

The background is a complex architectural collage. It features various grayscale images of building interiors, including staircases, rooms with people, and structural elements. These are layered over a dark, textured background that resembles tree bark or stone. Two prominent vertical bars are overlaid: a wide, textured olive-green bar on the left and a narrower, solid olive-green bar on the right. The title 'THE KIRKMAN CODE' is centered in a white, serif font.

THE KIRKMAN CODE

HISTORY OF THE LIBRARY

THE BODLEIAN LIBRARY



The Bodleian Library is the main research library of the University of Oxford, and is one of the oldest libraries in Europe. With over 12 million items, it is the second-largest library in Britain after the British Library.

THE VATICAN LIBRARY



The Vatican Apostolic Library, more commonly called the Vatican Library or simply the Vat, is the library of the Holy See, located in Vatican City. Wikipedia

THE BRITISH LIBRARY



The British Library is the national library of the United Kingdom and the largest library in the world by number of items catalogued. It holds well over 150 million items from many countries

THE LIBRARY OF ALEXANDRIA



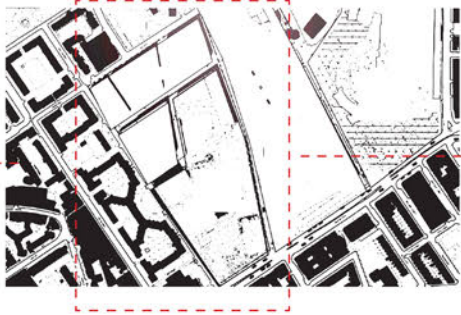
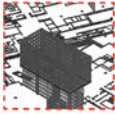
The Royal Library of Alexandria or Ancient Library of Alexandria in Alexandria, Egypt, was one of the largest and most significant libraries of the ancient world. It was dedicated to the Muses, the nine goddesses of the arts.

PHYSICAL POSTER

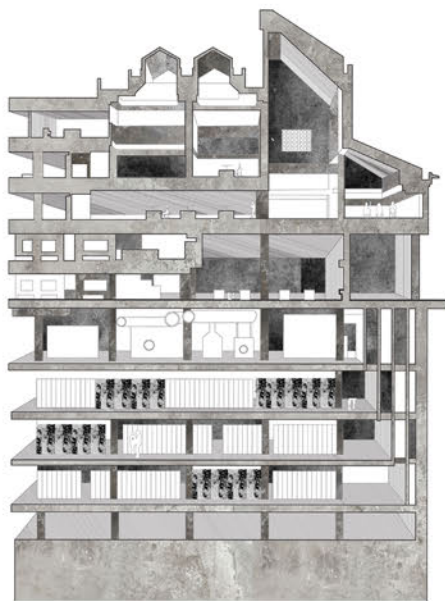
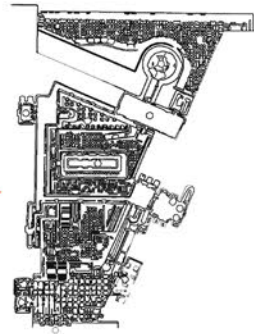
The British Library

The British Library is the national library of the United Kingdom and the largest library in the world by number of items catalogued. It holds well over 150 million items from many countries.

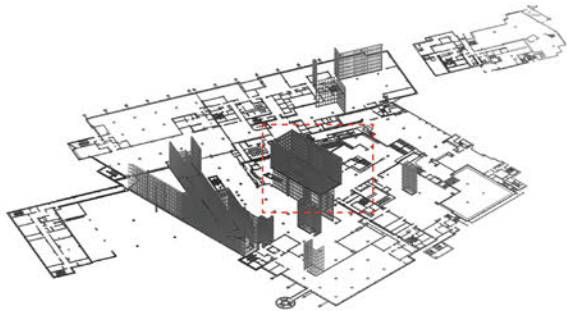
My observation's focal point:
The King's library tower
// UG to level 3.



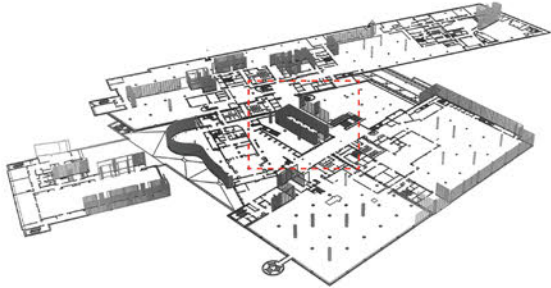
Located in St Pancras



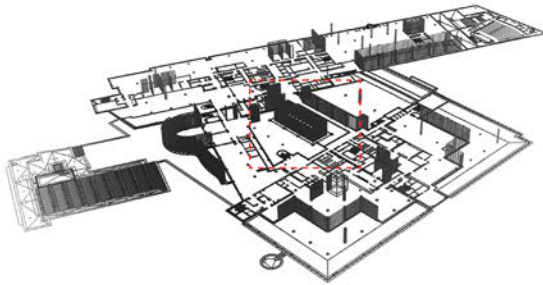
Building height (above ground): 47.07m
Depth below ground: 24.54m
Brick: 10 million
Steel reinforcement: 150,000 tonnes
Concrete: 180,000 tonnes



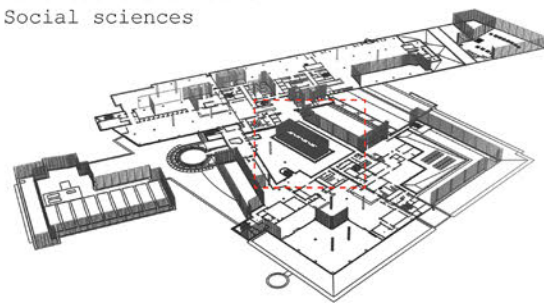
UPPER GROUND
King's Library
Main entrance
Reader registration



LEVEL ONE
Newsroom
Reading rooms:
Humanities
Rare books and music
Social sciences

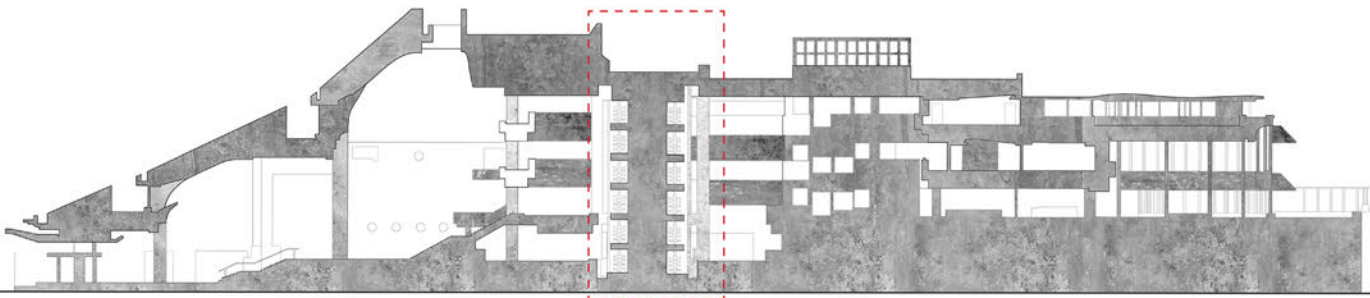


LEVEL TWO
Restaurant
Conservation uncovered
Reading rooms:
Humanities
Manuscripts
Science



LEVEL THREE
Reader's lounge
Newsroom
Reading rooms:
Asian and african studies
Maps
Science

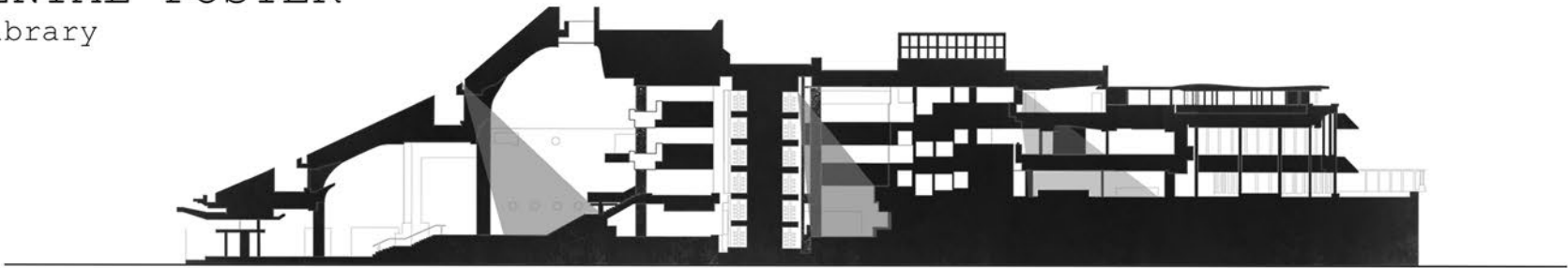
basement levels reading room levels shelving 340 km



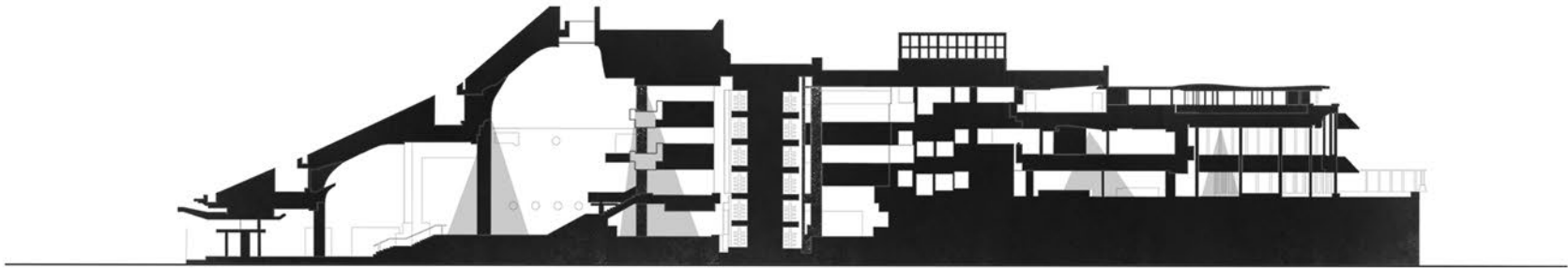
Houses books collected by King George III
65,000 volumes of printed books
19,000 pamphlets
Six-storeys
UV-filter glass

The King's Library

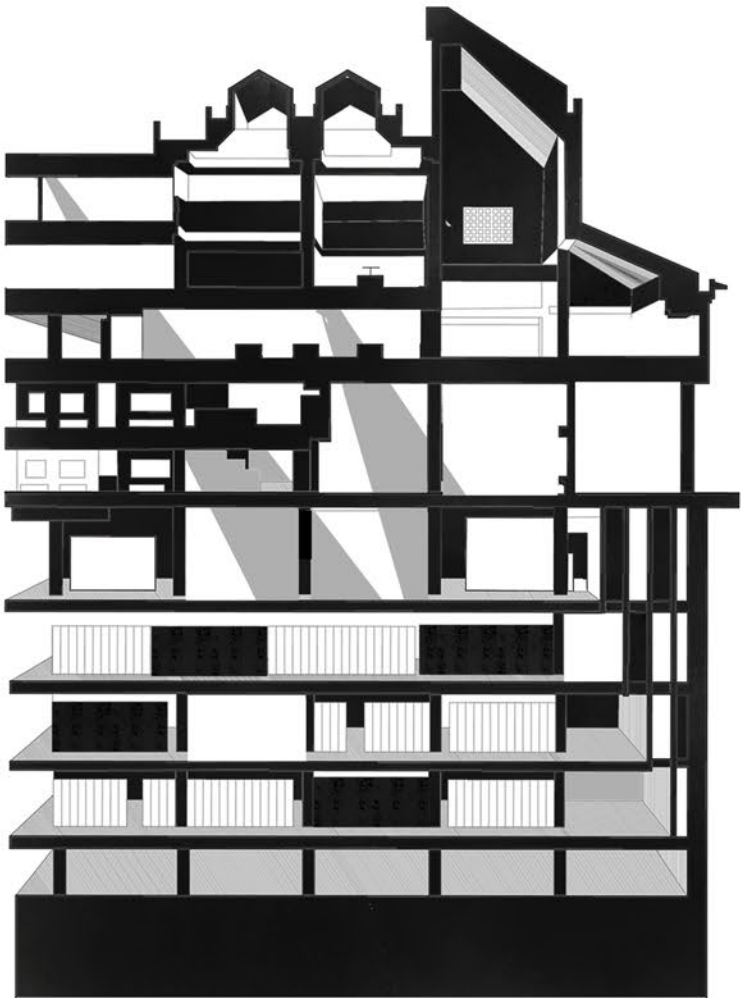
ENVIRONMENTAL POSTER
The British Library



Natural lighting.



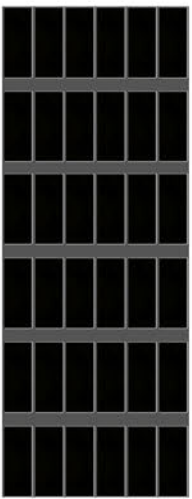
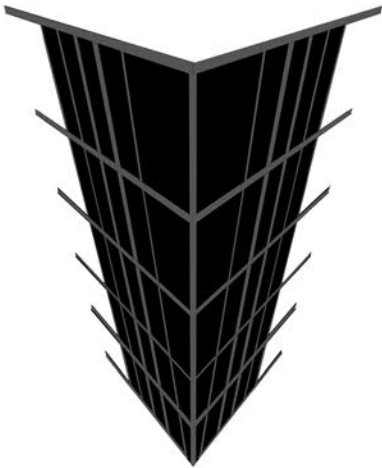
Artificial lighting.



Natural lighting.

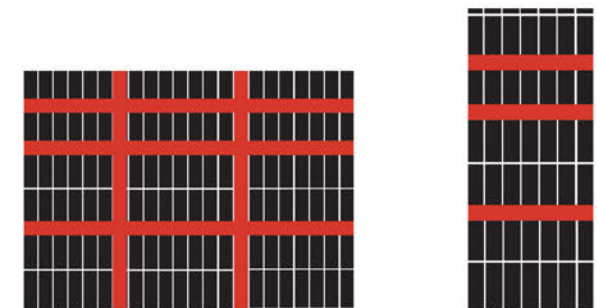
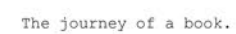
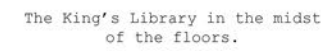
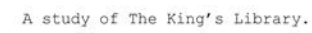


Artificial lighting.

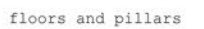
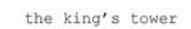


After a technical evaluation, LED lights were chosen for lighting and protecting the kings library. Using the latest solid-state, surface-mount LED technology, 1800mm 6ft) LED Tubes, could achieve the precise colour temperature and lighting levels whilst reducing the power consumption by over 60%. Additional savings are also achieved in running the environmental control system as the heat output of an LED Tube is significantly less than that of a fluorescent. The books are on view to visitors behind UV-filter glass which, together with the environmental control system, helps maintain appropriate light, temperature and humidity levels.

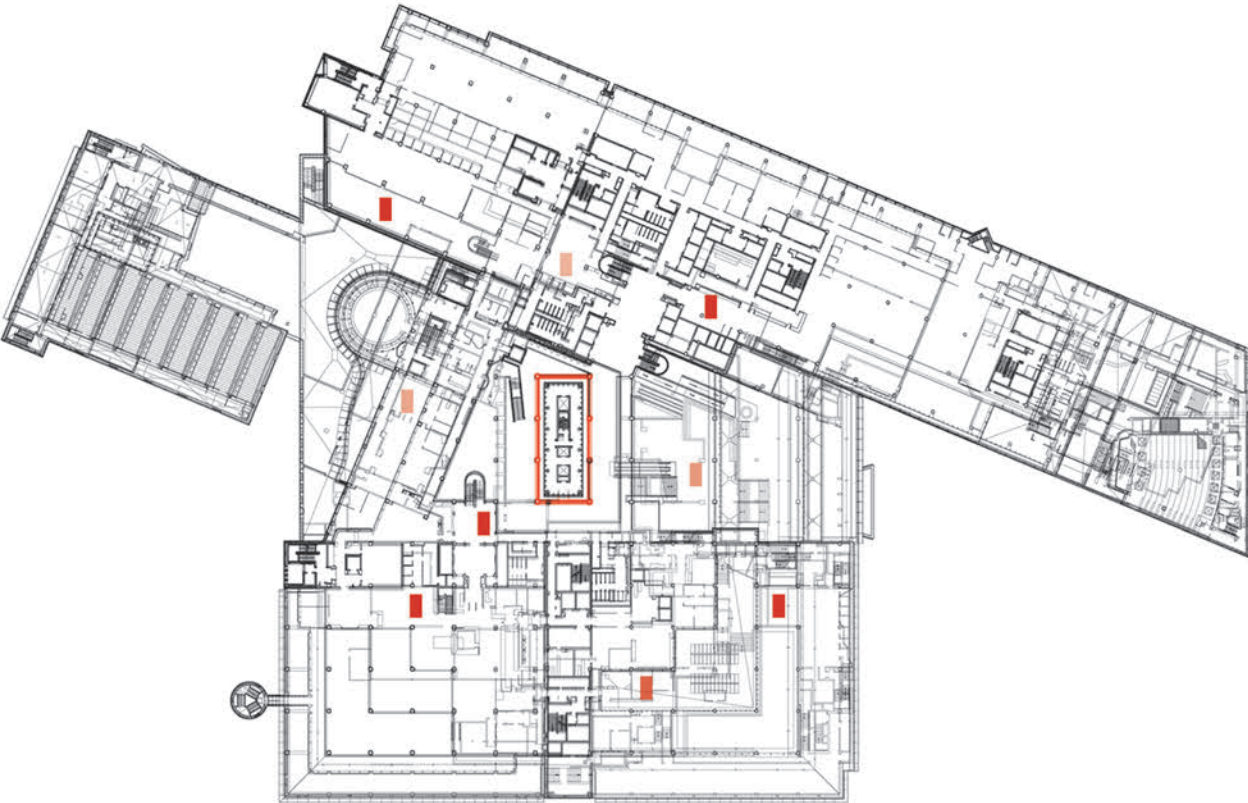
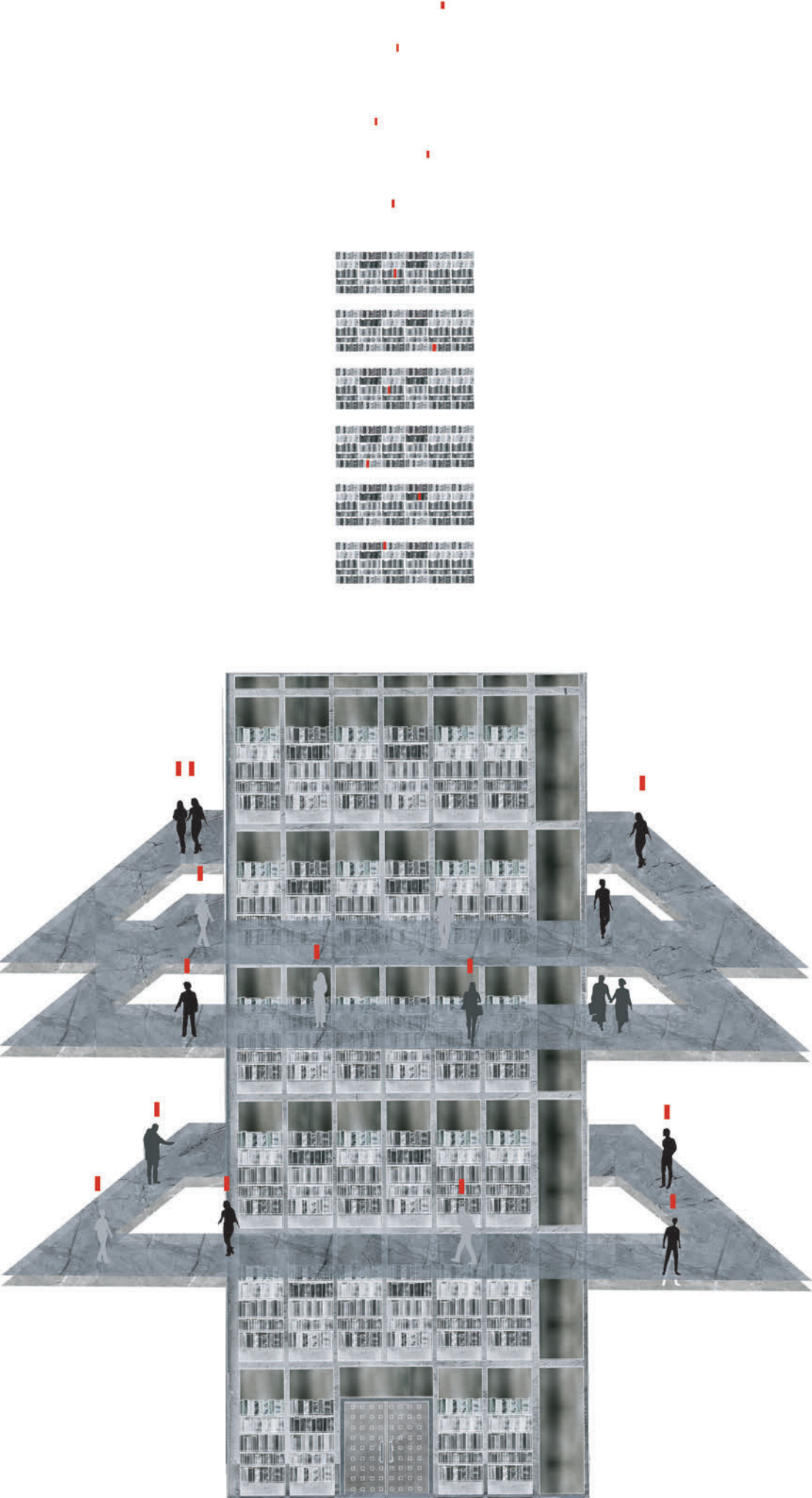
The British Library



A study of movement through secret entrances. The diagrams shows the relationship between the floors connected to the pillars and kings tower and how a secret passage way can be created using this structural relationship.



