A black and white photograph of a building under construction. The building is covered in scaffolding, and the sky is visible in the background. The image is used as a background for the text.

IDP DIARY

INTEGRATED DESIGN PRACTICE

A DETAILED RECORD OF THE DESIGN PROCESS

DAVID HAZIZ

STUDENT ID 13035130

STUDIO 4 - THE LIVED BODY

BA (HONS) INTERIOR DESIGN 2016/17

LONDON METROPOLITAN UNIVERSITY

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IDP (INTEGRATED DESIGN PRACTICE)

is one of the three modules of the Third Year Interior Design at **The Cass faculty of Art, Architecture & Design**, London Metropolitan University.

It establishes the student's ability to integrate the key areas of the interior design knowledge within the context of the major design project.

DIARY

is a research tool. It is intended to reveal the background to the self-thinking and demonstrate research made in relation to the comprehensive design proposal.

It is an exercise in information gathering, distillation and reflection.

NOTES

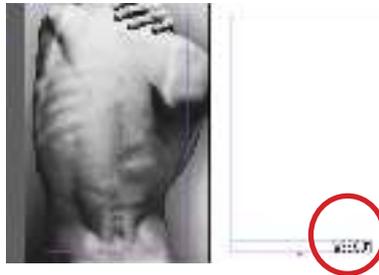
- Occasionally, there will be more slides from a lecture or more photographs from a visit and the intention is to capture additional points or examples that are not directly described in the side panel.

- All photographs had been taken by me unless stated otherwise.

INTRODUCTION

This diary is a documentation of the design process throughout the first term of the year.

It is organised by **weeks**, following a chronological order.



NEW WEEK IS INDICATED ON THE TOP LEFT CORNER with a **title, brief name**, and following by **description**.



Reflection will be given in a grey box after every task, lecture, pin-up, crit, workshop and any relevant exhibitions related to the major design topic.



LETS

START!

WEEK 00

STUDIO CHOICE

STUDIOS OPTIONS



STUDIO 2: LONDON LOST AND FOUND

KAYE NEWMAN, LAURA ENCINAS AND BEATA SZWAST

This project identifies a cross-section of themes and current issues surrounding identity and the make-up of a local high street. It looks at values of authenticity, localism and London itself and how these ideals can be experienced in new innovative design. The studio will focus on a small section of a street in Lower Marsh Waterloo, one of London's secret streets, offering the chance to design retail and living accommodation within a vibrant neighbourhood.

STUDIO 3: SOMETHING & SON

ANDY MERRITT, PAUL SMYTH AND SIMON PETTY

Something & Son's Studio Design By Occupation will inspire you to make your own dreams and ideas happen by learning how to occupy space and self-initiate projects. By the end of the studio, we want you to think of yourself as much as an entrepreneur or activist as a designer – someone who can have an idea, occupy an interior and bring it to life as something powerful and beautiful.

STUDIO 5: ABERRANT ARCHITECTURE

KEVIN HALEY AND SAM BROWN

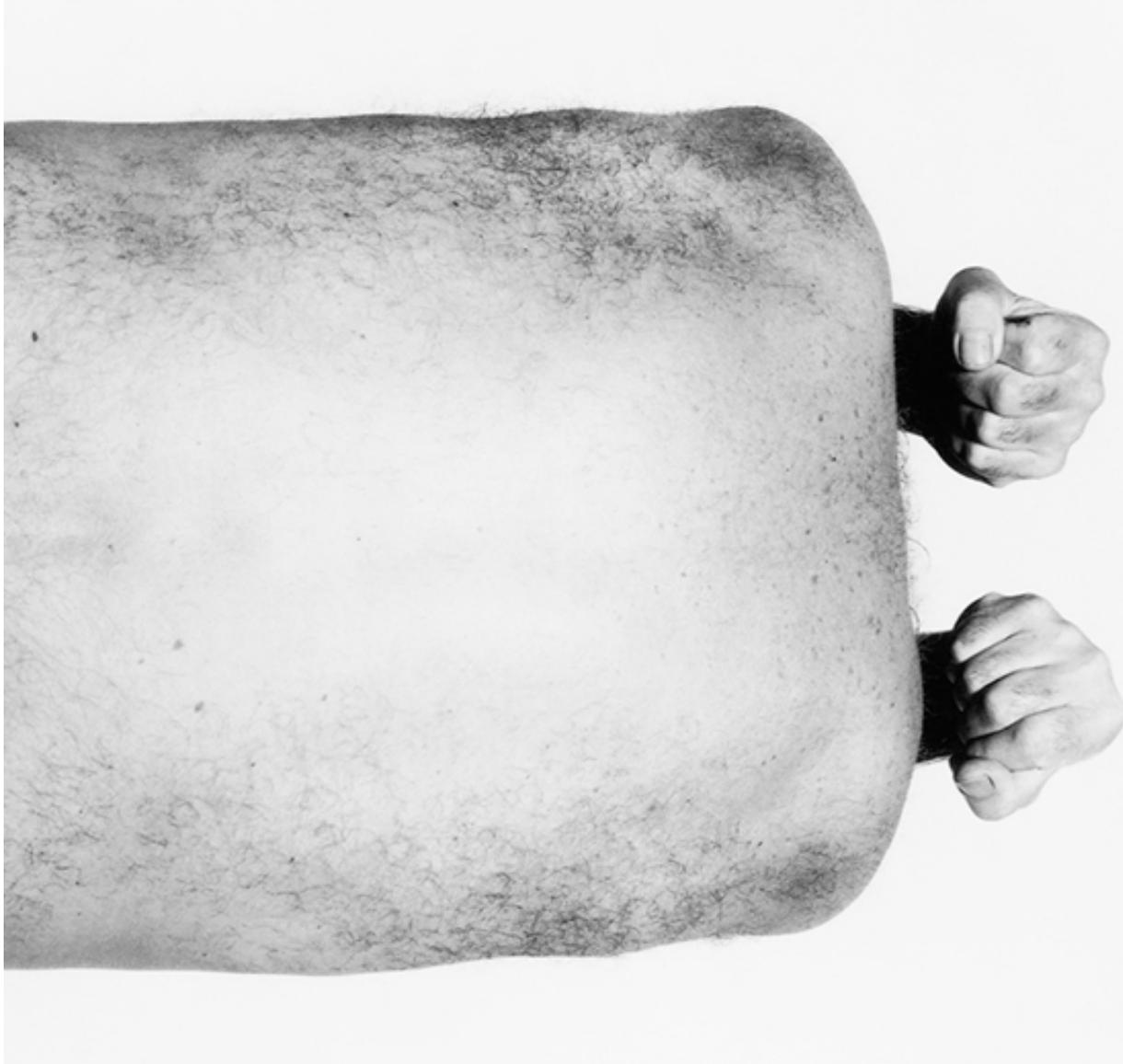
From the curry houses of Tooting to the canals of Little Venice, London has provided a welcoming platform for many to share and learn from cultures all over the world. However, with swathes of new million-pound developments shooting up all over the city, whole communities are losing this sense of multiculturalism that has been essential to their identity, as they are priced further and further out of London.

THE CHOSEN STUDIO

STUDIO 4

THE LIVED BODY

MIKE SLADE AND PETR ESPOSITO



The body plays a central role in shaping our understanding of the built environment. The relationship between the interior and its dependence on the visual can neglect the experience of space that we understand not just from sight, but from other senses such as touch and smell, or even the social and political qualities associated with each space. As our Unit explores the Lived Body, we'll be investigating the impacts of a changing body both in its physical abilities, but also its wider impact on their social existence to build an understanding of how spaces allow, inhibit, or can be manipulated to dissect existing spaces into environments where the lived body is nurtured, prospers, and is loved.

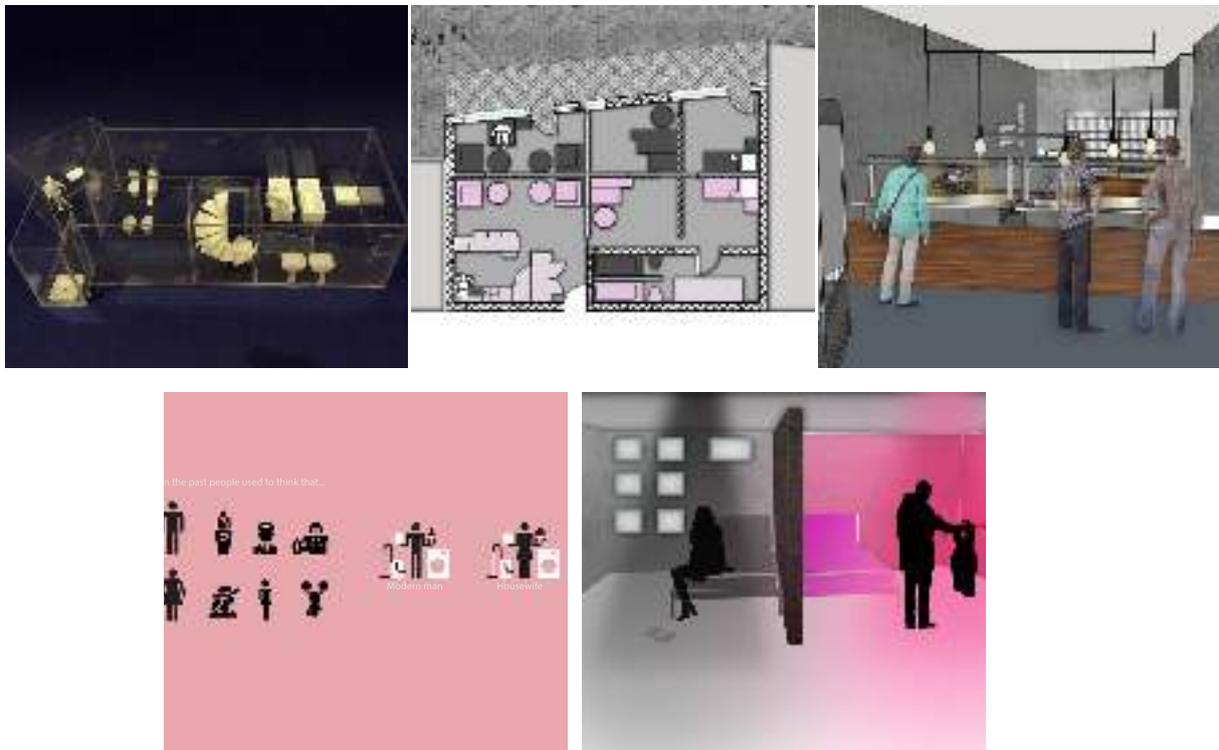
The Lived Body studio will invite students to engage with real-world conditions meeting with and developing a brief with real clients and potential users of their proposals. By doing this, you will develop both the design skills and confidence to continue your work beyond university and have the potential to make a positive contribution to the built environment and the people that occupy it.

WEEK 01

W/C 26.09.16

BRIEF 1 - PECHAKUCHA

A TASK TO BE DELIVERED AT THE FIRST DAY OF THE YEAR



BRIEF REQUIREMENTS

PechaKucha is a Japanese presentation style which translates as 'chit-chat'. It's a quick re presentation that keeps talks short and sweet and will allow you to show us your previous student/professional work, and what you are interested to explore during the year in studio four. The presentation will be made of 20 x slides lasting 20 seconds each, as per tradition. This is a simple and informal exercise, with no 'wrong' presentation. The greater the difference between each presentation the better.

10 SELECTED IMAGED FROM THE SECOND YEAR 2015/2016 (ABOVE)

The images shows the work I have dine through the year, showing different technical skills, as well as model research, model making, visualisation and more.





10 SELECTED IMAGES TO DEMONSTRATE BODY AND SENSES

The images showing the different senses such as touch and smell but feeling as well such love and fear.





WALKING AROUND THE CITY

Walking around the university area and the city of London in order to understand the surroundings, the scale of the buildings, the connection between the architecture and people as part of daily routine process. THIS GIVES better connection to the place where we going to spend our third year of study.



IDP LECTURE

ANDREW STONE

30/09/2016

The diary should be a formal document used as a research tool. It is essentially an exercise in information gathering, distillation and reflection.

The diary should include:

- cultural context •
- professional and regulatory requirements
- environmental and sustainability
- construction, materials and specification
- communication

the requirements for this year:

- a diary
- a report
- a digital portfolio

IDP module is marked in this way:

- Diary 50%
- report 30%
- Digital portfolio 20%



REFLECTION

Through this session students got an overview of the module and a detailed explanation of what should be included.

WEEK 02 W/C 03.10.16

BRIEF 02 - BODY EXTENSION



BRIEF REQUIREMENTS

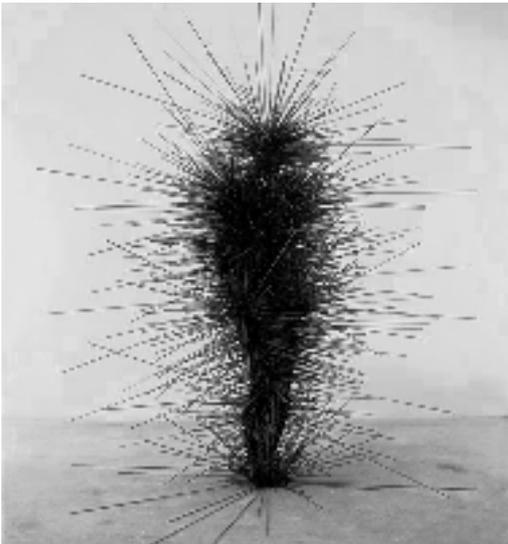
For the second project of the term, we would like you to start questioning and re-imagining how your own body perceives space. To do this you will need to design and fabricate a 'body extension'. It can be anything: a device, an attachment, an item of clothing, a mechanical contraption, a game, an event, an installation, a method or an instrument for measuring. The important thing is that it alters the way in which you experience and understand space. We suggest that you investigate one of the following themes:

- Body Building
- Body Image
- Body Odour
- Body Language • Body Hacking



Tilt your head forward and take a look at your body.
How do you know that this body belongs to you?
How do you actually come to perceive this body as part of yourself?
How our own body can solve mental an/or physical diseases?

