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&  
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**GODDARD & STUDIO**

8 GLOUCESTER GATE

INTERIOR DETAILS

REV02

AUGUST 2024

# HISTORY OF GLOUCESTER GATE



Sir John Nash was commissioned by George IV to redevelop much of the architecture from Park Crescent up to Primrose Hill, defining the aesthetic for much of London as we know it today. Stucco render, colonnades and grandeur in the neo-classical style reflect a growing aesthetic confidence synonymous with the Regency period; starting to re-imagine some of the classical principles set so firmly by the forebears; the likes of Palladio, and then Robert Adam.

These grand houses were built speculatively, for a wealthy elite, so in essence were equivalent of the big London developments of today.

## NASH INTERIORS

Whilst Nash was known for re-imagining the classical style, with some hugely opulent and extravagant examples; notably the Brighton Pavilion, many of his London houses were built speculatively, and therefore the interiors were intentionally kept minimal in their decoration, to allow for the purchasers to put their own stamp on the building's interiors.

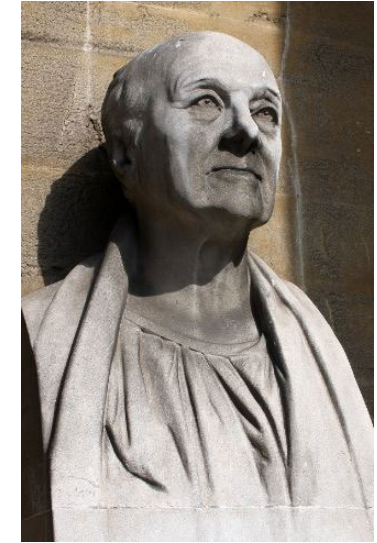
Moreover, Nash was at the height of his fame as the Regents Park houses were designed. There is some suggestion therefore that Nash's concentration remained focused on the exteriors of the buildings, with the interiors being somewhat relegated, receiving less attention than his more famous creations. This might also explain the reduced adornments and embellishments. However we also see a trend in this period, for a reduction in detail generally. Wall panelling for example has fallen out of fashion.

Nash was a vehement advocate of the neoclassical revival endorsed specifically by Sir John Soane. As Neo-Classicism developed, from the often ornate interiors of the earlier Georgian era, a new style of restraint emerged, as is so often the trajectory of styles. Sir John Soane is often seen as leading this new interpretation, and it involved a reduction of form, and a simplification - sometimes to the point of abstraction - into a new form of classicism. This is why so often Soane is seen as modern. Therefore when we are looking to enhance the interiors, Sir John Soane alongside Nash, is an influence we will turn to

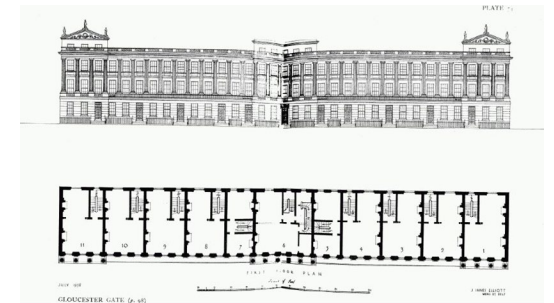
## G&S RELEVANT EXPERIENCE (Whilst creative director at Martin Kemp Design)

- 1 Carlton House Terrace, Sir John Nash designed house - Private Client
- York Terrace East, Sir John Nash designed house - Private Client
- 7 St James Square, Sir Edwin Lutyens designed house - Developer

Our approach to the interiors is firstly to understand as much as we can about what is original, and what is not. Our intention is firmly to respect the building and its rich history. Where we do look to replace, we do so on the basis of wanting to improve poor reproduction, to bring the main house back to what it would have been, whilst sensitively embracing 21st century living. With the new parts of the building, we wish to emulate what we interpret Nash's design philosophy to have been for the property. We therefore are looking to a more minimal approach, without over-embellishment, but very considered detail, allowing the form of the spaces to be the main expression.

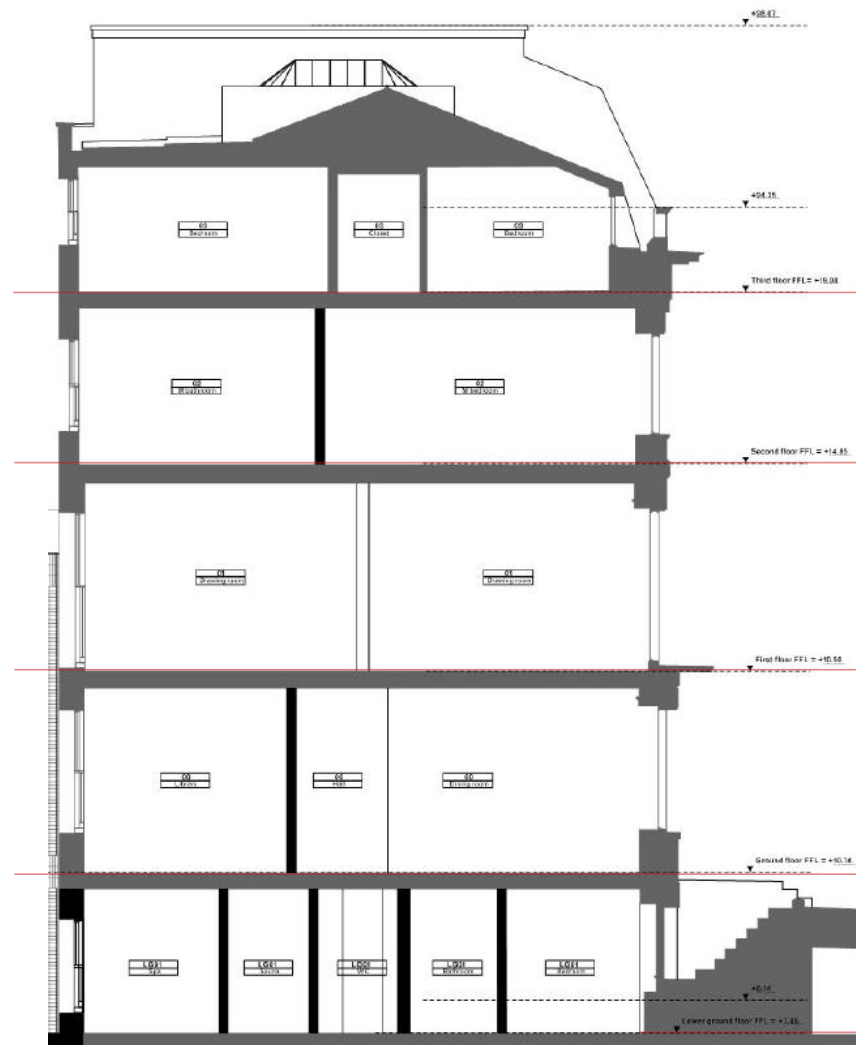


Sir John Nash



Plan & Elevation of Gloucester Gate

# PRINCIPLES OF PROPOSAL : HIERARCHY OF FLOORS



## GARRET FLOOR

Simplified skirting and architrave, no cornicing, simple doors with flush bead

## SECOND FLOOR - IONIC

Cornices & skirting will be noticeably smaller, no dado rails or panelling, and a generally more subdued sense of grandeur, as would have been the case in the regency period. Doors to be 4 panelled with flush bead

## FIRST FLOOR - IONIC

We are considering the first floor as the 'Piano Nobile', as we believe would have been the case. With the entertainment spaces, we wanted to create a more feminine feel, with the more delicate proportions of the Ionic Order. We also want to tie in with the existing Acanthus cornice which we believe to be original to the house, as seen in other Gloucester Gate houses, and other buildings such as Hanover Terrace, and to make reference to the Ionic columns on the front of the house

## GROUND FLOOR - DORIC

The Doric order seems appropriate in that we are looking for the detailing to be somewhat subdued compared to the more flamboyant Ionic order upstairs. Moreover the Doric order has a simplicity and natural restraint we feel sits well with the Soane influence we look to draw on.

## LOWER GROUND FLOOR

Simplified skirting and architrave, simple cornicing, simple doors with flush bead

## CONTENT

01 Fireplaces

02 Joinery

03 Staircases

04 Cornices

05 Skirting

06 Dados

07 Doors

08 Small Power

09 Lighting, AV & Access Panels

10 Heating/ Cooling integration

11. Bathrooms



01 FIREPLACES

## 01 FIREPLACES

Research and analysis of the existing fabric of the building formed the very start of the design process. We engaged Jamb, as an antique & reproduction fireplace specialist, to study all the existing fire surrounds at 8 Gloucester Gate. We posed 3 questions:

Is it fire surround Original?

If not original, is it a good reproduction of what would have been there originally, in terms of style and quality?

If not, what should be there in it's place?

Please see the report by Jamb

From these conclusions, we have formulated the strategy seen in the following pages of the document

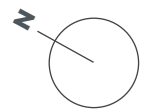
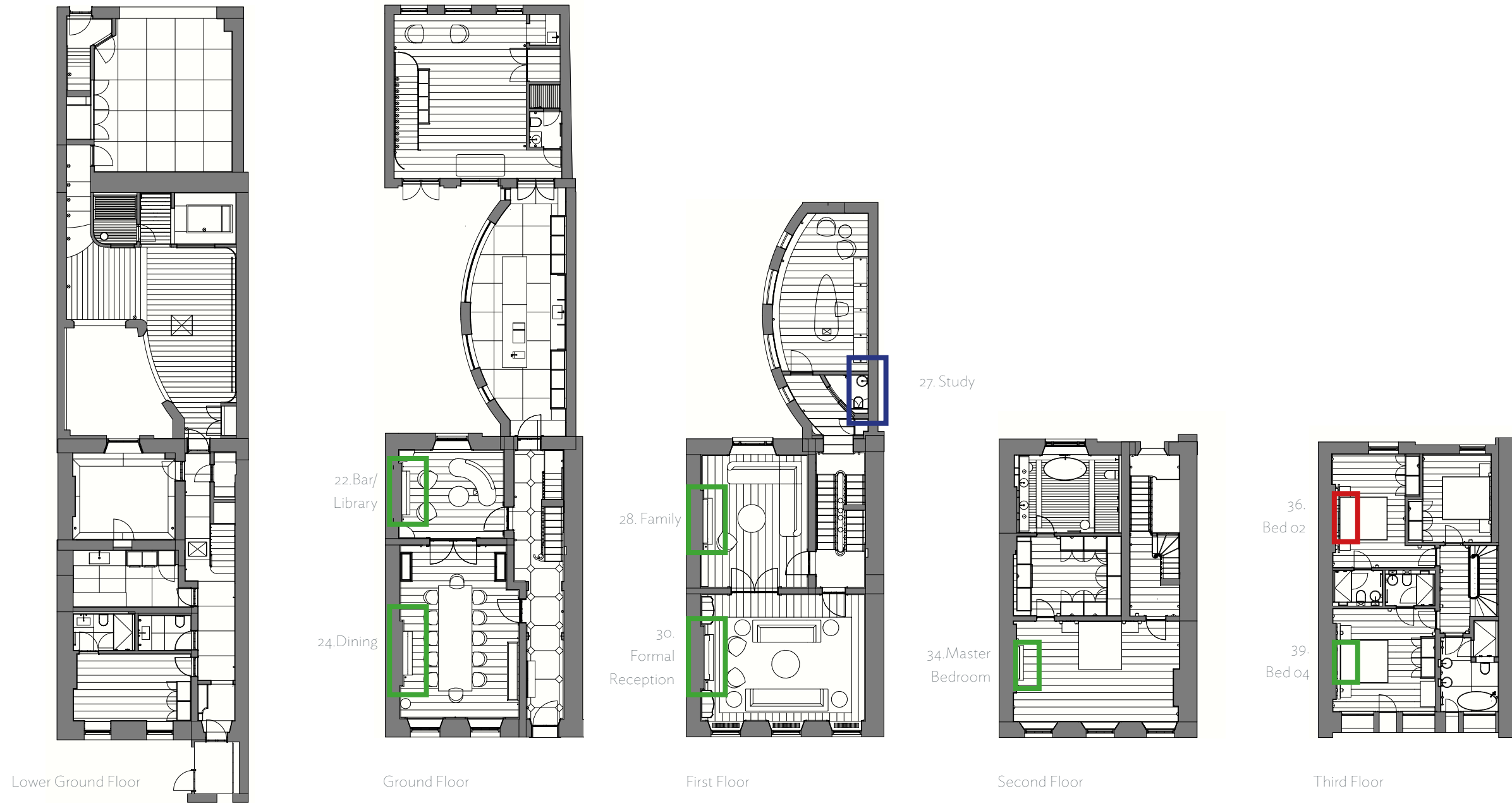
**Jamb.**



01 FIREPLACES

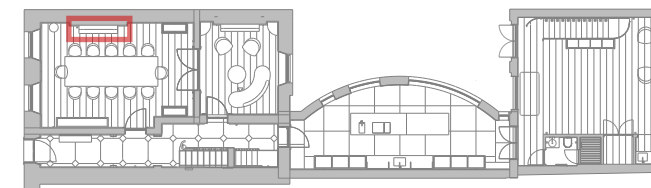
KEY:

Original Fireplace - Retain & restore	— — — — —
New Fireplace, to replace poor reproduction	— — — — —
Remove reproduction fireplace	— — — — —



Scale 1:200 @ 3 (metres)

01 FIREPLACES  
24 DINING ROOM



PROPOSED ELEVATION 06, Dining room 1:50 @ A3



EXISTING

Following research by Jamb, we believe the fire surround in the Reception is not original to the building, but rather a later addition.

The style of the existing fireplace surround appears to be later than 1830s, possibly 1850s

In their opinions that the fire surrounds are of inadequate quality for the spaces they inhabit.

The inner fireplace is of rough modern construction

The fireplace is set on a raised hearth. According to research, hearths of the period would be flush with the floor

Investigative holes made next to the surrounds shows the lathes continuing behind the surrounds, with modern plaster and foam evident, demonstrating that the fire surrounds were installed as late as the 1980s

See report from Jamb



SCALE BAR, 1:50 @ A3

An investigative hole beside the fire surround shows modern plaster behind the fire surround, and the lathes continuing behind the surround, conclusively demonstrating that the fire surrounds have been installed recently. The lathes would usually terminate into the side of the surround, so their continuation suggests the original surrounds were not the same size as these, otherwise we would see the termination of the lathe



PROPOSED

The proposed alternative is a reproduction of a Soane design, by Jamb, called 'The Soane'. We believe it to be appropriate for a number of reasons:

Period: Soane & Nash were contemporaries, and Nash recognised and emulated Soane's achievements in reinterpreting Neo-Classicism

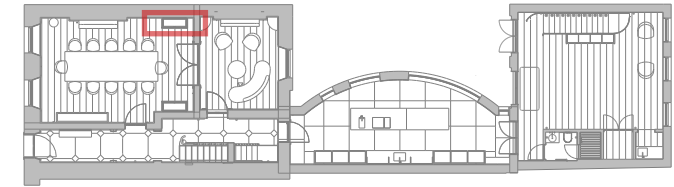
The surround retains the elegance of the era, with well carved but minimal detail, which we believe to be appropriate to the building.

The lining of the fireplace is replaced with a traditional polished steel hob grate designed by Sir John Soane of strong architectural form. The uprights with inset fielded panels enclosing the fire basket with rounded fire bars and ball

We propose to set a new hearth flush with the timber floor, as would have been traditional to the period

Note, gas services currently installed will be retained, but modernised to modern standards

01 FIREPLACES  
22. BAR/LIBRARY



EXISTING



PROPOSED ELEVATION 06, Bar/Library, 1:50 @ A3



PROPOSED

Following research by Jamb, we believe the fire surround in the Reception is not original to the building, but rather a later addition.