EPHEMERAL POSTER
The British Library



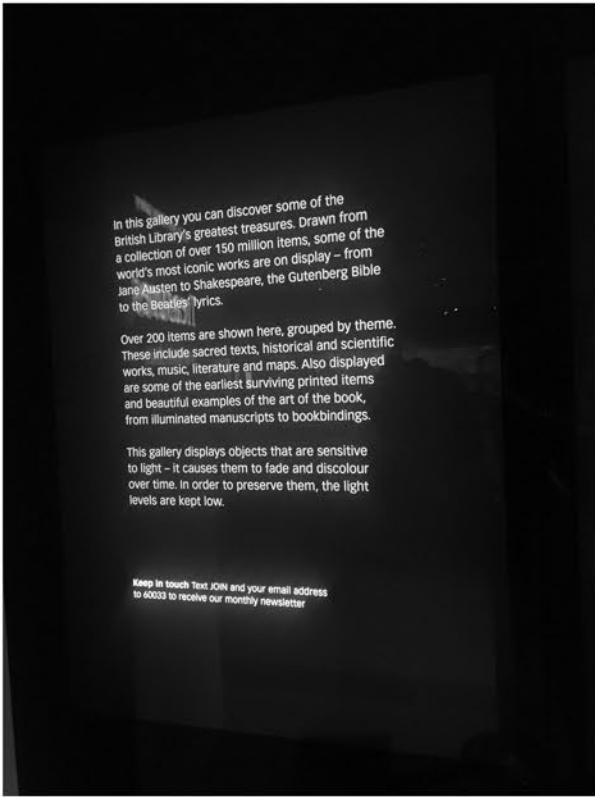
The King's library was designed to be a 'universal' library; one that represented all the world's knowledge. The collection covered a vast range of subjects, from early printing and philosophy to architecture, topography and painting; from astrology and biology to agriculture and ancient languages. It included books by Jews, Muslims, Catholics and Protestants.

This narrative tells a story of the books in the King's library becoming one and subliminally influencing the users of the Library.



FOCAL RESEARCH

The recurring subject on each of my visits to the libraries was the emphasis on the protection of books and precious items. It became clear to me that the environment of the libraries would have to go to lengths to protect the objects. I translated this as books having the power to control their environment and even the librarians in order to meet their needs and have protection. And so this began the idea of flipping this around and designing a building that controls the fate of the books and the books therefore lose the power of being protected.






Notices to the public for the protection of books in the British Library.



HANDLING	
Type of Handling	Damage
Removing books from the shelf by hooking the top or edges of the spine with fingers.	Splitting and eventual loss of spine covering material and endbands, especially in hollow back books.
Replacing books on shelves without ensuring that there is enough room and/or hitting shelf in the process.	Book corners will be damaged. Sometimes leads to text block damage, and damage to the bindings of adjacent books.
Opening books wider than the binding structure will allow or without supports ⁴ .	Splitting of sewing thread or glues along spine and compression of covering materials, leading to complete breakdown of the structure.
Piling books up haphazardly or too high.	Damage to bindings and increased risk of books falling, leading to detached covers and broken sewing.
Using ink pens - biros, fountain pens, felt tips etc. instead of pencils.	Indelible or tenacious marks.
Inserting slips of paper to mark leaves but not removing them after use.	Chemical damage to leaves unless slips are acid-free and lignin-free. Dirt ingress causing staining and increased risk of mould/insects. Distortion of book structure.
Using Post-it notes to mark leaves.	Stains and sticky residues causing long-term damage, especially to leaves.




STORAGE	
Problem	Damage
Books leaning over.	Permanent distortion and eventually detached boards.
Shelf too full of books.	Distortion. Broken spines and joints when books are retrieved.
Shelf not full enough.	Distortion. Risk of material falling off shelves.
Books of disparate height or depth shelved next to one another.	Distortion of bindings and text blocks, cracked joints.
Books stored in piles that are too high or not graded up from largest item at bottom to smallest on top.	Distortion. Risk of material falling when books are retrieved.
Books stored fore-edge down.	Distortion. Severe structural damage.
Tall books (generally 45cm or more) stored upright.	Distortion. Excessive strain on bindings.
Books stored on shelving that is not deep enough.	Distortion. On mobile shelving there is a risk of protruding books hitting material on the opposite shelf.
Recess at ends of shelves.	Lost (hidden) books. Risk of mould growth in microclimate.
Lip on shelf or above it.	Risk of damage when books are retrieved, especially to tall books.
Protruding screws and shelf supports.	Scratched and/or indented binding.
Shelving without full-depth backs or full-height sides.	Distortion. Risk of books falling off shelf.
Rough or split shelves.	Abrasion.
Overlong shelf span.	Bowing shelf. Distortion. Risk of damage when material retrieved.

ENVIRONMENT		
Factor	Level	Damage
Relative humidity (RH)	High (above 65%)	Mould growth and insect infestations. Rusting staples, pins and clips. Increase in the rate of chemical degradation of paper by acid-catalysed hydrolysis. Corrosion of iron gall inks ⁴ . Increased evidence of foxing ² .
	Low (below 40%)	Reduced flexibility, particularly of parchment, vellum and leather. If combined with high temperatures, embrittlement of binding materials, structures and leaves.
	Fluctuating	Distortion of bindings and text blocks, especially if books of different sizes are shelved together.
Temperature	High	If combined with low RH levels, drying, curling and distortion of paper. If combined with a high RH, accelerated mould growth.
	Low	Generally fewer problems unless close to freezing, when fats in leather congeal and reduce flexibility. Combined with moderate or low RH provides good storage conditions for many materials.
Light	All	All light, whether natural or artificial, causes damage and its effects are cumulative. Ultraviolet radiation causes bleaching, discolouration and the breakdown of organic materials e.g. flaking of leather, weakening of bookcloth, embrittlement and yellowing of paper. It is impossible to judge light levels accurately by eye and even on dull days light levels are often high.
Air movement	High	Abrasion and excessive movement of dirt around the building.
	Low	Increased risk of mould and insect outbreaks due to the formation of microclimates.
Pollutants	All	The major pollutants are ozone, dust and the oxides of sulphur and nitrogen. Gaseous pollutants weaken all organic materials. General dust and dirt stain paper and increase the risk of mould and pests.

Causes of damage to books.

Type of enclosure	Format and materials	Use
Polyester wrapper 	Tailor-made from static grade polyester and similar in format to a dust jacket but with a double crease along fore-edge of each board.	Protects books during removal/replacement and whilst on shelves. Also protects user from decaying covering materials. Used for limp bindings ¹⁴ , books with textile ties (if left untied), books with red rot or deteriorating sprinkled bindings ¹⁴ , reversed leather (suede) bindings, especially if next to one another, and for books with dust jackets.
Tapes 	13mm wide cotton tapes, used in pairs. Unbleached, black or brown.	To tie up books with detached stiff board(s); must never touch text block and should be tied with a granny bow at the fore-edge.
Bookshoe 	Similar to a slip-case but without spine or head covered and with a text block support, tailor-made from archival board of varying thicknesses.	To support book with covers larger than text block, especially with splitting or weakened joints or where text block touches shelf; to support tailband on book with detached board(s); books with clasps; to support a book taller or deeper than neighbours; to aid handling when book spines that are wider than the rest of the book interlock when on the shelf.

Type of enclosure	Format and materials	Use
Phase box 	4-flap box, tailor-made from archival board ¹⁹ of varying thicknesses and with a fastening. Optional internal text block supports ¹⁹ .	To protect vulnerable material, e.g. books in several pieces; those in need of tapes but where the tape would touch the text block; those in need of tapes but with a damaged spine (e.g. flaking leather); material in excellent condition which should remain as such; limp material; books with deckle edges (to prevent dust deposition); to keep several slim items together; to support a book taller or deeper than neighbours.
4-flap wrapper 	4-flap enclosure, ready made from archival board or manilla paper, usually with several creases to allow for different thickness of material.	Protection for slim material or loose leaves.

Type of enclosure	Format and materials	Use
Phase wrapper 	3-flap wrapper, leaving spine of book visible, tailor-made from archival board of varying thicknesses with a tab fastening. Optional internal text block support.	Similar to a phase box but for use in historic interiors where the aspect of a room is important; to support a book taller or deeper than neighbours. If a spine is unstable and cannot be cleaned easily then a phase box should be used.
Fore-edge wrapper 	2-flap wrapper covering boards and fore-edge of book, tailor-made from archival board and secured with tapes.	Protects books during removal/replacement and whilst on shelves. Used for limp bindings, books with clasps, books with textile ties (not to be confused with tapes). Useful in historic interiors but tapes make it unhelpful in most libraries ²¹ .
Polyester pocket 	Ready made from static (0) or non-static (516) grade polyester (mylar® or melinex®) and sealed along 2 or 3 edges.	Protection for single-section or flat material (the former requires non-static polyester).

Materials and methods used to protect books.

DESIGN BRIEF

The library is owned by a secret society. You will find that the members of this secret society are men of power, they believe that books carry authority of knowledge over the mind and the wrong books in the wrong hands leads to a threatening knowledge and therefore disaster. These men have the power to change this, so they have decided to create a 'new knowledge'. Under this new knowledge, books of a new age are being created and the society have decided to destroy the books that go against their new knowledge. However, their plans must be kept within the circle of their society - which is why they have created a library that is designed to change overnight from a protector to a destroyer. The men want these books in their library to be destroyed within a certain amount of years to begin a new society. As a smooth transition takes place from the books being destroyed to the replacement of the books under their 'new knowledge' the public will become familiar with this new knowledge and subconsciously begin to follow it, therefore creating a new society shaped by these men of power.

During working hours the books that have been chosen to be destroyed over time are placed in protection materials to fool the public, they will be led to believe that these are books are 'precious items' that must be treated with care. Books under the new knowledge will be placed on shelves at a slow intelligent pace, to avoid raised suspicions and allowing the public to be drawn in and led by these books over time. The process of destroying the books happens between closing hours. At 4am all books are returned to shelves, ready to open the library to the public. In doing all this, the society aims to create a new knowledge, one that does not harm society, but builds it.

MANIFESTO

A TOOL

"For the secret society the library is a physical tool."
The library becomes a device to create a new knowledge.

PURPOSEFUL

"Behind each book lies a greater purpose"
The library should not just aim to create a space that lets the user read, write and so on, it should aim to leave an imprint on the user that on every visit it should subliminally re-shape and influence the user's mind.

A WATCHER.

"What she did not know is that there were eyes watching the eyes reading."
In order for the secret society to grow, it is important to observe and understand each user's interest of books.

REBIRTH

"To unite minds to become one through the creation of new books of a new knowledge."
A new order must replace the old order.

THE LIBRARY AIMS TO CREATE A NEW SOCIETY, ONE THAT DOES NOT HARM SOCIETY, BUT BUILDS IT.

SUBLIMINAL

The library (SS) works in the subliminal, working behind the scenes to establish this greater good of a new knowledge avoids protest, the users mind being subliminally reshaped by the books of a new knowledge stops them from refusing it.

KNOWLEDGE IS POWER

The library values the power of the mind and how knowledge can control it.

HIERARCHY

To keep order in place, there must be a higher power over the users (in this case, The Kirkman leaders).

EVOLUTION

The way the user's mind begins does not have to determine it's ending.

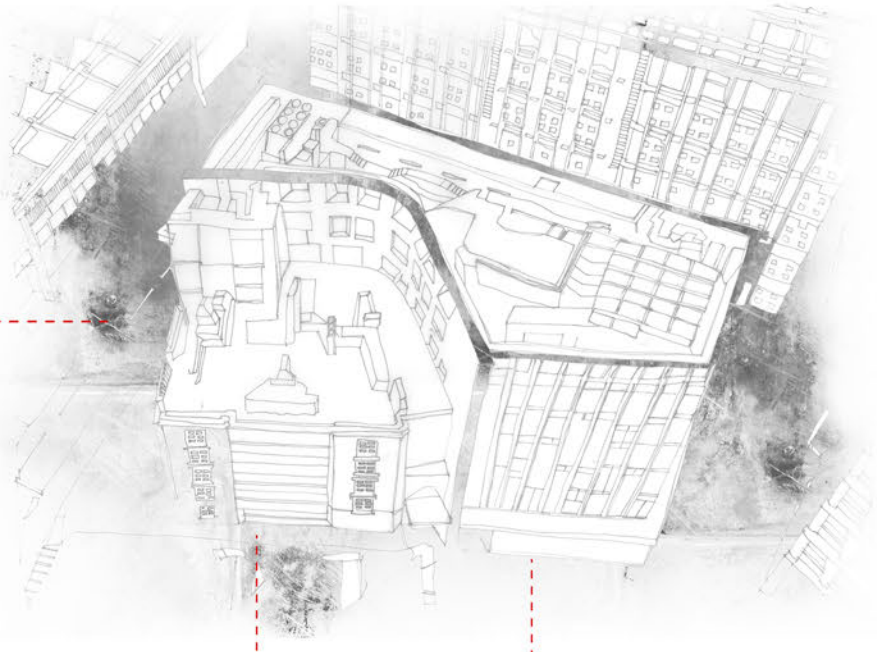
PHYSICAL POSTER

The Stanley Building

The Stanley Buildings were built in 1864-65 by the Improved Industrial Dwellings Company to provide a higher standard of accommodation for King's Cross workers. There were originally four flats per floor, later converted to two. Flat roofs were provided for clothes drying and children's play areas. The flats were unusual in that they provided completely self contained accommodation. There were originally 5 blocks housing 104 families. Today only one remains. The building is an early example of the use of concrete in construction - used because it was cheaper and reduced the risk of fire. The remaining Stanley building has being restored and the structure updated with a modern addition.



Located in St Pancras

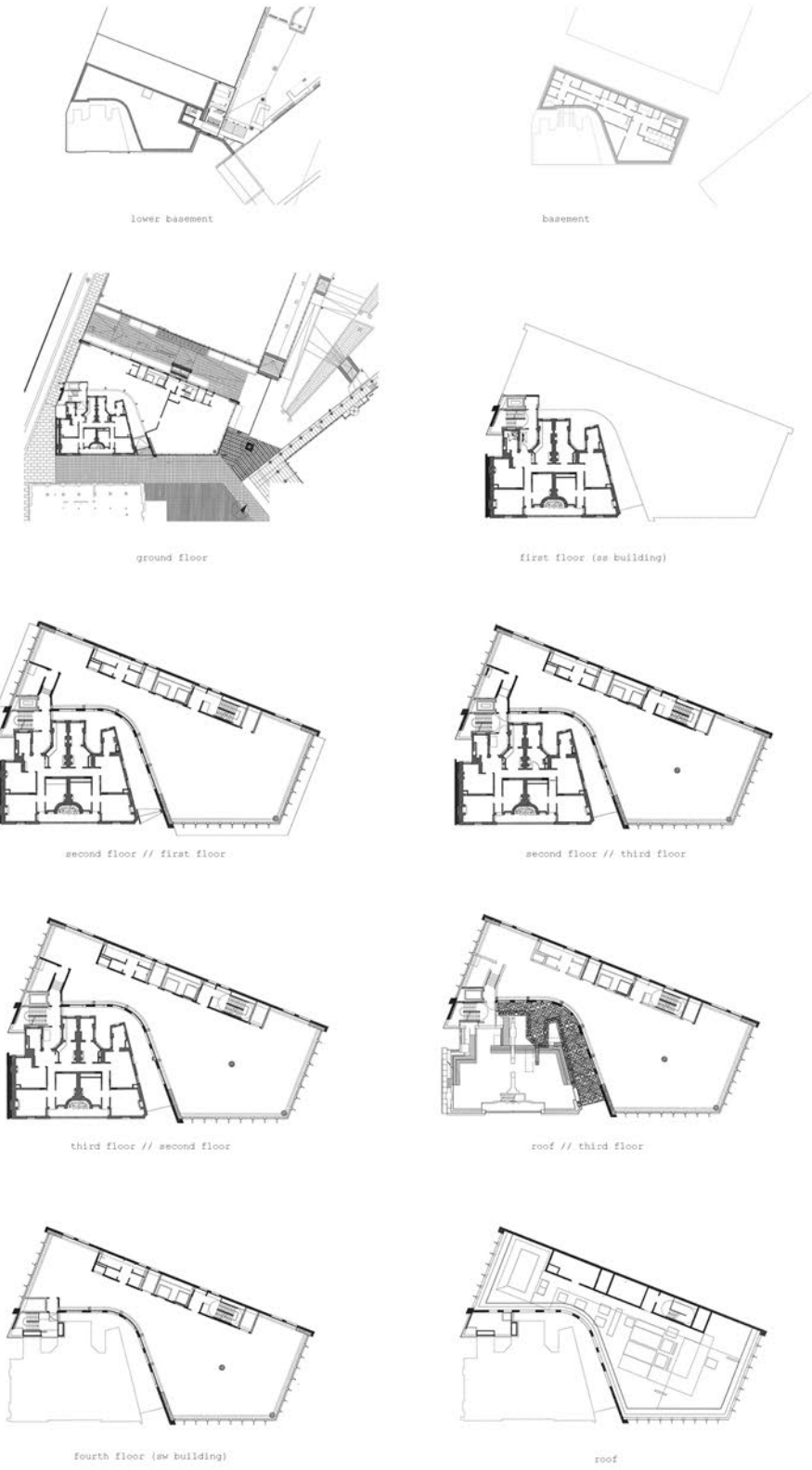


Southern stanley building
Stanley wrap building



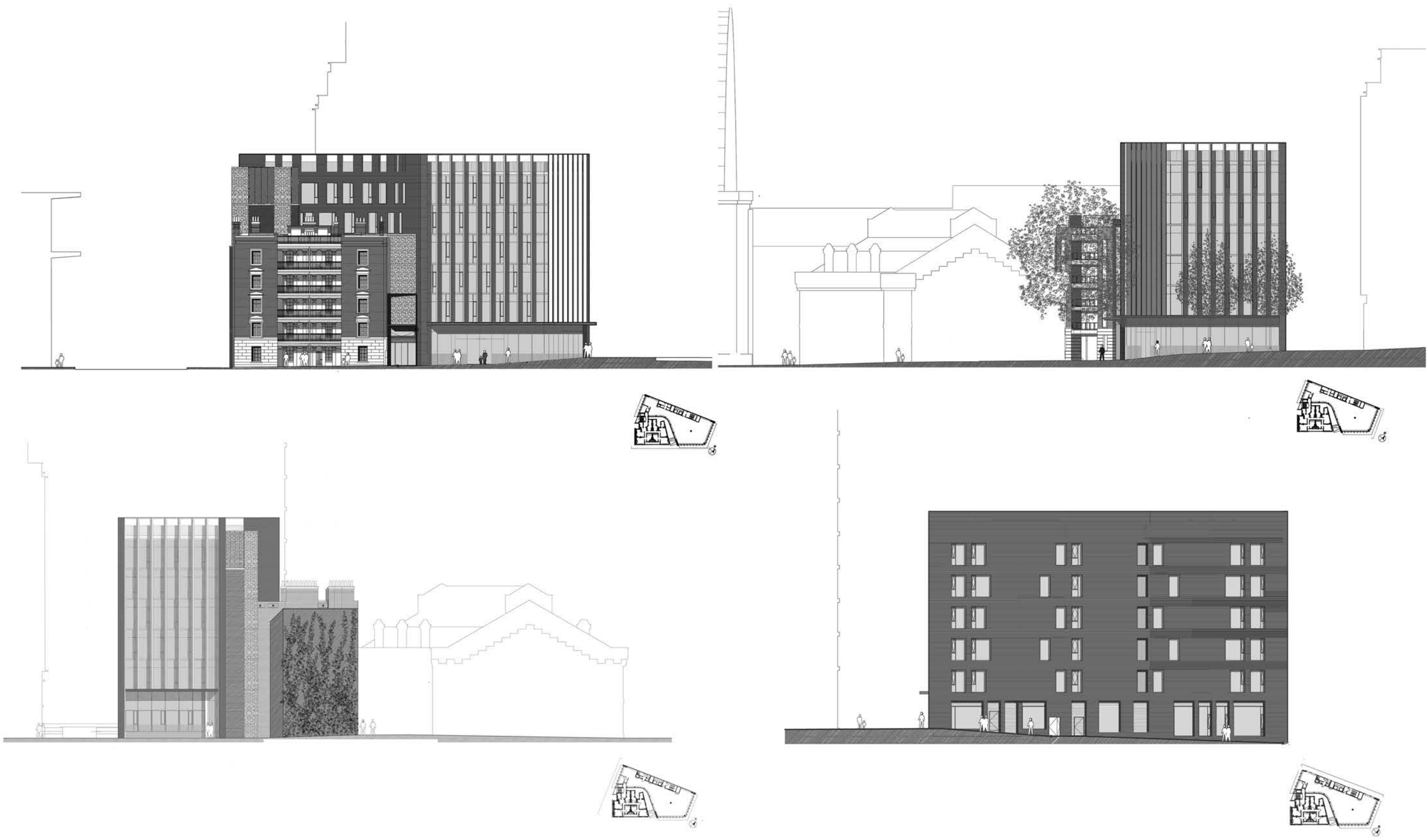
turnhalle square
FRONT ELEVATION
stanley passage

Maximum building heights (above ground): 45.5/31.99
Yellow brick flank wall (SS building)
Dark brown/blue brickwork on SW back facade
Silver metal panels on SW front facade

