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INTRODUCTION

AD575/675:
Territory & Catalyst

Subject to Change

Crisis? What Crisis? *The Future of Tourism*

SUBJECT TO CHANGE continues its quest to investigate and speculate on the future of the intrinsic yet radically changing components of Brighton's urban fabric. This year with the climate crisis at the fore we will explore its impact on the future of tourism. Seasonal visitors flock to Brighton each year and add to the other transient populations, creating a fluctuating city. They bring prosperity and noise, cultural events and hen nights.

"Tourism is the great soporific. It's a huge confidence trick, and gives people the dangerous idea that there's something interesting in their lives."

JG Ballard – Millenium People

In 1750 Dr Richard Russell kick-started tourism in Brighton with his radical claim of the healing benefits of his seawater cure – both by immersion and as a drink. Before then, the idea of dipping the body in sea water as a form of washing or a pastime was looked upon with distaste even horror – but soon bathing in the ocean became an established practice.

We are looking for equally bold speculative, inventive and innovative solutions and radical design proposals for a future which is just around the corner.

As designers we ask you to question how we might respond to the challenges and crises we are facing as a society and world today by proposing how our ideas of 'tourism' might adapt in response to the carbon emergency.

We are inviting you to speculate – as our lives become faster and more globalised in light of the climate crisis can this really continue? Will changes in seawater levels eradicate beaches and ask for alternative solutions? Will travel be deemed unsustainable – and thus will we be visiting and experiencing places in different manners? Will we spend our holidays on 'safari' searching an ever decreasing flora and fauna?

Travelling through Brighton we will explore a range of liminal threshold sites. One of these will become the platform to invent your future scenario and design response working up from the scale of the body to the scale of the city.

Pack your suitcases and your parachutes and join us on the journey! Don't forget to bring a curious mind, your drawing and modelling tools and a dose of optimism, as we set out to explore, imagine and reinvent the future...



Image

Supertramp Album Cover:
Crisis? What crisis?

Key words

Global Crisis
Tourism Brighton
Transient populations
Fluctuating City

LEARNING OUTCOMES

Level 5 (20 Credits = 200 hours)

LO1. Demonstrate knowledge of how territories can inform the character of an existing 'condition'.

LO2. Demonstrate the application of a catalyst in instigating your design process.

LO3. Utilise a range of skills, for example making, drawing, moving image, critical reflection and presentation techniques in an iterative design process.

LO4. Establish a framework for a future design project that is developed in relation to 'systems' and material investigations, and the studio project brief.

LO5. Demonstrate your ability to present the critical research in support of your response to the studio project brief and design process.

Level 6 (20 Credits = 200 hours)

LO1. Analyse an existing 'condition' through the multiple territories that define its character.

LO2. Demonstrate the application of the catalysts that instigate your design research process.

LO3. Apply an appropriate range of skills for example making, drawing, moving image, critical reflection and presentation techniques in an iterative design process.

LO4. Develop a proposal for a future design research project that is rigorous and developed in relation to 'systems' and material investigations, and the studio project brief.

LO5. Demonstrate and systematically present critical research in support of your response to the studio project brief and design process.

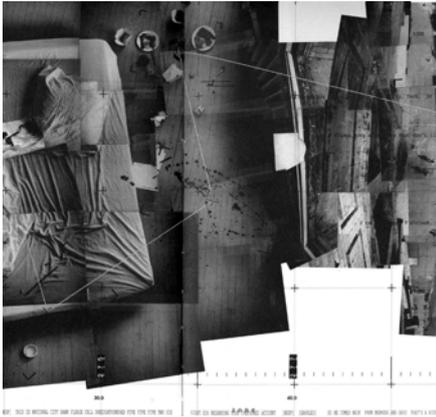
Module Details*

*See module specifications and handbooks for full details

Projects:	Semester One (AD575/675 Territory & Catalyst) A strategy for a future design research project that upon its completion will define the territories and catalysts in which the major project will emerge. Through an iterative design process, this will be developed in response to critical research alongside systems and material investigations.
	Semester Two (AD576/676 Experience & Systems) Using the research from semester one you will determine your own project brief for the semester two design module AD576/676 leading to a detailed and resolved design proposal.
Tutors:	Lucy-Ann Gilbert and Sophie Ungerer
Studio Days:	Monday and Thursday (any variations to be advertised)
Teaching Methods:	Tutorials (individual and/or group - minimum 1 a week), Workshops, Seminars, Lectures, Site visits, Field trips, Peer discussions, Pin ups and Table reviews.
Assessment:	Portfolio – 70% (LO1 – LO4) The portfolio will be a considered distillation of the work undertaken over the course of the module (AD575/675), where you will clearly present your strategy for a future design project (AD576/676).
<i>(see separate handout for full details)</i>	Almanac – 30% (LO5) The portfolio is supported by an almanac – comprising a fully referenced record of critical research and reflection of how this has informed your work.

Contents

Overview of Briefs + Page Number



BRIEF 1 - TERRITORY: Setting the Scene

005

Almanac

- CHAPTER 01 Crisis Research

Portfolio

- TASK 01. Crisis Poster
- TASK 02. Site Investigations
 - a. Individual Photographic Survey
 - b. Group Sectional Model



BRIEF 2 - CATALYST: Hybrids

0__

Almanac

- CHAPTER 02. Programme Research

Portfolio

- TASK 03. Hybrid Model Drawing



BRIEF 3 - SYSMAT + FRAMEWORK: The Interface

0__

Almanac

- CHAPTER 03. Device Research

Portfolio

- TASK 04. Device
 - a. 1:1 Photo Study
 - b. 1:1 Prototype
 - c. Superimpose

Timetable

Semester One

Month	Week	Day	Date	Brief	Activity	Staff		
October	Week 1	Fri	4	Pre-	Prep Crisis Research	/		
	Week 2	Mon	7	BRIEF 1 - TERRITORY: Setting the Scene	Studio AM - BRIEF 1 Intro PM - TASK 01: Crisis Workshop	LAG		
		Tue	8		L6 - Digital Skills	/		
		Thu	10		Studio AM - Show and Tell PM - TASK 02: Intro + Site Survey	LAG SU		
		Fri	11		L5 - Digital Skills	/		
	Week 3	Mon	14		Studio ALLDAY - TASK 02: Model Workshop	LAG		
		Tue	15		L6 - Digital Skills	/		
		Thu	17		Studio (note: Lunchtime rep meeting) ALLDAY - Tutorials	LAG SU		
		Fri	18		L5 - Digital Skills	/		
	Week 4	Mon	21		BRIEF 2 - CATALYST: Hybrids	Studio AM - Show and Tell + BRIEF 2 Intro PM - TASK 03: Hybrid Workshop	LAG	
		Tue	22			L6 - Digital Skills	/	
		Thu	24			Studio ALLDAY - Tutorials	LAG SU	
		Fri	25			L5 - Digital Skills	/	
	Week 5	Mon	28			Studio ALLDAY - Tutorials + Peer presentations	LAG	
		Thu	31			Cross Studio Pin-up + Almanac (formative)	LAG SU	
	November	Week 6	Mon			4	Lab Week 1 (school wide)	/
			to					
			Fri			8		
Week 7		Mon	11			Studio AM - SYSMAT LECTURE PM - BRIEF 3 Intro + TASK 04: Device workshop	LAG	
		Thu	14	Studio ALLDAY - Tutorials		LAG SU		
Week 8		Mon	18	Studio AM - SYSMAT LECTURE PM - Prototype workshop with Techie's		LAG		
		Thu	21	Studio (note: Lunchtime rep meeting) ALLDAY - Tutorials		LAG SU		
		Fri	22	L5 - Digital Skills		/		
Week 9		Mon	25	Studio ALLDAY - BOOTCAMP POSTER WORKSHOP		LAG		
		Thu	28	Studio ALLDAY - Tutorials (note: L5 final tutorial)		LAG SU		
		Fri	29	L5 Hand-in folio + almanac (summative)		LAG		
December		Week 10	Mon	2		Studio ALLDAY - Tutorials (note: L6 final tutorial)	LAG	
			Fri	6	L6 Hand-in folio + almanac (summative)	LAG		



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TERRITORY

Mon 7th Oct - Fri 18th Oct

Setting the scene

Crisis? What crisis? (defining the parameters)

Monday 7th October

ALMANAC:

CHAPTER 01: Crisis Research

Following our initial introductions we will be delving straight into the studio project by getting to grips with the types of climate crisis that may impact tourism specifically in Brighton.

Using the climate change digram and post-its, in groups you will work through the following questions to help set the scene! Try to think outside the box and feel free to use the internet, articles you have already read etc.

1. Impact: What changes in climate are already affecting tourism in Brighton?

2. Risks: What are the likely impacts this will have on Brighton's tourism in the future?

3. Adaptation: How can Brighton's tourism industry respond to current impacts and future risks?

4. Mitigation: What can Brighton's tourism industry do to reduce its carbon emissions?

From these group findings you will each individually identify your own area(s) of interest to research further and in more detail.

L5 are to research one and L6 to research two chosen crises including data projections, social, environmental and/or political implications.

This will form the first chapter of your almanac and must include your own critical reflection of how you believe these crises will impact on Brighton's tourism along with references of all articles and images used.



Image

Diller and Scofidio:
Forensic Analysis

References

1. Why architects need to wake up to the carbon emergency, Architects Journal. (www.architectsjournal.co.uk/news/why-architects-need-to-wake-up-to-the-carbon-emergency/10040407-article)

2. Climate Change: Implications for Tourism (www.europeanclimate.org/climate-change-implications-for-tourism)

Monday 7th October Cont.

PORTFOLIO: **TASK 01: Crisis Poster**

This is a short sharp task to get you started! Using collage techniques (by hand or computer) and chosen area(s) of interest from crisis research you will each create a single poster to communicate the future scenario in which your chosen 'crisis' will take place.

Think of this as a way of advertising and speculating upon the possible future you will be designing for.

Note: Level 5 your poster is to communicate your one chosen crisis and; Level 6 your poster is to communicate the relationship between your two chosen crises.

Step 1: Setting the scene...

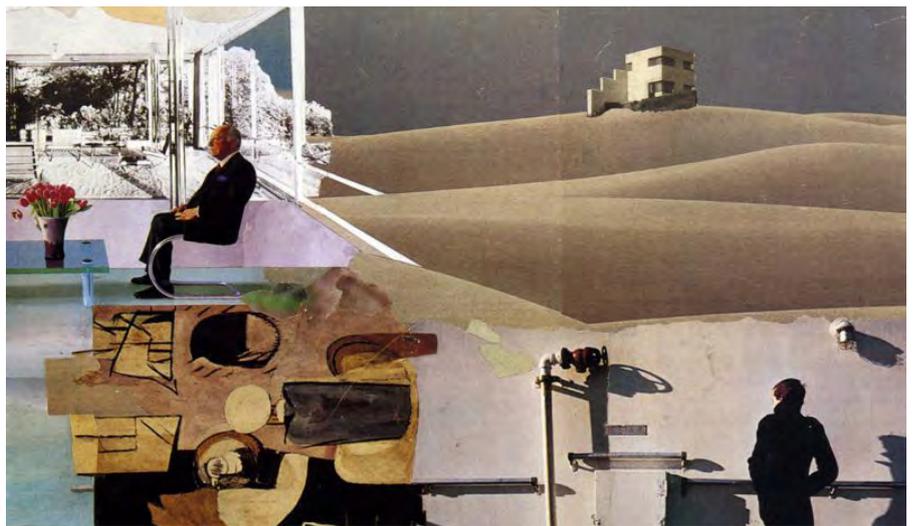
Does your chosen crisis suggest a particular setting? What is in the background / foreground? Does this already exist as a place in Brighton, some far away land or is it something entirely out of this world?

Step 2: Who are the actors and what are their props?

What type of 'tourists' would be inhabiting this space? What activity are they doing? Is this something that would have previously taken place here or something in response to this new environment?

Step 3: What is your message?

How would you sell this and entice tourists that this is a place they want to visit? Is your view of the future utopian or dystopian? Even if deemed a bleak how might this scenario be perceived as a positive experience?



Images (top to bottom):

Ron Herron: Instant City Visits Bournemouth
Nils-Ole Lund: Collage Architecture
Superstudio: Twelve Ideal Cities
Beppe Conti: Alien-ation

DEADLINE:

10am Thursday 10th October

- CHAPTER 01: Crisis Research

- TASK 01: Crisis Poster

Have work printed, pinned-up and presentable ready for show and tell 10am sharp!

Thursday 10th October

PORTFOLIO:

TASK 02: Site Investigations

Our initial studio investigations will follow the tourist trail of Brighton, from the train station, through the maze of the Lanes and down to the seafront.

In groups you will carefully explore one of three threshold sites along the way. Each site bridges different interior/exterior conditions and has its particular qualities.

The threshold site will become the setting for your initial interventions and testing grounds for your ideas this term. Each site contains interlocking vertical spaces inviting you to look at the urban thresholds as vertical volumes rather than lines on a horizontal map.

1. The train station archway: threshold between traveller and tourist, frantic commute and leisurely meandering, enclosed views and the expanse of Brighton as it unravels;
2. The Lanes: threshold between 'ye olde Brighton' and post war architecture, nostalgia and new, gilded ornament and practical concrete;
3. The seafront: threshold between (tidal) sea and land, amusement park and city, underpass and horizon views;

You will explore your threshold site from two angles:

**TASK 02a:
Individual Photographic Survey**

Using the lens of your camera or phone as your surveying tool and your magnifying glass, you should construct a careful photographic survey of the site, considering and highlighting particular aspects which are of interest to you or relevant to your crises.

Allow yourself to be surprised at what you might discover!

Your work should include at least one elevation and plan, as well as more detailed studies.

Some things you might want to consider as you plan your survey:

- Points of view. Are you looking up or down? Through or into? Is your elevation taken from one eye level, several view points, a seagulls perspective?
- Material qualities of the threshold site.

- Light conditions – artificial or natural. What time of the day do you choose to conduct your survey?
- Scale – of the site and of your observations.
- Movement through the site (do you choose to photograph an empty site, ask your colleagues to pose or catch passers by through long-exposure?).
- Connections beyond.

