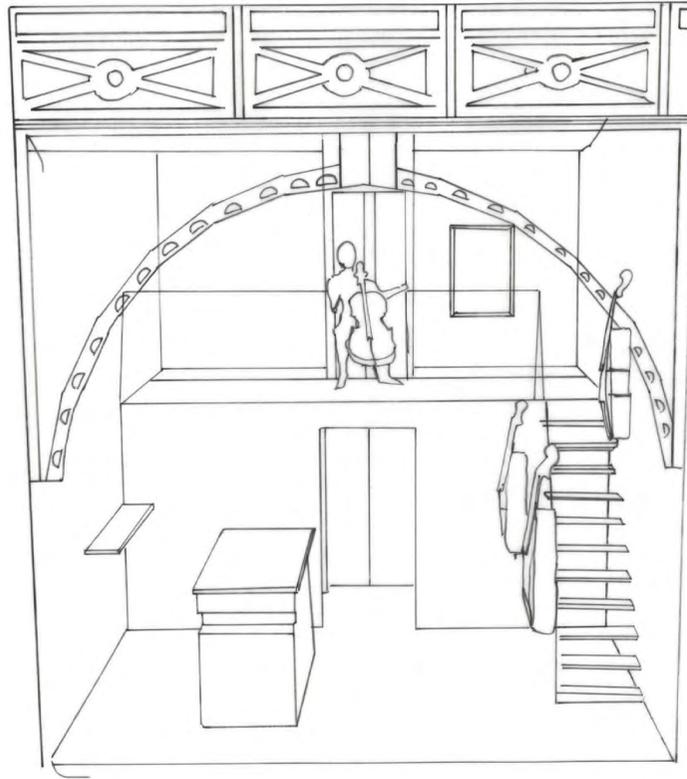
SHEEP WOOL
INSULATION

PLASTER

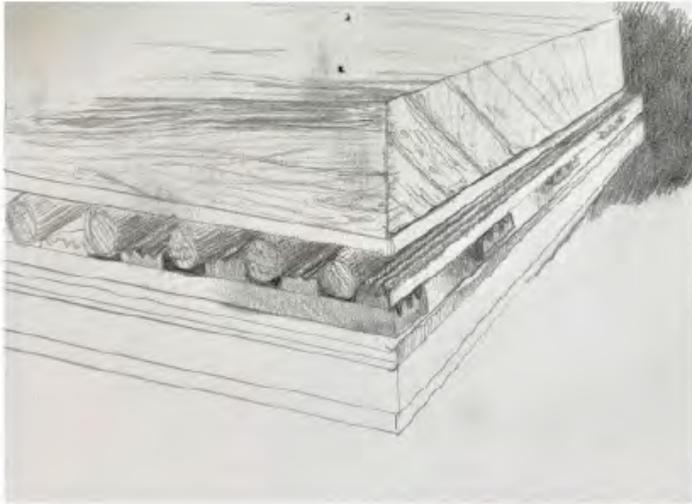
• CORK FLOOR PANELS
• VERY SUSTAINABLE & GOOD FOR

VAPOR LAYER





Materials Cube



Top Layer: Hard wood that will be used for the staircases, doors and work surfaces and benches.