RESEARCH - ANXIETY



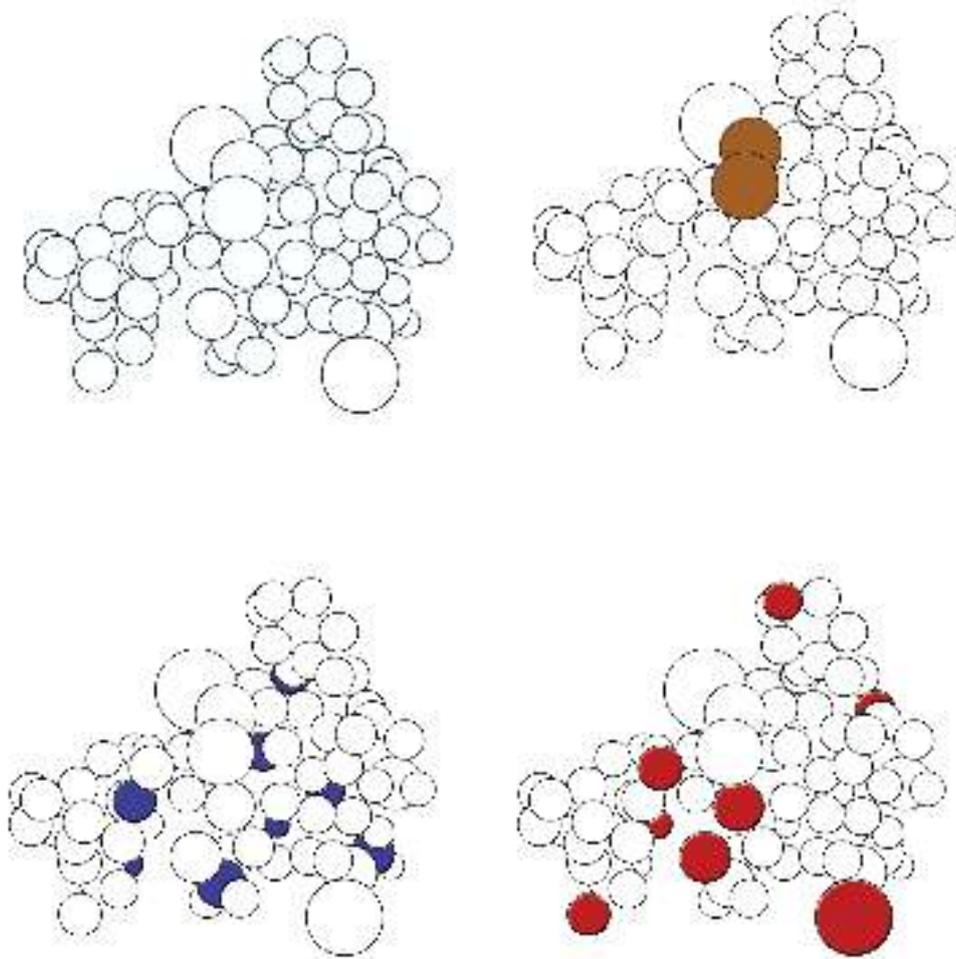
Anxiety is a word we use to describe feelings of unease, worry and fear. It incorporates both the emotions and the physical sensations we might experience when we are worried or nervous about something.

We all know what it's like to feel anxious from time to time. It's common to feel tense, nervous and perhaps fearful at the thought of a stressful event or decision you're facing – especially if it could have a big impact on your life.

Because anxiety is a normal human experience, it's sometimes hard to know when it's becoming a problem for you – but if your feelings of anxiety are very strong, or last for a long time, it can be overwhelming.

There are many ways to reduce anxiety, such as breathing, rest and exercise, but one of the most efficient ways is actually hugs.

THE LOVE HORMONE



Hugging increases levels of the “love hormone” oxytocin. This, in turn, may have beneficial effects on your heart health and more.

A 20-second hug, along with 10 minutes of hand-holding, also reduces the harmful physical effects of stress, including its impact on your blood pressure and heart rate

Hugs are one of the most succinct ways to encourage your body to release oxytocin, which decreases the level of stress hormones your body manufactures and lowers your blood pressure response to anxiety-producing events.

MATERIALS TESTING



LECTURE WEBSITE AND ONLINE PORTFOLIO

RICARDO EVERSLEY

14/10/2016



Ricardo gave an explanation and brief about how to start creating your website.

Different platforms can be:
Wix, Google slide, Wordpress, Behance

Points to consider:
Site navigation
Context management

IDP LECTURE

JANETTE HARRIS AND SUZANNE SMEETH-POAROS

14/10/2016



Through examples of different websites, we talked about ways we can communicate our work through. Main notes:

- Show your character/personality in the website
- When it is too busy the user can get lost
- The first thing the user see is the very important
- It must tell something about the designer/design philosophy
- Who is the target?



yoo.com

What I liked:

- Video at the front of the page
- The different angles give the feeling to the user that he is part of the conversation
- Film is a good way to present your work but at the same time it shows a specific side only



Maaemo.no

What I liked:

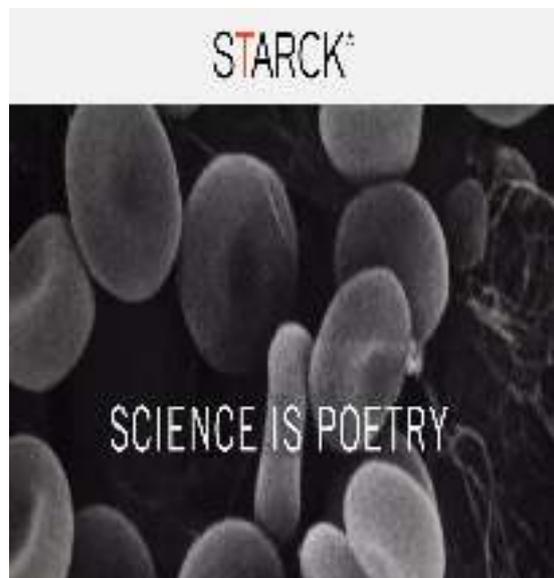
- Nice logo
- Good movement
- Simply, clean and aesthetic
- Easy navigation
- Providing historical and geographical information about the area
- Good image size



Resn.co.nz

What I liked:

- Interactive website
- Sense of dramatical feeling
- Joyful website
- Great layout and design language



Starck.com

- Excessive text
- Bad image choice at the front page (It is a design website but the image is about make up)



PIN UP

There are many pin up during the year, in order to present the student's work and see other students work as well.

It is a great time for a feedback from both tutors and students and it is very helpful for the progress development.

In the first pin up for this year the students presented their device and tested it as well in front of the entire studio.

REFLECTION

the pin up was very helpful in shaping the understanding of the brief. presenting the stress-reducing blanket as the device was very successful and the feedback from the tutor and the students were also good.

WEEK 03 W/C17.10.16

BRIEF 03 - DOCUMENTATION

Following the presentation and the completion of the 'Body Extension' project, a document process is essential for the work so that it is ready to submit as part of the end of term portfolio. Depending on the type of body extension that was designed - whether it is a device, an installation or a piece of furniture - now its time to choose a medium that captures the essence or intention behind your design. It is also important to document the body extension in a public space.





Physical contact and touch with either humans or animals can actually lead to the body producing oxytocin, a hormone that reduces levels of the stress hormone cortisol, according to the New York Times.



Rubber is quite stretchy and elasticity. In order to attach it to the body, there is the need of a small amount of the material to create a tight circle that will use as the connection part to the body.



Physical contact and touch with either humans or animals can actually lead to the body producing oxytocin, a hormone that reduces levels of the stress hormone cortisol, according to the New York Times.

Tutorial Sheet



Tutor: ~~PATR~~
Student: DAVID
Date: 18/10/15

INTERIOR DESIGN - 3RD YEAR.

Notes:

- Nice layout sheets → see Mike about portfolio
- STRESS ANXIETY | Social Anxiety.
↳ Ways to reduce stress.
↳ For cont → Wearable self-healing device.
- CONTINUE DOCUMENTATION
- TAKE INTO THE REAL WORLD
- Low exposure.
↳ MAKE SURE YOU ALWAYS BRING YOUR WORK IN.
↳ RESISTANCE → BUILD + BUILT.
↳ WHAT SYSTEMS ARE IN PLACE TO HELP PEOPLE WITH ANXIETY.
- SEND P+M IMAGES OF WORK.
↳ STRATEGISE HOW YOU ARE GOING TO FINISH.

REFLECTION

THINK ABOUT:

- HELP CENTERS
- DISTRESS FACILITIES
- MATERIALS (COLOURS, TEXTURE)
- SCALE OF THE SPACE AND ITS IMPACT ON STRESS

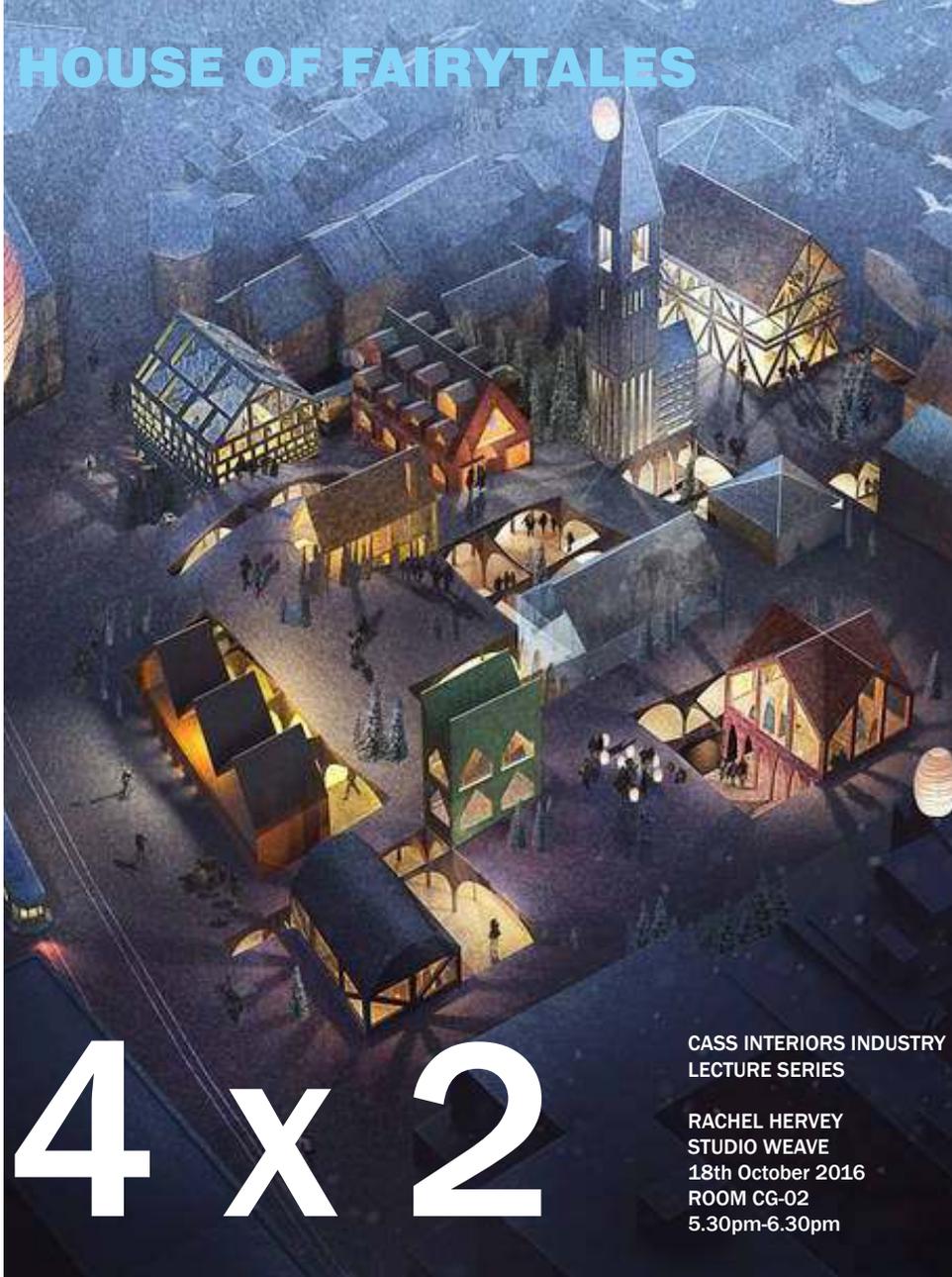
LECTURE: HOUSE OF FAIRYTALES

RACHEL HERVEY

18TH OCTOBER 2016

Our proposal is for a series of buildings planted in a subterranean garden. The fairytales of Hans Christian Andersen often play with the distinction between what is natural and what is man-made, a theme that we've explored in our design. Bursting through the surface, the buildings create ruptures in the earth through which visitors can descend into an underworld of magic and stories.

HOUSE OF FAIRYTALES



4 x 2

CASS INTERIORS INDUSTRY
LECTURE SERIES

RACHEL HERVEY
STUDIO WEAVE
18th October 2016
ROOM CG-02
5.30pm-6.30pm

- How can you design a place where people can get physically involved?
- How can you design for community - social projects
- Different approaches in design such as playful approach
- How materials can help to understand the project

IDP LECTURE: CONTEXT

ANDY STONE AND JANETTE HARRIS

21TH OCTOBER 2016

Key points

When design the space:

- Think about issues that need to be addressed
- Response to a need that come through a process
- **Context:**
 - Political: sex discrimination, race, DSA, rights for disable people
 - Economic: the impact/effect on society
 - The body is an orientation: how we view the world, how we interact with space and between each other?
 - The body and the use of materials: longevity, quality of materials.

REFLECTION

The discussion about context was very inspiring: this time it was a discussion about the human body FROM a DIFFERENT point of view: what human body needs and how different factors can effect and influence in design.

WEEK 04 W/C 24.10.16

SITE VISIT

THE OLD TRUMAN BREWERY





Surrounding Survey

This year site is The old Truman brewery.

Truman's Brewery was a large East London brewery and one of the largest brewers in the world at the end of the 19th century. Founded around 1666, the Black Eagle Brewery was established on a plot of land next to what is now Brick Lane in London, E1. Built after the Great London Fire in 1666, The new building was built with mainly bricks and stones. Nowadays it is also supported by concrete and metal columns. The Old Truman Brewery, East London's revolutionary arts and media quarter, is home to a hive of creative businesses as well as exclusively independent shops, galleries, markets, bars and restaurants. For over twenty years the Old Truman Brewery has been regenerating its ten acres of vacant and derelict buildings into spectacular office, retail, leisure and event spaces. The finely tuned mix of business and leisure has created an environment unique in London, making the Old Truman Brewery a destination in its own right.

The mental health identify for this year project is anxiety.

Walking around the site, trying to find the connection between the mental condition and the surrounding through materials, hygienic, safety, capacity, noise levels and more.

REFLECTION

THE MAJOR PROJECT FOR THIS YEAR IS ANXIETY. WALKING AROUND THE SITE, TRYING TO FIND THE CONNECTION BETWEEN THE MENTAL CONDITION AND THE SURROUNDING THROUGH MATERIALS, HYGIENE, SAFETY, CAPACITY, NOISE LEVELS AND MORE WAS A GOOD EXERCISE IN ORDER TO UNDERSTAND THE CONTEXT.

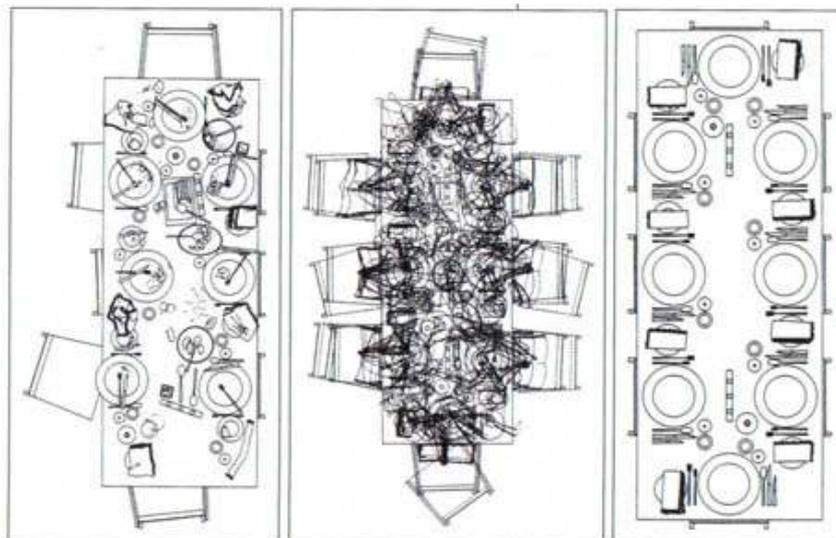
BRIEF 04 - SOMATIC SPACES

For the main design project of the year - 'Somatic Spaces' - third year students are required to develop proposals that investigate the relationship between sensory loss, interior design and public buildings: the final scheme will take the form of a community centre.

