



DESIGN BRIEF

ZONING APPLICATION

**315 + portion of 321 Chapel St, Ottawa,
ON K1N 7Z2**

29 JANUARY 2024

315-320 CHAPEL STREET - ALL SAINTS

DESIGN BRIEF - ZONING APPLICATION

Project Location: 315-320 Chapel Street

A LOOK INSIDE

Here is what you will find in this document:

01 SECTION 1

4 Context Plan

02 SECTION 2

6 Building Massing

7 Views

8 Building Transition

9 Relationship to the Public Realm

- Comparative Section

- Cross Section

40 Building Design

- Elevations

- Site Plan

- Floor Plans

- Landscape design

66 Sustainability

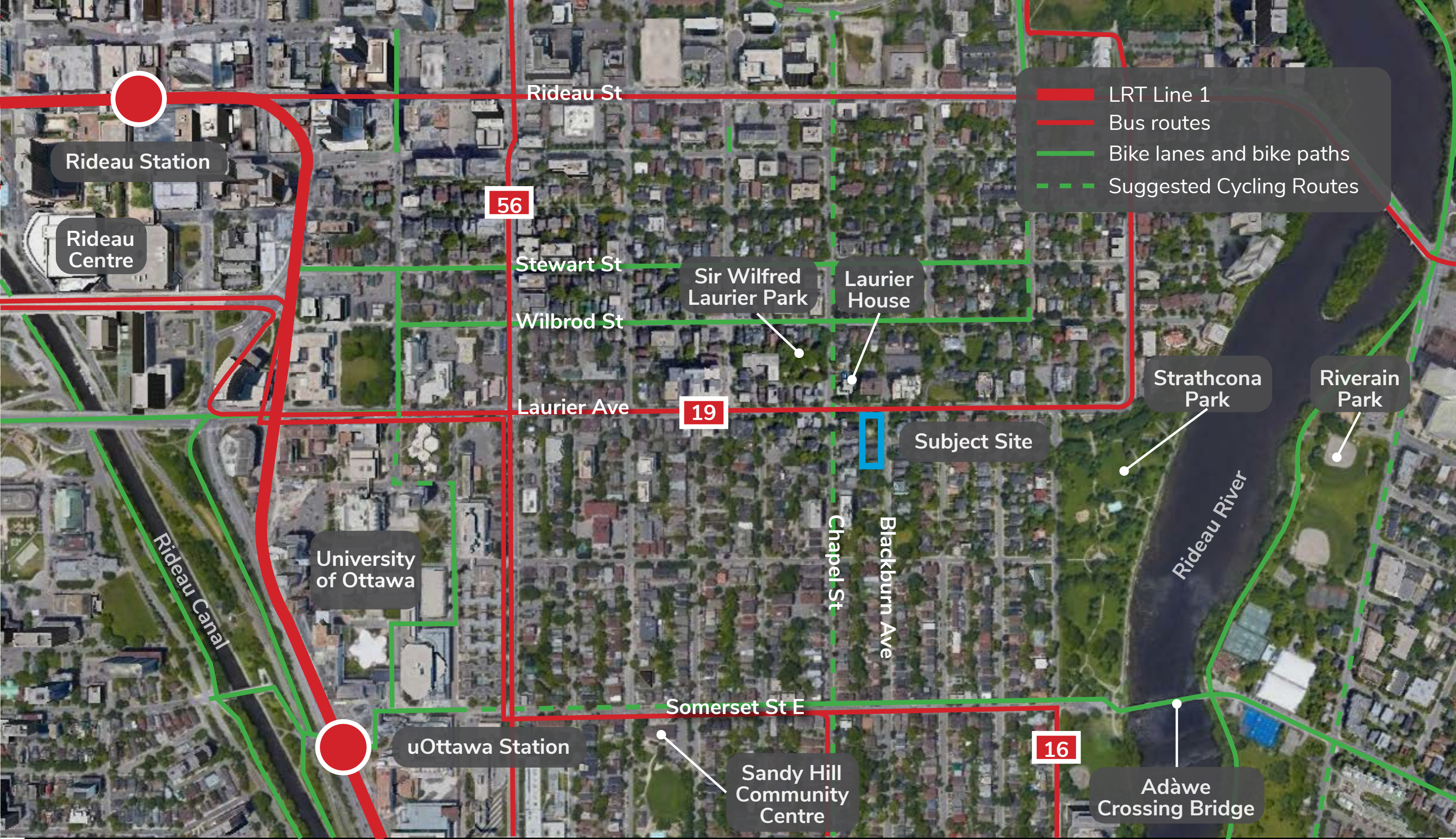
- Mass Timber Construction

70 Heritage

03 APPENDIX

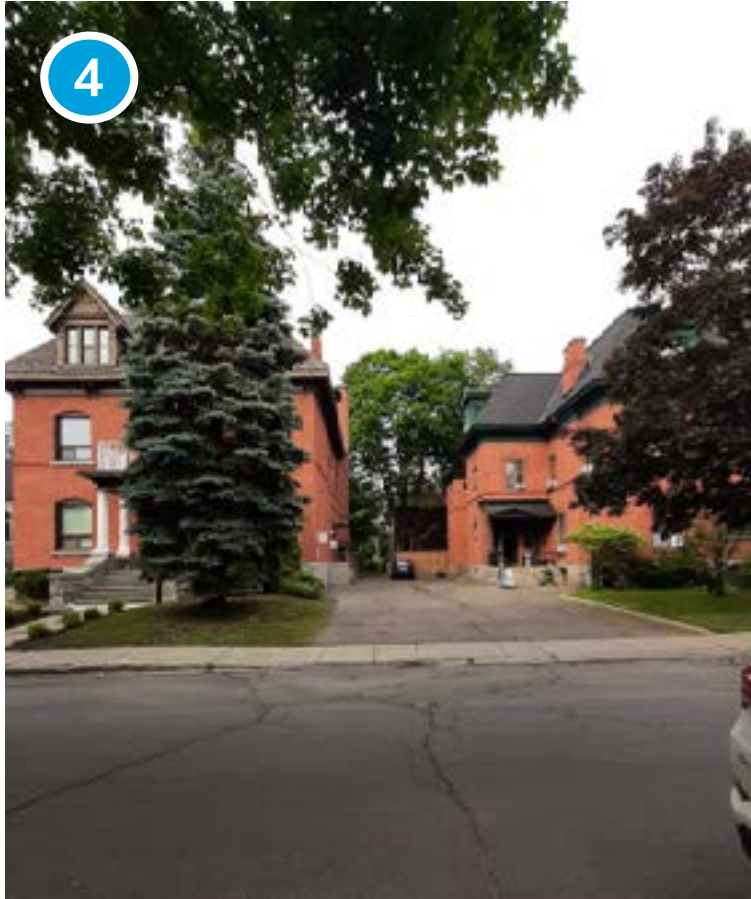
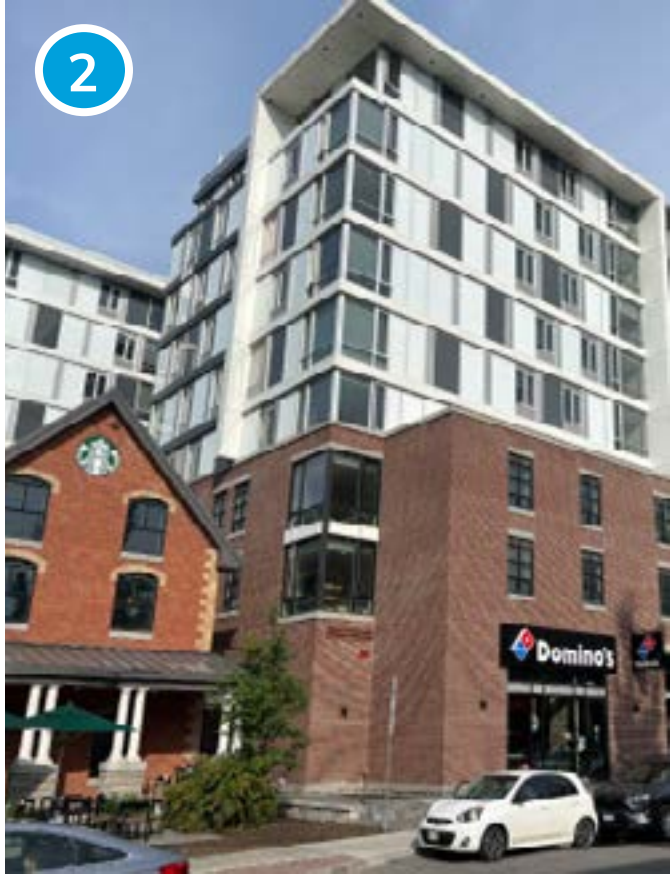
77 Shadow Analysis

SECTION 1

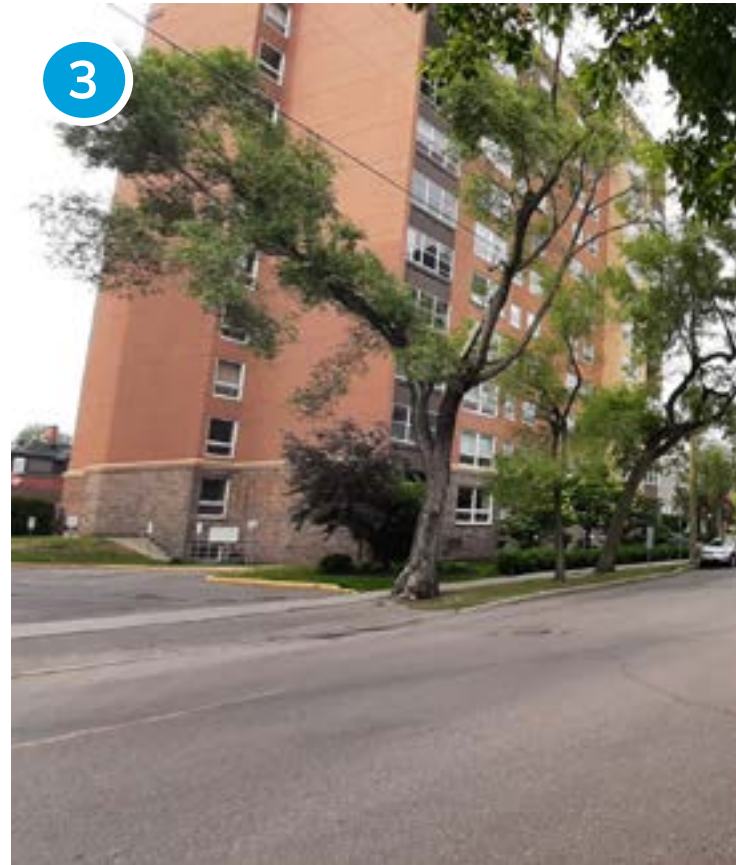


SITE CONTEXT: CONTEXT PLAN

X | CONTEXT PLAN.



X | CONTEXT PLAN.