Plan carefully how you will be displaying your work. Are you creating smoothly stitched panoramas or patching together individual photographs? Playing with scale by collaging elements from different photos? Or collecting individual samples and observations?

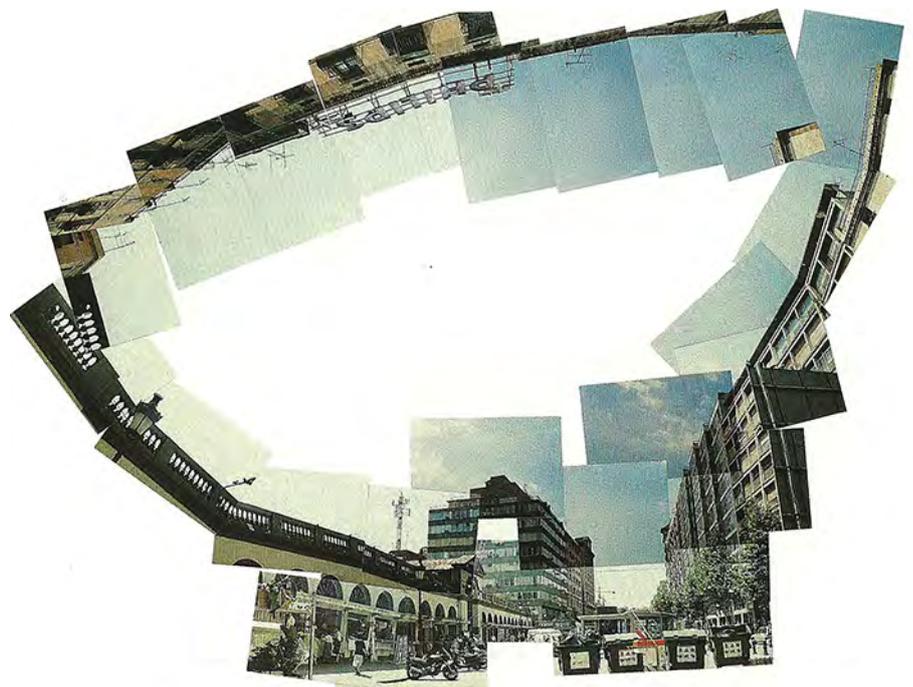


Image
Enrique Miralles:
Photomontage Avenida Cambo, 2002

TASK 02b:
1:50 Section Model (group work)

In groups you will survey your designated threshold site to create a set of indicative plans and sections. These will form the basis of your sectional group model of a key part of the site.

Together, decide what type of model will best represent your reading of the site: Are you carving the site out of a solid? Do you create a fragile scaffold to hold the 'skin' of the section? You might choose to take a series of sections at regular intervals along the whole site or create a sectional model of a particular section.

(We will discuss this in more detail with each group during your site visit).

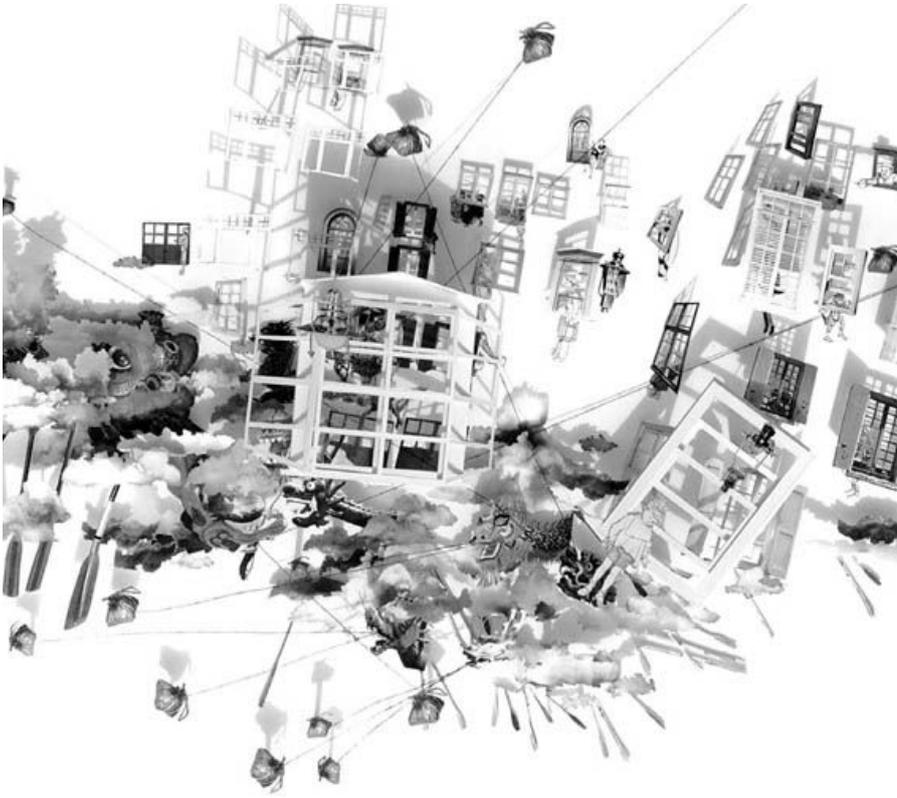
Consider the materiality of the model - paper, timber, plaster, perspex, etc. How does it reflect the specific qualities of your threshold site?

Images (top to bottom):
Elizabeth Himmel: Sectional Model
Olafur Eliasson: Your house
Nobuhiro Nakanishi: Tokyo Sunrise
Piercy & Co: Kew House

The model should capture the vertical nature and qualities of the spaces, revealing underbellies and overhangs. It will provide you with an understanding of the site, but also create a stage set to plan and test your own design studies on later on this term.



DEADLINE:
10am Monday 21st October
- TASK 02a: Individual photographic Survey
- TASK 02b: 1:50 Sectional model (group work)



2

CATALYST

Mon 21st Oct - Fri 1st Nov

Hybrids

Where site meets crisis (the radical alternative)

Monday 21st October

ALMANAC: **CHAPTER 02: Programme** **Research**

RECAP... since starting this project you have identified a particular aspect of the climate crisis you are interested in, as well as carrying out site investigations at a specific tourist spot in Brighton.

Through Monday's 'research fun day' you began to combine these earlier findings, to narrow your focus and identify a specific area of tourism to explore in further detail. Moving forward this will become the programme in which you will be designing radical alternative solutions for. You were asked to:

1. Identify and research a specific area of tourism that is affected by your chosen crisis?

Sport / Activity: hiking, fishing, sky diving, abseiling, surfing

History / culture: architecture, ruins, exhibitions, galleries

Health / Relaxation: sun bathing, spa, yoga, silent retreat

Arts / Crafts: pottery, sculpture, painting, writing retreat

Nature: safari, bird watching, bat walks, flora fauna

Indulgence / Fun: hen-dos, food, drink, festivals, clubbing

2. What is there that currently already exists in Brighton?

3. To reflect, how might your chosen area of tourism continue given your predicted climate crisis? How could it adapt/respond/evolve?



Image

CJ Lim: Celestial River
London in Two-and-a-half
dimensions

References

1. The History of Brighton's Tourism (<http://ch.visitbrighton.com/xsdbimsgs/The%20History%20of%20Brighton's%20Tourism.pdf>)
2. Visit Brighton - the definitive Brighton tourism guide (www.visitbrighton.com/)
3. What is radical today? 40 positions on architecture (exhibition 6 Sep - 7 Nov 2019) Royal Academy, London

Thursday 24th October

**PORTFOLIO:
TASK 03: Hybrid
model-drawing**

A hybrid is 'a thing made by combining different elements', in this instance you will be combining your identified climate crisis, your chosen tourist location (station, lanes or beach) and tourist activity. By combining these different elements you will create the catalyst from which your design project will respond.

To give some further insight, a catalyst can be defined as 'a condition, event, or person that is the cause of change' with your crisis being the cause for such change and its effect on your site and tourist activity being the focus of this task.

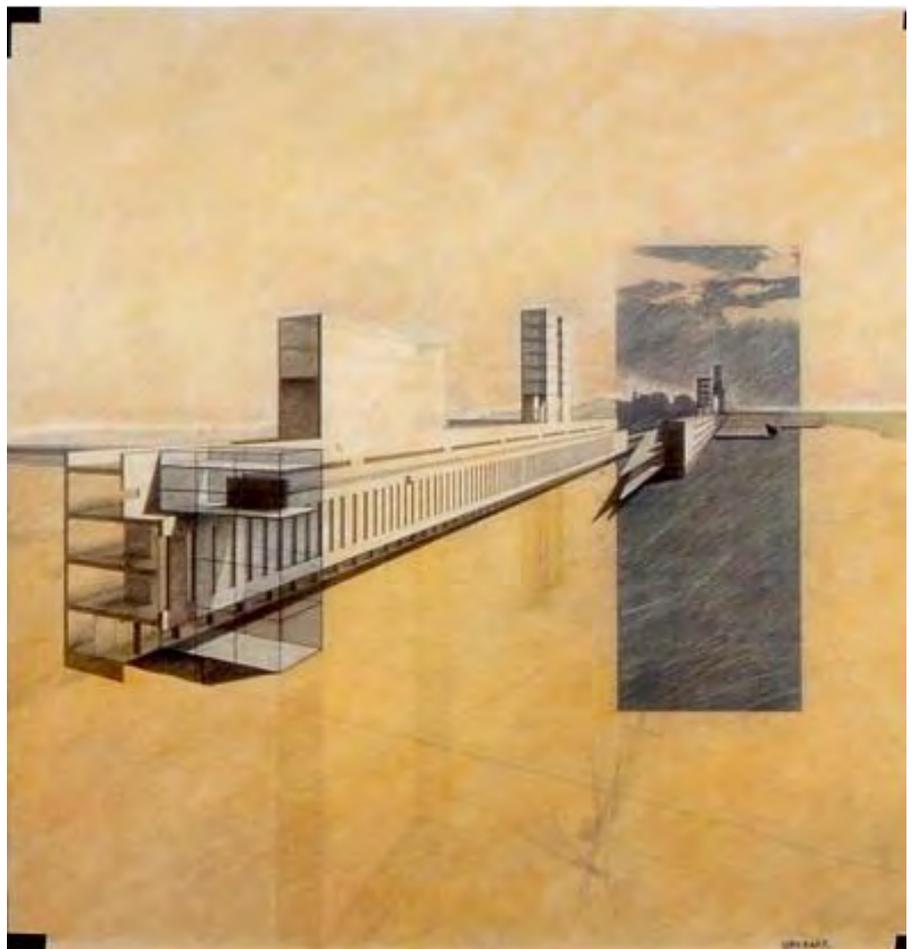
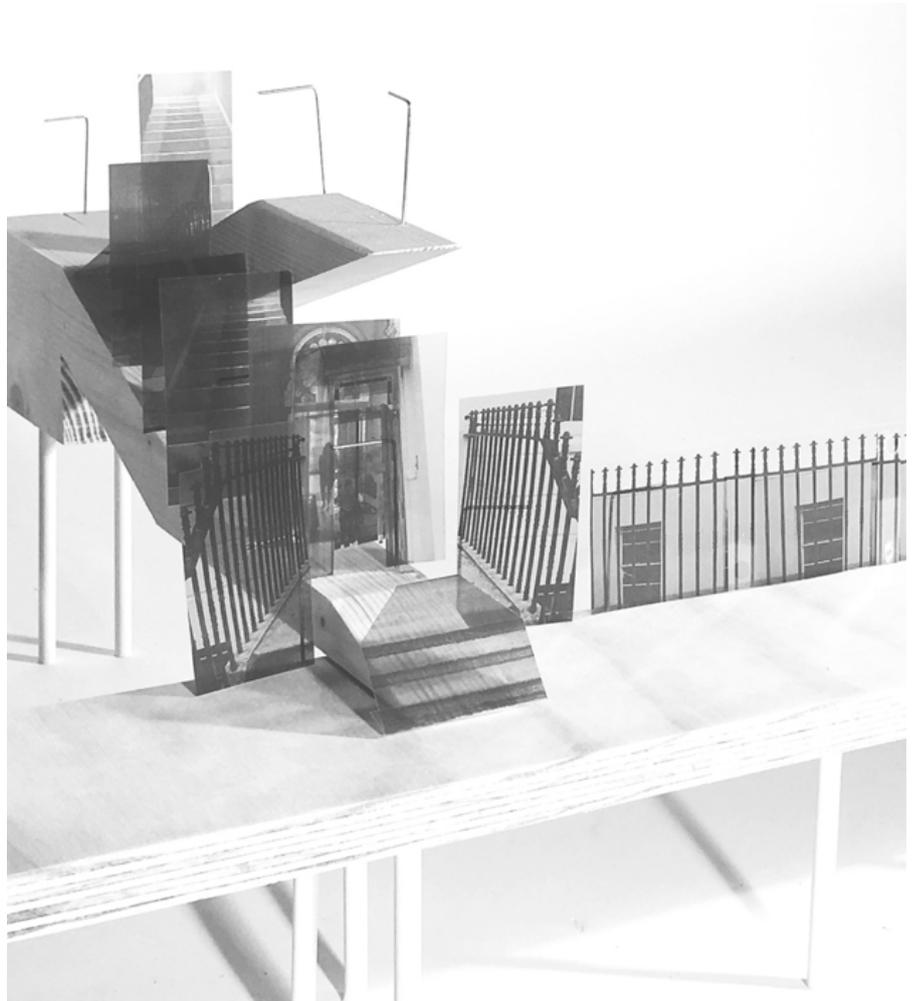
To combine these elements you will be making a hybrid model-drawing. This is to be considered an initial speculative proposal in which you can test the possible implications and solutions for your radical alternative of Brighton's future tourism.