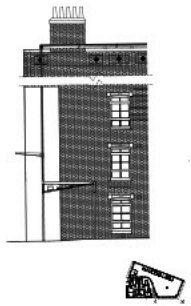


PLANS

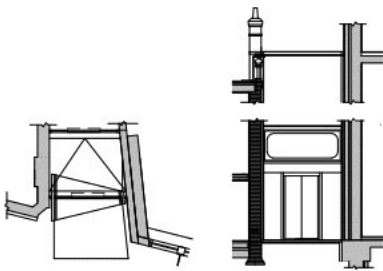
THE STANLEY BUILDING



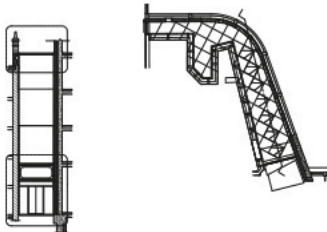
THE STANLEY BUILDING



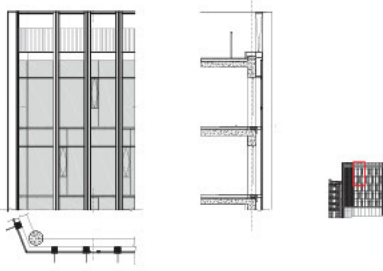
lightwell section study



lightwell entrance interface study



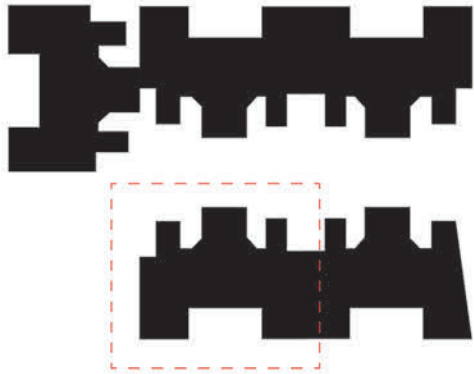
lightwell interface study



cladding detail

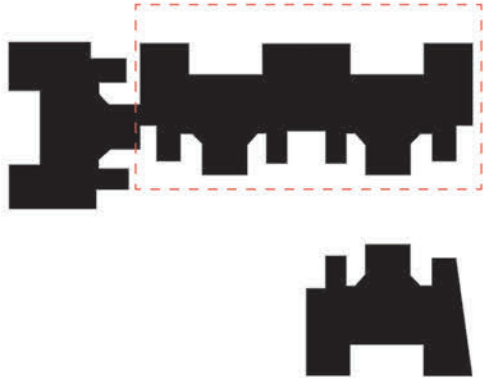
EVOLUTION MAPPING

1870



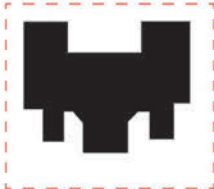
Demolished

1934 - 62



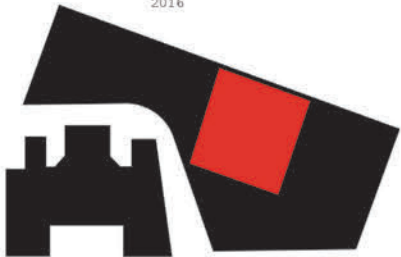
Destroyed by bombings in WWII

2004

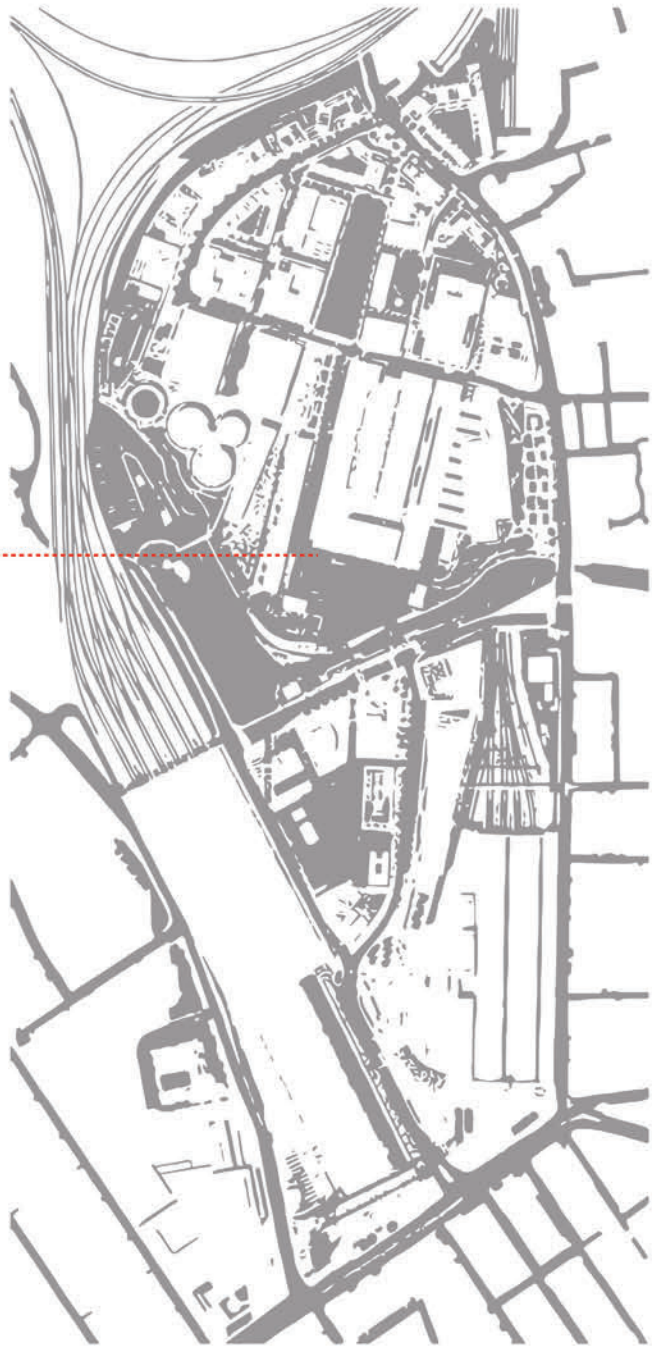


Demolished for King's Cross development

2016

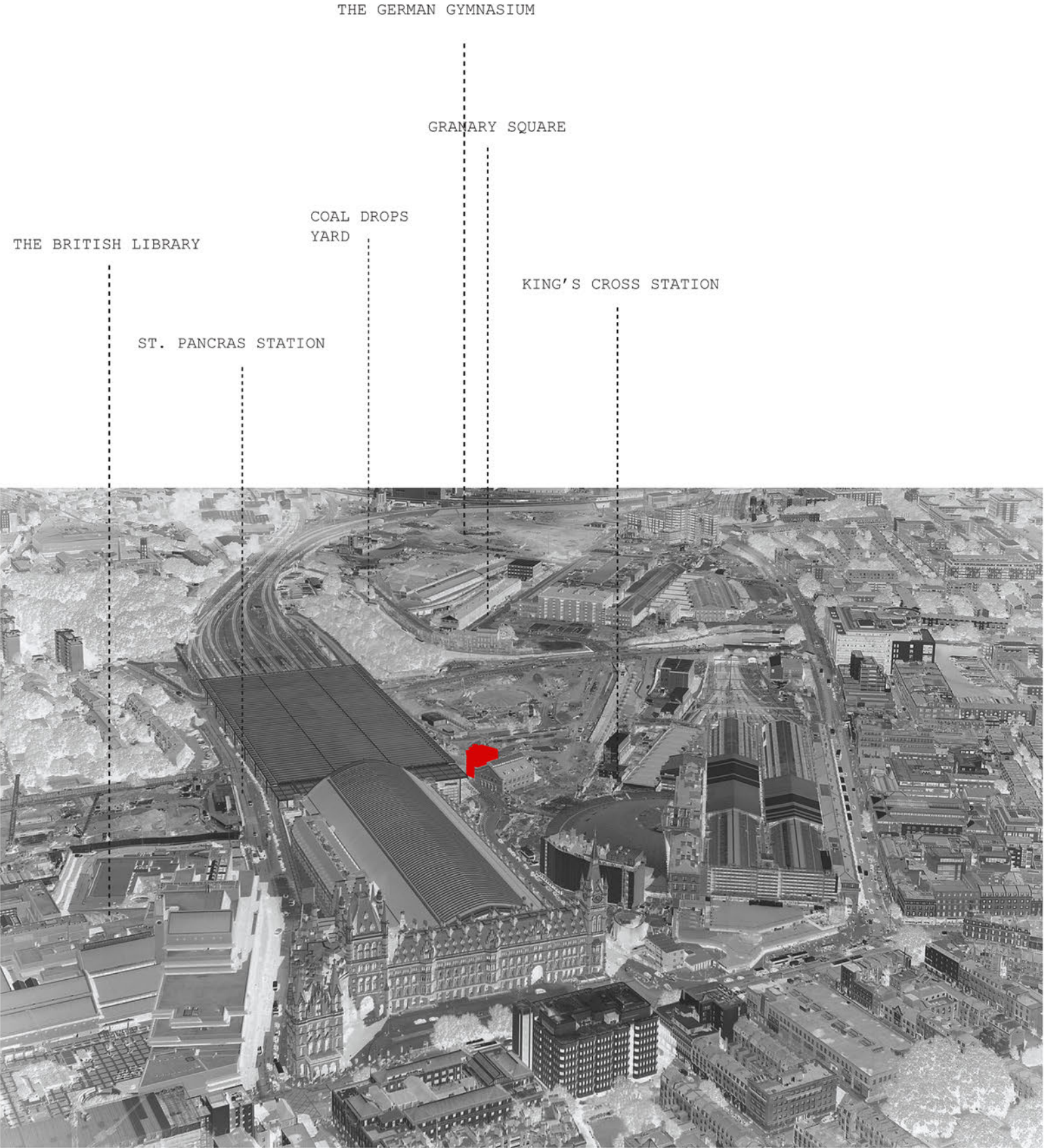


'Stanley Wrap Building' completed



The Kirkman Group aims to cover this radius of King's Cross with their new knowledge, in the hopes of it leading to gradual spread across London city.

THE SPREAD OF THE NEW KNOWLEDGE



A diagrammatic spread of the new knowledge over time using the hotspots in St. Pancras.



1 year



2 years



3 years



4 years

Jewish homes fired, women beaten

**Synagogues
burned
and shops
looted**

ALL OVER GERMANY TONIGHT THE JEWS ARE COVERING IN TERROR. THEIR SHOPS ARE WRECKED AND LOOTED, THEIR SYNAGOGUES ARE BURNING, THEIR HOMES ARE AT THE MERCY OF GANGS DRUNK WITH DESTRUCTION. NOT EVEN THE PROCLAMATION OF DR. GOEBBELS, THE PROPAGANDA MINISTER—BROADCAST THIS AFTERNOON AND AGAIN TONIGHT—ORDERING THE STOPPAGE OF POGROMS COULD CURB THE MADNESS OF THE MOB.



NIGHT FINAL **WEATHER** *Clear* **The Washington Times** **NIGHT FINAL**
 WASHINGTON, THURSDAY, FEBRUARY 24, 1904
PARDONED SUFFRAGETTES REFUSE TO LEAVE OCCOQUAN WORKHOUSE

Daily Mail

WHO WILL SPEAK FOR ENGLAND?

[illegible]

Daily Mirror
CONTINUING MARCH 24 SALE

BRITAIN'S BIGGEST DAILY SALE
Monday, December 1, 1992 \$1.25

**Judge in
murder
pardon
shocker**

**THE
FILTH
AND THE
FURY!**

**When the air
turned blue...**

A POP gaze shocked millions of viewers when the British language heard of British television.

**Uproar as
viewers
jam phone**

Shocker

WHO ARE THESE PEOPLE?

The Militants' March to Buckingham Palace Fully Illustrated.

The Daily Mirror

THE PALL MALL
LATEST CIRCULATION **FRIDAY, MAY 15, 1914** **THAN** **50,000** **COPIES PER DAY**
 "The Age" **100,000** **Extra Halfpenny**

MRS. PARKHURST ARRESTED AT THE GATES OF BUCKINGHAM PALACE IN TRYING TO PRESENT A PETITION TO THE KING.

The King's Library.

IN the room of those four galleries of an immense length, and which contained many thousands of volumes, I could find only one small closet, in which were several books that seemed to me far from voluminous. Surprised at so great a change, I ventured to ask if some fatal conflagration had not devoured that rich collection?—"Yes," they replied; "it was a conflagration; but by our own hands was it designedly allumined."

MEMOIRS,
OF THE YEAR
TWO THOUSAND
FIVE HUNDRED.

Le Temps présent est gros de l'Avenir.

Translated from the French
By W. H O O P E R, M. D.

IN TWO VOLUMES.
VOL. II. 506156
5. 4 52

L O N D O N,
Printed for G. ROBINSON, in Pater-noster-Row.
MDCCLXXII.

➤ ‘ONE NEW KNOWLEDGE’

BELIEF

MORALS

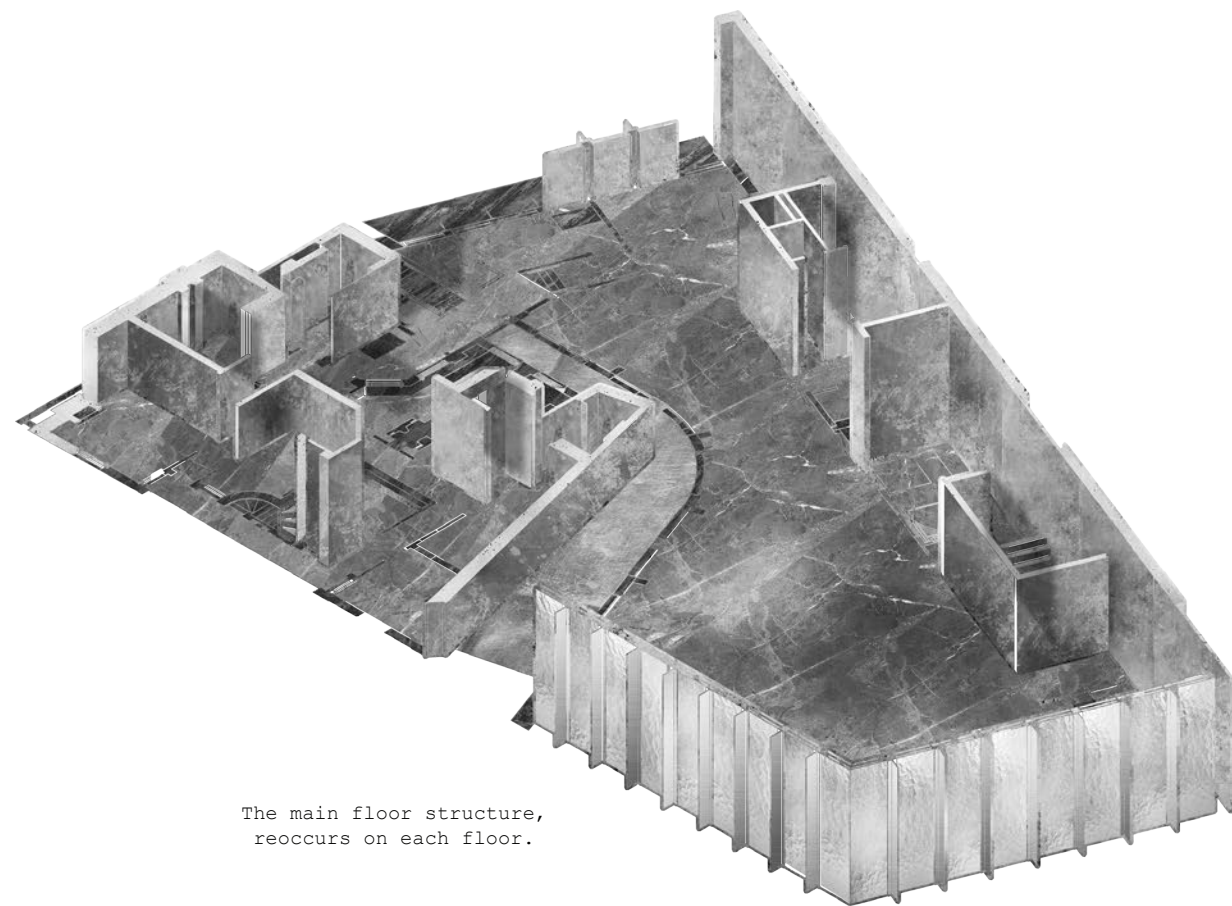
THEORY

ETHICS

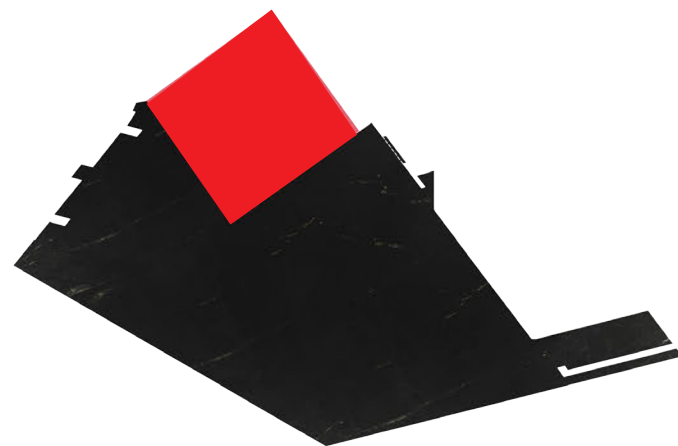
VALUES

The quote above is from the book 'Memoirs of the year 2500' by Louis Sebastien Mercier . The passage comes from a man who dreams of entering the King's library and seeing all the books had disappeared. In the story we find out that books were being destroyed because of the content they carried and the belief that they were leading the mind astray. This instigated my idea of creating a library owned by a secret society with the desire to begin a new knowledge - one that would not lead the mind astray. The society believes what shapes one's mind is the 'morals', 'theories', 'ethics' and 'values' they believe in, therefore the floors for the public in the building are built upon these genres.

INFRASTRUCTURAL POSTER



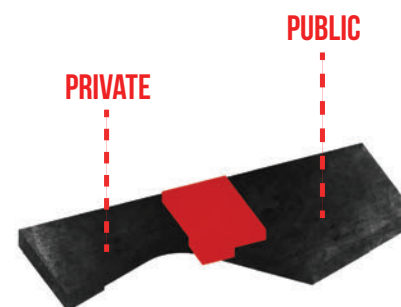
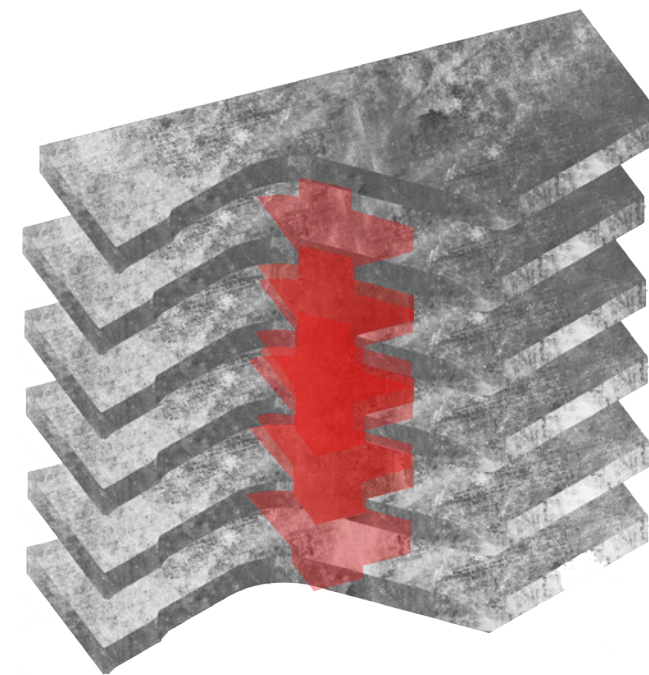
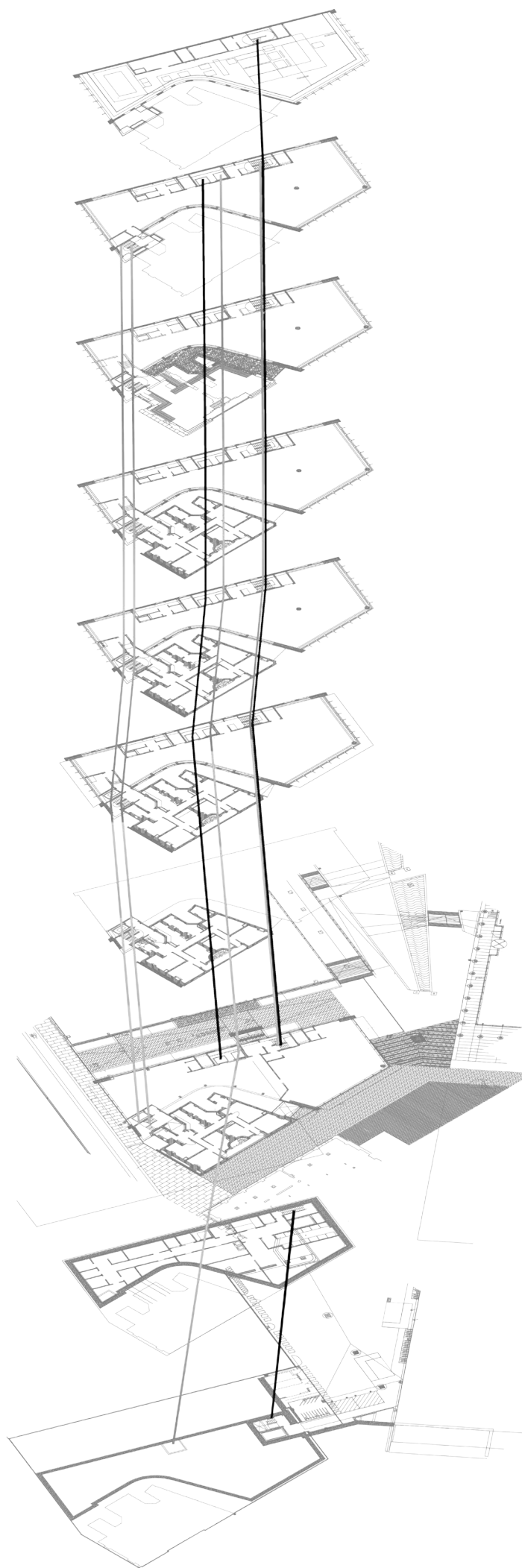
The main floor structure,
reoccurs on each floor.



Access for the
secret society and
public.



Access for the
secret society
only.