345 LAURIER AVE



373 LAURIER AVE



408 LAURIER AVE



260-275 LAURIER AVE



404 LAURIER AVE

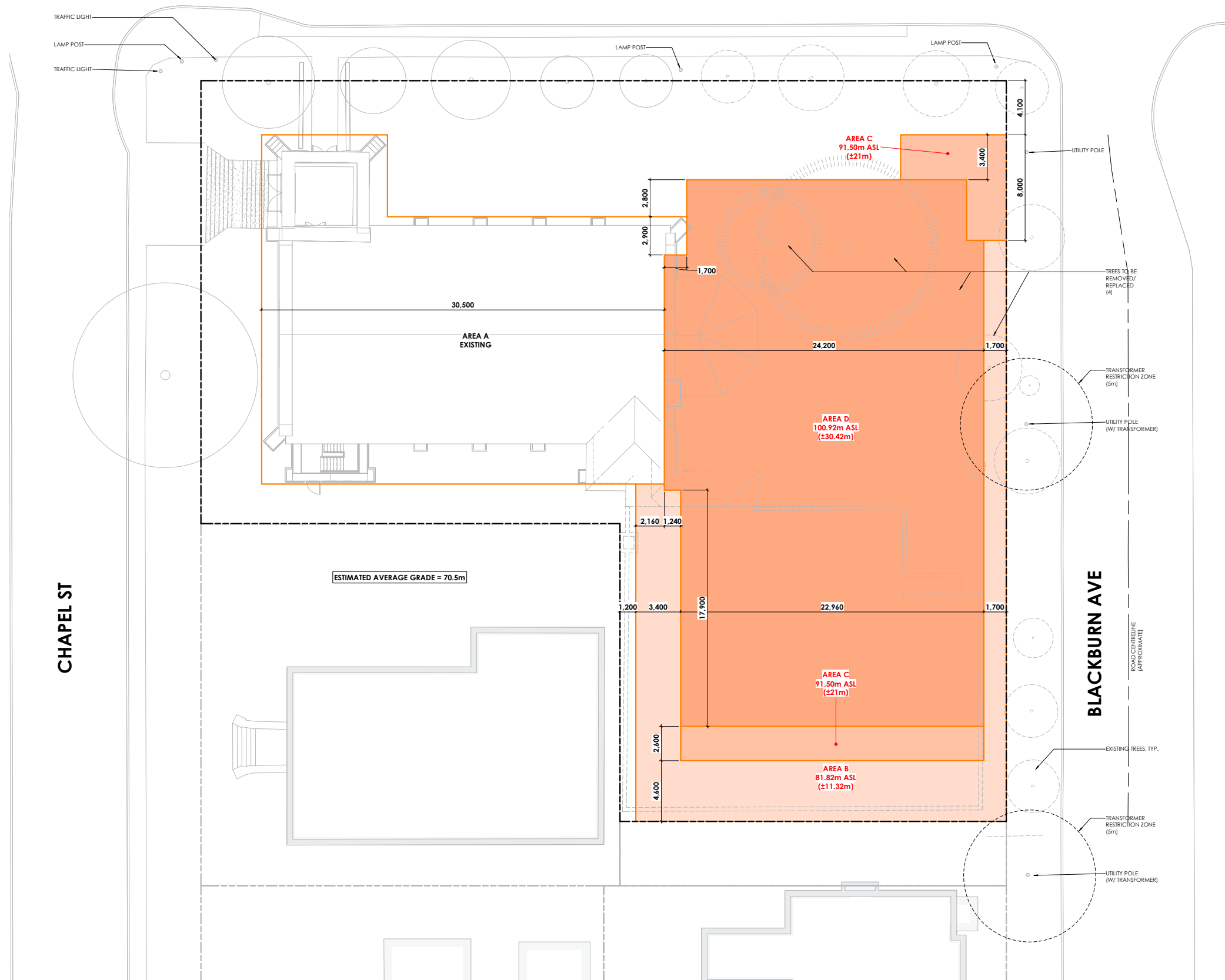
SECTION 2

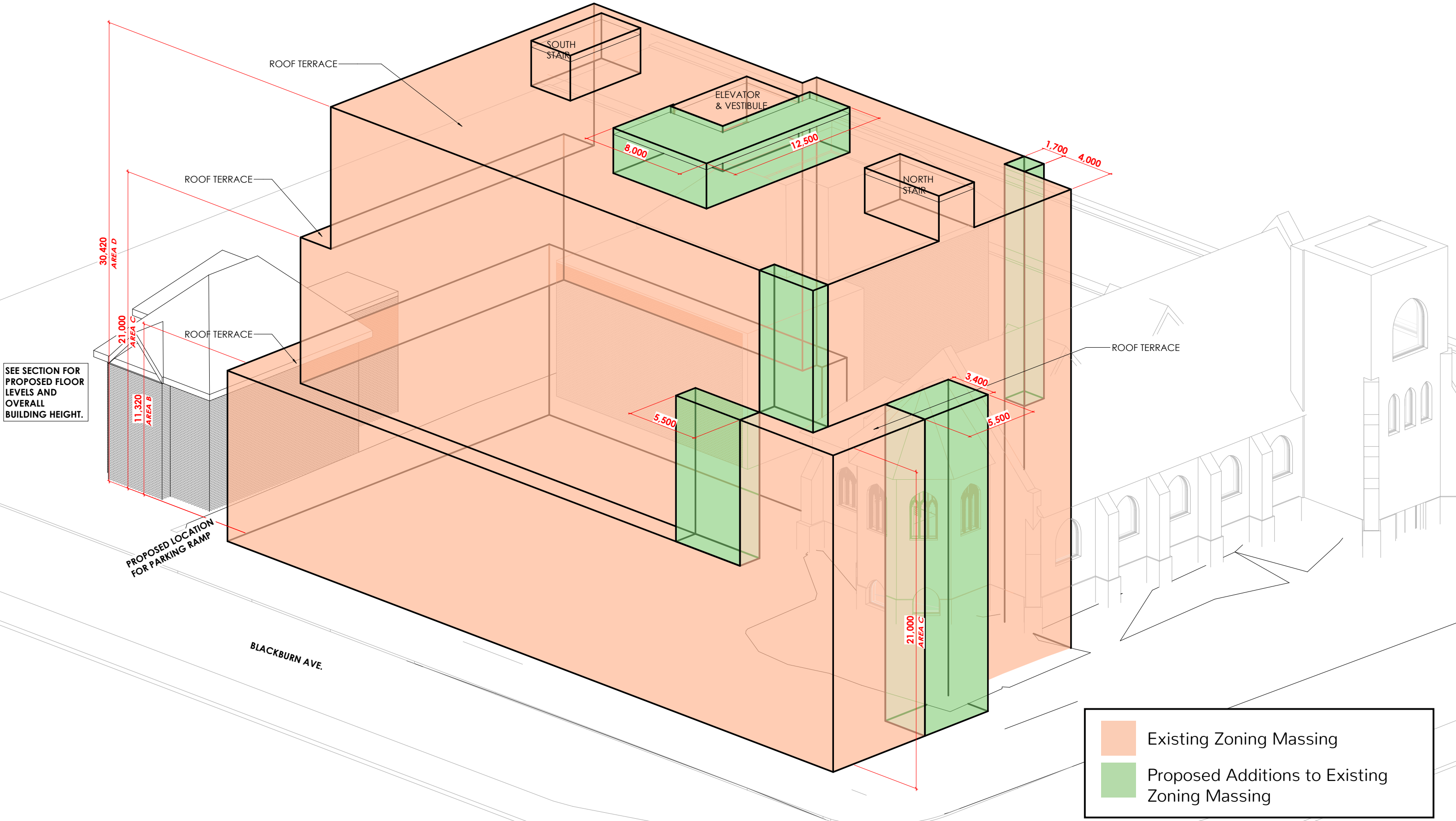
BUILDING MASSING

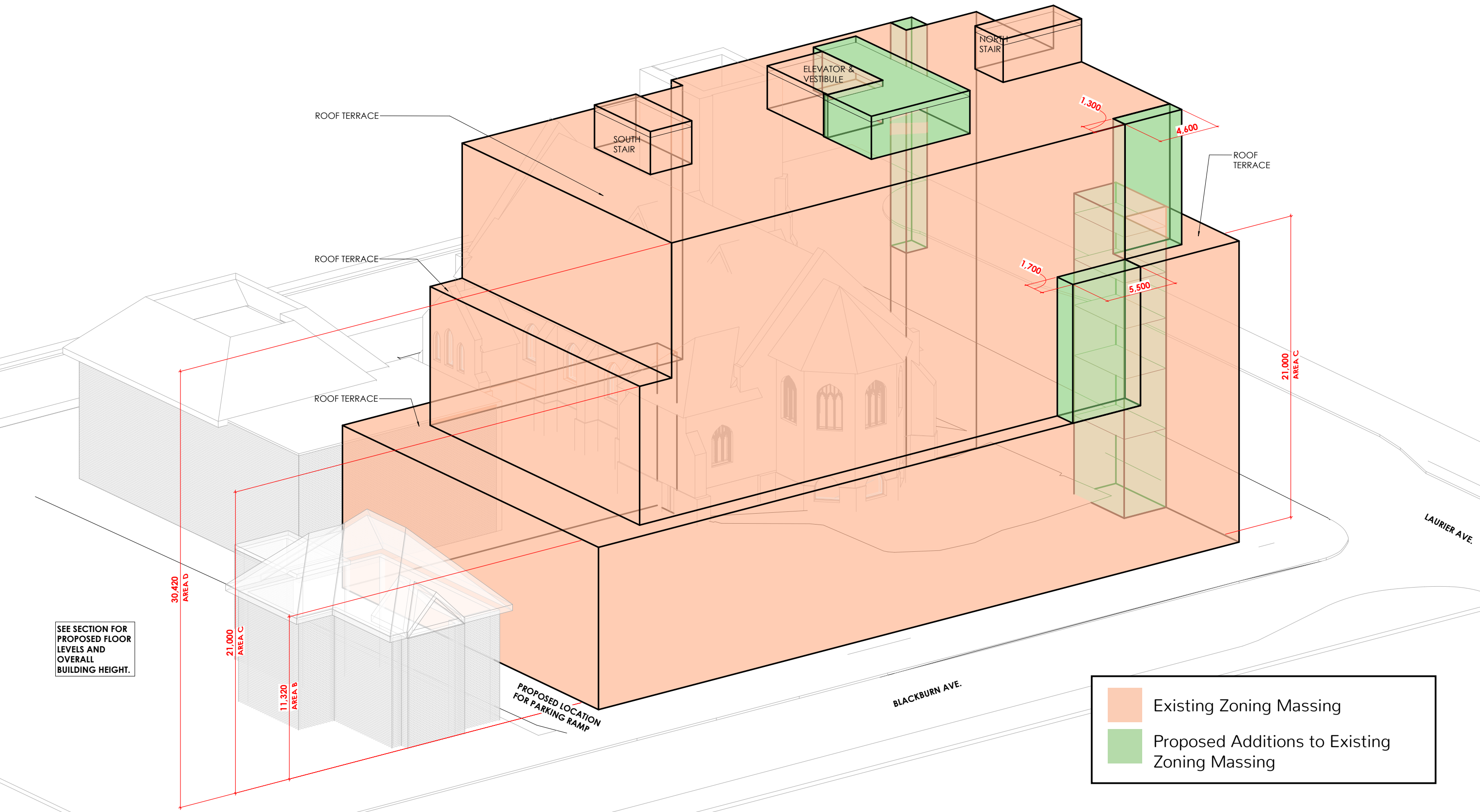
Since the previous as zoned for criteria, the building has increased in height but not in number of floors. To respect the layout of the existing church, the choice of shifting the floor heights was made. One of our primary objectives was to respect the existing urban fabric and maintain a harmonious relationship with neighbouring context.

GRADING

Grading and landscaping along Laurier has been designed to maintain continuity with the existing landscaping and grading style including a slight grading up to the ground floor of the new construction which roughly aligns to the outdoor terrace of the church building. Similarly, along Blackburn, a stepped retaining wall provides definition and a buffer between the ground floor unit terraces and the sidewalk.









315 + portion of 321 Chapel St.
OTTAWA

VIEW OF EAST ELEVATION

FOTENN windmill **linebox**
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

VIEW OF NORTH ELEVATION

FOTENN windmill **linebox**
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

VIEW OF WEST ELEVATION

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

VIEW 1 FROM CHAPEL ST

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

VIEW 2 FROM CHAPEL ST TO CHURCH SIDE LOT

FOTENN windmill **linebox**
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

VIEW 1 FROM LAURIER-CHAPEL



315 + portion of 321 Chapel St.
OTTAWA

VIEW 2 FROM LAURIER-CHAPEL

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

VIEW FROM LAURIER-BLACKBURN

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

VIEW FROM BLACKBURN

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

DETAIL : AMENITY TERRACE

FOTENN windmill **linebox**
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

DETAIL : FRONT ENTRANCE

FOTENN windmill **linebox**
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

DETAIL : ENTRANCE FROM BLACKBURN
VIEW TO APSE



315 + portion of 321 Chapel St.
OTTAWA

DETAIL : VIEW FROM LAURIER

FOTENN windmill **linebox**
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

DETAIL : GROUND FLOOR CONDO

FOTENN windmill **linebox**
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

DETAIL : WINDOW NORTH FACADE



315 + portion of 321 Chapel St.
OTTAWA

DETAIL : STAINED GLASS REFERENCE

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

DETAIL : VIEW FROM CHURCH TERRACE

FOTENN windmill **linebox**
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

DETAIL : CHURCH APSE FROM LAURIER (NIGHT)

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

DETAIL : VIEW FROM CHURCH TERRACE

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

VIEW 1 FROM LAURIER HOUSE



315 + portion of 321 Chapel St.
OTTAWA

VIEW 2 FROM LAURIER HOUSE

FOTENN windmill linebox
STUDIO

BUILDING TRANSITION

This design prioritises the gentle transition from the existing church to the new development, with a primary focus on preservation and accentuation of the historic character and value of the church and surrounding area. The use of a 0.8m “buffer” shadow gap ensures that the new construction does not envelop the roof of the church but allows the decorative stonework at the gable end of the church roof to stand free and proud of a simple metal backdrop, acting like a halo. Additionally on the north side, we have extended the rhythm of the buttressing of the existing church building along this façade up until the tower component at the corner. The use of stone, coloured glass, and spacing of mullions provides both a material and architectural connection to the existing building and integrates the two facades together.

To further respect the views towards the apse, the floors of the new construction are aligned so that the existing window locations of the apse are not interrupted, which explains the increased floor to ceiling heights. This ensures the visibility of the apse at the ground level, from Laurier and Blackburn through the windows of the common lobby. The roof structure of the apse is not disturbed but must be enclosed to maintain a 2 hour fire wall separation between new and existing structures. On the eastern façade, to minimise any further disruption to the church, this area is kept as close to the location of the existing Bate Hall as possible. This allows the existing church exit can be maintained. Furthermore, this new addition improves the eastern façade in this area by the removal of the crumbling stucco and chimney, while revitalising and animating the surrounding public realm.

This newly proposed building follows the currently approved zoning setbacks on the southern facade and does not encroach further to the south despite the recent purchase of the sliver of land to the immediate North of 14 Blackburn. In this area, only the ramp which leads to the parking garage, as well as a landscaped path occupies this space. This approach allows for breathing room between the development and the neighbouring house. Since the Pre-application consultation, we have reduced how far south the balconies on this facade extend - as they no longer extend to the property edge of the L3 setback.

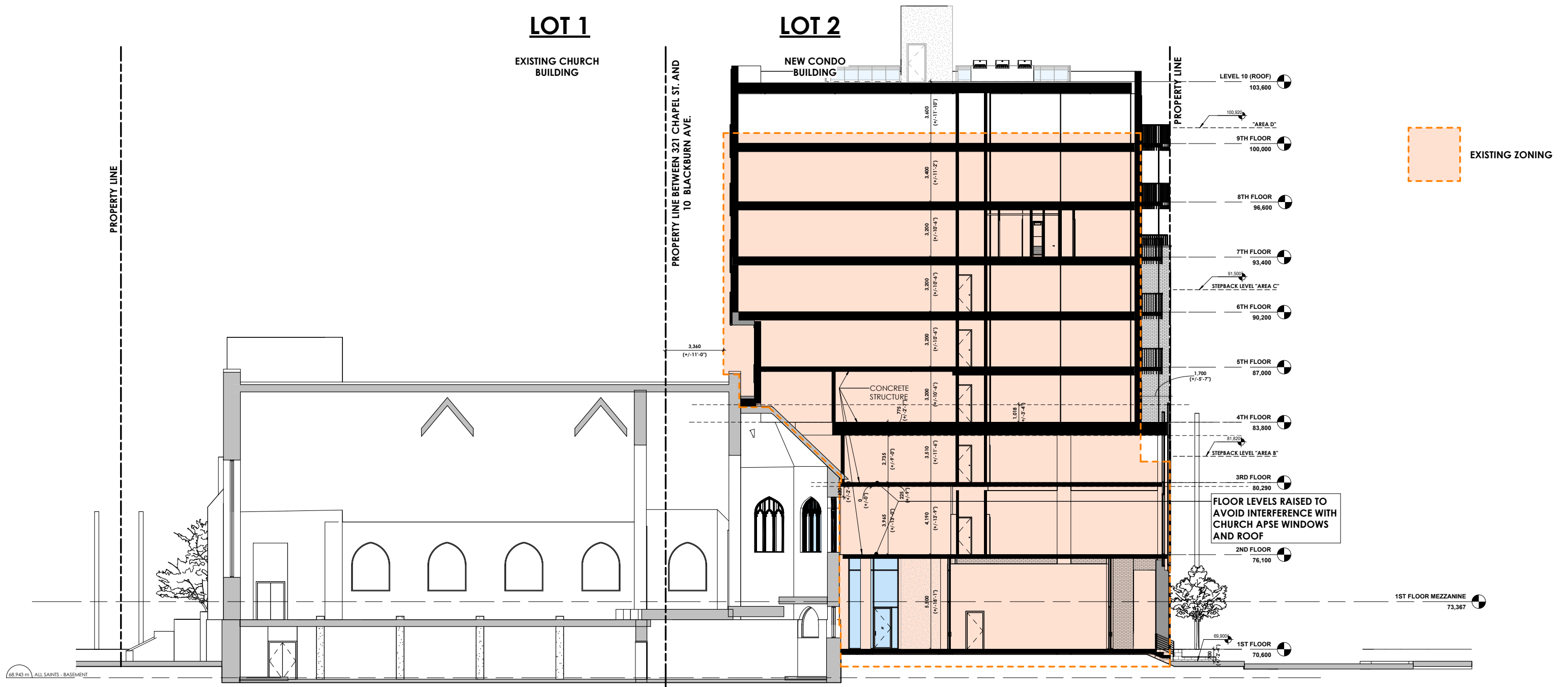
PUBLIC REALM

A main focus of this design revolved around the methods of landscape intervention and the impact of a porous ground plane condition. This approach facilitates a harmonious relationship between the new development and the public realm, which is evident through various thoughtful additions such as the incorporation of seating along the entrance of the Lobby, catering to both accessible and regular needs.

This provides a welcoming space for residents and visitors, encourages community engagement and social interactions, and reinforces the importance of the pedestrian experience, both on the North and East facades. To further enhance the inviting atmosphere, we introduced subtle lighting that traces the entrance, adding warmth and charm to the space. These smaller interventions further add to the seamless integration of the new development with the existing community. At the main entrance, we integrated two means of access: a gently sloped ramp entrance and a stepped entrance condition, seamlessly extending the architectural gesture of the porched condition that characterises the surrounding residences. This thoughtful design approach is further extended to the ground floor units, creating a cohesive and inviting environment along the streetscape.