The style of the existing fireplace surround appears to be later than 1830s, possibly 1850s

In their opinions that the fire surrounds are of inadequate quality for the spaces they inhabit.

The inner fireplace is of rough modern construction

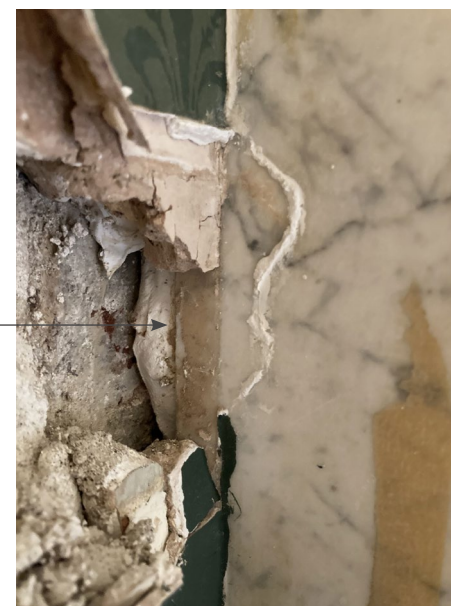
The fireplace is set on a raised hearth. According to research, hearths of the period would be flush with the floor

Investigative holes made next to the surrounds shows the lathes continuing behind the surrounds, with modern plaster and foam evident, demonstrating that the fire surrounds were installed as late as the 1980s

See report from Jamb

An investigative hole beside the fire surround shows modern plaster and foam behind the fire surround, and the lathes continuing behind the surround, conclusively demonstrating that the fire surrounds have been installed recently.

The lathes would usually terminate into the side of the surround, so their continuation suggests the original surrounds were not the same size as these, otherwise we would see the termination of the lathe



SCALE BAR, 1:50 @ A3

The proposed alternative surround is a reproduction of a Soane design by Jamb, called 'the Dulwich'. We believe it to be appropriate for a number of reasons:

Period : Soane & Nash were contemporaries, and Nash recognised and emulated Soane's achievements in reinterpreting Neo-Classicism

The surround retains the elegance of the era, with well carved but minimal detail, which we believe to be appropriate to the building.

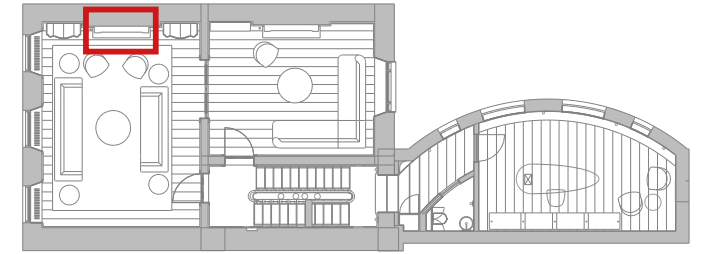
The lining of the fireplace is replaced with a traditional polished steel hob grate designed by Sir John Soane of strong architectural form. The uprights with inset fielded panels enclosing the fire basket with rounded fire bars and ball

We propose to set a new hearth flush with the timber floor, as would have been traditional to the period

Note, gas services currently installed will be retained, but modernised to modern standards



01 FIREPLACES  
30. FORMAL RECEPTION



EXISTING

Following research by Jamb, we believe the fire surround in the Reception is not original to the building, but rather a later addition.

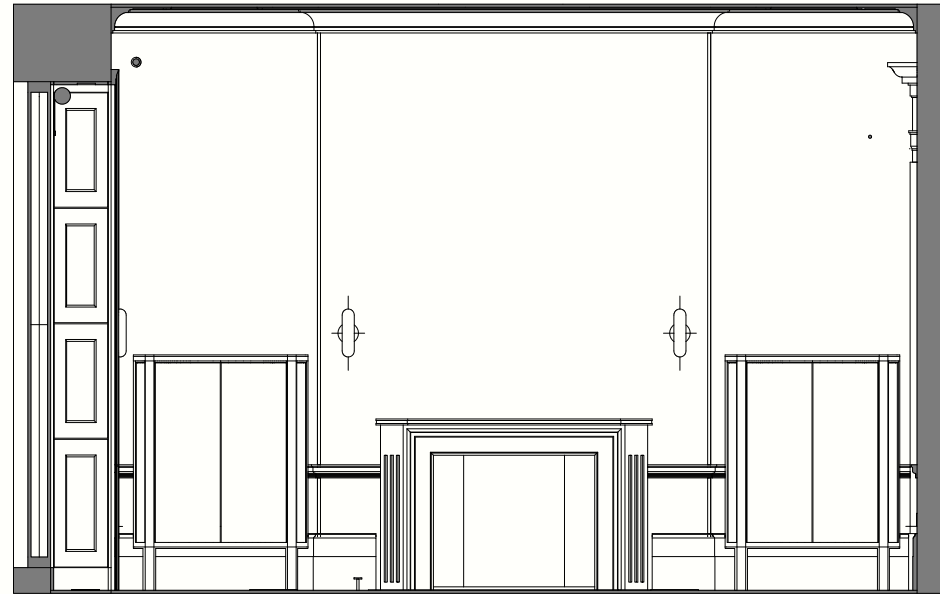
The style of the existing fireplace surround appears to be later than 1830s

It is both of their opinions that the fire surrounds are of inadequate quality for the spaces they inhabit.

The inner fireplace is of rough modern concrete construction.

Finally, the fireplace is set on a raised hearth. We propose to set the hearth flush with the timber floor, as would have been traditional to the age

See report from Jamb



ELEVATION 05, Formal Reception - 1:50 @ A3

An investigative hole beside the fire surround shows modern plaster and foam behind the fire surround, and the lathes continuing behind the surround, conclusively demonstrating that the fire surrounds have been installed recently.

The lathes would usually terminate into the side of the surround, so their continuation suggests the original surrounds were not the same size as these, otherwise we would see the termination of the lathe



SCALE BAR, 1:50 @ A3



PROPOSED

The proposed alternative is a reproduction of a Soane design, by Jamb, called 'The Ryston'. We believe it to be appropriate for a number of reasons:

Quality: In comparison to the incumbent fireplace, this is a very well appointed surround, with beautifully executed carvings and marble.

Period: A regency design, with strong, clean, crisp geometric lines together with deep mouldings give this early 19th century designed fireplace an almost abstract, minimalist look. The pilaster jambs are fluted with squared ends, the opening is framed with mouldings and the shelf breaks forward over the jambs

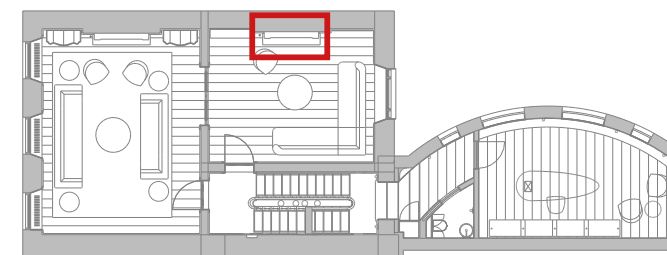
Install: we intend to set the marble surround on a flush marble hearth, in keeping with the Regency style. We also intend to improve the internal lining of the chimney

Finally the gas fire will sit on a fire basket

Note, gas services currently installed will be retained, but modernised to modern standards



01 FIREPLACES  
28. FAMILY ROOM



EXISTING

Following research by Jamb, we believe the fire surround in the Reception is not original to the building, but rather a later addition.

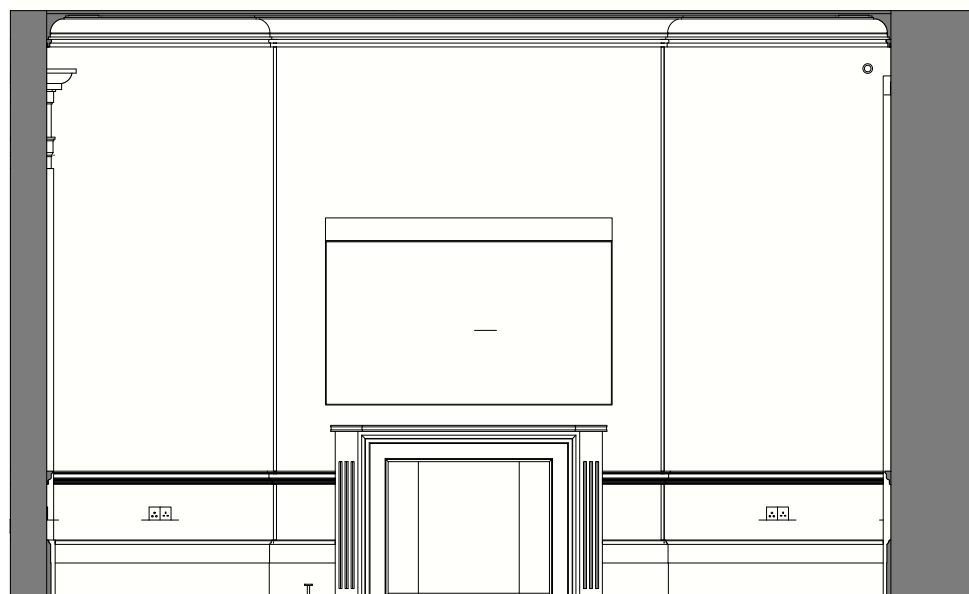
The style of the existing fireplace surround appears to be later than 1830s

It is both of their opinions that the fire surrounds are of inadequate quality for the spaces they inhabit.

The inner fireplace is of rough modern concrete construction.

Finally, the fireplace is set on a raised hearth. We propose to set the hearth flush with the timber floor, as would have been traditional to the age

See report from Jamb



PROPOSED ELEVATION 03, Family Room - 1:50 @ A3

An investigative hole beside the fire surround shows modern plaster and foam behind the fire surround, and the lathes continuing behind the surround, conclusively demonstrating that the fire surrounds have been installed recently.

The lathes would usually terminate into the side of the surround, so their continuation suggests the original surrounds were not the same size as these, otherwise we would see the termination of the lathe



SCALE BAR, 1:50 @ A3



PROPOSED

The proposed alternative is a reproduction of a Soane design, by Jamb, called 'The Ryston'. We believe it to be appropriate for a number of reasons:

Quality: In comparison to the incumbent fireplace, this is a very well appointed surround, with beautifully executed carvings and marble.

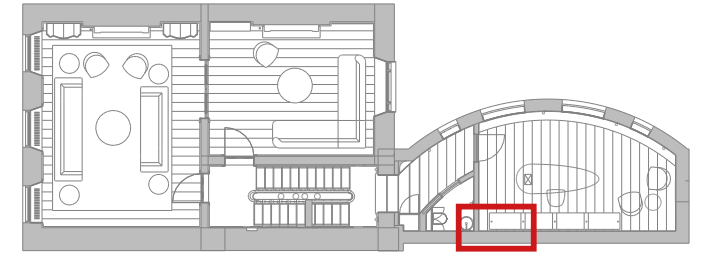
Period: A regency design, with strong, clean, crisp geometric lines together with deep mouldings give this early 19th century designed fireplace an almost abstract, minimalist look. The pilaster jambs are fluted with squared ends, the opening is framed with mouldings and the shelf breaks forward over the jambs

Install: we intend to set the marble surround on a new flush marble hearth, in keeping with the Regency style. We also intend to improve the internal lining of the chimney

Finally the gas fire will sit on a fire basket

Note, Gas services currently installed will be retained, but modernised to modern standards

01 FIREPLACES  
27. STUDY



EXISTING

Following research by Jamb, this fireplace was conclusively demonstrated to be modern. It exists in the modern part of the house, and the construction points towards a 1980s fireplace set onto a modern tiled floor, with a modern interior

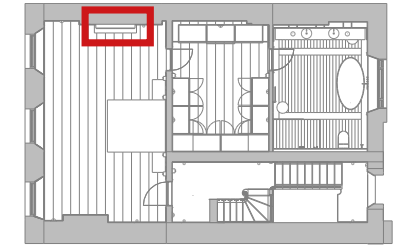
PROPOSED

Remove



SCALE BAR, 1:50 @ A3

01 FIREPLACES  
34. MASTER BEDROOM



PROPOSED ELEVATION 03, Master Bedroom 1:50 @ A3



EXISTING

Following research by Jamb we believe conclusively that the fire surround in the Reception is not original to the building, but a modern addition

The style of the existing fireplace surround is certainly modern, appears to be around 1980 in age, in keeping with what we know of the renovation around that time

Finally, the fireplace is set on a raised hearth.

See Jamb Report

PROPOSED

THE ALBANY, By Chesneys

A simple design in the manner of Sir John Soane with half round reeded jamb and frieze panels and plain corner blockings.

Quality: In comparison to the incumbent fireplace, this is a very well appointed surround, with beautifully executed carvings and marble.

Period: A regency design, with strong, clean, crisp geometric lines together with deep mouldings give this early 19th century designed fireplace an almost abstract, minimalist look.

Install: we intend to set the marble surround on a new flush marble hearth, in keeping with the Regency style. We also intend to improve the internal lining of the chimney

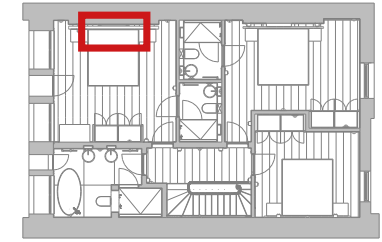
Finally the gas fire will sit on a fire basket

Note, Gas services currently installed will be retained, but modernised to modern standards



SCALE BAR, 1:50 @ A3

01 FIREPLACES  
39. BEDROOM 04



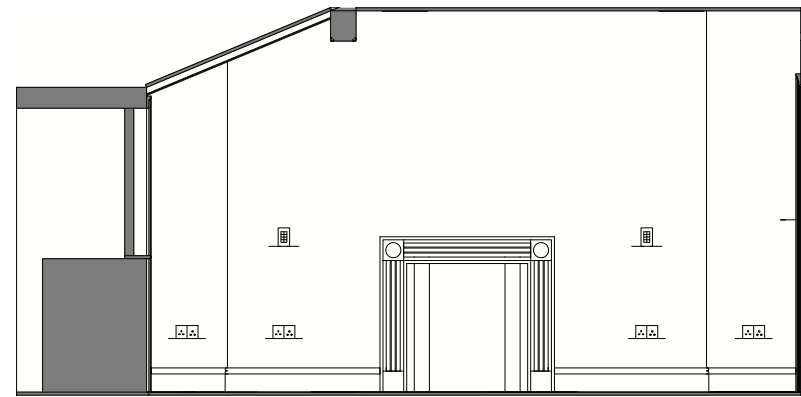
EXISTING

Following research by Jamb we believe conclusively that the fire surround in the Reception is not original to the building, but a modern addition

The style of the existing fireplace surround is certainly modern, appears to be around 1980 in age, in keeping with what we know of the renovation around that time

Finally, the fireplace is set on a raised hearth.