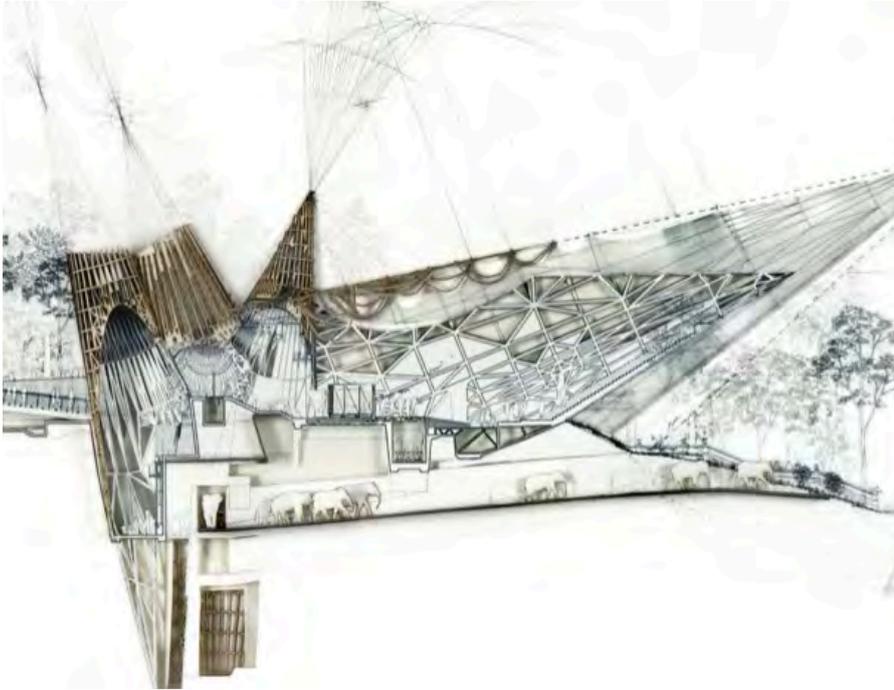
Although this is a new piece of work you may re-use parts of your existing material at your disposal including:

- Crisis Poster
- Photo survey
- Section Model
- Any other

This is not about duplicating existing work but extracting key elements to help synthesis your ideas. You may do this in a number of ways such as photograph, scan, cut, copy parts of your work that you can embellish upon.

Images (top to bottom and overleaf):
Marcel Sugai: Regency Threshold
Wiel Arets: Domburg Boulevard
Sara Shafiei: Theatre for Magicians
Morphosis: Arts Pavillion
CJ Lim: Dream Isle





Questions to ask yourself:

What will be my starting point?

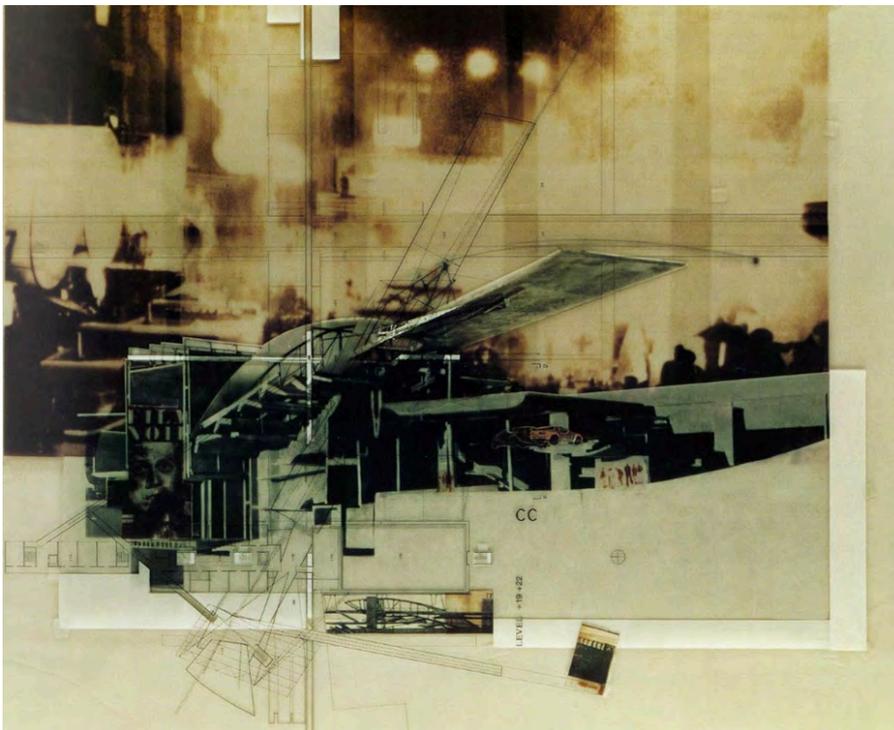
This could be any number of things but must be specific to your site ie. you could start with one of your photo surveys, your sectional model (the physical thing / a photo of) or even a new drawing to provide some wider context?

How does my crisis relate to / impact this specific site?

Again you may wish to use your existing material to directly overlay ie. taking elements of your crisis poster to add to site or using your research material to test its impact?

How could my programme exist within this context?

This will require new material to communicate your tourist activity in relation to site. How might you communicate your programme? Who will be using this space and what will they need? What are the interventions / additions may you need for your tourist activity? How might this adapt/evolve in response to your crisis?



DEADLINE:

10am Thursday 31st October

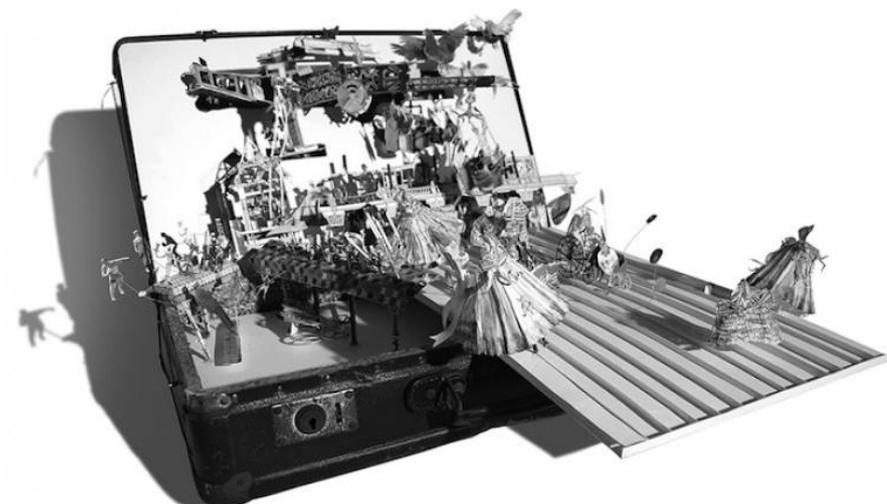
ALMANAC

- CHAPTER 01: Crisis Research
- CHAPTER 02: Programme Research

PORTFOLIO

- TASK 01: Crisis Poster
- TASK 02a: Photo Survey
- TASK 02b: Section Model
- TASK 03: Hybrid model-drawing

Have all work printed and presentable ready for formative pin-up at 10am!



Timetable

Semester One (UPDATED)

Month	Week	Day	Date	Brief	Activity	Staff	
October	Week 1	Fri	4	Pre-	Prep Crisis Research	/	
	Week 2	Mon	7	BRIEF 1 - TERRITORY: Setting the Scene	Studio - BRIEF 1 Intro	LAG	
		Tue	8		PM - TASK 01: Crisis Workshop	/	
		Thu	10		L6 - Digital Skills	LAG SU	
		Fri	11		Studio AM - Show and Tell PM - TASK 02: Intro + Site Survey	/	
	Week 3	Mon	14	BRIEF 1 - TERRITORY: Setting the Scene	L5 - Digital Skills	LAG	
		Tue	15		Studio ALLDAY - TASK 02: Model Workshop	/	
		Thu	17		L6 - Digital Skills	LAG SU	
		Fri	18		Studio (note: Lunchtime rep meeting) ALLDAY - Tutorials	/	
	Week 4	Mon	21	BRIEF 2 - CATALYST: Hybrids	L5 - Digital Skills	LAG	
		Tue	22		Studio ALLDAY - Research fun day!	/	
		Thu	24		L6 - Digital Skills	LAG SU	
		Fri	25		Studio AM - BRIEF 2 Intro PM - TASK 03: Hybrid Workshop	/	
		Mon	28		L5 - Digital Skills	LAG	
	Week 5	Thu	31		Studio ALLDAY - Tutorials	LAG SU	
	November	Week 6	Mon	4		Lab Week 1 (school wide)	/
			to				
			Fri	8			
Week 7		Mon	11	BRIEF 3 - SYSMAT + FRAMEWORK: The interface	Studio AM - SYSMAT LECTURE PM - BRIEF 3 Intro + TASK 04: Device workshop	LAG	
		Thu	14		Studio ALLDAY - Tutorials	LAG SU	
Week 8		Mon	18		Studio AM - SYSMAT LECTURE PM - Prototype workshop with Techie's	LAG	
		Thu	21		Studio (note: Lunchtime rep meeting) ALLDAY - Tutorials	LAG SU	
		Fri	22		L5 - Digital Skills	/	
Week 9		Mon	25		Studio ALLDAY - BOOTCAMP POSTER WORKSHOP	LAG	
		Thu	28		Studio ALLDAY - Tutorials (note: L5 final tutorial)	LAG SU	
		Fri	29		L5 Hand-in folio + almanac (summative)	LAG	
December		Week 10	Mon		2	Studio ALLDAY - Tutorials (note: L6 final tutorial)	LAG
			Fri		6	L6 Hand-in folio + almanac (summative)	LAG



3

SYSMAT + FRAMEWORK

Mon 11th Nov - Summative

The Interface

Scales of (Im-)permanence

Please note, the following is to provide some studio specific context and is to be read in conjunction with the 'BAIA 19/20 L5&6 SysMat Semester 1' brief as presented by Michael this morning.

Over the last few weeks you have identified a particular aspect of the climate change crisis we are facing, as well as investigating a site and notions of 'tourism' in relation to this crisis. Your hybrid drawing should be bringing all these ideas together and start to turn them into a proposition. This earlier work will form the starting point for your SysMat investigations with the outputs being:

ALMANAC:

CHAPTER 03: SysMat Research

The completed plan of action including precedents, sketches, photography, flat lay along with design and build process is to be carefully documented and form the final chapter of your almanac.

PORTFOLIO:

TASK 04: SysMat Fragments

Final objects / studies to be beautifully photographed and contextualised within your portfolio (large format print) submission.



Image

Unknown photographer,
Victorian Bathing Machine

References

1. This is Temporary: How transient projects are redefining architecture (Cate St Hill, 2016)
2. Absurd Thinking Between Art and Design (Allan Wexler, 2014)
3. Why Materials Matter; Responsible Design for a Better World (Seetal Solanki 2018)

STEP 1:

Fragment Concept Sketches

Considering the theory around 'scales of (im-)permanence' as presented in this morning's lecture, you will identify a key 'fragment' of your proposition to develop further through a series of concept sketches.

This chosen fragment is to be central to your tourist activity just as the bathing machines were for the Victorian beach goers. As you will know by now, these bathing machines were invented in response to the influx of tourists wanting to bathe in the healing seawaters whilst keeping their privacy. What is the equivalent in your project?

Although you may have a much larger overall strategy this fragment of your proposition needs to only be scaled to accommodate 1-2 people.

STEP 2:

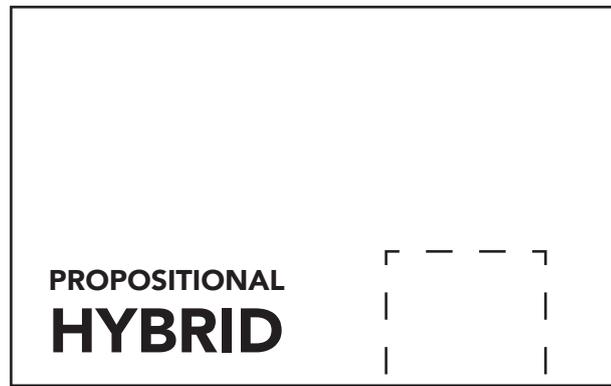
Physical objects / studies

Following on from this you need to zoom into your sketch fragment to identify which physical objects / studies you will be investigating.

You might choose to look at the interface between your threshold site and your proposal - is it suspended, clinging on, sitting beside, stretching between? Or you may choose to explore a range of materials and/or systems and how they directly respond to the climate crisis? Alternatively, this could be a part of your proposal which specifically relates to your tourist activity?

These may result in:

- one design element explored in multiple different materials
- one design element and its changes explored over time
- multiple design components explored as part of a single system
- multiple alternative systems that perform the same role



FRAGMENT SCALE FOR 1-2 PEOPLE



Image:

Allan Wexler sketches

STEP 1:

FRAGMENT CONCEPT SKETCHES

"...the spontaneity of the sketch or the scribble is potentially far closer to the moment of 'idea' than the considered laboured presentation piece..."

Peter Cook. Drawing: The motive force of architecture , p. 15.

STEP 2:

PHYSICAL OBJECTS / STUDIES

Note: As per the overarching SysMat brief Level 5 are to make 1 to 3 and Level 6 are to make 3 to 5 physical objects / studies.

Monday 11th November – Session 1: The Theory

Fragment Concept Sketches – Pin-up in studio for showcase 4pm
Complete PoA (refer to overarching SysMat brief) for Thursday 10am

Thursday 14th November – Tutorials

Tutorials on completed PoA and gather materials for flat lay

Monday 18th November – Session 2: Into Practice

Flat lay and Prototyping (refer to overarching SysMat brief)

Thursday 21st November – Tutorials

Final tutorials on physical objects / studies
Photography Workshop with Claire

Monday 25th November – BOOTCAMP Workshop

This bootcamp workshop is designed to prepare you for the summative submission. More details to follow - see checklist below.