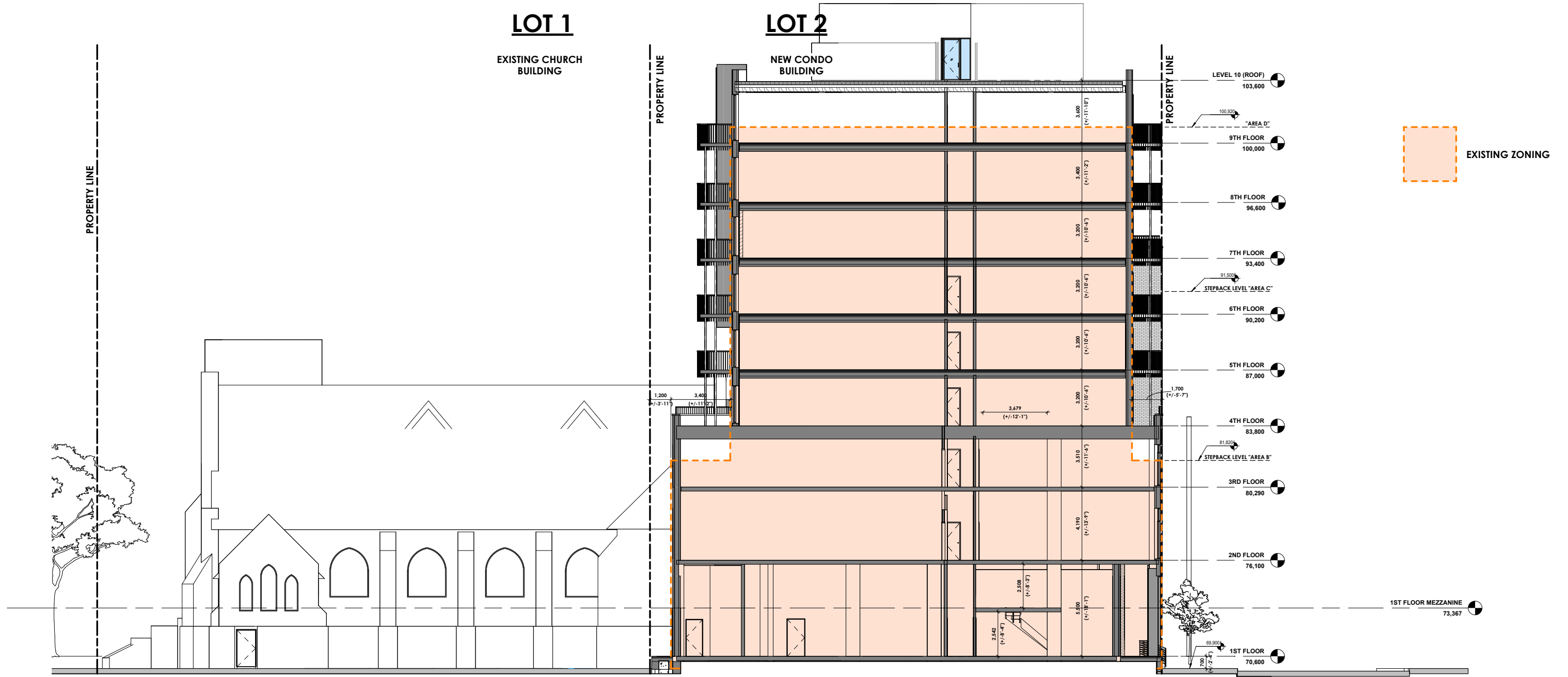
This intentional design choice ensures that the building feels like an organic part of the neighbourhood, promoting a sense of belonging and continuity. These design elements not only benefit the new residents but also extend a warm invitation to the existing community to come together and share in the vibrant atmosphere of this new development.

On the Southern elevation, individuals opting for active forms of transport have easy access to the ground floor bike storage room. Additional racks are available on the exterior of the building positioned at the South facade exit, the main condo entrance on the East facade, and at the amenity terrace entrance on the North facade. Additionally, the design includes strategically placed amenity spaces throughout the building, with community as a central motivating factor. Ground floor amenities including a lounge/library, quiet work area, and terrace with access from Laurier Ave. enhance community engagement through visibility and animation of the streetscape and are dedicated to fostering meaningful relationships within the building and its surrounding community, building further upon the work already started by Leanne at “Working-title”. Furthermore, common terraces on the rooftop provide further opportunities for community engagement (group events, dinners, & etc).



315 + portion of 321 Chapel St.
OTTAWA

COMPARATIVE SECTION:
ZONED FOR & PROPOSED



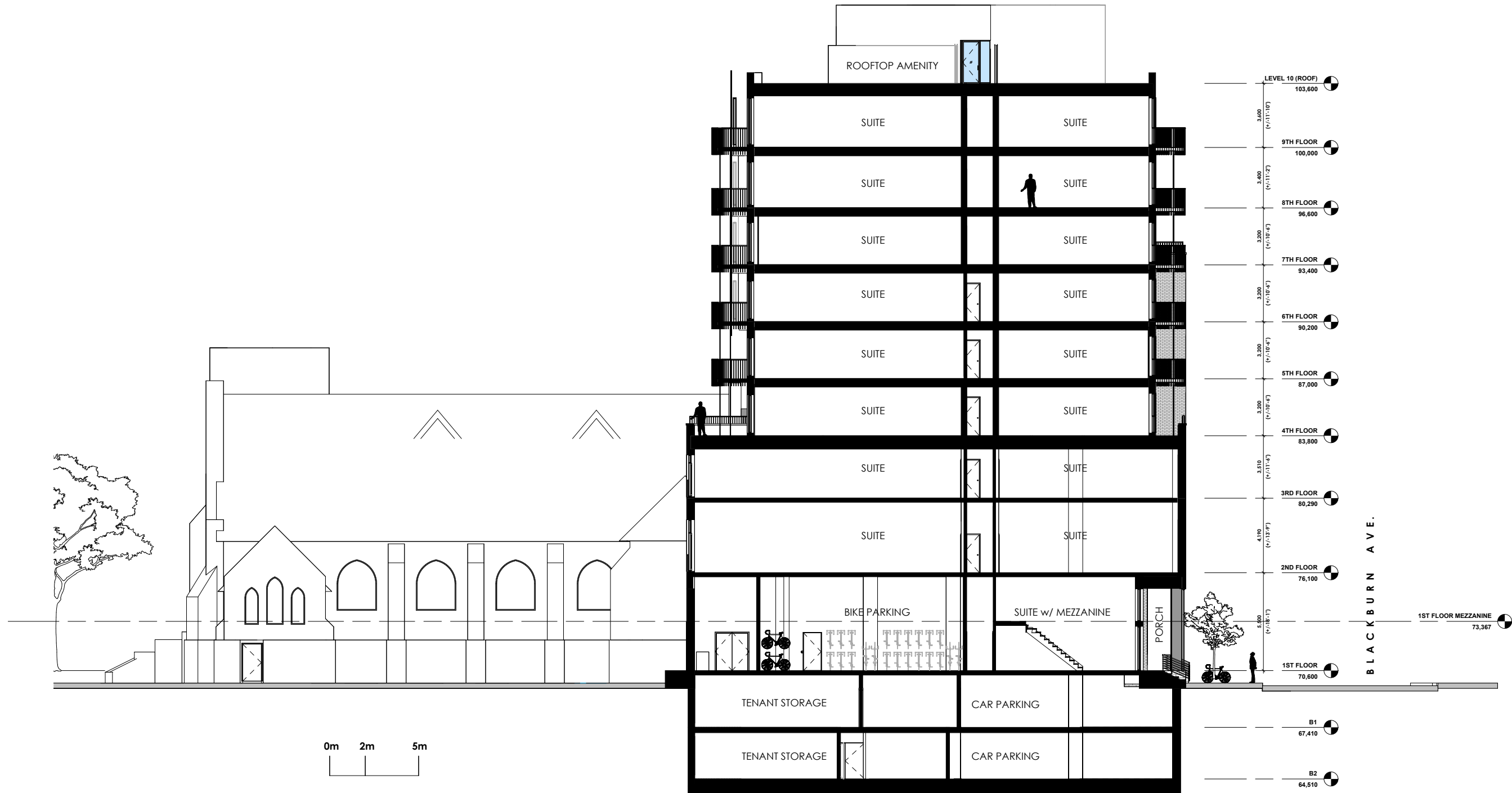
EXISTING ZONING



315 + portion of 321 Chapel St.
OTTAWA

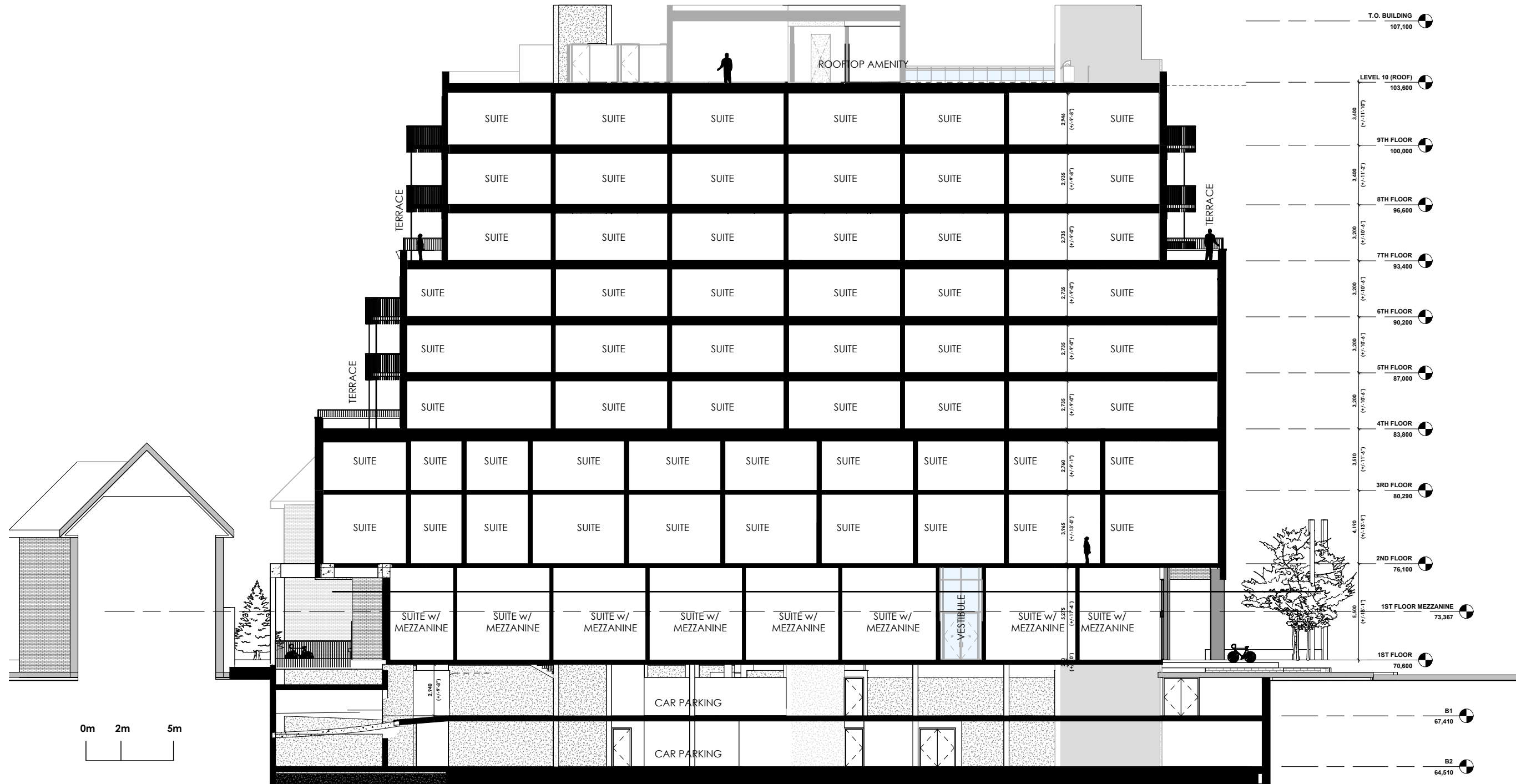
COMPARATIVE SECTION:
ZONED FOR & PROPOSED

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

NORTH CROSS SECTION



315 + portion of 321 Chapel St.
OTTAWA

WEST CROSS SECTION

BUILDING DESIGN

GUIDING DESIGN PRINCIPLES

1

Respect of Heritage Value

2

Enrich of the Public Realm

3

Create a Harmonious Addition to the Sandy Hill Neighbourhood

BUILDING DESIGN

EAST ELEVATION

The East elevation showcases: the main entrance on Blackburn, in which residents are greeted with a piece of metal artwork that connects back to the church's-stained window heritage design. This entrance has been aligned to the apse of the church, maintaining its visibility along Blackburn avenue. Additionally, on this façade are residential units at the ground level that have stepped entrances to units from the sidewalk, each with terraces and garden areas. This visually connects the building's ground plane and the immediate surrounding context, and further imbeds it into the larger built framework.

NORTH ELEVATION

The North elevation highlights the delicate connection to the church, which reiterates the theme of respecting its heritage value. This intentional design decision not only highlights the significance of the church but also introduces a new layer of architectural detail, seamlessly integrating the old and new elements. The detail of this connection can be seen by ways of the 0.8m shadow gap which subtly bridges the gap between past and present. From the exterior, the ground level amenities, located around the apse, are visible. The permeability of this space allows for the blurring of thresholds between interior and exterior, thus allowing the church's apse to be easily viewed from both the inside and outside of the building. Additionally, to further strengthen the connection between the two buildings, the rhythm of the church's buttresses is continued along the Laurier Avenue East elevation's stone elements.

BUILDING DESIGN

WEST ELEVATION:

The west elevation holds a great importance relating to the visual connection with the church, as the historic main entrance is located here. Therefore, the projection of this elevation is simple, allowing the church to shine. This further accentuates the shadow gap that connects the two. The contrast of roof lines, pitched and flat, additionally impacts the gesture towards the church, which is evident on this elevation. The brick podium level that will replace the crumbling stucco façade of the Bate Hall additionally acts as a subservient act to propel the church into passerby's sightlines.

SOUTH ELEVATION:

To take advantage of the southern exposure, balconies have been incorporated to act as shading devices and give the future residents a connection to the exterior. Additionally, the balconies add a subtle volume to the southern façade that breaks up the form slightly and adds a layer of intricacy which can be seen in the metal work. In being mindful of the current setbacks, the balconies are recessed from the property line, to ensure compliance. They also add a gentle transition from the two-three story residential neighbourhood, thus seeking to respect the surrounding context.