The idea is to commence by interrogating the sensory experience explored in your body extension to formulate a brief. Alongside the research into sensory loss, physical disability and mental health issues, it is important to understand and define the clients who will inhabit and use the design.



BRIEF 05 - SITE ANALYSIS RESEARCH



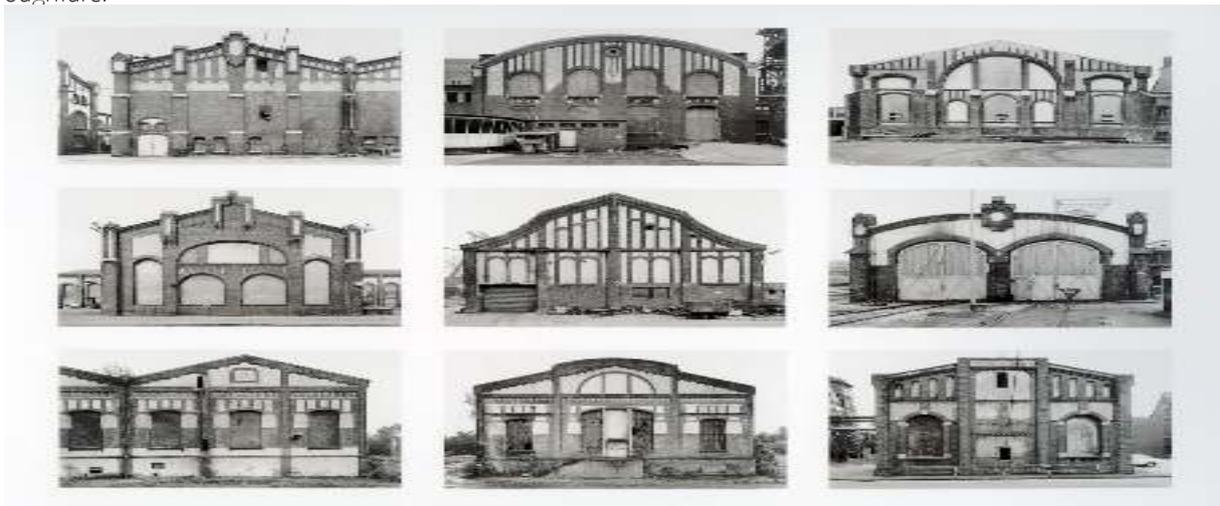
DINING DISORDER

This drawing by architects Sarah Wigglesworth and Jeremy Till, titled Increasing Disorder In A Dining Table, documents the progression of a meal from a perfectly laid table, through a motion-trace palimpsest of the dinner party in action, to the wreckage of dirty dishes and crumpled napkins that confronts the host(s) after the last guest has departed. Or the other way round, if you read from left to right...



EVERY BUILDING ON THE SUNSET STRIP BY ED RUSCHA

In the 1960s, Ed Ruscha more or less reinvented the artist's book. By turning away from the craftsmanship and luxury status that typified the *livre d'artiste* in favor of the artistic idea or concept, expressed simply through photographs and text, Ruscha opened the genre to the possibilities of mass-production and distribution. The 25-foot length of the accordion-folded *Every Building on the Sunset Strip* affords the viewer two continuous photographic views of the mile and a half section of this landmark stretch of Sunset, one for each side of one of the city's landmark thoroughfare.



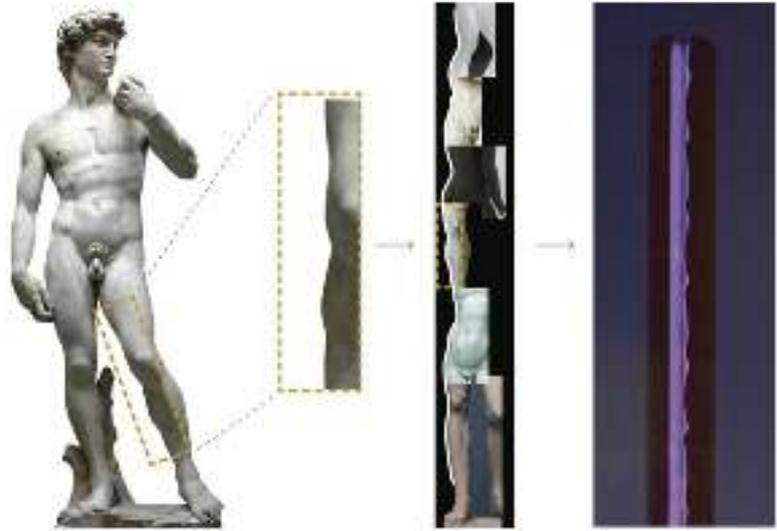
BERND UND HILLA BECHER | ANONYME SKULPTUREN

Anonymous Sculptures: A Typology of Technical Buildings



BAKERY GROUP MARCIN PADLEWSKI, ANISSA SZETO SOFT CLINIC ONTARIO, CANADA 2002

Designed for a mobile AIDS/HIV clinic, Competition organised by Architecture for Humanity - a charitable organization that Promotes architectural and design solutions to global, social and humanitarian crises.



VAUXHALL PLEASURE GARDENS BY DSDHA

Landscape Architect: David Buck Landscape Architects Ltd
 Structure Engineer: Structure Workshop

The park's location within the Vauxhall - Nine Elms - Battersea (VNEB) development area places it at a strategic position within the network of green spaces that are intended to stretch from Lambeth Palace to Battersea Park. DSDHA's framework plan is now used to allocate Section 106 funds for much needed regeneration in the Gardens.

A number of phases of work have been implemented, including a new tree-lined square and sports pitch, improved lighting and most recently a new, welcoming entrance to the park.

The new gateway aims to celebrate the spirit of the Pleasure Gardens through the introduction of two monumental columns, framing views into and out of the park. At the same time, the proposals create a new entrance on the street, enhanced tree planting provision **and improved safety through clear sight lines and lighting.**



Site analysis is a vital step in the design process. Being able to understand the characteristics of an existing site provide AN an important foundation on which to develop THE design. It helps ensure THE proposals are sensitive to the needs of the local community, the history of the surrounding area and to the character of the existing building.

KEY POINT TO CONSIDER:

- Accessibility / Movement / Circulation / Flow
- History / Context
- Function
- Surfaces and materials
- Light / Noise / Pollution / Smells




TRANSPORTATION


MEDICAL CENTER


GALLERY


EDUCATION INSTITUTION

REFLECTION

In order to design the space for people with anxiety, it is essential to understand the area of the old Truman brewery.

Transportation: where are the nearest tube and bus stations

Medical centres: providing treatments for people with anxiety, such as The Blithehale Health Centre (In addition to the GP, this NHS centre offer a wide range of services including: Psychologist and mental health services) and Health E1 Homeless centre

(Currently running a daily walk-in clinic. In addition the centre offer a wide range of other services including: Psychologist, Family Planning, Mental Health Clinics and Alcohol Services.)

Galleries: art as a way of treatment. At The Brick Lane Gallery One of the main projects called "Art in Mind": an exhibition platform offering emerging and established artists the opportunity to showcase their work in a professional art gallery, dealing with mental health issues through art.

Education institutions: such as London Metropolitan University

IDP SESSION WITH FORMER STUDENTS

28TH OCTOBER 2016



MATTIA PEGORARO

- Add Introduction
- Studio asking you to do work, while IDP is asking you to look at your work, reflect it and tell the story of the process you going through
- Ask yourself questions when you designing your IDP
- Organise weeks by folders
- Go to the library and look at layout books
- Think about the size of the diary
- Think about the paper quality
- Leave space at the sides of the paper for binding, to avoid mistakes
- "You think about the design three times, you design in twice and deliver it only once"
- Make sure you show the process



SPASKA BONDARENKO

- As better as you do the diary, the report will be easier
- Print the work at home in order to cut costs
- Always backup your work
- Spend every day 15-20 Min for the IDP
- Always include site visits, lectures, exhibitions
- Be critical about what you adding to the diary
- Better to have more work rather then less
- Grey box for reflection - in order to catch the eye of the reader
- Employers will love your IDP, sometimes more than the portfolio, no many universities does IDP.

REFLECTION

Meeting graduate students was very helpful: Mattie and spaska were very kind and they answered students questioned.

Moreover, they showed their diaries as an example. Looking at THEIR final diary was very informative and even helped for some students to reduce their stress levels.

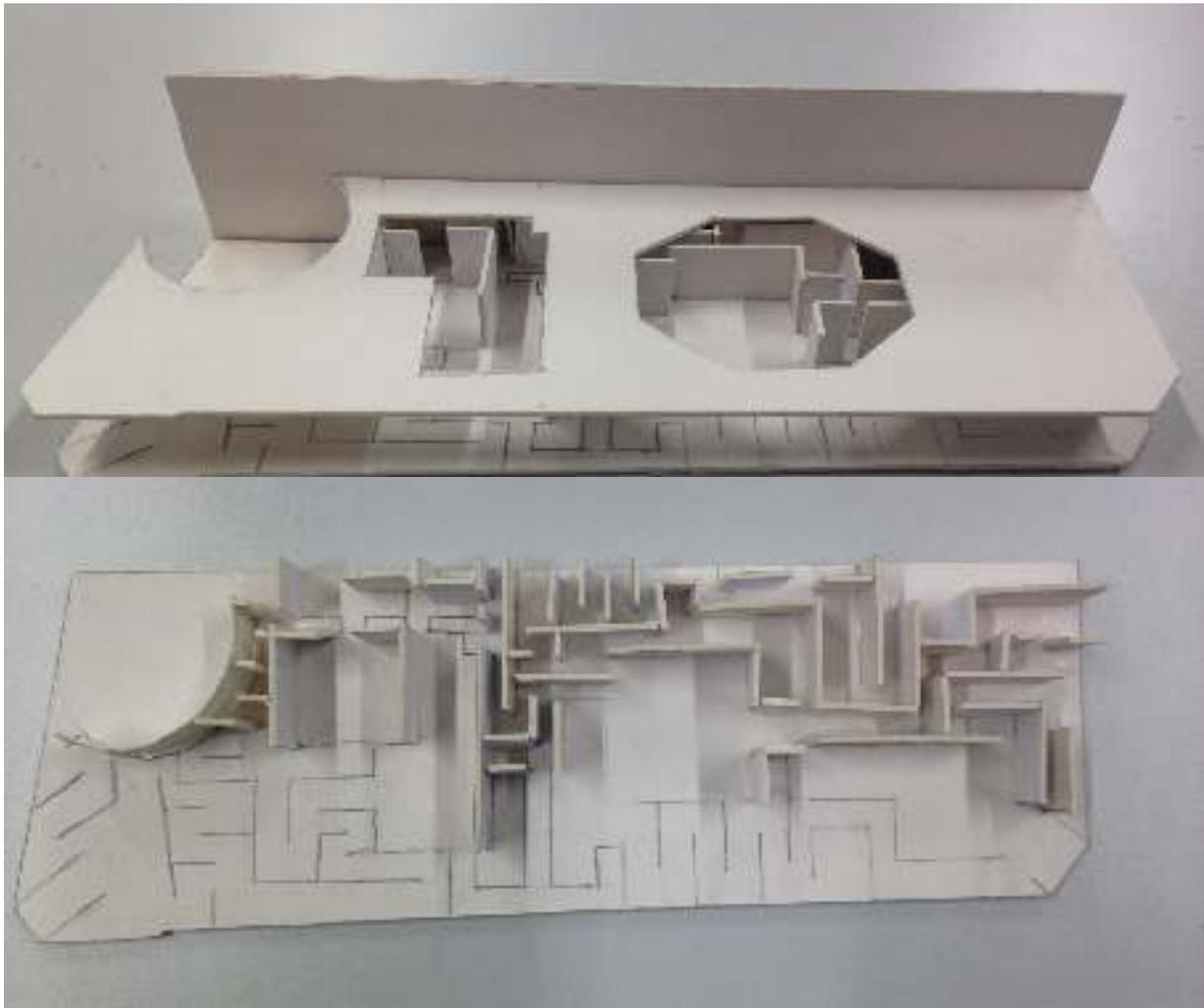
WEEK 05

W/C 31.10.16

BRIEF 06 - MODEL MAKING



The production of physical models is an important part of the design process to help the students test their ideas and present them to others. Model making cover topics such as the role of a physical model in the design process, modelling materials and tools, basic architectural drawings, spatial thinking, level of abstraction and an aesthetic understanding of working to scale.



Sketch model workshop

The idea behind this model workshop was learning to design iteratively and quickly through model making. The focus was on programming and thresholds, while working as a group. The concept in the model above was to use a maze for the ground floor of the building, as the maze represents the disorientation of the different mental conditions.

REFLECTION

This exercise improved the students model making skills. It also encouraged brainstorming session in the studio and the level of communication in order to develop a common idea based on each one's individual feedback.

4X2 LECTURE: GENSLER

FLORENT DUPERRIN

1ST NOVEMBER 2016



Gensler

Gensler, is an American design and architecture firm founded by Art Gensler in 1965.

Gensler is an adaptive, proactive and client-centered architectural practice.

Lecture main points:

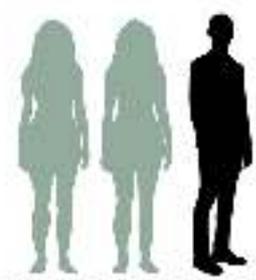
- You never know who you talking to, he can be your next client.
- Graphic need to be part of the design, graphic support design.
- Gensler Research: funding studies that generate new knowledge and inform the design strategy.