PRIVATE

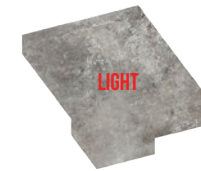
PUBLIC



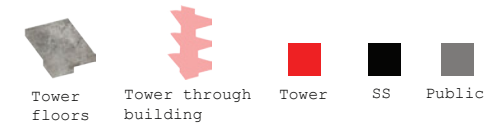
HUMIDITY



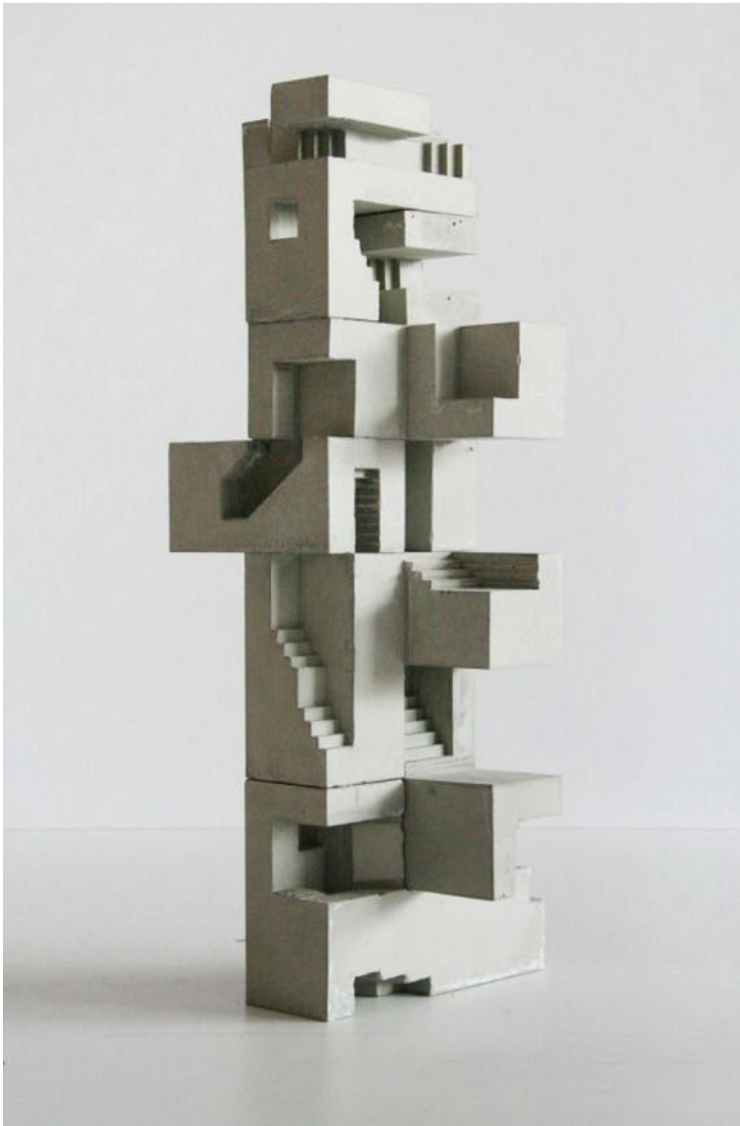
HEAT



LIGHT

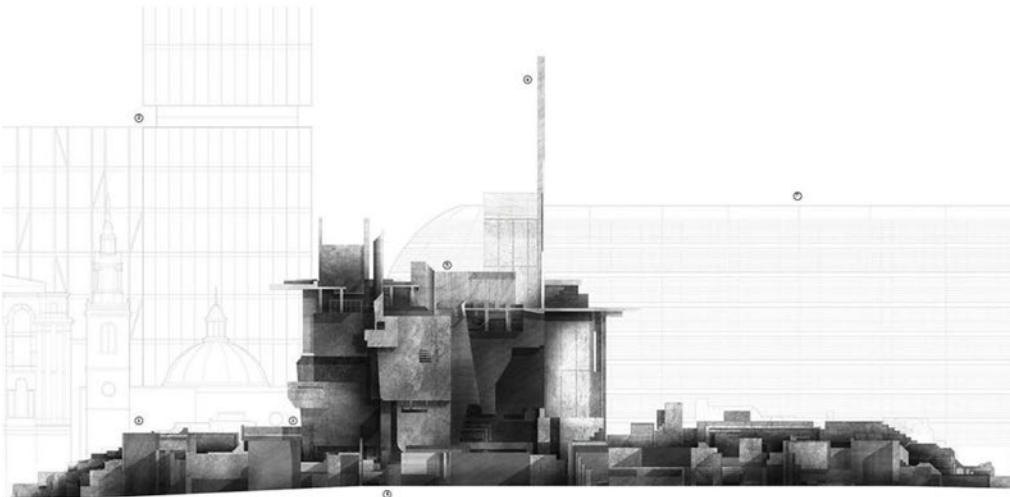
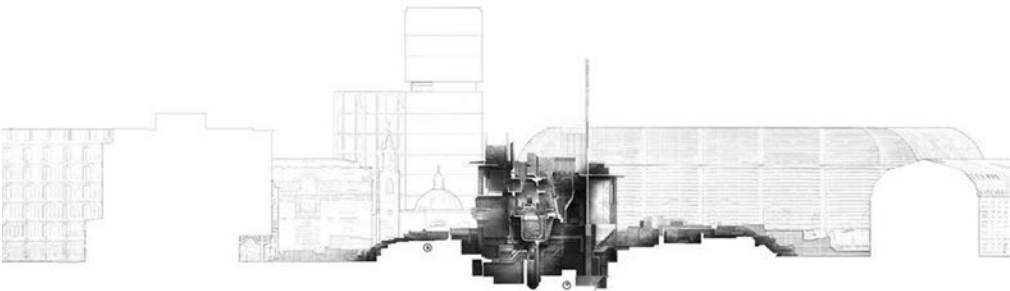
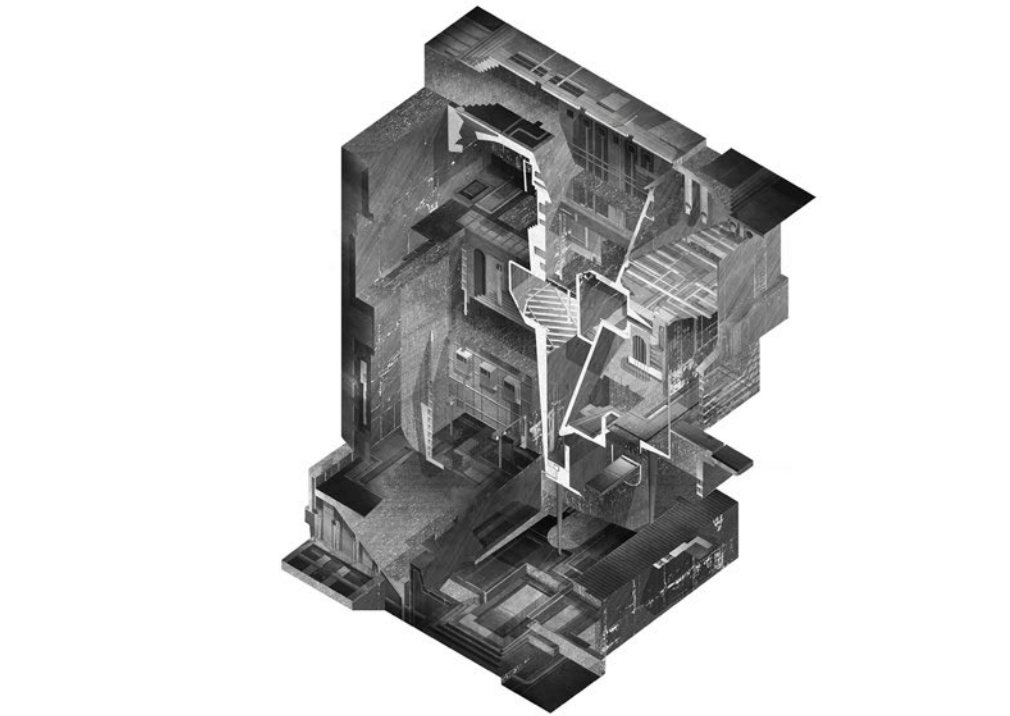


DAVID UMEMOTO
'Soma Cube Series'



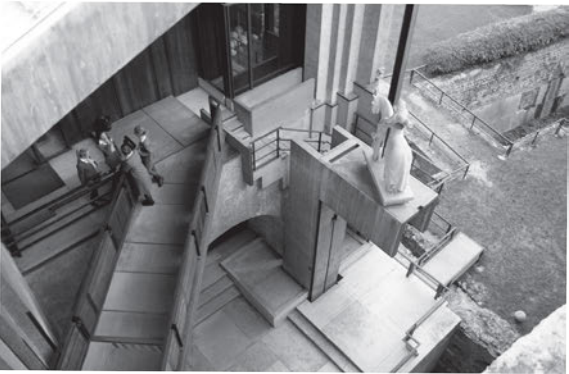
I found the work of Umemoto useful for the forming of my tower. His approach is self-described as “rigorous,” with each sculpture comprising of modular sections that can be reorganized to create new forms.

BENJAMIN FERNS
'The Pontifical Academy of Sciences'



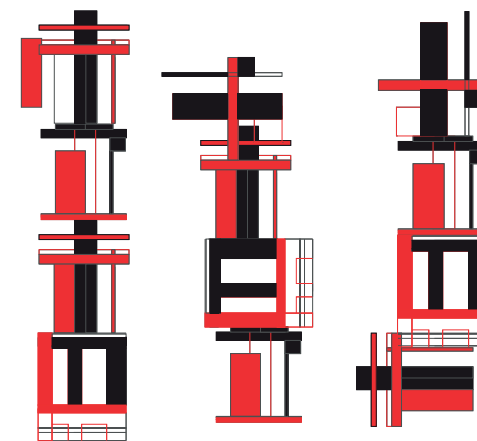
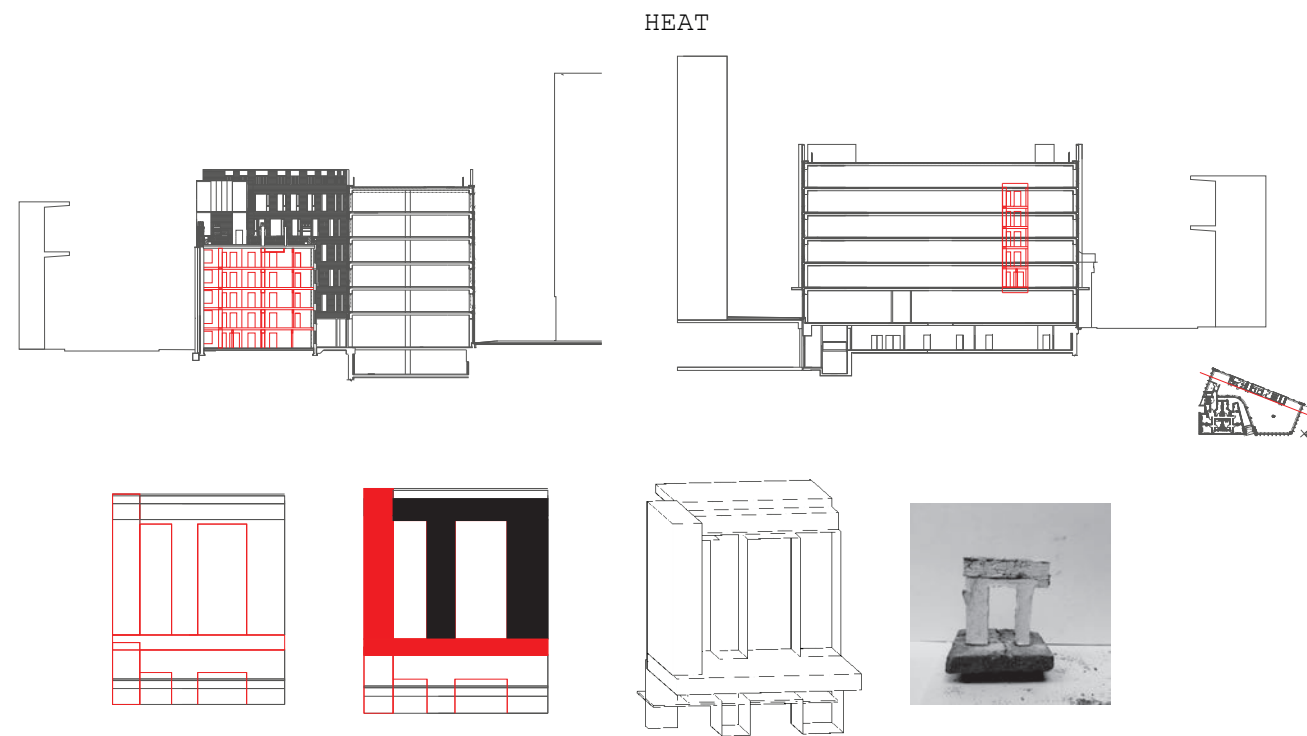
This project is by Benjamin Ferns 'The Pontifical Academy of Sciences', established in 1603 with Galileo as chair, in the project he relocates the academy to the City of London to provide a new education system to tackle the Square Mile's lack of moral purpose. To creates his academy he uses a monochrome mass of libraries and ritualistic lecture spaces set in a landscape to induce physical and metaphysical wandering, meeting and reflection. His proposal goes beyond a religious or scientific typology, he investigates the potential of collage through Baroque painterly characteristics and oblique perspectives. The style of my portfolio is influenced by this project.

CARLO SCARPA
'Castelvecchio Museum'

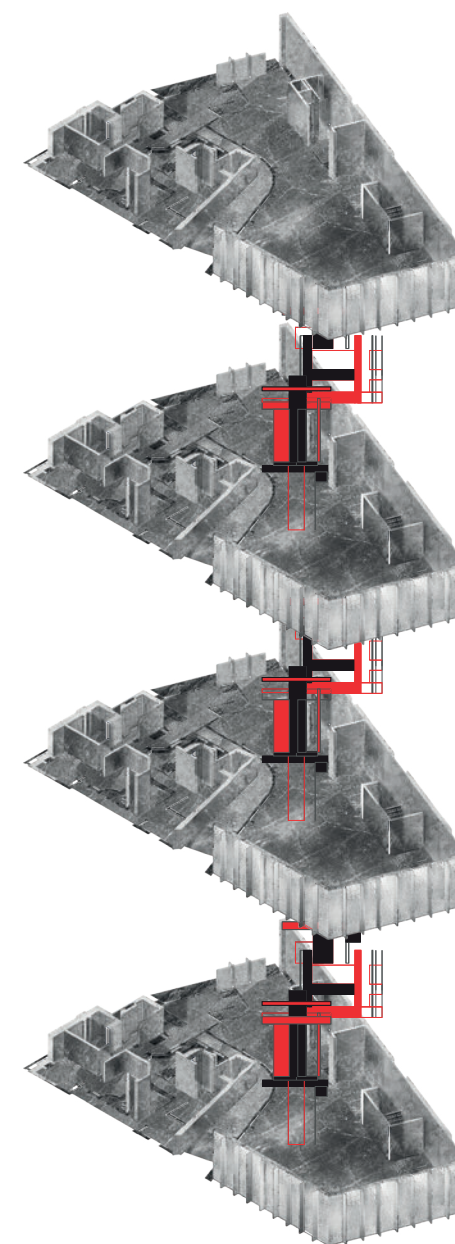
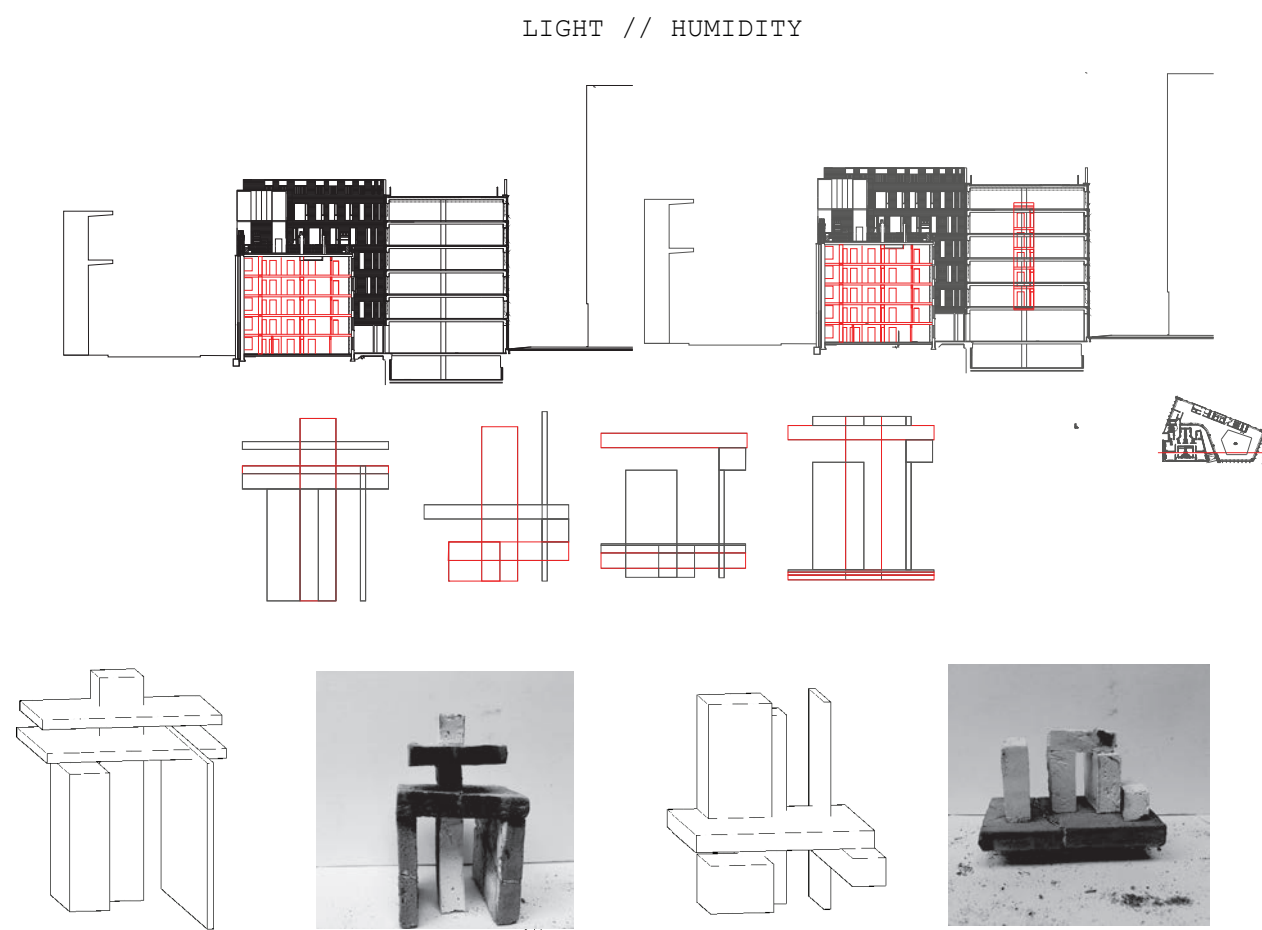


The Castelvecchio museum designed by Carlo Scarpa has been another precedent for the form of my tower. The form and displacement of the spaces carry a weightiness that I'd like my spaces to carry.

FORMING THE TOWER



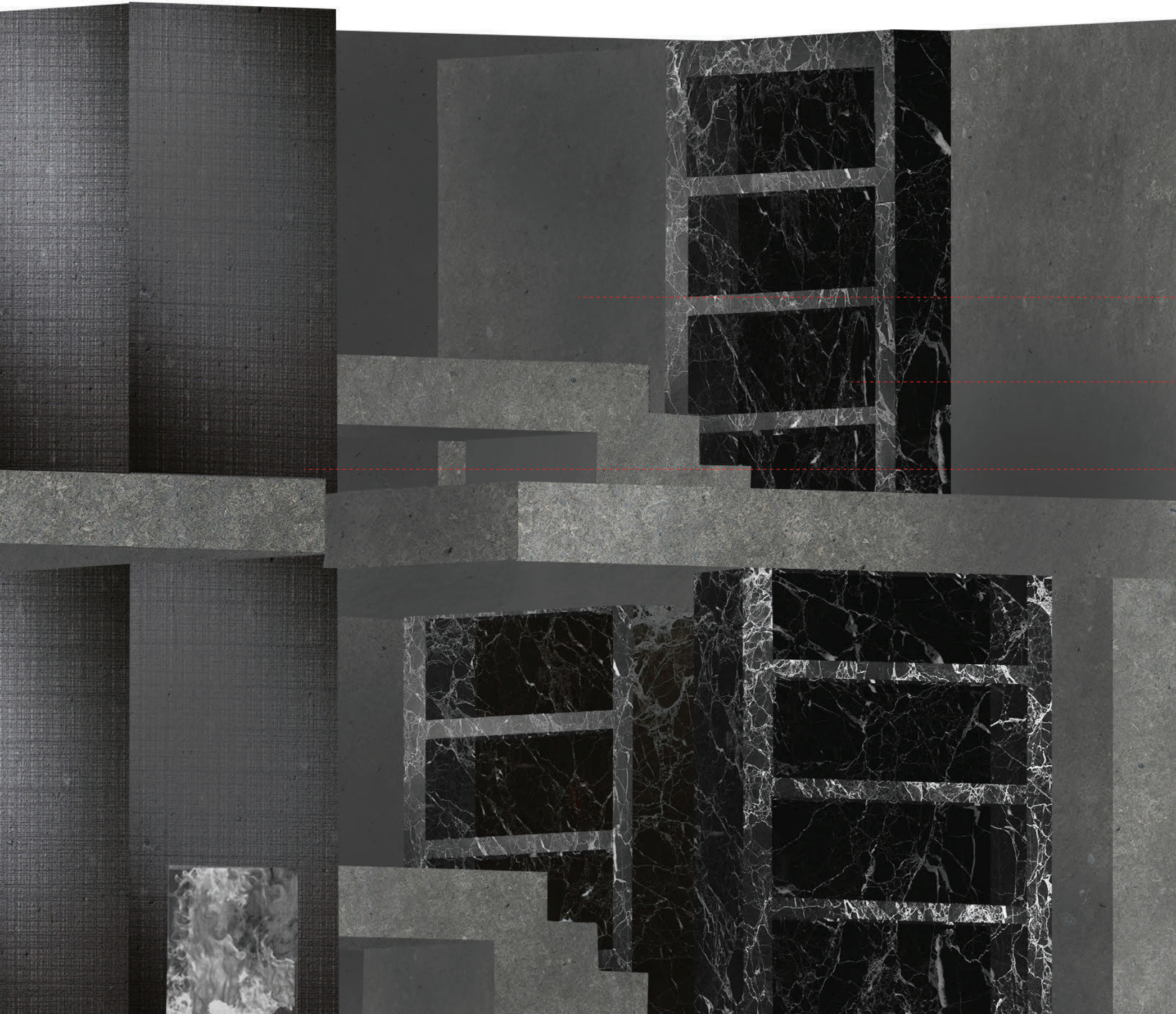
Forms created from overlapping the old and new building are put together in different ways to form the tower.



The structure of the old building is combined with the new building and forms are extracted from the overlapped section to create the tower structure.

The tower forms will go through each floor creating an intervention through the building.

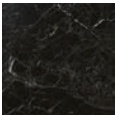
THE TOWER 'HEAT' FLOORS



MATERIALITY



Urban grey flamed stone



Mira black stone



Grigio danese stone



Book with heat damage

HEAT

Heat accelerates damage, causes permanent distortion, cracking, change of sheen and melting of adhesives and paint. Insects reproduce faster and eat more at higher temperatures as well. The National Parks Service's, Museum Collections guide states that reactions double in rate with each increase of 18°F. The recommended temperature for spaces where human comfort is a factor is between 60-77°F. For storage of paper records with only occasional retrieval, a constant temperature within the range from deep freeze to about 64°F would be suitable as per the National Information Standards Organization (NISO) Environmental Guidelines for The Storage of Paper Records.