315 + portion of 321 Chapel St.
OTTAWA

AERIAL VIEW LOOKING SOUTH WEST

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

AERIAL VIEW LOOKING SOUTH EAST

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

AERIAL VIEW LOOKING NORTH WEST

FOTENN windmill linebox
STUDIO



315 + portion of 321 Chapel St.
OTTAWA

AERIAL VIEW LOOKING NORTH EAST

FOTENN windmill linebox
STUDIO

MATERIAL LEGEND		
TAG	PATTERN	DESCRIPTION
1		CLAY BRICK MASONRY SIZE: METRIC NORMAN TEXTURE: TBD COLOUR: RED
2		CLAY BRICK MASONRY SIZE: METRIC NORMAN TEXTURE: TBD COLOUR: DARK BROWN
3		NATURAL STONE MASONRY SIZE: TBD TEXTURE: TBD COLOUR: TBD
4		TRIPLE GLAZED, LOW-E, REFER TO WINDOW SCHEDULE & MANUF. SPEC.
5		WINDOW FRAMES MATERIAL: TBD COLOUR: TBD
6		GLU-LAM TIMBER COLUMN FINISH: TBD
7		METAL CLADDING PROFILE: SMOOTH TEXTURE: TBD COLOUR: TBD
8		METAL CLADDING PROFILE: GROOVED TEXTURE: TBD COLOUR: TBD
9		CAST IN PLACE CONCRETE
10		EXTERIOR METAL GUARD TEXTURE: TBD COLOUR: TBD
11		CONCRETE CAP c/w DRIP EDGES AND POSITIVE SLOPE TEXTURE: TBD COLOUR: TBD
12		CONCRETE SILL c/w DRIP EDGE AND POSITIVE SLOPE TEXTURE: TBD COLOUR: TBD
13		NATURAL STONE RETAINING WALL RECLAIMED FROM THE DEMOLITION OF BATE HALL STRUCTURE
14		EXTERIOR LIGHTING
15		ALUMINUM SPANDREL PANEL OPAQUE WINDOW WALL SPANDREL PANEL c/w INSULATION AND BACK PAN
16		COLORLED GLASS
17		GLASS GUARD AS JULIET BALCONY
18		METAL SLAT SCREEN WALL
19		BUILDING SIGNAGE AREA
20		DECORATIVE METAL RAIL



TAG	PATTERN	DESCRIPTION
1		CLAY BRICK MASONRY SIZE: METRIC NORMAN TEXTURE: TBD COLOUR: RED
2		CLAY BRICK MASONRY SIZE: METRIC NORMAN TEXTURE: TBD COLOUR: DARK BROWN
3		NATURAL STONE MASONRY SIZE: TBD TEXTURE: TBD COLOUR: TBD
4		TRIPLE GLAZED, LOW-E, REFER TO WINDOW SCHEDULE & MANUF. SPEC.
5		WINDOW FRAMES MATERIAL: COLOUR:
6		GLU-LAM TIMBER COLUMN FINISH:
7		METAL CLADDING PROFILE: SMOOTH TEXTURE: TBD COLOUR: TBD
8		METAL CLADDING PROFILE: GROOVED TEXTURE: TBD COLOUR: TBD
9		CAST IN PLACE CONCRETE
10		EXTERIOR METAL GUARD TEXTURE: TBD COLOUR: TBD
11		CONCRETE CAP c/w DRIP EDGES AND POSITIVE SLOPE TEXTURE: TBD COLOUR: TBD
12		CONCRETE SILL c/w DRIP EDGE AND POSITIVE SLOPE TEXTURE: TBD COLOUR: TBD
13		NATURAL STONE RETAINING WALL RECLAIMED FROM THE DEMOLITION OF BATE HALL STRUCTURE
14		EXTERIOR LIGHTING
15		ALUMINUM SPANDREL PANEL OPAQUE WINDOW WALL SPANDREL PANEL c/w INSULATION AND BACK PAN
16		COLORED GLASS
17		GLASS GUARD AS JULIET BALCONY
18		METAL SLAT SCREEN WALL
19		BUILDING SIGNAGE AREA
20		DECORATIVE METAL RAIL

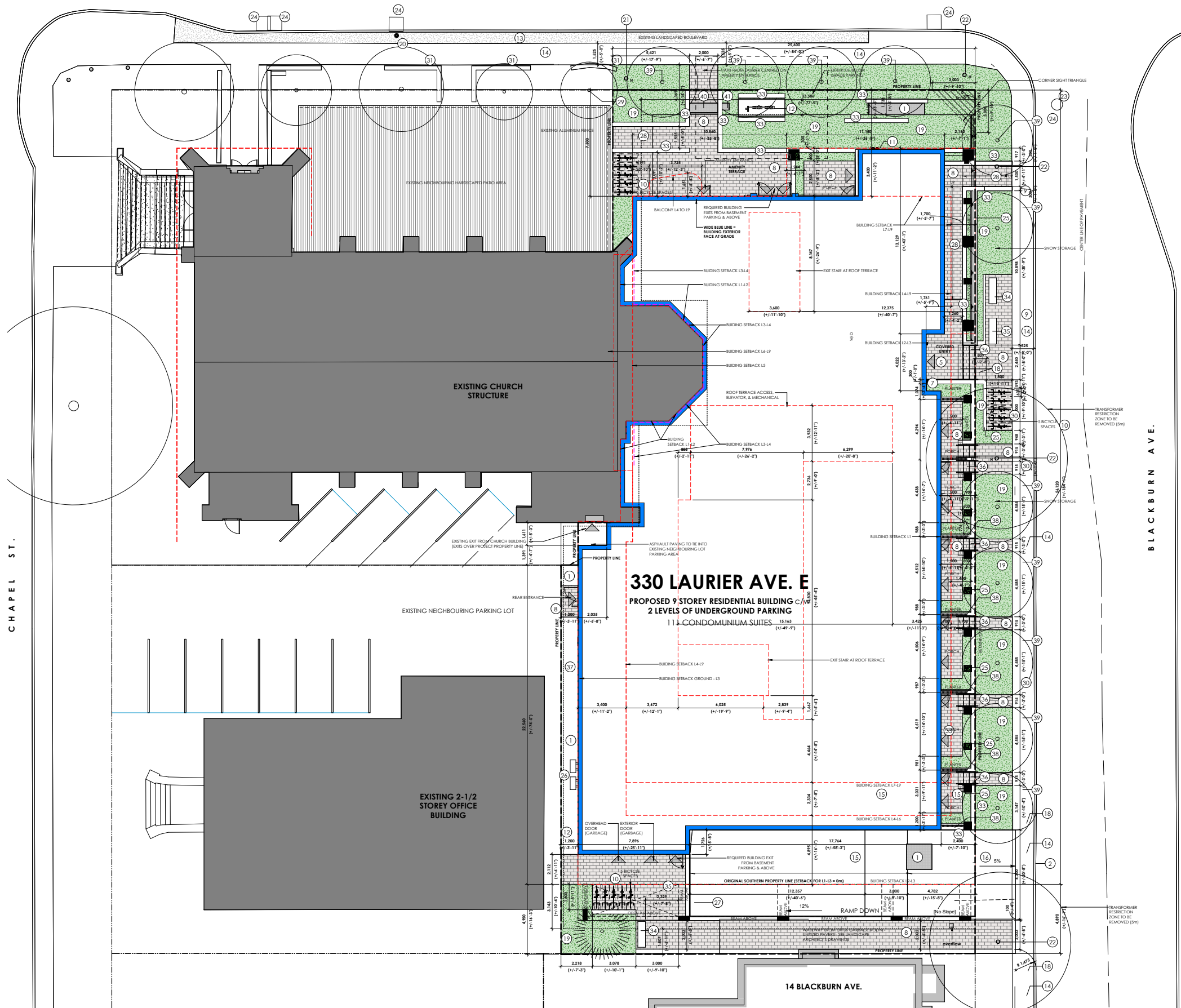


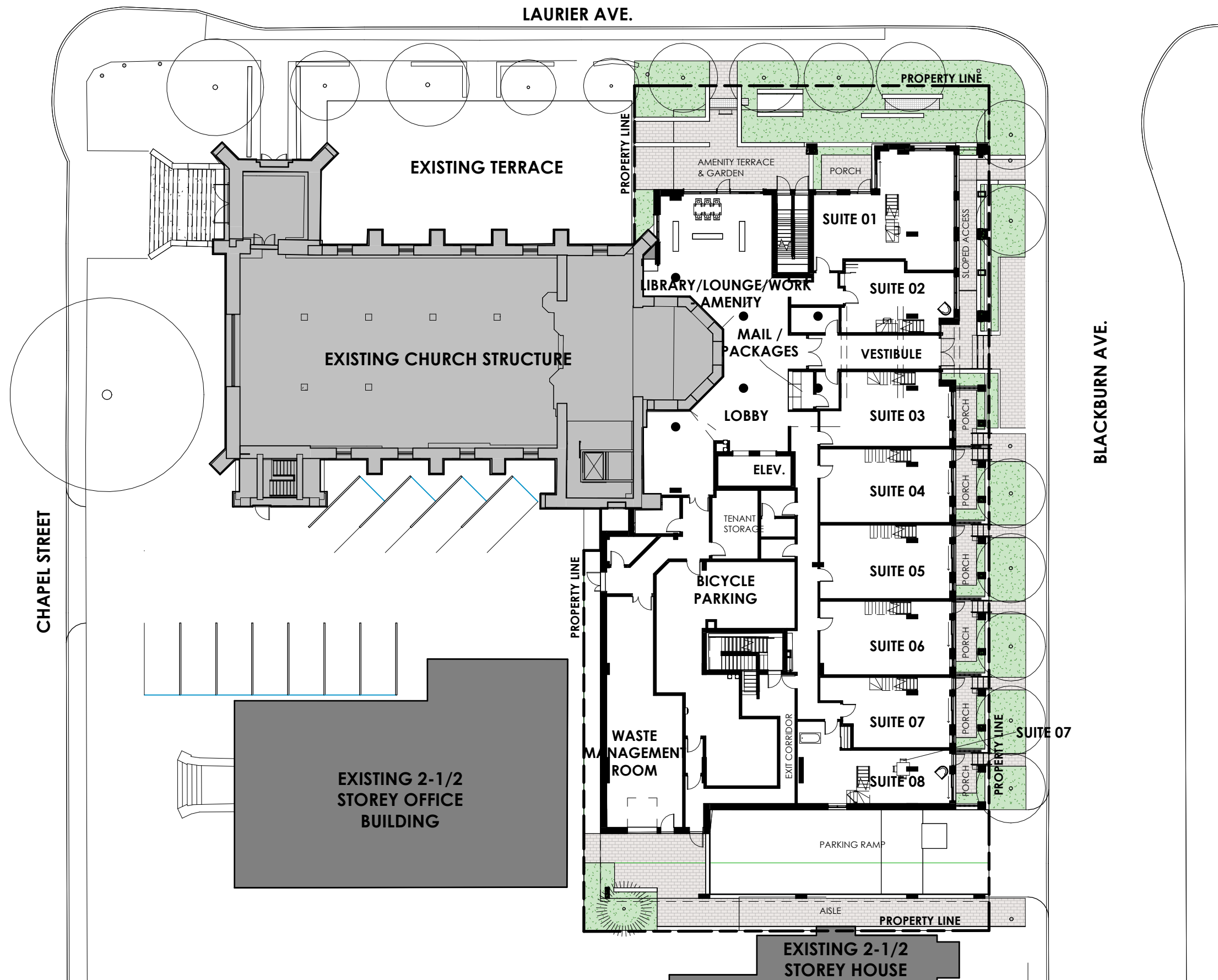
MATERIAL LEGEND		
TAG	PATTERN	DESCRIPTION
1		CLAY BRICK MASONRY SIZE: METRIC NORMAN TEXTURE: TBD COLOUR: RED
2		CLAY BRICK MASONRY SIZE: METRIC NORMAN TEXTURE: TBD COLOUR: DARK BROWN
3		NATURAL STONE MASONRY SIZE: TBD TEXTURE: TBD COLOUR: TBD
4		TRIPLE GLAZED, LOW-E, REFER TO WINDOW SCHEDULE & MANUF. SPEC.
5		WINDOW FRAMES MATERIAL: COLOUR:
6		GLU-LAM TIMBER COLUMN FINISH:
7		METAL CLADDING PROFILE: SMOOTH TEXTURE: TBD COLOUR: TBD
8		METAL CLADDING PROFILE: GROOVED TEXTURE: TBD COLOUR: TBD
9		CAST IN PLACE CONCRETE
10		EXTERIOR METAL GUARD TEXTURE: TBD COLOUR: TBD
11		CONCRETE CAP c/w DRIP EDGES AND POSITIVE SLOPE TEXTURE: TBD COLOUR: TBD
12		CONCRETE SILL c/w DRIP EDGE AND POSITIVE SLOPE TEXTURE: TBD COLOUR: TBD
13		NATURAL STONE RETAINING WALL RECLAIMED FROM THE DEMOLITION OF BATE HALL STRUCTURE
14		EXTERIOR LIGHTING
15		ALUMINUM SPANDREL PANEL OPAQUE WINDOW WALL SPANDREL PANEL c/w INSULATION AND BACK PAN
16		COLORLED GLASS
17		GLASS GUARD AS JULIET BALCONY
18		METAL SLAT SCREEN WALL
19		BUILDING SIGNAGE AREA
20		DECORATIVE METAL RAIL