REFLECTION

Key points in Gensler lecture

Spaces to think about:

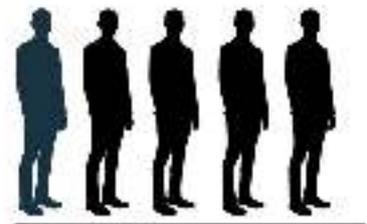
Event spaces
(Learn)
The living room
(Socialise)
Brain storming
(Collaboration)
Workspace
(Focus)



In England women are **one and a half** times as likely to suffer from anxiety disorders as men



£2000 per year in lost work and depression costs to the economy



For **one** in 10 people the anxiety disorder they develop is not a learning disability

1/4

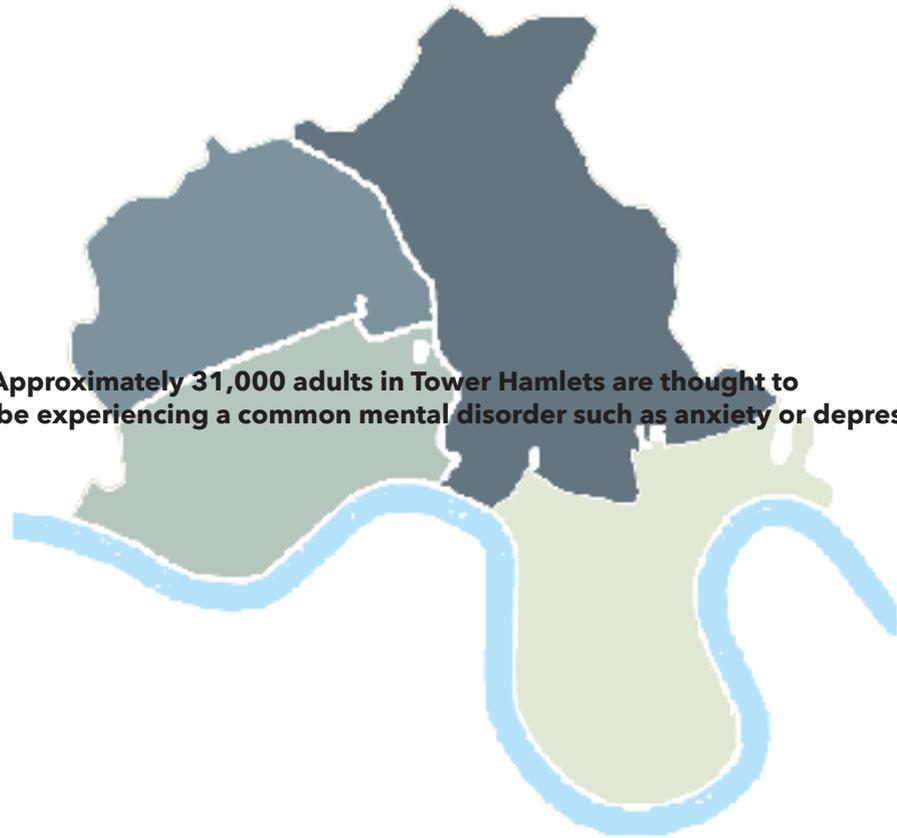
of cases of Generalised Anxiety Disorder occur in the over-50s, but only a third receive treatment



One in eight young people between the ages of 16 and 19 reported a mental health problem



When the most severely affected people are taking the full course of treatment **£70-100** is needed



Approximately 31,000 adults in Tower Hamlets are thought to be experiencing a common mental disorder such as anxiety or depression.



10% of **13-18** year olds in custody suffer from anxiety



Amongst **11-15**-year-old boys, white, black and Indian adolescents showed very similar prevalence rates (around **5%** in each group), whereas Pakistani and Bangladeshi adolescents had a prevalence rate of over **12%** for emotional disorders



Among teenagers, rates of depression and anxiety have increased by **70%** in the past **25** years, particularly since the mid 1980's.



The proportion of 15/16 year olds reporting that they frequently feel anxious or depressed has doubled in the last 30 years, from **1 in 30** to **2 in 30** for boys and **1 in 10** to **2 in 10** for girls.

IDP LECTURE -

PROFESSIONAL & REGULATORY REQUIREMENTS

ANDY STONE

04TH NOVEMBER 2016

Lecture main notes

- Key thing to remember about planning regulation/permission that its a public process
 - As a designer you're the agent of the client
 - Planning permission its a consultation process
 - The structural impact of a building on the environment
 - Talk about the design, materials and aesthetic of the design in relation to the environment
 - Your awareness in what the context is not only for your building but also to the surroundings and other buildings near your building
 - Grade listed buildings: Grade I, II* and II (13 grade I buildings in tower hamlet. 40 Grade II* and 2,000 grade II)
 - Conservation area - about the overall image of a particular area (windows frame colour for example)
 - Tree preservation - you may have a landscape, mature trees that may be protected
 - Shop-fronts and roller shutter grilles guideline by tower hamlets
 - There is a civic responsibility to the city and neighbourhood
 - Planning application: 1) full planning consent 2) outline planning consent
- Most planing applications decisions are confirmed in 8 weeks. Large extended can extend to 13 weeks.
Documentary submission: application form/drawings etc.
- Change of vies: in case you will change the building use (by classification: A - Shops and restaurant, B - Industrial, C - Residential institution, D - Non residential institutions)

Building Regulations

Building regulation in London can be sourced back to after the Great Fire of London in 1666 when it was decreed that 'party walls' must be made of brick or stoned to prevent spread of fire.
Introduced in 1966 and amended and updated since. They set the minimum standards for the design and construction of buildings. (in principle you always looking to extend the standards)
* planningportal.gov.uk/buildingregulations/approveddocument/downloads

Part K: Two volumes: I) Dwelling houses II) Buildings other than Dwelling houses

5steepness of stairs - rise and going

Private stairs: rise: 150mm (min)/220mm (max)

Going: 220mm (min)/300mm (max)

- Utility stair: Rise: 150mm/190mm

Going: 250mm/400mm

General access stair: Rise: 150mm/170mm

Going: 250mm/400mm

- Accessibility - unisex wheels chair / excessive toilet - diagram



Part E: Resistance to the passage of sound (how you manage noise in buildings, moral rules, acoustic factors,
 Part F: Ventilation: how you ventilate the space? (Toilet: when one is blocked.../body heat: how much heat is
 generating by people and facilities such as computers, projector etc.)

Part L2B: Conservation of fuel and power: what lights I am going to use, how many, what type fitting, what
 time of lamp is involved and also thinking about heating the space... Idea of life cycle of the building.

Part 7: materials you going to specify and how much energy used when shipping the materials used?

Design for horizontal escape

- Maximum travel distance to a fire escape route (15m for one door only, 32M when two doors).
- Calculating travel distance.
- In Calcutta house: 7 floors + 1100mm between each floor = 460 people
7 floors + 1200mm between each floor = 510 people
- * Planning and listing: "planning tries to get the right things built in the right place,
- * PlanningPortal.co.uk, Towehamlets.gov.uk (specific guide and advice, listed buildings)
- * How do you using the language of construction can be critical

Funding, Procurement and Contracts

- Who would pay for the building?
- Who is the client?
- Who would build the project?
- What its the nature of the design team?
- And how do they, or they roles, fit with the RIBA Plan of Work? (ribaplanofwork.com)

Health and safety

- Understanding your role in developing a design whilst managing the consequential risks of your decision
- Principle legislation: Health and Safety at work etc. Act 1974
- H&S

The responsibility of the designer for strategic and detailed understanding of:

- * Access and accessibility
- * Fire safety and egress
- * Sanitation

Risk Assessment: considerations/Hazards; Controls in place
Building control



REFLECTION

The old Truman Brewery is a grade II* listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

ACTIONS

- Location plan 1:12
- Site plan showing the direction of north
- Design and access statements (accessibility to the side and from)
- Existing and proposal elevation
- Floor plans, site section, roof plan, 1:15
- Show all new windows doors shop-fronts etc. at the scale not less than 1:20
- Materials
- Annotated detail and action which lists what material, specification etc.

WEEK 06

W/C 07.11.16

BRIEF 07 - MEASURED SURVEY



Studio Four meeting at Cafe 1001 on Friday 11th November to discuss on site survey approaches. The students had been asked to carry out a measured survey of the existing space and record as many dimensions as possible, as the final drawings will need to evidence the understanding of the scale and arrangement of the existing building.



Building surveys are a means of providing a detailed evaluation of a property's condition and involve an extensive inspection. Whilst not being the only type of survey available to property owners, a building survey is the most common, particularly for domestic clients.

The surveys are generally undertaken to help property owners understand the condition of a property, recording risks and potential expenditure that may be required, enabling them develop the appropriate remedial or maintenance plans. They may also be prepared for individual homeowners, home buyers, or for investors in property portfolios to help inform future investments.

REFLECTION

This survey helped to understand the condition of the space and indicate the level of potential it had. Walking inside the Truman brewery also increased the level of FEEL towards THIS space, which is an important moment to a designer in a design process. Looking at the details and trying to analyse the character is SOMEHOW helpful before redesigning the space.







In terms of materials, block 7 of the old Truman brewery provides an evidence for a place full of potential. An east London industrial warehouse full of character: a big, wide industrial windows allows the natural light to come through, metal pipes creates like a same over the ceramic tiles and concrete walls and floor. The big open space gives a boost to a creative thinking of what could be designed and created in the space.





4X2 LECTURE - YOU AND ME

ALICIJA BORKOWSKA

8TH NOVEMBER 2016



LONDON
METROPOLITAN
UNIVERSITY

THE CASS ART, ARCHITECTURE, DESIGN



YOU&ME is a multi-disciplinary architecture platform based in London and Athens. Established by architects Alicja Borkowska and Iris Papadatou, our expertise lies in retail and commercial interiors, exhibition design, public realm installations and high street regeneration projects. For us it is about the interface of these scales and how architecture, art and public space can be stitched together to create animated and loved spaces.

CASS INTERIORS INDUSTRY
LECTURE SERIES

ALICIJA BORKOWSKA
YOU & ME
8th NOVEMBER 2016
ROOM CG-02
5.30-6.30pm



- Playful engagement design: work more in the high street projects, pop up event, exhibitions rather than private clients

Play and display

- Involving local artist within the design projects
- Involved community with projects, trying to get volunteers and college involved as well
- Architectural value: producing new motives
- Treat building as a whole
- Product display: the stories behind the produces of each shop and branding based on the stories
- Branding
- How to get projects? The British council and RIBA run competitions, if you apply for it

REFLECTION

What can be learnt from this: how to involve the community,
How to create space for and with the community - thinking about design a place for people with anxiety within the area of tower hamlets as a community centre and not private.

WEEK 07 W/C 14.11.16

MID TERM CRIT



This is the first assessed presentation of the year for studio four as one unit.

Crits are an opportunity for critical feedback from everyone. It is a moment to celebrate each others work and help the studio move forward as whole.

Key Comments For Your Project:

1. Presentation was clear and confident. Keep the narrative the key component of the presentation and ensure that all the pages link back to this.
2. Good graphic presentation – there is nice consistency throughout the portfolio, although there was some work to do to make some of more original and relate to the issues.
3. Commit to the issue of anxiety – We want to know everything there is about anxiety, what design spaces there are, what techniques could be/have been used.
4. Site Analysis - good start but need more in depth analysis.

REFLECTION

- Remember to take more time in preparation of the presentation.
- Plan and practice key points.
- Need to develop the narrative.

4X2 LECTURE - FOSTER + PARTNERS

FERNANDA LIMR SAKR

15TH NOVEMBER 2016

**“AS AN ARCHITECT YOU DESIGN FOR THE PRESENT, WITH AN AWARENESS OF THE PAST, FOR A FUTURE WHICH IS ESSENTIALLY UNKNOWN”
(NORMAN FOSTER)**



KEY POINTS FROM THE LECTURE:

- Before working on a project there is a need of understanding of the clients demand: Data, analysis, observation, building and regulation and strategies.
- The work has to be in the most productive way: providing comfort and choice to boost performance such as: Social encounters, air quality, access to nature, improving lighting, noise reduction and thermal comfort.

REFLECTION

QUESTIONS TO ASK:

- WHICH FACILITIES DO YOU CONSIDER TO BE AN IMPORTANT PART OF A NEW, EFFECTIVE WORKPLACE ENVIRONMENT / COMPANY SPACE / TEAM SPACE / PERSONAL SPACE?
- HOW ATMOSPHERE EFFECT THE HARMONY OF A SPACE THROUGH DESIGN?

IDP LECTURE: ENVIRONMENT AND SUSTAINABILITY 01

SIAN MOXON

18TH NOVEMBER 2016

Environmental Issues

1. Climate change

Global warming the process with human activity / energy use / Deforestation (accounts for 20% of global emissions) / Transport (13% of world carbon emissions)

2. Resource Depletion & biodiversity loss

3. Waste - Landfill & pollution

4. Indoor Air Quality - Allergies & stress

5. Water Scarcity

6. Population grown

Impact of Interiors

1. Building - energy use, water use & waste

(Look at: breakdown of Co emissions and the building industry)

2. Materials: use of materials, sustainable design saving 20% energy, 30-50% water saving, 50-90% waste saving

3. Existing building - represents almost a quarter of UK carbon emissions (ukgbc)

4. Short-term makeovers

5. Materials & finishes - take care select any materials in aspect of sustainability

6. Lighting & application - make sure you choose an effect lighting and equipment, low energy as future of design

7. Lifestyles - how people occupy space? Design the interior in a way that help people live a sustainable life (flows kitchen studio Gorm)

Lessons From Past

Roman Houses - Daylight & rainwater: atrium

Welsh Cottages - Daylight: white surfaces to maximise natural light

African Huts - Abundant/waste materials (Zulu) - taking waste products or local materials to make it more sustainable

Art Nouveau - Nature: natural materials/light (leather, velvet)

New Technology - LED lighting - more efficient than other lighting, more variety and more affordable

Boiling water tap - underneath the counter, use as much water as we need

Aerogel insulation

Approach

1. Embracing compromise

- Design life cycle: each stage of project's life cycle uses energy, water and materials, and creates pollution and waste.

- Materials Pros & Cons: greenspec.co.uk

- Costs & benefits - Health/running costs

2. Appropriate strategies - In particular to your project

- Style - Express/conceal - style should reflect the designer, the project and the client

- Budget

- Context - Existing/new build

- Longevity - how long the project will last? Temporary/long term

- Flexibility - Adaptability/variety

- Building type - Public/private, night/day use: lights, nature...

Considering Consequences

1. Product Life Cycle: structure > Manufacture > distribution > usage > End of life

Ceramic Tiles: Obtain > Process > manufacture > transport > Installation > Maintainers > Demolition and disposal (images: Royal moss)

2. Sourcing Timber - Renewable source: Certified forest > certified logs > Certified factory > certified mill > certified merchant > certified joiner

3. Certification - Project/product



Tips by studio: The Lived body

* The Truman Brewery F Block

- Why F block? - Because the skylight, windows
- Indoor air quality: Air & well-being
- Climate change: overheating: occupant comfort
- Longevity: Occupant life span, future generations
- Flexibility: ageing occupants
- Industrial space: how you manage those materials?
- * * * Who the occupants are? This have an impact on the decision making
- In terms of strategies how do you deal with heat, environmentally appropriate
- What kids will do in the space?
- Look an energy and feel pleasant: ventilation, sunlight, heat
- Materials: what materials will make the occupant feel pleasant?
- Thinking about the sensors - texture, natural materials, colour, atmosphere
- Acoustic, sound
- Roof area - could you use it?

REFLECTION

Asking questions

What is the purpose of the project?

How long the interior be required?

What energy and water systems are appropriate?

What materials are appropriate?

What construction methods are appropriate?

How will the space function?

What will happen when the project becomes redundant?

Further research:

- Sustainability in interior design (Sian Moxton)
- 1000 new eco design and where to find them (Proctor Rebecca)
- Inhabitation/Creative-eco-friendly-interior
- inmyinterior.com
- london.gov.uk (London plan & London housing design guide)

RESEARCH

designingwith people.org

This web-based resource has been created by the Helen Hamlyn Centre for Design at the Royal College of Art to share ways to design with people. Get started by meeting real people and exploring a range of activities of daily living. On this site you can review design methods, develop protocols for ethical practice and contribute your own ideas.



One of the key ways to get started in designing with people is to explore their daily activities – the tasks and rituals that are part of their everyday lives. This section presents insights, interactions and inspiration for how people live, related to eight Instrumental Activities of Daily Living (IADLs).

Each activity is described from different perspectives for designers via an essay pooling user insights, still images, video clips, user quotes and case studies.

All data is drawn from a wide range of people-centred and inclusive design projects undertaken by the Helen Hamlyn Centre for Design over a ten-year period.

The activities of daily living are grouped under four main themes: Personal Care, Household, Work & Money and Communication.