Books in the tower are placed into a furnace at different heights depending on how much damage needs to be done to the book. The closer to the source of fire, the more the damage.

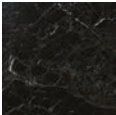
THE TOWER 'HUMIDITY' FLOORS



MATERIALITY



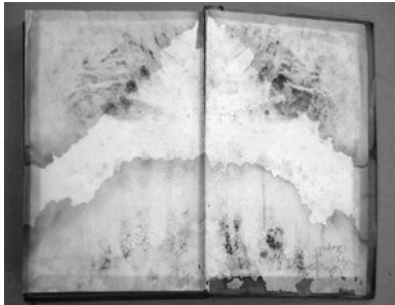
Urban grey flamed stone



Mira black stone



Grigio danese stone



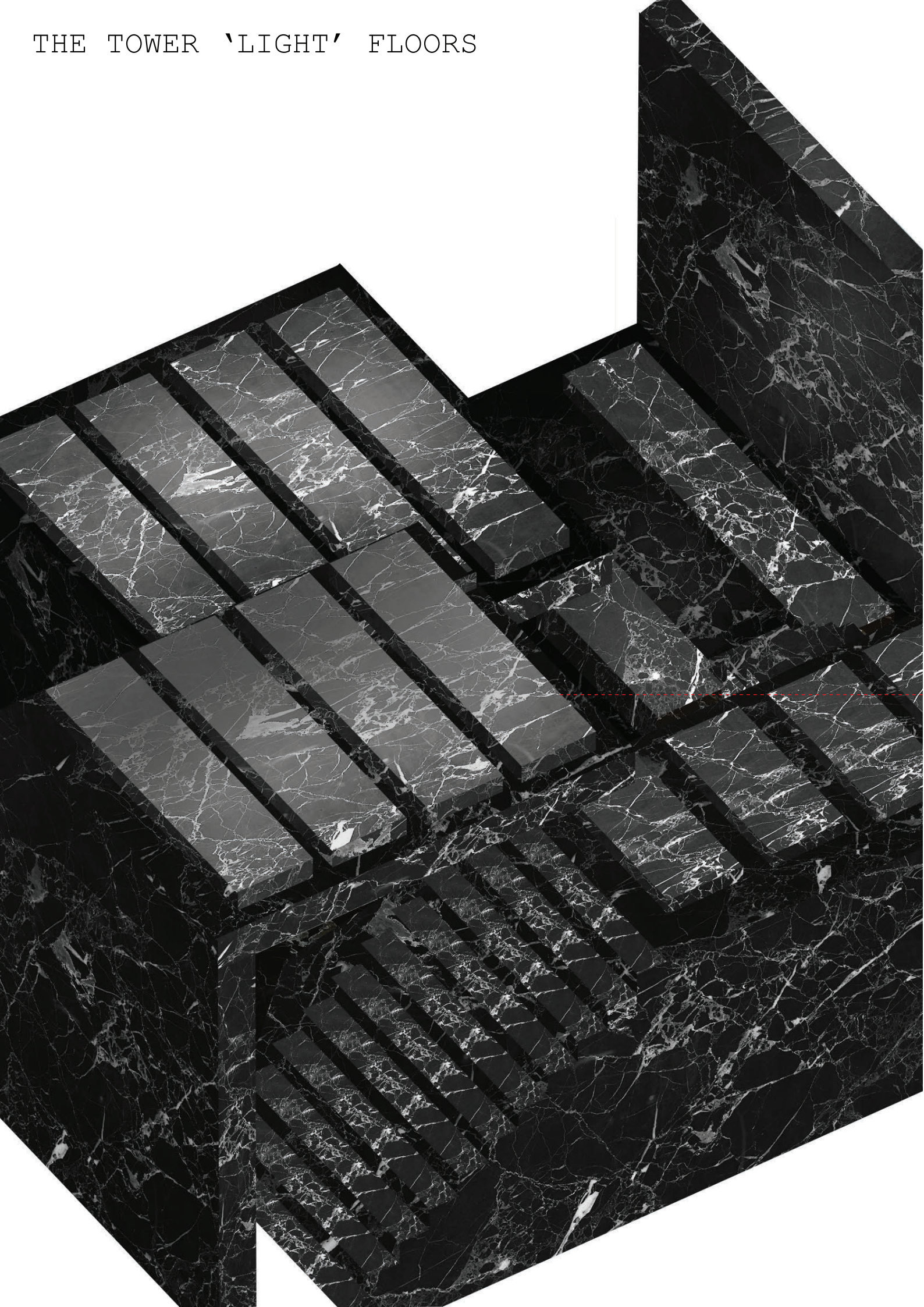
Book with water damage

HUMIDITY

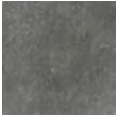
'Relative Humidity' refers to the amount of water vapor in the air, expressed as a percentage of the maximum amount the air could hold at the same temperature. When warm air is cooled, the RH goes up. When cold air is heated, the RH lowers. Cellulose, as the raw material of paper, is hygroscopic. This means it responds to changes in relative humidity by expanding when humidity levels are high and contracting when they are low. Paper has an attraction to water since it contains water on its surface and within its chemical structure. Surface water is eliminated first when RH is low. Once this supply is exhausted structural water is given up. High humidity can lead to insect activity, delamination, bleeding of watercolors, distortions, adhesions of coated paper, ink transfer and mold growth. Mold stains and weakens paper and leather. The 2011 Specification for Environmental Condition for Cultural Collection released by the British Standards Institute describes that below 25% RH, the risk of physical damage increases rapidly and at 75% RH and above. The recommended RH lies between 45-65% With an allowed fluctuation of $\pm 5\%$. The safe RH boundary usually cited to prevent mould growth is below 65%, although 70% has also been cited.

A tower with slots for books will go through two of the floors in the tower. Pools of water surround the tower. Steam will rise from the pools causing the pages of the books to warp.

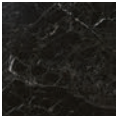
THE TOWER 'LIGHT' FLOORS



MATERIALITY



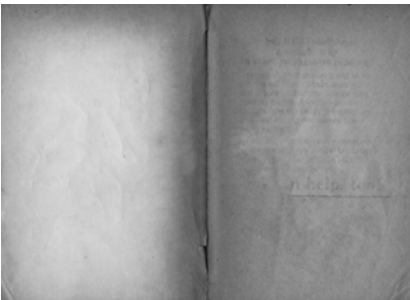
Urban grey flamed stone



Mira black stone



Grigio danese stone



Book with light damage

LIGHT

Light accelerates deterioration of library and archival materials. It leads to weakening and embrittlement of cellulose fibers and can cause paper to bleach, yellow, or darken. It also causes media and dyes to fade or change color, altering the legibility and/or appearance of documents, photographs, art works, and bindings. Any exposure to light, even for a brief time, is damaging, and the damage is cumulative and irreversible.

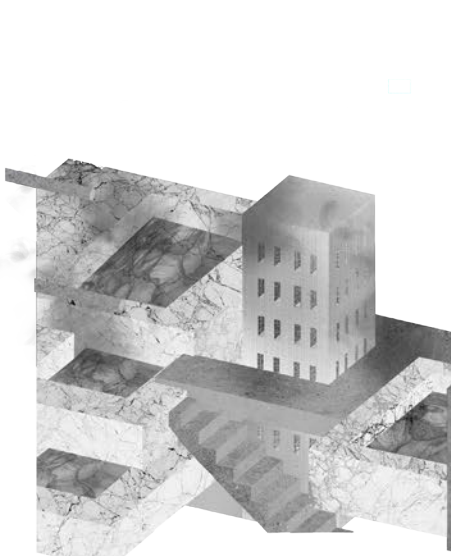
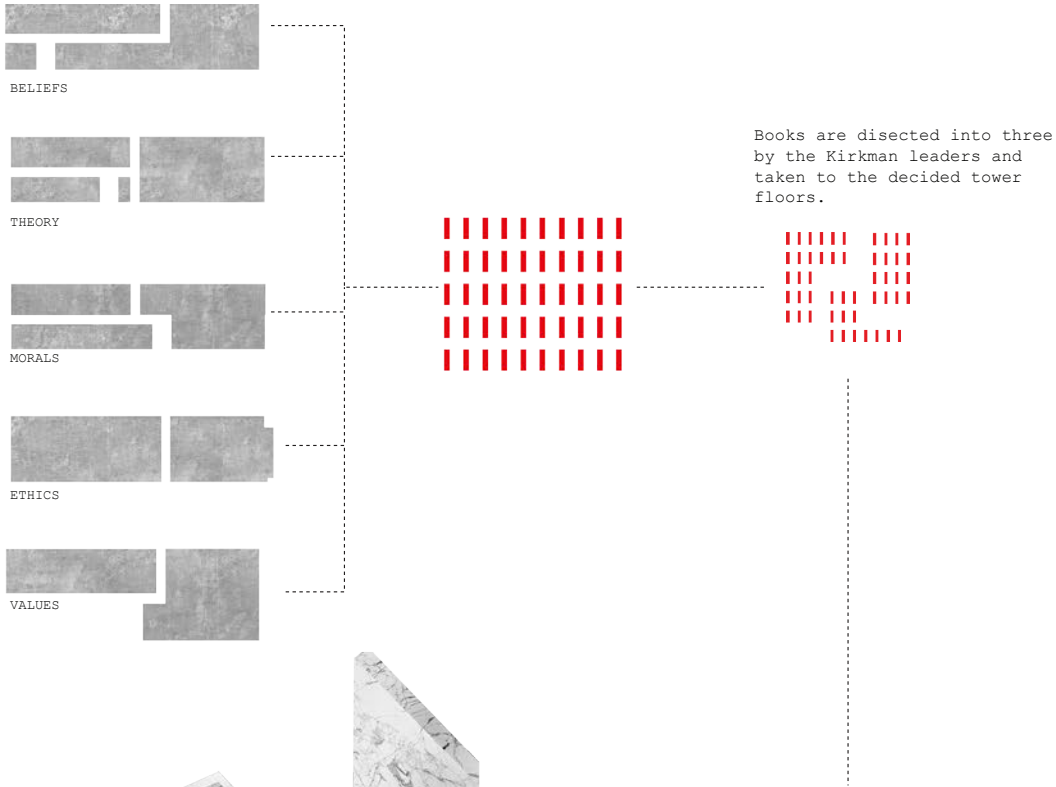
A JOURNEY THROUGH THE TOWER

A collection of small plaster casts
arranged in different iterations to create
a journey through a tower.

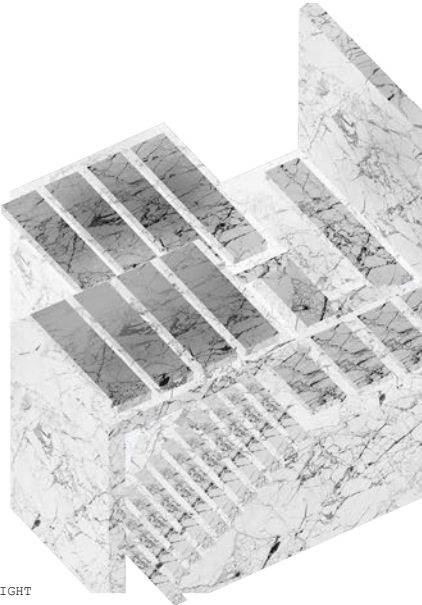


DAILY BOOK DESTRUCTION CYCLE

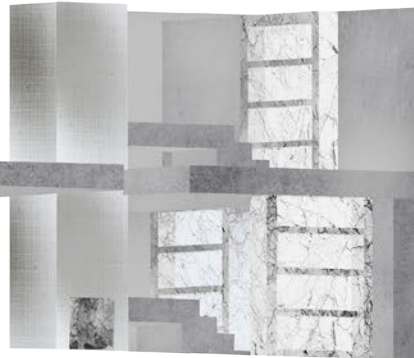
50 books an hour undergo the destruction process.
(And therefore 100 books a day
from each floor // 2500 books
a week // 10,000 books a
month)



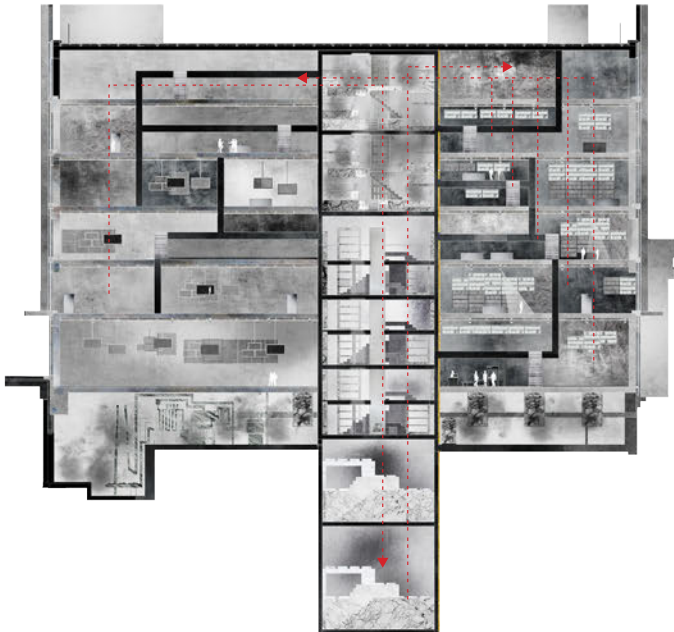
HUMIDITY



LIGHT



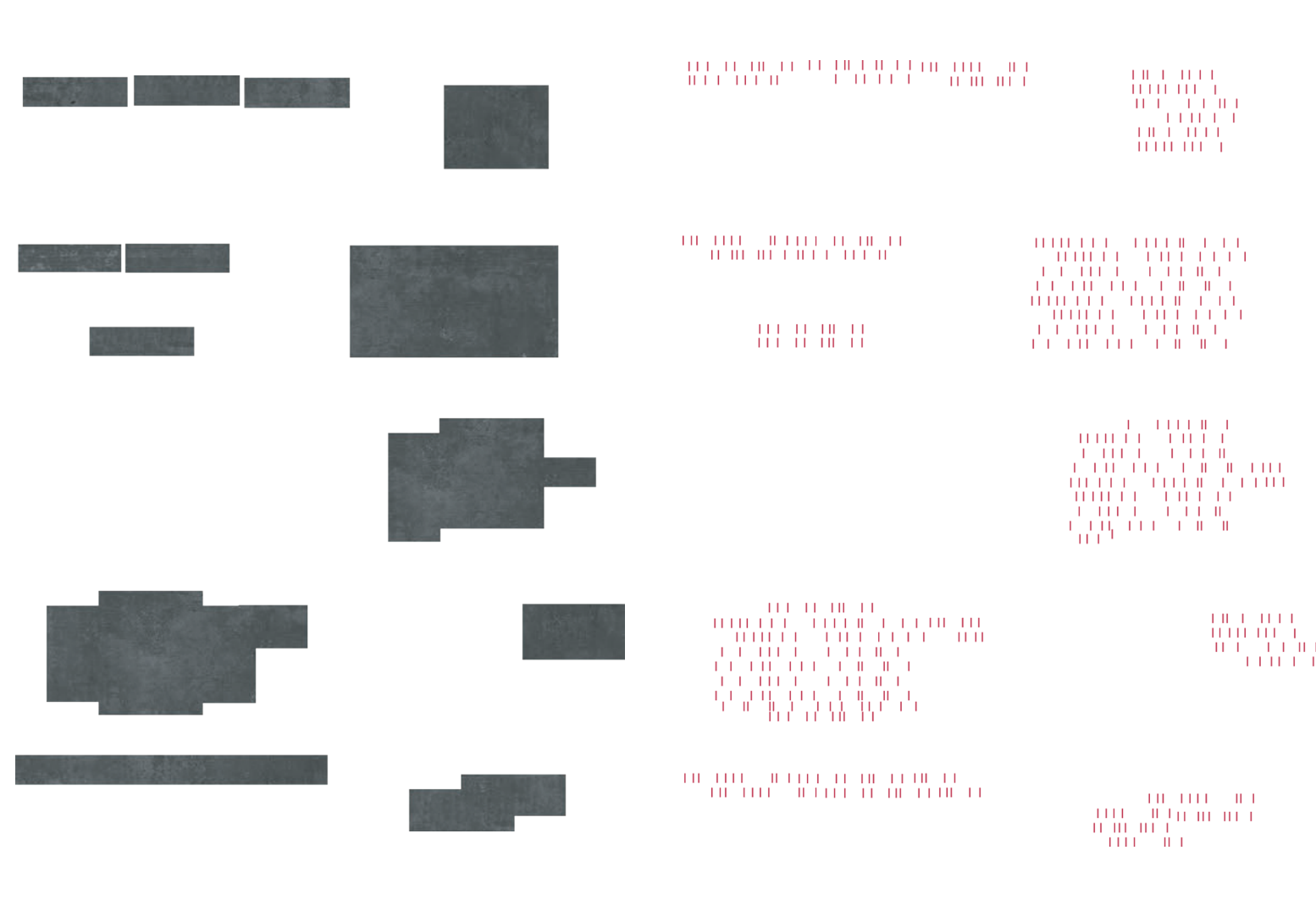
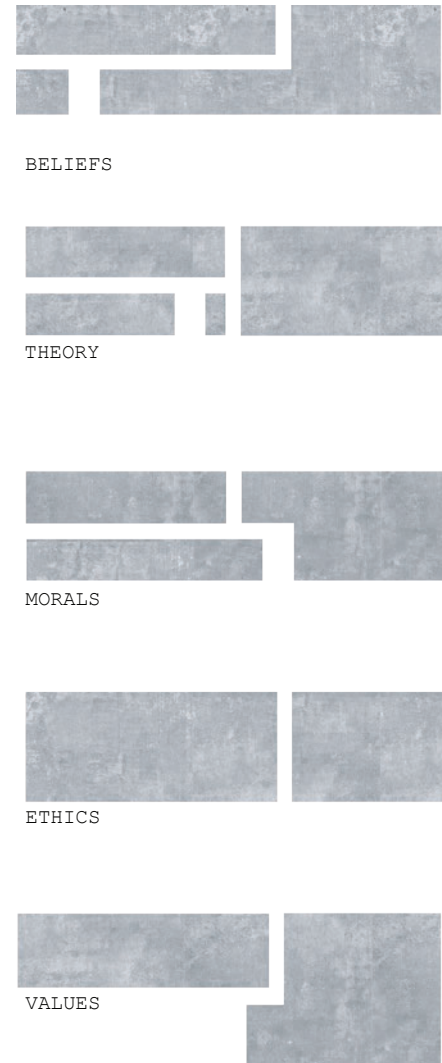
HEAT



direction and order
of book deliiveries

BOOK MAPPING

The library is split into the five genres that the society believe make up the right human knowledge. The Kirkman books under the 'new knowledge' are subliminally embedded within the books across the genres.



BOOK LAYOUT

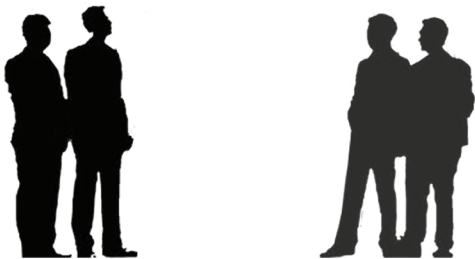
KIRKMAN BOOK PLACEMENT

CHARACTER MAPPING



THE BOOK CARRIERS

The book carriers move across each floor of the library and deliver them to the Kirkman Group leaders located in the sorting room.



THE KIRKMAN GROUP

The Kirkman Group leaders discuss through each book deciding which books are to be destroyed and how they will undergo destruction.



THE BOOK SORTERS

The Book Sorters take the decisions of the leaders forward and sort the books into the appropriate categories.



THE DISTRIBUTORS

The Distributors take the books to undergo destruction through the tower into their assigned rooms (LIGHT / HEAT / HUMIDITY).

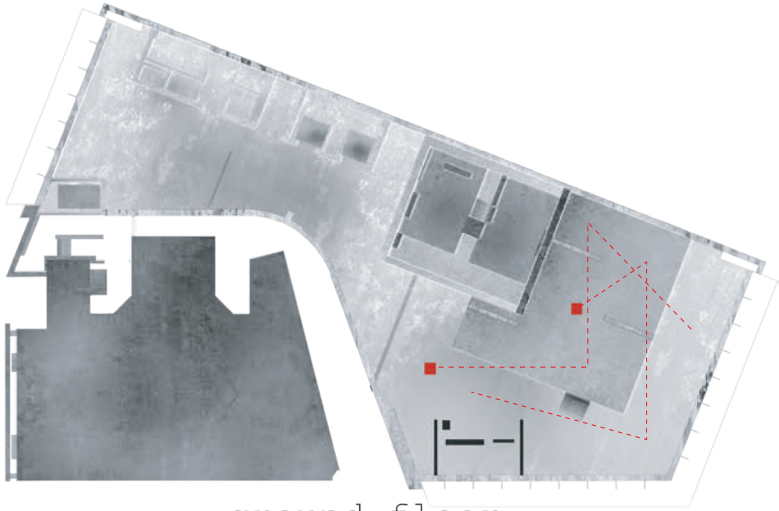


THE DISPOSERS

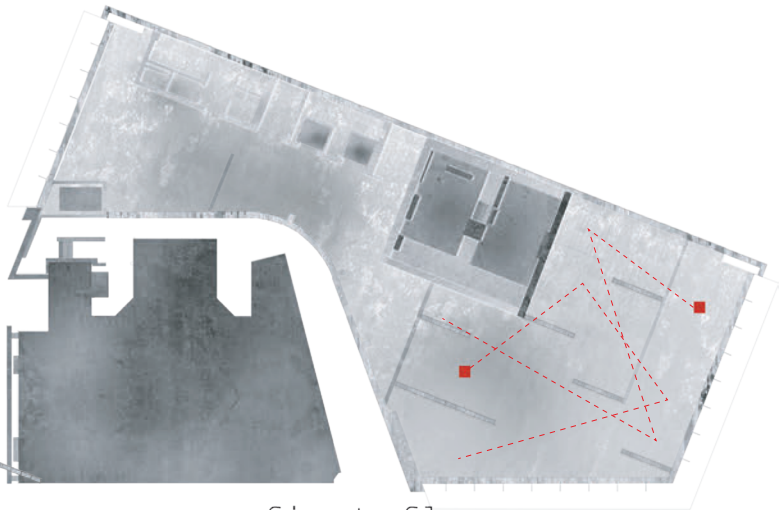
The Disposers are to dispose of the wastage made throughout the tower.