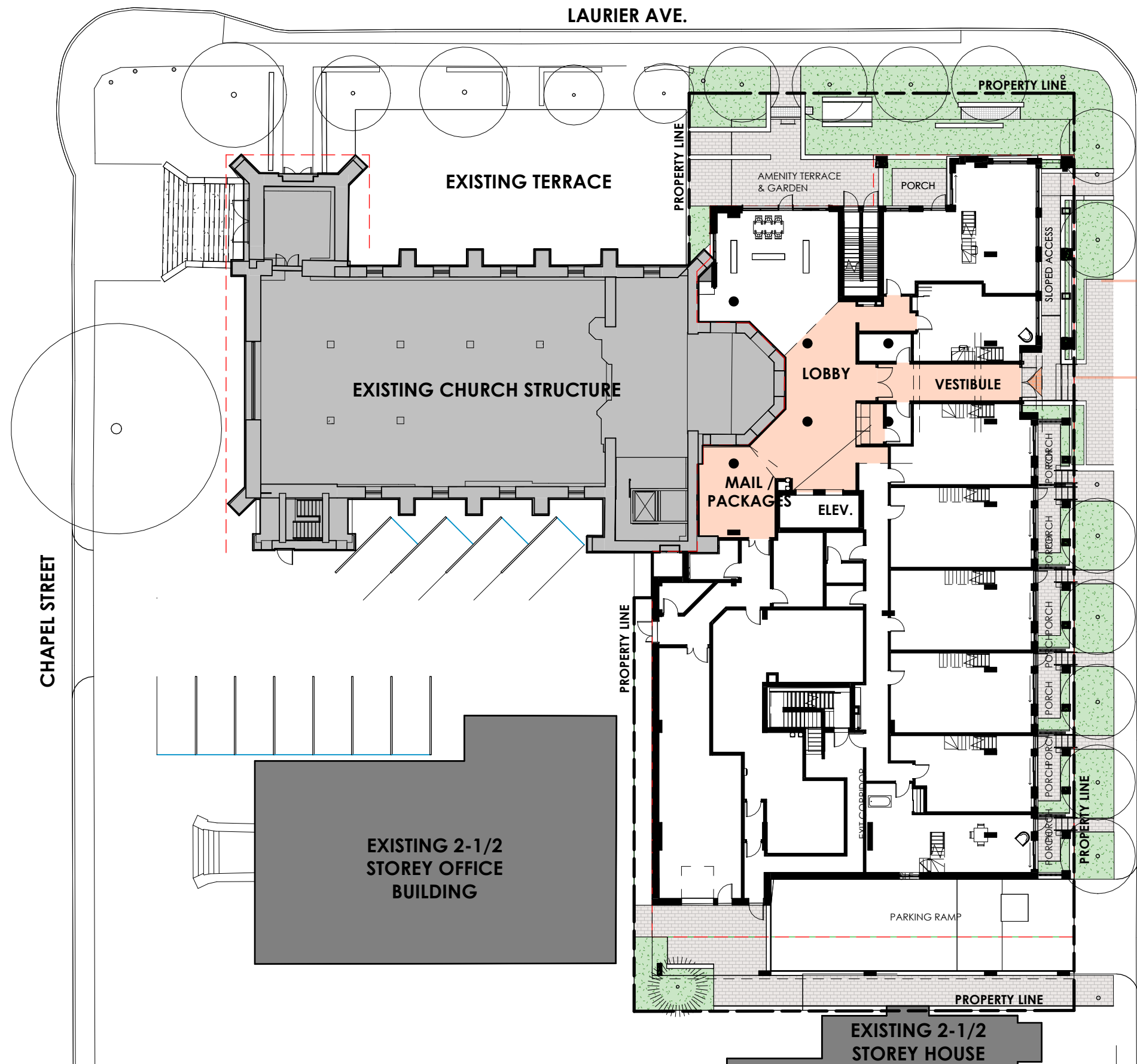


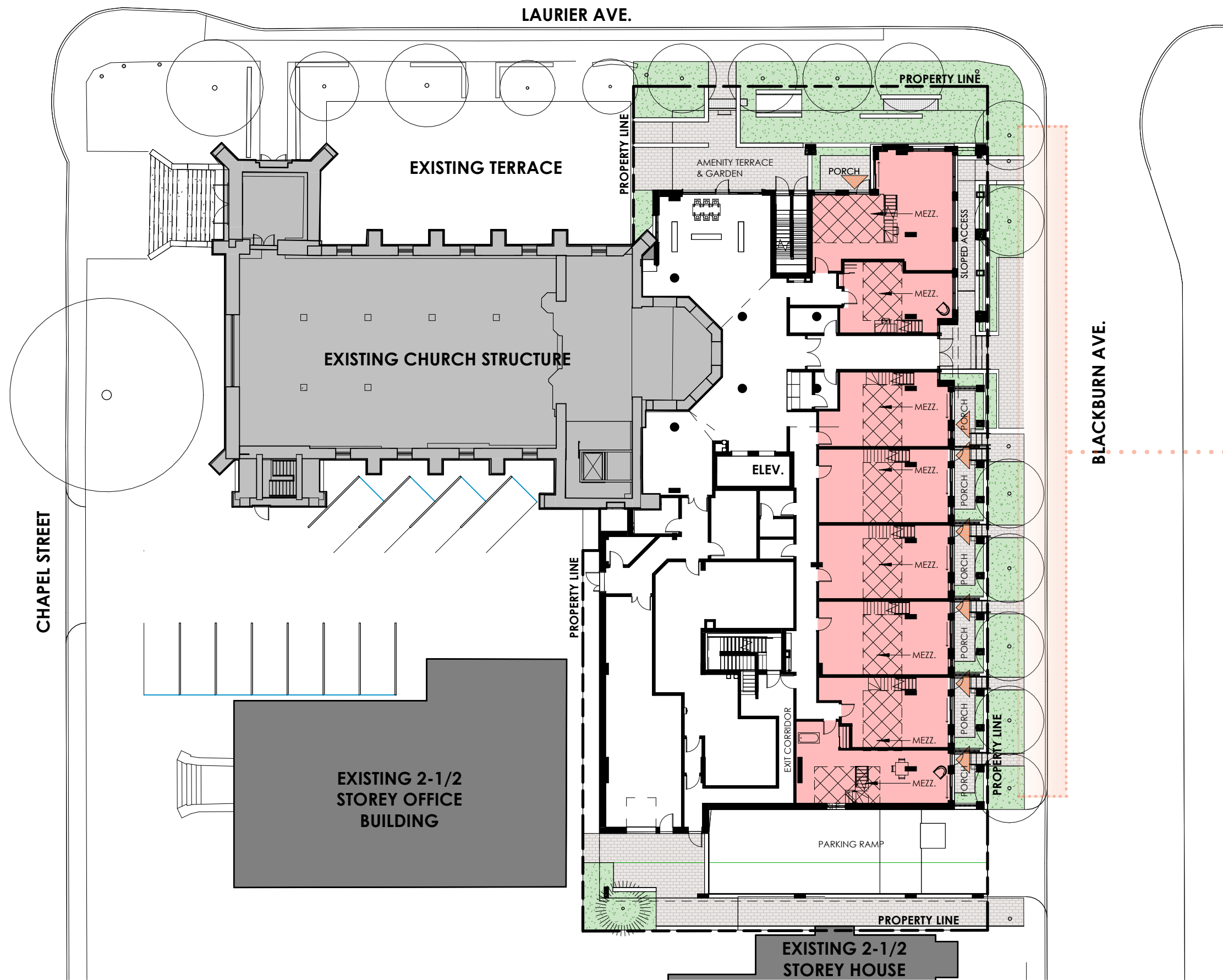
MATERIAL LEGEND		
TAG	PATTERN	DESCRIPTION
1		CLAY BRICK MASONRY SIZE: METRIC NORMAN TEXTURE: TBD COLOUR: RED
2		CLAY BRICK MASONRY SIZE: METRIC NORMAN TEXTURE: TBD COLOUR: DARK BROWN
3		NATURAL STONE MASONRY SIZE: TBD TEXTURE: TBD COLOUR: TBD
4		TRIPLE GLAZED, LOW-E, REFER TO WINDOW SCHEDULE & MANUF. SPEC.
5		WINDOW FRAMES MATERIAL: TBD COLOUR: TBD
6		GLU-LAM TIMBER COLUMN FINISH
7		METAL CLADDING PROFILE: SMOOTH TEXTURE: TBD COLOUR: TBD
8		METAL CLADDING PROFILE: GROOVED TEXTURE: TBD COLOUR: TBD
9		CAST IN PLACE CONCRETE
10		EXTERIOR METAL GUARD TEXTURE: TBD COLOUR: TBD
11		CONCRETE CAP c/w DRIP EDGES AND POSITIVE SLOPE TEXTURE: TBD COLOUR: TBD
12		CONCRETE SILL c/w DRIP EDGE AND POSITIVE SLOPE TEXTURE: TBD COLOUR: TBD
13		NATURAL STONE RETAINING WALL RECLAIMED FROM THE DEMOLITION OF BATE HALL STRUCTURE
14		EXTERIOR LIGHTING
15		ALUMINUM SPANDREL PANEL OPAQUE WINDOW WALL SPANDREL PANEL c/w INSULATION AND BACK PAN
16		COLORED GLASS
17		GLASS GUARD AS JULIET BALCONY
18		METAL SLAT SCREEN WALL
19		BUILDING SIGNAGE AREA
20		DECORATIVE METAL RAIL

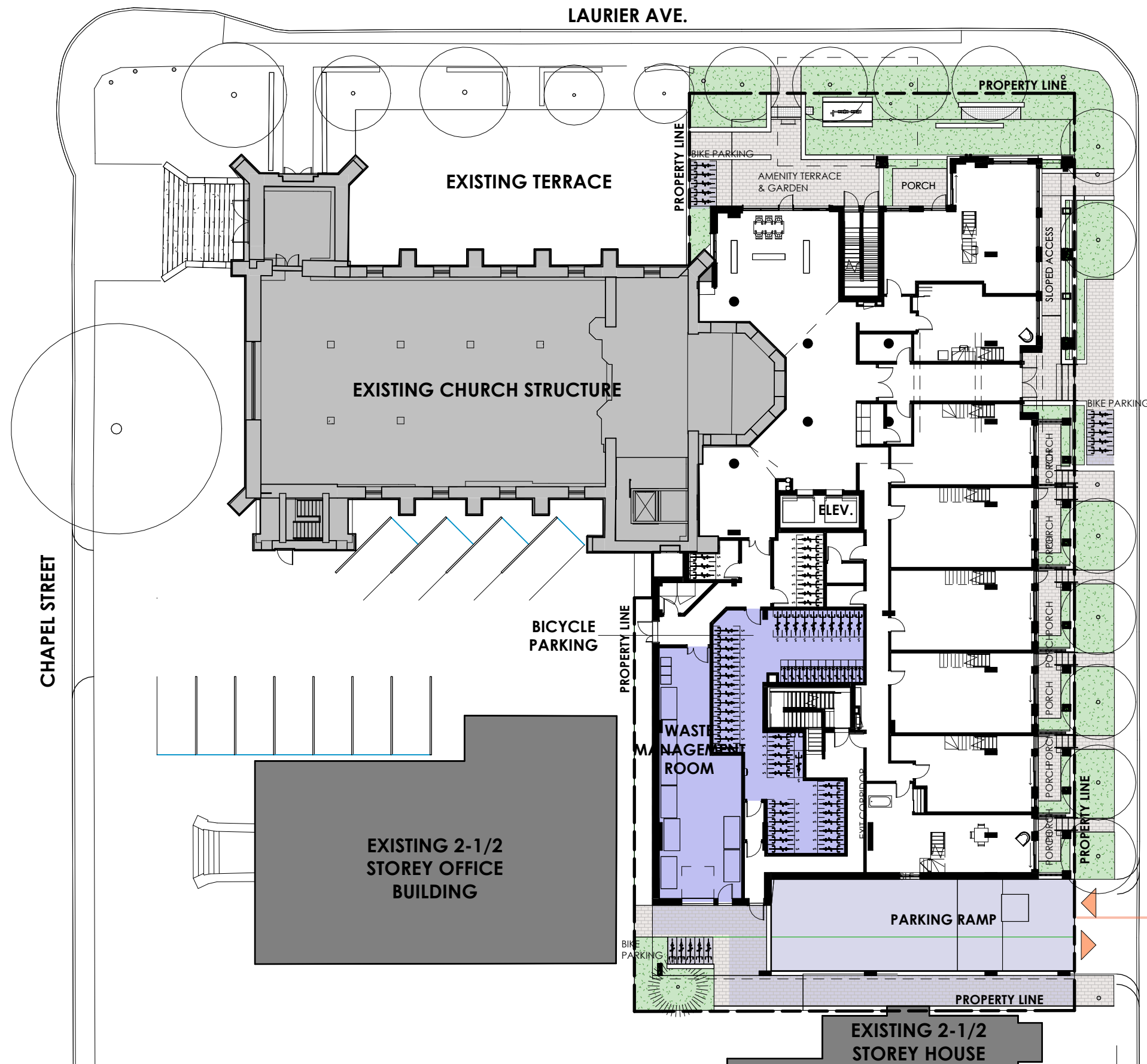










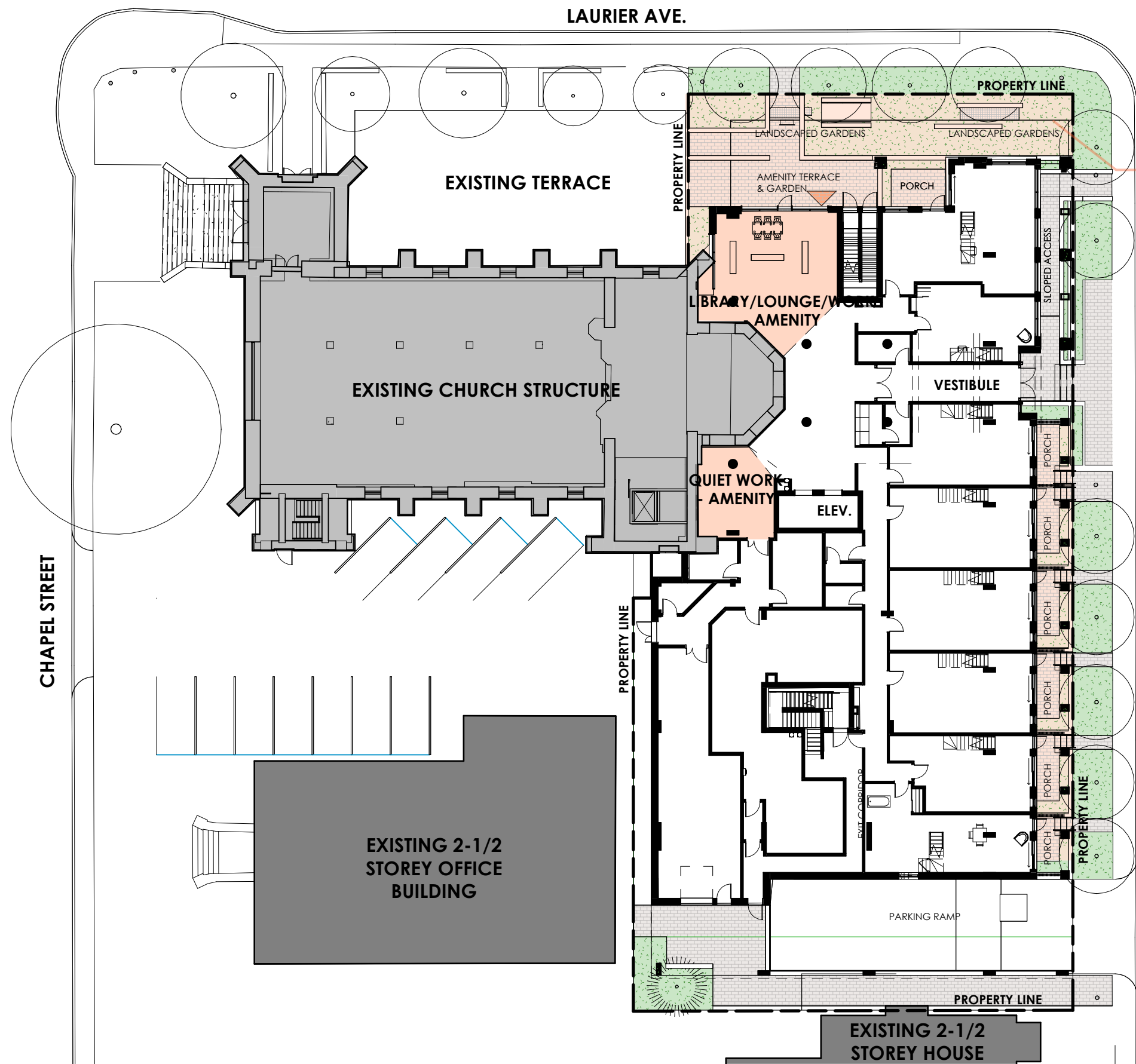


BLACKBURN AVE.

