

Near Futurists' Alliance

MAKING HISTORY

Gem Barton

Author, academic, runner. Obsessed with imagination as a process: creative writing, narrative, story-telling, film, theatre, drama, fiction, spectacle, ornamentation and emotion.

Amelia Jane Hankin

Set and costume designer, production designer and world builder. Story teller, character maker and script reader. Theatre, film, performance art, sculpture and installation.



Jeremy Deller - Sacrilege - Inflatable Stonehenge

Manifesto

"Without deviation from the norm, progress is not possible." Frank Zappa

NFA asks questions of, and challenges the status quo of architecture through **speculative design** - this year you will be **Making [Future] History!**

NFA seeks members with distinct imaginations capable of experimental predictions for the future, who are keen to disrupt the *traditional* systems of history, heritage, conservation and preservation. It is time to question what, and how we commemorate and celebrate present / future life and its structures.

MONU-MENTALITY: The year is 2022 and your area of investigation in Brighton boasts numerous listed structures of playful character; follies, a colonnade, a water fountain and more. We will be taking influence from the *remaining, protected, demolished* and *unbuilt* environment to **generate studies for an inhabited monument** - a monument to what? You will decide.

Your continued research will **question the relationship between ceremony, space and material form**. With visions for future history, tradition, ceremony, ritual and their associated architecture: you will be proposing *shrines* in an existing built context.

Your monument studies will inspire you to question the concepts of (re) production, renovation, additions, copies, fakes, replicas and ruins.

THE NEXT ORIGINAL: Years have passed and your chosen site sits within view of your monument. With consideration of the fast-changing society and economy you **adapt an existing structure to accommodate a new ritual/programme speculating on future proponents of tradition;** what activities and programmes might be born or become extinct in the near future?

For example you might design...
- a space that commemorates the demise of the patriarchy/ the gender pay gap / the petrol station
- a 'chapel' to mourn the loss of the fry-up/ the NHS/ monogamy/ the rainforest

With emphasis on **experimental writing, making, testing, drawing and inventive material exploration** NFA develops within you the skills to creatively adapt existing built forms - **Making [Future] History!**

Key words

design fiction / narrative / speculative design / designed realities / material explorations / (re)productions / copies / replicas / fakes / ruins / world-building

EXHIBITIONS

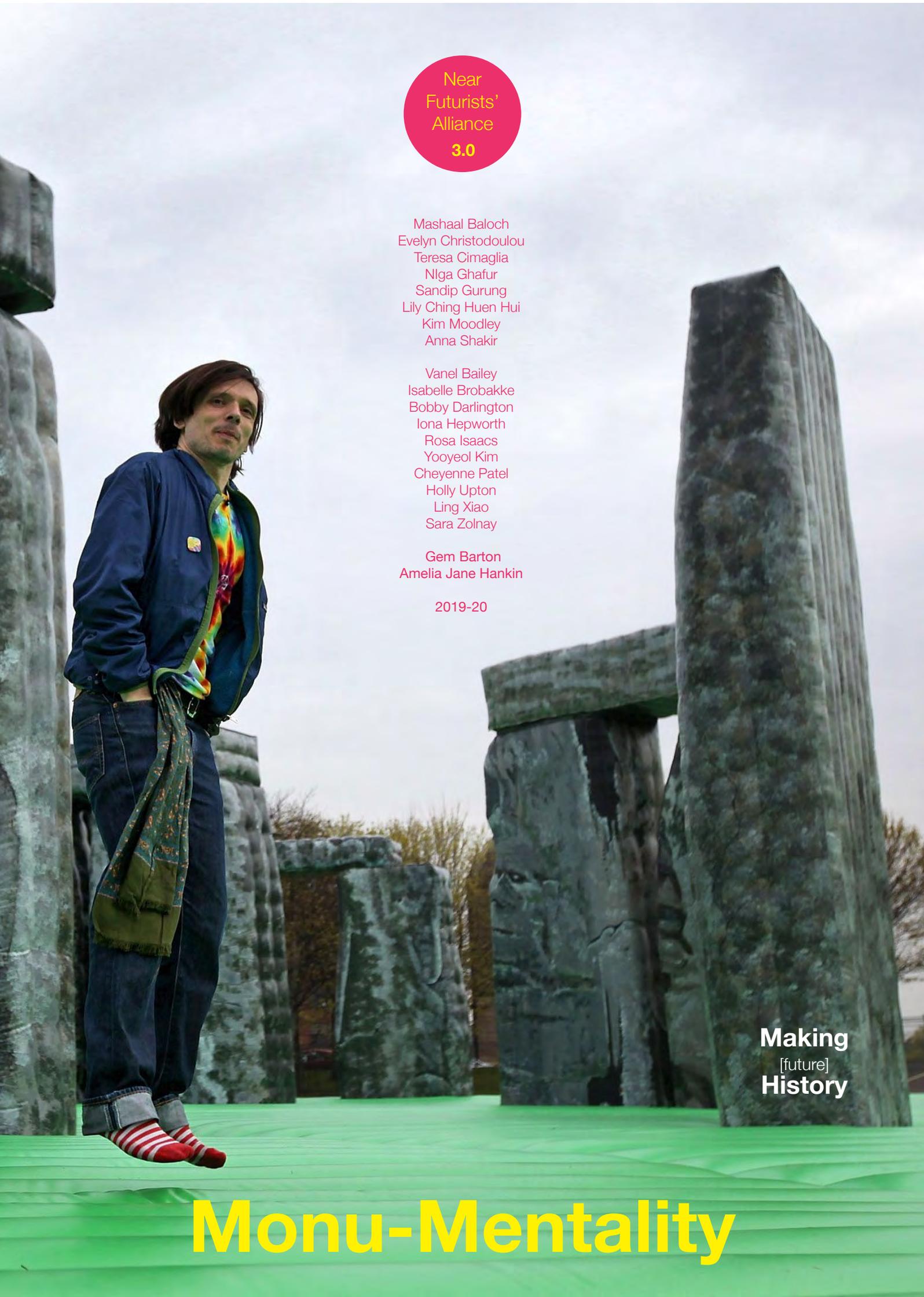
1. 'A World of Fragile Parts' - V&A at the Venice Architecture Biennale
2. The Cast Courts at the V&A London
3. 'Missing: Rebuilding the Past' Jessica Carlisle gallery, London

ARTWORKS

4. Jeremy Deller - Sacrilege
5. Cornelia Parker - PsychoBarn
6. Fabrice le Neznét - Fashion for Concrete

FILM / TV

7. Black Mirror: "Fifteen Million Merits" and "Be Right Back" in particular
8. Years & Years - BBC TV series



Near
Futurists'
Alliance
3.0

Mashaal Baloch
Evelyn Christodoulou
Teresa Cimaglia
Nlga Ghafur
Sandip Gurung
Lily Ching Huen Hui
Kim Moodley
Anna Shakir

Vanel Bailey
Isabelle Brobakke
Bobby Darlington
Iona Hepworth
Rosa Isaacs
Yooyeol Kim
Cheyenne Patel
Holly Upton
Ling Xiao
Sara Zolnay

Gem Barton
Amelia Jane Hankin

2019-20

Making
[future]
History

Monu-Mentality

Making [future] History

From packhorse librarians, who carted books to the hamlets,
To downloads in milliseconds, direct to your tablets.

Is it change, is it progress, must we be open to the new?
Fly-over, crawl-under, swim-past, drive-thru?

-

Some say, respect, honour the intention of tradition!
Others say, that's regressive, but what is your position?

What survives, what doesn't, how is it decided?
To take part, to play the game, do you have to be invited?

-

Some projects live forever, in the mind of the designers,
Others make it out, win prizes, big headliners.

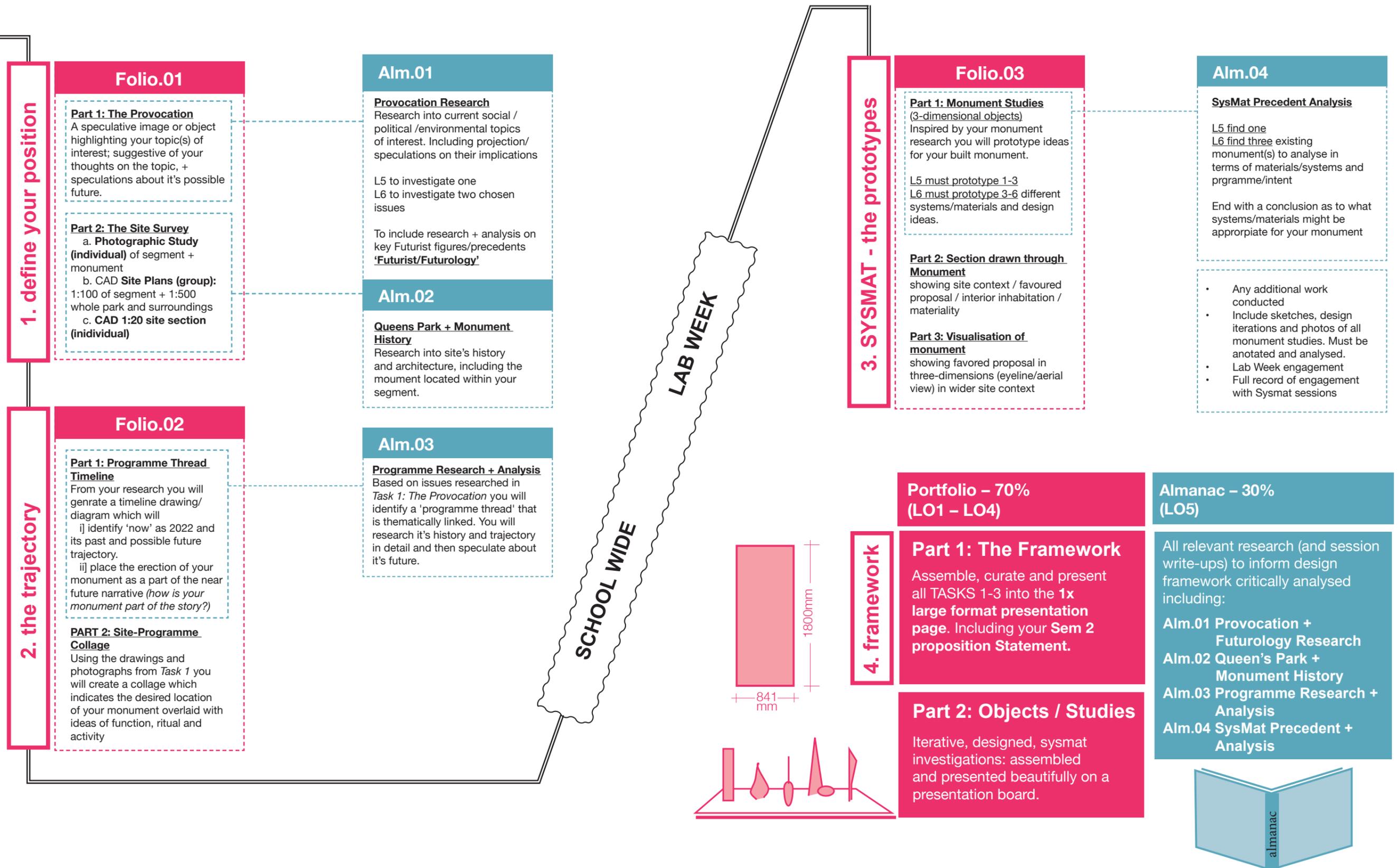
To challenge the truth and question the divine,
You will create, with your hands, a monumental shrine.

-

Delve deep into history its stories and ruins,
But remember it's designing for the future you are doing!

It's your turn to take charge, to revel in the mystery,
So join the Alliance and start **making [future] history!**

Semester 1 Road map of tasks



AD576/676: Experience & Systems

the ALMANAC vol.1

The almanac relates
directly to LO5

Formative 31st October
L5 Summative 29th Nov
L6 Summative 6th Dec

ALL parts of the ALMANAC vol.1
must have the following elements
(a,b,c) embedded throughout.
These are not to be viewed as
separate sub-sections but rather
as veins running through and
connecting all the parts and
elements together.

- Critical* Research**
- Critical* Commentary**
- Critical* Recording** of Ideas
/ testing / development.

All almanac tasks should include
research, quotes, references,
insights, drawings, images,
critical conclusions. **We will
not accept large amounts of
cut and paste text from the
internet.**

**No 'straight' duplication
of portfolio content.**

You CAN however explain content
presented in the folio by dissecting
+ analysing segments of images/
drawings within the folio.

Critical* Research is
information that you have discovered and
determined to be relevant. Information that you
have then presented, **explained and analysed with
clear and precise reference to your project.**
It is not simply any 'information you can find'.

This information can be
- data - precedents - case studies
- articles - book chapters - etc.

It must be cited properly,
It must be analysed fully,
It must be dissected for its value.

Critical* Commentary

- the textual and diagrammatic layers
provided by the designer to help **explain and
analyse** decisions that have been made.

For example: **the Director's Commentary** for
movies talks about - location choices - reasons
for casting certain actors - explains the camera
angles - costume choices - set designs -
sound tracks - deleted scenes - improvisations
- sequencing - accents, lighting requirements -

*please do not use the terms 'I' or
'my project' or 'my idea'*

Critical* Recording

of ideas, testing, experiments,
investigations, workshops, tutorials,
seminars, your thoughts - recorded
through **drawings - sketches - models**
- **photos - film - animation** which
are subsequently **analysed to explain**
decisions that have been made by virtue of
conducting the work. This explanation will
likely be through **text, annotation and/or
diagrams.**

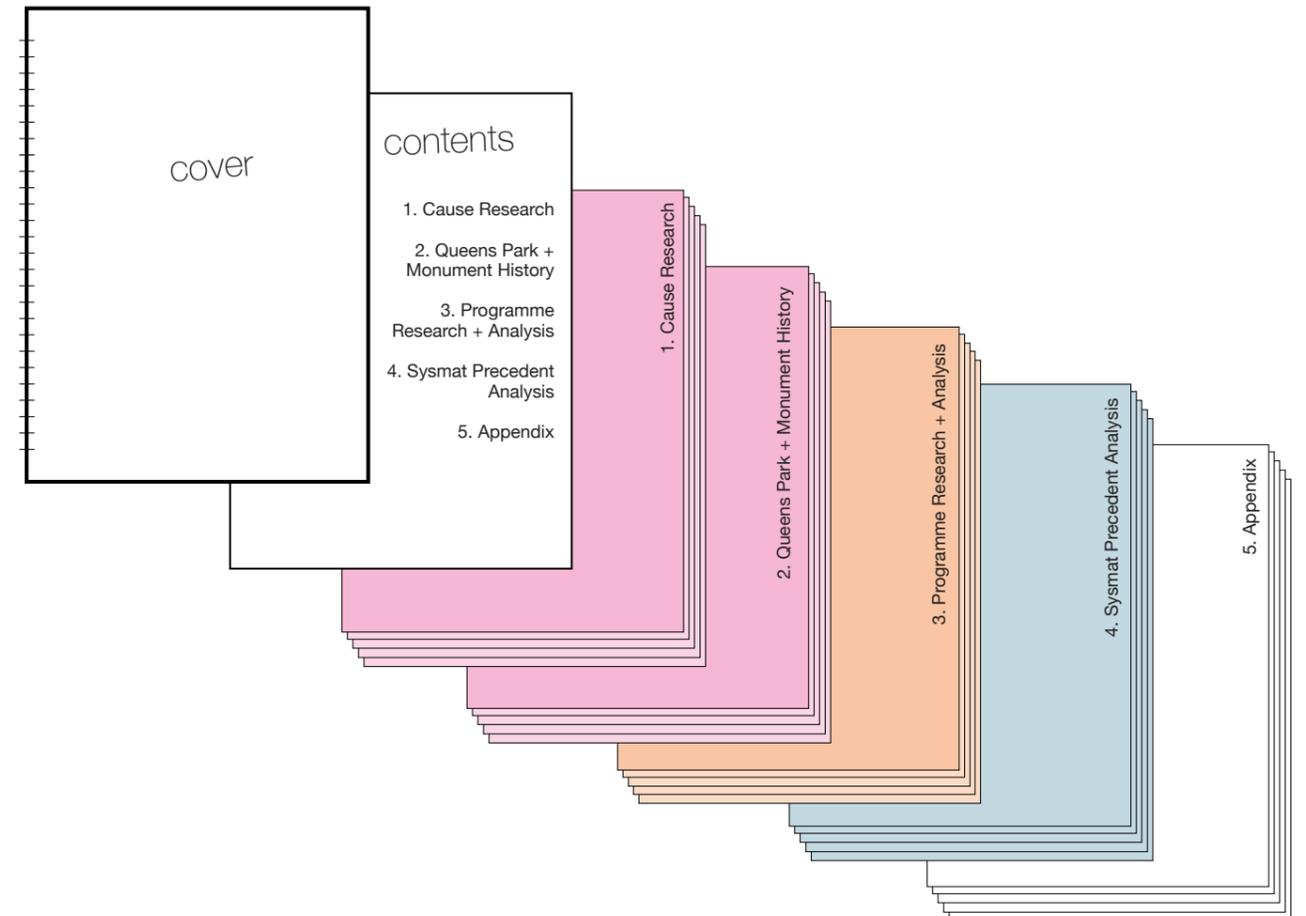
*Out of focus, poor quality photos of naff
sketches / photos of models taken on messy
bedroom floors / clunky felt tip scribbles are not
acceptable.*

This must be **thoughtful and considered**, not
necessarily 'neat' but **clear and dynamic.**

**Your almanac should be A3, creating an A2
spread when open.**

You need to decide:

- portrait or landscape
- paper type
- cover material
- layout/format of the pages
- the fonts and hierarchies of text
- the binding type and therefore gutter width
- chapter titles



1. Define your position

Folio.01

Part 1: The Provocation

A speculative image or object highlighting your topic(s) of interest; suggestive of your thoughts on the topic, + speculations about it's possible future.

Part 2: The Site Survey

a. **Photographic Study (individual)** of segment + monument

b. **CAD Site Plans (group):** 1:100 of segment + 1:500 whole park and surroundings

c. **CAD 1:20 site section (individual)**

Alm.01

Provocation Research

Research into current social / political / environmental topics of interest. Including projection/ speculations on their implications

L5 to investigate one
L6 to investigate two chosen issues

To include research + analysis on key Futurist figures/precedents '**Futurist/Futurology**'

Alm.02

Queens Park + Monument History

Research into site's history and architecture, including the monument located within your segment.