CHECKLIST FOR BOOTCAMP:

1. THE FRAMEWORK

- TASK 01: Crisis Poster
- TASK 02a: Photo Survey
- TASK 02b: Section Model
- TASK 03: Hybrid model-drawing
- TASK 04: SYSMAT Fragments photographed

2. ALMANAC

- CHAPTER 01: Crisis Research
- CHAPTER 02: Programme Research
- CHAPTER 03: SYSMAT Research

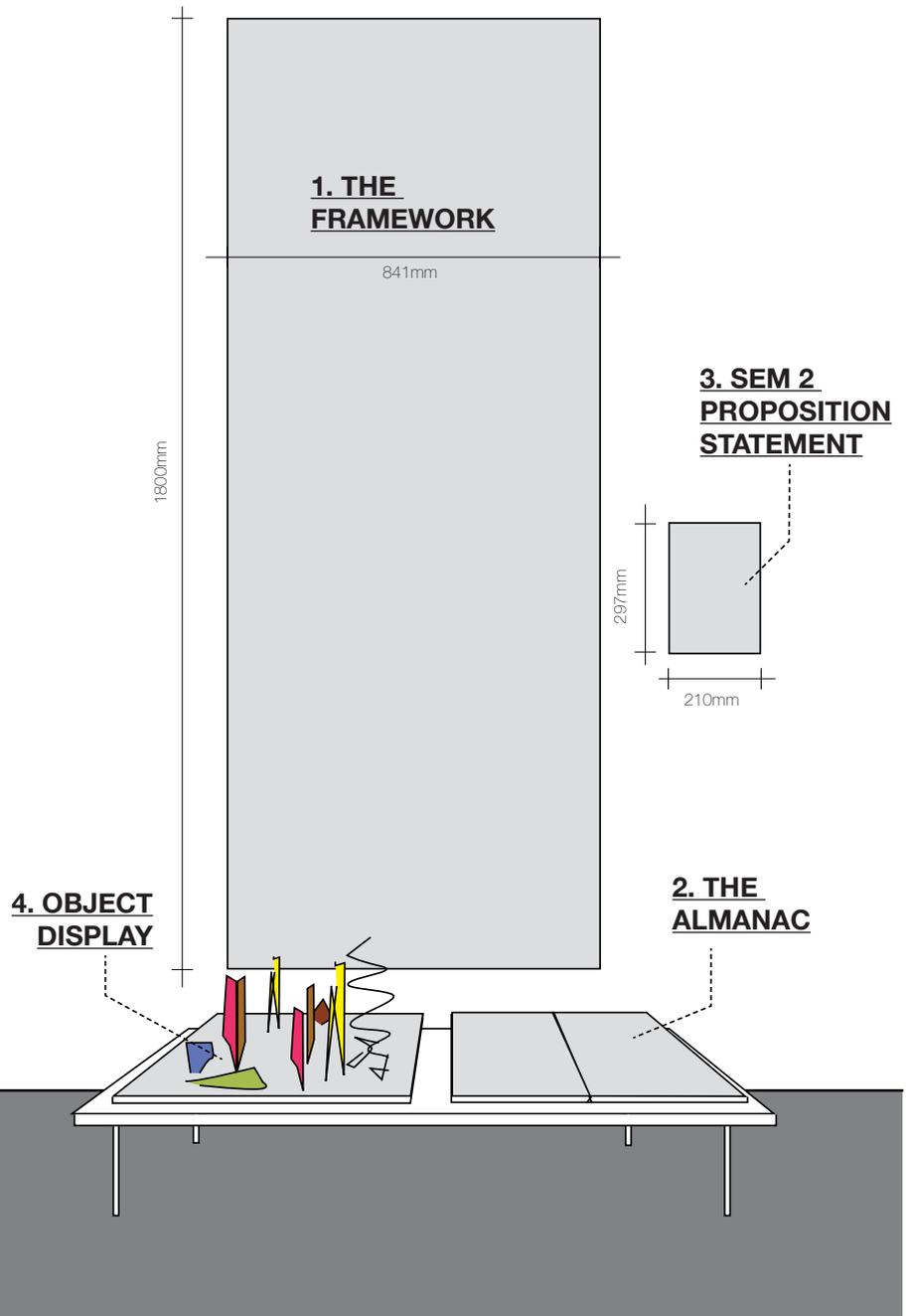
3. SEM 2 PROPOSITION STATEMENT

- Template to be provided at bootcamp

4. OBJECT DISPLAY

- SYSMAT Fragments

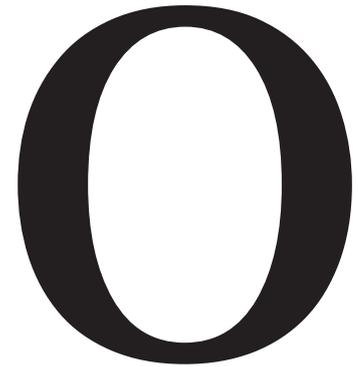
Please bring all your work printed / in physical form on Monday 25th November for 10am start!



Timetable

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		Thu	24		L6 - Digital Skills	LAG SU	
		Fri	25		Studio AM - BRIEF 2 Intro PM - TASK 03: Hybrid Workshop	/	
	Week 5	Mon	28	BRIEF 2 - CATALYST: Hybrids	L5 - Digital Skills	LAG	
		Thu	31		Studio ALLDAY - Tutorials	LAG SU	
	November	Week 6	Mon	4		Lab Week 1 (school wide)	/
			to				
			Fri	8			
		Week 7	Mon	11	BRIEF 3 - SYSMAT + FRAMEWORK: The interface	Studio ALL - SYSMAT Session 1: The Theory	LAG
			Thu	14		Studio ALLDAY - Tutorials	LAG SU
Week 8		Mon	18	Studio (note: Lunchtime student staff forum) ALL - SYSMAT Session 2: Into Practice		LAG	
		Thu	21	Studio ALLDAY - Tutorials		LAG SU	
		Fri	22	L5 - Digital Skills		/	
Week 9		Mon	25	Studio ALLDAY - BOOTCAMP POSTER WORKSHOP		LAG	
		Thu	28	Studio ALLDAY - Tutorials (note: L5 final tutorial)		LAG SU	
		Fri	29	L5 Hand-in folio + almanac (summative)		LAG	
December		Week 10	Mon	2		Studio ALLDAY - Tutorials (note: L6 final tutorial)	LAG
			Fri	6		L6 Hand-in folio + almanac (summative)	LAG



INTRODUCTION

AD576/676
Experience & Systems

Subject to Change

The HQ: *Crisis? What Crisis? 2.0*

Last semester you explored Brighton as a tourist destination, understanding the lures and attractions, which have been drawing visitors to the seaside town, but also questioning the old fashioned notions of tourism. You investigated various aspects of the catastrophic crisis Brighton will be facing as climate change issues become more severe and how these crises might impact on the image of the seaside resort.

Your fragments gave a glimpse of possible alternative futures for Brighton's tourism. Some of you proposed to **adapt** existing forms of tourism, others to create new activities, which might allow you to **reinvent** the notion of the Tourist - and / or maybe **mitigate** the problems caused or aggravated by changes in the climate and increases in population.

Now it is time to establish your ideas about the future of tourism in the heart of Brighton by designing a HQ (head quarters). Your site will be the derelict Hippodrome on Middle

Street, Brighton in all its dishevelled glory, a glamorous remnant of a past of tourism long gone.

The HQ can be one of many things (or many things at once): a place for your new form of tourism to take place, a space for future tourists to prepare and inform themselves or even a place where the critical components for your tourism are made, grown or assembled. You might build on your work from semester one, using the fragment as a literal component or satellite of your HQ, or develop your programme in a slightly different direction.

You will be asked to consider how this space changes or transforms over time. Level 5 you will develop a static point of this process, whilst Level 6 you will be challenged to explore two conditions or moments in time.

Be bold, be ambitious, be rigorous, be playful... and bring back some beautiful souvenirs from your design journey!



Image

Brighton Hippodrome,
Elevation study

[www.theatretrust.org.uk/
how-we-help/theatres-
at-risk/175-brighton-
hippodrome](http://www.theatretrust.org.uk/how-we-help/theatres-at-risk/175-brighton-hippodrome)



Module Details*

*See module specifications and handbooks for full details

Projects:	<p>Semester Two (AD576/676 Experience & Systems) Using the research from semester one you will determine your own project brief for the semester two design module working through an iterative design process to test and explore your design ideas, leading to a detailed and resolved design proposal.</p> <p>40 Credits Level 5 60 Credits Level 6</p>
Tutors:	Lucy-Ann Gilbert and Sophie Ungerer
Studio Days:	Monday and Thursday (any variations to be advertised)
Teaching Methods:	Tutorials (individual and/or group - minimum 1 a week), Workshops, Seminars, Lectures, Site visits, Field trips, Peer discussions, Pin ups and Table reviews. Supported by compulsory Digi Skills and Sysmat sessions.
Assessment:	<p>Portfolio – 70% (LO1 – LO4) The portfolio will be a considered distillation of the work undertaken over the course of the module (AD576/676), edited and curated to clearly communicate the experience and systems of your proposal.</p> <p>Almanac – 30% (LO5) The portfolio is supported by an almanac – comprising a fully referenced record of critical research and reflection of how this has informed your work. Each brief will have a specific research task to be presented in the Almanac.</p>

Module Details*

(continued)

Level 5 - 40 credits

Portfolio (70%)

LO1. Demonstrate and communicate experience of space.

LO2. Demonstrate the application of suitable systems and material investigations in relation to your research and design.

LO3. Propose an appropriately scaled intervention in accordance with your studio project brief.

LO4. Propose an appropriate programme in response to your research and in accordance with your studio project brief.

Almanac (30%)

LO5. Demonstrate your ability to apply and communicate the critical research that has informed your response to the studio project brief and design process.

Level 6 - 60 credits

Portfolio (70%)

LO1. Demonstrate and communicate spatial experience through advanced techniques of analysis, design and making.

LO2. Identify and apply multiple system and material investigations in relation to your research and design.

LO3. Propose and resolve an appropriately scaled intervention in accordance with your studio project brief.

LO4. Develop an appropriate programme in response to your research and in accordance with your studio project brief.

Almanac (30%)

LO5. Demonstrate your ability to apply and communicate the critical research that has informed your response to the studio project brief and design process.



Note

Learning outcomes from level 5 to 6 are more advanced and require multiples that are more detailed and rigorous.

This is also reflected in the module credits:

L5 40 credits = 400 hours (approx 30hours a week)

L6 60 credits = 600 hours (approx 40hours a week)

For level 6 in particular it is advised to continue working over Easter.

Subject to Change

UPDATED: Task Inventory (*see briefs for full details*)

BRIEF 01 Site + Programme

- Almanac** CHAPTER 01 Programme HQ
(*Programme Research + Tourist Leaflet*)
 - Portfolio** TASK A. Existing Site Readings (Team work)
 - TASK B. Existing Site Observations (Derive)
 - TASK C. Programme Timeline
-

BRIEF 02 Intervention

- Almanac** CHAPTER 02. Strategy Iteration
(*Precedent studies + Analysing Process*)
 - Portfolio** TASK D. Iteration 1 Strategy (1:200 sketch models)
 - TASK E. Iteration 2 Key moments (Sequence sketches)
 - TASK F. Iteration 3 Combine (1:200 diagram drawings)
 - TASK G. Final Proposal (1:100/1:50 proposal drawings)*
-

BRIEF 03 SYSMAT

- Almanac** CHAPTER 03. System and Material Research
(*Precedent studies + Analysing Tests*)
 - Portfolio** TASK H. Part 1: Material Manipulation (Test series)
 - TASK H. Part 2: The Fragment (Drawing or Model)
-

BRIEF 04 Experience (not yet issued)

- Portfolio** TASK I. Final visuals (TBC)

***Note: TASK G. Final Proposal (1:100/1:50 proposal drawings) will also form part of the experience learning outcome.**

Timetable

Semester Two

Month	Week	Day	Date	Briefs	Activity	Staff	
January	Week 15	Mon	27	Brief 01 Site + Programme	AM - Intro + BRIEF 01 (Part 1/2) PM - Tutorials	LAG	
		Tue	28		L6 Digi Skills - Rhino 1	JT	
		Thu	30		AM - Site Visit (meet on site) PM - Tutorials	LAG/SU	
		Fri	31		Sysmat - Reading existing buildings	MS	
February	Week 1	Mon	3		AM - Show and Tell + Tutorials PM - Intro BRIEF 01 (Part 2/2)	LAG	
		Tue	4		L6 Digi Skills - Rhino 2	JT	
		Thu	6		AM - Tutorials PM - Tutorials	LAG/SU	
		Fri	7		Sysmat - Adaptation & Reuse	MS	
	Week 2	Mon	10		AM - Tutorials PM - Tutorials	LAG	
		Tue	11		L5 Digi Skills - Vectorworks	JT	
		Thu	13		AM - DEADLINE BRIEF 01 Share findings with studio PM - Intro BRIEF 02 + Almanac Chapter 02	LAG/SU	
		Fri	14		Sysmat - Materials & Experience	MS	
	Week 3	Mon	17		AM - WORKSHOP Iteration 1 PM - Tutorials	LAG	
		Tue	18		L5&6 Digi Skills - Slicing / Laser cutting	JT	
		Thu	20		AM - WORKSHOP Iteration 2 PM - Tutorials	LAG/SU	
		Mon	24	AM - WORKSHOP Iteration 3 PM - Tutorials	LAG		
	Week 4	Tue	25	L5&6 Digi Skills - 3D printing	JT		
		Thu	27	L5+6 Formative Almanac / Pin-up	.		
	March	Week 5	Mon	2	Brief 02 Intervention	Lab Week Experimental Realisms	/
			Wed	4			
Fri			6				
Week 6		Mon	9	AM - Tutorials PM - Intro BRIEF 03		LAG	
		Tue	10	L5 Digi Skills - final drawing session		JT	
		Thu	12	AM - Tutorials PM - Tutorials		LAG/SU	
		Fri	13	Sysmat - Details & Systems (specialist support)		MS	
Week 7		Mon	16	AM - PM -		LAG	
		Tue	17	L6 Digi Skills - final drawing session		JT	
		Thu	19	AM - PM -		LAG/SU	
		Fri	20	Sysmat - Details & Systems (specialist support)		MS	
Week 8		Mon	23	AM - PM -		LAG	
		Tue	24	L5&6 Digi Skills - Vectorworks drop-in		JT	
	Thu	26	AM - PM - Intro BRIEF 04	LAG/SU			
	Fri	27	Sysmat - Details & Systems (specialist support)	MS			
Week 9	Mon	30	AM - PM -	LAG			
	Tue	31	L5 Formative Table Review	LAG			
April	Thu	2	L6 Formative Table Review / L5+6 Summative Almanac	LAG/SU			
					Easter (this is not a break) 1no. Tutorial available to all	/	

Timetable

Semester Two (continued)

Month	Week	Day	Date	Briefs	Activity	Staff	
April	Week 10	Mon	27			AM - PM -	LAG
		Tue	28			L5&6 Digi Skills - Vectorworks drop-in surgery	JT
		Thu	30			AM - PM -	LAG/SU
		Fri	1			Sysmat - L5 final submission drop-in surgery	MS
May	Week 11	Mon	4			AM - PM -	LAG
		Tue	5			L5 Digi Skills - final submission drop-in surgery	JT
		Thu	7			AM - PM -	LAG/SU
		Fri	8			Bank Holiday	/
	Week 12	Mon	11			Studio + Sysmat - L6 final submission drop-in surgery	LAG
		Tue	12			L6 Digi Skills - final submission drop-in surgery	JT
		Wed	13			L5 Summative Hand-in	/
		Thu	14			L5 Summative Table Review	LAG/SU
		Tue	19			L6 Summative Hand-in	/
	Week 13	Thu	21			L6 Summative Table Review	LAG/SU

* Note: This timetable is for reference only and details may change over the semester. Refer to Online Timetable for full details of all non-studio specific sessions.