See Jamb Report



PROPOSED ELEVATION 06, Bed 04 - 1:50 @ A3



PROPOSED

The proposed alternative is a reproduction from the Regency Period, with fine carving and elegant proportions

We propose to set the hearth flush with the timber floor, as would have been traditional to the age

Finally the gas fire will sit on a fire basket

Note, gas services currently installed will be retained, but modernised to modern standards



SCALE BAR, 1:50 @ A3



01 FIREPLACES  
36. BEDROOM 02

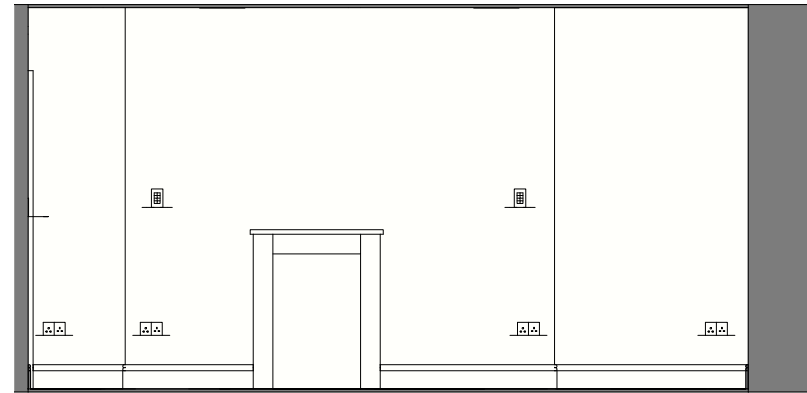


EXISTING

Following research by Jamb we believe that this fireplace is original to the building. The patina and thickness of paint, and the detailing all seem appropriate to the age.

The hearth is a new addition

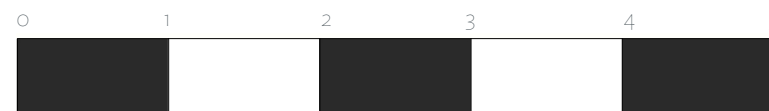
See Jamb Report



PROPOSED ELEVATION 06, Bed 02 - 1:50 @ A3

PROPOSED

We plan to retain the existing fireplace, whilst looking to make the hearth flush with the floor, as would have been appropriate for the time



SCALE BAR, 1:50 @ A3

02 JOINERY



# 02 JOINERY



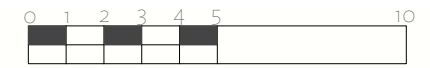
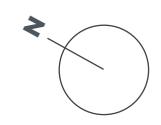
Lower Ground Floor

Ground Floor

First Floor

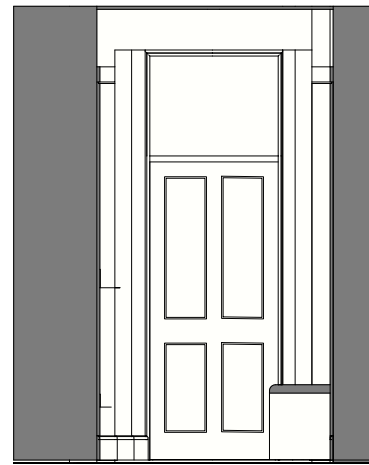
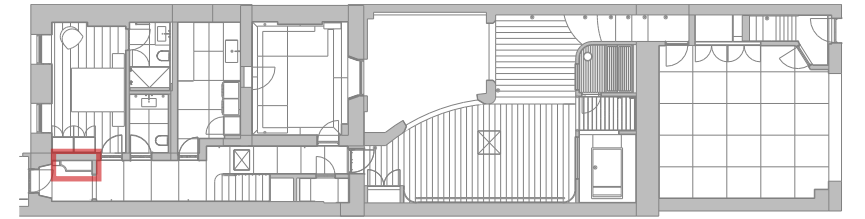
Second Floor

Third Floor

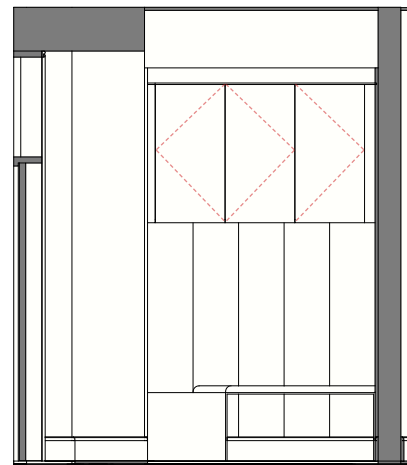


Scale 1:200 @ 3 (metres)

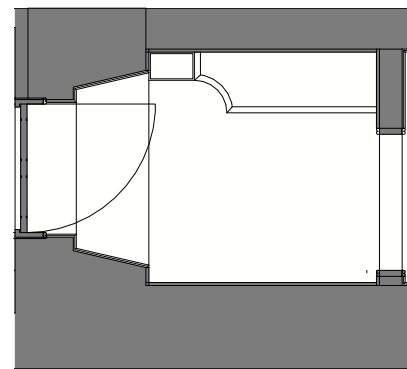
02 JOINERY  
BOOT ROOM J.43.01



PROPOSED SECTION - 1:50 @ A3



PROPOSED ELEVATION - 1:50 @ A3



PROPOSED PLAN - 1:50 @ A3



SCALE BAR, 1:50 @ A3



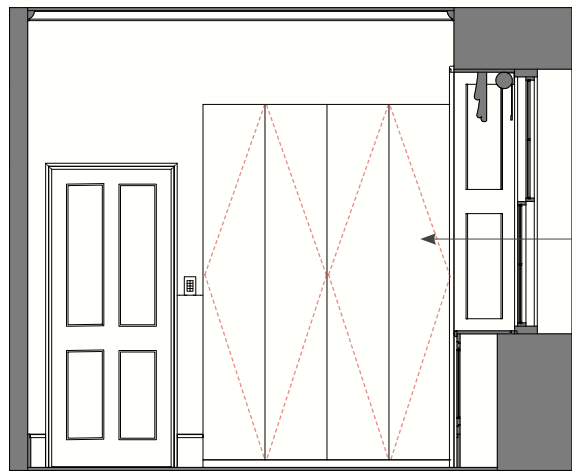
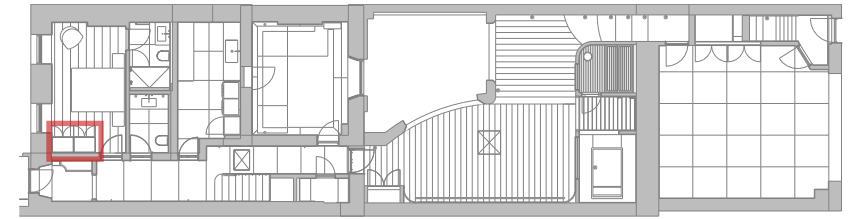
PROPOSED PERSPECTIVE

Shallow upper cabinet, mounted to the wall, to house dog leads, and other every day items. Painted

Wide tongue and groove panels to wall to protect wall from scuffs. Painted

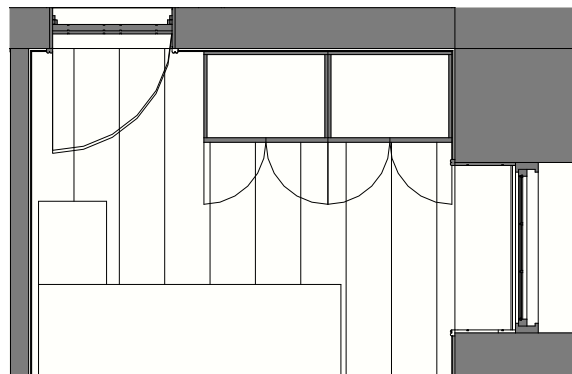
Bench with storage below for boots & umbrellas. Painted with upholstered seat

02 JOINERY  
 BEDROOM 05 J.12.01



Wardrobe requires attachment to the wall, but otherwise the architecture is not affected, with skirting running behind, and cornice running above.

PROPOSED ELEVATION : 1/50 @ A3



PROPOSED PLAN : 1/50 @ A3

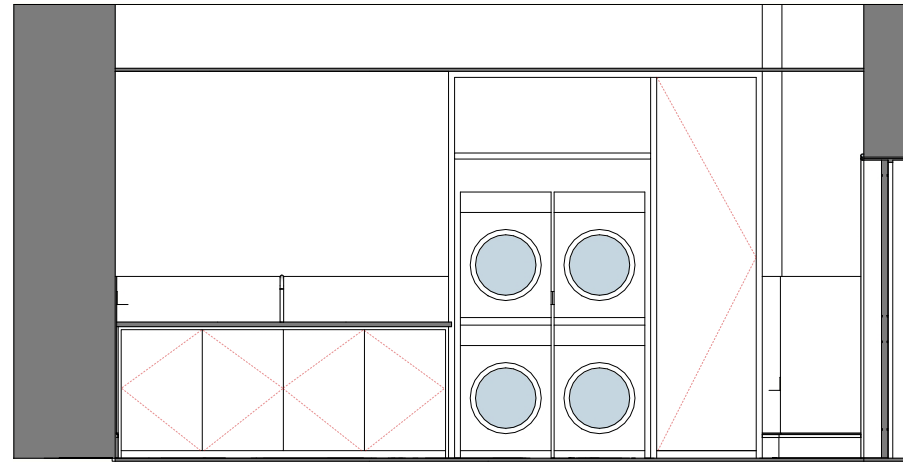
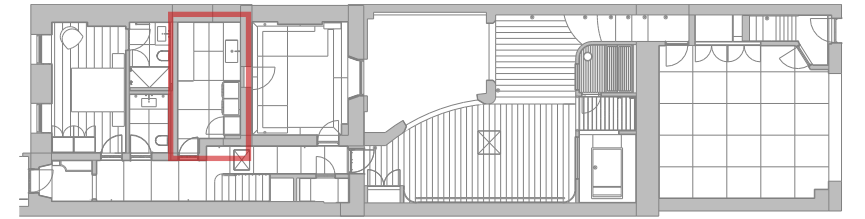


SCALE BAR, 1:50 @ A3



PROPOSED PERSPECTIVE

02 JOINERY  
UTILITY J.11.01



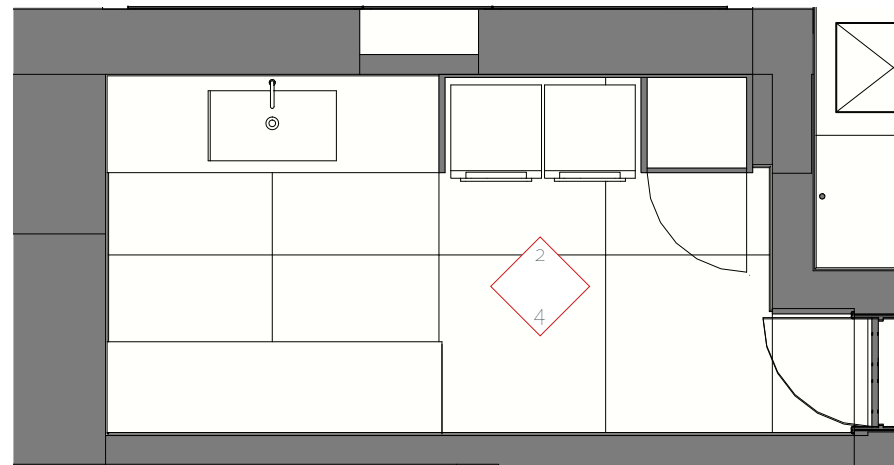
PROPOSED ELEVATION 02: 1/50 @ A3



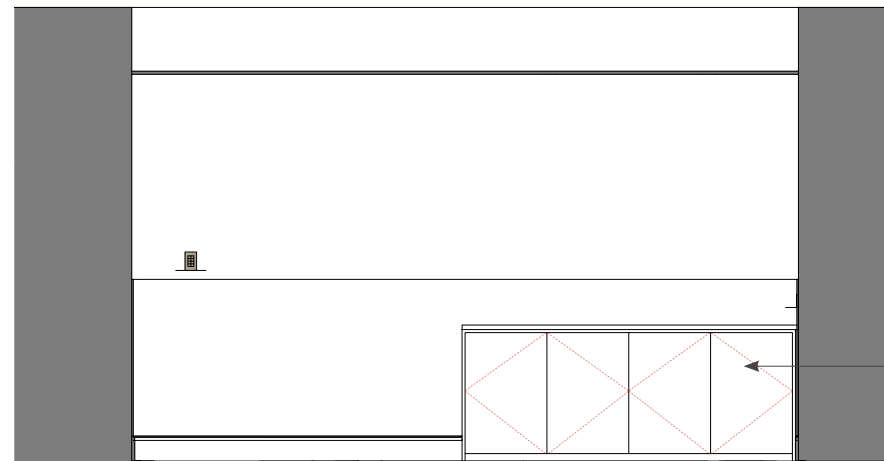
PERSPECTIVE 01

Joinery requires fixing to the wall, and drainage and water supply are required for both the washer dryers & sink. Suitable extraction is also required for the space, and the allowance of an access panel in the ceiling.

The exact configuration of the joinery is still subject to variation (exact location of sink, or number of lower level cupboards Vs. high level), but the location of joinery on the 2 walls will not change.

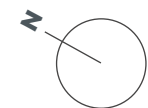


PROPOSED PLAN 02: 1/50 @ A3



PROPOSED ELEVATION 04: 1/50 @ A3

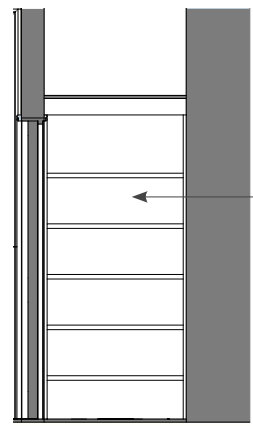
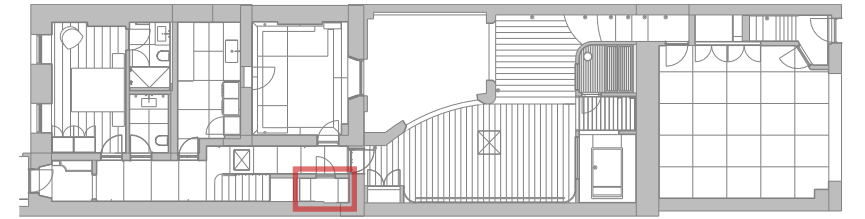
Lower level cabinets with lacquer or timber fronted doors, and a stainless steel or man made stone counter top.