AD575/675: Territories & Catalysts

TASK 1: Define Your Position

Identify topics of interest (part 1) and physical locations (part 2) in order to formulate a 'position' from which your project will evolve.

Purpose of this task:

1. To become familiar with the site context and it's history
2. To identify key causes that you are passionate about to drive your design process
3. To provide a solid base knowledge of the area and the brief

Site References:

- Queens Park Conservation Document - ([hyperlink](#))
- Queens Park Character Statement - ([hyperlink](#))
- Drone footage of Queens Park on YouTube
- Original drawings of monuments can be found at The Keep

Provocation References:

- Years & Years TV Series
- Black Mirror TV Series
- 'What happened to Monday' film

Futurology References:

- Ray Hammond video - A History Of Futurists And Futurology
- Angela Oguntala TedX talk - Re-imagine the Future
- Monika Bielskyte - Designing Fictional Futures

Timetable IN DETAIL

Monday 7th October

AM - Introduce Module + DEBATE
PM - Provocation workshop

Thursday 10th October

AM - Provocation Presentation
PM - Site Visit

Monday 14th October

ALL DAY - Workshop/tutorials
Drawing up and test printing plans + sections.
Discussions around connections between QP + monument history + photographic survey to help with annotation

Friday 18th October

AM - tutorials on all work so far
(All - including discussions around connections between provocation + site history

Monday 21st October

AM - Presentation of Task 1 work (part 1 + 2)
PM - Introduce Task 2



AD575/675: Territories & Catalysts

TASK 1: Define Your Position

Identify topics of interest (*part 1*) and physical locations (*part 2*) in order to formulate a 'position' from which your project will evolve.

Key words

provocative (adj.)

1. causing thought about interesting subjects:
2. intended to cause a reaction, esp. anger or annoyance, or to force you to think more carefully about something:

speculate (verb)

1. to guess possible answers to a question when you do not have enough information to be certain:

idiom (noun)

1. a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own:



Rest Energy by Marina Abramovic

Part 1: the Provocation

You are required to create 'a provocation' that begins to make suggestions about your topic(s) of interest. It could be 2D or 3D but must include some explanatory text, either embedded with the artefact or as an addition (like an artist's statement at a gallery).

Your provocation should be just that, **provocative**, it should be suggestive of your thoughts on the topic, and **speculate** about it's possible future.

We will discuss these some topics as a group in order to get your creative juices flowing.

Almanac: Your research for this and your analysis of your findings, including the documentation of the making process will form part of your almanac.

Presentation: You will have 5 mins each to be present this work to your classmates on the morning of Thursday 10th oct.

Examples:
a placard
a new *idiom*
a *designed object*
a *collage / a drawing / hybrid*

a designed object



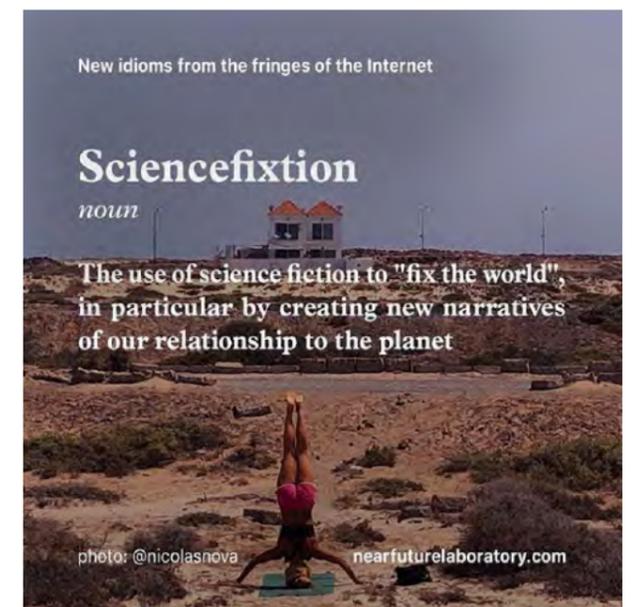
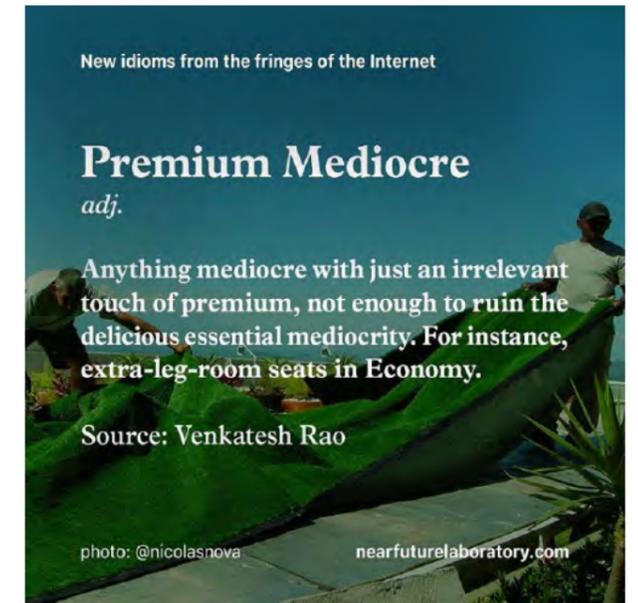
Pot-Levres, 1965 by Marcel Broodthaers
Glass jar, collage and cotton

a collage / a drawing / a hybrid piece



Rirkrit Tiravanija untitled 2016 (THE TYRANNY OF COMMON SENSE HAS REACHED ITS FINAL STAGE, New York Times, November 9, 2016)

a new idiom



From @nearfuturelaboratory on Instagram

a placard



London climate change march, Sept 2019

Monday 7th October

TASK 1: Define Your Position

Identify topics of interest (part 1) and physical locations (part 2) in order to formulate a 'position' from which your project will evolve.

10:00

- Introduction to the **Module brief in detail**; timetable, road map of tasks, assessment

11:00

- Introduction to **Futurology**
- Discussions of the links watched

13:00

- Intro to **Task One Overview**
- Intro **Task 1, Part 1: The Provocation workshop**
 - *In self-defined groups you will be set a series of questions to debate, discuss, speculate upon.*
 - *Discussions around suitable methods of communication/ making for your Provocation*

16:00

- Intro to **Task One, Part 2** - the site survey.
- Risk Assessment and Itinerary

“A futurist does not attempt to predict the future, instead they try to understand the **big trends in the present**, and by studying them work out how they may develop, how they play out, what the interplay between those trends may be and how that may shape society, and business, in fact the world.”

Ray Hammond

Worksheet: _____

AD575/675: Territories & Catalysts

TASK 1: Define Your Position

Identify topics of interest (*part 1*) and physical locations (*part 2*) in order to formulate a 'position' from which your project will evolve.

Key words

survey (noun)

1. the measuring and recording of the details

* Working in groups is ideal for measuring - so we recommend that you survey together and then allocate roles for converting the sketches into accurate drawings. These must ALL correlate once completed. For example; the 1:500 plan should have your segment demarcated on it, and both site plans should have the section lines marked on them. Think carefully about what other information should be included in your labelling and annotation.

Part 2: the Site Survey

We will visit the site together as a group on Thursday 10th October. In groups you will conduct a **survey** to gather all the information that you need in order to complete the following tasks and drawings:

a. Photographic Study (individual)

- your segment
- the monument(s)
- key things of intrigue / interest

Consider detailed shots, panoramas, and more - try to document things accurately, as well as shoot the atmosphere and inhabitation. Your observations and findings should be clearly and creatively presented.

b. CAD Site Plans x2 (group *)

1:100 plan of your group segment

1:500 plan of whole park + surroundings

You will need to take detailed measurements whilst on site, recording through photos and sketches which are dimensioned. I recommend taking a few copies of DigiMap site plans with you to use as a base. These completed drawings will need to be clearly labelled and annotated.

c. CAD 1:20 site section (individual)

Each group member will be responsible for drawing up a different section line. You will need to identify the section lines together and organise in advance.

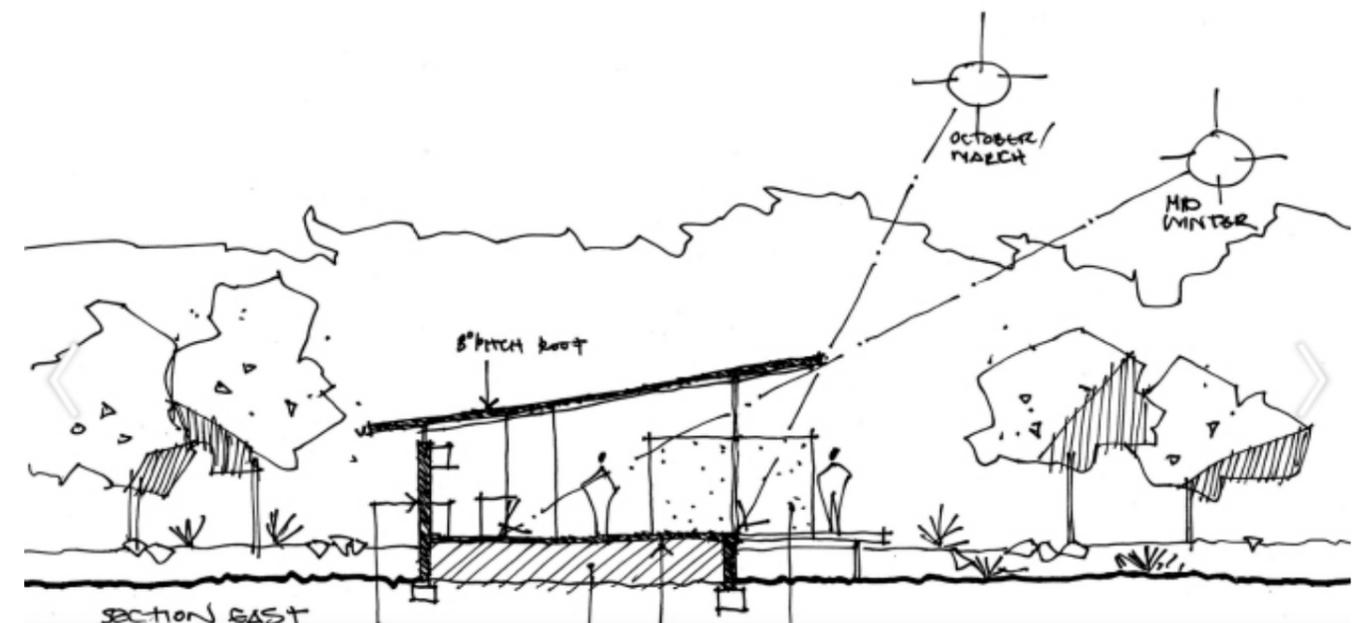
a. Photographic Study (individual)



b. CAD Site Plans (group)



c. CAD 1:20 site section



Queen's Park Site Visit

Thurs 11th October

Meet at:

14:00 hrs
'bowling green'
the **X** on the map overleaf

YOU WILL NEED:

drawing equipment
cameras
sketch books
long tape measures
site map of the wider area
measuring sticks

CLOTHING:

It is quite likely to be cold, windy, possibly wet - so dress appropriately please. Bring umbrellas, coats, hats, sunglasses (you never know).

Emergency Contact:

Gem 07970 902915 (first aider)
Amelia 07792 165786

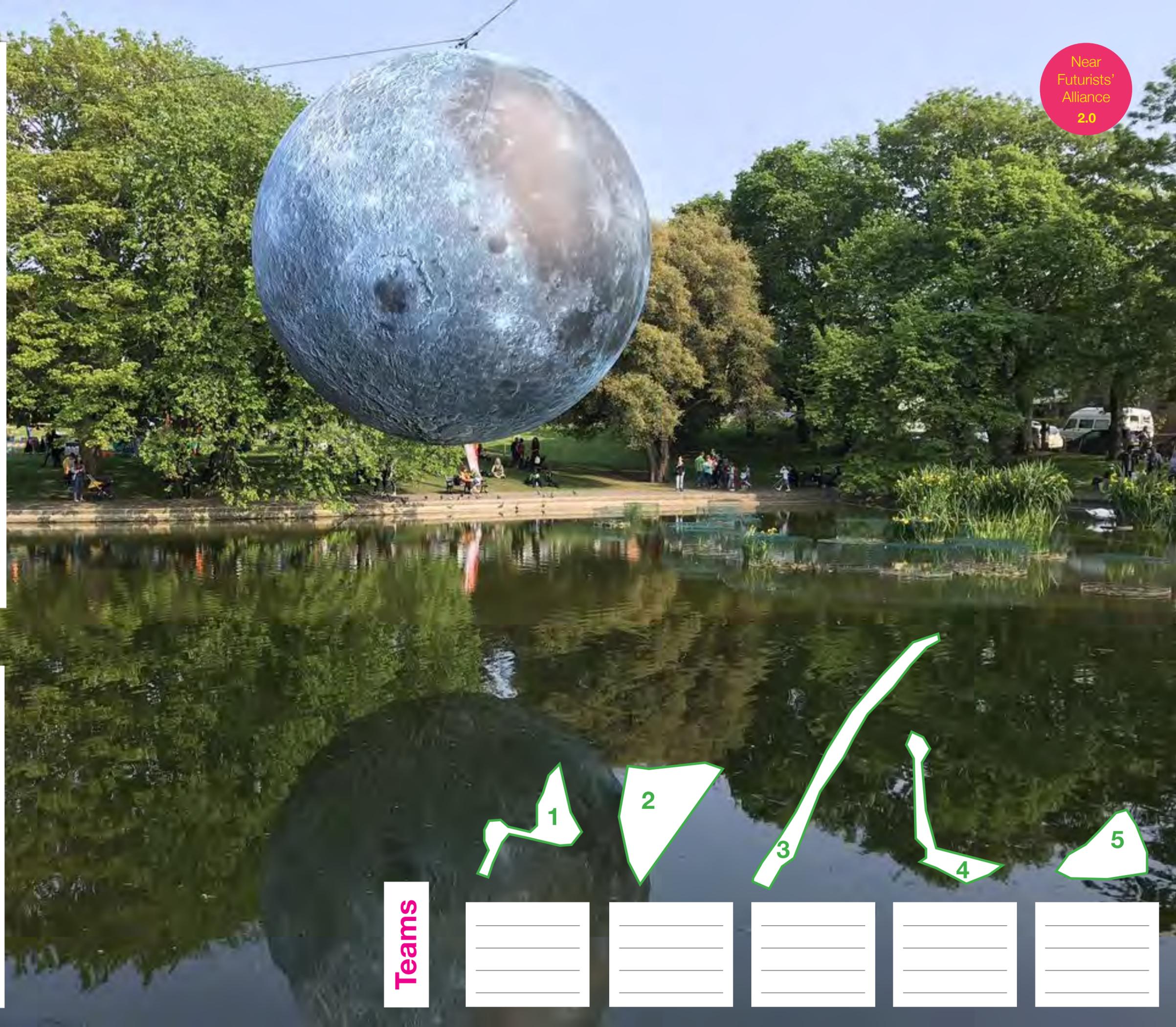
Travel and safety

Please be careful traversing the city. We don't mind if you walk or get public transport. But be mindful when taking photographs to keep an eye on the roads and be careful not to trip up. Be careful of your belongings and treat all others with respect.

Please keep in mind that this is a site visit rather than a day out. You are expected to participate in tasks and undertake the work required diligently and enthusiastically. You are "ambassadors" for the University and are expected not to bring the University of Brighton into disrepute.

This is a public park, there are public toilets near the childrens play area. Please be mindful when taking photographs about consent of people who may be captured in them.