V: It is winter.
Time passes.



1

SITE + PROGRAMME
(PART 1/2)

Mon 27th Jan - Thur 13th Feb

The HQ

Brighton Hippodrome, Middle Street

Monday 27th January

PORTFOLIO

TASK A: EXISTING SITE READINGS (TEAM WORK)

The site for this semester is the Grade II Brighton Hippodrome on Middle street which has remained empty since 2007 and sadly fallen into disrepair. Your proposals will provide it with a new lease of life, constructed in 1897 there have been a variety of programmes from an **"ice rink, circus, variety theatre, vaudeville shows, bands, bingo hall and more"**

As is common with such buildings, access cannot be granted due to health and safety factors. Instead of dismissing this as a site we are going to use this as a design challenge and find alternative ways to explore, investigate and read the site.

Much like in practice you will be working in teams with a specific focus and your collective efforts shared across the studio.

Team 1 - History

The history team will carry out a deep investigation of the sites past including events, photos, drawings etc. Your search will begin at 'The Keep', online and more with discoveries presented as short film.

Team 2 - Context

The context team will analyse the sites wider context identifying what exists in the surrounding area along with sunlight study through creation of digital 3D massing model.

Team 3 - Model

The model team will take us into the building, enabling us to understand and experience its spatial form through careful making of physical sectional site model(s).

Team 4 - Drawing

The drawing team will work with and amend existing plan and section drawings to create coherent drawing pack that clearly communicates the buildings structural hierarchy.



Images

Sala Beckett Performing
Arts Centre, Barcelona:
Flores & Prats

Teams

1

Vanessa
Sergiu
Yasmin
Ayesha

2

Mar
Kamila
Mano
John

3

Matilda
Hal
Maya
Zara
Moh
Max

4

Joshua
Styli
Jade
Sophie
Osuri

PORTFOLIO

TASK B: EXISTING SITE OBSERVATIONS (INDIVIDUAL)

Alongside the team work task, you will each also carry out individual observations of the existing site. These observations will take form of a *dérive*, which in psycho-geographic terms is about creating **“a tool box full of playful, inventive strategies for exploring cities... just about anything that takes pedestrians off their predictable paths and jolts them into a new awareness of the urban landscape.”**

Joseph Hart (2004) *A New Way of Walking*

For this we will derive we will be going on a site visit at 10am this Thursday 30th January (see risk assessment for full details).

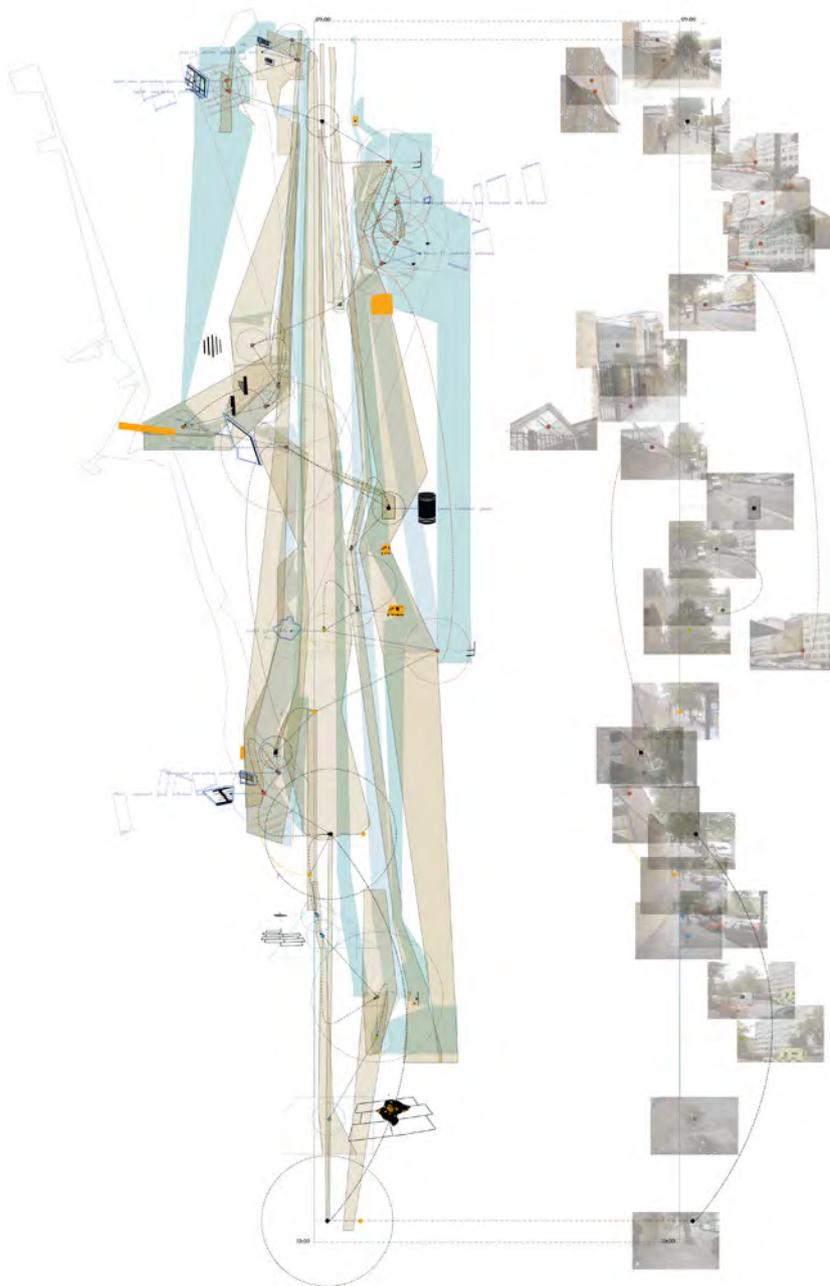
Unlike typical derives you will have your journey planned from A (Brighton Hippodrome) to B (Sem 1 site: Beach, Lanes or Station) but your journey there may take any route as guided by your strategy for observation. In other words, what you will observe and how you will record this.

This strategy is to be related to your programme in some way, for example observing and recording specific aspects along your journey such as waste, transportation, views, relationships of sea to site, materials, thresholds, movement, level changes, light, sound, distance, time, voids, apertures, building types, growth, decay and many many more...

You will each come prepared with a camera, paper (A2 minimum) and drawing tools (a variety of colours and/or thicknesses) to record and map your discovers. These

Image

Naomi Gibson:
Analytical Drawing and Raw Data mapping



discoveries are to be carefully documented along your journey in response to rules you have set yourself for example, words, arrows, symbols, mark making etc. alongside other methods such as photography, video and sound recording.

The technique you use to create this map is project specific and based on your strategy which may range from the diagrammatic, very measured and precise to the more atmospheric, loose representations through to 3-dimensional hybrids.

DEADLINE:

10am Thursday 13th Feb

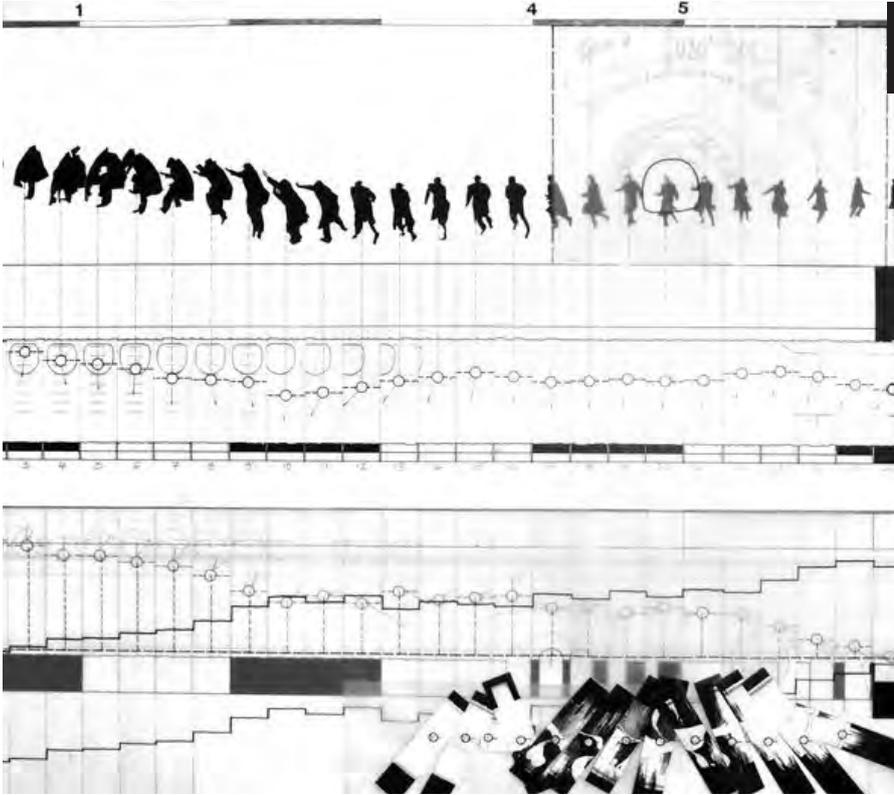
ALMANAC

- CHAP 01: Programme HQ

PORTFOLIO

- TASK A: Existing site readings (team work)
- TASK B Existing site observations (individual)

Have all work printed and presentable ready for 10am!



1

SITE + PROGRAMME
(PART 2/2)

Mon 3rd Feb - Thur 13th Feb

Time-lapse

Impermanence and Transformation

Monday 3rd February

ALMANAC

CHAPTER 01: Programme HQ

Having familiarised yourself with the site for your final project, it is time to focus on refining your programme which you started to develop in semester one.

To do this you will need to carry out research into processes, activities and/or spaces that your programme requires by critically looking at precedents of similar proposals and researching the historic and cultural background. The more detailed you are in your investigations, the easier you will find it to develop your individual rich proposal.

Remember that your almanac is not necessarily just a collection of words – a series of diagrams or images might communicate the components of your programme much clearer.

In addition to carrying out and documenting your programme research you will produce a “tourist leaflet” which graphically explains your proposed programme in a concise way. The content of this will be specific to your project – see example leaflets* for inspiration of what to do and what to avoid (*from tourist info in Brighton).



Image

The Third Man: Film
Analysis by Stefan van Biljon

PORTFOLIO

TASK C: Programme Timeline

Your submission at the end of semester one will already have included an initial description or idea of your programme – in this next task you are asked to dissect your ideas by stretching them along a timeline trajectory, and charting how your programme will develop/change/evolve over time.

This will give you clues about the practical and spatial requirements you need to accommodate, but also hint at a more poetic conceptual design approach and ask you to think how you might respond to ideas of impermanence and transformation in your proposal. As we progress the designs, Level 5 students will focus on a single moment / condition from this timeline, whilst level 6 will focus on two conditions / moments in time.