MOVEMENT OF 'THE SPOTTERS' DAILY

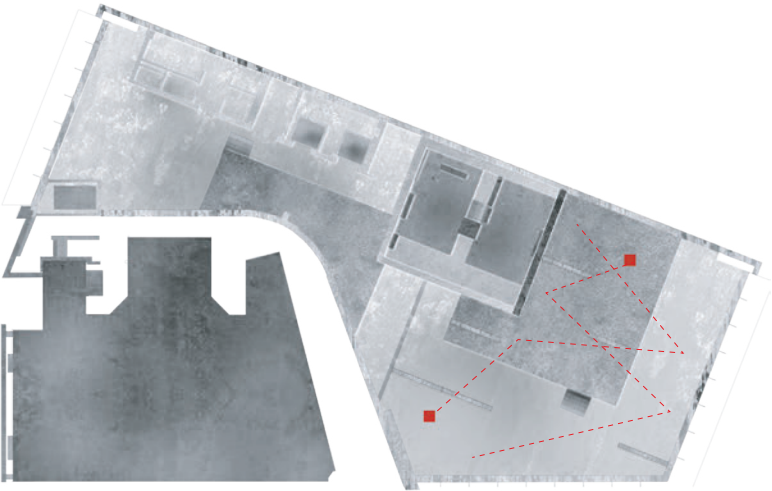
The spotters are part of the secret society, they are assigned everyday to pretend to be a reader in the library so that they can interact with the other reader and find more ideal recruits to join The Kirkman Group.



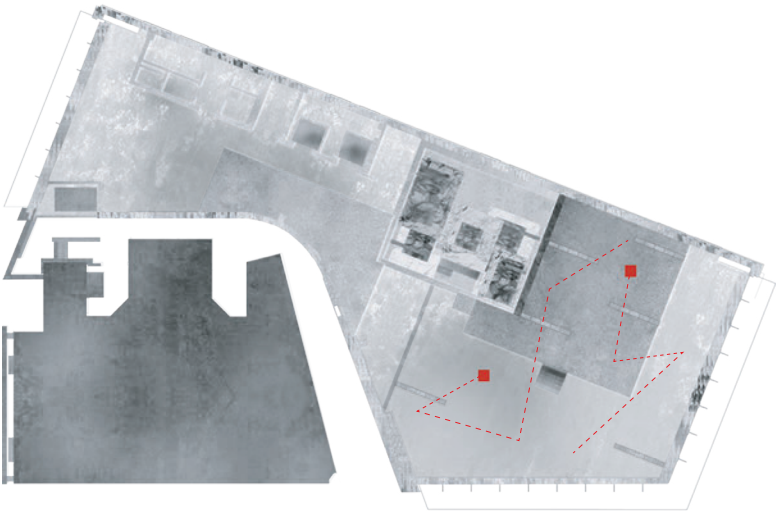
ground floor



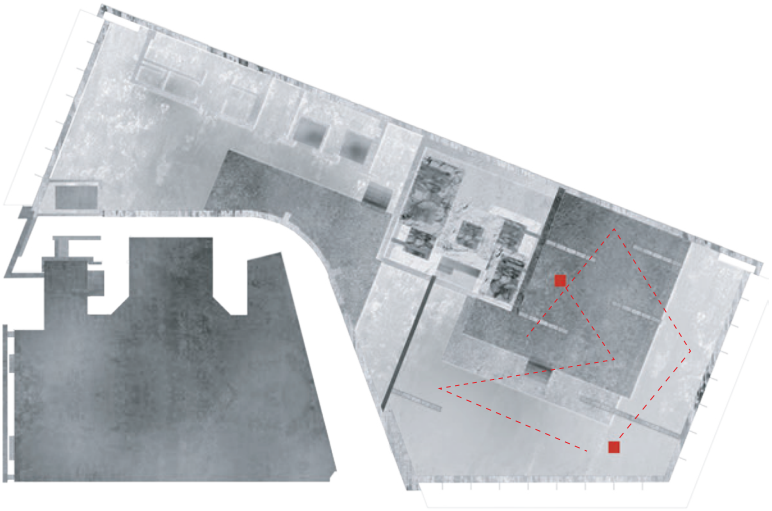
first floor



second floor



third floor



fourth floor



9AM - 11AM



11AM - 1PM



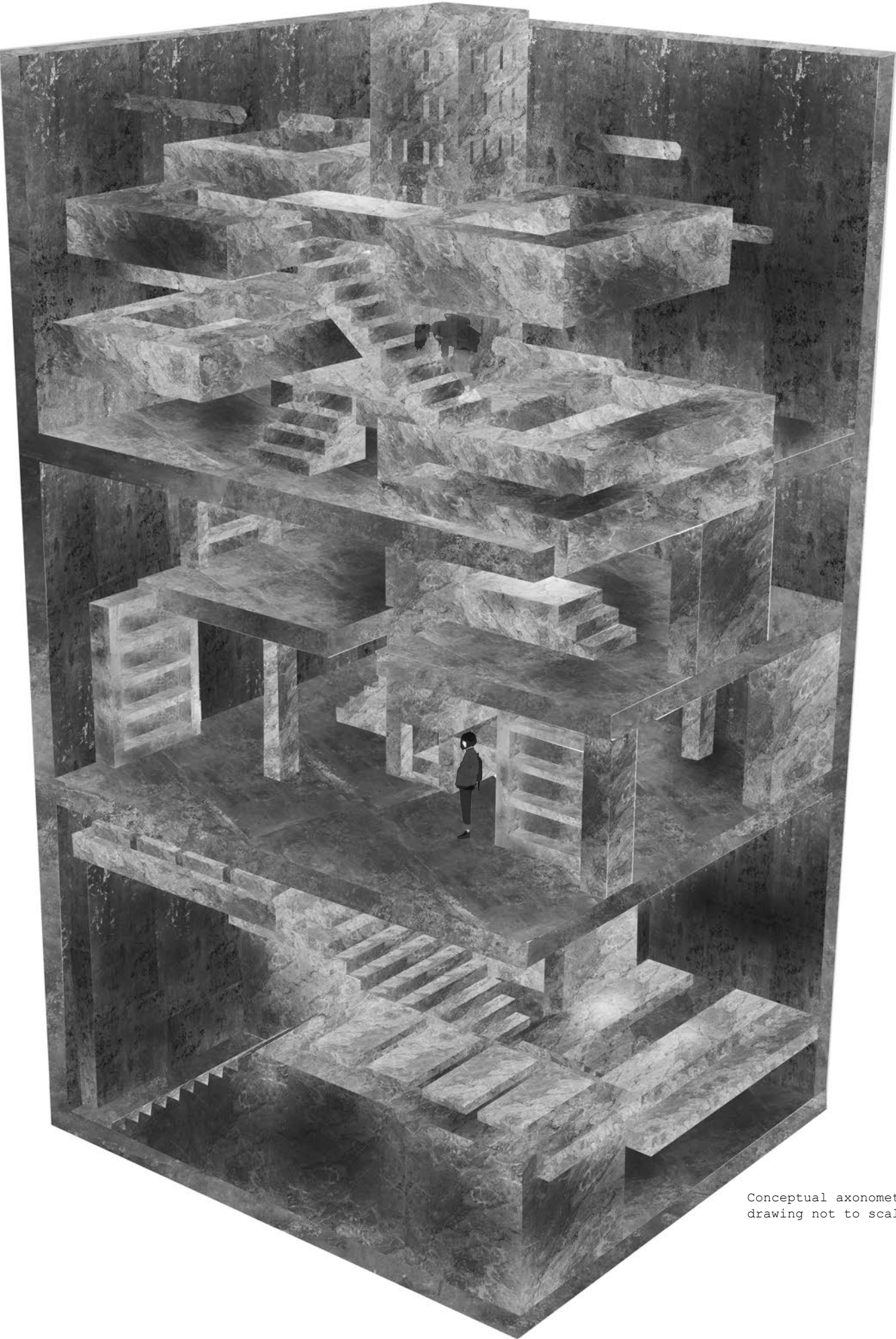
1PM - 3PM



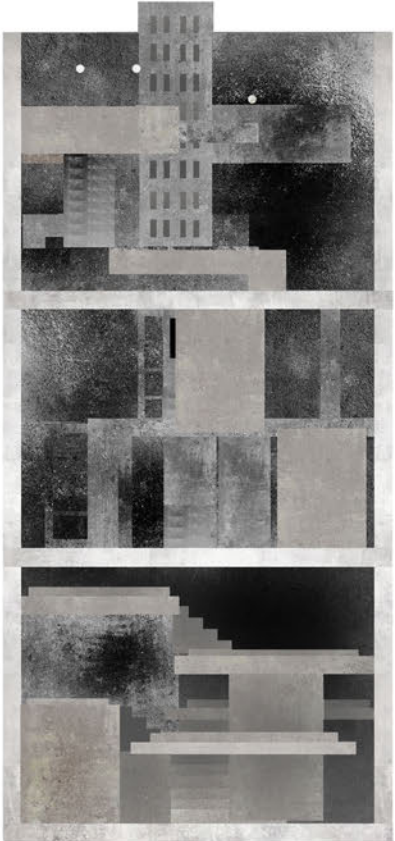
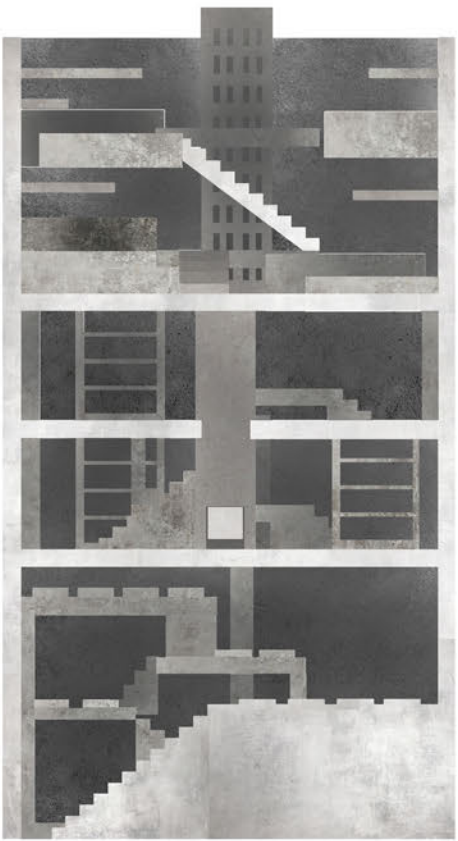
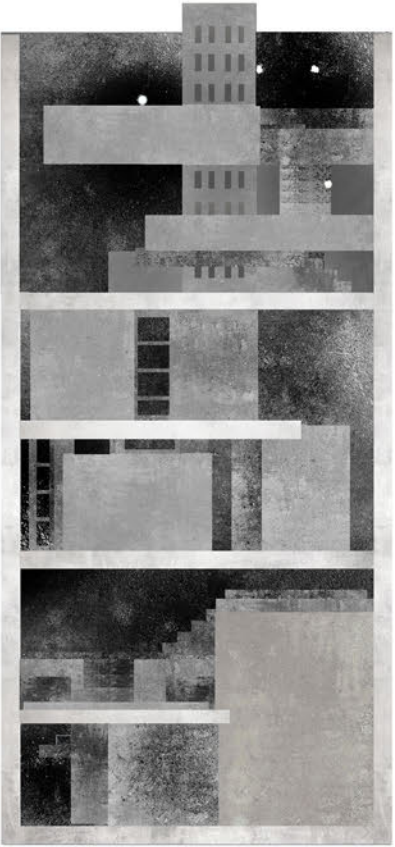
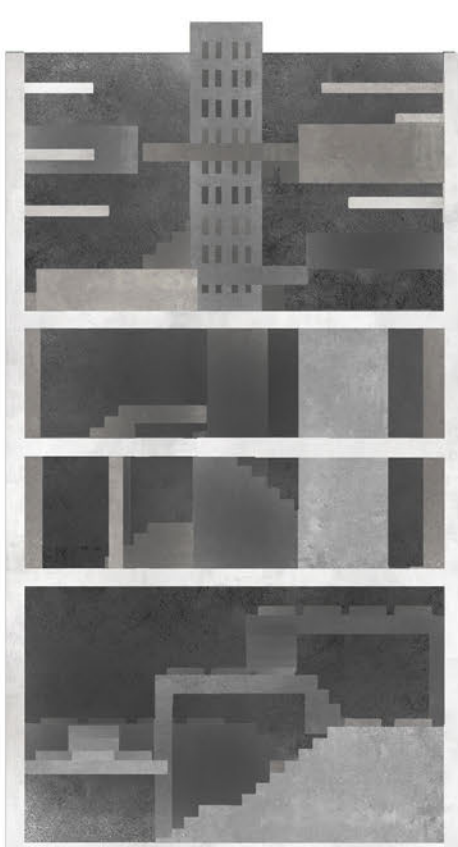
3PM - 5PM



TOWER CONCEPT

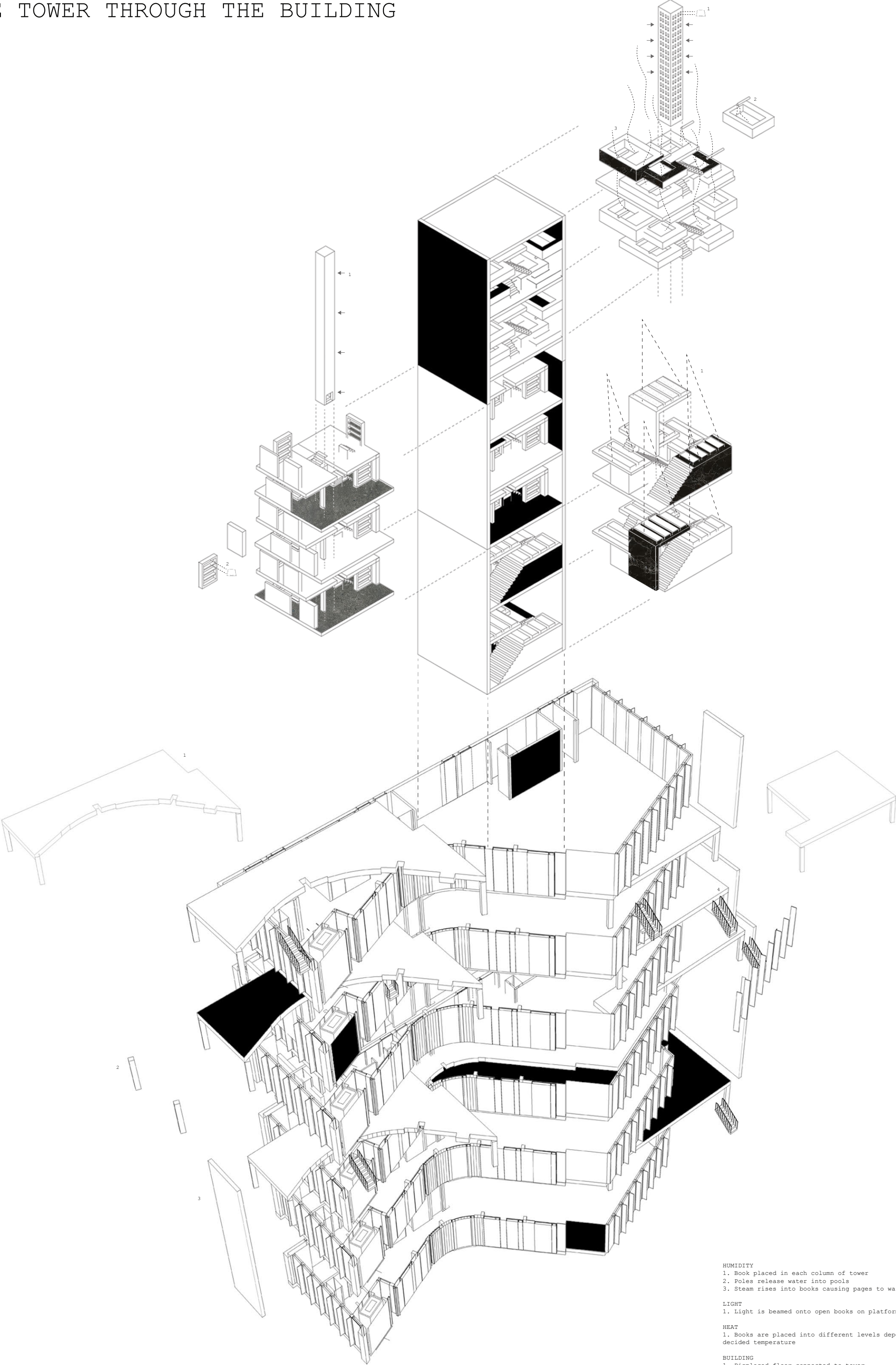


Conceptual axonometric
drawing not to scale



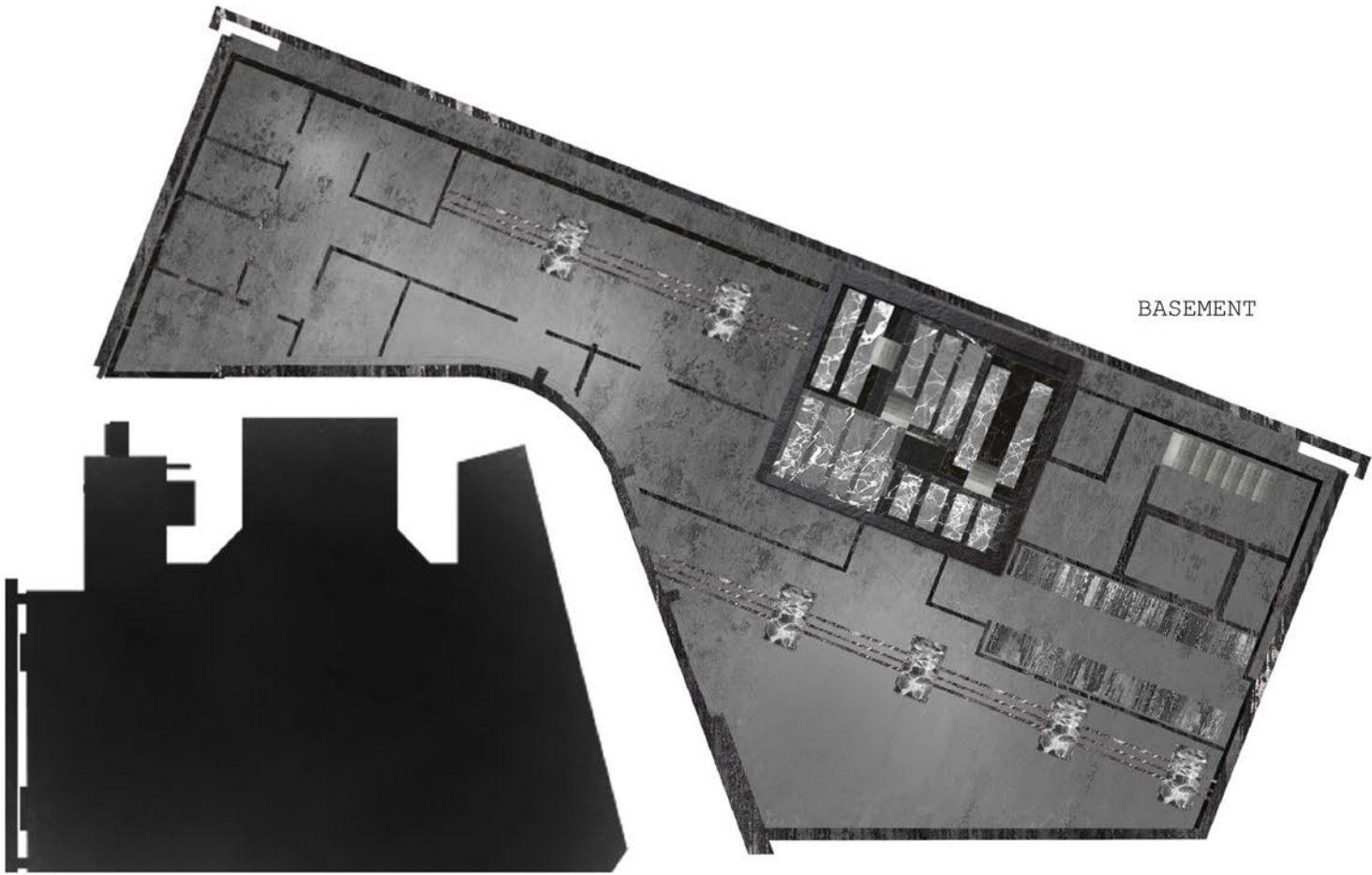
Conceptual section not to
scale

THE TOWER THROUGH THE BUILDING



- HUMIDITY
- 1. Book placed in each column of tower
 - 2. Poles release water into pools
 - 3. Steam rises into books causing pages to warp
- LIGHT
- 1. Light is beamed onto open books on platforms
- HEAT
- 1. Books are placed into different levels depending on decided temperature
- BUILDING
- 1. Displaced floor connected to tower
 - 2. Columns support displaced floors
 - 3. Walls attached to displaced floors
 - 4. Stairs from building floors to displaced floors