PERSONAL CARE:
BATHING
HEALTH MANAGEMENT

WORK & MONEY:
WORKING AT HOME
WORK OUTSIDE THE HOME

HOUSE HOLD:
MEAL PREPARATION
HOME MAINTENANCE

COMMUNICATION:
DIGITAL COMMUNICATION
COMMUNITY MOBILITY



People

Meet real people who represent a range of capability

In this section the user can meet ten real people drawn from the Helen Hamlyn Centre for Design's user network. They are not fictional characters – they are real individuals with differing degrees of functional loss across the spectrum of capability. They speak about their lives, their challenges, their relationship with design and the impact that poor design has on them.

Their stories demonstrate that when designers engage directly with real people then there is a richness of information that cannot be obtained through more indirect design research methods alone, valuable though these can be.



Methods

Choose the right research methods for your project

This section presents 20 research methods that help designers engage with people during the design process.

1 Input and output:

Determine what you need to put in and what you'll get back.

2 Stage of design process:

Select a method to suit the stage of the design process you are at.

3 Designing for, with or by people

Focus on your relationship with the people who will use your design.

4 Type of interaction

Select a method based on what type of activity is involved.



Ethics

Your guide to the moral maze of ethical practice

Contact – how do you recruit people for your project?

Consent – how do you obtain their consent to participate?

Confidentiality – how must you treat the information you are given?

Conduct – how should you behave when engaging with people?

Context – how should you conduct yourself in specific situations, for example when researching on the web, with children or with vulnerable adults?

WEEK 08 W/C 21.11.16

EXHIBITION

WELL BUILT

MOA MUSEUM OF ARCHITECTURE

DATE OF VISIT: 19TH NOVEMBER 2016

**Well
built.**

Well Built: Designing for Health and Well-being in Architecture. The exhibition traces new ways of thinking about health and well-being beyond the design of traditional therapeutic environments towards a more integrated approach that includes everyday spaces. The exhibition is divided into five different sections, each of which examines a specific building typology – hospitals and health centres, housing, workplaces, schools and public spaces. Demonstrating the enduring historical relationship between health and the city, Well Built points to the urgent need in reshaping our assumptions about health, place and space.

HEALTHCARE

While architects, planners and researchers are actively advocating for the integration of health, spatial planning and design on a broader level - from cities to streets, houses to neighbourhoods - the vast majority of hospitals and health centres in use remain dated, unwelcoming and ill suited for today's needs.

With the current healthcare crisis shaped by overcrowded hospitals, unhappy staff and less than adequate care for patients, how, where and when we treat illness remains one of the most pressing public health concerns. Innovative hospital designs can change patients' experiences and expectations of what a hospital should be, affecting, in turn, patient outcomes and recovery.

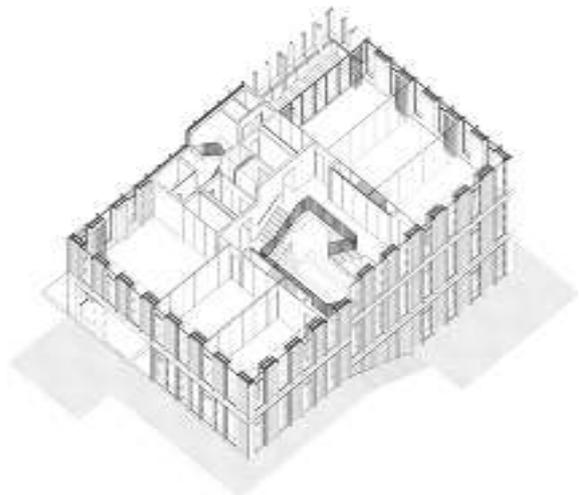
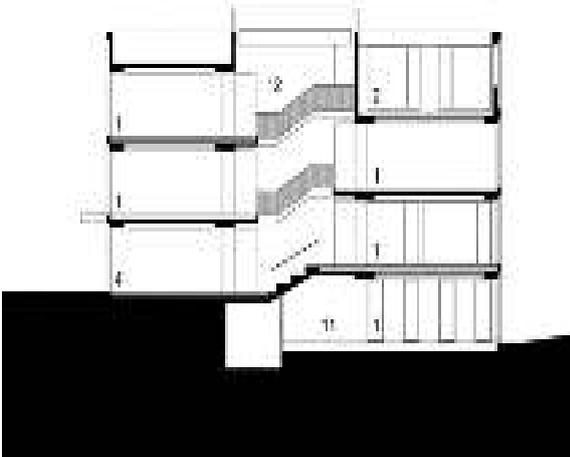


ORTUS, HOME OF MAUDSLEY LEARNING BY DUGGAN MORRIS ARCHITECTS

Named ORTUS, the three-storey building provides an education and events centre for Maudsley, a charitable foundation that acts to promote mental healthcare and well-being, and is used to host workshops and exhibitions that involve the entire community in London.



Duggan Morris Architects drew inspiration from neighbouring Georgian architecture to formulate the proportions of the building's facade. A precast concrete framework gives each elevation a strict grid, which is then infilled with a sequence of brickwork and glass.



EDUCATION

Research has shown there is a close link between the quality of a school's physical environment and academic performance. Over the past decade school design has evolved precisely to improve the quality of educational spaces as a way of supporting students well-being.

Newly built schools are designed to accommodate different learning needs, increase concentration and improve work habits. Well-designed spaces also reduce the risk of health challenges such as behavioural and mental health problems, asthma or chronic respiratory infections, headaches and drowsiness. Equally, improvements in school design can increase teacher and staff productivity and retention.



KENSINGTON PREP SCHOOL, ARCHITECTURE PLB

In 2012 Kensington Prep school set out to equip their pupils for a changing world. Following a three-year exploration of emerging teaching and learning methods, they commissioned ArchitecturePLB to design a number of environments to facilitate pioneering changes in their educational approach.

The first project, the Explore Floor, is designed to support and encourage independent exploration, self-directed learning and collaborative work. The space has interactive learning stations and fold out 'scribble glass' walls to support research and project work in small groups. The bright decor is designed to inspire and stimulate with colour and fabrics from around the globe incorporating images and text on the theme of Inspiring Women. The space is versatile; bespoke floor pillows and moveable foam block furniture can be configured to suit any group size and activity while the multiple screens and ceiling-mounted projector allow the room to be converted into an immersive experience. A linked multi-media recording studio with green screen for filmmaking extends the activities that the space can support.



For the “Future Classroom” project, **architecture plb** have looked at class-based learning, exploring the latest thinking and research to develop the themes for a classroom for today’s world. This is a learning space that has been designed to be agile and flexible; different zones provide distinct, contrasting learning settings while flexible furniture allows the space to be reconfigured swiftly and easily. Extensive display tracks progress visibly and allows teachers and pupils to colonise and customise.

WORKPLACE

Nowhere is the positive relationship between the quality of the built environment, productivity, innovation, health and well-being more evident than in workplace design. A wealth of contemporary research shows that a sense of connection, a positive and purposeful environment, a variety of spaces and control over the space from key paradigms that positively contribute to employee well-being. By responding to the needs of specific corporate cultures, these considerations are being applied in various ways to workplace design.

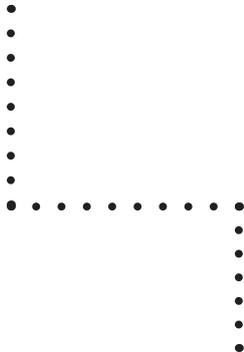


U.K. WORKPLACE SURVEY 2016, GENSLER

Gensler surveyed a panel-based sample of 1,200 UK office workers in 11 industries to gauge the current state of the UK workplace and uncover opportunities to improve employee performance and experience. Their goal was to uncover detailed insights into the connection between workplace design and organisational innovation, and identify key strategies to improve UK office environments.

THE CONTEXT

At the time of the last UK Workplace Survey in 2008, the UK entered a period of economic decline which saw UK GDP drop by a staggering 2.6% in the first quarter of 2009. The recession has had a significant impact on the workplace, as companies have been forced to reduce their costs whilst maintaining or even improving productivity levels. Many have become smarter in their use of space and have developed new, more efficient ways of working, whilst others have not. Despite being in a period of economic recovery, the latest figures from the Office of National Statistics show that UK GDP per worker is lower than all other G7 nations, with the exception of Japan, making it critical that our physical environments are working at maximum effectiveness, supporting the work we do and can meet our changing needs in the future.



THE RESULTS

THE UK WORKPLACE SIGNIFICANTLY FAVOURS THOSE IN MANAGEMENT POSITIONS.

POORLY DESIGNED OPEN-PLAN ENVIRONMENTS ARE NEGATIVELY AFFECTING 8+ MILLION UK WORKERS.

LEGACY WORKPLACE BEHAVIOUR AND LACK OF CHOICE ARE A DRAG ON PERFORMANCE.

PUBLIC SPACE

Well designed public space had always been central to health and well-being of the urban population, as it provides easy access to physical activity through green spaces, playgrounds or pedestrian areas. With physical inactivity becoming the major challenge to health and well-being globally, designing active cities forms a central paradigm for building healthy communities.

Open green spaces, for example, not only improve our physical conditions, but also impact air quality, water quality and noise reduction. Equally, well-designed pedestrian areas encourage walking, social interaction and neighbourhood cohesion, while accessible running trails and safe cycling paths are becoming central to active travel in cities. Paths are becoming central to active travel in cities.



THAMES BATHS BY STUDIO OCTOPI

Thames Baths CIC(www.thamesbaths.com) is a social enterprise founded by Studio Octopi for re-introducing swimming in the River Thames. The proposals re-establish an intimate and playful link between Londoners and this historic lifeblood of the city.

The proposals are focused on the central London stretch of the river but could occur anywhere along the River Thames. Imagine swimming in a floating lido, surrounded by reeds that frame tantalising views of the city around you.

REFLECTION

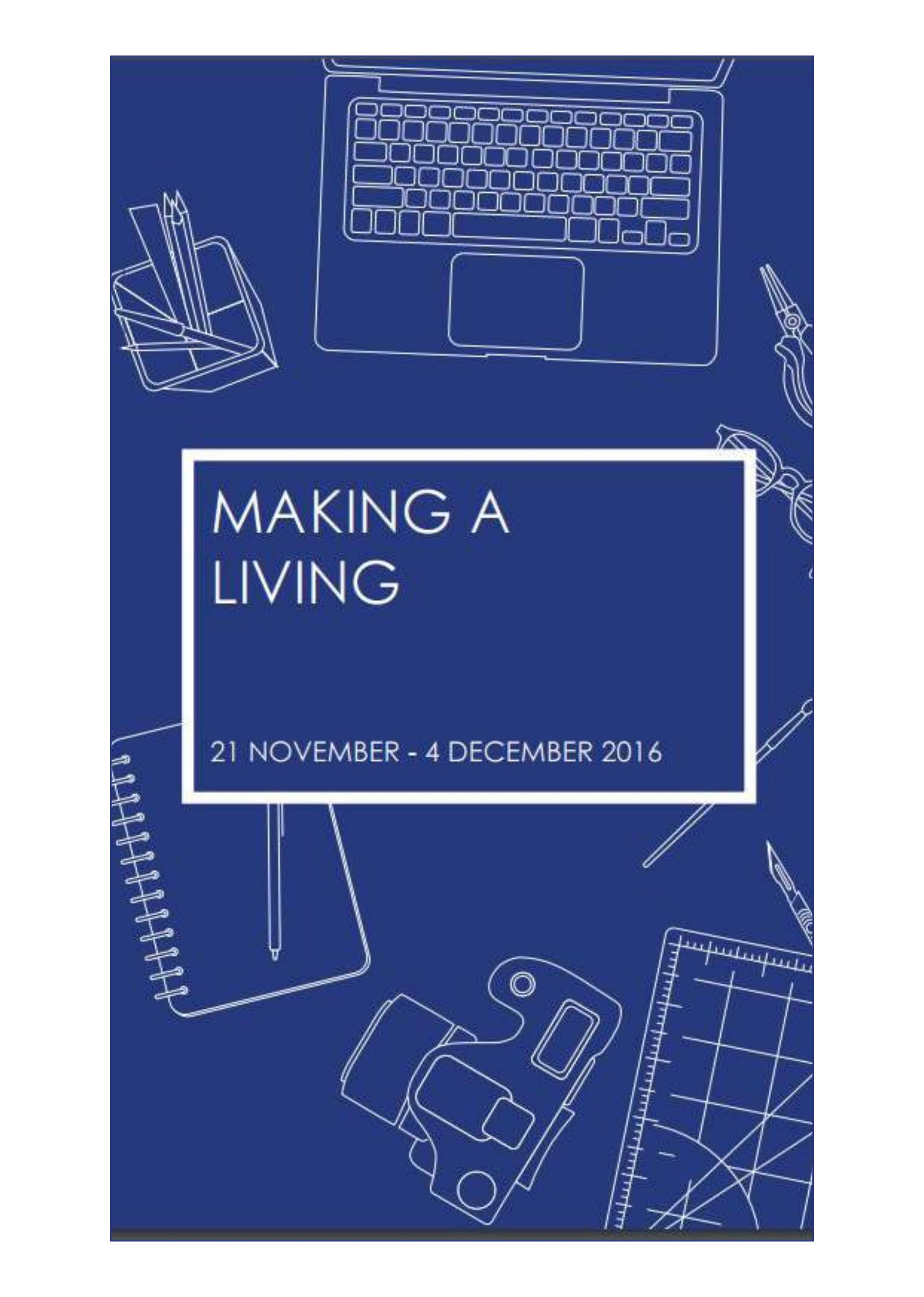
The best word to describe this exhibition: inspiring.

Looking at the power and influence design have on the society, and the way it can solve conflicts and provide solutions for people with special needs - in some of the most important aspect of life.

MODEL - MAGGIE'S CANCER CENTRE MANCHESTER / FOSTER + PARTNERS

Located across Britain and abroad, Maggie's Centres are conceived to provide a welcoming 'home away from home' – a place of refuge where people affected by cancer can find emotional and practical support. Inspired by the blueprint for a new type of care set out by Maggie Keswick Jencks, foster + partners place great value upon the power of architecture to lift the spirits and help in the process of therapy. The design of the Manchester centre aims to establish a domestic atmosphere in a garden setting and, appropriately, is first glimpsed at the end of a tree-lined street, a short walk from The Christie Hospital and its leading oncology unit.





MAKING A LIVING

21 NOVEMBER - 4 DECEMBER 2016

MAKING A LIVING IS A TWO-WEEK FESTIVAL AT THE CASS, WHICH WILL SEE OVER 2000 STUDENTS ATTEND LECTURES, WORKSHOPS, PANEL DISCUSSIONS AND OTHER ACTIVITIES AIMED AT PREPARING THEM FOR EMPLOYMENT IN THE CREATIVE INDUSTRIES.

WEEK 09

W/C 28.11.16

LECTURE - RECRUITMENT

ALEX GORDON, ASSOCIATE DIRECTOR, JESTICO + WHILES

28TH NOVEMBER 2016

The logo for Jestico + Whiles, featuring the words "jestico" and "whiles" in a lowercase, sans-serif font, separated by a plus sign. The text is blue with a slight shadow effect.

Jestico + Whiles was founded by Tom Jestico and John Whiles in 1977, an established practice go architects and interior designer.

1. J+W practice profile

Projects types - Residential Sector

Hotel Sector (hotel in Abu Dhabi)

Hospitality Sector

Cultural Sector (Foundling)

Office Sector (Baker street)

Education Sector

Higher Education Sector

2. CAREER ADVICE

- Think about what type of practice you would like to work for in advance of completing your studies.
- Try and ensure you work in a practice that will give you good experience of professional life as an architect.
- There are pros and cons to working in small/medium/large scale practice - think what you would like to learn on your year out.
- Try to think about your architectural career longer term and what you need to learn / know to prepare you for this.
- Note that the practices you work for in your early career are likely to shape your career development.
- Keep a list of practices whose work you admire.