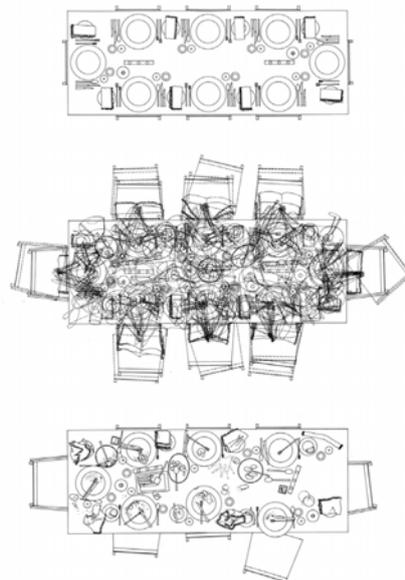
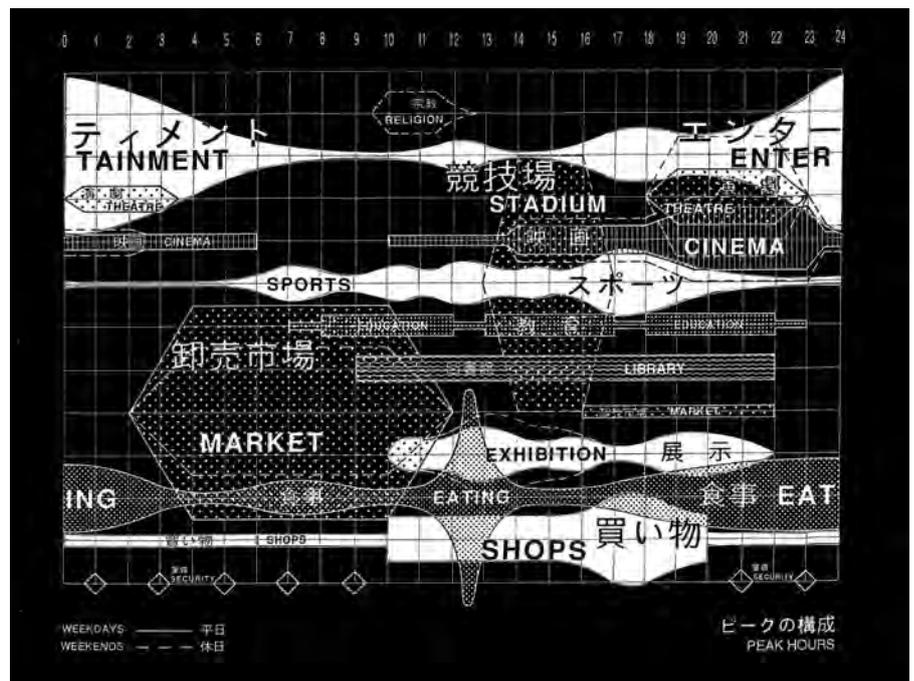
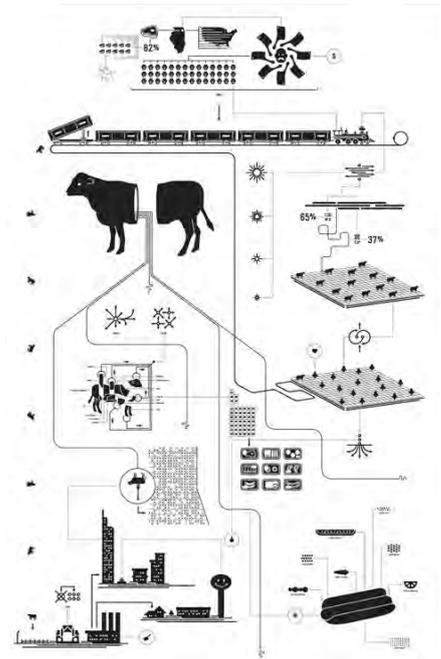
You are asked to create a timeline drawing of your proposed programme. The time duration you are charting is up to you and will depend on your particular programme: Is it for example seasonal? Or accumulative, i.e. growing/ building up over time? You could chart a full life cycle of your proposal or show how it adapts to changing conditions (weather, climate change, specific events, etc).

Your drawing should be carefully crafted and informed by the thorough research you are carrying out for your almanac chapter (see previous page). It should include information such as:

Images (top-bottom)

Jonathan Peterson: Meat city Infographic
 OMA Yokohama, Masterplan
 Sarah Wigglesworth: Dining Table

- Users (temporary occupants such as visitors or tourists and permanent occupants such as staff);
- Activities/events and props/equipment needed for these;
- Specific spatial qualities (size, acoustics, lighting, views) you already have identified;
- Key moments (e.g. sunrise, tidal, specific event etc.);
- The overall time scale you have chosen!

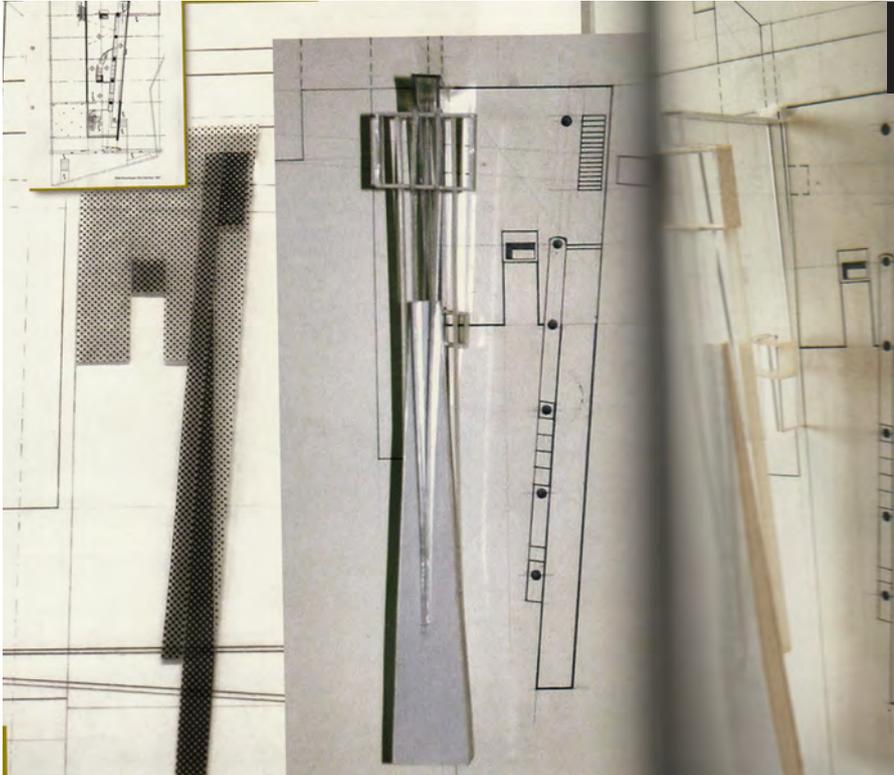


DEADLINE:
10am Thursday 13th Feb

ALMANAC
 - CHAP 01: Programme HQ
 (including leaflet)

PORTFOLIO
 - TASK A: Existing site readings (team work)
 - TASK B Existing site observations (individual)
 - TASK C Programme Timeline

Have all work printed and presentable ready for 10am!



2

INTERVENTION (PART 1/2)

Mon 17th Feb - Thur 27th Feb

Design Development

An iterative process

Monday 17th February

ALMANAC

CHAPTER 02: Strategy Iteration

PART A - Precedent Studies

Having been presented with an array of strategies for working with existing buildings ranging from intervention to insertion your task is to now find three precedent case studies that reflect the type of strategy you wish to apply to the Hippodrome - will you be carefully intertwining with the existing, making dramatic slices, delicately inserting or parasitically attaching?

You may use case study precedents given in presentation (now on Student Central) or others you have found.

Once you have identified your chosen precedents you will carry out in depth research which is to

include drawings, diagrams and photos. You will use this visual precedent material to analyse and begin to understand the strategy they have applied by sketching over, pulling apart and annotating. Each precedent study is to conclude with a written commentary on why it relates to and how it may inform your design development.

PART B - Analysing Process

In addition to these precedent studies, you will apply the same method of analysis to your own work as you move through the design process - carefully documenting through photography, scanning sketches etc. as your design develops.

This is not to be a replica of your portfolio but instead a way of showing and explaining your workings out behind the scenes.



Image

Deviations: Analysis Model-
Drawings of Rem Koolhaas
'Villa Dall'Ava'

Monday 17th February

PORTFOLIO

TASK D: Iteration 1 Strategy

Now that you have identified a strategy for working with the existing building through your precedent studies you are in a position to apply this to your own project. That's right, today's the day you are going to start designing!

This afternoon we will begin with a rapid hands-on workshop where you will create three iterations of your proposed strategy for the Hippodrome through sketch drawing-models. For this you will need:

- **Ground floor plans ready to print x3** (minimum scale 1:200)
- **Hand drawing tools** (pens, pencils, ruler etc)
- **Basic model making equipment** (cutting matt, blade, steel ruler, glue etc.)

STEP 1 - Drawing into Plan

You will need to start by taking one of your plans and, either drawing directly on top or overlaying with trace, begin locating your programme using your identified strategy to guide you. For Level 5 you will only be working with a fragment of the building where as Level 6 will need to provide a strategy for the whole building.

As you work through the drawing process consider use of colour, shading, marking making etc to help convey your strategy.

When working through design you will need to make a series of decisions – for example if cutting through the building where is this located and why? Or if carefully intertwining or inserting what is it about the existing that you wish to emphasise or come closer to?

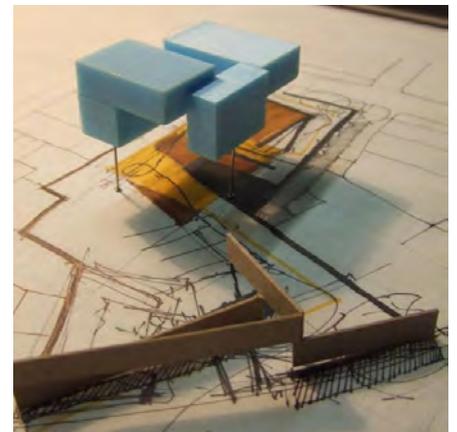
Where do you enter / exit? What scale and spatial qualities required for your various activities? Do they suggest a natural location within the site? If not what kind of alteration could you make to the building to achieve the desired effect?

STEP 2 - Model Key Elements

In addition to drawing you will also model key elements to test and communicate your strategy – such as modelling part of the existing dome, façade, mezzanine or other that forms main part of intervention and combine with modelled elements of your initial proposal to show relationship between the two. Considering using different materials to differentiate between the existing and proposed.

REPEAT x3

Continue this process of sketch drawing-model until you have three iterations – making alterations, tweaks and testing different configurations and ideas as you move through the process. When complete carefully photograph and analyse (See Almanac Chapter 02 – Part B Analysing Process for full details).



Images (top-bottom)

Unknown: Architecture Student sketch

Unknown: Concept sketch model

Dina Haddadin: Iterative drawing-models



Thursday 20th February

PORTFOLIO

TASK E. Iteration 2 Key moments

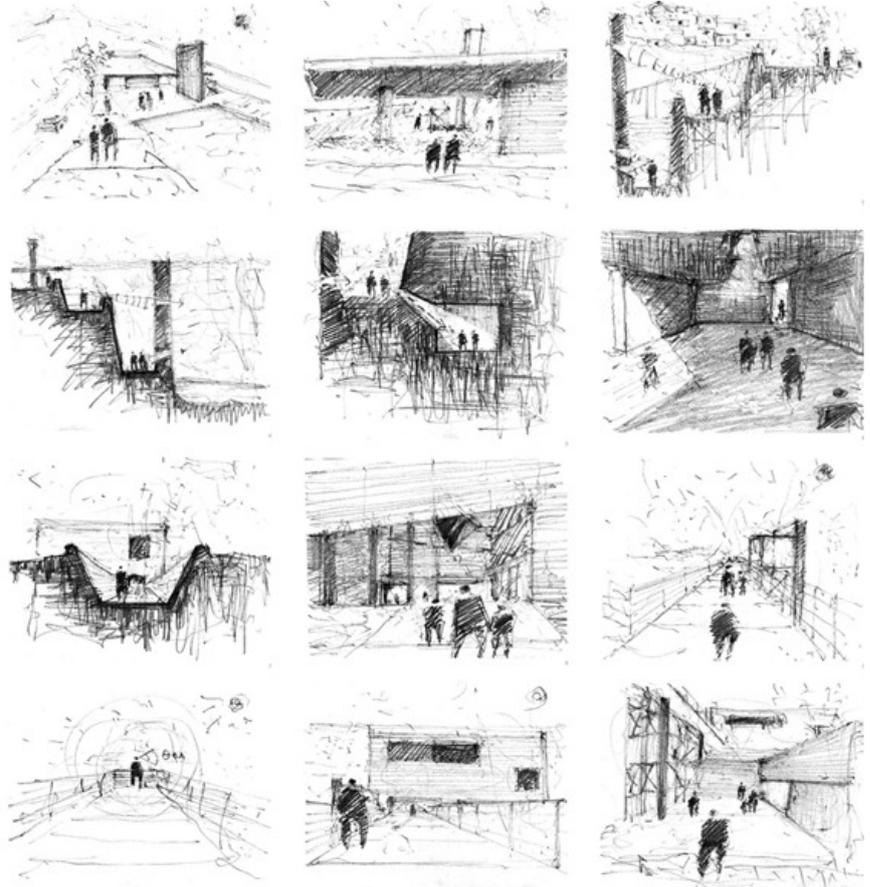
Having completed your three iterations of the strategy sketch drawing-models we will now embark upon another rapid morning workshop, this time working more freely through perspectival hand sketches to communicate a series of key moments through your proposal.

“...the spontaneity of the sketch or the scribble is potentially far closer to the moment of ‘idea’ than the considered laboured presentation piece...”

Peter Cook. Drawing: The motive force of architecture, p. 15.

To begin, alongside gathering your drawings equipment (pens, paper etc) you will need to refer back to your output for TASK C Programme Timeline and Level 5 you will select one moment and Level 6 will select two moments in time. This will form the setting for your ‘key moment’ sketches.

Think of these sketches as a way of walking us through your proposal of one your chosen strategy iterations. These can include subtle changes such as quality of light and more dramatic architectural interventions that you have inserted or carved out of the building. All sketches must include some indication of the activity that happens within the space.

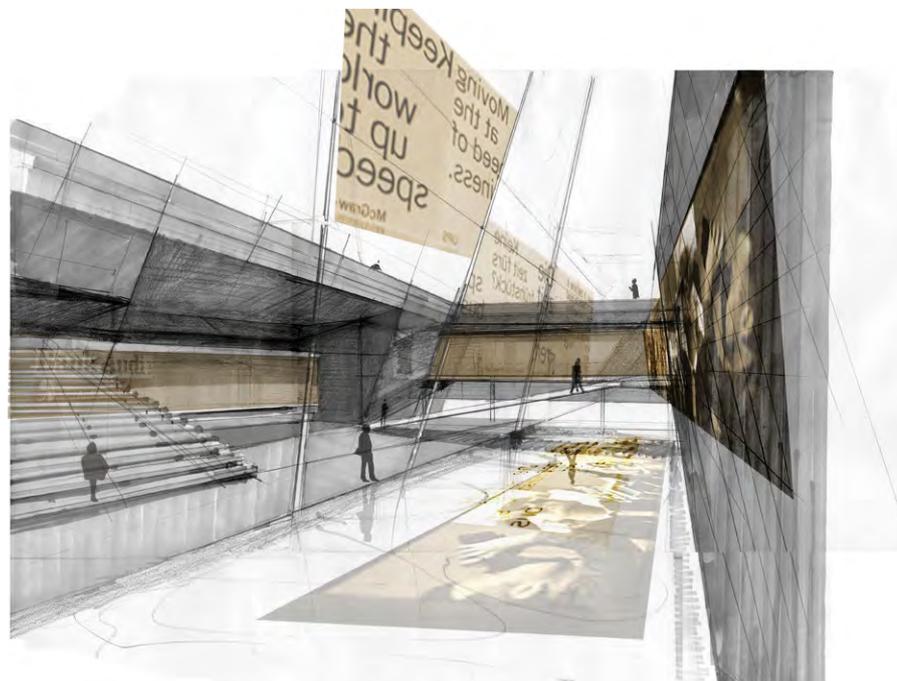


NEXT...