PLANS

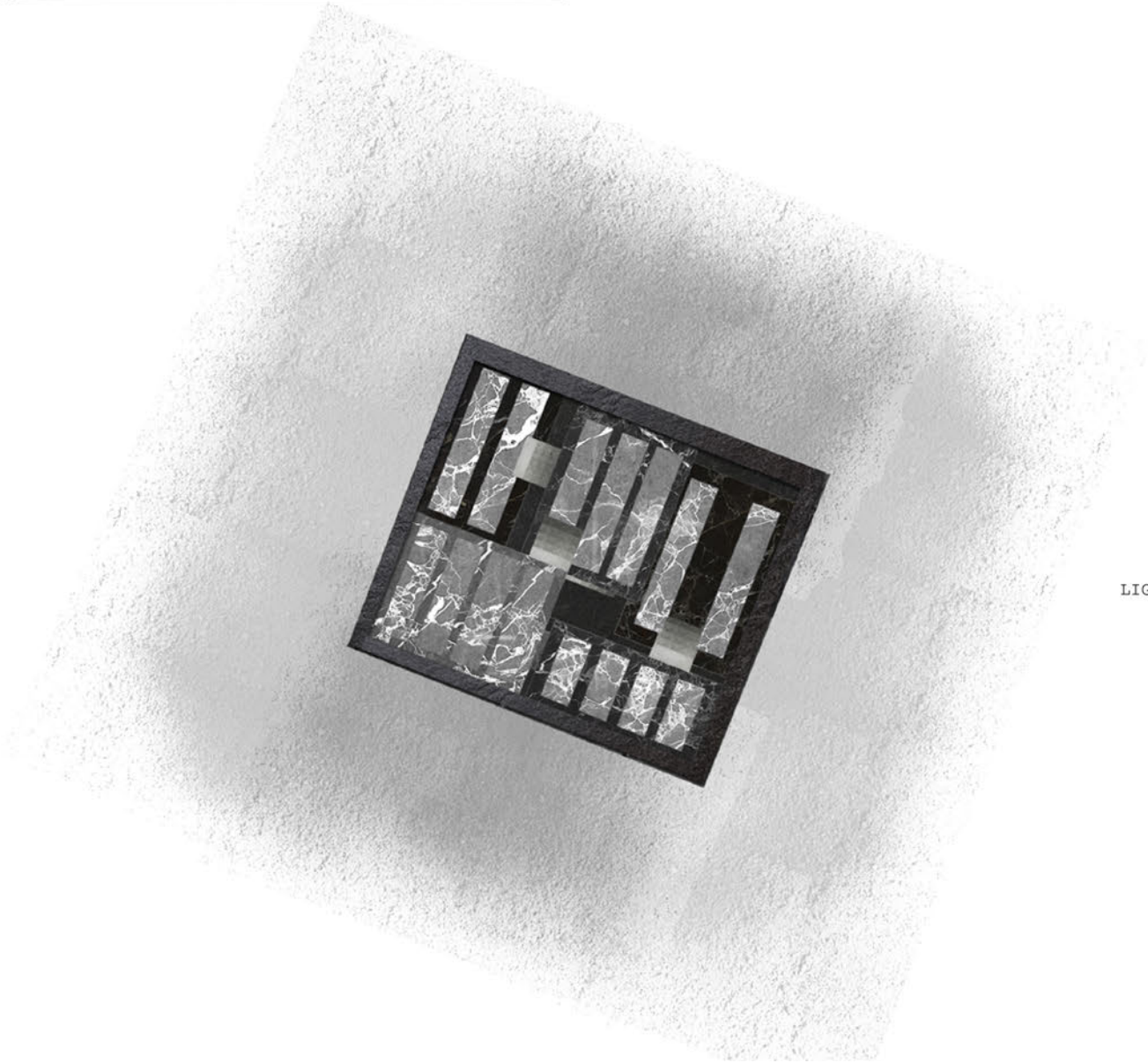


BASEMENT

LIGHT FLOOR



PLANT

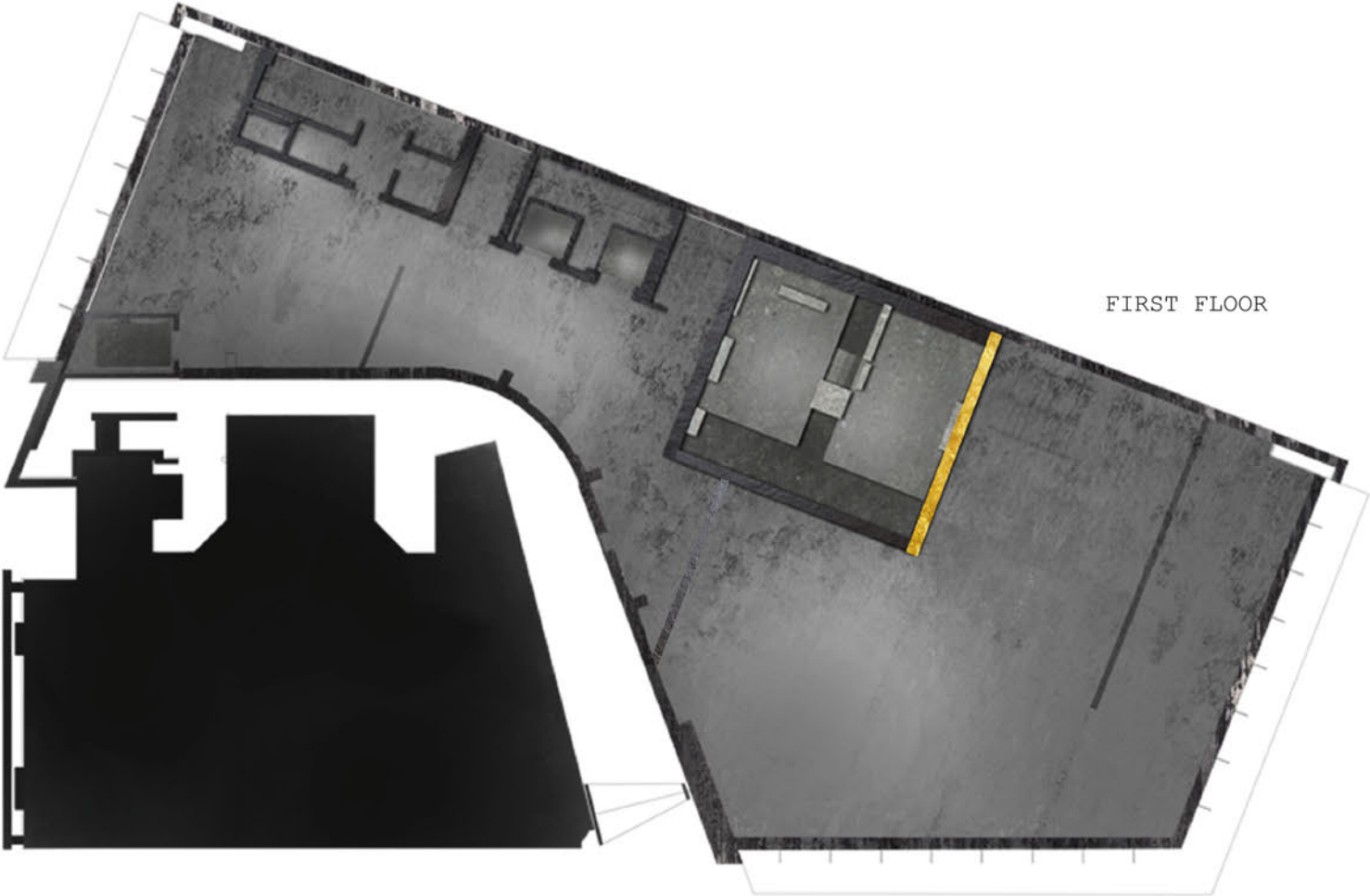


LIGHT FLOOR UNDERGROUND



PLAN IN SITE CONTEXT
NOT TO SCALE

PLANS



FIRST FLOOR



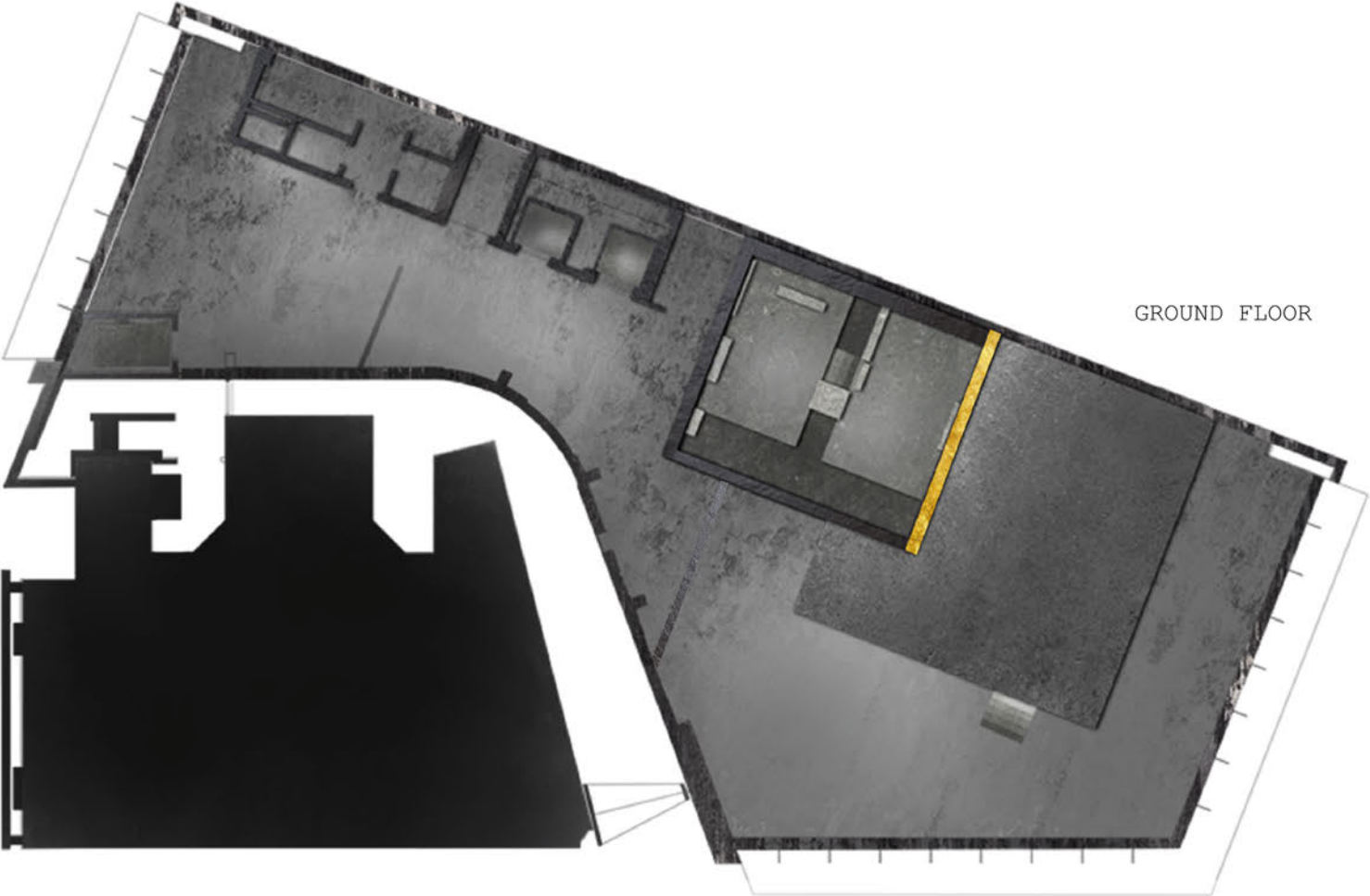
MONITORING FLOOR



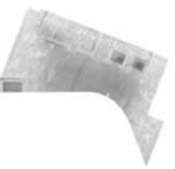
FLOOR OF ETHICS



HEAT FLOOR



GROUND FLOOR



MONITORING FLOOR



FLOOR OF VALUES
SECURITY CHECK
TOILETS



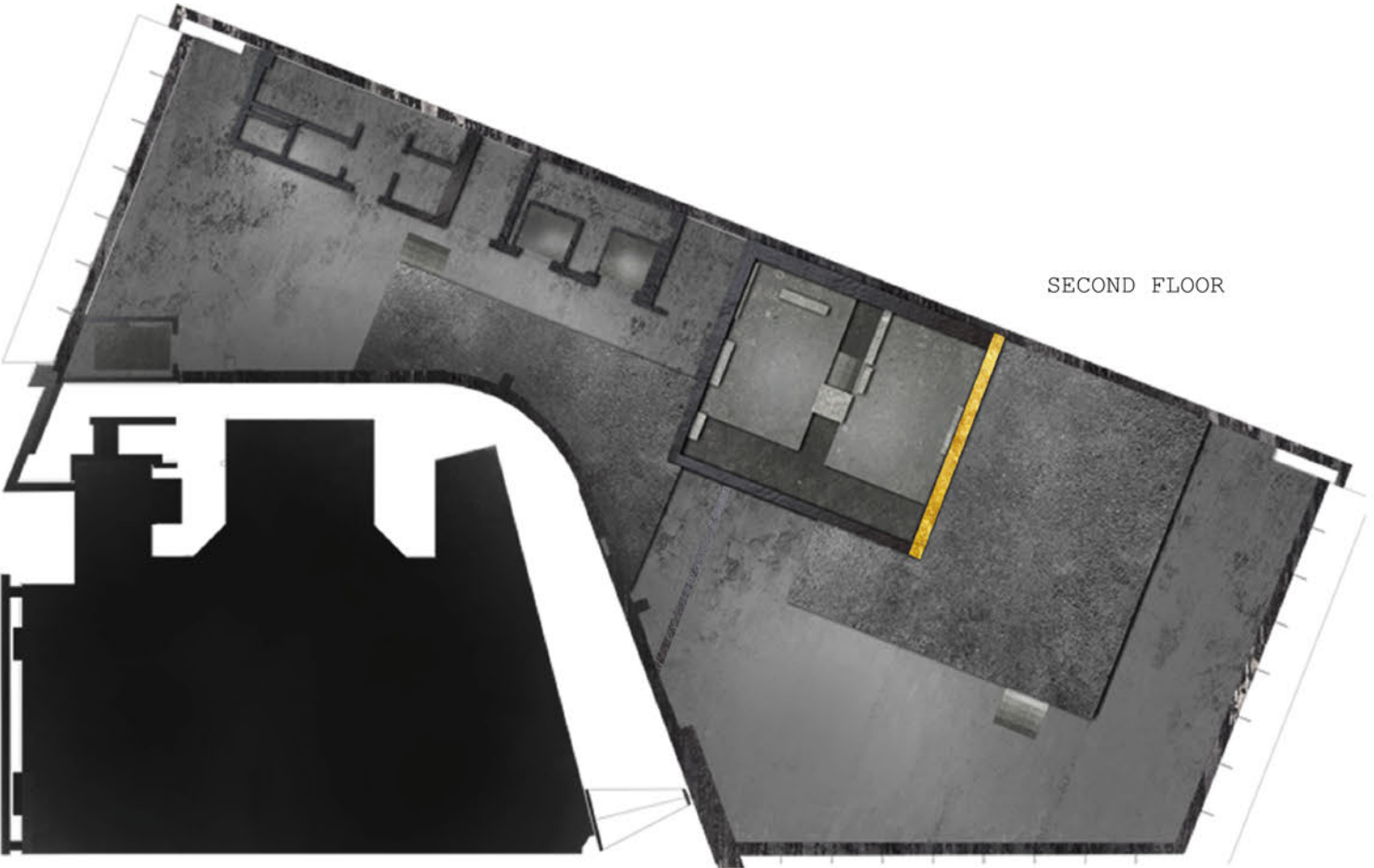
HEAT FLOOR

PLAN IN SITE CONTEXT
NOT TO SCALE

PLANS



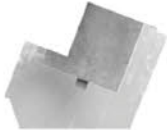
THIRD FLOOR



SECOND FLOOR



THE TRAINING ROOM
THE SOCIETY LOUNGES



FLOOR OF THEORY



HUMIDITY FLOOR



THE SORTING ROOM
THE SOCIETY LOUNGES



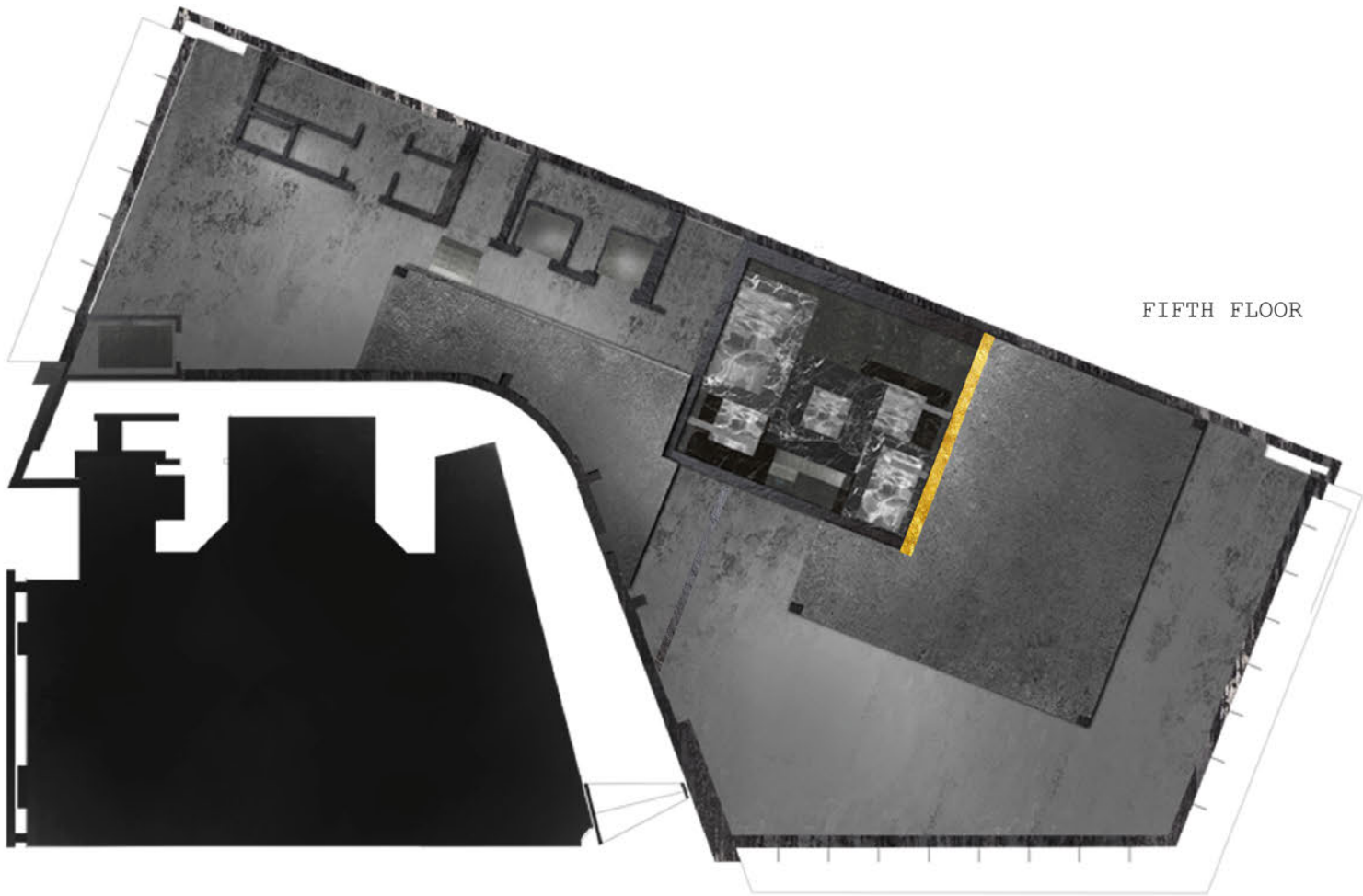
FLOOR OF MORALS



HEAT FLOOR

PLAN IN SITE CONTEXT
NOT TO SCALE

PLANS



FIFTH FLOOR



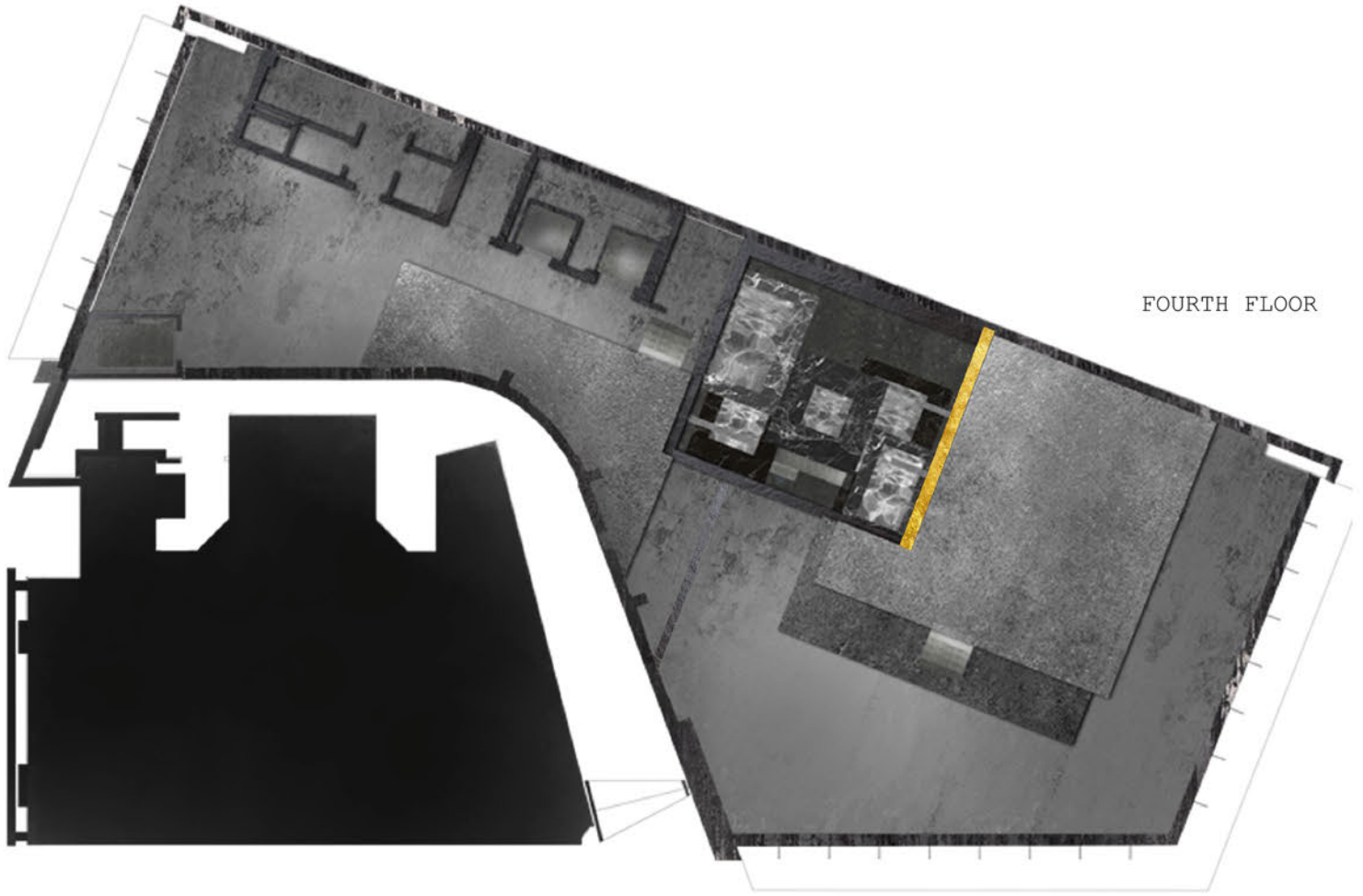
HUMIDITY FLOOR



FLOOR OF INITIATION



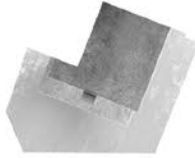
THE DISPOSAL FLOORS



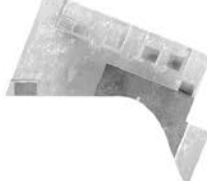
FOURTH FLOOR



HUMIDITY FLOOR



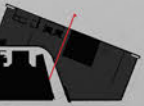
FLOOR OF BELIEFS



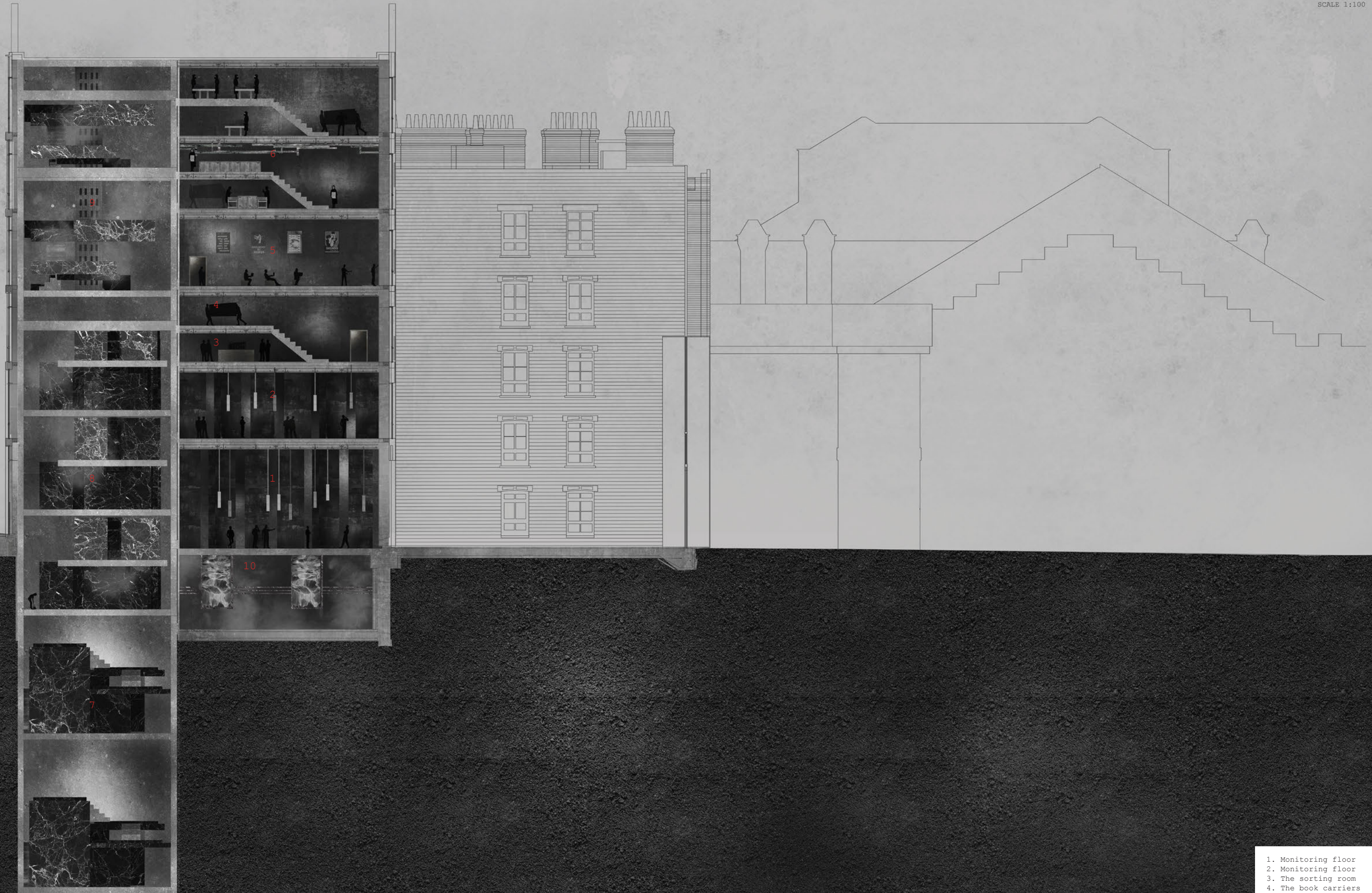
THE SORTING FLOORS



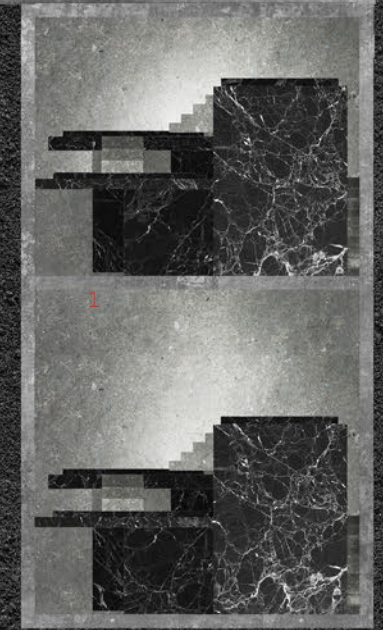
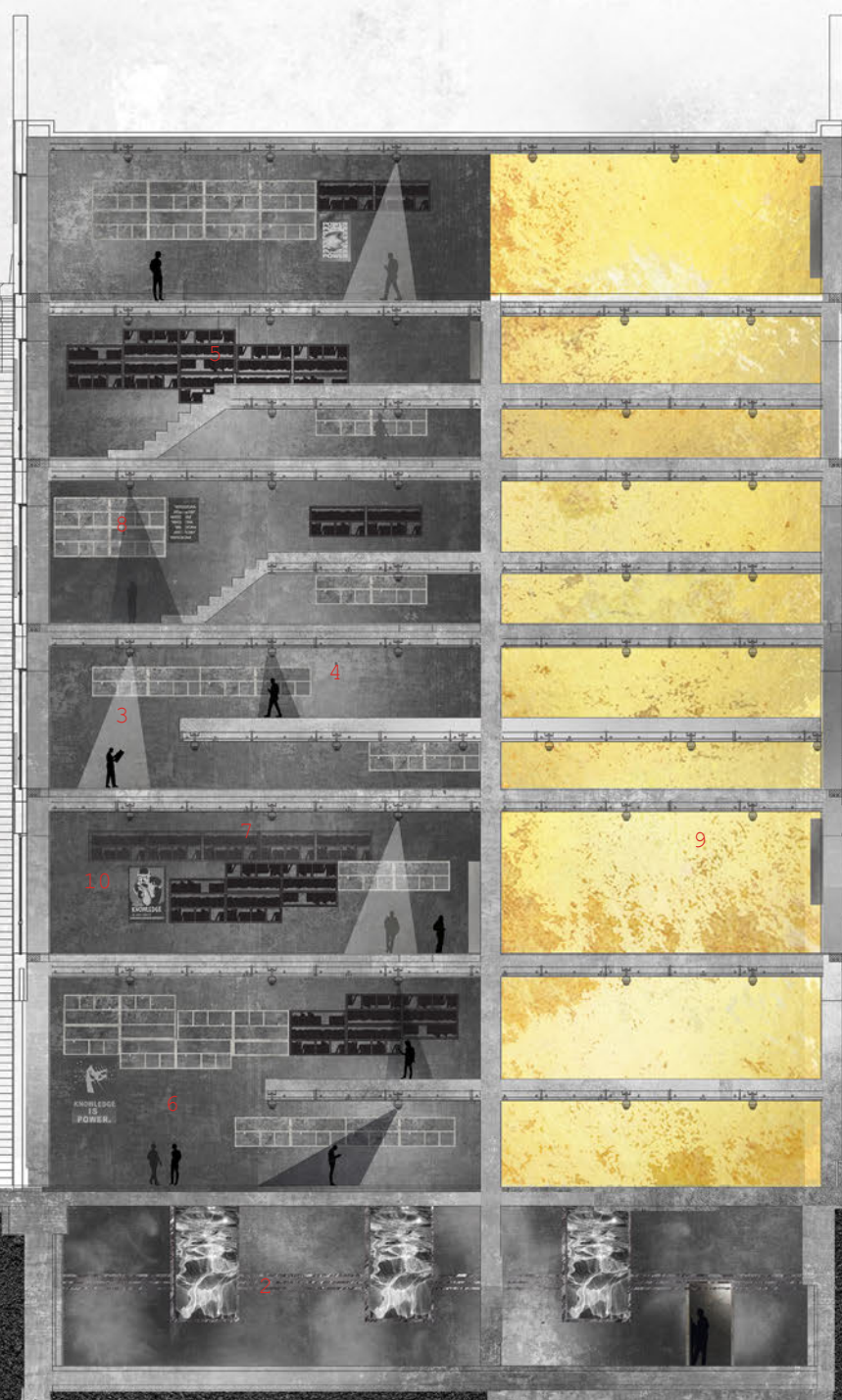
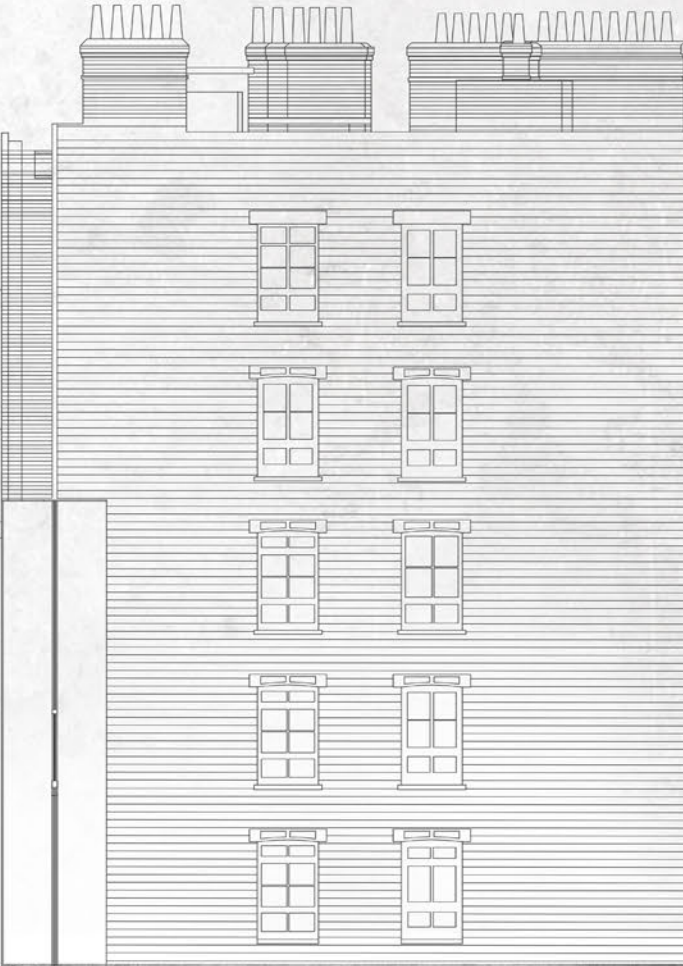
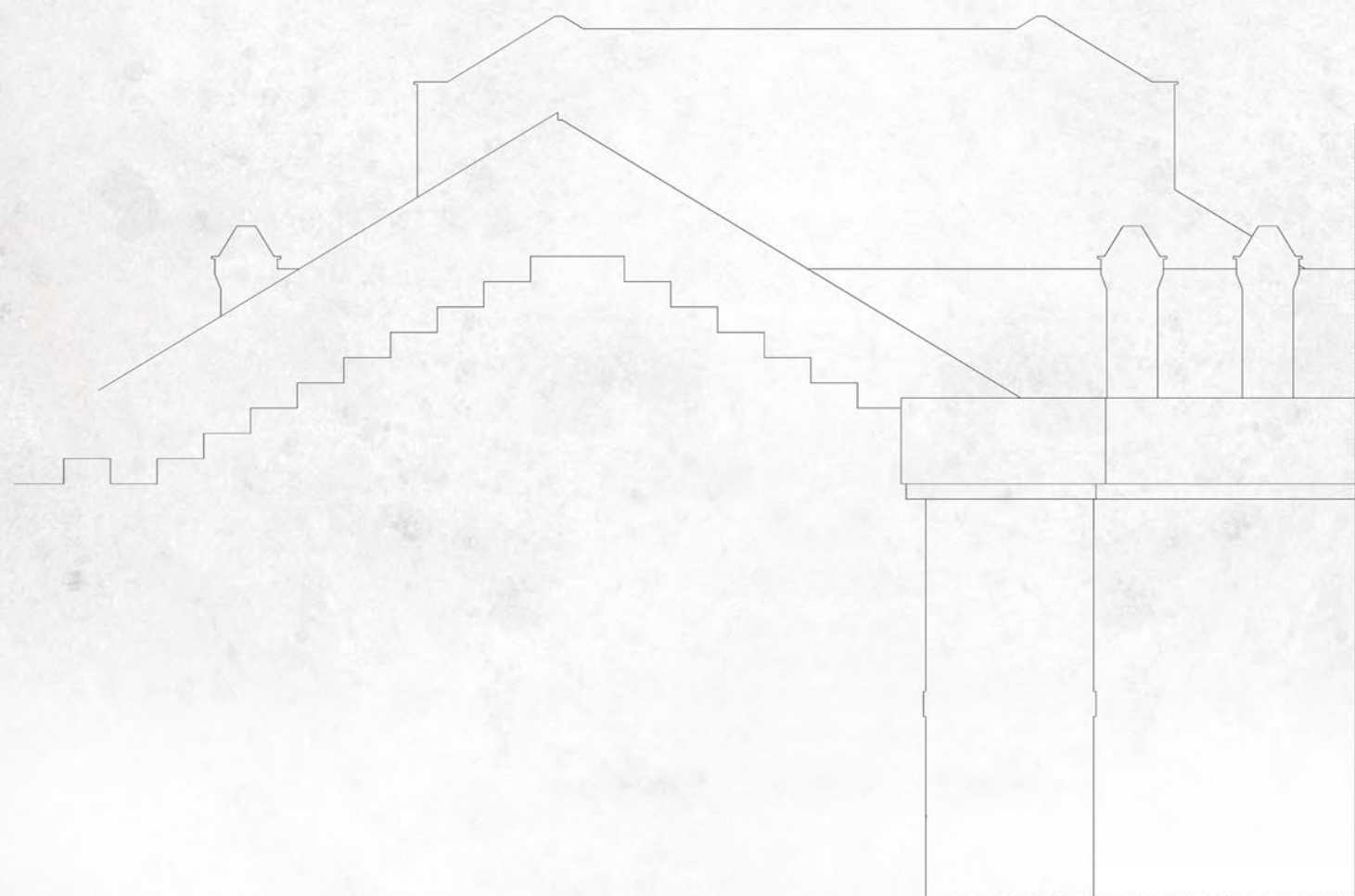