3. THE RECRUITMENT PROCESS

Research

- The website, the projects, the people, the ethos.

Application

- Portfolio/work examples: only include your best work, 6 pages of excellent work is better than 20 pages of mediocre work.
- CV: no more than 2 A4 pages, include only relevant information: your contact details, a sentence or two summarising your key skills or strengths, your education, your work experience, a rating scale bar of your skills, your interests and referee details.
- Always attached a PDF format and ensure there are no typos.

Short-list/interview

- First impressions are vitally important.
- If you are called for an interview, be enthusiastic and flexible. Remember - there are thousands of other candidates they can call...
- Be on time.
- Bring along your full portfolio.
- Do your research; you will be asked questions. You will be asked if you have any questions - make sure you do.

Cover letter

- No more than one A4 page.
- Check your spelling and grammar.
- Check the spelling of the practice name you are applying to.
- Be sure to tailor your letter to the practice you are applying to.
- Send a PDF cover letter.
- If you get called for an interview, be enthusiastic and flexible.

CV

- The longer your career, the more care you will need to take with editing and structure to help the reader quickly grasp your strengths.
- As part 1 graduate, it is recognised that you are likely to have the greatest experience.
- Balance between selling your achievements sufficiently, and over claiming.
- Consider the structure carefully and make sure the key information is easy to find.
- Include a summary of yourself in your CV, a sentence or two summarising your key skills or strengths.
- Referees: Ideally better to list them than state available on request, but make sure you informed your referee in advance.

Portfolio / Work sampled

- Think about how you going to present our work.
- Graphic are very important.
- Drawing printed out on good quality paper will come across much better than presenting digitally.

REFLECTION

Companies are looking for highly creative, intelligent and dedicated designers, therefore a designer need to have The right approach and skill sets and the right energetic personality.

LECTURE - WHAT THE INDUSTRY WANTS

SARA DARLING OF JASPER CONRAN

29TH NOVEMBER 2016



Research its extremely important in the design process.
Spend lots time and go through the layers - deep research

Drawing is very important - kind of basic doing an art degree, it is very useful to do a quick sketch to show an idea for someone, hand drawing is more vibrant.

CV- there are lots of CV's, make sure yours stands out.

During interview - need to see printed work, 3D was well, sketch book, bring evidence that you interested in something about you.

Skills - Photoshop and Illustrator is great but need also hand drawings skills, research etc.

Need to have a pro-active approach

In work ideas are moving faster, unlike in uni, and sometimes the idea left as it is, time become precious

You need to be keen and enthusiastic showing your interest.

Be careful when you showing your work - you don't need to describe any details of your work.

REFLECTION

A designer should get hold on things that are interest in the specific field. The designer need to Make him/herself invaluable

LECTURE - RESILIENCE

EMMA THATCHER, LONDON MET ACCELERATOR

29TH NOVEMBER 2016



Focus that down:

- Identify a number of practices, be strategic
 - Define your skills, interests and what you'd like from your career
 - 'Pitch' for the work to them (each CV needs to be tailored and perhaps even your portfolio)
 - What can you bring to their practice and sell that to them
- Don't be afraid to approach people you want to work with: get to know them, make an offer (solve a problem for them or offer new approach), be interesting, be organised, be personable.
- Get Experiences to boost your CV/Portfolio, paid or unpaid - allows you way in, observe how others doing it, kick starts your network, gives you skills valued in the workplace, one thing leads to another.
- Do a better job than anyone else, first time you work with someone, exceed their expectations, get it in before the deadline
- Resources: Free advice and contracts and copyright: Own-it.com
- Networking - go to events, London design week etc., use accelerator for 5 years after graduating, contact and follow up with anyone that might lead to something, have good business cards with you, go to talks on design and business.

REFLECTION

In order to define the character as a designer there is a need of being strategic and clear. Also this lecture motivated to improve the self learning and be more professional while applying to a job.

LECTURE -

SOCIAL MEDIA & NETWORKING FOR INTERIORS

EMMA THATCHER, LONDON MET ACCELERATOR

29TH NOVEMBER 2016

Emma is running her own freelance design practice and an advisor in a creative incubator

In order to work for yourself you need to wear many hats...

- Passion (to drive you)
- Promoter (pitch for funding)
- Planner (events, exhibitions)
- Finance (get your head round it)
- Radar (to know what's going on in the industry)

Presenting yourself online - Aims:

- Being memorable
- Building up a reputation
- Building up a network

Branding you

- Who you are?
- Who needs to know?
- How will they find out?
- Why should they care?

Who is of interest?

Who is of interest?

- Start researching now after companies you'd love to work for
- Know your client: what they do, where they access your work (galleries, trade fair) and values (cutting-edge design etc.)
- Where are potential clients looking for people like you? - Agents - social media
- Social media is about building your credibility as a professional. Potential clients develop trust in you

When you first starting out:

- Separate personal and professional accounts
- The lived projects you've worked on become your portfolio
- Evidence who you've collaborated with

Find your focus

- Focus on your own style
- People will start to seek you out for your specialty
- Link to other designers that align with you
- Specialism: homes, public spaces, social
- What campaign can you link to?

Feedback and word of mouth

- Grow your circle, connect with as many people as you can

Identify and grow your brand

- Give future clients a sneak peek into your world
- Connect you with those who might not ordinarily find you

Platform you can use

- Websites: Have a clear, visual website (wordpress/wix), tell a story, show work in progress, show behind the scenes
- Social Media: which medium is right for you? Which one reached your potential?
- Twitter
- LinkedIn: Post your CV and profile and connect with others, join groups, get recommendations from previous clients, Identifying specific people in organisations search job titles to approach, Staying in touch with people, Researching people prior to key meeting
- Video
- Instagram: Boost your network visually, use hashtags
- Pinterest
- Blog

DON'T BE AFRAID OF BEING DIFFERENT, BE AFRAID OF BEING THE SAME AS EVERYONE ELSE

MAKE SURE YOU HAVE AMAZING IMAGES

PRACTICE TALKING TO PEOPLE ABOUT WHAT YOU DO

REFLECTION

While social media is playing a huge part in everyone's life, and it seems like nowadays everyone are social media experts, yet this lecture gave tips that are worth to consider while creating professional online profile.

LECTURE -

DESIGNING PUBLIC SERVICES FOR THE DIGITAL AGE

CARRIE BISHOP FOR FUTUREGOV

29TH NOVEMBER 2016



Products

- Patchwork - connected front-line public services
- Casserole- Community cooked meals
- SCOUT - A directory of services
- LANTERN - A tool to assess social care needs

Worldwide issues solve by design

1. People are being racist
2. There's a political leadership vacuum - what is the future politics look like? (Design problems)
3. Long deep rooted problems (economic structure, capitalism) you have to be aware to the context

A designer wants a challenge

1. Learn the rules in public services, then break them.
2. Disrupt the power balance
3. Get out of London
4. Go big or go home

YOU PLAY A PART IN THE ANSWER BECAUSE: NETWORKS, SKILLS, EMPATHY AND GUTS.

REFLECTION

This was VERY interesting lecture. GREAT topic but mainly because the WAY Carrie Presented

PHOTOGRAPHY WORKSHOP

HEATHER MCDONOUGH

30TH NOVEMBER 2016

Aperture: Simply put, aperture is a hole within a lens, through which light travels into the camera body.

Depth of field (manual and automate): A camera can only focus its lens at a single point, but there will be an area that stretches in front of and behind this focus point that still appears sharp. This zone is known as the depth of field. It's not a fixed distance, it changes in size and can be described as either 'shallow' (where only a narrow zone appears sharp) or deep (where more of the picture appears sharp).

Deep depth of field: Depth-of-field is controlled by your aperture. A very shallow depth-of-field requires a wide aperture like $f/2.8$ or wider. To achieve a very deep depth-of-field, you need an aperture setting of $f/16$ or smaller. Keep in mind that the focal length of your lens also affects depth-of-field.

Shutter speed: Shutter speed, also known as "exposure time", stands for the length of time a camera shutter is open to expose light into the camera sensor. If the shutter speed is fast, it can help to freeze action completely, as seen in the above photo of the dolphin. If the shutter speed is slow, it can create an effect called "motion blur", where moving objects appear blurred along the direction of the motion.

Motion: is a technique used in still and motion photography that enables precise control of, and optionally also allows repetition of, camera movements. It can be used to facilitate special effects photography.

Focus: is a basic tenet of photography. It's typically given a definition in photobooks, but not fully explained. The standard definitions of focus are: 1) The position at which rays of light from a lens converge to form a clear and sharply defined image on a focal plane

Focusing point: Autofocus points are what the camera uses to focus on a subject. You'll probably first notice them when you press the shutter halfway. Many cameras will emit a "beep," and some of the AF points will light up (often in a red or green colour) in the viewfinder or on the display screen.

AF lock: AE simply stands for automatic exposure. The button allows users to lock their exposure settings (i.e. aperture and shutter speed). AE-lock can be extremely useful in many situations.

Exposure: A photograph's exposure determines how light or dark an image will appear when it's been captured by your camera. Believe it or not, this is determined by just three camera-settings: aperture, ISO and shutter speed.

Metering modes: Today, every DSLR has an integrated light meter that automatically measures the reflected light and determines the optimal exposure. The most common metering modes in digital cameras today are: Matrix Metering (Nikon), also known as Evaluative Metering(Canon) Center-weighted Metering.



PRIVATE TRIP TO SINGAPORE

EXHIBITION

ACCESSABILITY - BEYOND PHYSICAL ENVIRONMENTS

NATIONAL DESIGN CENTER

DATE OF VISIT: 2ND DECEMBER 2016



This exhibition can be summed up in one word - dignity. To live with dignity, regardless of disability, is a human right according to the United Nations Convention on the Rights of persons with disabilities.

The fight for equality certainly has not been won. But giving everyone a chance to be seen and heard is a step along the way.





Product name: The comforter
Design: Staffan Ramer
Company: Somna
Webpage: www.somna.eu

A heavy blanket designed to relieve anxiety and insomnia, as well as improve body awareness. Within healthcare and psychiatry, it is highly recommended and a popular cognitive device. It is designed to simplify everyday life for people with physical and mental disorders and it has a particularly positive effect on children with ADHD

REFLECTION

This exhibition is related to studio 4 topic - design for people with disabilities. Finding "the comforter" exhibit was very interesting because it was very similar to the first brief task - the body extent-ion.

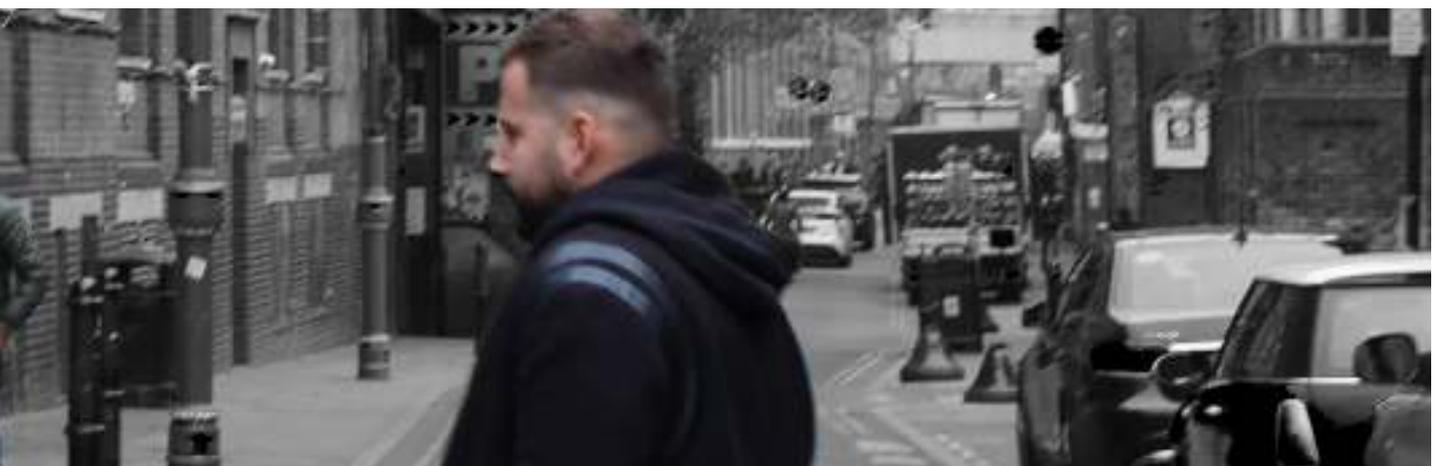
WEEK 10 W/C 05.12.16

PROTFOLIO DEVELOPMENT



CAPACITY

During most of the week days, the Old Truman Brewery area is full of life, thanks to the amount of shops and restaurants around it. Busy Brick Lane and Spitafields market attract many locals and tourist. In the weekend there are many food and clothes markets as well, free street performance and more.



Musicians without Borders

Musicians without Borders uses the power of music to bridge divides, connect communities, and heal the wounds of war.

Our long-term commitment allows our participants the time to develop skills and talents, process grief and loss, and build bridges of reconciliation in societies divided by recent or ongoing conflict. Our professional trainers are specialized in running community music projects with people dealing with trauma, fear and isolation as a result of war and conflict.



WELCOME NOTES

As refugees arrive in increasing numbers in the Netherlands, Musicians without Borders is building a program of support and solidarity. The trainers and workshop leaders use the power of music to engage people living in emergency reception centres, building trust and connection among refugees, as well as with the local communities in which they are now located. The project in the Netherlands is a first step in a wider program to create connections between local musicians and refugees throughout Europe.

Goals:

- Bring hope and comfort to those who have been driven from their homes by war;
- Build bridges and create solidarity in European communities;
- Provide a safe, fun, and supportive space for artistic expression and cultural exchange.



From woman to woman

The 1995 genocide in Srebrenica left thousands of women alone and grieving for their men and boys. Many were themselves victims of (sexual) violence, displacement and other traumatic experiences. From Woman to Woman will produce a pool of trained local workshop leaders to lead music and dance workshops and activities with women who are still haunted by traumatic experiences of violence, dislocation and loss of loved ones during the ethnic 'cleansing' especially in the Srebrenica region. Parallel with the didactic/ artistic/ therapeutic training, the project will focus on creating a local project management team with skills in organization, logistics, public relations, communication and fundraising.



COMMUNITY MUSIC FOR COMMUNITY HEALTH – UGANDA

Globally, there are 5.4 million young people living with HIV, most of whom live in sub-Saharan Africa and disproportionately who are young women. While the number of global AIDS-related deaths fell by 30% between 2005 and 2012 (largely due to expanded access to HIV treatment), deaths among adolescents increased by as much as 50% during that same time period. AIDS is the number one killer of adolescents in Africa and the number two killer of adolescents worldwide, after only traffic accidents. Young people are falling out of care, stopping treatment, getting sick, and dying.