SCALE BAR, 1:50 @ A3

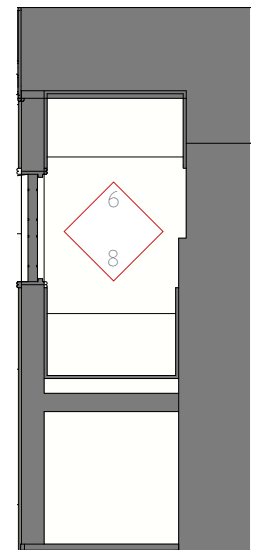
The walls are lined in a stainless steel

02 JOINERY  
CLOSET J.08.01

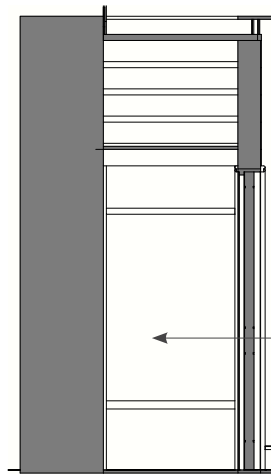


Shelving up to the ceiling, set into a timber frame

PROPOSED ELEVATION o6: 1/50 A3

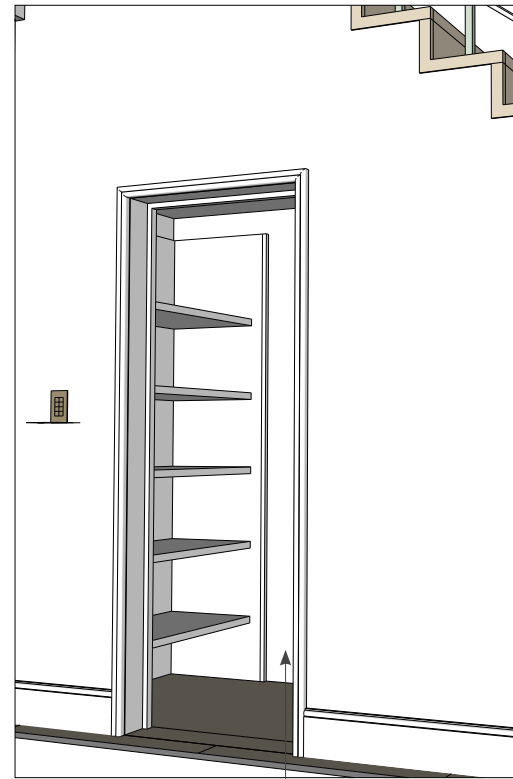


PROPOSED PLAN: 1/50 A3



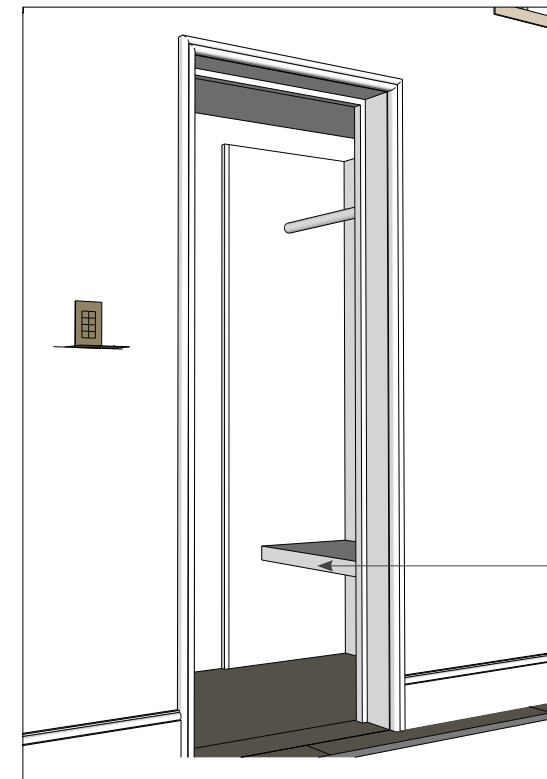
Shelving up to the ceiling, with access panel to under the stairs, where some plant will be located

PROPOSED ELEVATION o8: 1/50 A3



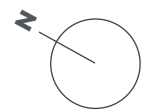
PERSPECTIVE o1

Door removed for the sake of the visual.  
Door will be present, as per the door drawings



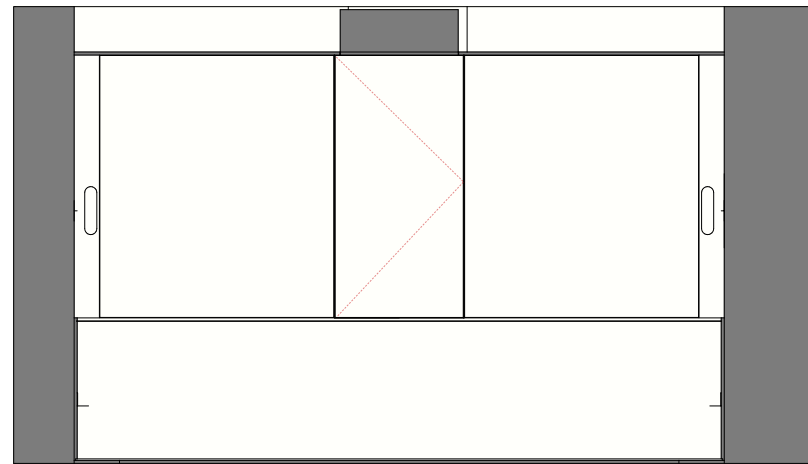
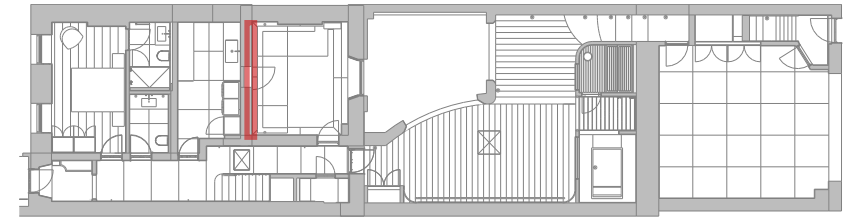
PERSPECTIVE o2

Shelving & or hanging within the closet space to provide storage, with access on the RHS to the under stair space, where further plant will be located.

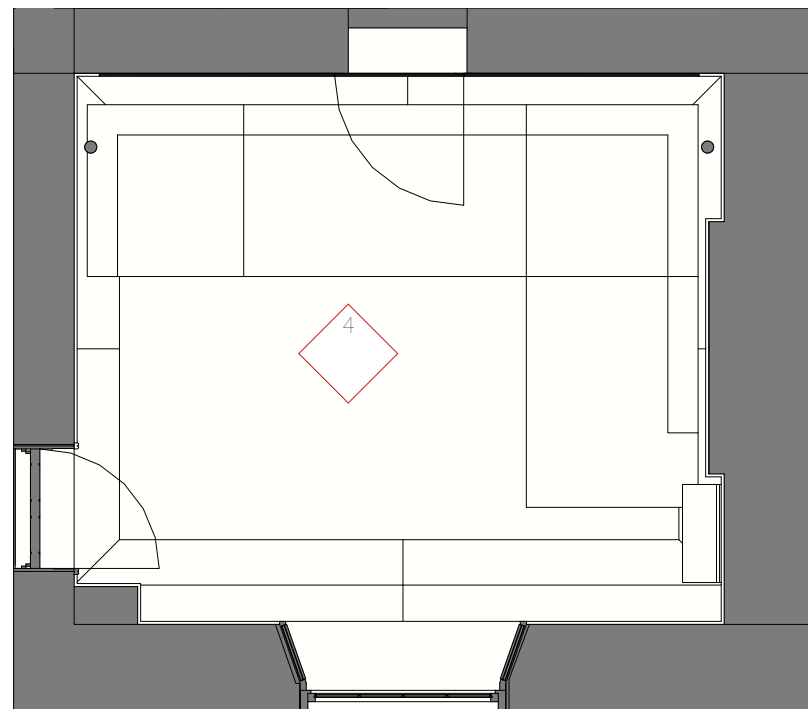


SCALE BAR, 1:50 @ A3

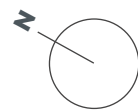
02 JOINERY  
TV ROOM J.06.01



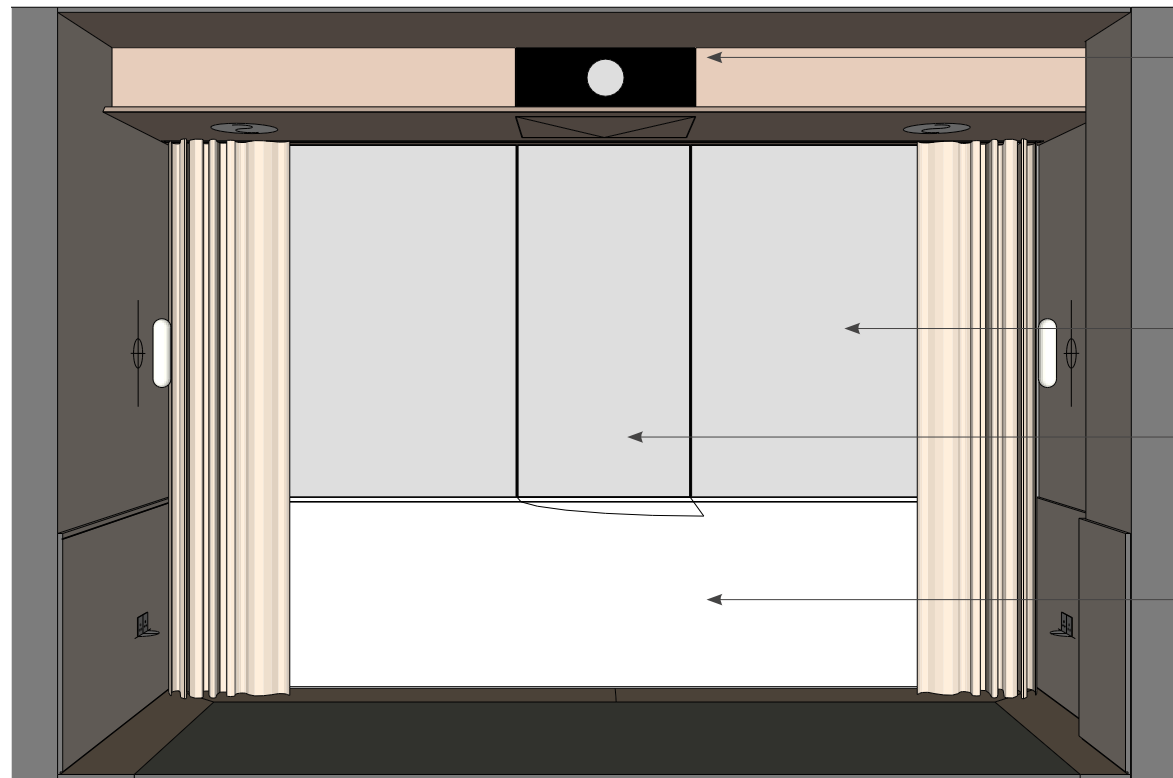
PROPOSED ELEVATION 04: 1/50 @ A3



PROPOSED PLAN: 1/50 @ A3



SCALE BAR, 1:50 @ A3



PERSPECTIVE 01

Drop ceiling with projector & speakers within. Access panel to underside

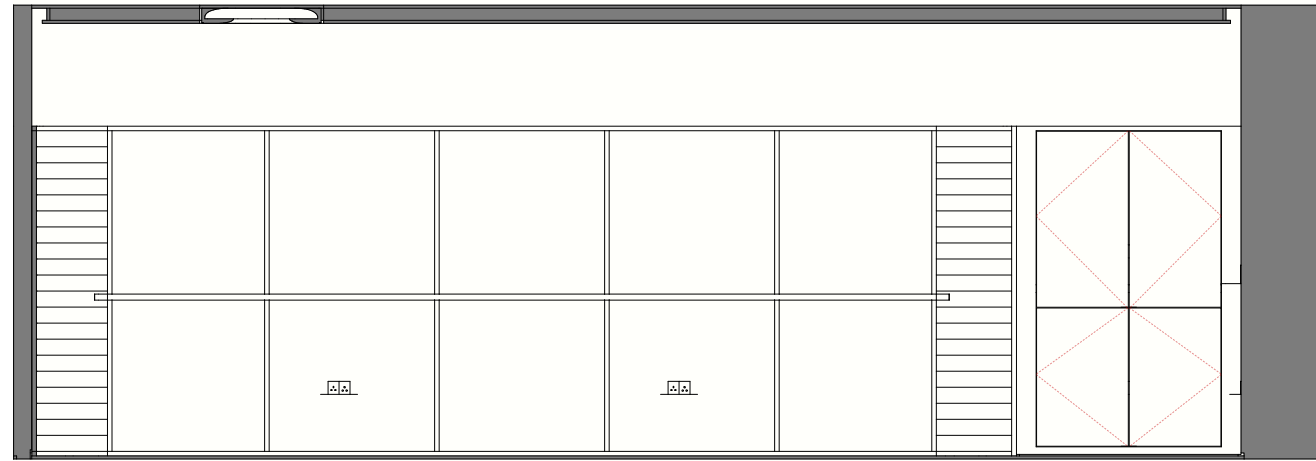
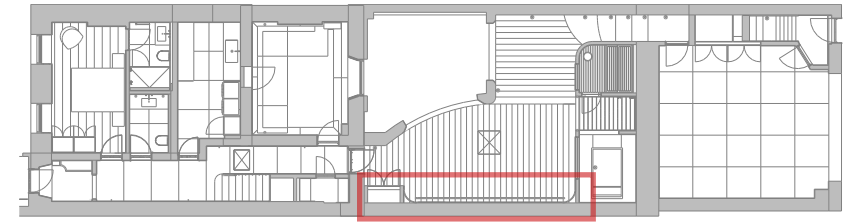
Mirror to back wall (replacing mirror back wall that is currently in location)

Mirror door, to access the space that was previously a door reveal, where we will store the AV equipment

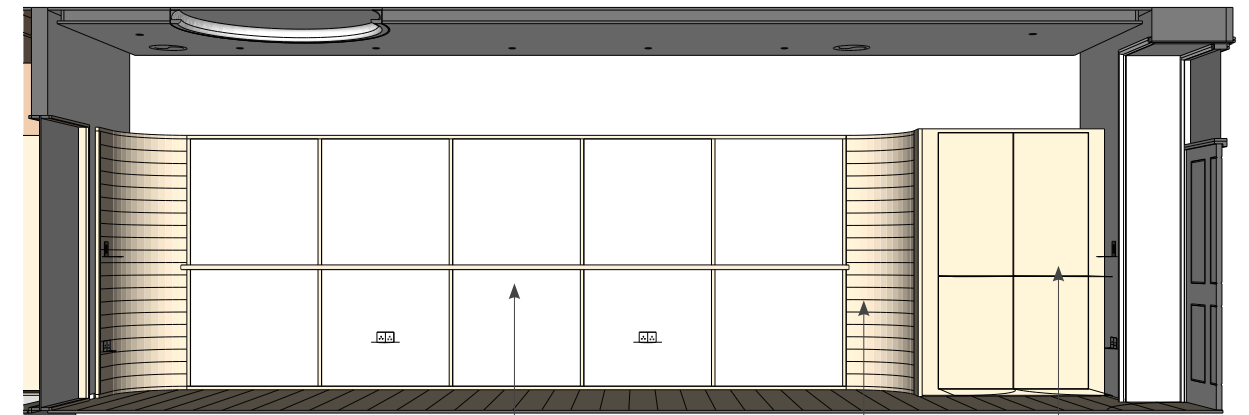
Lacquered panel to half height, around the perimeter of the room