Near
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2.0



Teams

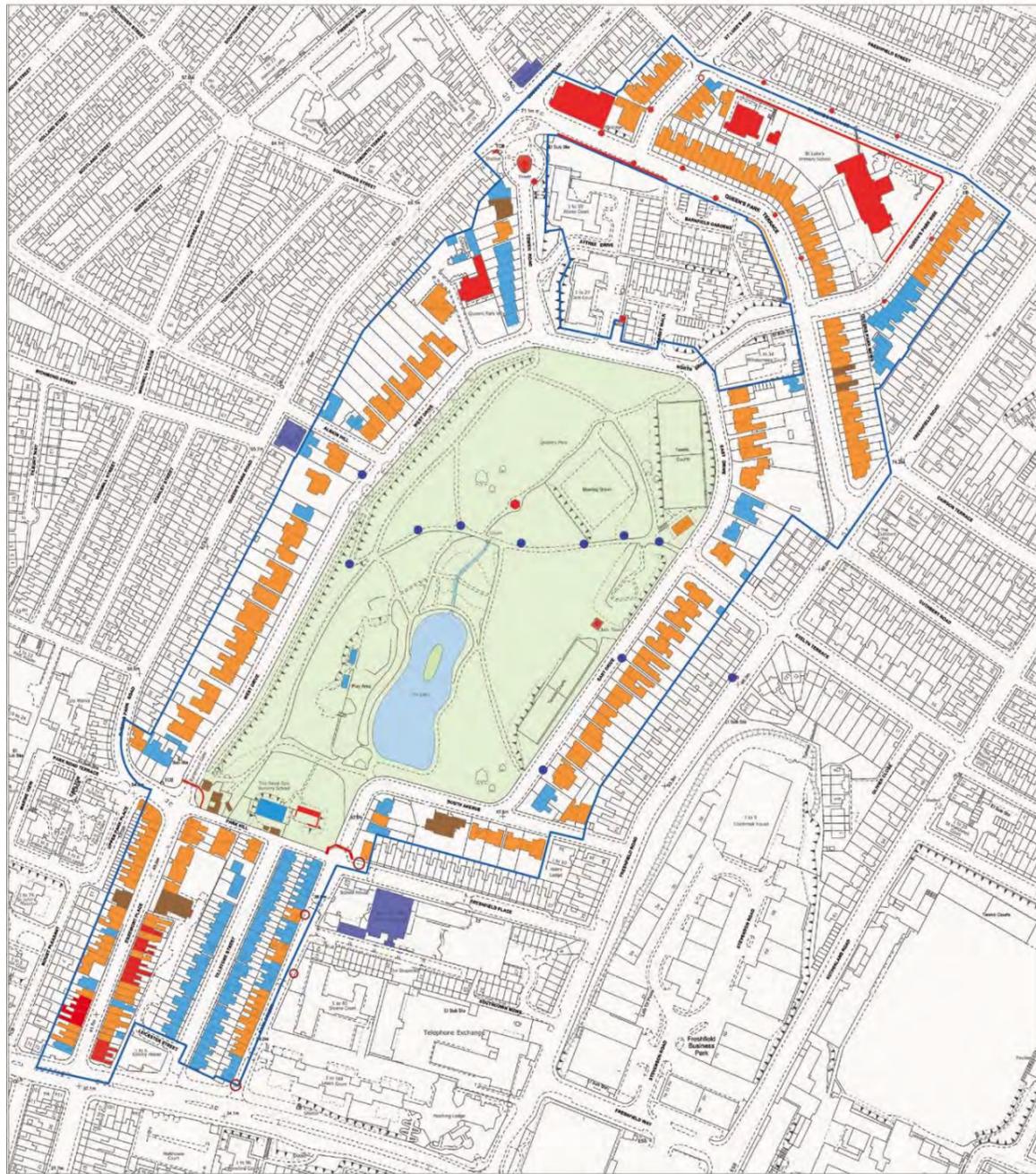
1

2

3

4

5



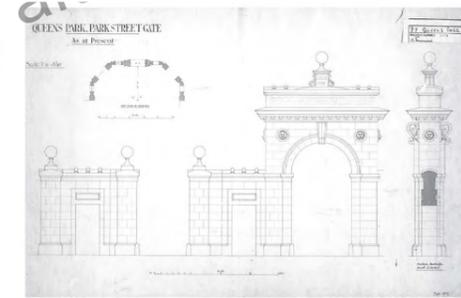
HERITAGE MAP

Key

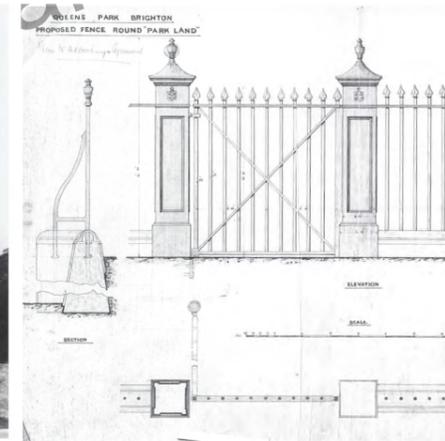
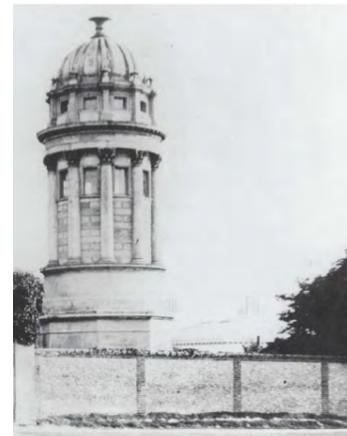
- Conservation Area Boundary
- Listed Buildings
- Locally Listed Buildings
- Positive Buildings
- Neutral Buildings
- Negative Buildings
- Registered Historic Park & Garden
- Lost or replaced listed lamp posts

NOT TO SCALE

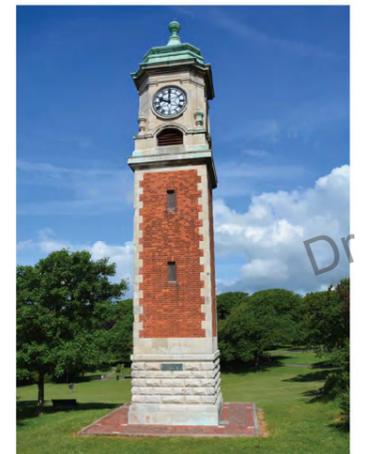
Egremont Gate Way



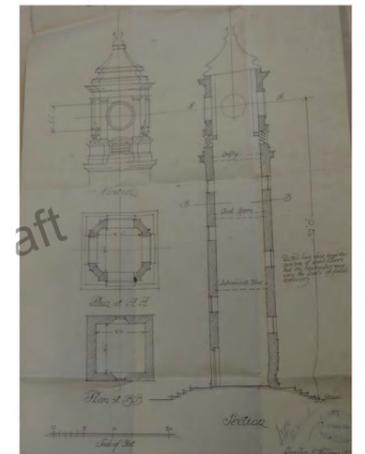
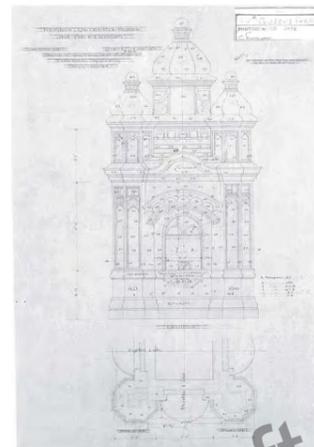
'PepperPot'



Clock Tower



Drinking Fountain



Queens Park Gate Way

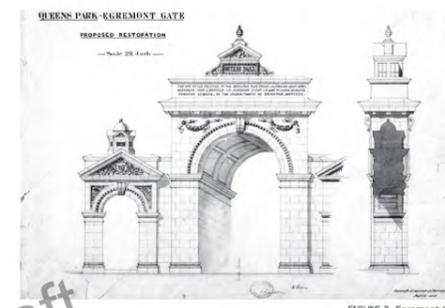


FIGURE 3. Egremont Gate

2. the trajectory

Folio.02

Part 1: Programme Thread Timeline

From your research you will generate a timeline drawing/diagram which will

- i] identify 'now' as 2022 and its past and possible future trajectory.
- ii] place the erection of your monument as a part of the near future narrative (*how is your monument part of the story?*)

PART 2: Site-Programme Collage

Using the drawings and photographs from *Task 1* you will create a collage which indicates the desired location of your monument overlaid with ideas of function, ritual and activity

Alm.03

Programme Research + Analysis

Based on issues researched in *Task 1: The Provocation* you will identify a 'programme thread' that is thematically linked. You will research it's history and trajectory in detail and then speculate about it's future.

Timetable IN DETAIL

Monday 21st October

AM - Presentation of Task 1 work
PM - Introduce Task 2 Part 1

Thursday 24th October

ALL DAY - Tutorials on your timelines
END - Introduce Task 2 Part 2

Monday 28th October

ALL DAY - Tutorials on your collages / anything else to be completed

Thursday 31st October

ALL DAY - **Cross-studio REVIEWS** on all of Task 1 and Task 2 so far:

- TASK 1**
 - Part 1: The Provocation
 - Part 2: Site Survey drawings
- TASK 2**
 - Part 1: Programme timeline
 - Part 2: Site-programme collage
- ALMANAC** formative submission

AD575/675: Territories & Catalysts

TASK 2: The Trajectory

Rsearch + identify the past routes of your topics of interests and speculate about their future trajectories (with reference to design, activity, programme, ritual)

Purpose of this task:

- 1. To become** intimately familiar with the programmatic options for you site
- 2. To identify** what your monument is dedicated to and how that fits within your project narrative
- 3. To locate** your monument within your segment and begin to identify its characteristics
- 4. To gather** research and intelligence to help you generate your Semester 2 Proposition Statement.

References:

- <https://www.futuretimeline.net/21stcentury/2020-2029.htm>
- <https://www.quantumrun.com/future-timeline>
- Pinterest board - 'programme timeline'



AD575/675: Territories & Catalysts

TASK 2 - Part 1:

the Programme timeline

A visual representation of the chronological historical events associated with the development of your architectural programme.

Key words

programme (noun)

1. a set of related measures or activities with a particular long-term aim

2. a planned series of future events or performances.

An architectural programme is considered to be the activities / functions that occur within a space or place.

timeline (noun)

1. a graphical representation of a period of time, on which important events are marked.

For example:

- if your programmatic theme was - **home entertainment** - key dates in history would be the invention of the radio, the colour TV etc, BUT also external events that AFFECT your timeline should be considered, such as theatre and cinema.

For example:

- if your programmatic theme was - **eating/food preparation** - you would consider servants + cooks, the types of food being eaten and how far it comes to the plate, the first dinner parties, restaurants, invention of drive-thrus, take-aways, and Deliveroo... and what what would be next?



Part 1: the Programme timeline

You are required to create 'a **programme timeline**' that looks at your programmatic theme throughout history, and speculate where it might go in the future...

1. So the first thing to do is to identify your programmatic theme. This will relate to your Provocation and connect to the function of your monument - it is time to decide what your Monument will celebrate / mourn!! You will need to give it an appropriate name!
2. Next you will conduct in depth research (online, the library) to find out key dates/moments/events in its history
3. Generate a timeline drawing/diagram from that research

Your timeline must:

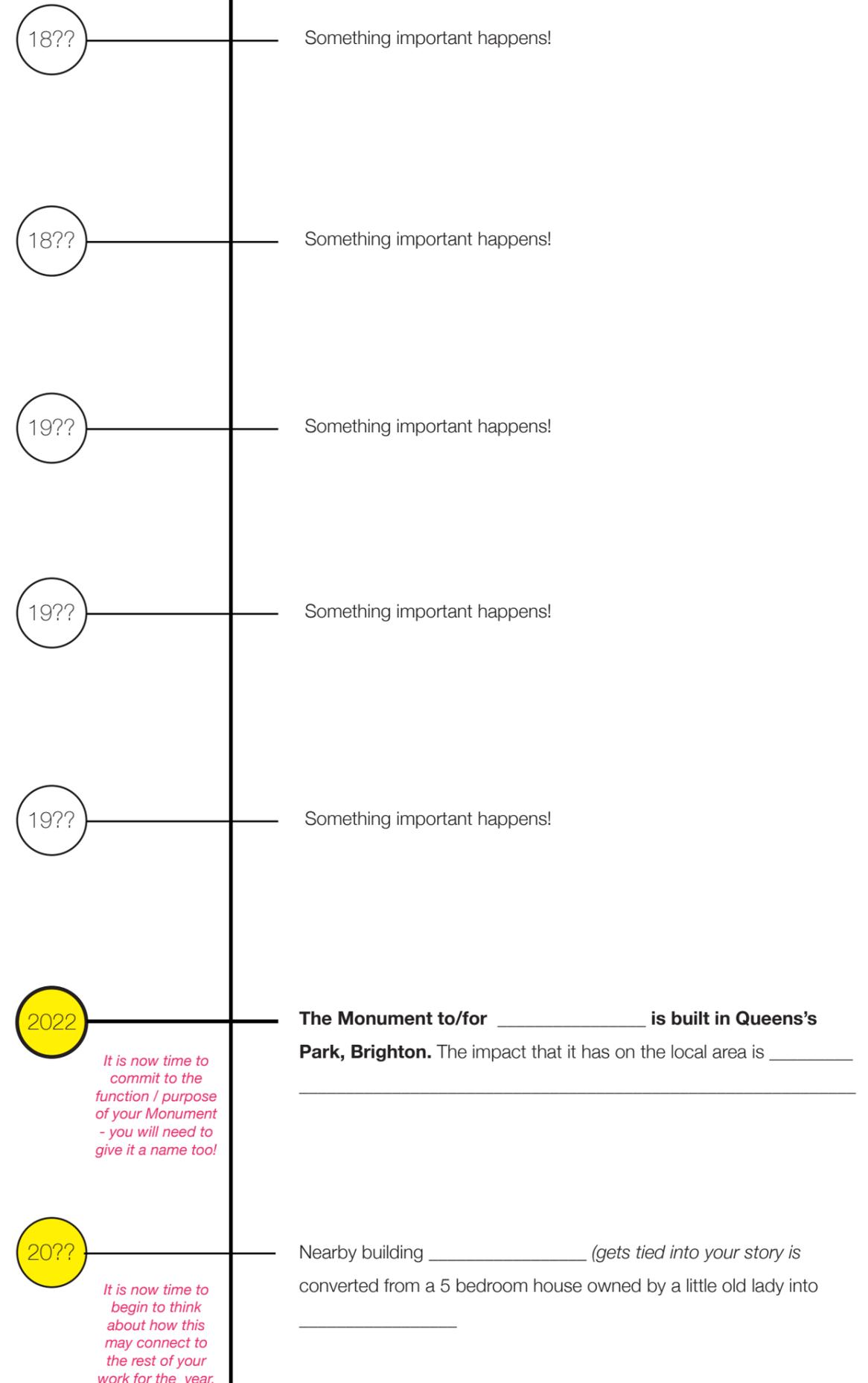
- be simple, clear and easy to read
- contain short qualifying factual statements for past events
- have 2022 (now) marked with the erection of your monument
- contain qualifying narrative commentary for all events looking forward to the future, including speculations about your Sem 2 project.

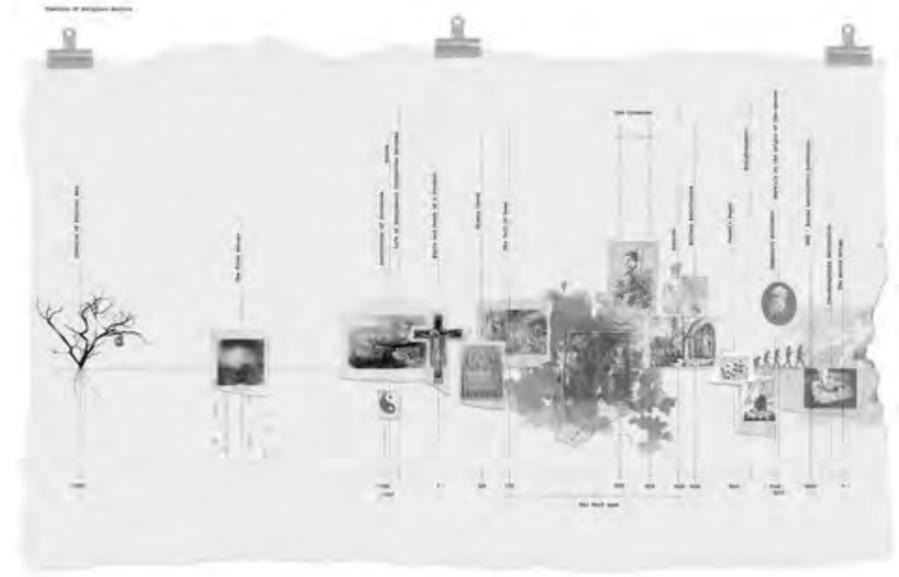
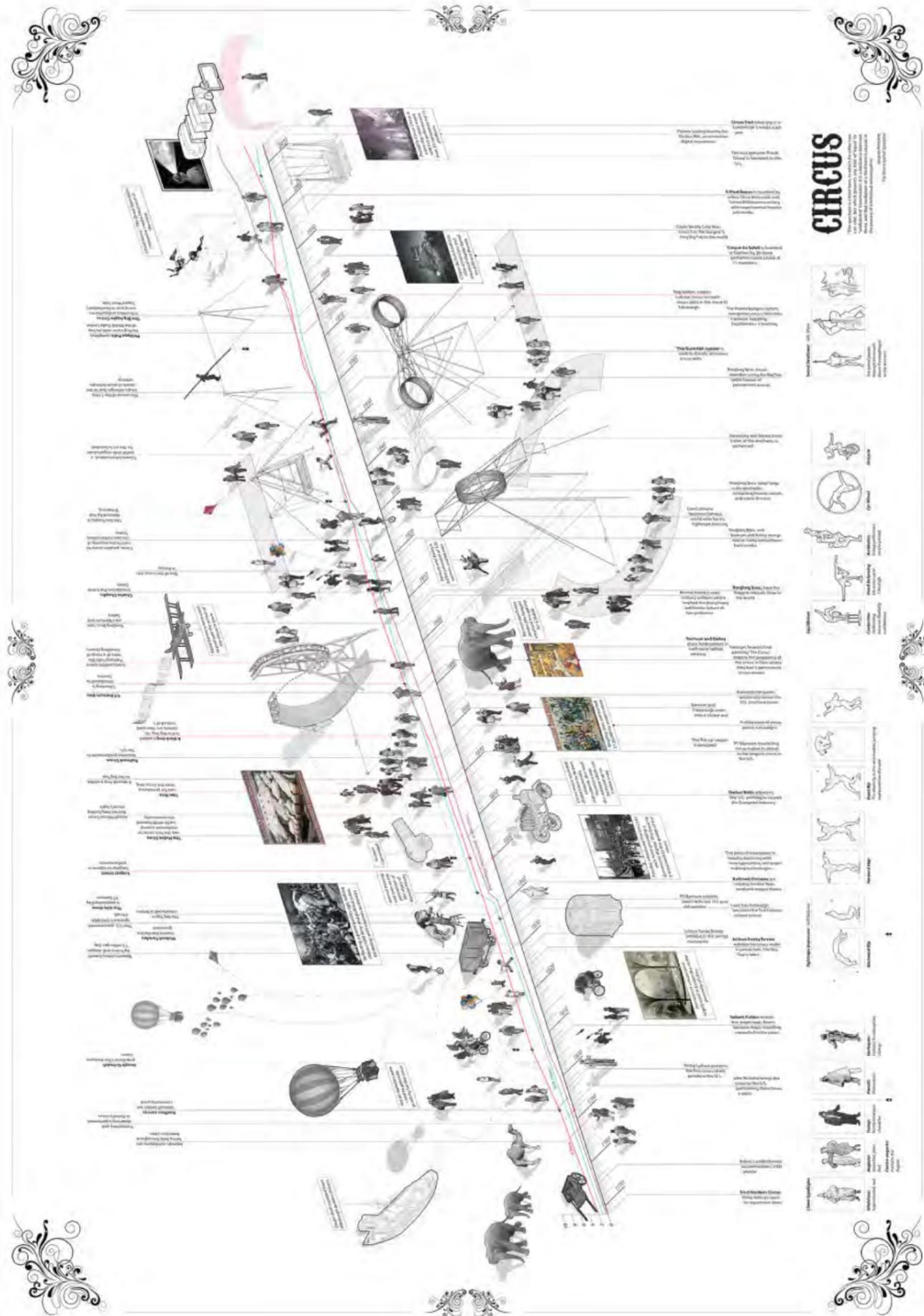
Almanac:

Your research for this and your analysis of your findings must form part of your almanac, formative submission for feedback is on 31st October.