In the afternoon pick one of these sketches to work up in more detail at a larger scale adding other elements such as collage to convey materiality and inhabitation.

Images (top-bottom)

Unknown: Sequence concept sketches
Dina Haddadin: Sketch-Collage



DEADLINES:

10am Monday 24th Feb (pin-up)

*Have following work printed and ready for 10am start!
Note: repro open on Saturdays*

- TASK A Existing site readings (extract relevant findings from shared work)
- TASK B Existing site observations (derive map)
- TASK C Programme Timeline
- TASK D Iteration 1 Strategy (sketch model-drawings x3)
- TASK E Iteration 2 Key moments (sketch-collages)
- ALMANAC (including Leaflet)

4pm Thursday 28th Feb (formative almanac)

ALMANAC

- CHAP 01: Programme HQ (including leaflet)
- CHAP 02: Strategy Iteration

Timetable

Semester Two (Brief 02)

Month	Week	Day	Date	Briefs	Activity	Staff	
February	Week 3	Mon	17	Brief 02 Intervention	AM -Intro BRIEF 02 + Almanac Chapter 02 PM - WORKSHOP Iteration 1	LAG	
		Tue	18		L5&6 Digi Skills - Slicing / Laser cutting	JT	
		Thu	20		ALLDAY - Workshop Iteration 2 + Tutorials	LAG/SU	
	Week 4	Mon	24		L5&6 Pin-up	LAG/SU	
		Tue	25		L5&6 Digi Skills - 3D printing	JT	
		Thu	27		L5+6 Formative Almanac	/	
	Fri	28	Surgery Tutorials		LAG		
March	Week 5	Mon	2		Brief 03 SYSMAT	Lab Week Experimental Realisms	/
		Wed	4				
		Fri	6				
	Week 6	Mon	9			AM - Workshop Iteration 3 PM - Tutorials	LAG
		Tue	10			L5 Digi Skills - final drawing session	JT
		Thu	12			AM - Tutorials PM - Tutorials	LAG/SU
	Week 7	Fri	13	Sysmat - Details & Systems (specialist support)		MS	
		Mon	16	AM - Intro BRIEF 03 PM -		LAG	
		Tue	17	L6 Digi Skills - final drawing session		JT	
	Week 8	Thu	19	AM - PM -		LAG/SU	
		Fri	20	Sysmat - Details & Systems (specialist support)		MS	
		Mon	23	AM - PM -		LAG	
	Week 9	Tue	24	L5&6 Digi Skills - Vectorworks drop-in		JT	
		Thu	26	AM - PM - Intro BRIEF 04		LAG/SU	
		Fri	27	Sysmat - Details & Systems (specialist support)		MS	
	Week 10	Mon	30	AM - PM -		LAG	
		Tue	31	L5 Formative Table Review		LAG	
		Thu	2	L6 Formative Table Review / L5+6 Summative Almanac		LAG/SU	
April				Easter (this is not a break) 1no. Tutorial available to all	/		
	Week 10	Mon	27	AM - PM -	LAG		
		Tue	28	L5&6 Digi Skills - Vectorworks drop-in surgery	JT		
Thu		30	AM - PM -	LAG/SU			
May	Week 11	Fri	1	Sysmat - L5 final submission drop-in surgery	MS		
		Mon	4	AM - PM -	LAG		
		Tue	5	L5 Digi Skills - final submission drop-in surgery	JT		
	Week 12	Thu	7	AM - PM -	LAG/SU		
		Fri	8	Bank Holiday	/		
		Mon	11	Studio + Sysmat - L6 final submission drop-in surgery	LAG		
	Week 13	Tue	12	L6 Digi Skills - final submission drop-in surgery	JT		
		Wed	13	L5 Summative Hand-in	/		
		Thu	14	L5 Summative Table Review	LAG/SU		
	Week 13	Tue	19	L6 Summative Hand-in	/		
		Thu	21	L6 Summative Table Review	LAG/SU		



2

INTERVENTION (PART 2/2)

Mon 9th Mar - Formative Review

Synthesis

Finalising the proposal

Monday 9th March

PORTFOLIO

TASK F: Iteration 3 Combine

In this next task you begin synthesising your ideas by combining your strategy (sketch drawing-models) for the Hippodrome with your key moment sketches that walk us through your desired experience of your proposal. Using this material to inform one another you will generate an initial set of diagrammatic 1:200 drawings.

The scale of these drawings is intentional, allowing you to still work with limited detail but enough to communicate the existing building relative to your proposed intervention/insertion.

Use drawing conventions (line weights, line types, hatches etc) and colour to distinguish between

existing and proposed – you may wish to use the same colours / methods used in earlier iteration work.

This 1:200 drawing set is to include a minimum of*:

- Ground Floor Plan
- First Floor Plan
- North-South Section
- East-West Section

*NOTE: There may be specific parts of the building that are not included in these drawings ie. roof or elevations that are essential to your proposal. Please use common sense and create different drawing set as required.

As these drawings will be developed and evolve to form your final set of drawings we would recommend using Vectorworks. In the long run this will save you time and for those who are still getting to grips with the software a great opportunity to learn!



Image

Wetherford Watson Mann
Architects: Astley Castle
Plan and Section Diagrams

Monday 16th March

PORTFOLIO

TASK G: Final Proposal

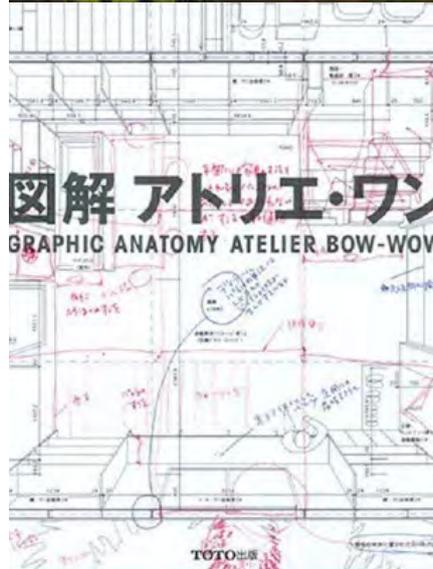
Once you have completed your 1:200 set of drawings you will move onto your drawings for your final proposal. We will expect these to develop and evolve over the course of the project so do not worry if these differ from your earlier drawings.

These final drawings will be at a scale suitable for your project, we would recommend between 1:100 or 1:50 – the level of detail may require scales of up to 1:20 or even 1:1 of some parts of your proposal. And each drawing is to include a suitable level of detail for the scale of drawing along with materiality and inhabitation to communicate your programme and systems/materials.

You will need to ask yourself questions such as; do I require all the same plans and section as previously or will it be more useful to select key areas to resolve in more detail?

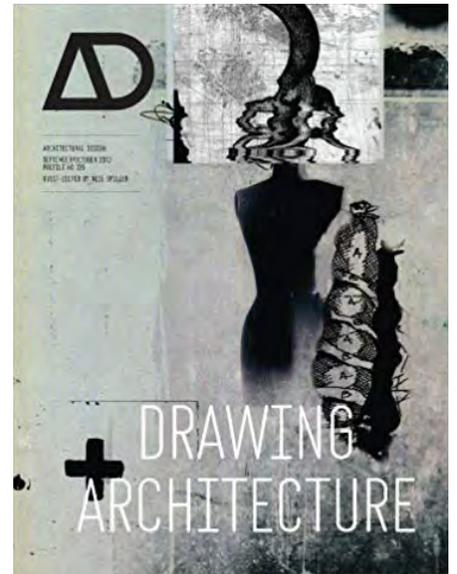
We will discuss what is relevant to your project in tutorial but as always please come prepared with a plan of action to begin these discussions - this should include sketches, precedents, testing with desired drawing medium.

The following books can be found in the studio for reference and to give you inspiration for your final proposed drawings (see images and list). Remember Level 5 this is a real opportunity to get experimental in honing your skills and Level 6 for you to produce the type of work you wish to produce for your portfolio!



Reference Books (top-bottom)

- Peter Cook (2008) Drawing: The Motive Force of Architecture
- Neil Spiller (2013) Drawing Architecture
- Atelier Bow Wow (2007) Graphic Anatomy
- Ro Spankie (2009) Drawing Out the Interior
- David Dernie (2010) Architectural Drawing: Portfolio Skills



DEADLINES:

TASK F: Iteration 3 Combine
10am Monday 16th March

For all tutorials please bring your work in physical form and ideally printed to scale (yes these can be draft printed!)

TASK G: Final Proposal
L5 Tuesday 31st March / L6 Thursday 2nd April (formative table reviews)

IMPORTANT NOTE:

All work completed to date to be printed and presented at formative table review + Almanac summative submission on Thurs 2nd April for both Level 5 and 6.



3

SYSMAT

Thur 12th Mar - Formative Review

Testing, Testing, 1,2,3

System & Material Investigations

Thursday 12th March

Over the last few weeks, you have started to translate your ideas and concepts for the Future of Tourism into spatial strategies in / on / around the Brighton Hippodrome site. You have considered how spaces and activities relate to each other and support your programme and how your proposal might change over time. Through your 'key moments', you have identified the essential atmospheres and spaces you would like to create within your design.

Now it is time to develop and refine the tools you will need to create these spatial experiences by developing a part of your proposal in much more detail and at a larger scale. Remember that design is a reiterative process – as you delve into the world of materials and details, you might uncover opportunities or constraints, which will require you to revisit your plans and sections – or the other way round.

PORTFOLIO

Task H (Part 1): Material Manipulation

In this task we would like you to contemplate your version of Mies van der Rohe's famous quote:

'Architecture starts when you carefully put two bricks together'.

Consider the key material choices you are making to translate your conceptual ideas into physical design proposals. Whether you are designing brick walls or something more challenging such as floating light tunnels, suspended timber platforms, sugar columns or slowly eroding zinc cladding, Mies' observation remains relevant.

The material(s) you choose may build upon the fragment proposal from semester one and/or be solely informed by the strategy you have developed for working with the existing building in semester two.



Image

Renzo Piano Building Workshop: Models and Prototypes

PORTFOLIO

Task H (Part 1): Material Manipulation continued...

With your chosen material(s) you will need to carry out a test series and document the process and results / findings together with the preliminary research (refer to Almanac Chapter 03 for full details).

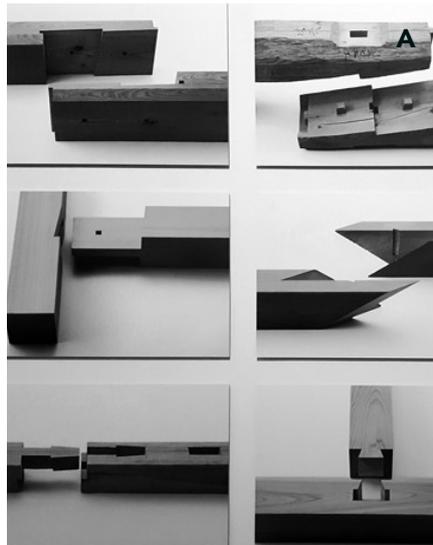
Whenever we work with materials, we start to manipulate them from their original form. Your test series should consider one of the following 'manipulations':

A - Junctions + joining (to the existing site or between materials);

B - Exposure + change (e.g. explore a material response to weathering, UV radiation, age, use, erosion, acid rain, etc.);

C - Moulding + shaping (e.g. types of surface treatment or ways to form a material to suit your design);

D - Mixing + morphing (e.g. how might you manipulate an existing material to create something new, such as a brick with embedded grass seeds, a fabric which can illuminate a space through weaving in fibreoptics, etc)



Images (clockwise)

A - a+t: Takenaka Carpentry
Tools Museum, Kobe
Japanese wood joints

B - Lucy Oswick: Facade
copper testing

C - Megan Collis - Exploring
pool forms

D - Ben Bosence - Mortar
sample tests

ALMANAC

CHAPTER 03: Material Research (supporting Task H (Part 1))

PART A - Precedent Studies

In order to put the materials together carefully you will need to research, understand and critically analyse examples and precedents including:

- their history
- material characteristics
- environmental impact
- and life cycle

The most interesting discoveries will emerge if you dig a little bit deeper, so do not limit your research to a 'google search', - consider visiting precedents or manufacturers, read books, watch films, leaf through magazines – and look at the world around you!

PART B - Analysing Tests

You will also need to carefully document your test series in the almanac. Be precise in defining the 'aim' of your material manipulation, the methodology / hypotheses you decide to proceed with – and of course the results and how they might impact on your design proposal.

PORTFOLIO

Task H (Part 2): The Fragment

This task asks you to build or draw a key fragment of your proposal, building on the material investigations and your concept development so far. This fragment will become the testing ground for your design and allow you to get involved in making, materials, relationship to the existing site, and the atmosphere you want to achieve.

The choice of media will depend on your project and preferences, you should aim to work at 1:20 or 1:50. Level 6 students should also remember that they are looking at two moments on their time-line and consider how this drawing or model might communicate the changing conditions and arrangements.

Specialist Support Sessions*

Design is a collaborative process and any projects you will be involved in in the future will require you to communicate with and get advice from specialist consultants in a range of fields, from acoustics to structure, interactive coding to user psychology. In your research you might already have spoken to manufacturers and makers about your materials. Now you will have a chance over three weeks to discuss your work with a range of specialists as part of SysMat. For each of these sessions it is important that you arrive at your well prepared to get the most out of this invaluable opportunity.