Layer of cotton: baffles: 80 % recycled cotton. - soundproofcow.com

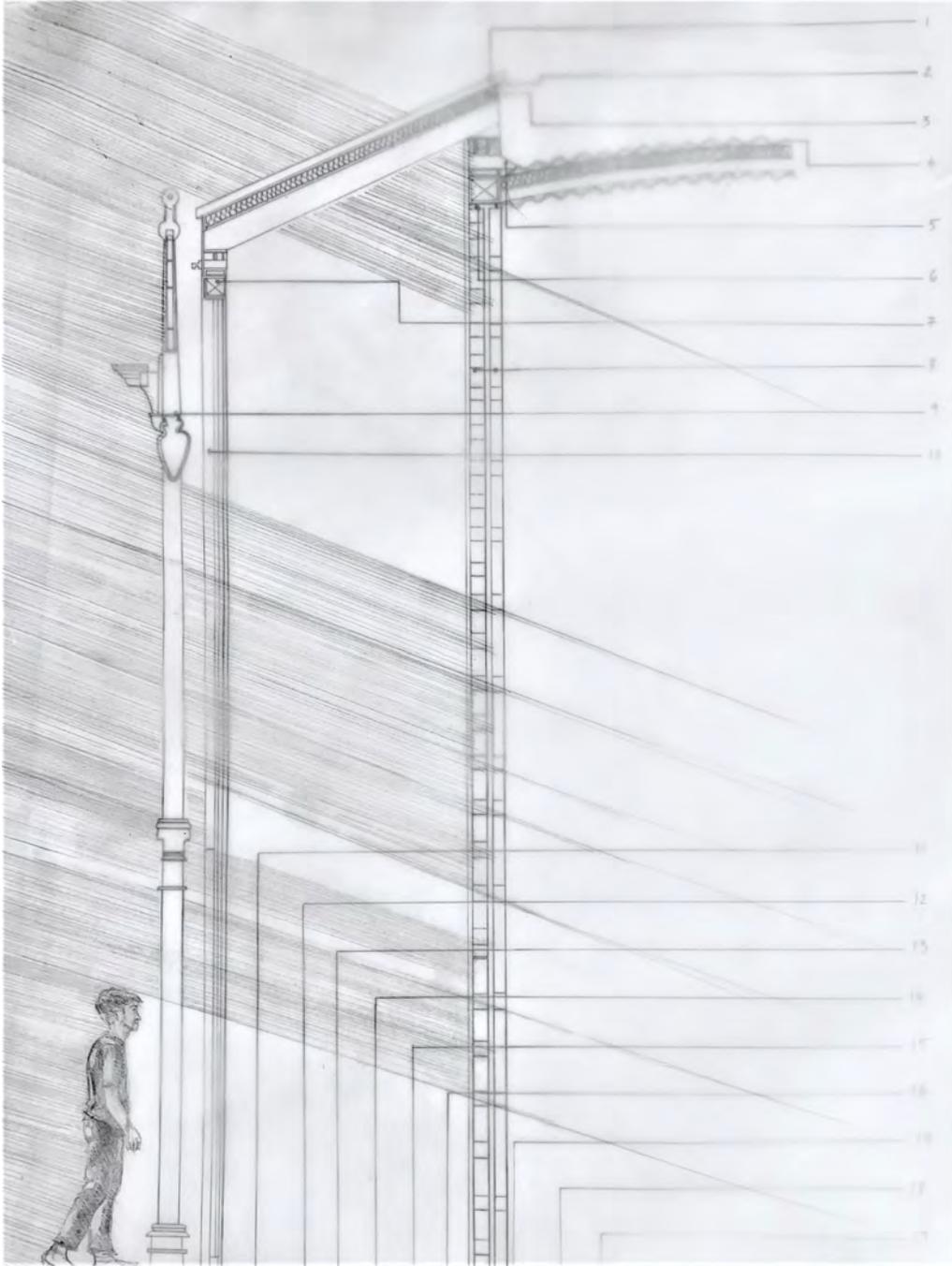
Cork: Thin layer of cork that will be used on the floor. Good for sound and eco friendly and sustainable and natural product.