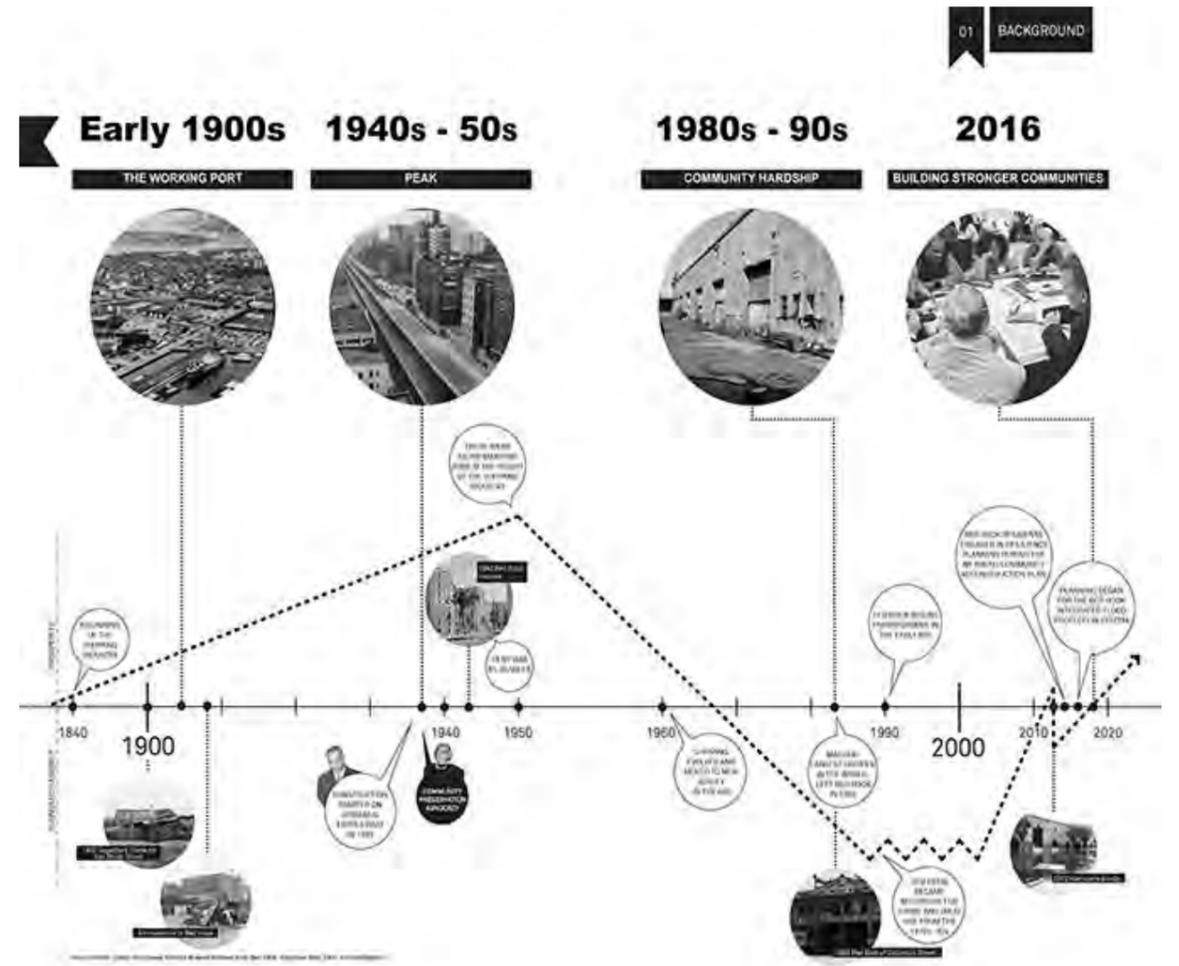
Presentation:

To be presented, along with the rest of Task 1 + Task 2 at the Pin-Up on 31st October.





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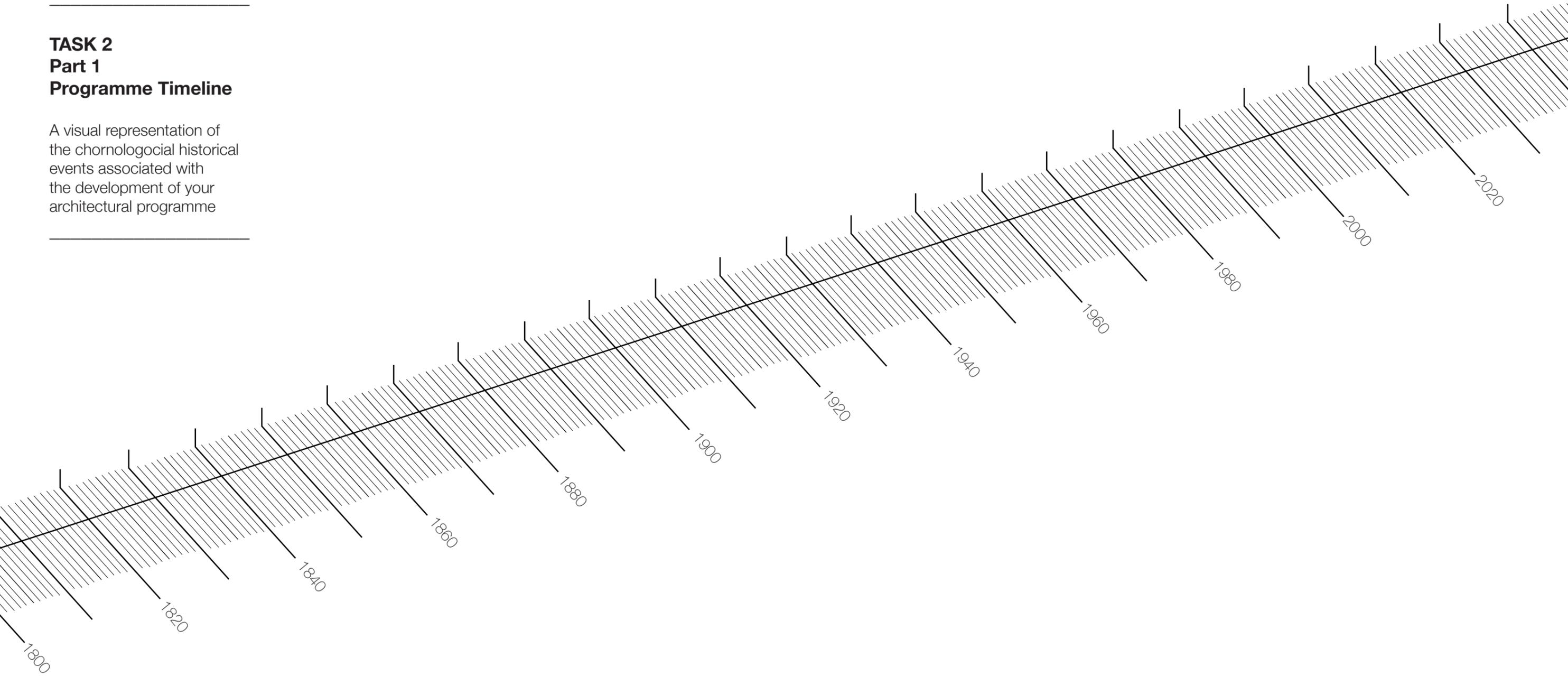


Aecom - Future of Brooklyn timeline

Monday 21st October

TASK 2 Part 1 Programme Timeline

A visual representation of the chronological historical events associated with the development of your architectural programme



AD575/675: Territories & Catalysts

TASK 2 - Part 2:

Site-Programme Collage

A representation of your visions for your monument placed with its context (photos and drawings)

Key words

collage (noun)

1. a technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, as newspaper clippings, parts of photographs, theater tickets, and fragments of an envelope.

ceremonial (adjective) ceremony (noun)

1. a system of ceremonies, rites, or formalities prescribed for or observed on any particular occasion; a rite.

ritual (noun)

1. an established or prescribed procedure for a religious or other rite.

2. a system or collection of religious or other rites.

3. observance of set forms in public worship.

4. a book of rites or ceremonies.

pilgrimage (noun)

1. a journey, especially one undertaken as a quest or for a purpose, as to pay homage:



Danai Gkoni

SuperStudio



Unknown

Jakob Struble

Part 2: Site-Programme Collage(s)

Now that you have decided what your monument will be dedicated to, it is time to start imagining where it sits in Queens Park, and what happens in and around it! Using the Photographic Survey and the Site Drawings from Task 1 as a basis you will create a **collage**.

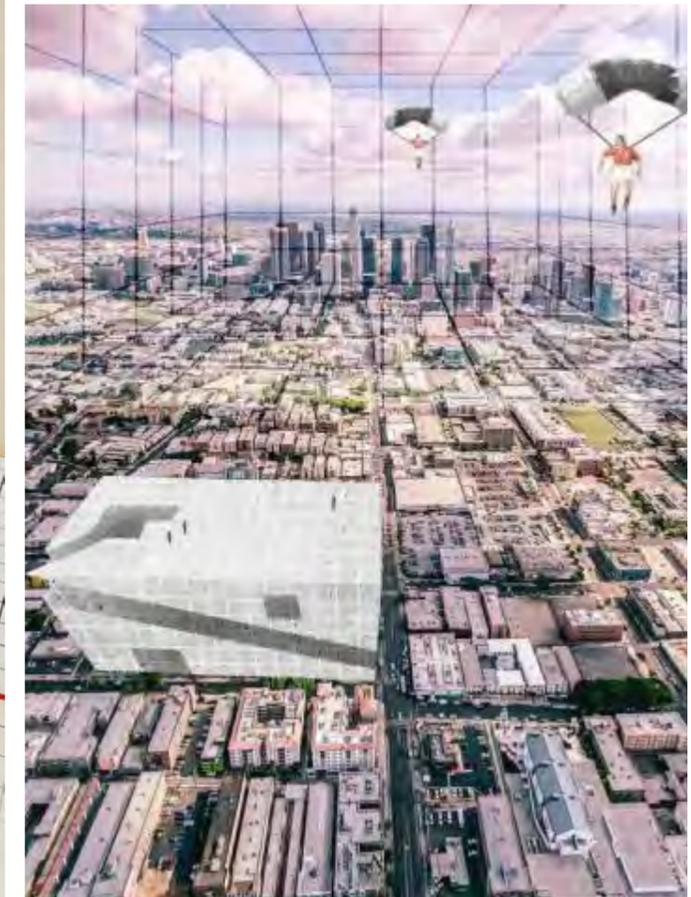
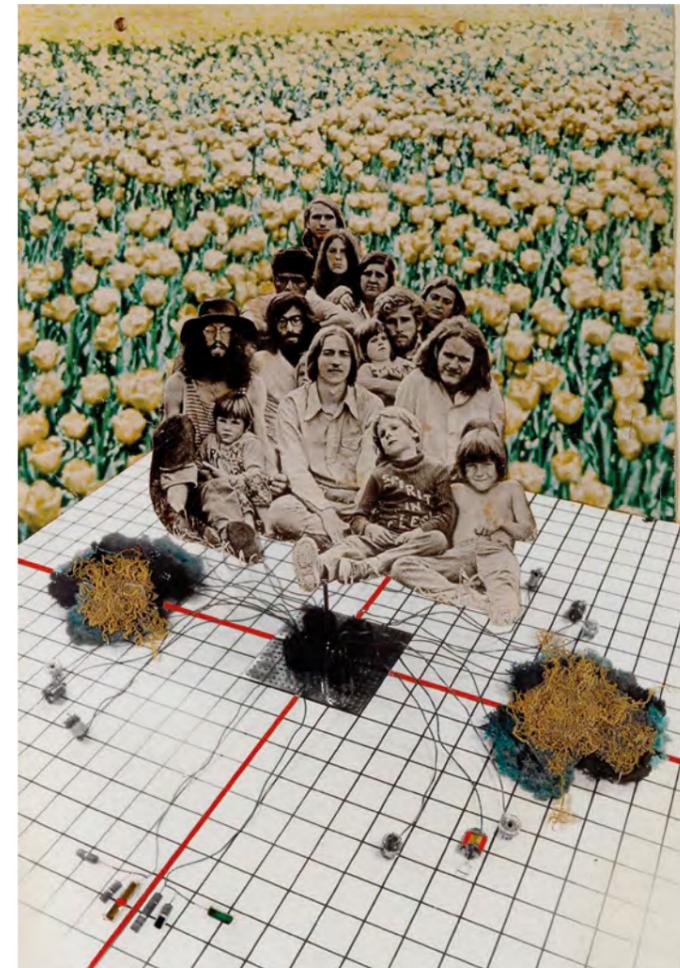
Either by hand or on the computer you will cut and paste; sketches, images of people (doing things), samples of materials, objects and forms into your Queens Park site photos and Survey Drawings.

The collage must indicate how the monument sits within the site, how it can be inhabited and the associated activities / rituals it might bring with it.

Some key questions:

- is it designed to be permanent?
- Does it stand out from its surroundings? Or is it hidden? How?
- is there a **ceremonial / ritual / pilgrimage** element?
- If so, what is it?
- if not, why might people visit it? or do they just find it?
- is there an inside, a shelter? Can it be sat on, leaned against?
- will it be best viewed from close up or far away?
- What emotion will it inspire? Do people laugh, cry, pray when they see it? how can you show this?

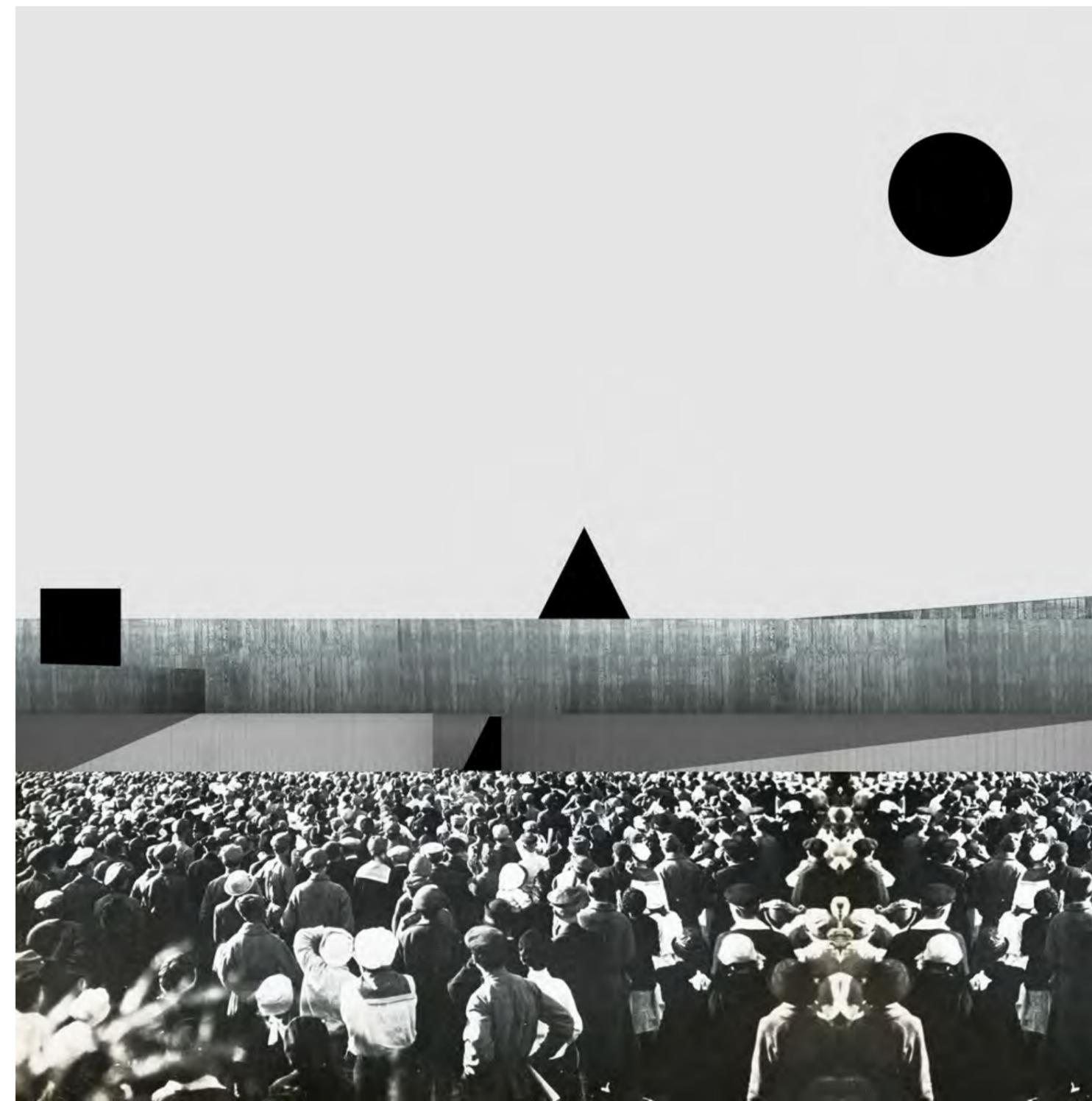
You can be playful with scale and materials, you are showing the 'essence' of the activity of the space rather than specifics (the specifics will come next, after the feedback from the cross-studio review on 31st).



SuperStudio



WAI Think Tank



3. SYSMAT - the prototypes

Folio.03

Part 1: Monument Studies

(3-dimensional objects)
Inspired by your monument research you will prototype ideas for your built monument.

L5 must prototype 1-3
L6 must prototype 3-6 different systems/materials and design ideas.

Part 2: Section drawn through Monument

showing site context / favoured proposal / interior inhabitation / materiality

Part 3: Visualisation of monument

showing favored proposal in three-dimensions (eyeline/aerial view) in wider site context

Alm.04

SysMat Precedent Analysis

L5 find one
L6 find three existing monument(s) to analyse in terms of materials/systems and programme/intent

End with a conclusion as to what systems/materials might be appropriate for your monument + WHY!

- Any additional work conducted
- **Include sketches, design iterations and photos of all monument studies. Must be annotated and analysed.**
- Lab Week engagement
- Full record of engagement with Sysmat sessions

Timetable IN DETAIL

Monday 11th November [ajh] [gb]

AM: SysMat 1: Scales of (Im)permanence - the theory

PM: Tutorials / get precedents of monuments + materials

Thursday 14th November [gb]

ALL DAY - Tutorials / what will you build + where will you build it?