02 JOINERY  
GYM / SANCTUARY J.05.01



PROPOSED ELEVATION 01: 1/50 @ A3

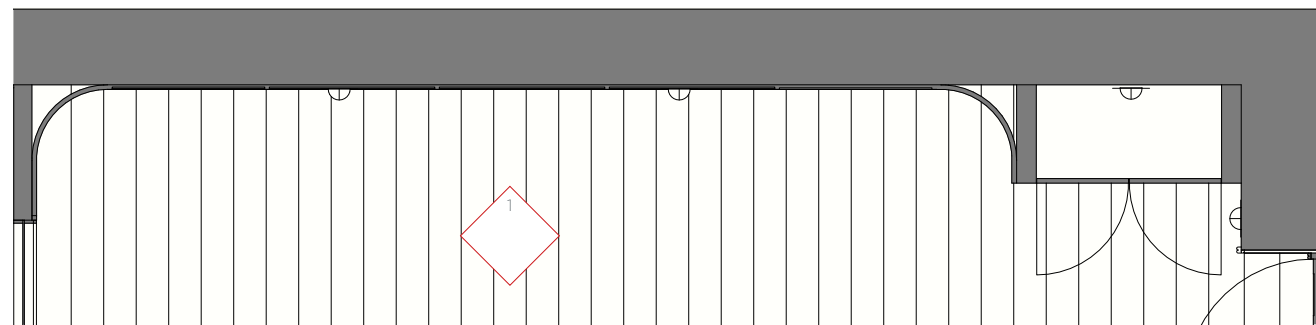


PROPOSED PERSPECTIVE

Mirror to back wall with Ballet Bar

Cabinet with fridge and gym equipment

Curved timber corners

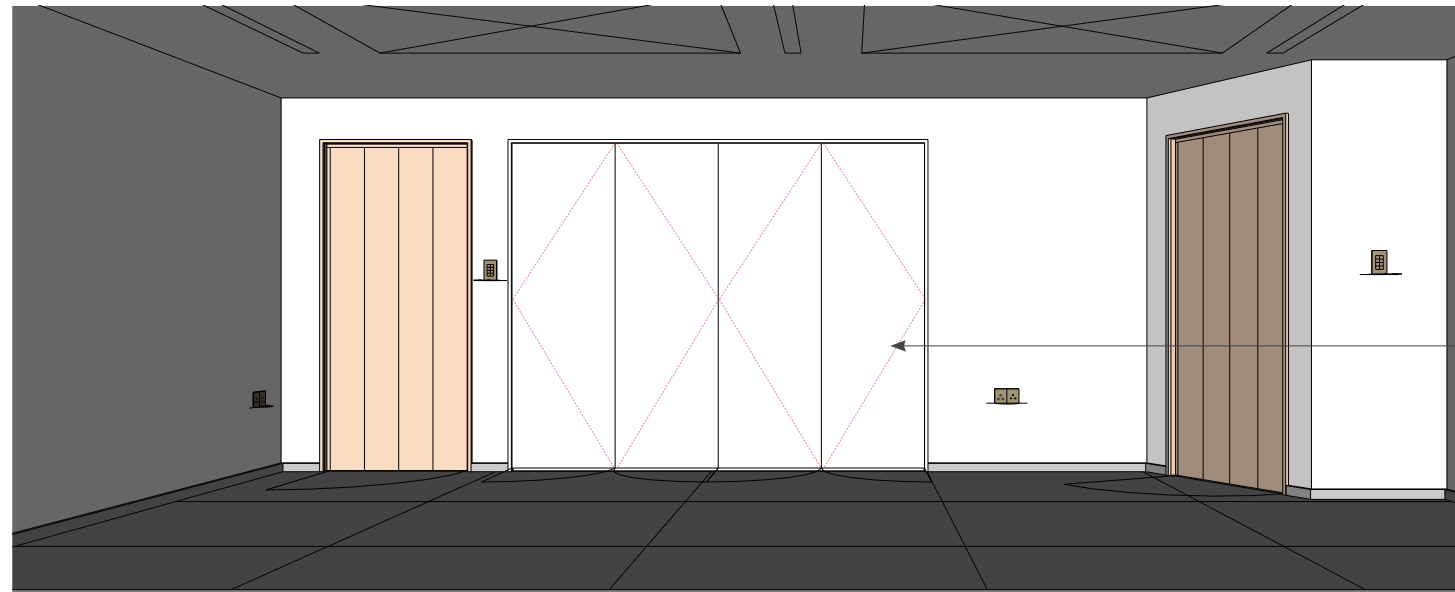
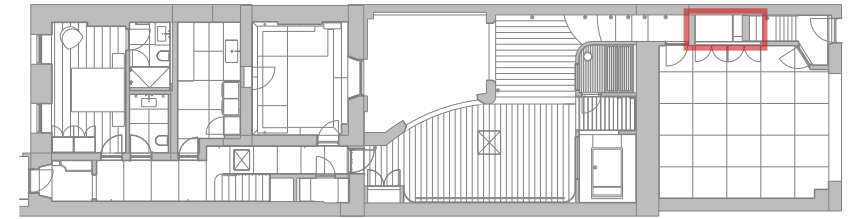


PROPOSED PLAN: 1/50 @ A3



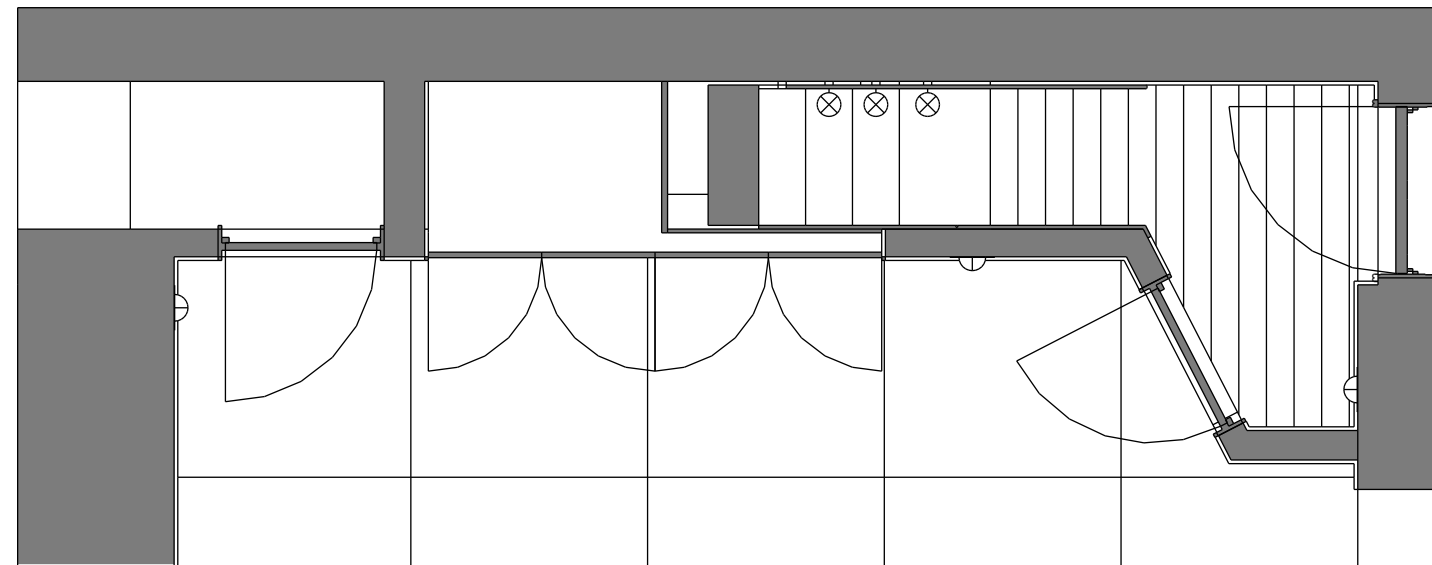
SCALE BAR, 1:50 @ A3

02 JOINERY  
GARAGE J.01.01

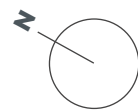


Doors to under stair storage - finish TBC

PROPOSED PERSPECTIVE 01

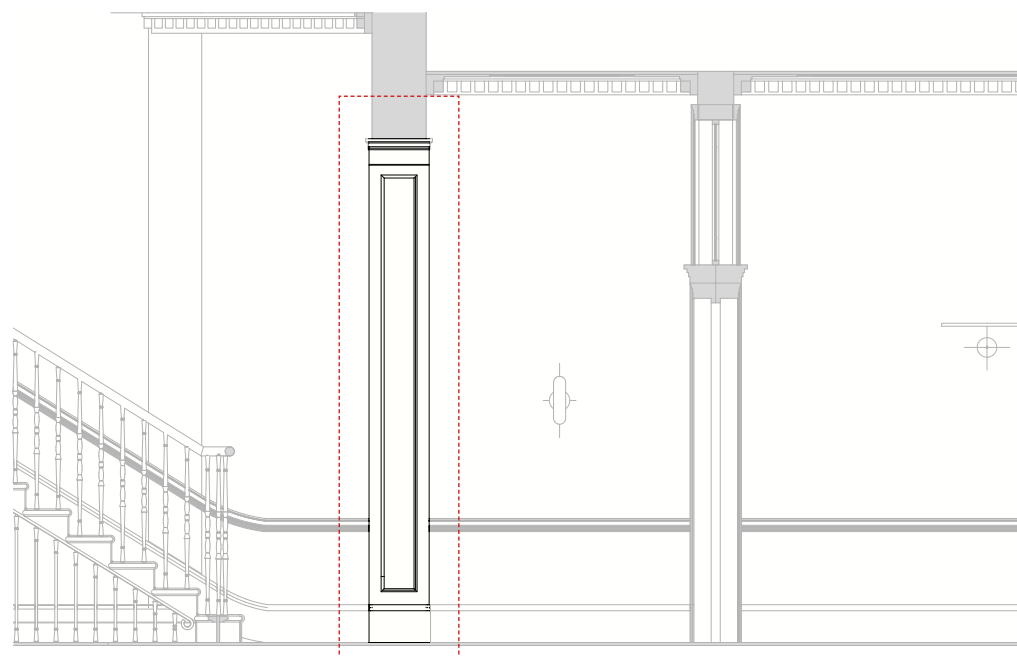
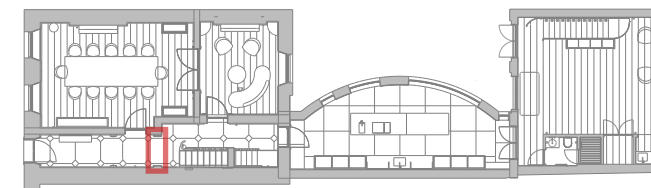


PROPOSED PLAN, Not to scale



SCALE BAR, 1:50 @ A3

02 JOINERY  
ENTRANCE J.23.01 COLUMNS



PROPOSED ELEVATION 04, ENTRANCE HALL: 1/50 @ A3

EXISTING

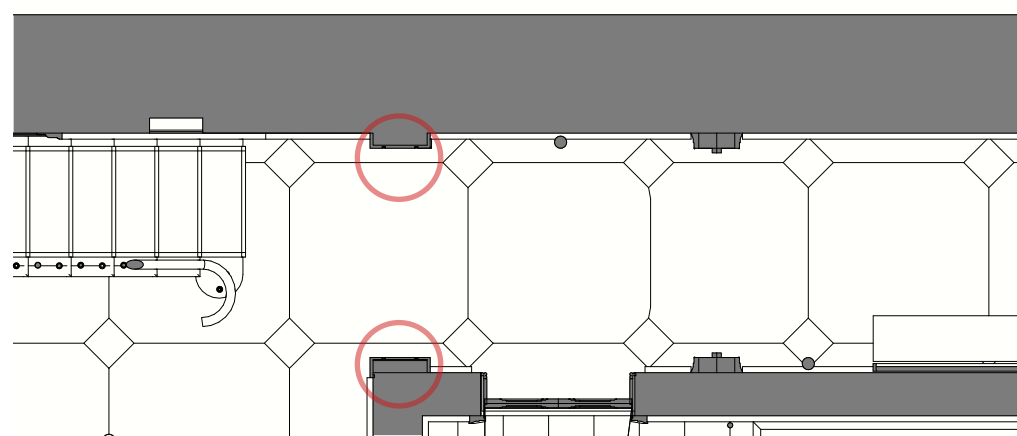
2 decorative columns, constructed in timber, flank the opening into the hallway, appearing to support the bulkhead above. The detail appears to be unique to no.8 Gloucester Gate, and not seen in no.10 Gloucester Gate. The wood is of a modern age and whilst in principle it appears suitable, the detail is ill considered.

For example, the skirting profile to the column is an ogee style, meeting the double beaded skirting to the walls.

Moreover, being flush with the wall on the stair side means there is nothing for the dado rail to terminate into

PROPOSED

We propose to carefully remove the woodwork, being careful not to damage any of the surrounding finishes. We would replace the column with a more considered piece, with inset bead, and recessed skirting/footing, to reflect the skirting adjacent

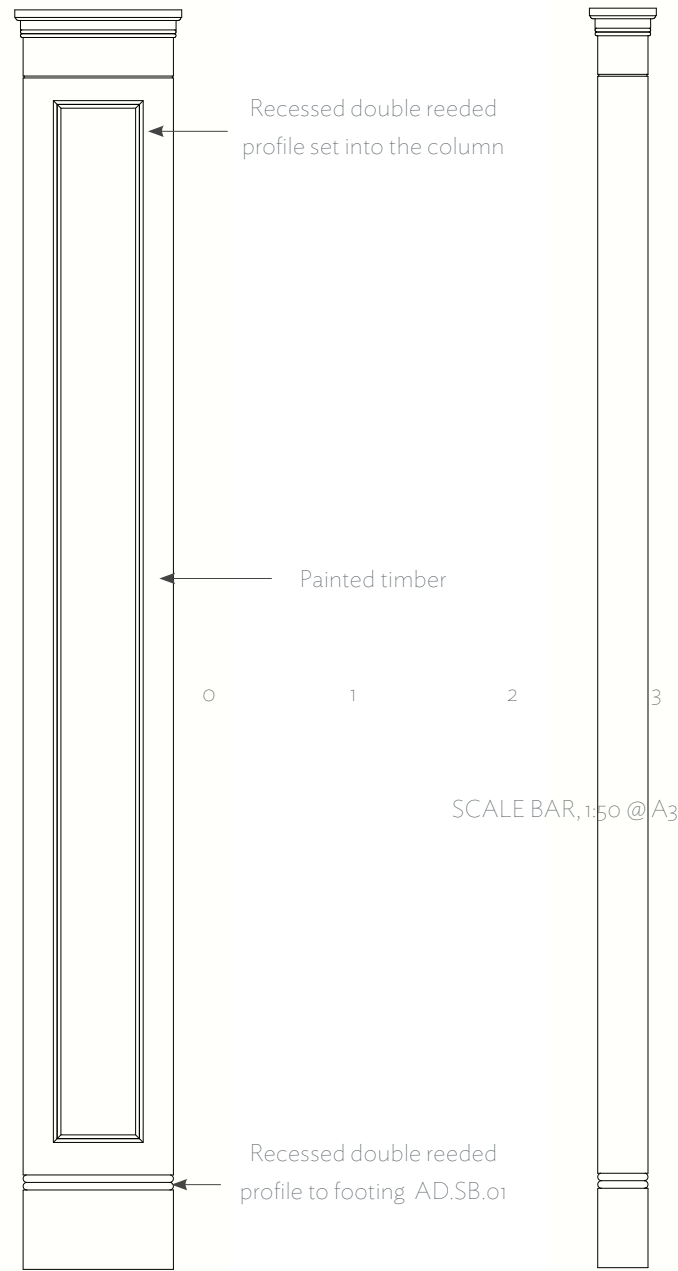
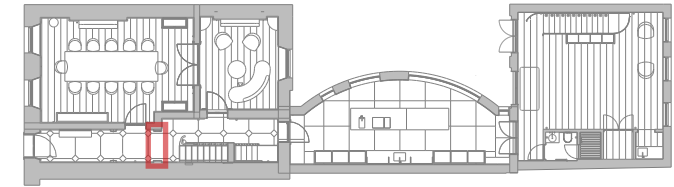