Friday 13th March - Session 1

For first session you have allocated a specialist, come prepared with:

- Statement outlining what material(s) you want to explore and why.
- Relevant precedents to support
- Chosen strategy model and 1:200 drawings to communicate proposal

Friday 20th March - Session 2

Friday 27th March - Session 3

For the remaining two sessions you will have the opportunity to sign-up.

*NOTE: Sessions are mandatory



Images (top-bottom)

Naomi Rubbra: Fragment model
Megan Collis - Detailed section



DEADLINES:

Level 5: Tuesday 31st March
(Formative Table Review)

Level 6: Thursday 2nd April
(Formative Table Review)

Please have all work to date (refer to original briefs) printed ready for your individual time slots. Remember you will need to keep developing previous tasks as your design is being refined, so you have a full set of information to present.

Level 5&6 Thursday 2nd April
(Summative Almanac Submission)

Your submission should include:
CHAPTER 1: Programme HQ
CHAPTER 2: Strategy Iteration
CHAPTER 3: Material Research

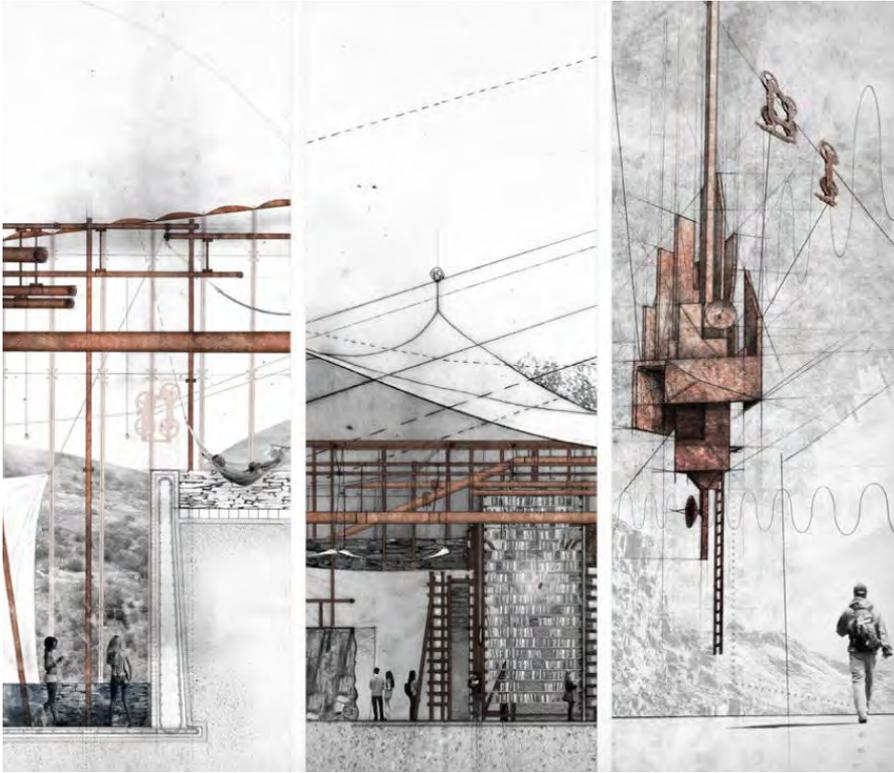
Physical and digital copy of your completed almanac to be submitted. Remember your almanac should not just be a collection of words – a series of diagrams or images, sketches and photographs of experiments might communicate your ideas and critical research more clearly.

Timetable

Semester Two (Brief 03)

Month	Week	Day	Date	Briefs	Activity	Staff
March	Week 6	Thu	12	Brief 02 Intervention Brief 03 SYSMAT	AM - Intro BRIEF 03 PM - Tutorials	LAG/SU
		Fri	13		Sysmat - Details & Systems (specialist support)	MS
	Week 7	Mon	16		AM - Sysmat POA show and tell PM - Tutorials	LAG
		Tue	17		L6 Digi Skills - final drawing session	JT
		Thu	19		AM - Tutorials PM - Tutorials	LAG/SU
	Week 8	Fri	20		Sysmat - Details & Systems (specialist support)	MS
		Mon	23		AM - Tutorials PM - Tutorials	LAG
		Tue	24		L5&6 Digi Skills - Vectorworks drop-in	JT
	Week 9	Thu	26		AM - Intro BRIEF 04 PM - Tutorials + Peer review	LAG/SU
Fri		27	Sysmat - Details & Systems (specialist support)		MS	
Mon		30	AM - Surgery Tutorials PM - Surgery Tutorials		LAG	
April	Week 9	Tue	31		L5 Formative Table Review	LAG
		Thu	2		L6 Formative Table Review / L5+6 Summative Almanac	LAG/SU
	Wed 15th / 22nd		Easter (this is not a break) 1 no. Tutorial available to all on	LAG/SU		
	Week 10	Mon	27	AM - PM -	LAG	
		Tue	28	L5&6 Digi Skills - Vectorworks drop-in surgery	JT	
Thu		30	AM - PM -	LAG/SU		
May	Week 11	Fri	1	Sysmat - L5 final submission drop-in surgery	MS	
		Mon	4	AM - PM -	LAG	
		Tue	5	L5 Digi Skills - final submission drop-in surgery	JT	
	Week 12	Thu	7	AM - PM -	LAG/SU	
		Fri	8	Bank Holiday	/	
		Mon	11	Studio + Sysmat - L6 final submission drop-in surgery	LAG	
	Week 13	Tue	12	L6 Digi Skills - final submission drop-in surgery	JT	
		Wed	13	L5 Summative Hand-in	/	
		Thu	14	L5 Summative Table Review	LAG/SU	
	Week 13	Tue	19	L6 Summative Hand-in	/	
Thu		21	L6 Summative Table Review	LAG/SU		

* Note: Refer to Online Timetable for full details of all non-studio specific sessions.



4

EXPERIENCE

Mon 27th Apr - final submission

Spatial Resolution

Communicating experience of space

Monday 27th March

This is the last brief where you will conclude your ideas and bring your project to a spatial resolution. Through completing the following tasks the aim is to get a sense of what it is like to inhabit your proposal – in other words to communicate the spatial experience including, materiality, light, texture, people, activity etc.

Imagine walking through your proposal:

- What are the most dramatic spaces? And what is our eye drawn to?
- Which spaces best capture the essence of your projects design strategy / conceptual idea?
- What other contextual content may enhance this? ie. making reference back to the climate crisis

PORTFOLIO

TASK G: Final Proposal Plans and Section(s)

Please note this is the same task as set in Brief 02 Intervention – overall it is the same but with a few more specific and defined requirements. As touched upon previously, the final proposal is about bringing together and resolving your project. With this in mind, we will expect this to develop, evolved and therefore for the design to have changed over the course of the project so do not worry if these differ from your initial 1:200 drawings (in fact they should be different!)

These final drawings will be at a scale suitable for your project, we would recommend between 1:100 or 1:50 – but in some cases the level of detail you require to best communicate your proposal may need to be worked up at scales of up to 1:20.



Image

Ayden De Luca: Sequence through space

PORTFOLIO

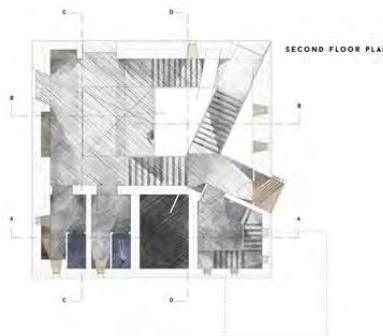
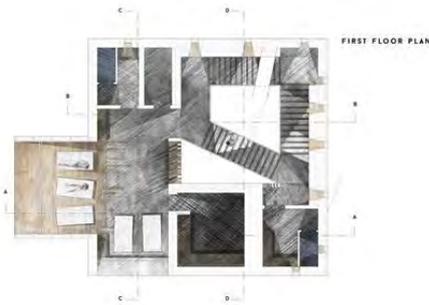
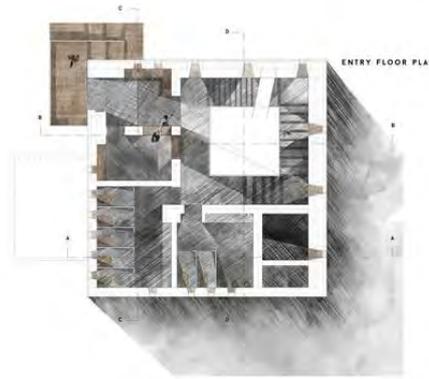
TASK G: Final Proposal Plans and Section(s) cont.

This is where you will need to ask yourself - what are the key areas of my proposal? Do I need to show the whole site or will it be more useful to zoom into a series of key areas?

At minimum, for this task you will need to produce the following drawings*:

- **Ground Floor Plan**
- **First Floor Plan** (or other level if more suitable)
- **1x Section** (Note: for those who did a section for their sysmat fragment this MUST be different ie. if did N-S section now do E-W or a sequence/series)

**Please note: to reiterate depending on the scale you are working at you may only produce a fragment, part of the whole drawing or more drawings but in less detail*



Each of these drawing must include a suitable level of detail for the scale of drawing along with materiality and inhabitation (ie. people, objects etc) to communicate your proposal within the Hippodrome. In other words, these will need to be a set of 'rendered drawings'.

You can render in a number of ways for example, collaging high res images in Photoshop, making textures by hand and carefully photographing/scanning, rendering light qualities in Vectorworks 3D model and so on. The people you live with may even become the 'stars' of your project!

Images (clockwise)

Alex Kindlen: Final Plans
Manon Mollard: Final Section
Harry Varnavas: Final Section



PORTFOLIO

TASK I: Final Visuals - Experiential Drawings

Much like the set of final plan and section drawings – these final visuals will need to be rendered to read alongside one another and further enhance our experience of inhabiting your proposal.

Level 5 – minimum of one experiential drawing

Level 6 - minimum of three experiential drawings (consider changes overtime ie. a sequence or showing the same space at different moments)

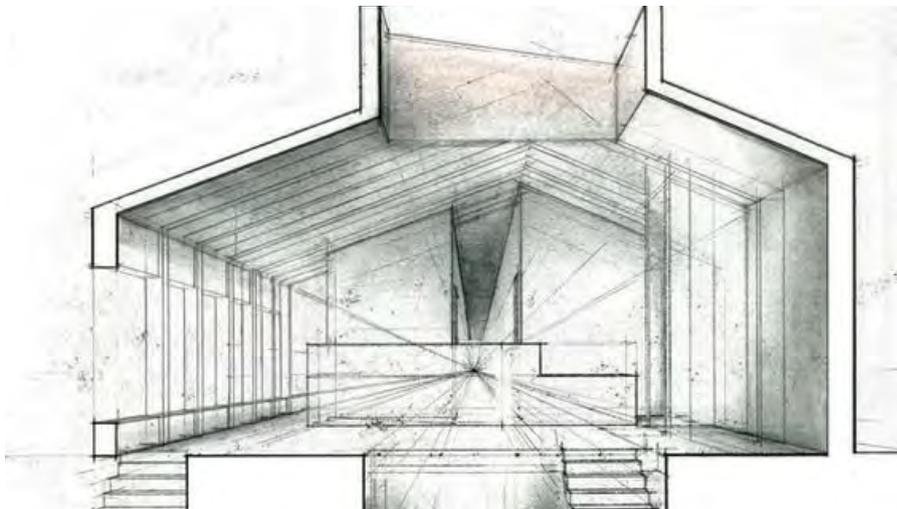
Again, when creating your base experiential drawing(s) this can be done either by hand or on the computer. For example:

- **Hand Drawn** creating 1 (to multiple) point perspectives using traditional methods by setting your horizon line and vanishing point(s) and drawing directly off of your plans and sections
- **Physical Model** creating simple scale maquette model(s) that are beautifully lit and photographed
- **Digital Model** creating views / sectional perspective from a 3D digital model (particularly if you already have one) and adding extra detail for chosen views as required

Then, taking these base experiential drawings again you can render your final visuals by inhabiting with materiality, light, texture, people, activity etc. Lastly, always use high resolution images!

Images (top-bottom)

Kenneth Hinkel: WIP handdrawn perspective
James Casebere: Model Photography
Unknown Bartlett 2015: Digital Model Collage



DEADLINES:

LEVEL 5
by 11am on Weds 27th May
Summative Folio Hand-in

LEVEL 6
by 11am on Tues 2nd June
Summative Folio Hand-in

All work to be completed and beautifully presented in digital portfolio, then uploaded to Student Central submission point as a single PDF.

Note: There will be a verbal presentation upload after summative submission where you will talk through your work either through voice over recording or supporting script. More details and Digiskills workshop to follow.

Timetable

Semester Two (Brief 04)

Month	Week	Day	Date	Activity	Staff
April	Week 10	Mon	27	AM - L5&6 Summative Almanac Hand-in	/
				PM - Intro BRIEF 04	/
		Thu	30	L6 Design Tutorials	LAG/SU
May		Fri	1	Sysmat	GLT
	Week 11	Mon	4	L5 Design Tutorials	LAG
		Tue	5	Digiskills	JT
		Thu	7	L5&6 Design Tutorials	LAG/SU
		Fri	8	Bank Holiday	/
	Week 12	Mon	11	Sysmat	GLT
		Tue	12	Digiskills	JT
		Thu	14	L5&6 Design Tutorials	LAG/SU
		Fri	15	Sysmat	GLT
	Week 13	Mon	18	L5 Design Tutorials	LAG/SU
		Tue	19	L5 Digiskills - Workshop 'Verbal Presentation Upload'	JT
		Thu	21	L5&6 Design Tutorials	LAG/SU
	Week 14	Mon	25	Bank Holiday	SU
		Tue	26	L6 Design Tutorials	LAG
		Wed	27	L5 Summative Folio Hand-in	/
				L6 Digiskills - Workshop 'Verbal Presentation Upload'	JT
Fri		29	L5 Verbal Presentation Upload	LAG/SU	
June	Week 15	Tue	2	L6 Summative Folio Hand-in	/
		Thu	4	L6 Verbal Presentation Upload	LAG/SU

* Note: Refer to Online Timetable for full details of all non-studio specific sessions.