Monday 18th November [gb]

ALL DAY: SysMat 2: Scales of (Im)permanence into Practice

ALL DAY - Tutorials / PART 1 - prototyping / making

Wednesday 20th November [ajh]

ALL DAY - Tutorials / PART 2 - section drawing

Thursday 21st November [ajh] [gb]

ALL DAY - Tutorials / PART 3 - drawing + collaging
PM - PHOTO STUDIO CLASS

Monday 25th November [ajh] [gb]

DESIGN FRAMEWORK BOOTCAMP

- Large Format Print analogue workshop
- Sem 2 Proposition workshop

Thursday 28th November [gb]

ALL DAY - L5 FINAL tutorials

Friday 29th November [all staff]

L5: SUMMATIVE SUBMISSIONS

9am - 11am - PIN UP IN GALLERY

11am - 12noon - PEER SUBMISSION REVIEWS

12noon onwards - Followed by STAFF MARKING

Monday 2nd December [gb]

L6 Tutorials on Framework + proposition

Tuesday 3rd December [ajh]

ALL DAY - L6 FINAL tutorials

Friday 6th December [all staff]

L6: SUMMATIVE SUBMISSIONS

9am - 11am - PIN UP IN GALLERY

11am - 12noon - PEER SUBMISSION REVIEWS

12noon onwards - Followed by STAFF MARKING

AD575/675: Territories & Catalysts

TASK 3: SysMat: The prototypes

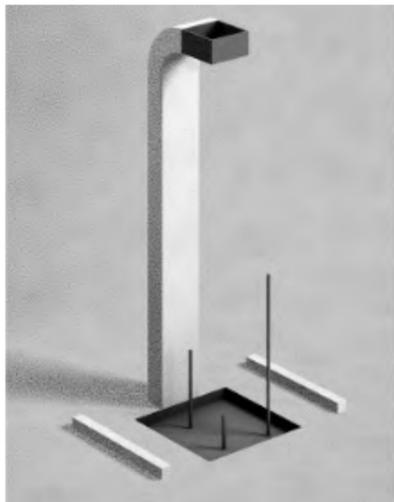
The process of making to inform the design, rather than (as often happens with students) simply making a model at the 'end' of the 'finished' design. You will not have a 'final model' (please don't ever use the term 'final model'!)

Key words prototype (noun)

1. an original model on which something is developed

Purpose of this task:

1. To become intimately familiar with the **process of making** as a method for testing ideas
2. To practice and explore using **different materials** and learn about their qualities, especially with response to heritage and permanence
3. To analyse and learn from other precedents - structures intended as monuments as well as other works of interest.



SYSMAT: The Prototypes

The 2 week task is facilitated by two Sysmat lectures/workshops provided by Michael and the technicians (which all studios will take in).

As per the initial RoadMap of tasks issued at the start of the module, during these 2 weeks you will be **creating 3-dimensional objects/studies that prototype ideas for your built monument** (part 1) and placing these into the section of the site (part 2) and collaging it into site photos (part 3).

Level 5 students work through design iterations in the form of SysMat investigations. The output of this will comprise between 1 to 3 physical objects / studies, the level of complexity to be agreed with your design tutors.

Level 6 as with level 5 are to work through design iterations in the form of SysMat investigations but are expected to produce a more rigorous and comprehensive investigation. The output of this will comprise between 3 to 5 physical objects / studies, the level of complexity to be agreed with your design tutors.

EACH OF YOU WILL HAVE A DIFFERENT FOCUS:

- one design element explored in multiple different materials e.g. a connection or interface
- one design element and how it may change through the passage of time e.g. growth or decay
- different iterations of the form / materiality e.g. volume, mass, voids
- multiple design components explored as part of a single system e.g. a connection or interface
- multiple alternative systems that perform the same role e.g. framing, solid construction

Timetable IN DETAIL

Monday 11th November [ajh] [gb]

AM: SysMat 1: Scales of (Im)permanence - the theory

PM: Tutorials / **get precedents of monuments + materials**

Thursday 14th November [gb]

ALL DAY - DESIGN Tutorials / **what** will you build + **where** will you build it?

Monday 18th November [gb]

ALL DAY: SysMat 2: Scales of (Im)permanence into Practice

ALL DAY - DESIGN Tutorials / **PART 1 - prototyping / making**

Wednesday 20th November [ajh]

ALL DAY - DESIGN Tutorials / **PART 2 - section drawing**

Thursday 21st November [ajh] [gb]

ALL DAY - DESIGN Tutorials / **PART 3 - drawing + collaging**
PM - PHOTO STUDIO CLASS

Monday 25th November [ajh] [gb]

DESIGN FRAMEWORK BOOTCAMP

- Large Format Print analogue workshop
- Sem 2 Proposition workshop

Thursday 28th November [gb]

ALL DAY - L5 FINAL tutorials

Friday 29th November [all staff]

L5: **SUMMATIVE SUBMISSIONS**

9am - 11am - PIN UP IN GALLERY

11am - 12noon - PEER SUBMISSION REVIEWS

12noon onwards - Followed by STAFF MARKING

Monday 2nd December [gb]

L6 Tutorials on Framework + proposition

Tuesday 3rd December [ajh]

ALL DAY - L6 FINAL tutorials

Friday 6th December [all staff]

L6: **SUMMATIVE SUBMISSIONS**

9am - 11am - PIN UP IN GALLERY

11am - 12noon - PEER SUBMISSION REVIEWS

12noon onwards - Followed by STAFF MARKING

LUCAS SIMOES



Monday 11th November

TASK 3

SYSMAT Precedent Analysis

This is part of your **PoA** for SysMat day one AND must go into your **Almanac** as part of task 3.

PRECEDENT ANALYSIS PROCESS:

1. FIND an image of a precedent online - don't choose just anything, look for designers of pieces of work that have some similarities with your own thoughts and ideas for your project so far.

2. PRINT it out at A4 (colour if possible) - be sure to include key facts such a name, location, designer.

3. ANNOTATE it, using the prompts below as a example - keep this fluid and cretaive but neat and easy to read. keep the annotations to focus on materials, systems, and how and why it relates to your project.

4. CONCLUSION STATEMENT - write a very short statement about ewhat you have learned from the precedent and plan to apply to your own design process.

YOUR PLAN OF ACTION:

Level 5:

- **two precedents [analysed]**
x1 existing monument (anywhere in the world)
x1 sculpture/installation
- **one location plan** - showing the location of your monument
- **materials list**

Level 6:

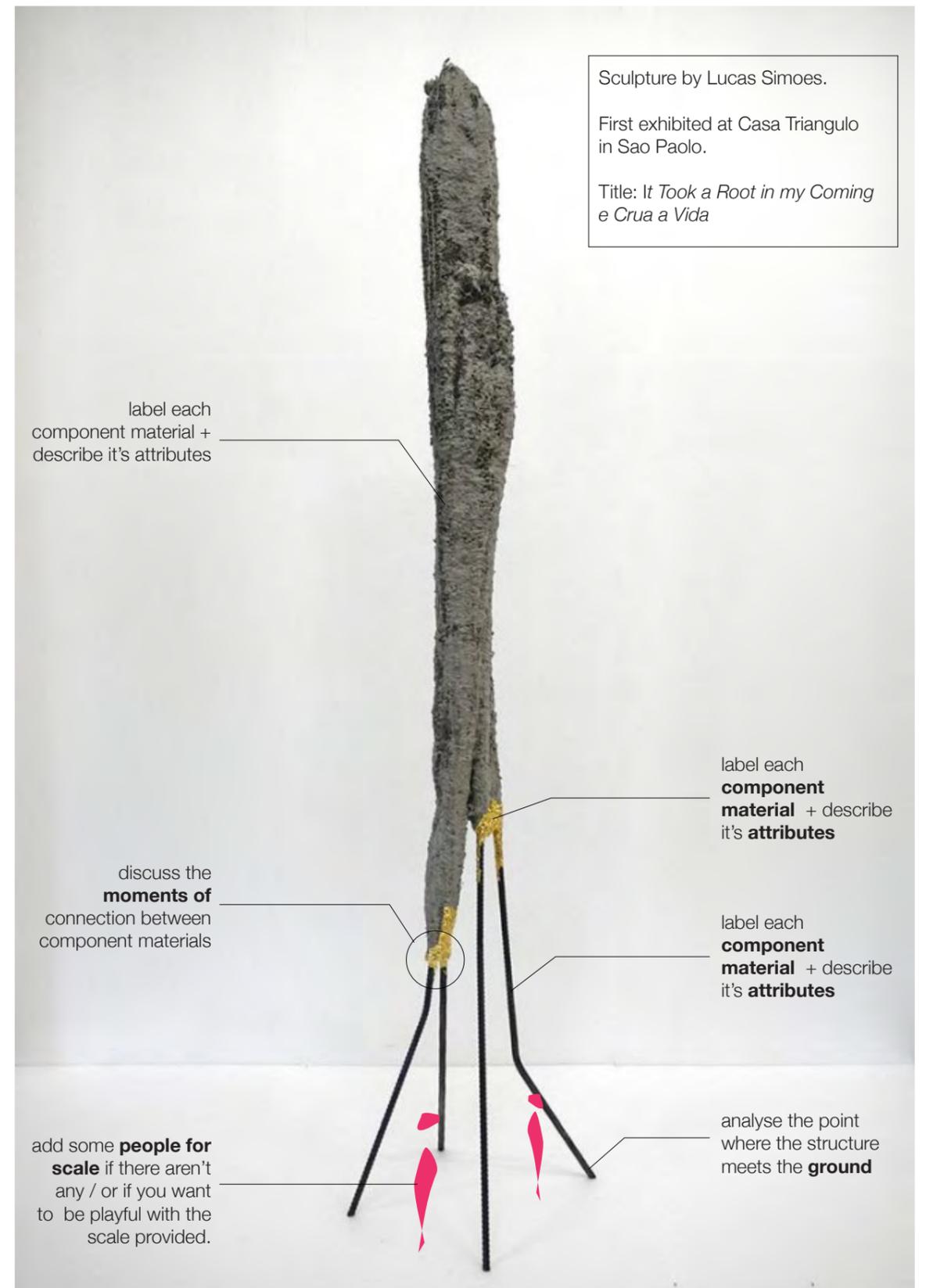
- **three precedents [analysed]**
x1 existing monument (anywhere in the world)
x1 sculpture/installation
x1 'structure' relevant to your programe/theme
- **one location plan** - showing the location of your monument
- **materials list**

PIN THIS UP AT 4PM TODAY

FOR THURSDAY:

Please **draw a series of concept sketches for your monument ready for the tutorial on Thursday where we will the plan out how to build/model these.**

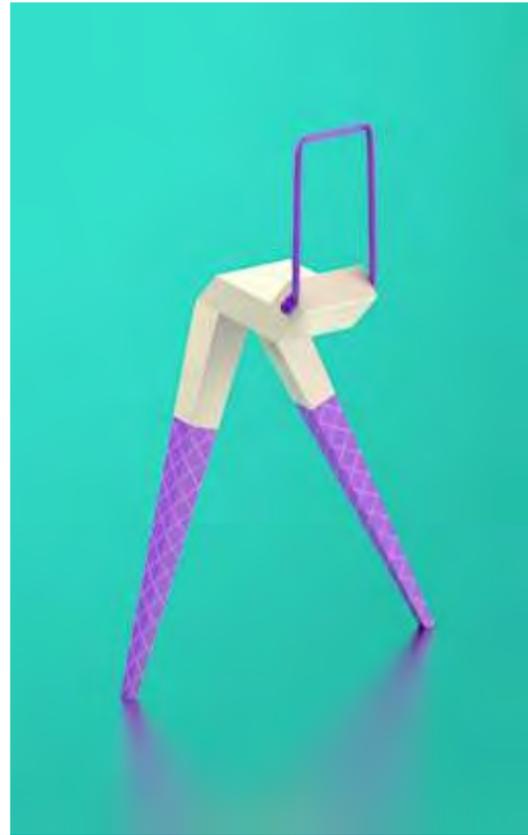
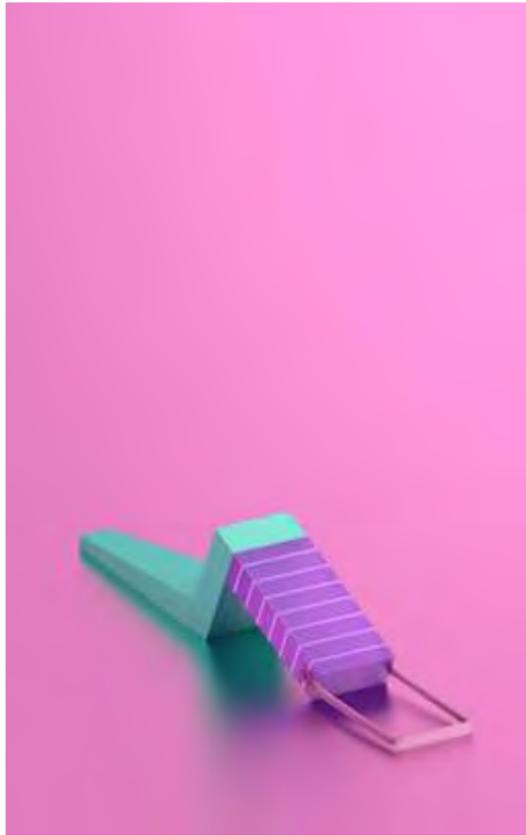
EXAMPLE PRECEDENT ANALYSIS:



EXAMPLE CONCLUSION STATEMENT:

The blend of materilas used in this sculpture is something I would like to take forward into my monument. The contrast between the gold and the rough concrete would work with my concept (*explain why*) - etc etc etc

FABRICE LE NEZNET



PHILIP FINDER



DELTAWERK - by RAAF



GREAT FIRE OF LONDON



JEWISH MEMORIAL - BERLIN



AD575/675: Territories & Catalysts

Monday 25th November [ajh] [gb]
DESIGN FRAMEWORK BOOTCAMP
- Large Format Print analogue workshop
- Sem 2 Proposition workshop

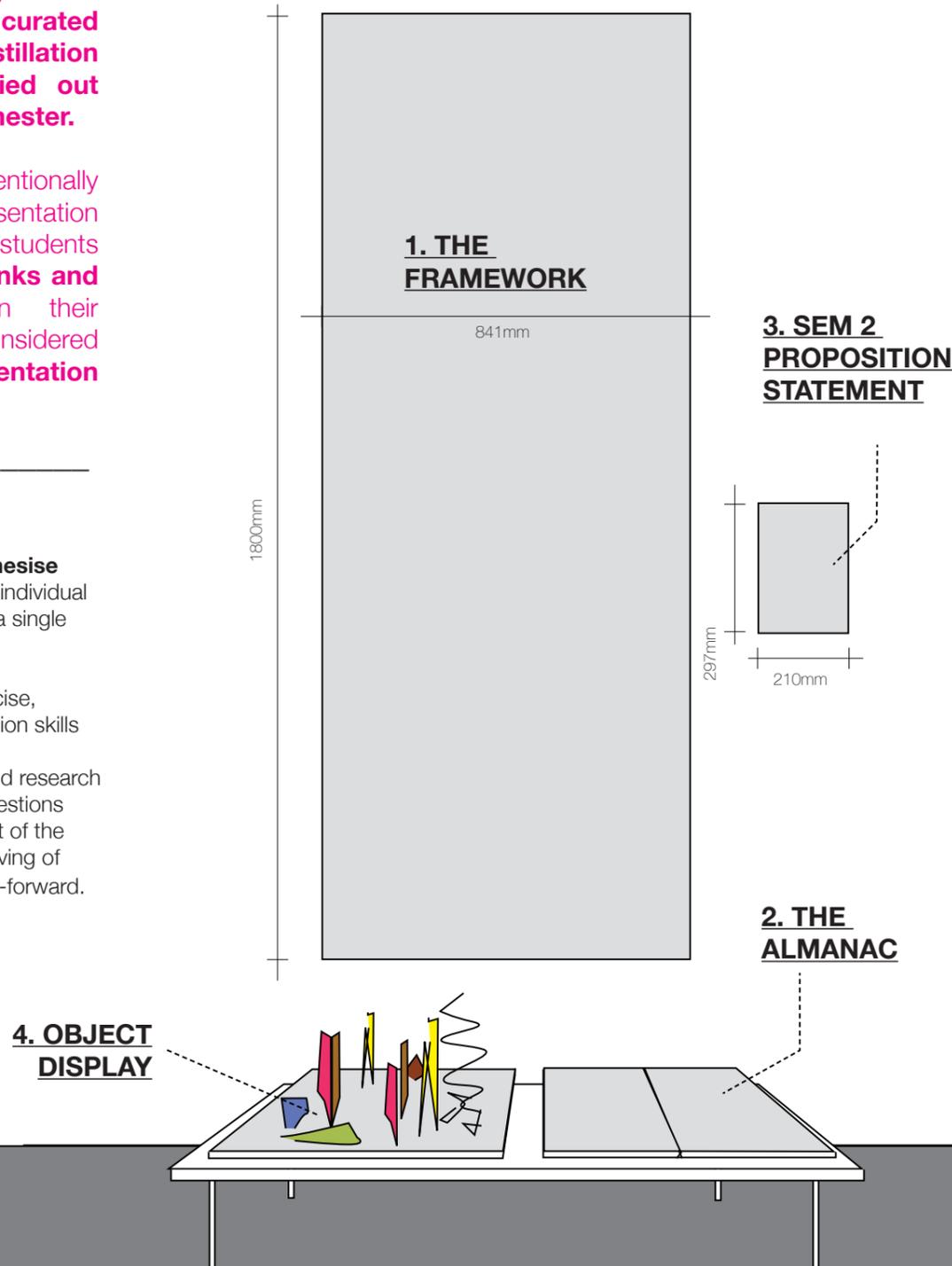
The framework

The design framework is the main submission for the portfolio (LO1-4) and is to be a **carefully curated and presented distillation of the work carried out throughout the semester.**

The submission is intentionally a single page presentation format to ensure all students fully **consider the links and interactions** within their work. It is to be considered a single **final presentation drawing.**

Purpose of this task:

- 1. To learn how to synthesise information** and present individual content and drawings as a single narrative
- 2. To practice** clear, concise, visually inspiring presentation skills
- 3. To draw** on findings and research to make speculative suggestions for the future development of the project. This will aid the giving of helpful feedback and feed-forward.



CHECKLIST:

1. THE FRAMEWORK

Portfolio [LO1-4] 70%

- The Provocation
- The Site Survey
- Programme Timeline
- Site-Programme Collage
- SysMat Monument Studies [photos/drawings]
- Section drawn through Monument on site
- Visualisation of monument in 3D on site with inhabitation

3. SEM 2 PROPOSITION STATEMENT

- Completed A4

4. OBJECT DISPLAY

- Correct number of 3D objects / studies mounted, labelled, and presented beautifully.