PROPOSED PLAN, 1:50 @ A3



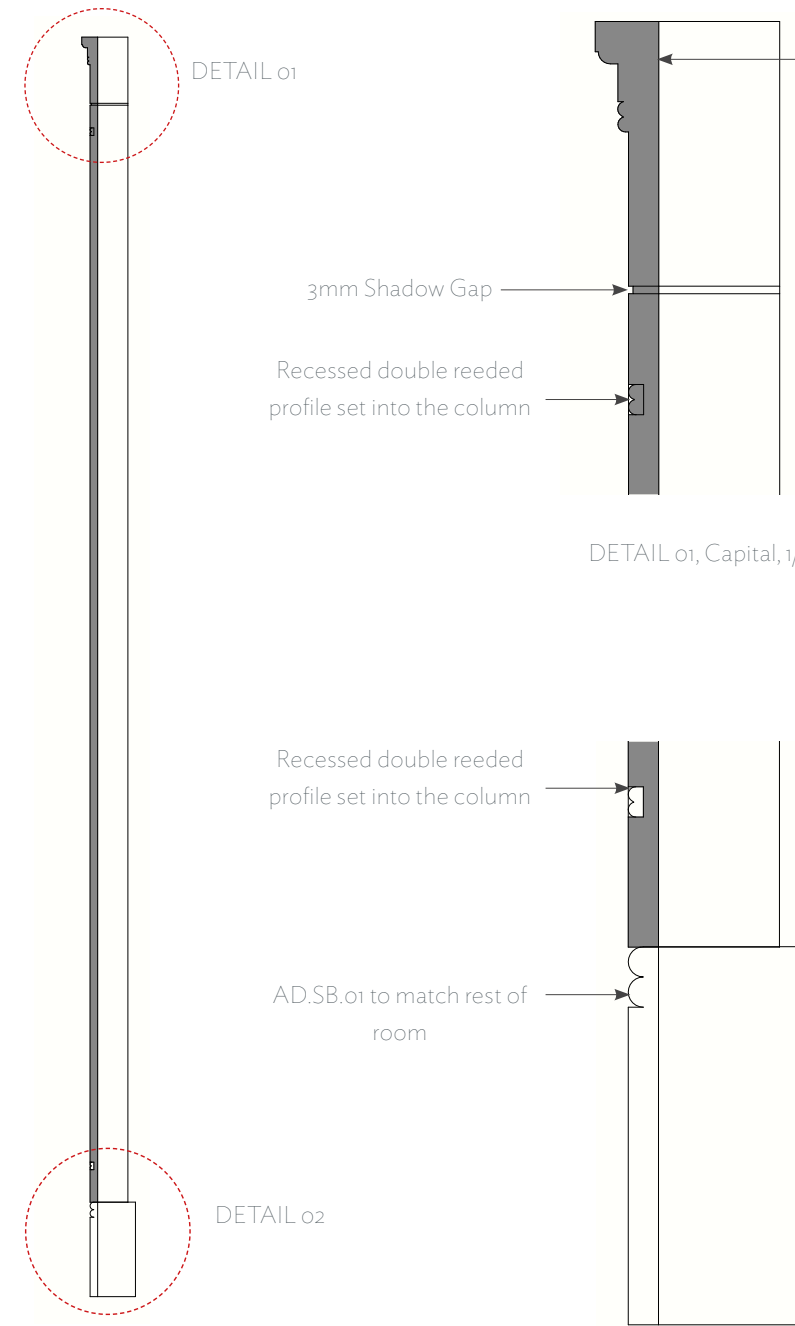
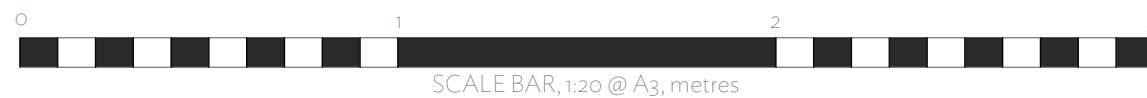
SCALE BAR, 1:50 @ A3

02 JOINERY  
ENTRANCE J.23.01 COLUMNS



FRONT ELEVATION 1/20 @ A3

SIDE ELEVATION 1/20 @ A3



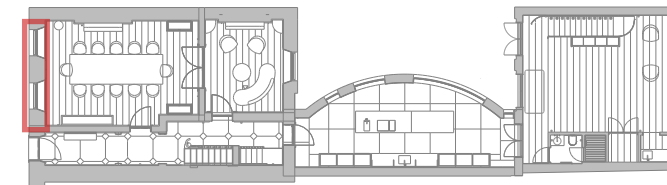
Capital of column to take the same profile and proportions as the transom on the fan light, which we believe to be original.



Footing of the column to take the same profile as the skirting, thereby allowing a seamless junction between the double reeded profiles.

DETAIL 01, Footing, 1/5 @ A3

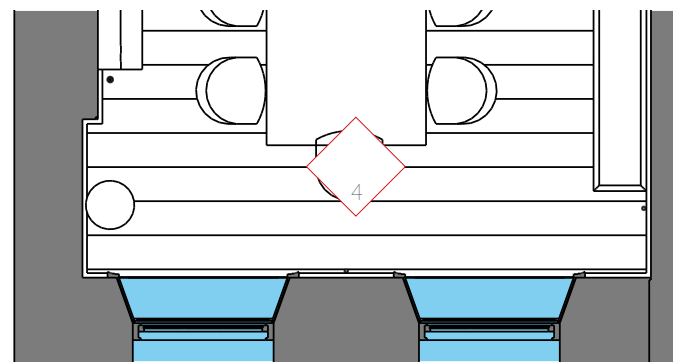
SIDE SECTION 1/20 @ A3



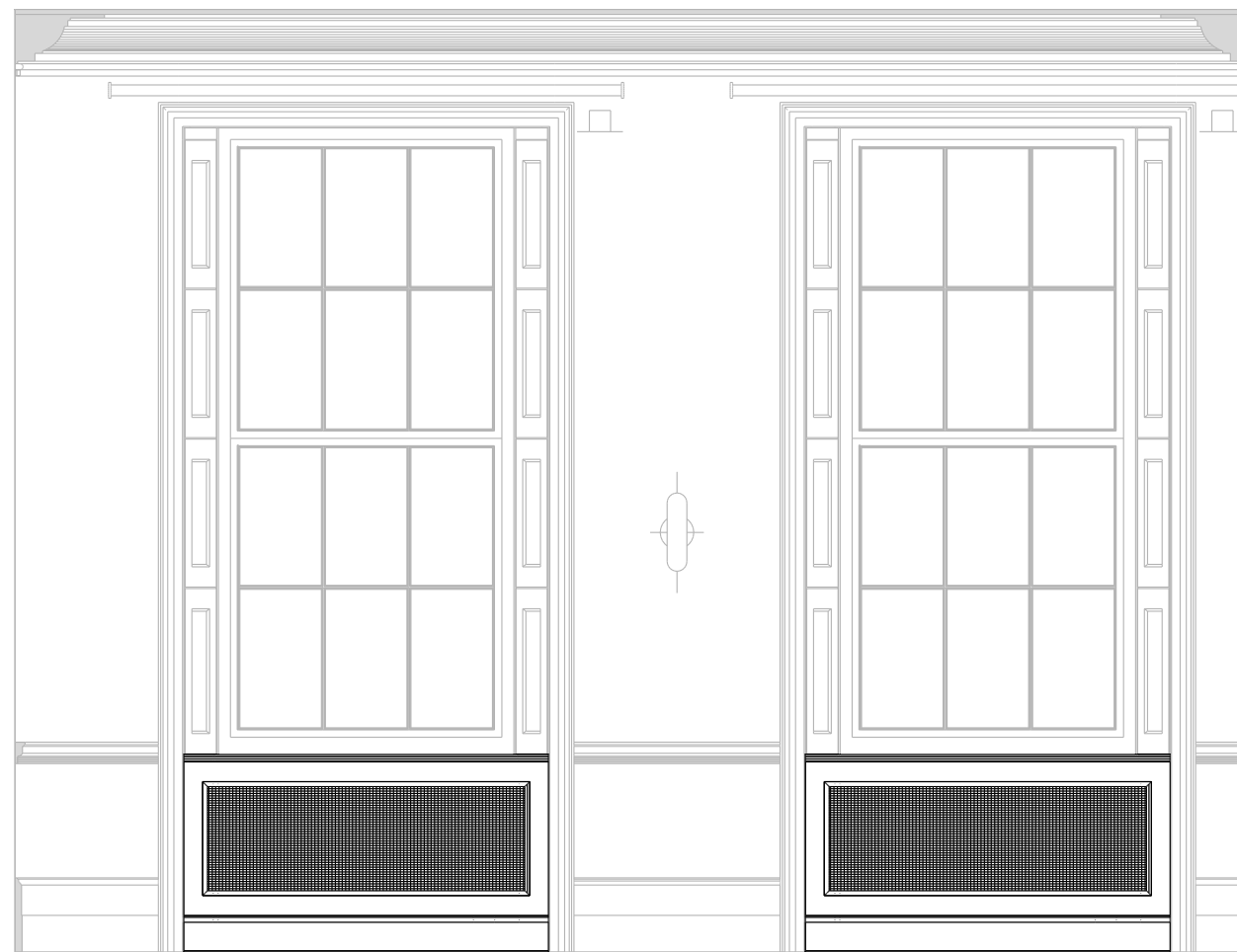
02 JOINERY  
DINING ROOM J.24.02



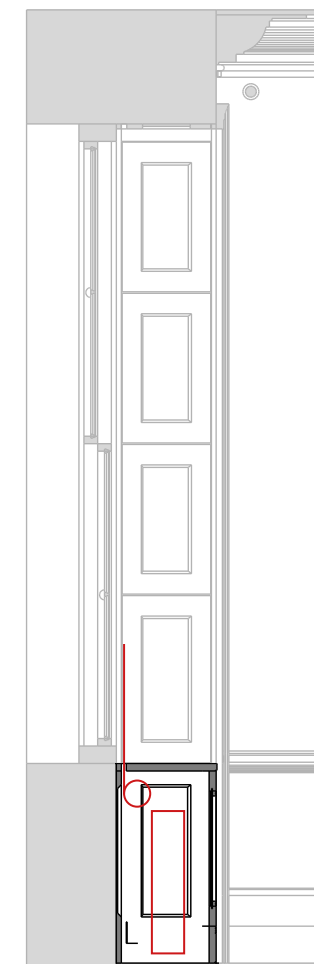
PHOTO OF EXISTING CONDITION



PLAN, Not to scale



PROPOSED ELEVATION 04, DINING ROOM, Not to Scale



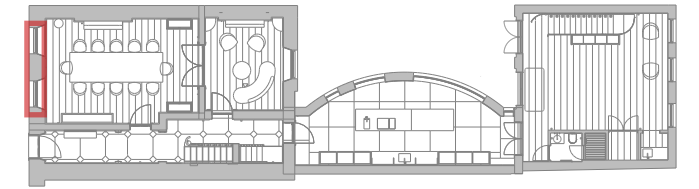
PROPOSED SECTION 03, DINING ROOM

EXISTING

The existing radiator covers are of modern construction, without any original fabric, and are in poor condition.

PROPOSED

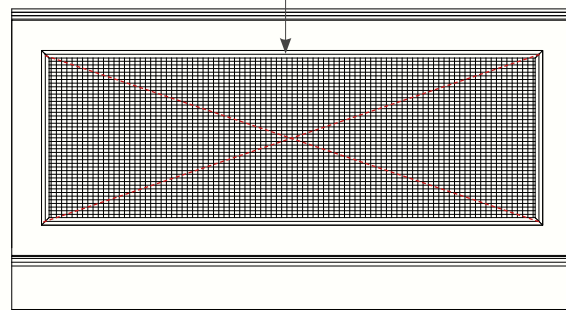
We propose to carefully remove the existing radiator covers, making sure the window shutters and architraves are protected, and replace with new covers. The new covers will be traditional in detail, but they will integrate the modern requirements of the building, including the requirement for roller blinds, that currently sit at the top of the window reveal, and block the use of the shutters



02 JOINERY  
DINING ROOM J.G.24.02

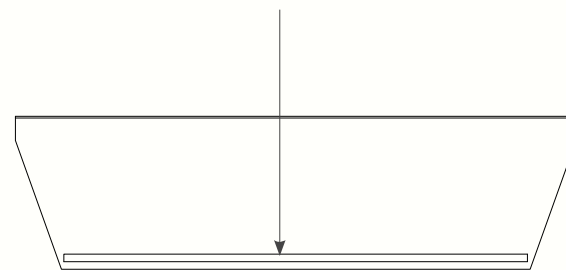
MATERIALS:  
Painted wood  
Metal Mesh

Panel removable for access

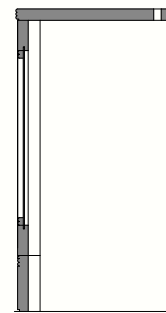


PROPOSED FRONT ELEVATION, 1/20 @ A3

Slot for roller blind



PROPOSED PLAN, 1/20 @ A3



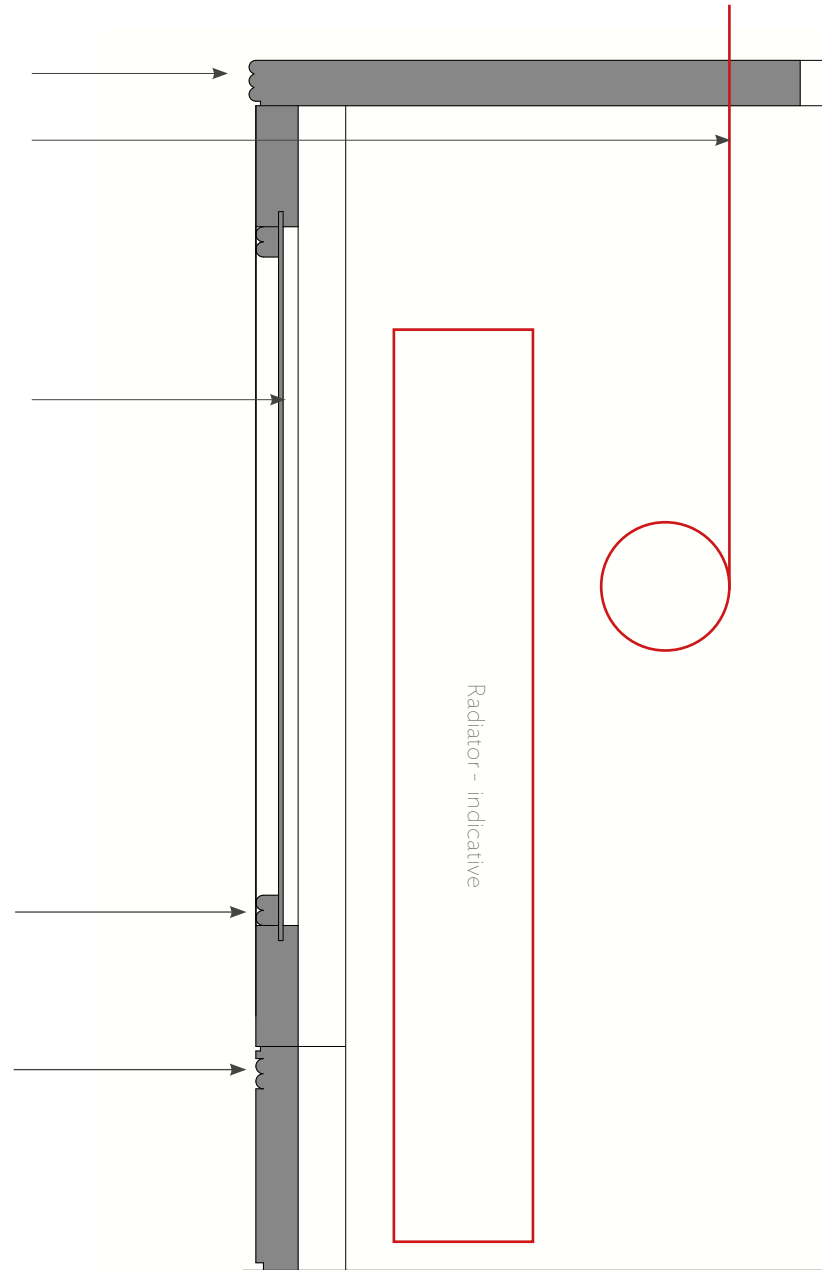
PROPOSED SIDE SECTION, 1/20 @ A3

Triple reeded edge painted to window sill  
Roll up blind set within window box, with a slot in the top of the cover through which the blind will slide