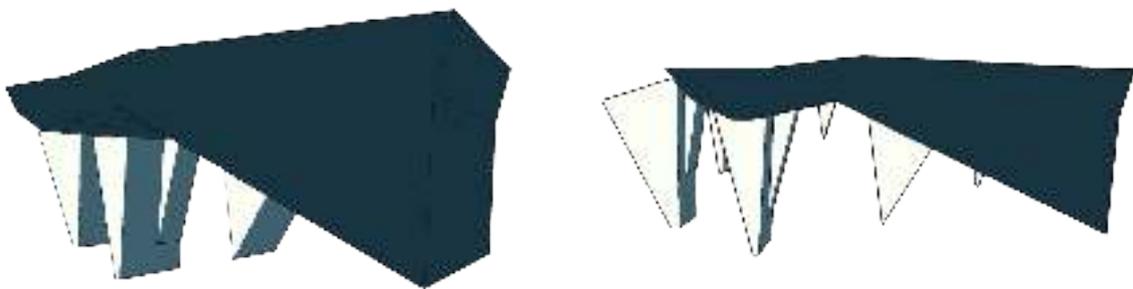
Partnered with **Keep A Child Alive** and **Alive Medical Services** to deliver a yearlong training program for 30 youth leaders, **musicians without borders** are training them to become Community Music Leaders to thousands of children and young people affected by HIV in Uganda. The program will build on existing services and further enhance the quality of psycho-social support being provided at Alive Medical Services.

REFLECTION

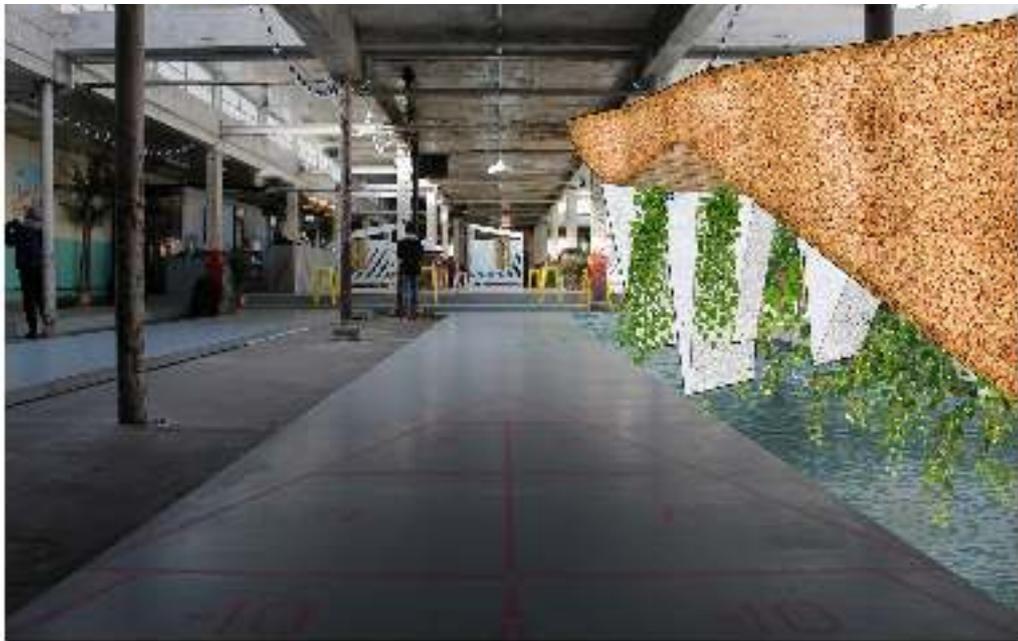
FINDING THIS ORGANISATION AND LOOKING AT THEIR PROJECTS WAS VERY TOUCHING. MUSIC THERAPY CAN POTENTIALLY BE PART OF THE FUTURE DESIGN AT THE OLD TRUMAN BREWERY.

HOW CAN MUSIC BE A WAY OF TREATMENT FOR PEOPLE WITH ANXIETY?

VISUAL



This visual shows a design idea of an installation in the space that involves water and plants - as an element of nature which help to reduce stress levels and create a calming and relaxing atmosphere.



REFLECTION

Creating this test visual and to translate the idea into actual image helped to develop the concept. Getting feedback from fellow students was encouraging to push the idea further.

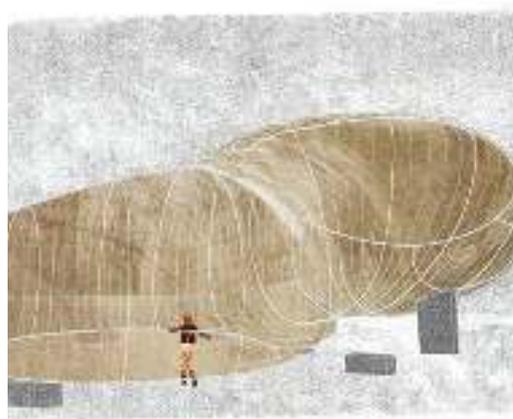
MODEL MAKING

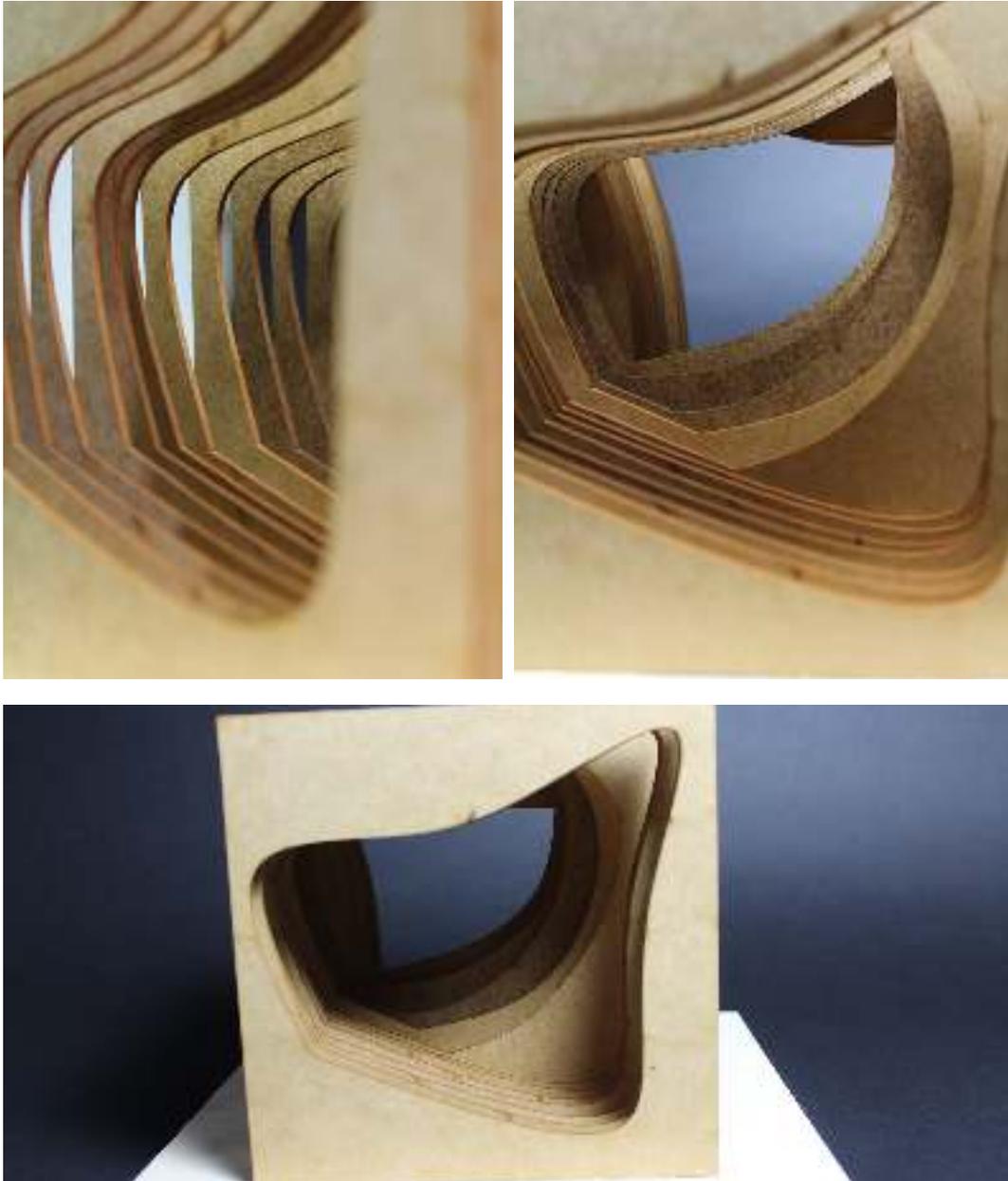
FOLLY

Following a tutorial with Mike, a decision of testing the ideas for occupation of the spaces with follies was made.

In architecture, a folly is a building constructed primarily for decoration, but suggesting through its appearance some other purpose, or of such extravagant appearance that it transcends the range of garden ornaments usually associated with the class of buildings to which it belongs.

Folly - inspiration





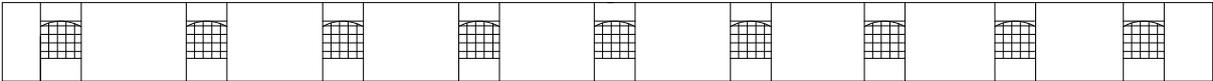
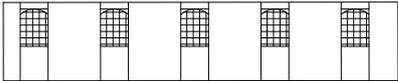
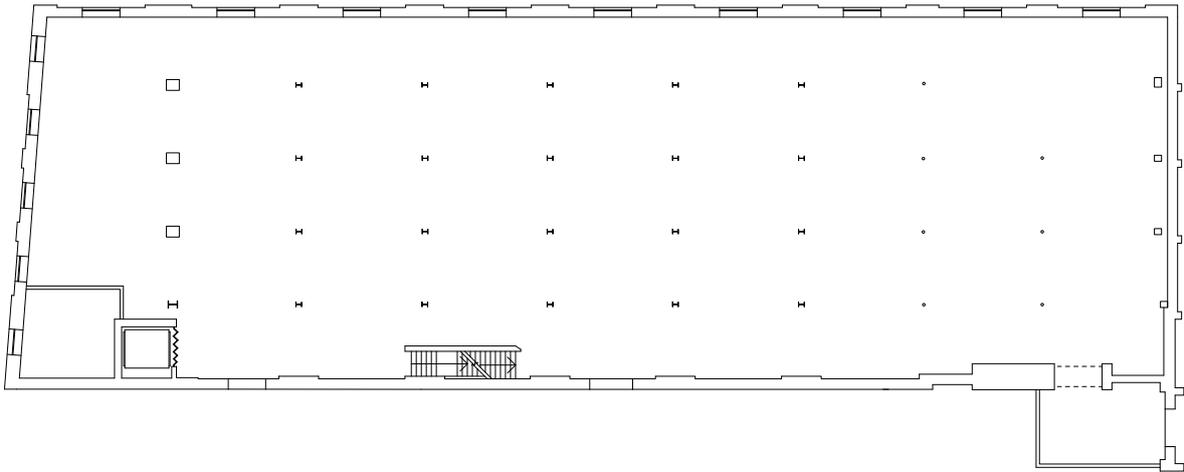
This folly (scale 1:50) was created to demonstrate a way of manipulate the space by adding pieces of furniture and/or installation, in order to create private zone (personal space) where people will be able to enter, lay down and do any activity they would like, for example: talk, eat, rest, or have a quiet space for themselves - as silence and dark environment helps to reduce stress levels in case of a panic or anxiety attack.

REFLECTION

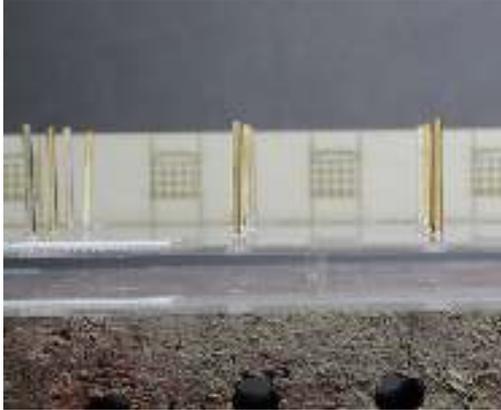
It was the first experience building a folly, and testing how the space can be manipulated by using objects and furniture.

MODEL OF THE SPACE

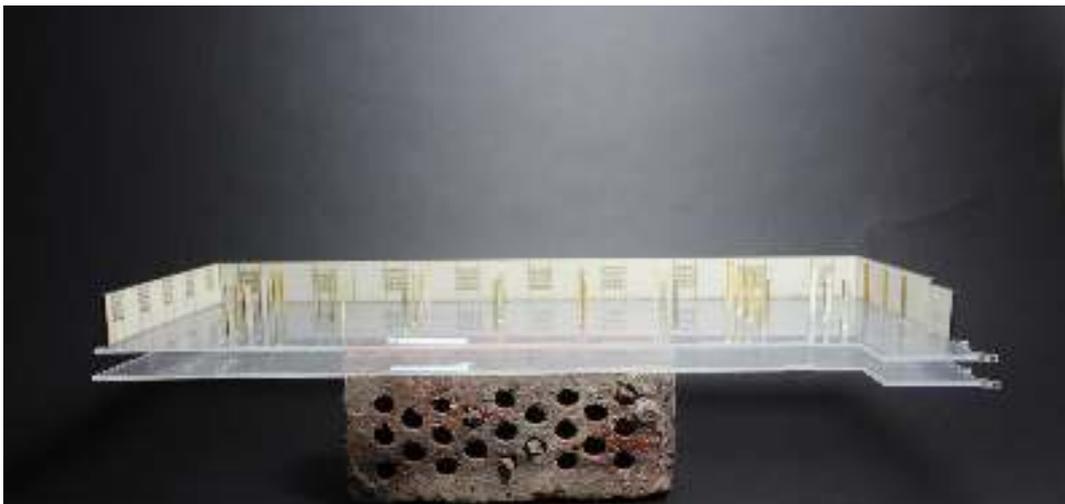
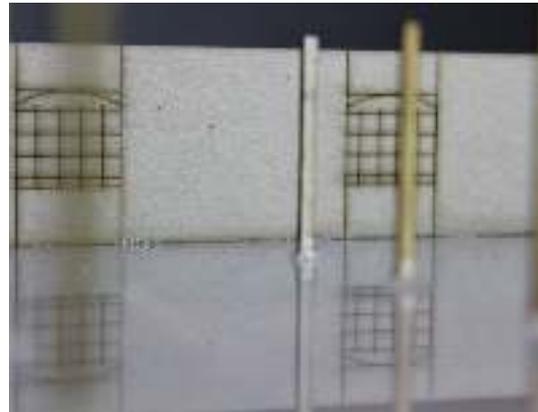
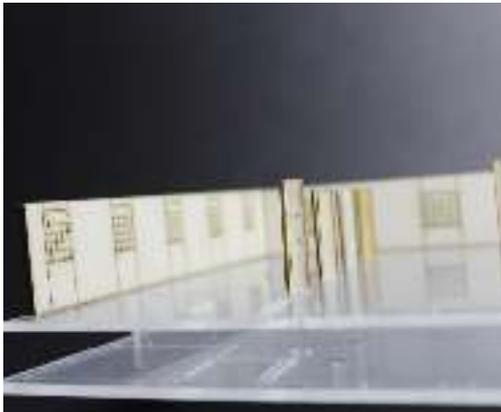
The production of physical models is an important part of the design process when testing and presenting ideas to others. It is an important step for any architectural model making project is to establish a clear goal for the model.



CAD drawing of the plans and sections, including details such as windows and columns.