Insulation

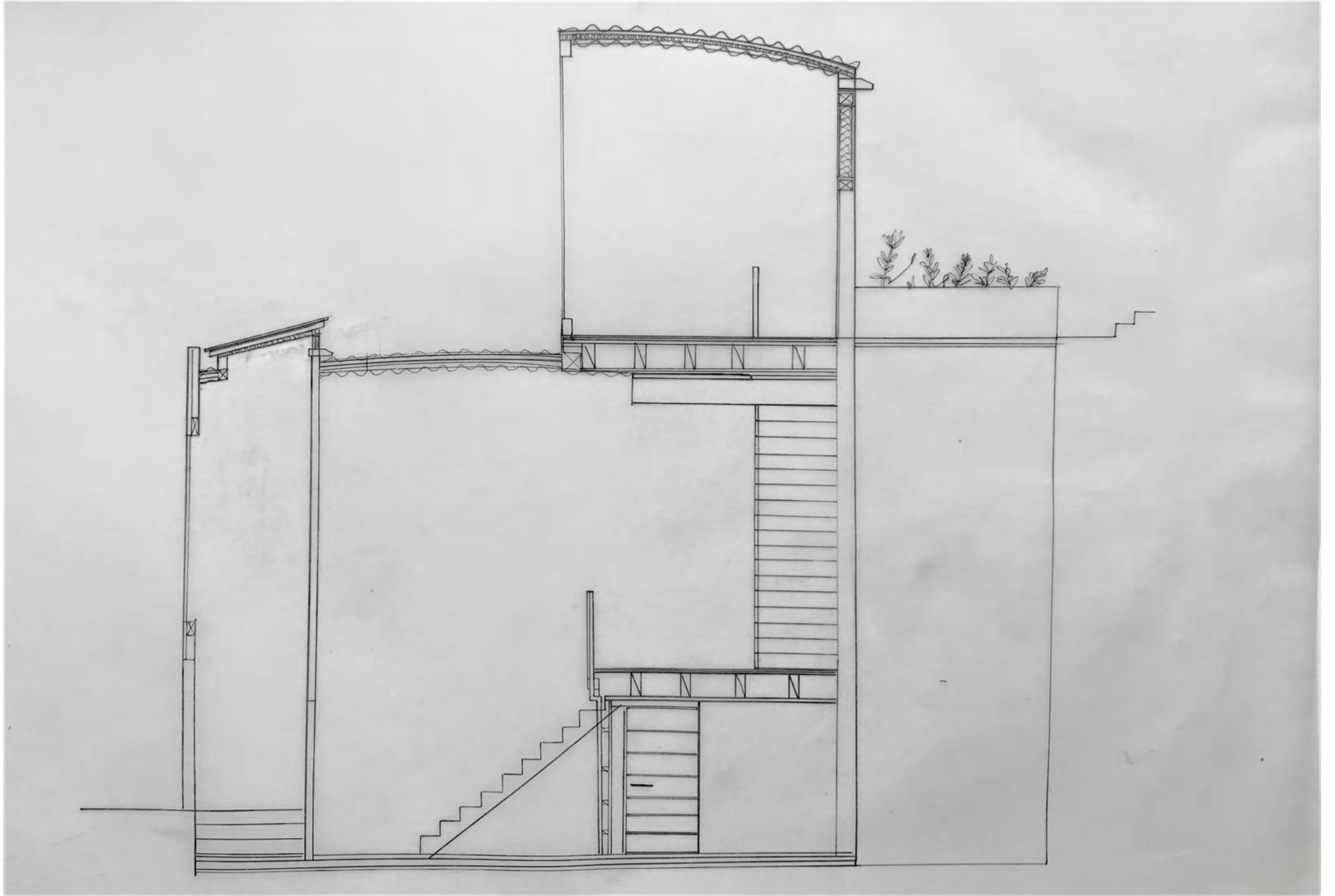
Thin layer of plaster over plywood. To cover the walls, easily moulded and has a lovely finish alongside the other materials.

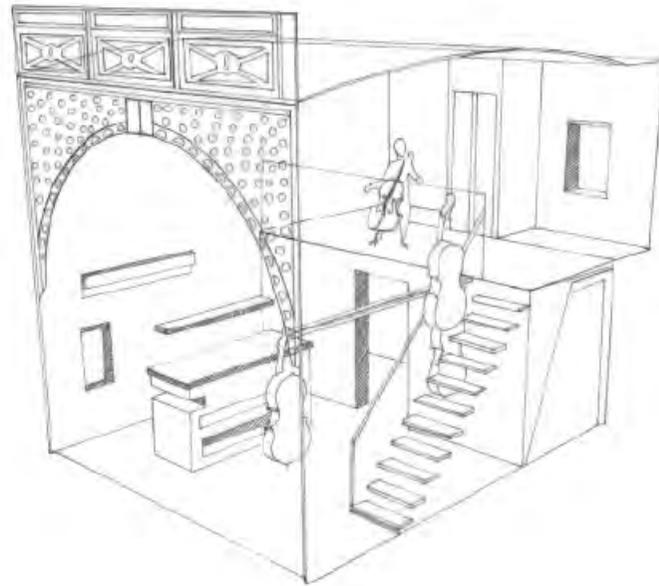
Ceramic tile: Clean white and simple that can be used in the kitchenette and bathroom unit.