Metal mesh to allow air flow for radiator

Double reeded detail

Double reeded detail



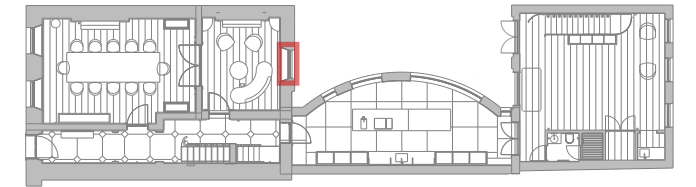
SIDE SECTION

PROPOSED SIDE SECTION, 1/5 @ A3



SCALE BAR, 1:20 @ A3, metres

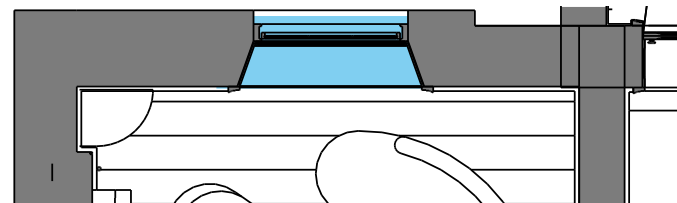




02 JOINERY  
LIBRARY ROOM J.22.01



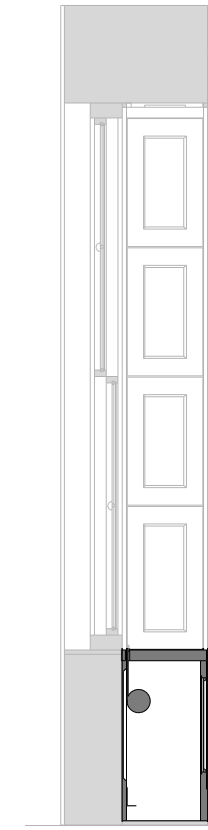
PHOTO OF EXISTING CONDITION



PLAN, Not to Scale



PROPOSED ELEVATION 04, BAR/LIBRARY ROOM, Not to Scale



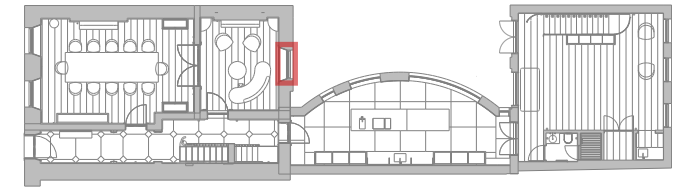
PROPOSED SECTION 01, Not to Scale

EXISTING

The existing radiator covers are of modern construction, without any original fabric, and are in poor condition.

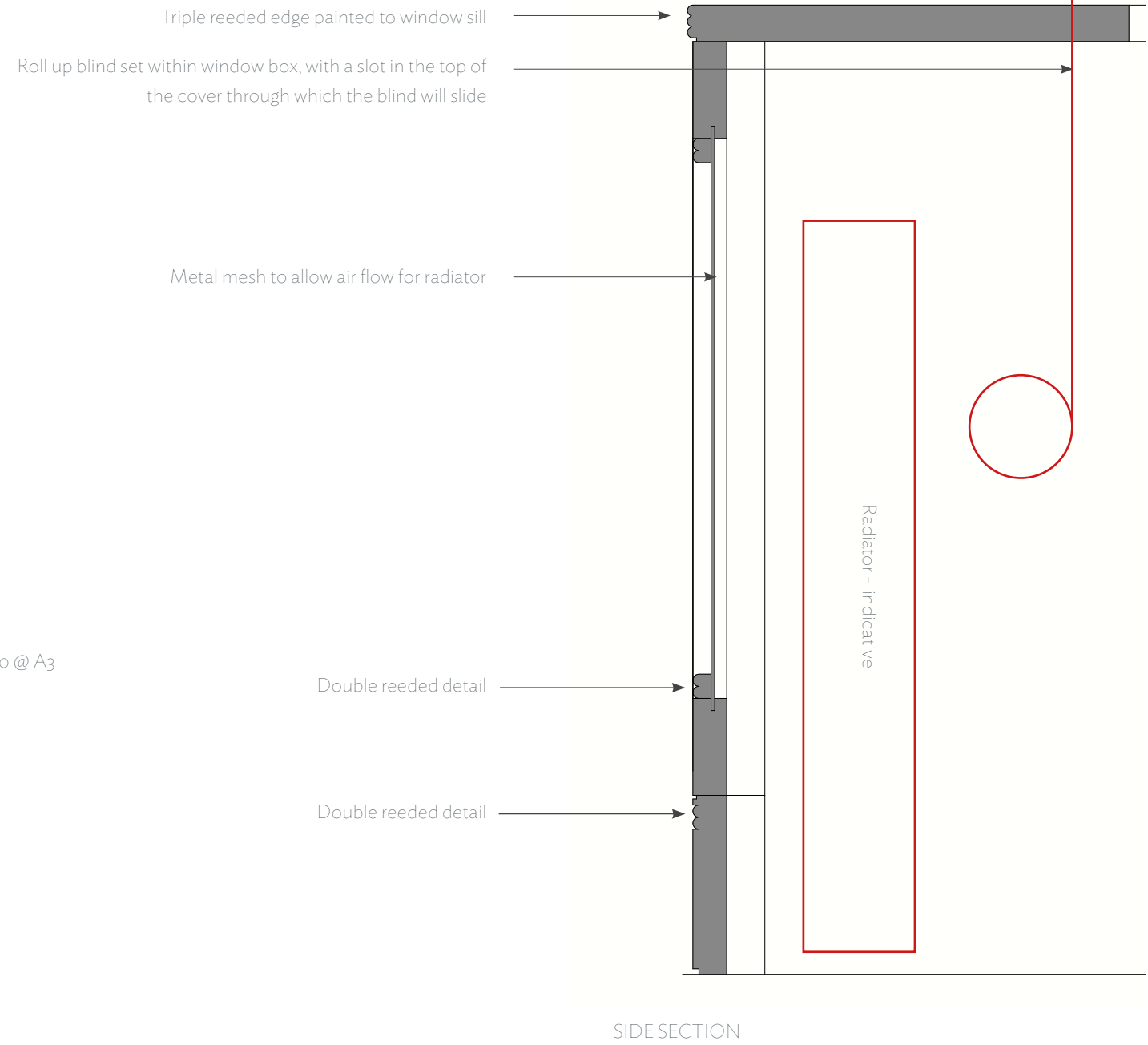
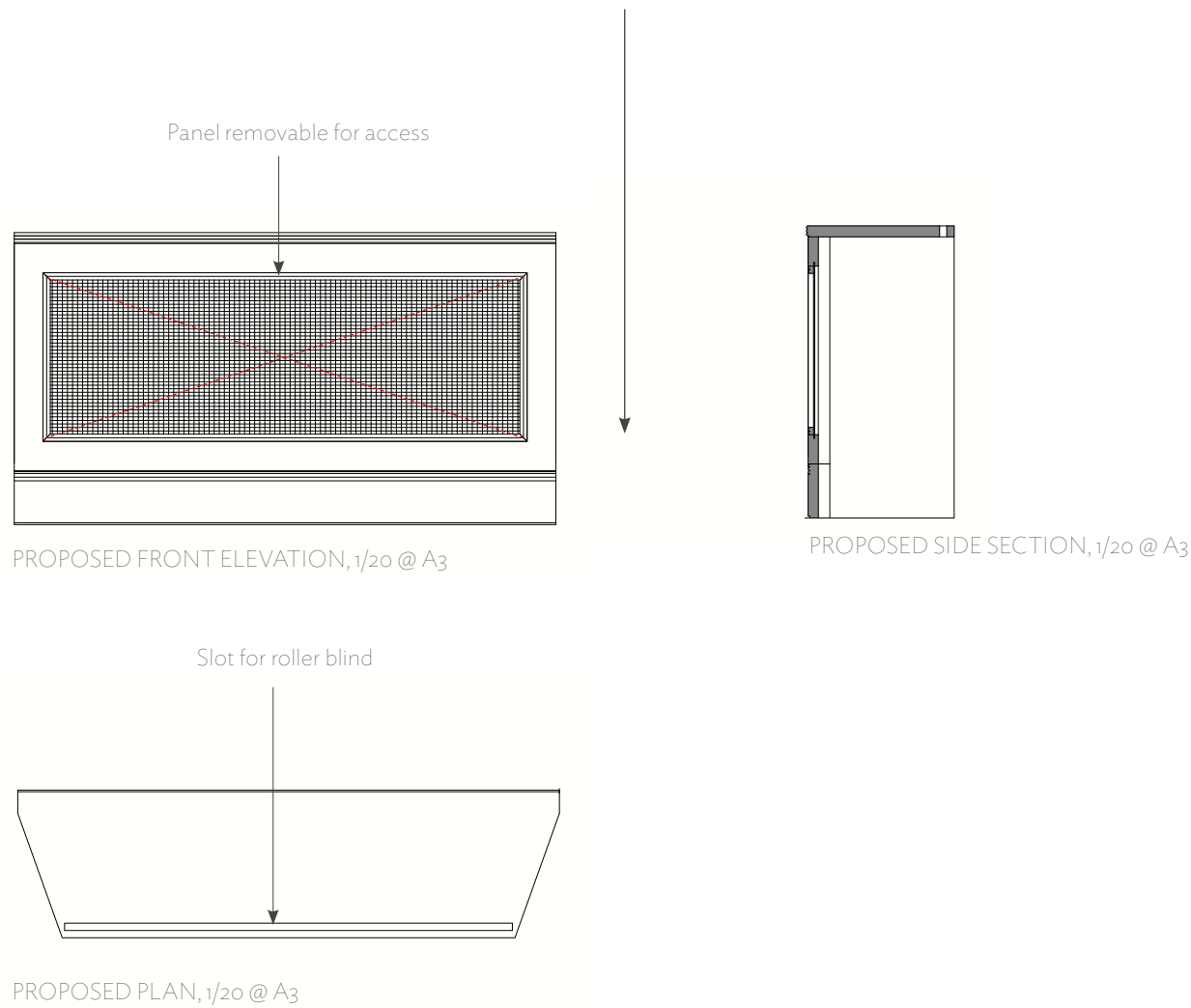
PROPOSED

We propose to carefully remove the existing radiator covers, making sure the window shutters and architraves are protected, and replace with new covers. The new covers will be traditional in detail, but they will integrate the modern requirements of the building, including the requirement for roller blinds, that currently sit at the top of the window reveal, and block the use of the shutters