2. THE ALMANAC

Almanac [LO5] 30%

- Futurology research
- The provocation research
- Queens Park + Monument Research
- Programme Research + Analysis
- SysMat precedents + analysis (PoA)
- Record of design development

THE next origi- nal

Near
Futurists'
Alliance
3.0

Mashaal Baloch
Evelyn Christodoulou
Teresa Cimaglia
Nlga Ghafur
Sandip Gurung
Lily Ching Huen Hui
Kim Moodley
Anna Shakir

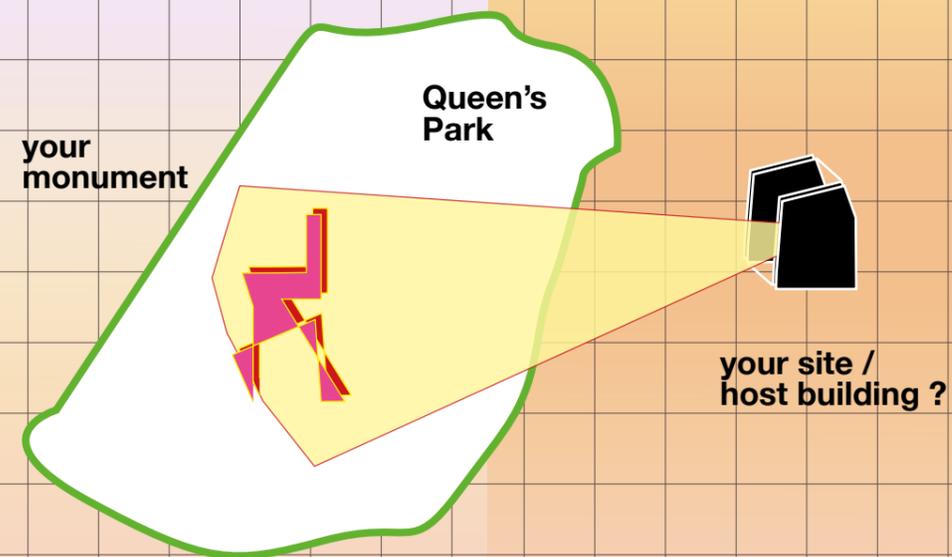
Vanel Bailey
Isabelle Brobakke
Bobby Darlington
Iona Hepworth
Rosa Isaacs
Yooyeol Kim
Cheyenne Patel
Holly Upton
Ling Xiao
Sara Zolnay

Gem Barton
Amelia Jane Hankin

2019-20

AD576/676: Experience & Systems

Near
Futurists'
Alliance
3.0



Drive-Thru funeral home

Last Semester you became familiar with the practice of futurology, and the area of Queen's Park in Brighton. You took inspiration from our changing society and associated behaviours, and designed an inhabited monument that celebrated/cherished/mourning/ridiculed your chosen subject matter. You researched the history of your chosen programme and speculated about its future trajectory. All of this has prepared you for the next part of your journey; the **next|original**.

This semester you will be designing for a **new/emerging programme** or activity that relates to the function and dedication of your Monument. With consideration of your programme-timeline you developed in Semester 1, you will select a **host building** that sits within a 'reasonable proximity' to your Monument.

The programme for your **intervention into the host building will be an extension of the ritual/ceremony/concept for your monument** as in the future these two elements will co-exist. Your programme must be a **next|original** - i.e. it should not be something that exists currently. It could be a 'twist' on an existing and recognisable activity/function or it could be something completely new and innovative.

You will adapt your chosen host building to accommodate this programme speculating on its future spatial requirements, users, inhabitation, materials etc.

AD576/676: Experience & Systems

Semester 2 Schedule:
to be read in conjunction with the
Semester 2 Roadmap of tasks.

- Formative
- Summative
- DigiSkills
- SysMat

Week	Day	Time	Activity	Staff
Semester 2 Timetable 2019-20				
Week 10	Mon	27	Module Overview 2 parallel assessed events of the course	
	Tue	28	AD-576/676	
	Wed	29	Lab Digi Skills - Week 1	
	Thu	30	AD-576/676	08/AM
Week 11	Mon	3	AD-576/676	
	Tue	4	AD-576/676	
	Wed	5	AD-576/676	08/AM
	Thu	6	AD-576/676	
Week 12	Mon	10	AD-576/676	
	Tue	11	AD-576/676	
	Wed	12	AD-576/676	08/AM
	Thu	13	AD-576/676	
Week 13	Mon	17	AD-576/676	
	Tue	18	AD-576/676	
	Wed	19	AD-576/676	08/AM
	Thu	20	AD-576/676	
Week 14	Mon	24	AD-576/676	
	Tue	25	AD-576/676	
	Wed	26	AD-576/676	08/AM
	Thu	27	AD-576/676	
Week 15	Mon	3	Lab Week Experimental Realities	
	Tue	4	AD-576/676	
	Wed	5	AD-576/676	08/AM
	Thu	6	AD-576/676	
Week 16	Mon	10	AD-576/676	
	Tue	11	AD-576/676	
	Wed	12	AD-576/676	08/AM
	Thu	13	AD-576/676	
Week 17	Mon	14	AD-576/676	
	Tue	15	AD-576/676	
	Wed	16	AD-576/676	08/AM
	Thu	17	AD-576/676	
Week 18	Mon	21	AD-576/676	
	Tue	22	AD-576/676	
	Wed	23	AD-576/676	08/AM
	Thu	24	AD-576/676	
Week 19	Mon	28	AD-576/676	
	Tue	29	AD-576/676	
	Wed	30	AD-576/676	08/AM
	Thu	31	AD-576/676	
Week 20	Mon	3	AD-576/676	
	Tue	4	AD-576/676	
	Wed	5	AD-576/676	08/AM
	Thu	6	AD-576/676	
Week 21	Mon	11	AD-576/676	
	Tue	12	AD-576/676	
	Wed	13	AD-576/676	08/AM
	Thu	14	AD-576/676	
Week 22	Mon	15	AD-576/676	
	Tue	16	AD-576/676	
	Wed	17	AD-576/676	08/AM
	Thu	18	AD-576/676	
Week 23	Mon	22	AD-576/676	
	Tue	23	AD-576/676	
	Wed	24	AD-576/676	08/AM
	Thu	25	AD-576/676	

NFA ALMANAC CONTENTS:



Queen's Park Sites

On this map you will see a selection of sites that are 'recommended' because of their position as well as the availability of information. You are welcome to select your own site. However, please be sure that you are able to find 'enough' information about it in order to conduct a suitable site survey.

Site Visit - Thur 30th Jan

Meet:

This Thursday we are returning to Queen's Park in order to help you make informed site choices for this semester. Amelia and I will meet at The 'PepperPot' on Queen's Park Road 10am sharp.

What:

As a group we will walk the perimeter of the park and take in all of the site options (including any additional sites proposed by you). We will conduct an initial collective 'observational survey' from outside.

Once we have completed our site observations we will head to **Grand Parade [room M2]** as a group. There will be time for lunch and then we will continue work; **site discussions and programme tutorials**. You are also encouraged to visit the **Giles Round exhibition in the GP CCA gallery**.

Bring:

Please bring with you cameras, sketching equipment, printed drawings, maps etc from your initial studies carried out today. **Please dress appropriately for January.**

Important:

These sites or 'host buildings' are all owned by individuals or organisations. And as such you must be mindful of this when taking photos, especially of the residential properties. **You must be especially careful when observing the Royal Spa, you should NOT take any photos during opening hours as the building attached to it is a nursery school.**

Emergency Contact:

Gem 07970 902915 (first aider)
Amelia 07792 165786

Near
Futurists'
Alliance
3.0

'PepperPot' + surrounding land
BH2018/01943

Former Queens Park Road
Methodist Church
(now Orchard day Nursery)
THE KEEP

Tennis Club pavilion building
BH2018/03690

26 East Drive, large residential
property with a large garden
plot
BH2011/03639

derelict toilet block
[including gateway +
surrounding vacant plots]
BH2000/00212/FP

17 East Drive, residential property
BH2011/02986

33/34 Upper Park Place,
'old pub' now flats
COUNCIL/THE KEEP

12 East Drive, residential property
BH2019/00692

Royal Spa 'remains' garden +gateway
[not including the nursery building]
BH2000/00212/FP

Travel and safety

Please be careful traversing the city. We don't mind if you walk or get public transport. But be mindful when taking photographs to keep an eye on the roads and be careful not to trip up. Be careful of your belongings and treat all others with respect.

Please keep in mind that this is a site visit rather than a day out. You are expected to participate in tasks and undertake the work required diligently and enthusiastically. You are "ambassadors" for the University and are expected not to bring the University of Brighton into disrepute.

This is a public park, there are public toilets near the children's play area. Please be mindful when taking photographs about consent of people who may be captured in them.

Derelict toilet block [incl gateway + surrounding vacant plots]

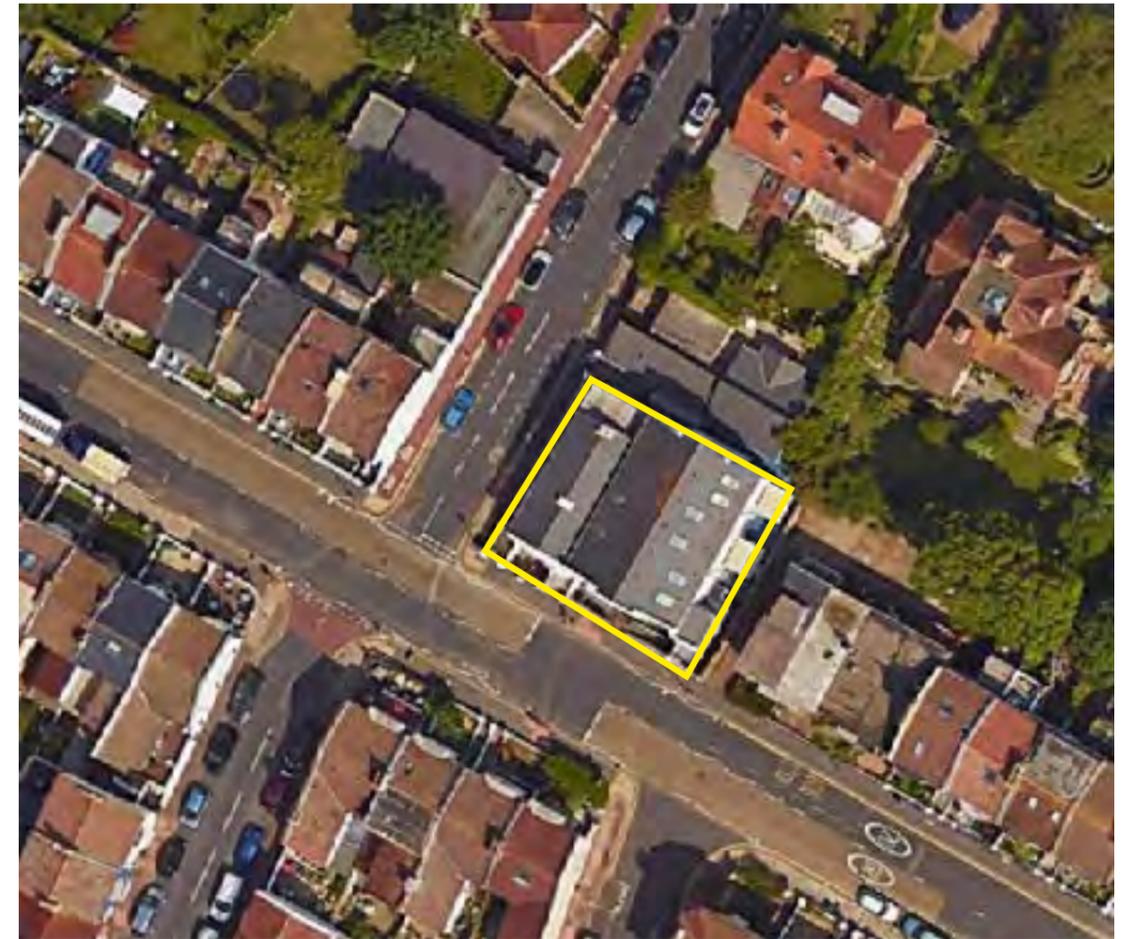
BH2000/00212/FP





AD-570/976-EP Including the

**Former Queens Park Road Methodist Church
(now Orchard day Nursery)**
THE KEEP



'PepperPot' + surrounding land

BH2018/01943



Tennis Club pavilion building + surrounding gardens

BH2018/03690



26 East Drive, large residential property with a large garden plot
BH2011/03639



12 East Drive, residential property
BH2019/00692

17 East Drive, residential property
BH2011/02986



AD576/676: Experience & Systems

Monday 27th Jan

Collective Research

Together we will collect information about all the sites listed (+ any other you wish to add to the list) so that we have a collective database of content which can be shared.

This collective research, plus the site visit on Thursday will help you all choose which 'host building' will be your site for the rest of the semester. You must register your chosen 'host' by 5pm on Thursday.

Resources:

The Keep
The Planning Portal
Reputable online sites

BEFORE THURSDAY:

1. **Gather + print as much information as possible about the site you have been assigned.** Such as maps / drawings / photos / data - print them out + bring them on Thursday for the collective site study.

2. Almanac

- pin-up your hard copy almanac contents list + start to populate it
- create your digital almanac template in Indesign (it can be same, similar, different to Sem 1)

AD576/676: Experience & Systems

TASK 1: Visual Sequencing

2 week task

This task is intended as a design 'tool' to help you determine the kind of journey you want your users to go on and the type of spaces your programmes require.

You will produce a series of images, that form a sequence* (part of your journey) that must take place in a particular order.

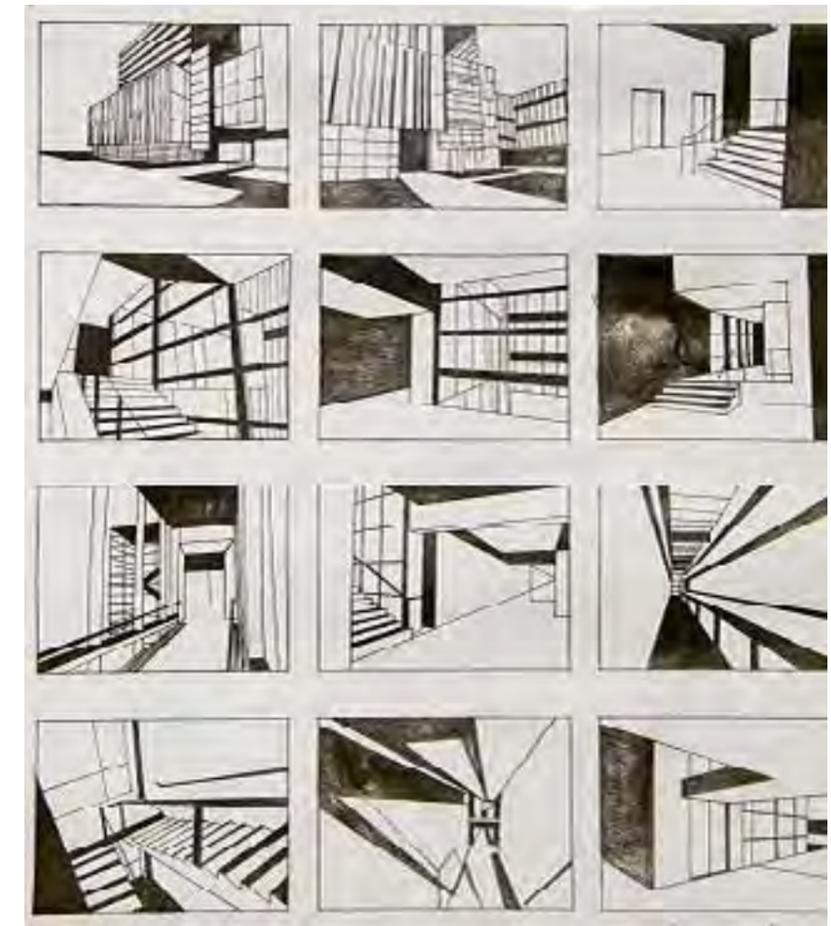
These images are created to showcase important spaces + activities that take place at key moments.

Keywords

SEQUENCE (noun)
a particular order in which related things follow each other.

Purpose of this task:

1. To expand your **knowledge of your chosen programme** and identify its **spatial requirements**
2. Prompt you to identify **important moments in your users journey.**
3. Ensure your **host building and monument are fully connected** in both action and activity.



Visual Sequencing This task requires you to delve deeper into your programme parameters, which requires going through a number of different steps.

First you will develop an 'accommodation schedule' to help you begin to identify key spaces your project requires in order to operate.

Secondly, you will generate 'programme diagrams' which spatialise the data from your schedules into a user journey.

Thirdly, you will identify key moments in your diagrams to represent through sketching or collaging into site photos / existing drawings the desired spatial qualities (identified in your accommodation schedule). Your sequence must be a journey and will have a number of images in it; L5 - 4 images, L6 - 5 images. Your journey must begin at your monument, [image 1] take us through/over the threshold of your host building [image 2] and into two/three other key parts of your programme [images 3,4,5]. This completed set of drawings is your 'visual sequence'.