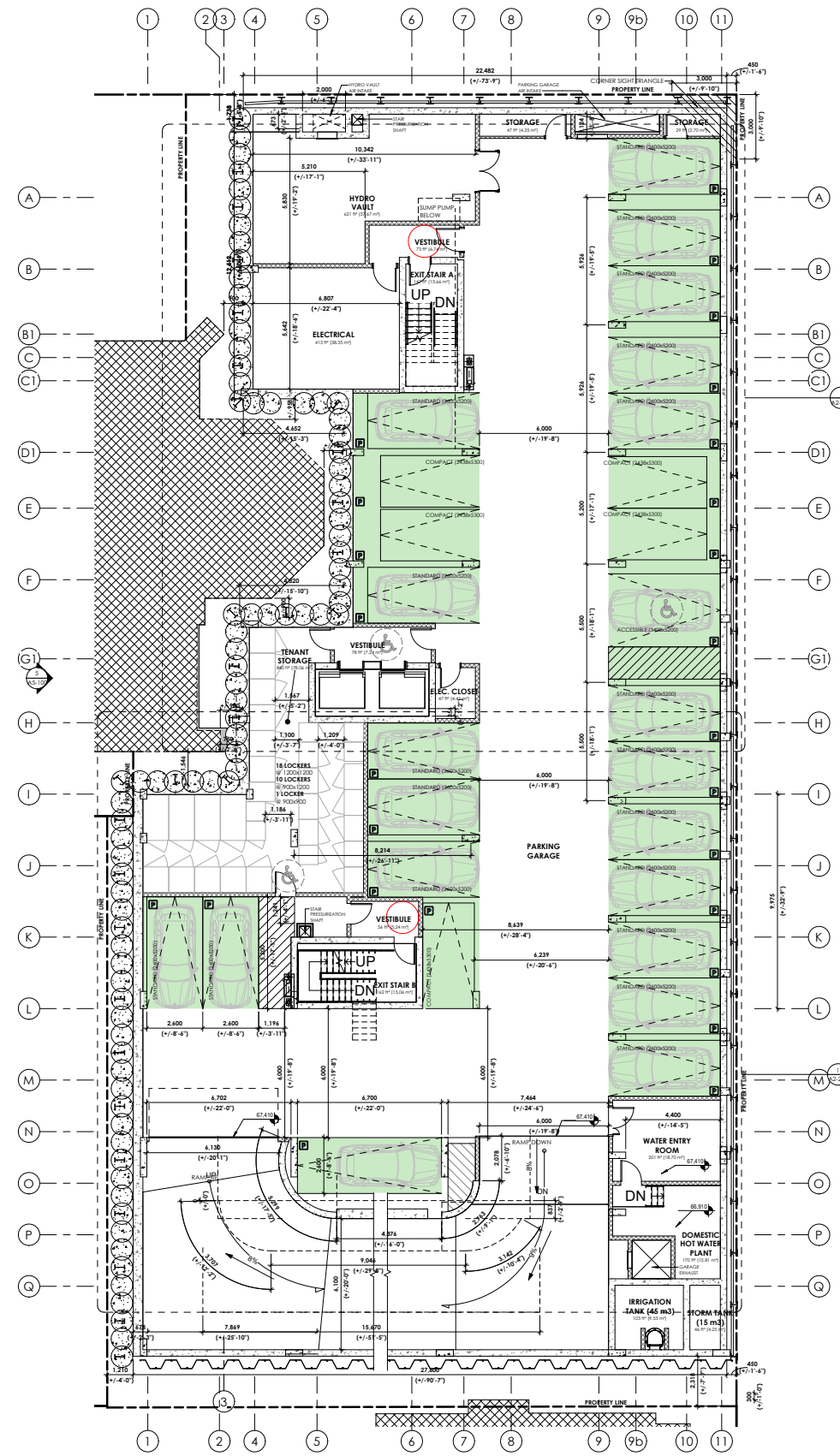


315 + portion of 321 Chapel St.
OTTAWA

GROUND FLOOR PLAN :
VEHICULAR



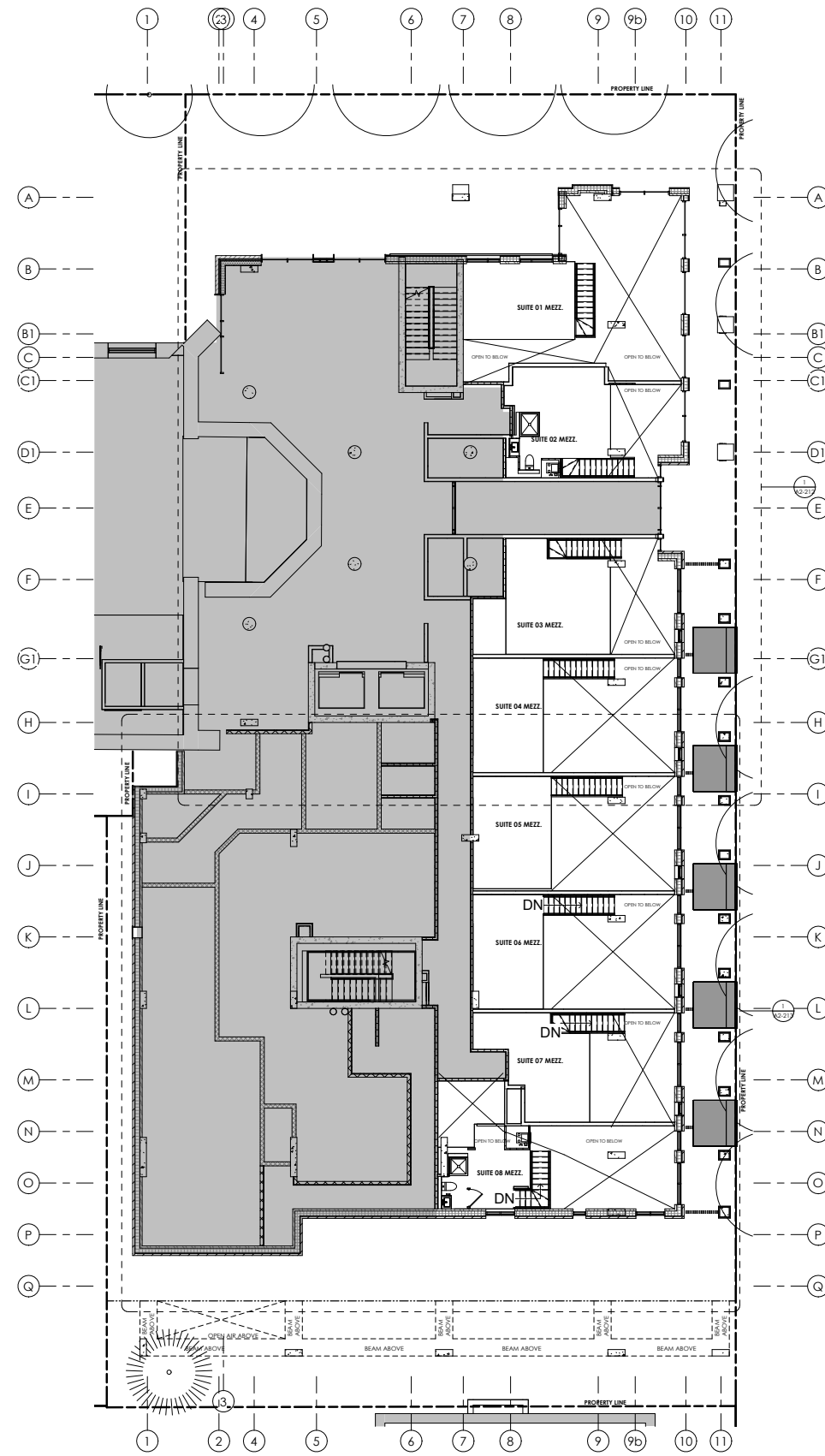
BASEMENT FLOORPLAN

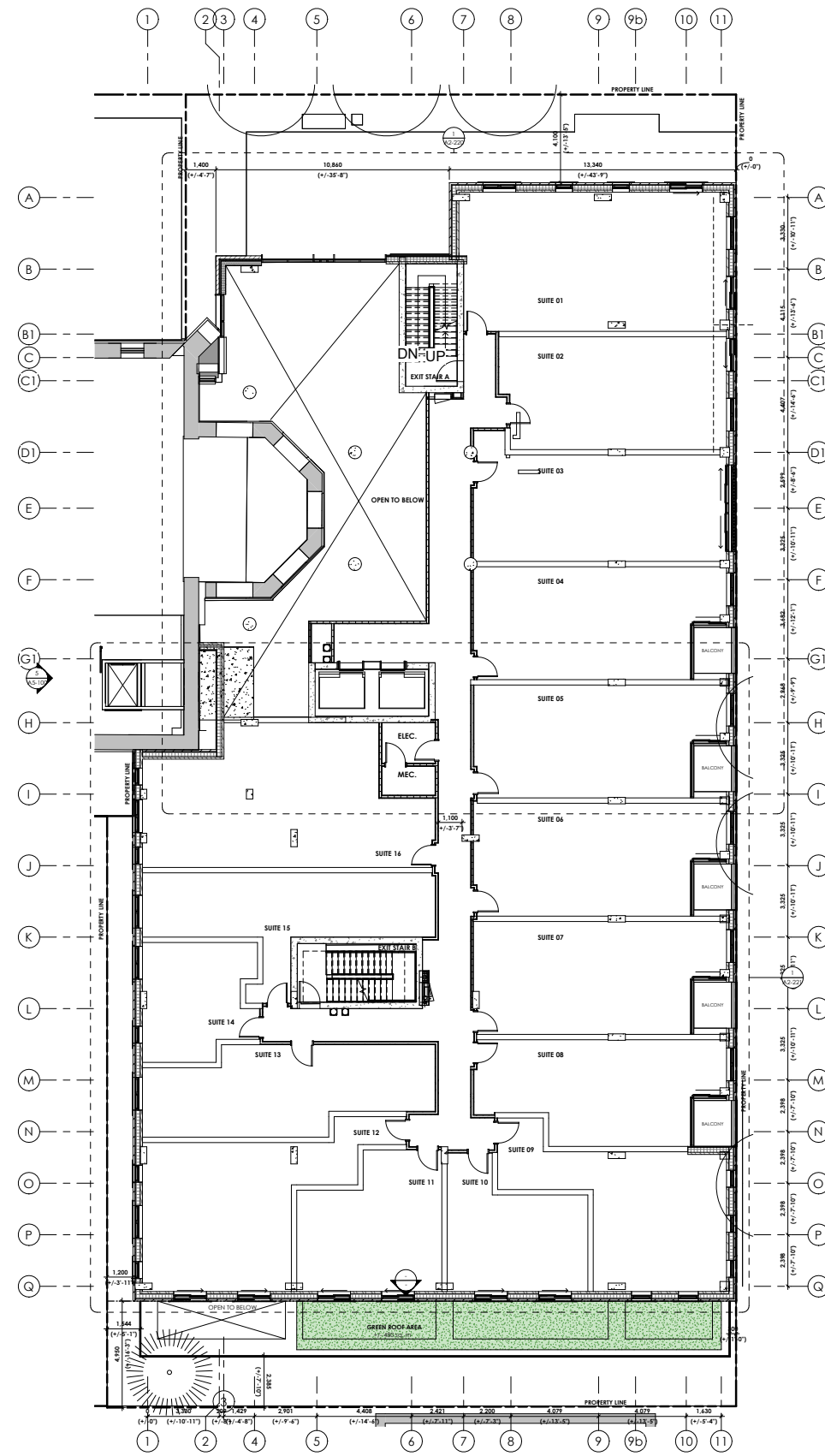


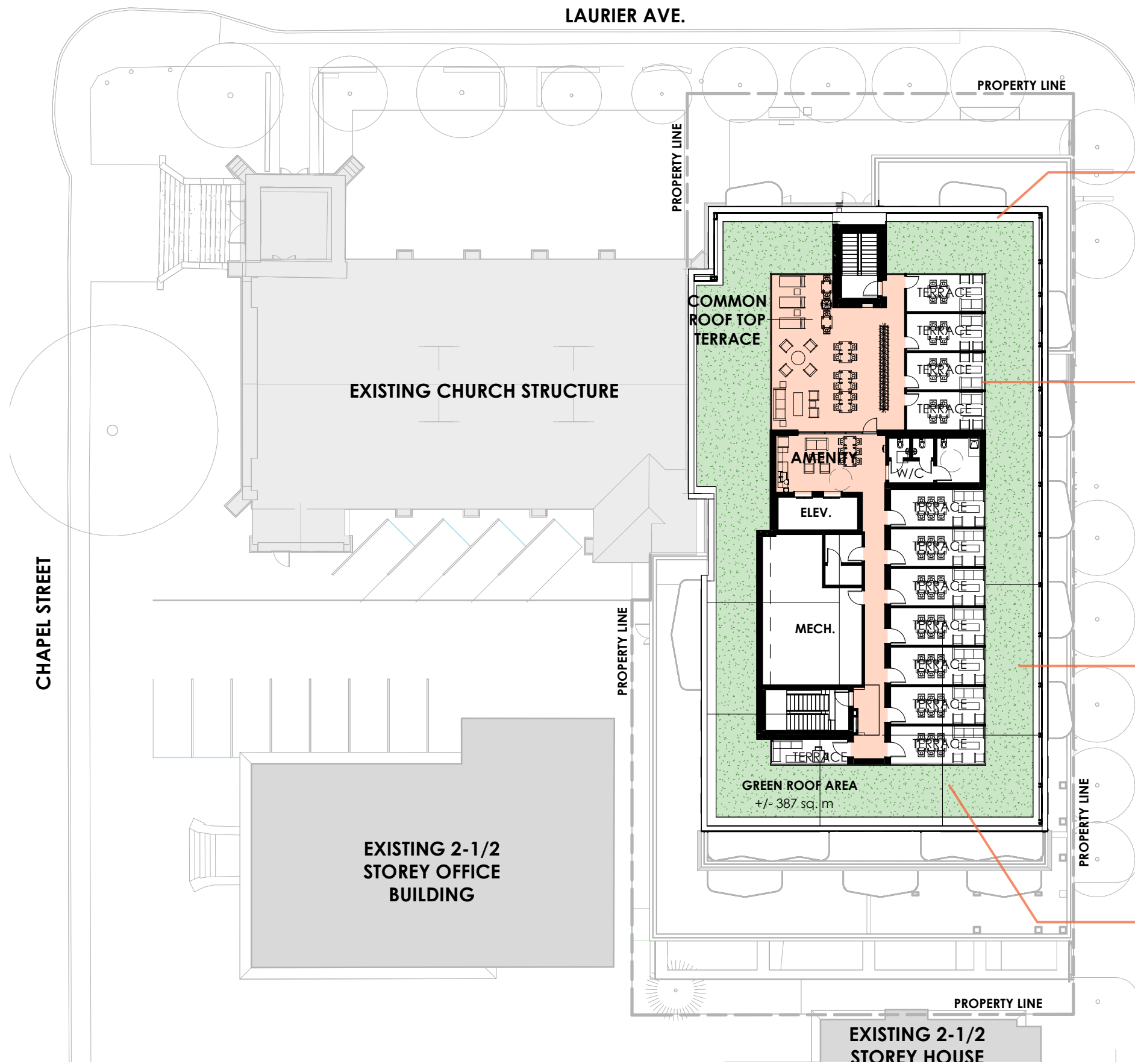
VEHICLE PARKING PROVIDED		STORAGE LOCKERS		
TYPE	COUNT	TYPE	LOCKER VOLUME	COUNT
B2				
ACCESSIBLE (3400x5200)	1	3x3x6	1.65 m ³	6
COMPACT	3	3x3x6	2.19 m ³	3
STANDARD (2600x5200)	21	3x3x6	2.19 m ³	15
	25	3x4x6 - 3' door	2.19 m ³	5
B1		4x4x6	2.93 m ³	24
ACCESSIBLE (3400x5200)	1	4x4x6	3.72 m ³	4
COMPACT	5	6x4x6	4.39 m ³	4
STANDARD (2600x5200)	19			
TOTAL PROVIDED	50			

VEHICLE PARKING REQUIRED (AS PER ZONING)	
USE	COUNT
RESIDENTIAL (111 SUITES)	
0.5 PER SUITE LESS FIRST 12 UNITS, LESS 10% WHERE ALL SPACES ARE BELOW GRADE	45
RESIDENTIAL (VISITOR)	
0.1 PER SUITE (AFTER FIRST 12 SUITES)	10
TOTAL REQUIRED	55

- GREEN HATCH DENOTES ELECTRIC VEHICLE PARKING SPACES. TOTAL = 25 SPACES PER FLOOR. 50 TOTAL.
- "V" DENOTES VISITOR PARKING SPACES. TOTAL = 4 SPACES ON F2.
- GREEN SYMBOL DENOTES VISITOR PARKING SPACES. TOTAL = 4 SPACES ON F2.
- BLUE SYMBOL DENOTES ELECTRIC VEHICLE PARKING SPACES. TOTAL = 25 SPACES PER FLOOR. 50 TOTAL.