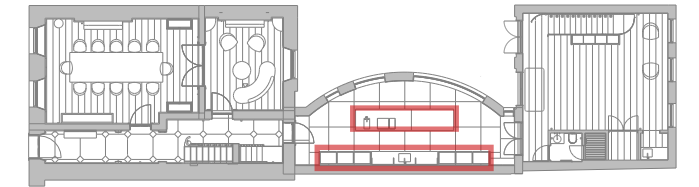
02 JOINERY  
LIBRARY J.22.02

MATERIALS:  
Painted wood  
Metal Mesh

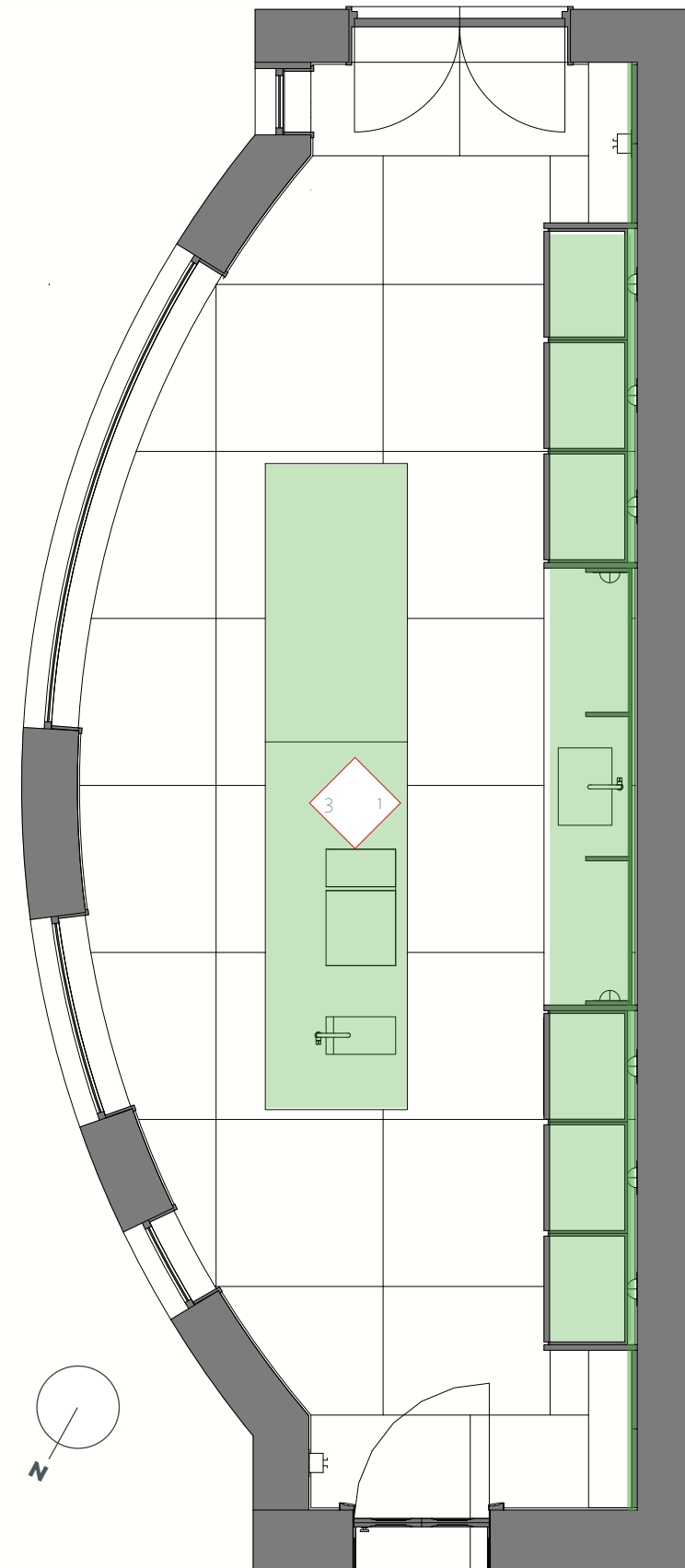


PROPOSED SIDE SECTION, 1/5 @ A3

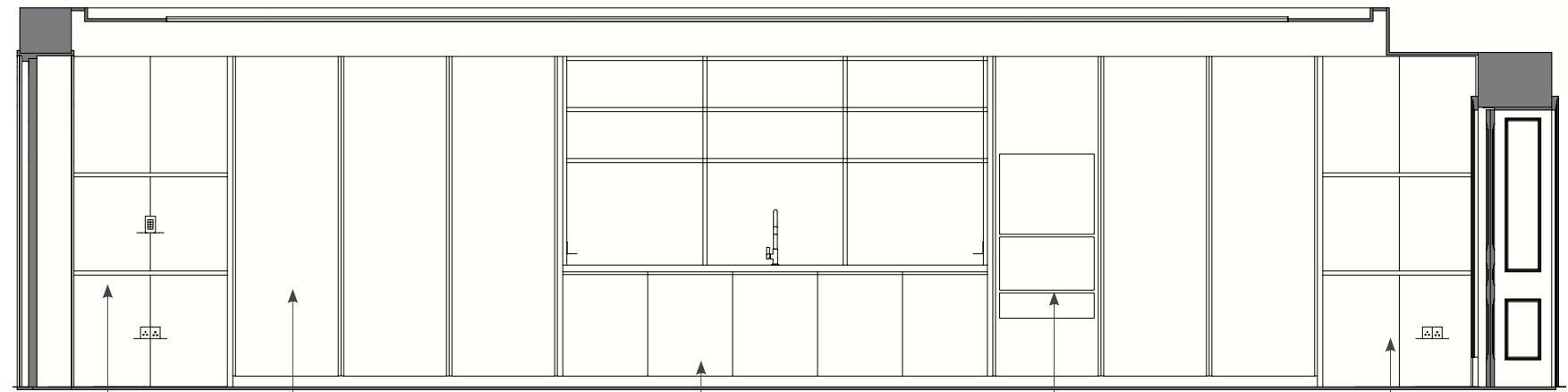




02 JOINERY  
21 KITCHEN J.22.01

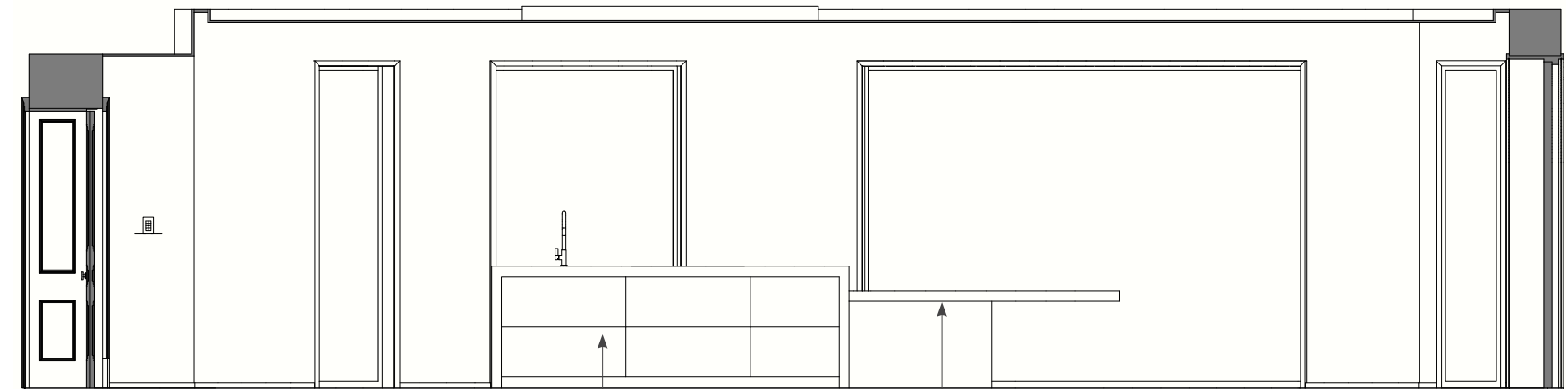


PROPOSED PLAN, 1/50 @ A3



Open Shelving Larder & Pantry Lower units, with upper units above. Sink & tap Ovens & warming drawer Fridge & freezer Open Shelving

PROPOSED ELEVATION 01, 1/50 @ A3



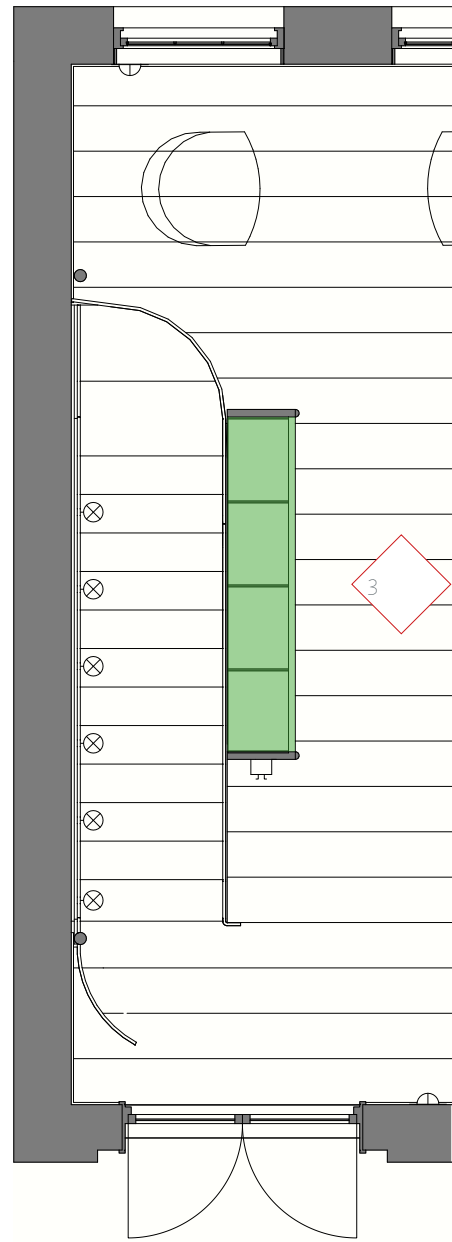
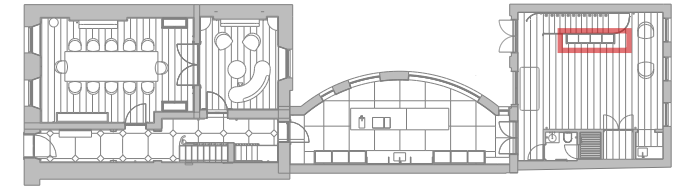
Island unit with sink, tap & hob, counter seating on opposite side Cantilevered breakfast table supported off island

PROPOSED ELEVATION 03, 1/50 @ A3



SCALE BAR, 1:50 @ A3

02 JOINERY  
 15 MEWS : J.15.01 SHELVING UNIT



PROPOSED PLAN, 1/50 @ A3



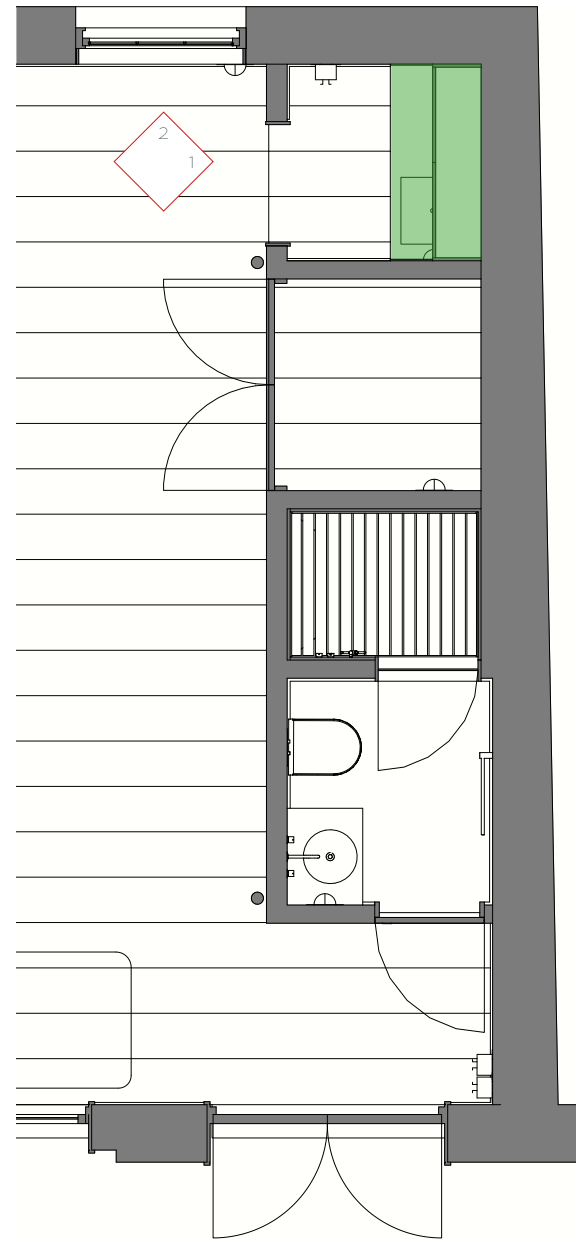
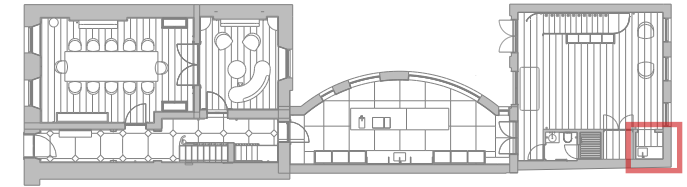
PROPOSED ELEVATION 03, 1/50 @ A3

Lower cabinet with upper open shelves, terminating into the underside of the trusses above



SCALE BAR, 1:50 @ A3

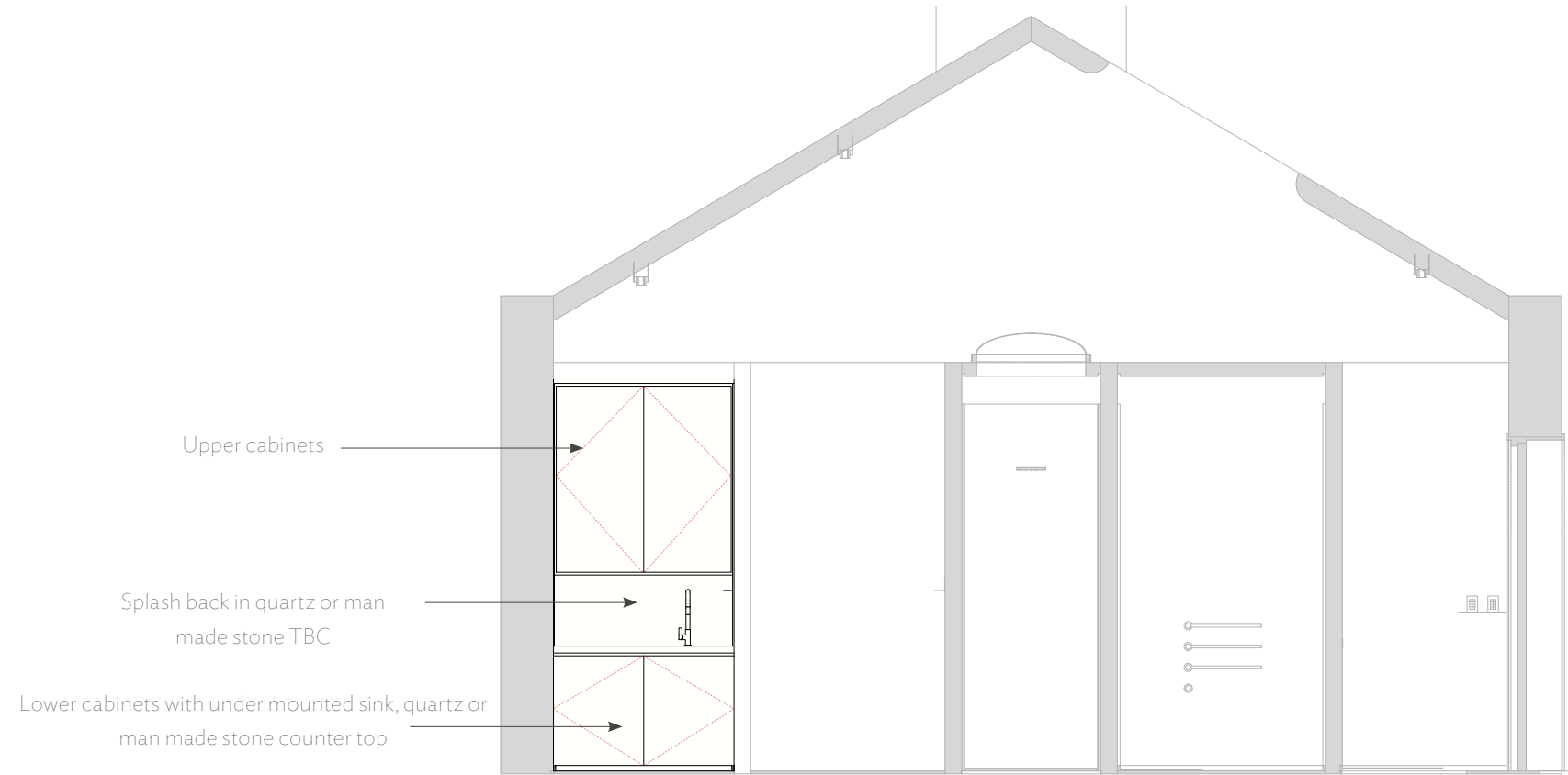
02 JOINERY  
15 MEWS : KITCHENETTE



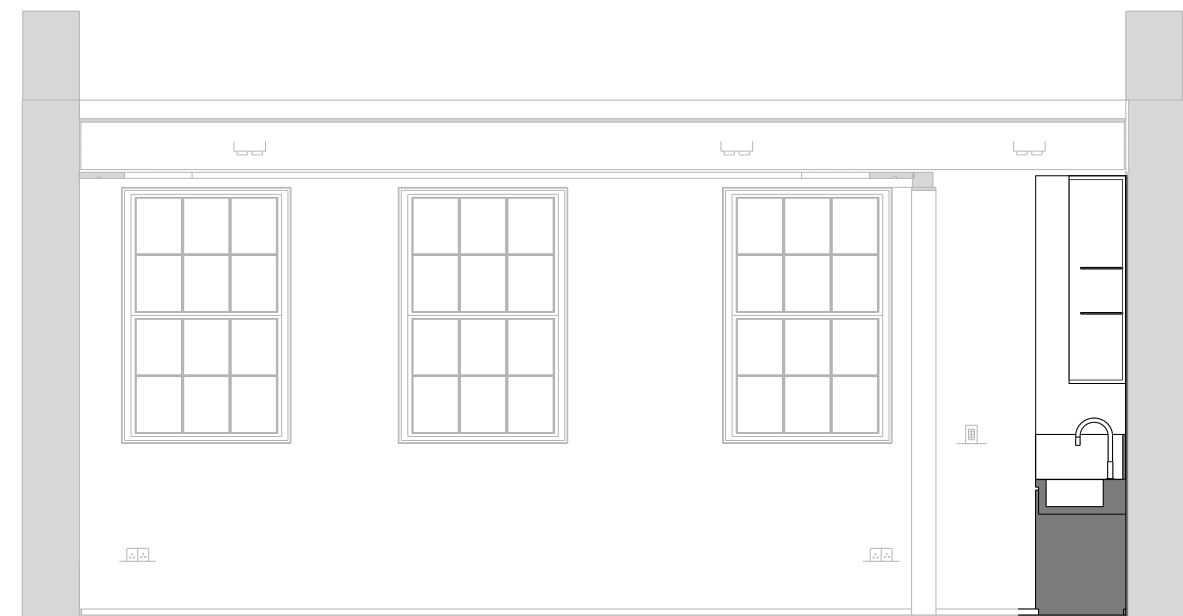
PROPOSED PLAN, 1/50 @ A3



SCALE BAR, 1:50 @ A3



PROPOSED ELEVATION 01, 1/50 @ A3



PROPOSED ELEVATION 02, 1/50 @ A3