All stages of this task must be complete on time as per the schedule below and be presented to the group on Monday 10th Feb

Task Timetable

Thur 30.01 - site visit + introduce brief
+ work to complete before Monday

Mon 03.01 - workshop
+ work to complete before Thursday

Thur 06.01 - tutorials
+ work to complete before Monday's pin-up

Mon 10.01 - pin-up presentations

research for this is almanac content

Before Mon 3.2.20

For Monday 3rd 10am sharp you will need to **bring with you:**

- i** a complete **schedule of accommodation** (see below for details)
- ii** **printed aerial plan large** of QP large enough to include your **monument and your host building**
- iii** **printed/drawn location plan (approx 1:100 / 1:50) of your host building** - estimated is OK
- iv** **tracing paper / baking paper**

Keywords

SCHEDULE OF ACCOMODATION*
list of itemised facilities and provisions required by the users (of a building)

For example:
Functional requirements list for a primary school

- Basic teaching
- Halls, dining and PE
- Learning resource areas
- Staff and administration
- Storage
- Supplementary net area and associated non-net area
- Toilets and personal care
- Kitchen facilities
- Circulation, plant and internal walls

i Schedule of Accommodation:

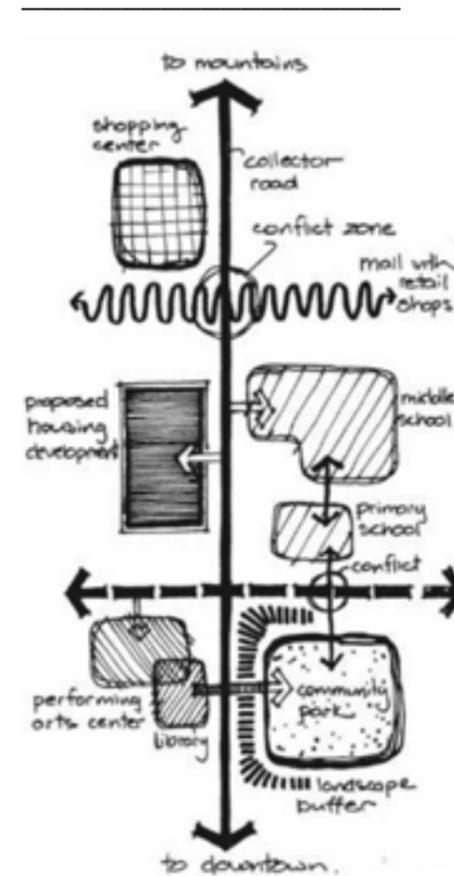
Your schedule of accommodation must include the responses to the questions below which on Monday we will develop into a simple programme diagram* which will inform the your journey and position of your sequence images.

See example on the left of the Primary School. You may wish to do this exercise as a list, table or a flow diagram- whatever works best for you. There is no 'right' way of doing this.

- Function**
List all of the different types of spaces your programme requires i.e. lab, showroom, bedrooms
- Spatial Qualities**
Now for each of these functions indicate their ideal qualities i.e. inside/outside? size? orientation? light/dark? public/private?
- User Requirements**
Now for each of the functions on your list identify the type (employers/employees/visitors) and volume of users (1, small groups, large groups, approx numbers). You must be inclusive. This will help you figure out the required size of the spaces too.
- Specialist**
Are there anything additional things you need to consider that is unique and specific to your chosen programme? This could be:
- materials / geometries / views to monument / interactions / digital components

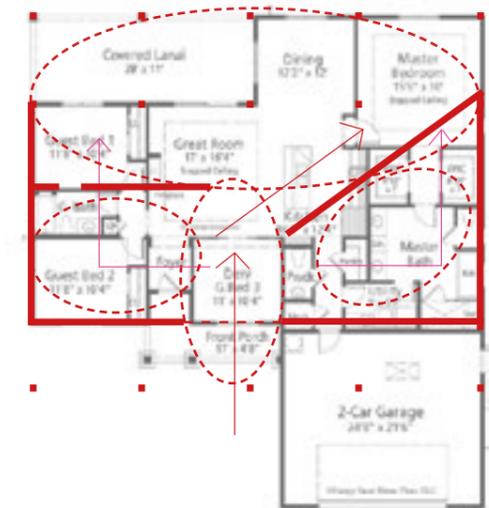
Keywords

DIAGRAM (noun)
a simplified drawing showing the appearance, structure, or workings of something; a schematic representation



Above: example of a programme diagram representing arrangements and relationships between spaces/activities.

Below: example of a programme diagram showing spatial arrangements being developed within the plan of the host building



On Mon 3.2.20 Visual Sequencing Workshop

We will begin the day by looking at our Schedules of Accommodation which we will then begin to 'spatialise' by merging the contents with your site location plans

1. Take your **ii** 'printed aerial plan of your monument and host building' and begin to map out the route(s) that an individual would take move between the two locations. This is the start of your journey.
2. Take your **iii** 'printed/drawn location plan of your host building' which is essentially a close up view of your host building plan. Using your **iv** 'baking/tracing paper' begin to diagram spatial arrangements based on your **i** 'schedule of accommodation';

- Start with the entrance/threshold - considering the journey from your monument where might people likely enter the host building (this does not have to be the existing entrance)
- Imagine you are the user - what happens once you enter... Is it a lobby space? Is it bright? Is it small and dark?
- Do you want to keep/respect the extents of the existing outer walls? Is the footprint of the building large enough for your activities? Where might you push out through the perimeter, or indeed subtract from it?
- Continue your journey asking the same questions for new 'space' or 'activity' - they do not need to be separated by walls and have doors. Consider other ways of dividing spaces.

End of the day PIN-UP

At this pin-up you will present your diagrams so far. You **MUST** have identified the key moments you will create your visual sequence sketches/collages to showcase.

On Thur 06.02.20 - TUTORIALS

You will bring a first draft of your visual sequence images (sketch/collage) for feedback.

On Thur 06.02.20 - PIN-UP PRESENTATIONS

You will each be required to pin-up the following:

- Schedule of accommodation
- Tracing paper/journey/programme diagram development
- **Visual Sequencing images**

AD576/676: Experience & Systems

TASK 2:

3 week task

From the initial information you gathered about your host building from the Planning Portal and other sources, you will now synthesise this into a concise and accurate independent language. This will be the basis upon which you will develop and refine your concept design and spatial strategy.

Keywords

EXISTING CONDITION*

A description / record / analysis / representation of all the elements that generate the built form that is your host building

CONCEPT DESIGN*

An overarching theme / idea / principle which governs design decisions about experience, atmosphere and interaction

SPATIAL STRATEGY*

An extension of the initial programme diagram, a spatial strategy is a designed 'approach' to the layout of the spaces / activities in 3-dimensions

Purpose of this task:

1. Enable you to have **full and detailed knowledge of your host building**
2. Allow you **determine a 'conceptual position'** regarding the way in which your programme and proposition will interact with your host
3. Ensure you develop a **spatial strategy** that is appropriate for your host and brief

2-A : the 'host' building

This task requires you to use research sources and your technical skills to generate an **'existing condition* package'**. You may work in groups or alone - based on the amount of information you have available (from Planning Portal etc) and the group size, the degree of complexity, resolution and detail will be adjusted accordingly.

Your **'existing condition* package'** will include:

- clean and well-produced digital drawings that can be used (plans of all floors, min x2 sections, min x2 elevations)
- character / detail / material study (photographic + drawn)
- site/context model (with removable parts that can be used by all members of a group if needed) - scale to be agreed
- host model (one for each member of the group if needed)

If working in mixed groups, level 6 students will be expected to take a lead and generate a greater proportion of the outputs.

2-B : concept design* + spatial strategy*

Now armed with more in-depth knowledge of your host building you can begin to develop a concept design and spatial strategy. This is where we bring together the outputs from Task 1-B and Task 2-A. You can now extract + develop the key spatial sequencing you developed earlier and embed it into the existing spatial arrangement of your host, creating something magical and innovative.

The primary event for this task is a day-long intense workshop on Thursday 20th Feb. The output will be LOTS of quick models and sketches leading to design decisions that will be recorded in an organised and structured manner: a **design iteration record**. You will continue to add to this as the module progresses and the design process continues. This will formulate a key part of your final portfolio.

Task 2 Timetable

Mon 10.02 - introduce brief [A+B]

+ work to complete before Thursday

Thur 13.02 - (group) tutorials on A

+ work to complete before Monday

Mon 17.02 - individual tutorials on B

+ work to complete before Thursday / bring equipment

Thur 20.02 - DAY LONG WORKSHOP ON B

+ work to complete before Monday

Mon 24.02 - (group) tutorials on A

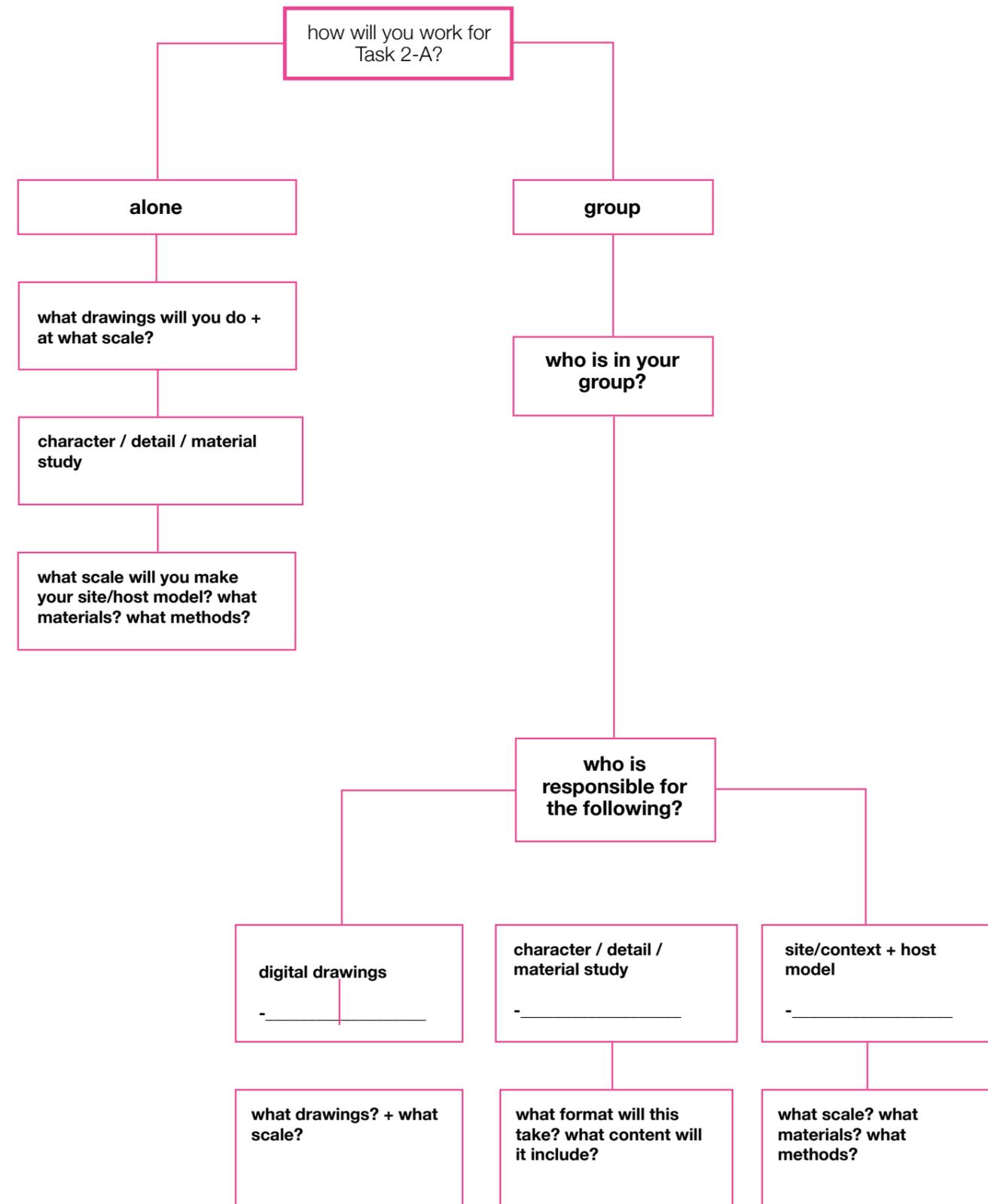
+ work to complete before Thursday

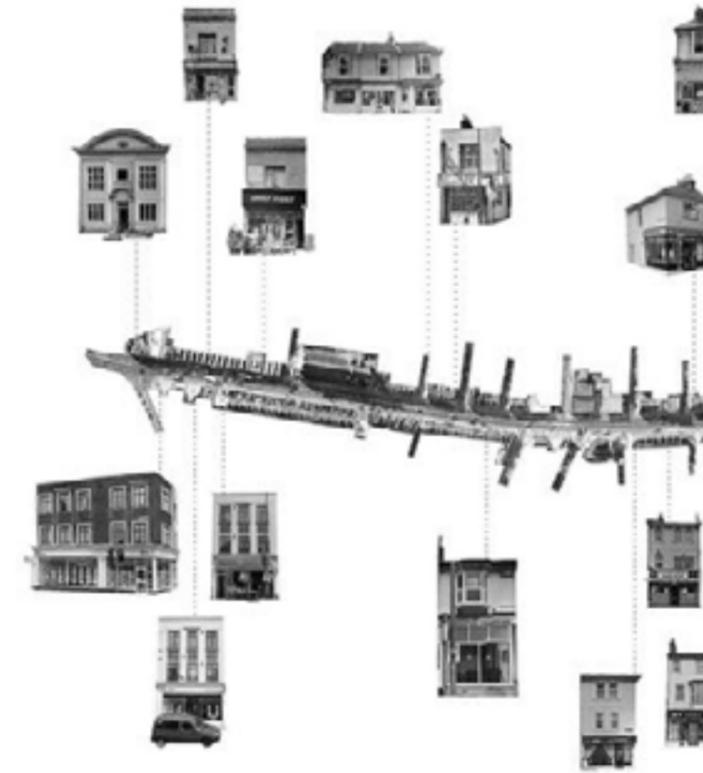
Thur 27.02 - CROSS-STUDIO REVIEWS

- task 1, task 2 a+b + almanac must all be complete

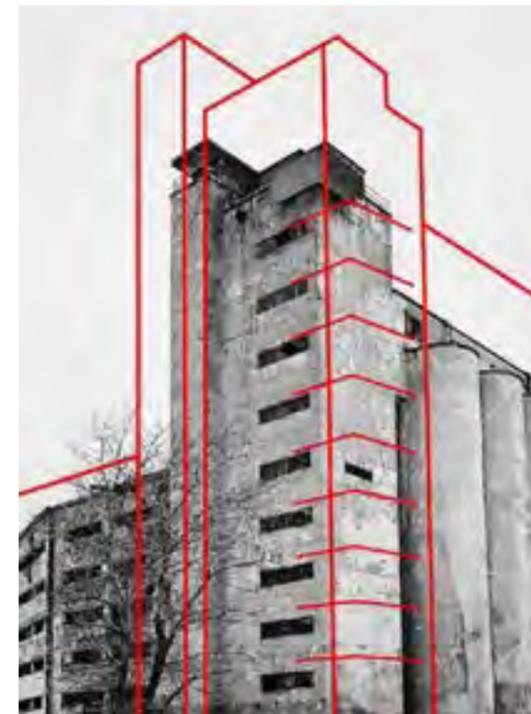
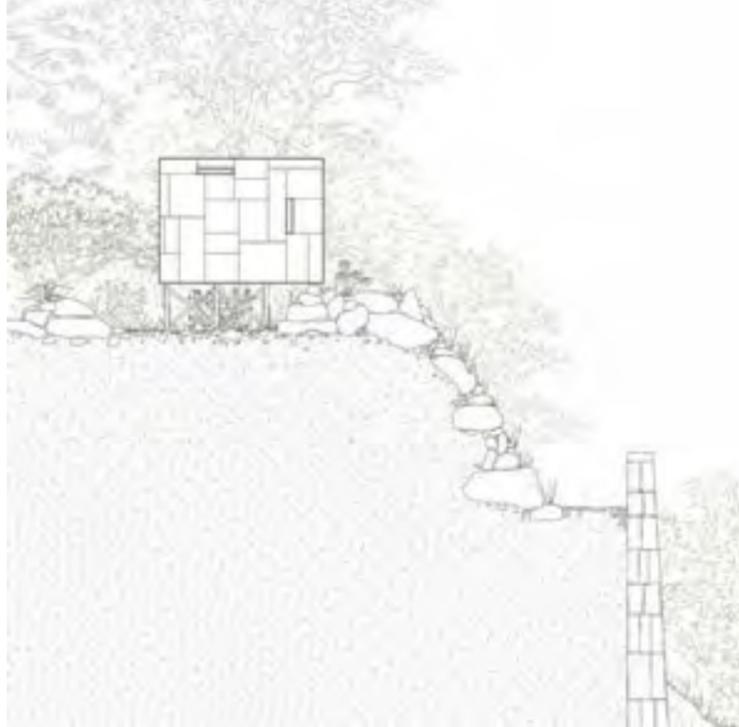
By the end of the day today (Mon 10th Feb)

By the end of the day you must make the following decisions:

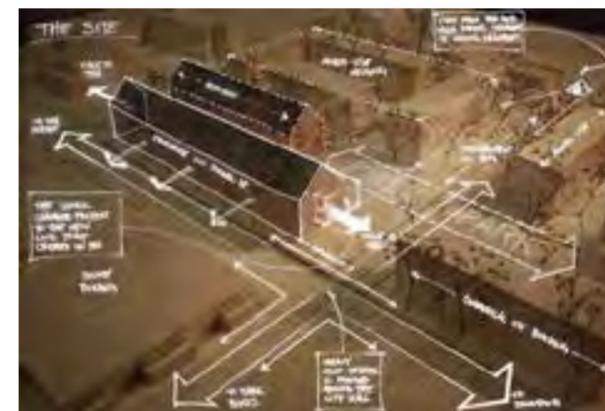
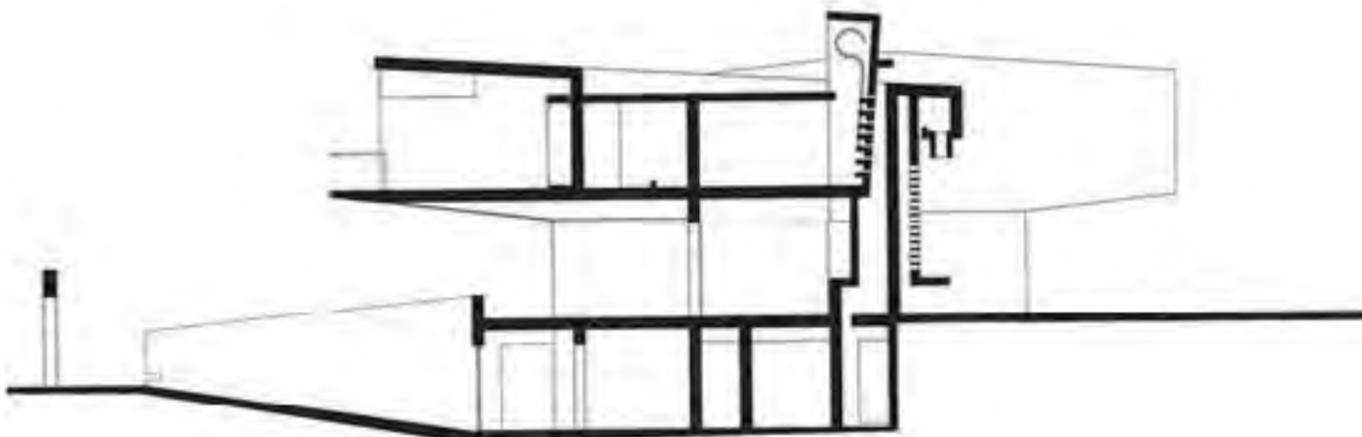