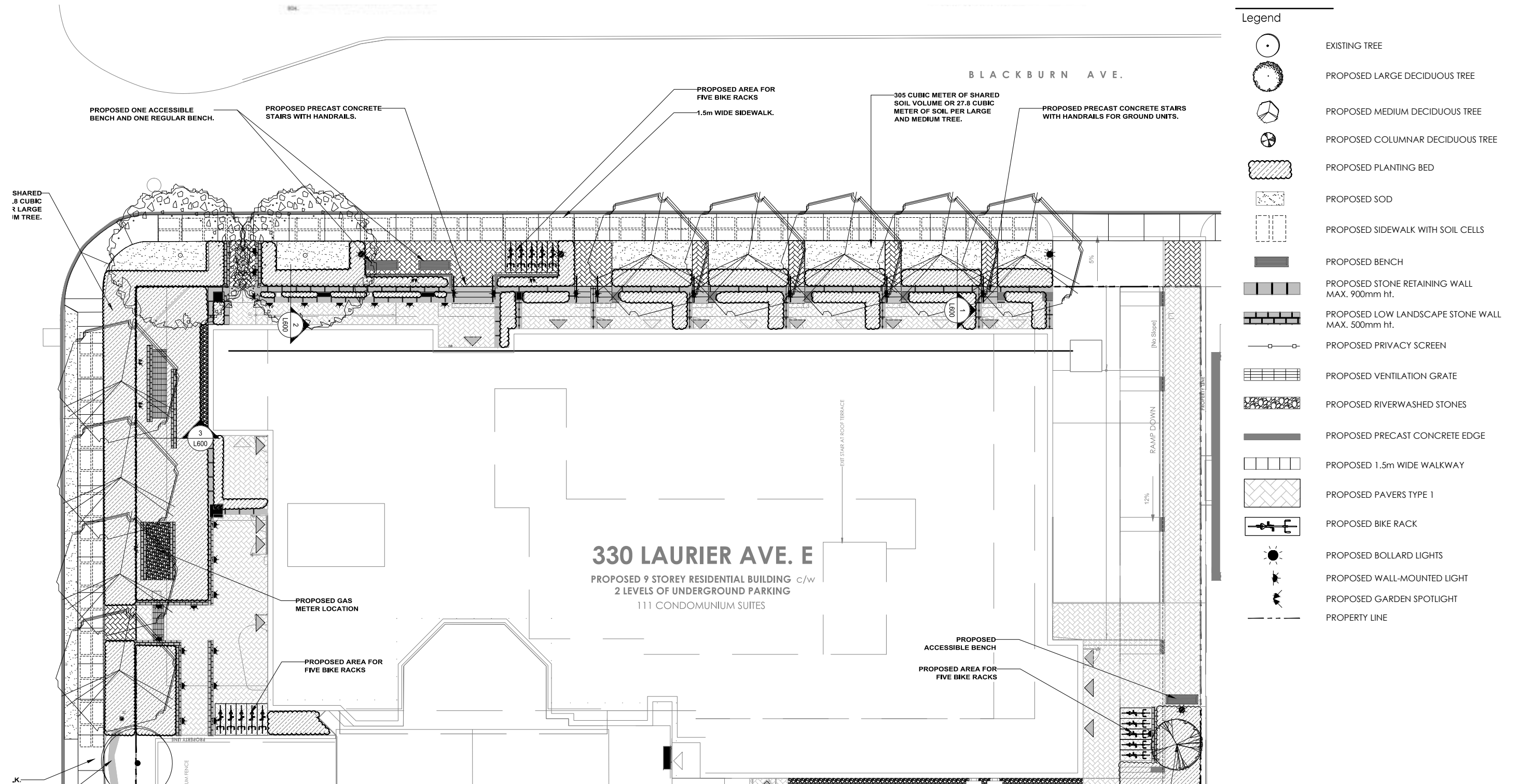


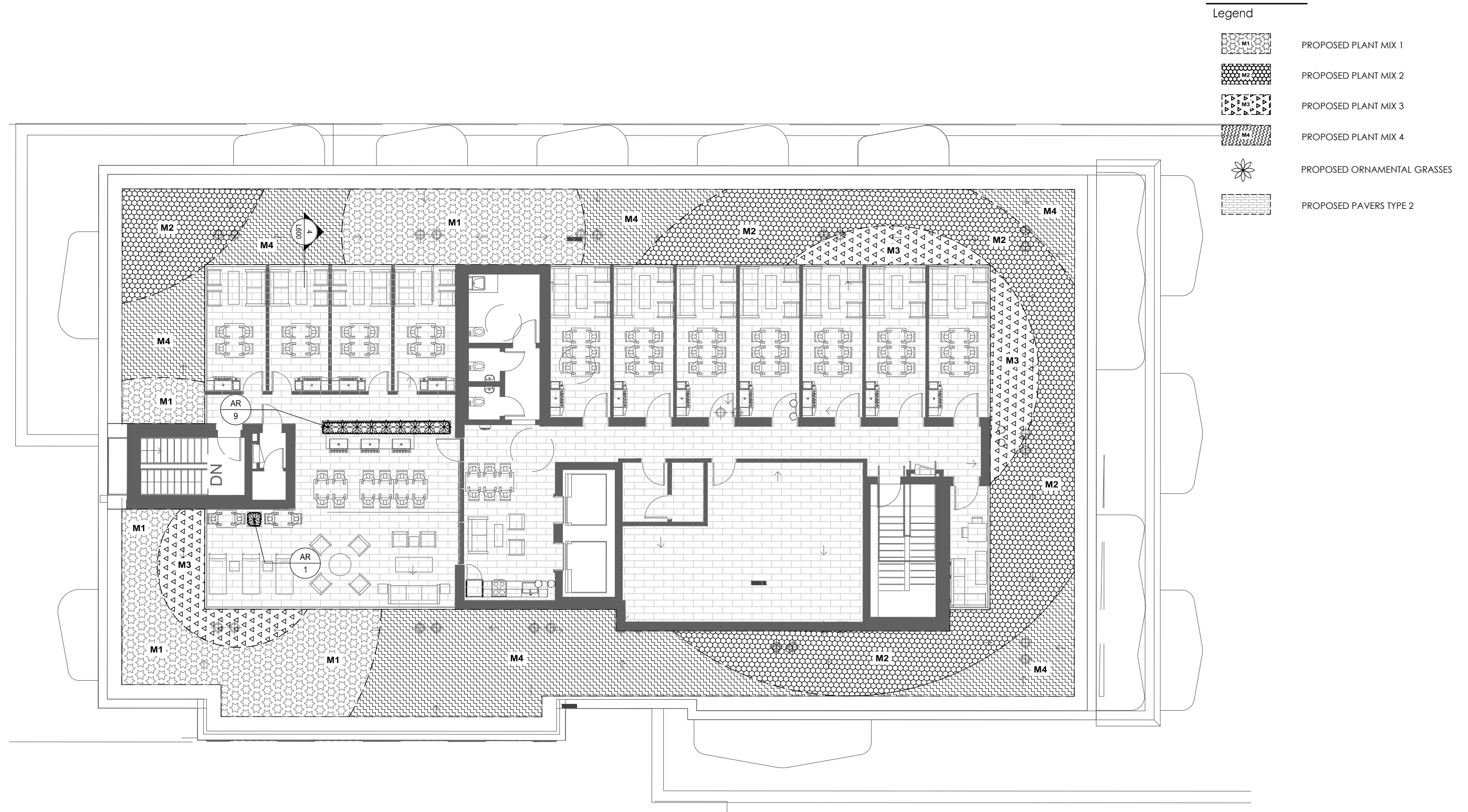


LANDSCAPE DESIGN

LANDSCAPE IMPACT

The ground floor is host to a number of landscaping propositions, such as the addition of deciduous trees along the perimeter of Blackburn and Laurier, continuing the efforts of “Working Title”. Within the porch-conditions of the residential units, the incorporation of planting beds will enhance the exterior ambiance and provide a harmonious blend of greenery, while showcasing the attention given to the overall urban quality of life. To further imbed the history of the site within the landscape, there is potential to reuse the stone from Bate Hall in some landscaping and hardscaping which will add to the overall public experience along both streets. The panoramic amenity rooftop will be designed with different hardscape, that will add to the overall human experience, but also add a touch of detail from an aerial perspective.

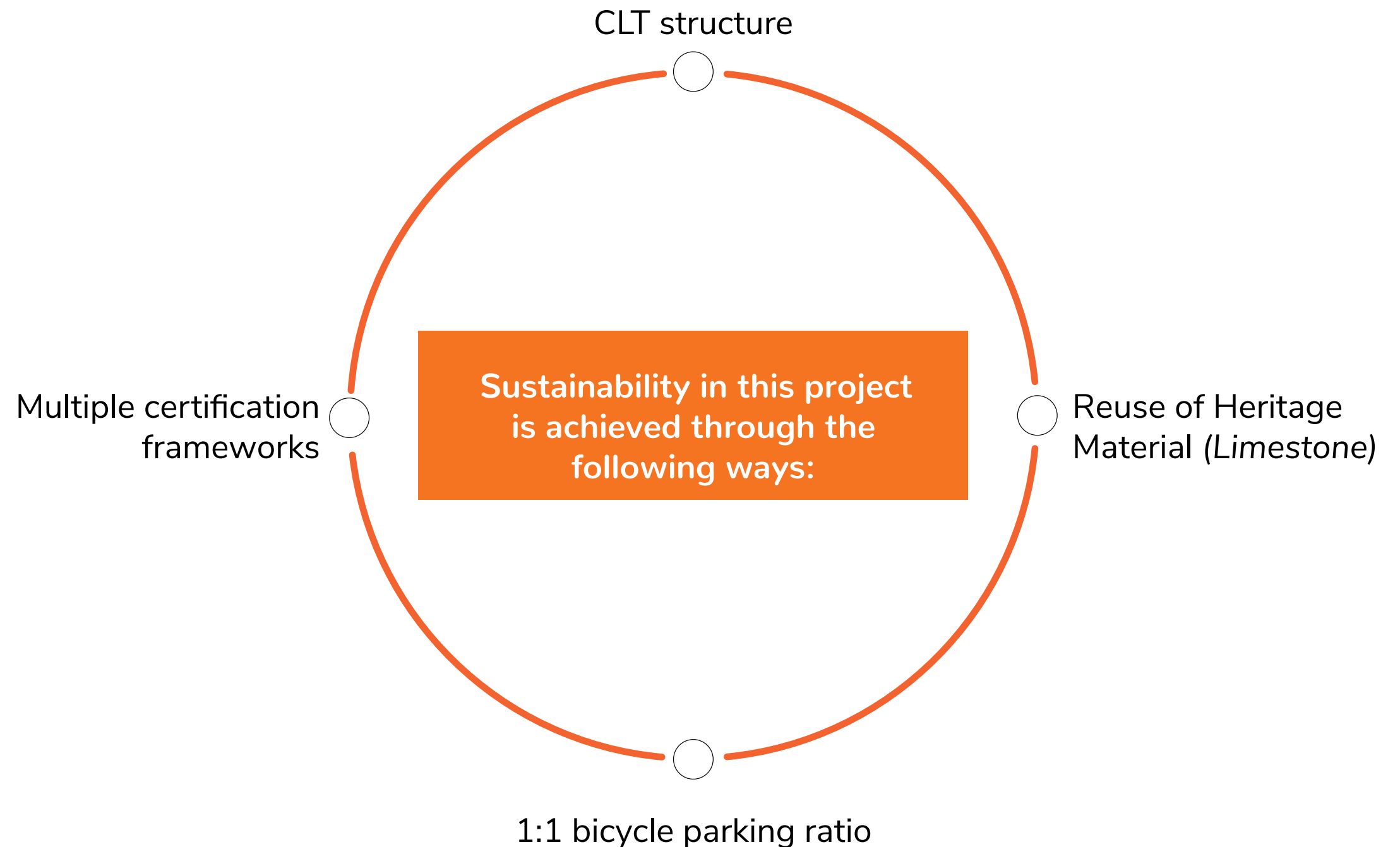




S U S T A I N A B I L I T Y

SUSTAINABILITY FEATURES

The subject site represents a unique opportunity to combine innovative building practices with material retention and re-use and environmental best practices in building construction. The development is directed by One Planet Living (OPL) guiding principals. The site will feature new housing using cross laminated timber (CLT) construction, which is made from sustainable materials and produces less carbon during the manufacturing, transportation, and installation compared to traditional building materials.



x | SUSTAINABILITY.



One Planet Living - Global Leader Endorsement



Reducing Our Ecological Footprint



Creating Dynamic and Inclusive Places



Inspiring Our Circle of Influence

- LEED BD+C Platinum
- Ottawa High Performance Development Standards Tier 2
- Zero Carbon Standard

Our offering:
premium quality housing
products that are easy
to design and build with
predictable cost and
processes.

Design Assist and Virtual Precon

We provide fully virtualized design-assist services with upfront costing and verification before the start of manufacturing. Every building detail is accounted for, before breaking ground.

P4L Mass Timber Structural System

We pre-manufacture fully integrated mass timber construction systems for a variety of applications, arriving on-site with mechanical and electrical services pre-installed.

P4L Mass Timber Envelope System

Our high-performance and prefabricated envelope panels can be Passive House certified, and achieve the highest levels of precision and airtightness for a comfortable and long-lasting building.

Full Product Solution

Our one-stop shop for housing solutions is based on a consistent product and platform approach, enabling seamless integration and rapid construction on site.





HERITAGE

BRUNCH
LUNCH - DINNER
COCKTAILS

X | CHURCH HERITAGE ARCHITECTURE.