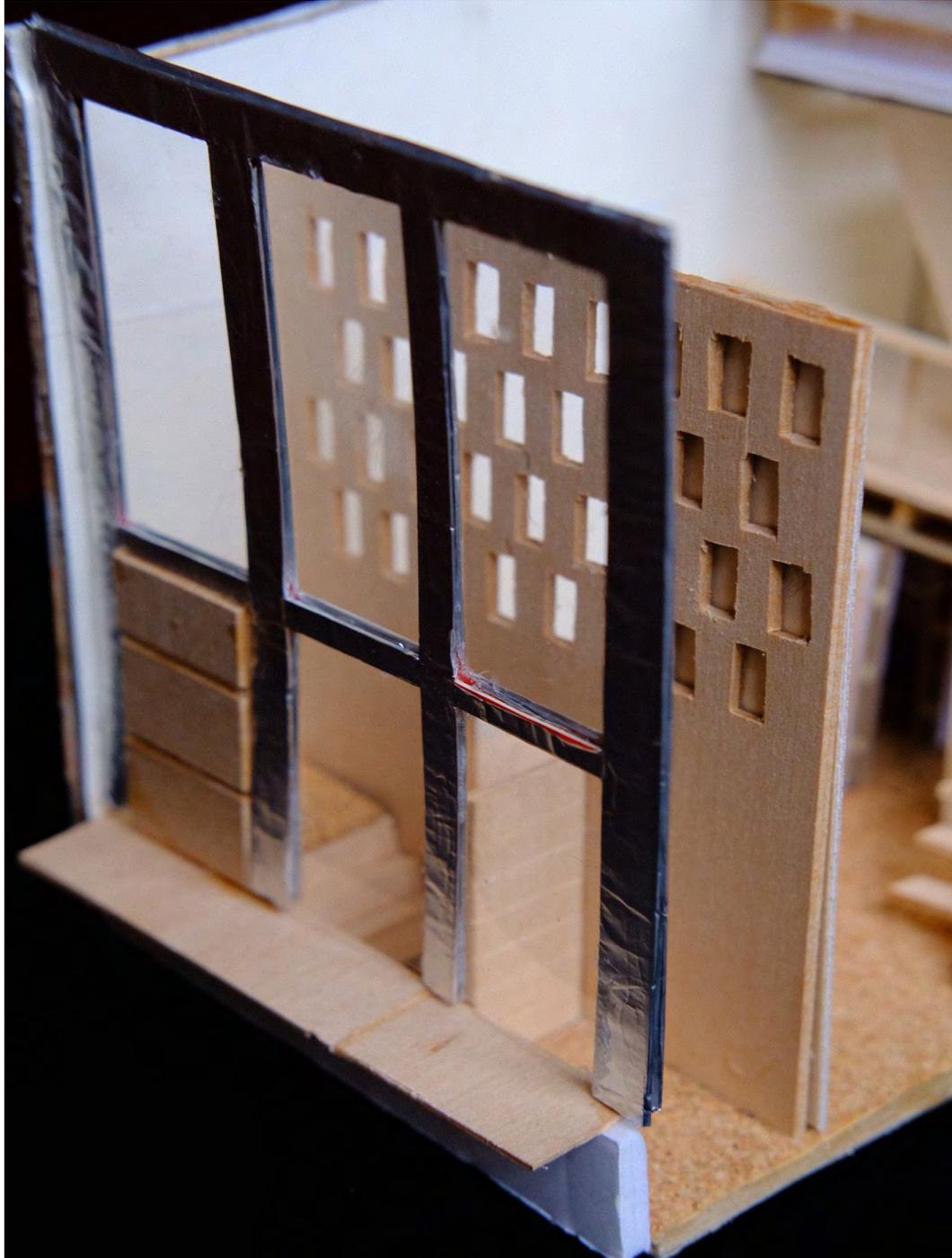


Technical drawing demonstrating the pathways in which light can pass through the shading device