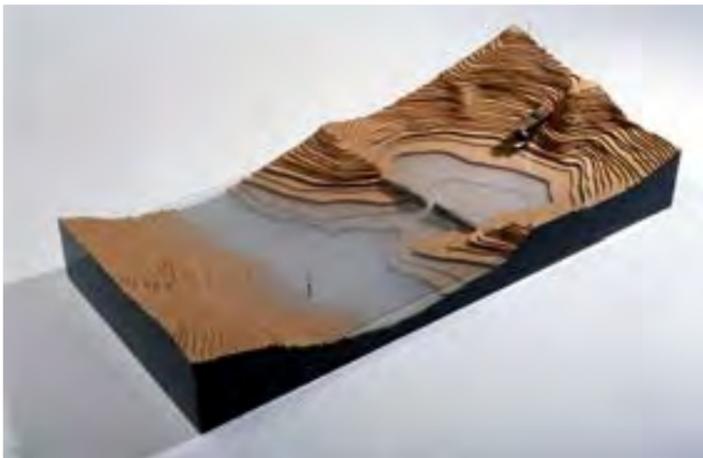
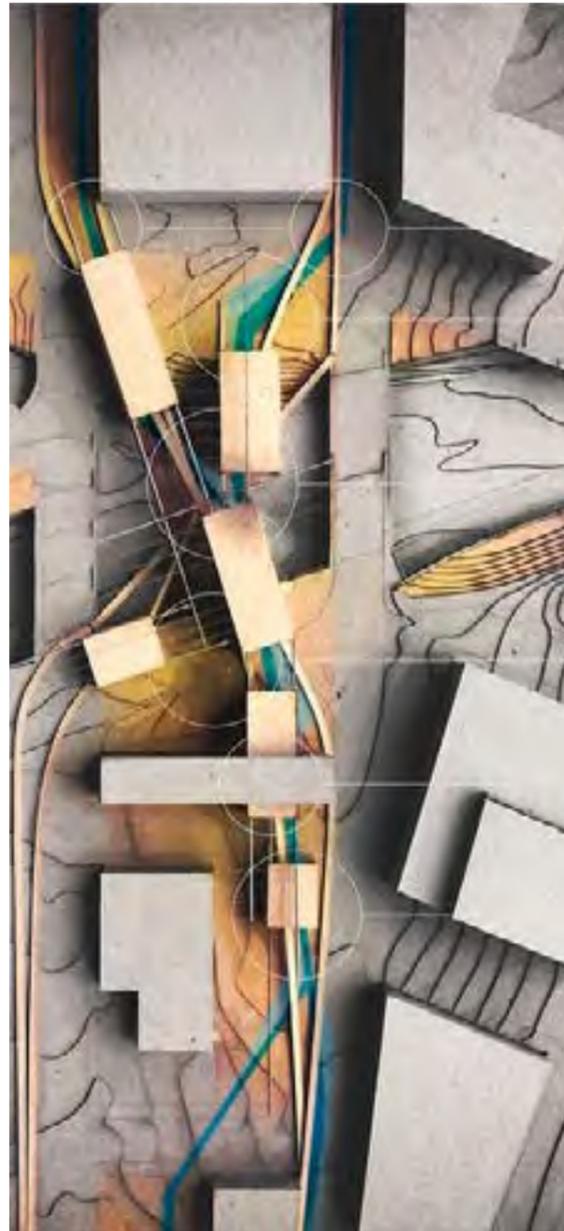


- you can use 'found' drawings as a base but ensure measurements are accurate
- ensure the drawings are well-produced, so that all members can use them later e.g. use layers, line weights + section lines intelligently
- include an appropriate amount of context around the host building (at a minimum must include whole site identified)
- identify structural / load-bearing / spine walls etc
- identify structural grids and loadings where possible



- use a variety of techniques and methods to communicate the character / details / materials of the host building
- identify an 'architectural language' for the 'area' - typical materials, details, forms and attributes (beyond the host building)
- ensure any drawings are well-produced, so that all members can use them later e.g. use layers, line weights + section lines intelligently
- create a digital database of high quality images that can be shared with the group.



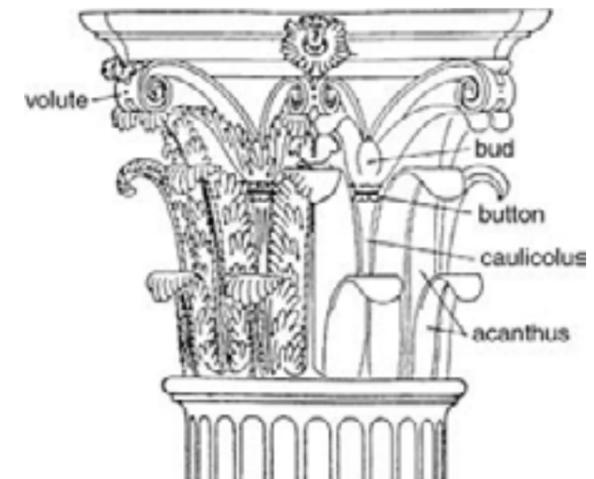


Site/Context

- if you are planning major changes to the site/context - such as burrowing underground it is recommended that you make the model alone as this can not later be shared with others
- scale of site/context + host MUST be the same
- keep the site/context SIMPLE in form + material palette
- it should remain easily manipulatable
- agree the extents of the model as a team, it should incorporate as much as all members believe they will require (at this stage)
- must 'accurately' represent gradient changes + density of growth

Host Building

- make ONE COPY OF HOST BUILDING FOR EACH MEMBER OF THE TEAM
- host should represent the important key features/details, as well as overall proportions
- for those with decorative components - consider casting + 3d printing to ensure detail and consistency
- the host should be modelled in greater detail than the surrounding buildings.



AD576/676: Experience & Systems

TASK 3: Designing SysMat

3 week task

In this task you will fully integrate systems and materials thinking into your design proposal.

You will identify key 'SysMat principles*' and 'architectural moves' for application to your host and programme.

You will work with your design tutors and SysMat specialists to develop a selection of key models and drawings to test and communicate your ideas.

You will produce detailed and resolved drawings and models that both test/prototype and represent your developed

Keywords

PRINCIPLES*

A set of thoughts and intentions by which you design the project. They become your 'rules' to follow.

Purpose of this task:

1. Enable you to fully develop and integrate systems and materials into your schemes

2. Allow you further develop the SysMat themes explored in Semester 1

3. Ensure you develop a design proposal that works and is rigorous

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This task requires you to look back at the SysMat prototypes from Semester 1 and develop these now in line with your new host and design ideas.

This task requires to keep working on your design proposals in plan, section, model in order to fully integrate your chosen systems and materials.

By the **end** of this task you will have

- finalised your design proposal + prototyped it in context
- conducted material tests based on key material choices
- produced **either** (tutors will help you decide)
 - sectional slice through a key junction of where host meets new proposal (model and/or drawing)
 - overall 'structural system' for your intervention into the existing (model and/or drawing)
- 1:1 designed element / detail it can be structural or decorative

Task 3 Timetable

Mon 09.03 - introduce brief + SysMat Principles workshop
+ work to complete before Thursday

Thur 12.03 - almanac tutorials with Amelia / feedback released
- design tutorials with gem
+ work to complete

Fri 13.03 - SysMat session 1
+ work to complete

Mon 16.03 - tutorials
+ work to complete before Thursday

Thur 19.03 - almanac/portfolio tutorials with Amelia
- design tutorials with gem
+ work to complete

Fri 20.03 - SysMat session 2
+ work to complete

Mon 23.02 - tutorials
+ work to complete before Thursday

Thur 26.02 - almanac/portfolio tutorials with Amelia
- design tutorials with gem

Fri 27.03 - SysMat session 3
+ work to complete

Tue 31.03 - L5 TABLES with critics

Thur 02.04 - L6 TABLES with critics
- SUMMATIVE ALMANAC SUBMISSION L5 + L6

AD576/676: Experience & Systems

Monday 9th March

The '5 Keys'

10.00am TODAY - In preparation for the drawing + modelling outputs for Task 3, and so you are armed with the right information to speak with your SysMat specialists on Friday TODAY you will individually produce **a series of quick-fire drawings, diagrams and notes to answer/address the following '5 keys'**.

You will look to the SysMat lectures/workshops with Michael for inspiration, as well as the semester 1 SysMat models you made, as well as any research and design conducted so far this semester.

3.30pm TODAY - speed review you will need to have an A3 sheet to describe/explore each of the 5 keys. These can go directly into your almanac.

THURSDAY - Between now and Thursday you will update your design proposal drawings (plans, sections, perspective sketches) to make sure that they are consistent with the '5 keys' you have identified here. You will bring your '5 keys' with you along with your updated design proposal.

This will also form the basis of your SysMat specialist

research
for this is
almanac
content

KEY architectural moves

Strong design projects have a small number of well-considered and easily identifiable key architectural moves for their project. This keeps the approach to the design process clear and legible.

For example

- take off the roof
- maintain/work with the proportions of the host
- create a new main entrance that stands out completely from the host

KEY SysMat principles

You will extract a core message + make a sketch drawing to represent the core themes from your semester 1 work that can be developed in new host/programme. This is not about the choice of the systems or materials you plan to use to but rather about the identifying the 'laws' by which your design process will follow.

For example

- new structure to rest on the existing load bearing structure
- new structure to be self-supporting i.e. never touch the existing structure
- only use a small palette of materials (+ why - same as sem 1?)
- only use materials that will 'age' in a particular way
- follow a particular geometry that you have identified / determined

KEY systems

These relate directly to your **Key SysMat Principles** above and are most likely structural but may also refer to other forces such as climate/environment

For example:

- insertion of a new frame structure
- using rain water to flush the toilets
- use of tensile cables and fabric
- using food grown on the site
- utilising the orientation of the sun for specific design elements

KEY materials

These relate directly to your **Key SysMat Principles** above, you can reference structural materials as well as desired finishes and should give as much detail as possible.

For example:

- corten steel cladding, bespoke panel size and shape
- reproduction victorian floor tiles inspired by
- pre-cast concrete panels made with recycled glass aggregate

KEY precedents (of all of the above)

You must find examples of all the items listed above. Not just images but you must give the full reference information and fully analyse them - this is almanac content. The outcome of this research will be evident in your design proposal and therefore will feature in the portfolio.

AD576/676: Experience & Systems

TASK 4: Communication and Experience

This is where you synthesise all your work to date.

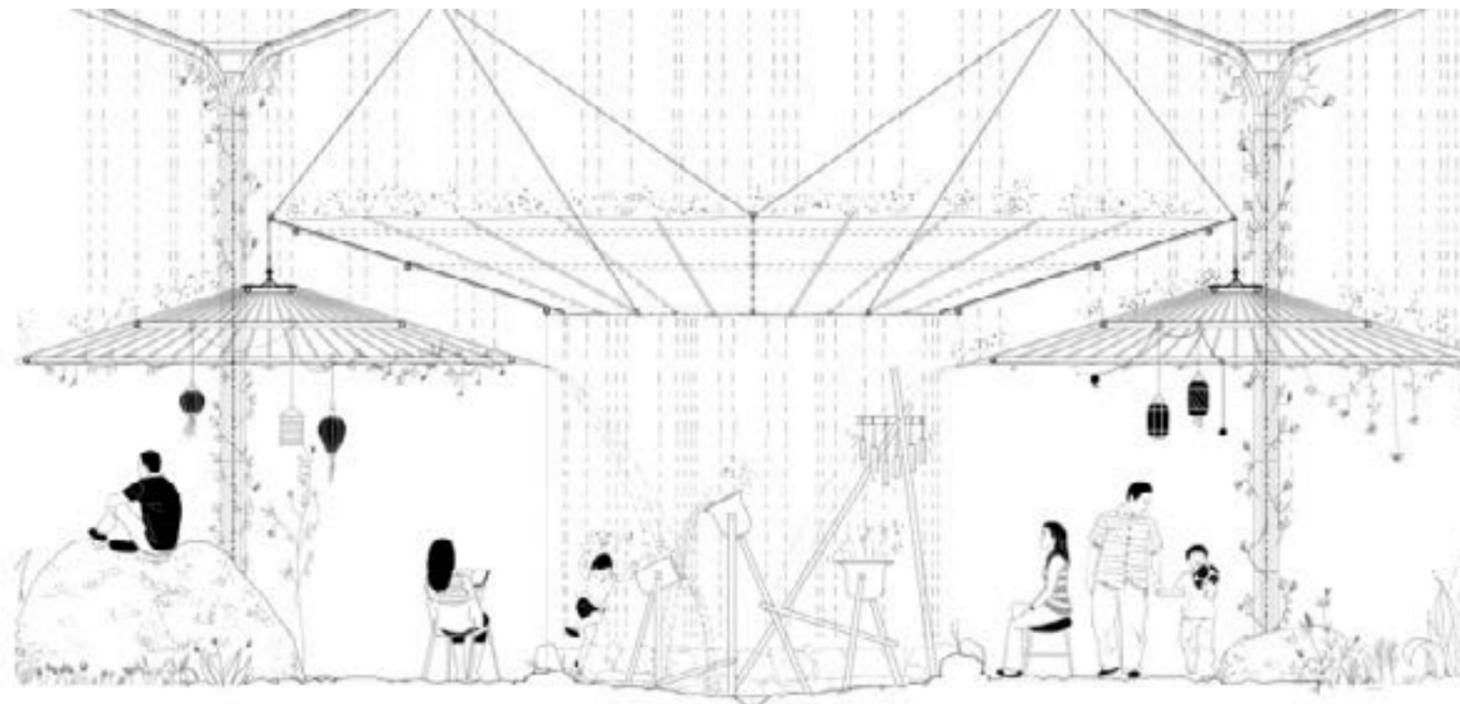
You will generate high quality 'selling' material that MUST explain your project spatially and communicate the experiences we can expect to have if walking through your realised ideas.

Typically students generate plans, sections, perspectives and models as tools to aid them in the communication of the spatial experience. The communication method is entirely determined by each individual student, and your choices for communication will directly relate to your project-type. You are encouraged to consider the use of bespoke modelling / film / animation / installation / etc

During the remainder of the project you will primarily be...

- Completing/updating work identified in the Formative Submission as being of insufficient quality

- Moving your project forward to an impressive level of resolution and communication in a manner that is UNIQUE to YOUR PROJECT.



As a minimum you must showcase in 3 dimensions:

- L5 - 2 crucial areas/views + 1 ancillary space/view
- L6 - 4 key areas/views + 1 ancillary space/view + 1 external view

'Spatial Experience' checklist for your 3D selling images:

- light quality / shadows
- inhabitation / activity / people doing things
- material texture

How you generate these images is up to you... you could:

- make a model of which you photograph and then collage into.
- build a 3D model that you super-impose into site photo
- build multiple detail models that you photograph and superimpose into a wire-frame 3d CAD model
- write a short story which you narrate over the top of a film (of a model you have made or a time-lapse
- make a drawing
- any combination of the above, or indeed any other process.

The list is genuinely endless... and it is important that you are the one to determine the 'right' way to communicate your experience of space bearing in mind the facilities you have access to at home.

So this is where we will begin. Your first task now is to

- find some 'goal images' (examples of images that use the style of drawing that you believe will be suitable for your project).
- we will all take half an hour now to search for some images - and post them into 'posts' on the NFA Team page
- identify the views/spaces that you will showcase in your 'selling images'

On Thursday you will present your decisions and initial storyboard of images/views points in small groups on Teams (details to follow).



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Term 3 Timetable

Mon 27.04 - Almanac submission + introduction to Task 4
+ work to complete before Thursday

Thur 30.04 - small group tutorials with gem (all students)
+ work to complete

Fri 01.05 - pair SysMat tutorials with Ben (all students)
+ work to complete

Mon 04.05 - tutorials

+ work to complete before Thursday

Tues 05.05 - DigiSkills

+ work to complete

Thur 07.05 - design tutorials with gem + amelia

+ work to complete

Mon 11.05 - SysMat tutorials with Ben (L5)
- Portfolio tutorials with Gem (L6)

+ work to complete before Thursday

Tues 12.05 - DigiSkills

+ work to complete

Thur 14.05 - Portfolio tutorials with Gem (L5)

+ work to complete

Fri 15.05 - SSysMat tutorials with Ben (L6)

+ work to complete

Mon 18.05 - pair design tutorials with Gem

+ work to complete

Tues 19.05 - DigiSkills

+ work to complete

Thur 21.05 - Portfolio tutorials with Gem + Amelia

+ work to complete

Mon 25.05 - BANK HOLIDAY

LEVEL 5

Weds 27.05 - L5 Summative Portfolio online submission

Fri 29.05 - L5 verbal presentation online upload

LEVEL 6

Tues 26.05 - design tutorials with Gem

+ work to complete

Weds 27.05 - DigiSkills

+ work to complete

Thur 28.05 - design tutorials with Gem + Amelia

+ work to complete

LEVEL 6

Tues 02.06 - L6 Summative Portfolio online submission

Thur 04.06 - L6 verbal presentation online upload

DRAWING CHECKLIST:

Resolve, revise, improve and complete your orthographic drawings of your proposal to a clear and professional standard.

- **Site Plan (masterplan)** : at suitable scale to show street content and orientation including inhabitation
- **Site Section:** at suitable scale to include context + inhabitation
- **1no. plan of each floor** level at a suitable scale to show relevant details based on the size of the building, including context + inhabitation
- **Minimum of 2no. sections** at a suitable scale to show relevant details based on the size of the building. More sections may be needed to showcase key areas: stair well, features of the programme, etc - to include context + inhabitation

- **Annotated Exploded axo / sectional slice** at a suitable scale to show systems + materials, including context + inhabitation
- **1:1 detail** of ornamental / structural element

- **multiple 3D 'selling images' showing spatial experience**
 - context
 - light quality / shadows
 - inhabitation / activity / people doing things
 - material texture and quality