PLAN IN SITE CONTEXT
NOT TO SCALE



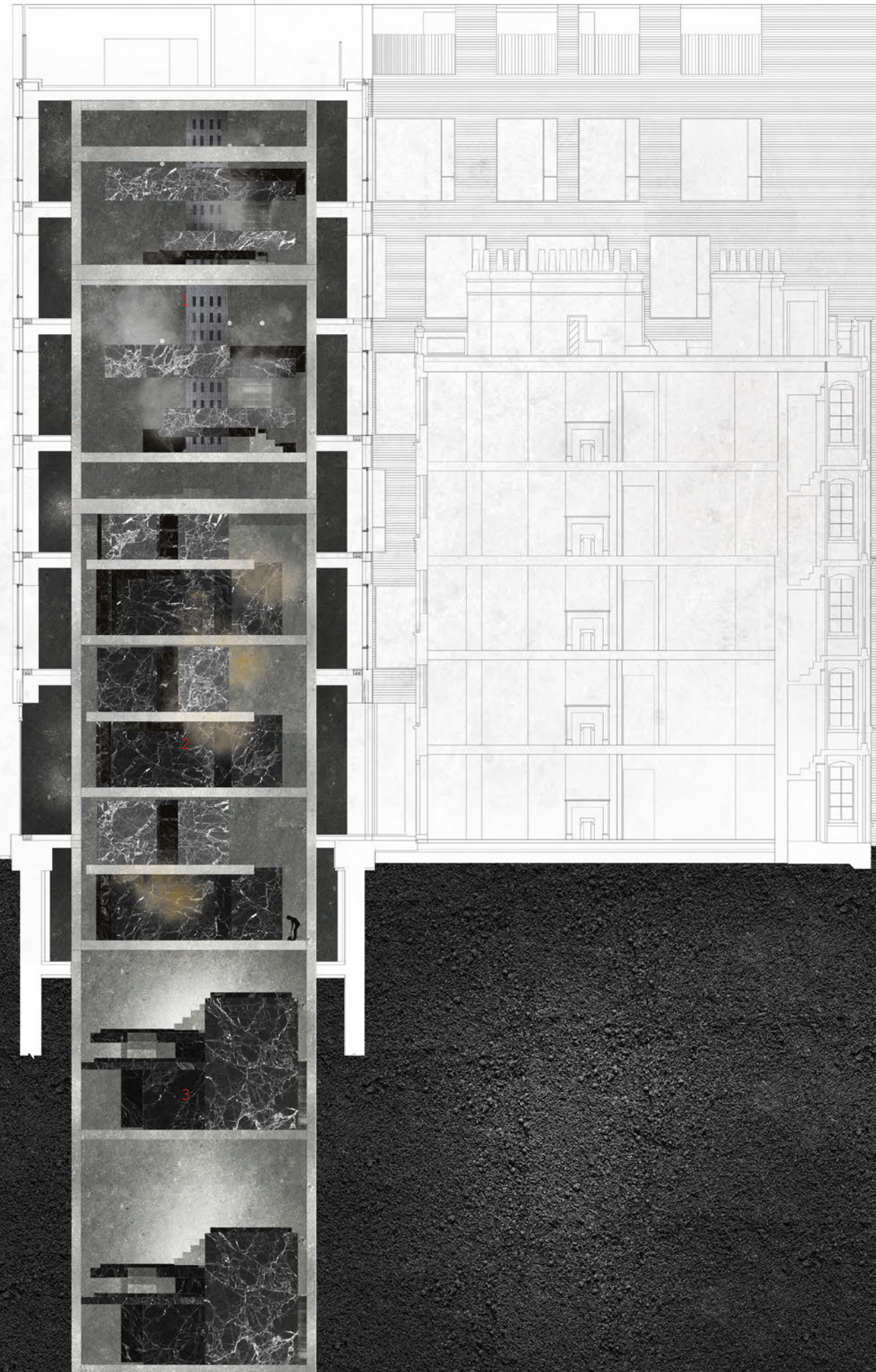
SCALE 1:100



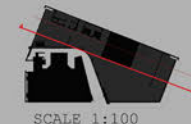
1. Monitoring floor
2. Monitoring floor
3. The sorting room
4. The book carriers
5. Training room
6. Worker floors
7. Tower 'light' floors
8. Tower 'heat' floors
9. Tower 'humidity' floors
10. Basement plant



1. The light floors underground
2. Plant room
3. Readers being watched
4. Floor of morals
5. Floor of beliefs
6. Floor of values
7. Floor of ethics
8. Floor of theory
9. Brass wall concealing tower
10. Subliminal posters



1. Tower 'heat' floors
2. Tower 'humidity' floors
3. Tower 'light' floors



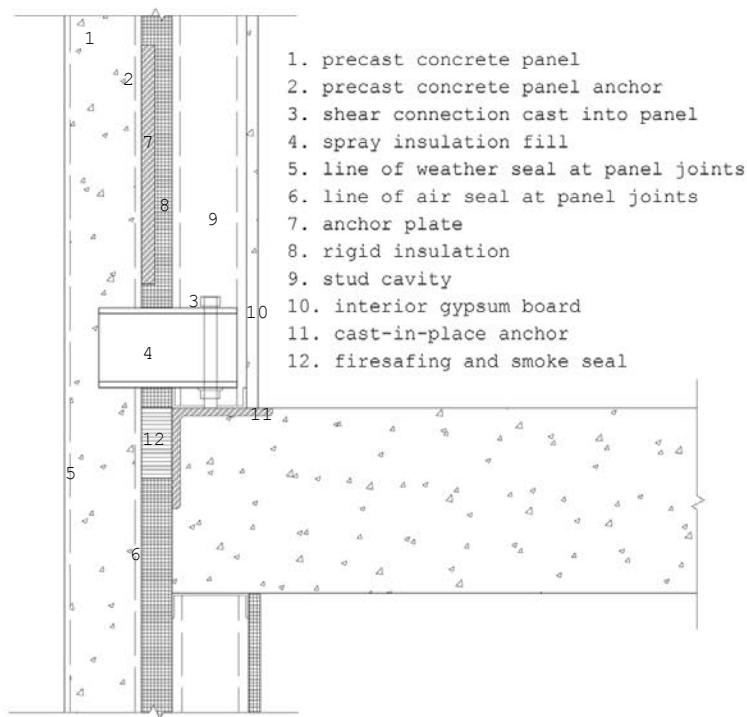
SCALE 1:100



1. Basement plant room
2. Security check
3. Floor of values
4. Floor of ethics
5. Floor Of theory
6. Floor of morals
7. Floor of beliefs
8. Initiation floor
9. Monitoring floor
10. Monitoring floor
11. The sorting room
12. The book sorters floor
13. The disposers floor
14. The training room
15. Secret society social lounge
16. The book carriers
17. Tower 'heat' floors
18. Tower 'humidity' floors
19. Tower 'light' floors
20. The Kirkman leaders
21. Reader being watched
22. Subliminal posters
23. Society watching leaders

SECTION ZOOM-IN

TOWER WALL TO BUILDING FLOOR CONNECTION (SCALE 1:10)



BRASS WALL TO BUILDING FLOOR CONNECTION (SCALE 1:10)