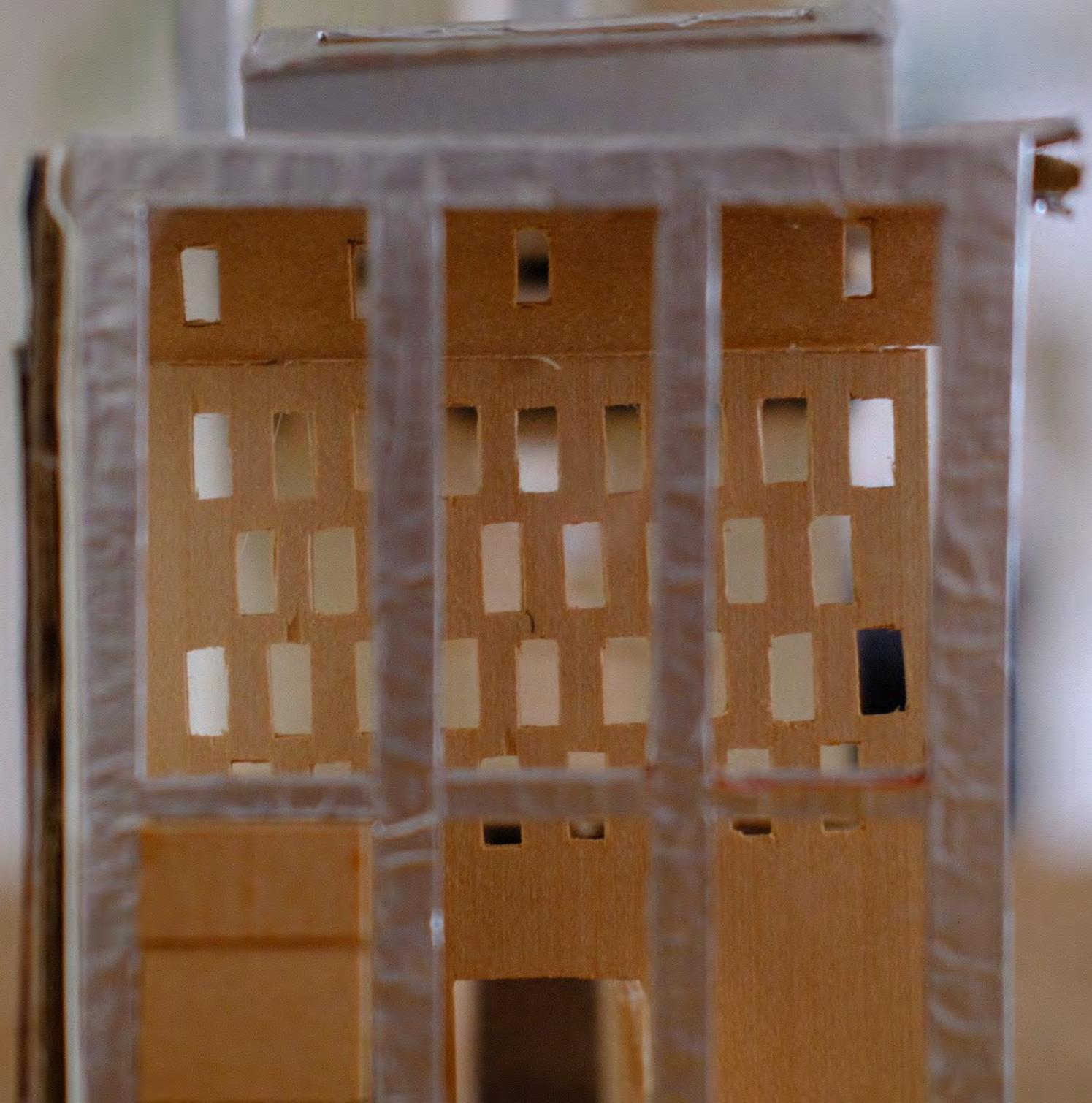


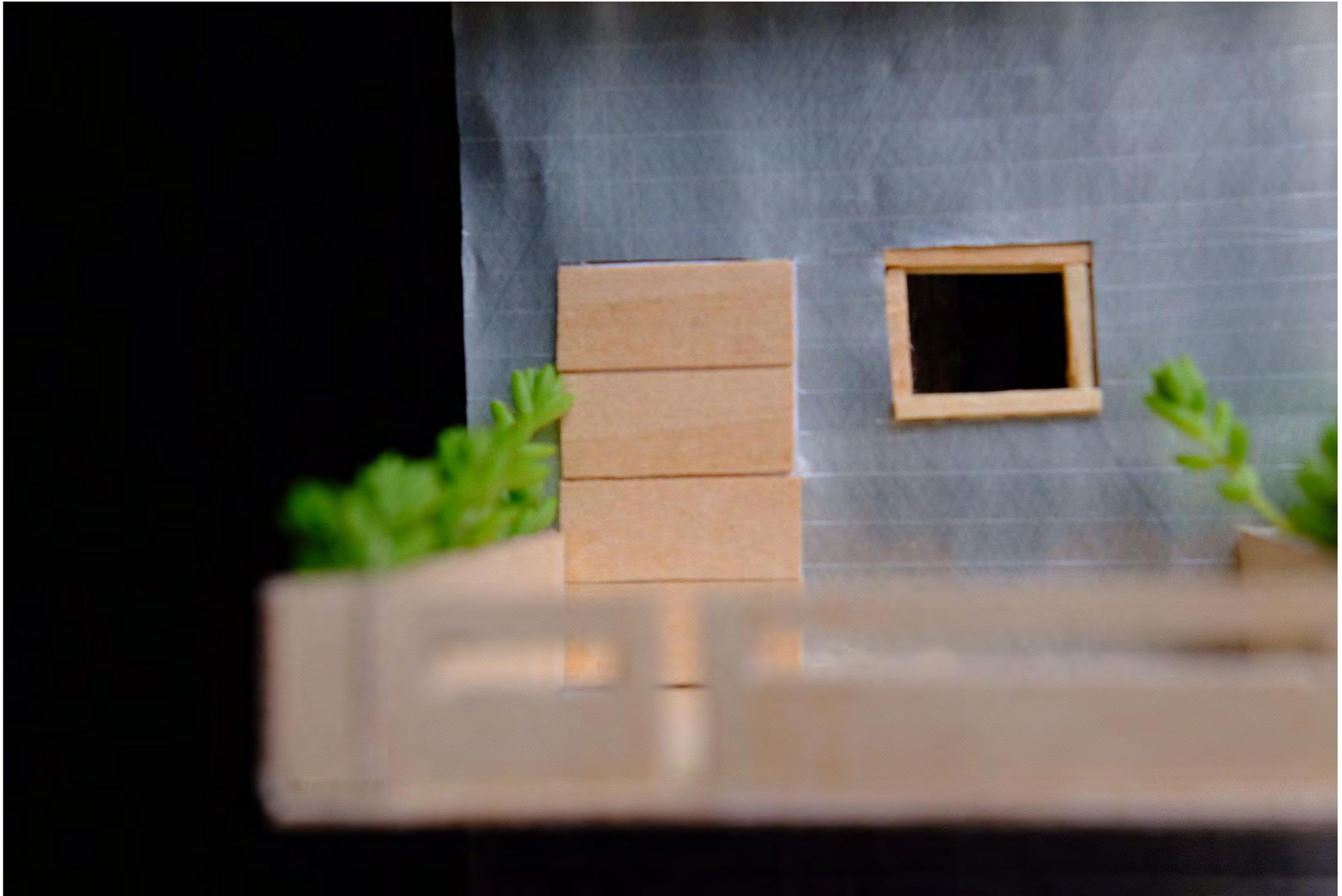


Rough axonometric of early iterations for design

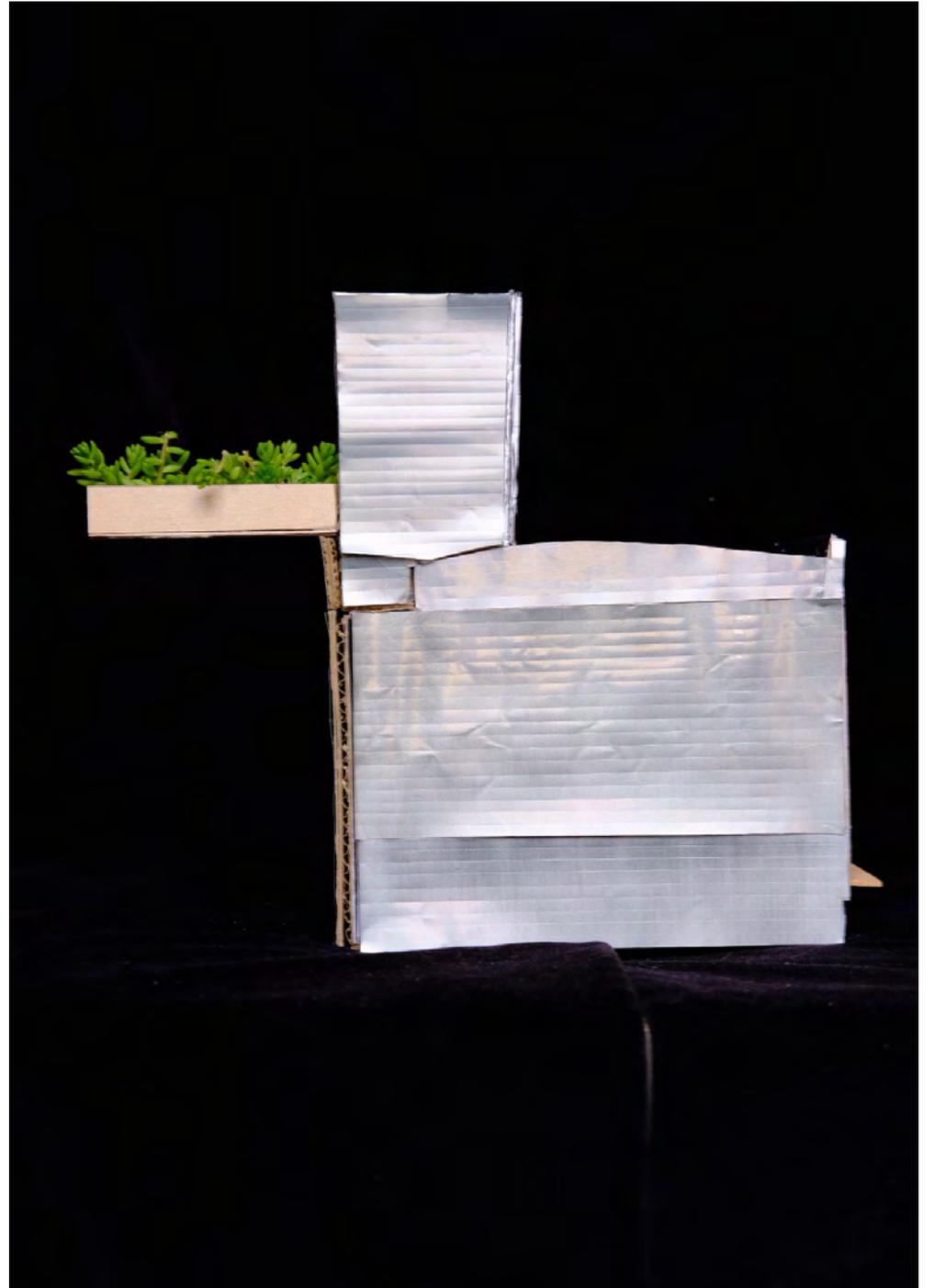


Final Model 1:50











2nd Floor:

Private entrance from the road. Ideally for delivering supplies and for craftsman to enter, However the sliding Velfac doors offer a beautiful view across the sea.

1st Floor

The cellos will be hanging from the main ceiling space in the workshop. So this floor allows you to view the cellos whilst also providing a good performance space to test out your improved instrument or test play a new one. The open space is designed to allow the sound to fill the room.

Ground Floor

The public entrance from the road. They are brought the wind and light lobby, through the shading device and into the heart of the workshop itself to see the cellos being crafted.

The skylight positioned above the light lobby is designed to allow even greater light streaming into the front of the building. Which then allows greater variation of light control into the workshop space itself.