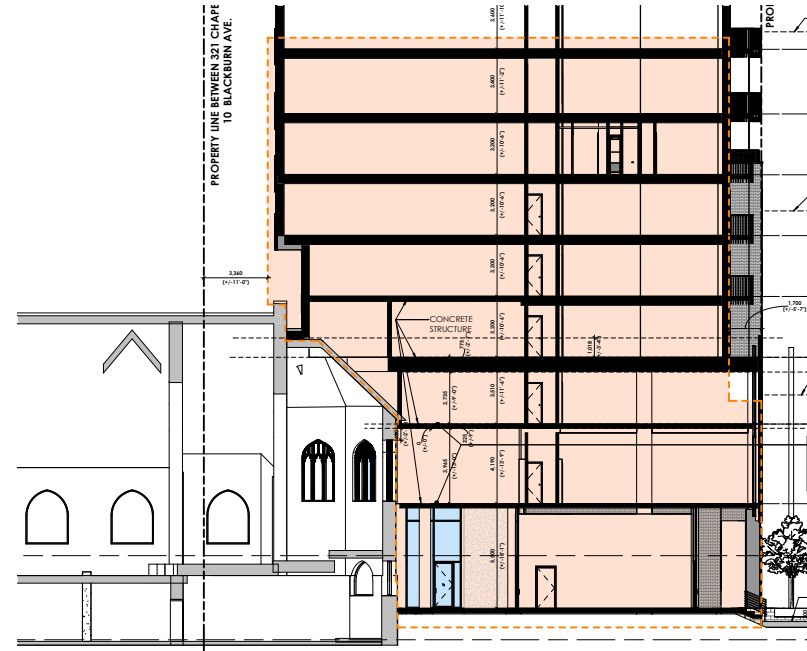
LIMESTONE RE-USE

TRANSITION OF CHURCH FACADE TO NEW BUILDING FACADE

In continuation of the rhythmic pattern seen in elements like the buttressing along the northern facade, the floors have been aligned in a way that preserves the existing window locations of the apse, demonstrating further respect to the church. This design decision again explains the change in floor-ceiling heights.

To ensure the church remains prominent and not overshadowed by the new building, a shadow gap of 0.8m has been proposed. As mentioned above, this gap allows the church's decorative work to stand independently against the backdrop of the new building, creating a visually distinct effect.

X | CHURCH HERITAGE ARCHITECTURE.



TRANSITION AT APSE

TRANSITION AT CHURCH CONNECTION

In addition, the visibility of the apse has been carefully considered at different levels of the new building, including the Lobby and second floor, where residential units and amenity spaces are located. By integrating the stained-glass patterns found throughout the church into the design of the metalwork, a seamless transition is achieved between the old and new structures. The 3-window split pattern, characteristic of the church, is tastefully carried over to the new building. Moreover, the difference in roof constructions emphasises the church's pitched roof by creating a deliberate contrast with the new building's flat roof. The verticality and the focal point represented by the church's tower are thoughtfully extended to the brick tower element of the residential area, further reinforcing a connection between the two structures. The choice of brick also serves as a subtle subservient nod to the church's stone construction, allowing it to take centre stage.

X | CHURCH HERITAGE ARCHITECTURE.



STAINED GLASS

WINDOW TYPOLOGY

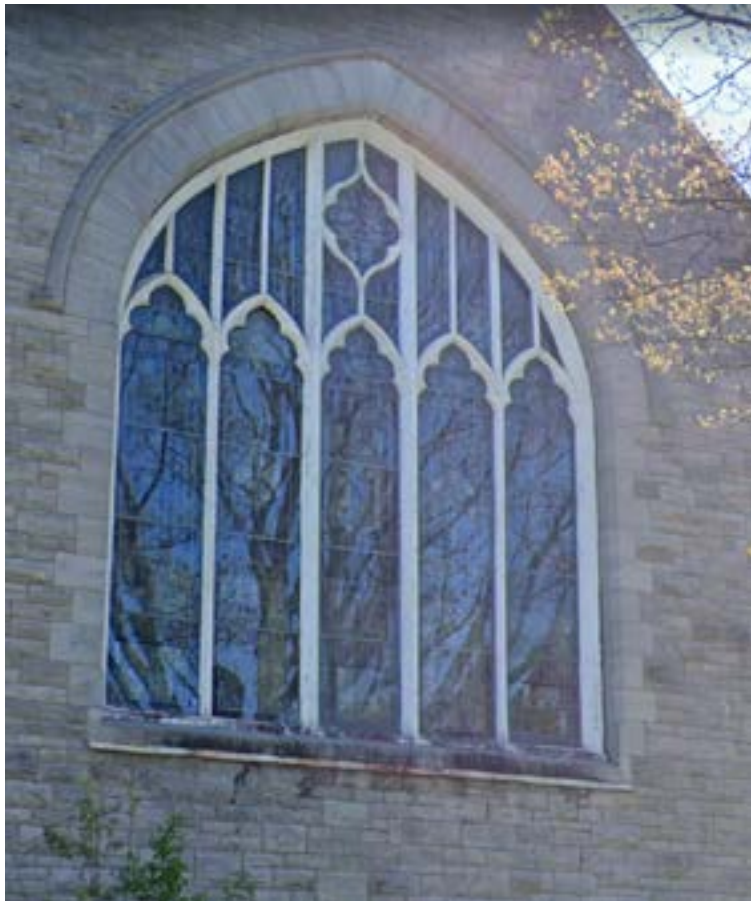


PITCHED ROOF

TOWER-ANCHOR ELEMENT

Finally, by strategically connecting the building to the church on the south facade, close to the existing Bate Hall, we ensure minimal disruption to the church's surroundings. Once again, this approach allows us to preserve the existing exit while simultaneously enhancing the overall east elevation. By removing the crumbling stucco facade and chimney & reinvigorating this area, new life is breathed into the facade and vibrant residential activity is encouraged.

X | SURROUNDING HERITAGE ARCHITECTURE & CONTEXT.



X | SURROUNDING CONTEXT.



RESIDENTIAL CONTEXT

The level of intricacy concentrated on the details tracing the church's openings is brought through to the windows of the proposed building. This continuation of the same architectural language further links the two, while allowing each to be expressed in a different geometric pattern & material palette. By using brick, a less noble material, the new development seeks to remain subservient to the church, aligning itself with the surrounding residential material palette. This will visually push the church to the forefront.

CONCLUSION

This design aims to be an addition to the Sandy Hill community, with the central vision of recognizing architecture as more than a physical structure but a hub of life that embraces the spirit of the community. This proposed development will aid in fostering relationships and enlivening the surrounding area by the creation of an inviting and radiating ground level. By weaving together contemporary design principles with the historical context, we aimed to form a timeless yet relevant architectural ensemble that serves as a beacon of unity and inclusivity.

Moreover, we took a sustainable approach, by closely considering environmentally friendly features and energy-efficient technologies- this building seeks to additionally serve as a promotion of conscientious design. Thus, further acting as a precedent for thoughtful architecture that thinks of the impact of development on the present community and those to come.

Through the careful consideration of the impact of the building's volume, we have created a harmonious coexistence between the new development and the existing community, justifying the request for amendment of the current zoning policies. This will result in a space where social interactions and a sense of community thrive all while respecting the heritage value of the existing church.

A P P E N D I X



September 21, 8am



September 21, 9am



September 21, 10am



September 21, 11am



September 21, 12pm



September 21, 1pm

01 SEPTEMBER EQUINOX



December 21, 2pm



December 21, 3pm



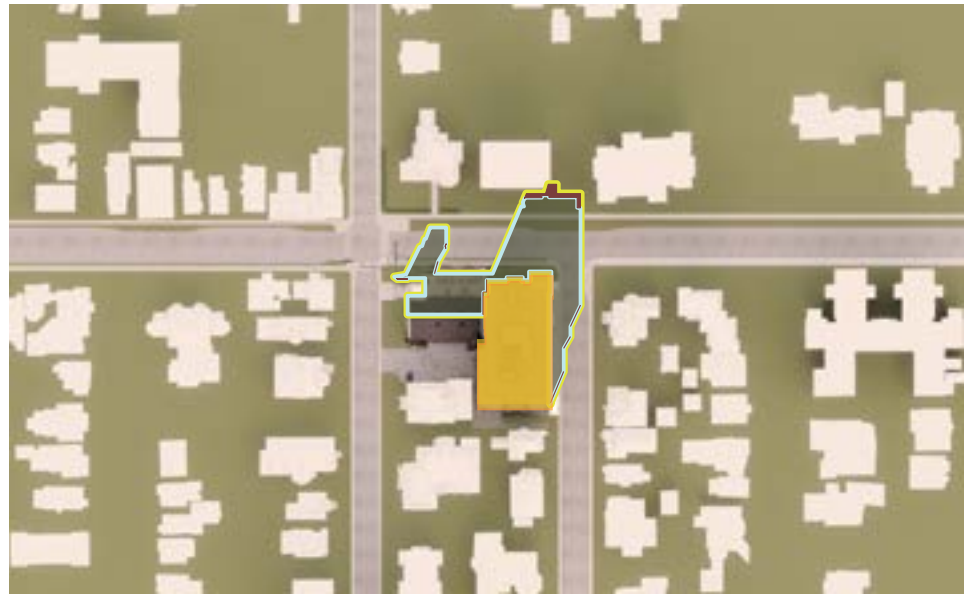
December 21, 4pm



December 21, 5pm



December 21, 6pm



December 21, 9am



December 21, 10am



December 21, 11am



December 21, 12pm

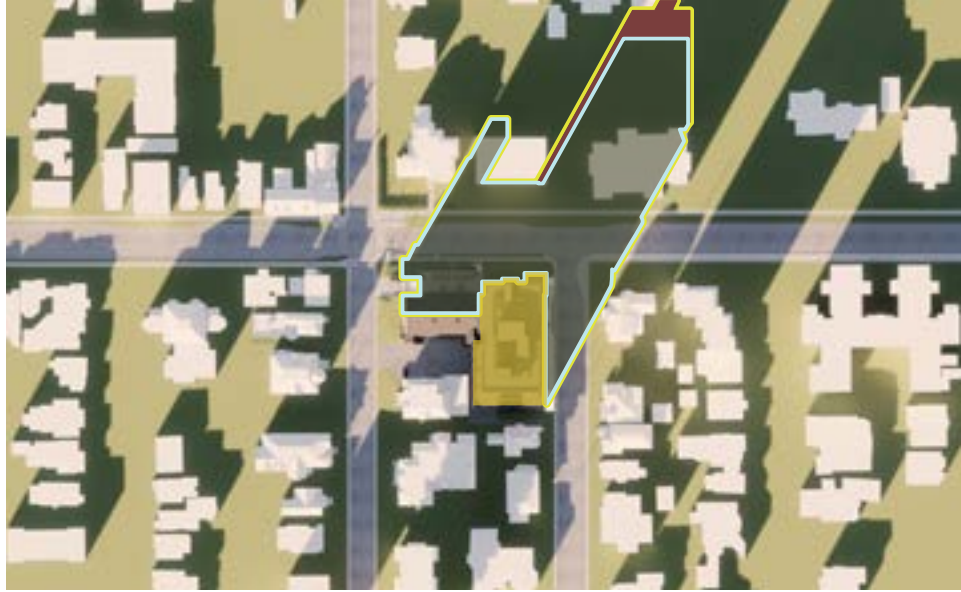


December 21, 1pm

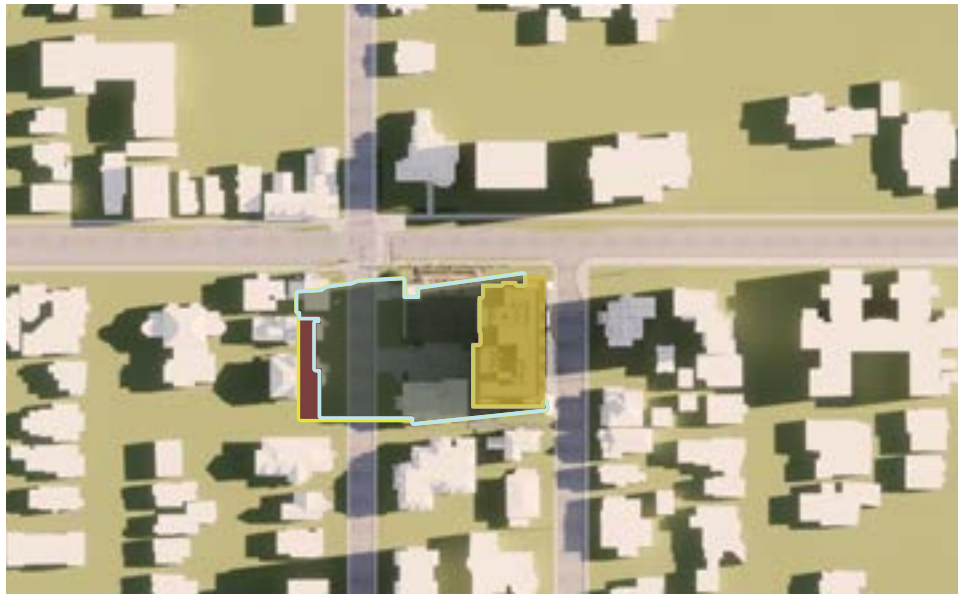


December 21, 2pm

02 DECEMBER SOLSTICE



December 21, 3pm



June 21, 8am



June 21, 9am



June 21, 10am



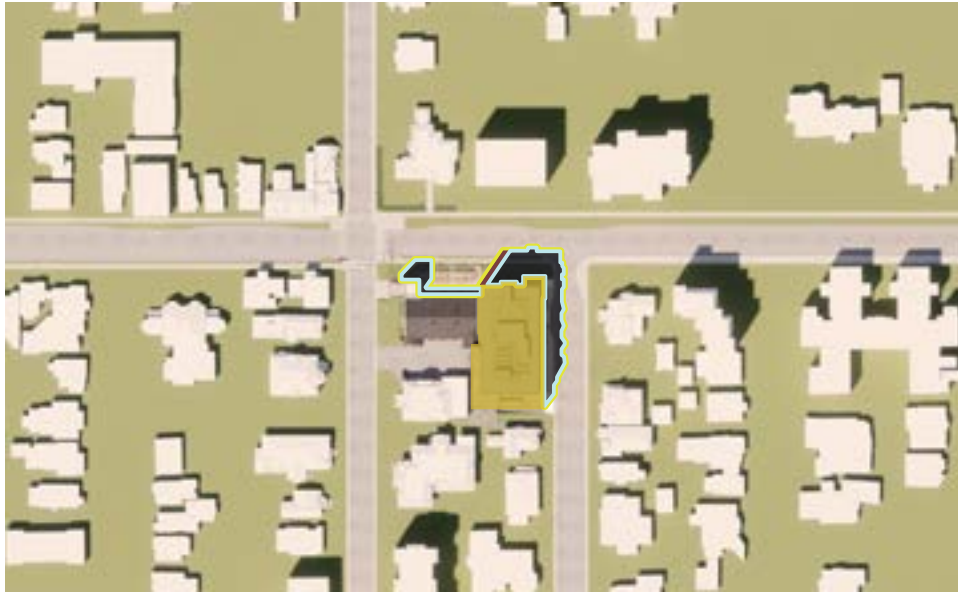
June 21, 11am



June 21, 12pm



June 21, 1pm



June 21, 2pm



June 21, 3pm



June 21, 4pm



June 21, 5pm



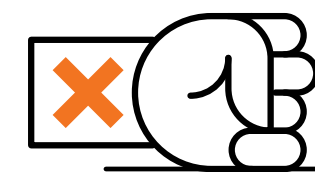
June 21, 6pm



June 21, 7pm



June 21, 8pm



thank you.