This model (scale 1:100) was created in order to understand the existing space. Materials used: Acrylic for the floor and MDF for the columns. The model is placed on a brick that was taken from the site. Technique used: laser cut



REFLECTION

Building this model gave an overall understanding of the space. Looking at it in 3d in addition to 2d, it is very helpful and the space can be visualised more clearly.

IDP LECTURE: ENVIRONMENT AND SUSTAINABILITY 02

SIAN MOXON

09TH DECEMBER 2016



Energy

Priority for low energy design

1. Reduce demand for energy - make the most daylight to reduce the need for electric lighting.
 - Space planing: reflecting surfaces (The power house by Cannon Design)
 - Placing the dining table next to the windows
 - Glazed partitions/open plan
 - Drying space - provide a space to drying clothes naturally
 - Heating - Thermal mass and heat gains: S-facing glazing/people/equipment; Dense floor/wall materials (brick, concrete, rammed earth); Exposed/paint/tile/hard plaster finish
 - Reduce demand/heating : limit heat loss: insulation and airtightness
 - Opening vents/Open plan (Tropical Architecture Termitary house Da Nang Vietnam)
2. Use efficiently - install low energy light bulbs to ensure electricity is used efficiently
 - Lighting - Low energy light fittings (LEDs)
 - Power: low energy appliances (fridges, washing machines etc.)
 - Heating; low temperature heating/cooling (underfloor heating (Norman Disney & Young - 115 Batman street, Melbourne Australia)
 - Ventilation: Heat recovery ventilation (to make sure the air quality stays good)
3. Use renewable - use photovoltaic panels for electricity
 - Power: Photovoltaic panels (ZEDFactory - Zero Bills Home, BRE, Watford UK)
 - Space Heating: Wood-fuelled Stove/Boiler
 - Water Heating: Solar thermal - for providing hot water, underfloor heating

Water

Priorities for water saving design

1. Reduce demand
 - Install rainwater butt for watering plants
 - Space Planning: Group wet areas (hot/cold/waste/soil vent pipes) - less opportunities for water waste caused by leak
 - Water Saving Sanitary Fittings
 - Water Saving Taps and Showers (spray/Aerated)
 - Water Saving Appliances (dishwasher)
 - Grey water Recycling: using the water from bath/shower/story above to flush the toilet water
 - Choose water efficient taps to ensure water is used economically
2. Flood Protection
 - Sacrificial basement/ground floor use
 - Raised building
 - Floating Building
 - Wet-proofed lower floor

Materials and Construction

Priorities for low impact materials specification

1. Reduce Materials used

- Self finished materials: Exposed/mesh
- Reduce waste by Prefabrication
- Embodied Energy: Low carbon Materials (such as softwood/clay)
- Transport Emissions: Local/lightweight Materials (source materials within 50-100 km if possible)
- Low-emitting Materials (mineral based paints and stains) and Indoor plants to reduce polluted air
- Durable/Modular/Cleanable Materials
- Flexible/adaptable Space

2. Re-use materials

- Existing Construction - Furniture
- Reclaimed Materials - Timber and Light Fittings
- Reclaimed/Re-purposed Furniture
- Re-usable Components

3. Use Recycle content materials

- Recycled content materials - rubber (as used in nuke store, London)
- Space for recycle - allow space to recycle at home (under the sink for plastic bottles)
- Recyclable components: Fixing

4. Use Renewable materials

- Certified source (Greenpeace- Good water guide)
- Using materials which are fast growing: Bamboo for example
- Synthetic materials: fly Ash - to lower embodied energy; Lightweight aggregates to reduce weight; Exploit thermal mass properties

REFLECTION

Tips by studio:

Energy:

- Reduce: daylight (space-planning); super-insulation, airtightness, glazing, shading (upgrade existing); natural ventilation (air quality; roof lights); thermal mass (occupant heat gains)
- Efficient: LED lighting, A-rated appliances (upgrade existing; community running costs); underfloor heating (elderly occupants)
- Renewable: PVs/solar thermal (large roof area)

Water:

- Reduce: water butt (large roof area); group WCs/kitchens
- Efficient: water-saving fittings & appliances (community running costs)
- Recycle: rainwater recycling (large roof area)
- Materials & Construction:

Materials and construction

- Reduce: efficient materials (build cost); low-VOC/plants (air pollution); durable/ cleanable (community maintenance costs); flexible space (changing community needs)
- Re-use: reclaimed existing construction/materials
- Recycle: recycling space; recyclable components
- Renewable: natural materials (senses)

WEEK 11

W/C 12.12.16

END OF TERM CROSS CRIT



End of term cross crit and interim portfolio hand-in is a great chance to see all of the work from the other interior studios. In order to ensure that the students are making the most of their studies, attendance and hand-in of the portfolios is a mandatory requirement for the course.



Interim Critique: Formative Feedback

Department of Architecture, Faculty of Architecture

Student: David Haid

Studio: 4

Date: 09/17

General Issues

(Areas of concern are listed)

Creative & Personal Development

Intellectual Engagement

Communication

Attendance

Interim Module Performance

Very Good (90-100%) Good (75-90%) Satisfactory (60-75%)

OVERALL FEEDBACK

We think that you have had a good first term and we would like to begin by saying that we appreciate all the effort and thought that you have put into your work so far. We really enjoy our tutorials with you as you are engaged and you always bring well-considered research. Furthermore, all the critics commented that you presented very well at the end of term and that the body of work pinned up on the wall was of a very high standard, so please keep this up during Term 2.

Having said this, we think that you are not reaching your full potential and that you should be aiming for a 'Very Good' by the end of the year. It is really important that you work harder to achieve this and that you start converting your research into concrete design proposals - you seem very capable of verbally communicating your ideas and proposals, however the models you have made often lack the same level of refinement. Two key pieces of work are missing from your portfolio at the moment. First, a thorough understanding of the Truman Brewery site is needed to help you define a map out where different experiences might be programmed within the building. A good set of site survey drawings is essential and you should consider making another site model. We were very glad to see you start using the laser scanner to model the existing building, however the resulting model seems like a final model rather than a test bed for experimenting on - site models at this stage should be used as design tools. The photographs you have presented also need to be linked back into a key or plan drawing to show where they have been taken from.

Second, all the critics pointed out during your presentation that you need to get to grips with the program and concept for your project. How explicit do you want to be about anxiety? What sort of environment are young people comfortable with? Is the whole space dedicated to treating anxiety - an 'anxiety sanctuary' of sorts - or does it operate as the Truman Brewery with a series of 'anxiety pods' and details which 'anxiety-proof' or 'anxiety-equip' the building?

Below are some further suggestions for you to consider:

- When communicating your proposals, be careful not to focus on the term 'folly'. 'Follies' relate to your project simply in terms of scale, not stylistically or programmaticaly. It may be better to consider your intervention as a series of structures, structures, pods or even furniture that are brought out into the space as and when there is a performance, music therapy session or anxiety treatment.
- Consider how the building will operate in further detail and question the building precedents that you have selected so far. Maggie Centre might be more appropriate.
- Analyse Abramson Architecture's 'Travelling Theatre' as a useful precedent.
- Review 'Prosthesis Architecture' by Mark Wigley.

Module Code: GN317 Int Arch & Des, GN302 Int Des, GN319 Int Des & Des

Module Title: Major Project Realisation: Interior Architecture & Design, Interior Design, Interior Design and Decoration

| Learning Outcomes | Good | Fair | Satisfactory | Very Satisfactory |
|--|------|------|--------------|-------------------|
| 1. You will be able to apply the outcomes of a design brief and develop them into a final proposal for the production of the portfolio presented. | | | X | |
| 2. You will be able to identify and understand the professional context of your work in the design and production of your final proposal and to apply this knowledge to your work. | X | | | |
| 3. You will be able to identify and understand the professional context of your work in the design and production of your final proposal and to apply this knowledge to your work. | | X | | |
| 4. You will be able to identify and understand the professional context of your work in the design and production of your final proposal and to apply this knowledge to your work. | | | X | |

Module Code: GN320 Module Title: Project Design and Development

| Learning Outcomes | Good | Fair | Satisfactory | Very Satisfactory |
|--|------|------|--------------|-------------------|
| 1. You will be able to identify and understand the professional context of your work in the design and production of your final proposal and to apply this knowledge to your work. | | | X | |
| 2. You will be able to identify and understand the professional context of your work in the design and production of your final proposal and to apply this knowledge to your work. | | X | | |
| 3. You will be able to identify and understand the professional context of your work in the design and production of your final proposal and to apply this knowledge to your work. | | | X | |
| 4. You will be able to identify and understand the professional context of your work in the design and production of your final proposal and to apply this knowledge to your work. | | | | X |

3=marks/Chair

2=marks/Panel

REFLECTION

Need to pay attention while communicating proposals and explaining ideas when using different terms and approaches. Also, need to consider how the building will operate

Worth to look at:

- Maggie centre

“Travelling theatre” by aberrant architecture

- “Prosthetic architecture” by mark wigley

WEEK 12

W/C 09.01.17

TERM 2 BRIEF



For the first part of this term the focus is on skills developing through a series of workshops to support the design proposals. For this to Work, it is imperative that there is full attendance during the sessions, as Well as substantial independent learning in order to grow in confidence any authorship in a range of software such as Rhino 4, Maxwell, Adobe Suite and reference material.

REFLECTION

The work in term 2 will focus on developing a personal thesis and create a proposal using the tools and experiments learned so far. In order to develop the project the following actions need to be considered:

- Need to think what am I offering about anxiety
- Need to look at young population in Brick Lane
- Think about ways to relieve stress
- Think about the architecture in music therapy
- Think about materials in the space in relation to the different activities (Dancing, Singing etc.)
- Think about the connection between the soul and architecture

IDP TUTORIAL

JANETTE HARRIS AND SUZANNE SMEETH-POAROS

21TH OCTOBER 2017



Website:

1. Find a website that works for you
2. CV have to be on the website

Diary:

- Highlight an image that is relevant to you as a question to ask yourself later and give you a list of things you may consider for a later stage
- Don't repeat images unless they say something different
- Don't have pages with images with no text - there must be a reason why you put it in
- Label everything
- Include any tutorial or grit that has information you can reflect on
- In each entry you must reflect and be critical on why you did this.
- When you critic the work "it look like this because... but it could look like ..."
- See the diary as an edited, succinct and speculative document.
- Use diagram as it experiment and test approach (Louis kahn, <http://conceptdiagram.tumblr.com/>) it helps the designer to see the project and have a discussion and debate
- Don't use portfolio pages in your diary
- Diary cover page: consider the paper it will be printed on - in terms of texture etc.
- In the diary entry talk about the paper choice you look at for the diary
- Learning those skills and making judgments
- No spiral/plastic/wire binding
- Do not put student number



**DAVID
HAZIZ**
INTERIOR DESIGNER

35 Grosvenor Road,
210 Albion Walk, 220 124,
London, United Kingdom
+44 745824400
haziz.david@gmail.com

BIOGRAPHY

Recent and previous experience includes the completion of BA, MA and PhD degrees and conferment of a Fellowship of the Royal Institute of British Architects. Dedicated and creative interior designer.

Specialises in interior design and interiors, including residential and health-care areas, with a focus on:

EXPERIENCE

- 4 **Assistant Creative Director**
 King's College London | 2010 - 2011 | UK
 Creative Director of several student magazines and journals. Led a team of 10 staff to create and design the content for the magazines and journals. Collaborated with several external agencies to create and produce content for the magazines and journals. Led a team of 10 staff to create and design the content for the magazines and journals. Collaborated with several external agencies to create and produce content for the magazines and journals.
- 4 **Senior Planner**
 Mott MacDonald | 2008 - 2010 | UK
 Senior planner of several major infrastructure projects in the UK. Led a team of 10 staff to create and design the content for the magazines and journals. Collaborated with several external agencies to create and produce content for the magazines and journals.
- 4 **Principal and Category Manager project**
 KPMG | 2005 - 2007 | UK
 Principal and Category Manager for several major infrastructure projects in the UK. Led a team of 10 staff to create and design the content for the magazines and journals. Collaborated with several external agencies to create and produce content for the magazines and journals.

EDUCATION

- 4 **BA Interior Design Degree**
 London Metropolitan University | 2004 - 2007 | UK
- 4 **MA in Architecture and Interior Design**
 MLA Center of Academic Studies, Or Yehuda, Israel | Oct 11 - July 12

EXHIBITIONS

- 4 **2010 Casa Summer Unit 2010**
 2010 - 2011 | London, UK
 Exhibition of the Summer Unit 2010 | 2010 - 2011

SKILLS



LANGUAGE SKILLS





Portfolio quick presentation

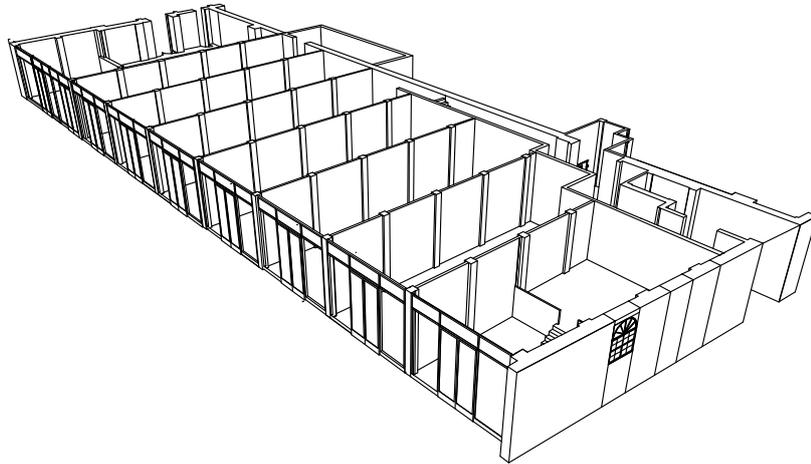
Following the tutor's decision, each week two students will present their progress to the studio in the end of the day, no more than 10 minutes.

REFLECTION

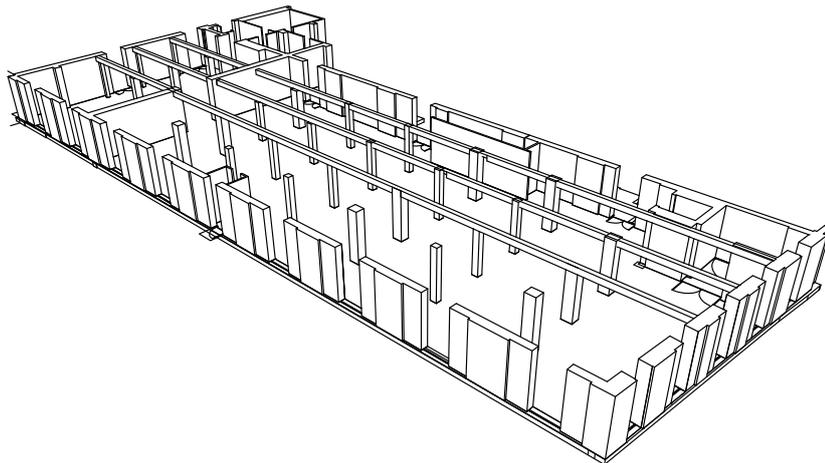
In the end of the year, as part of the course requirements, students will have 10 minutes to present their work for external critics. This exercise is giving the confident and the ability to learn how to summarise the work and presenting the important, critical key points of the work.

WEEK 13 W/C 16.01.17

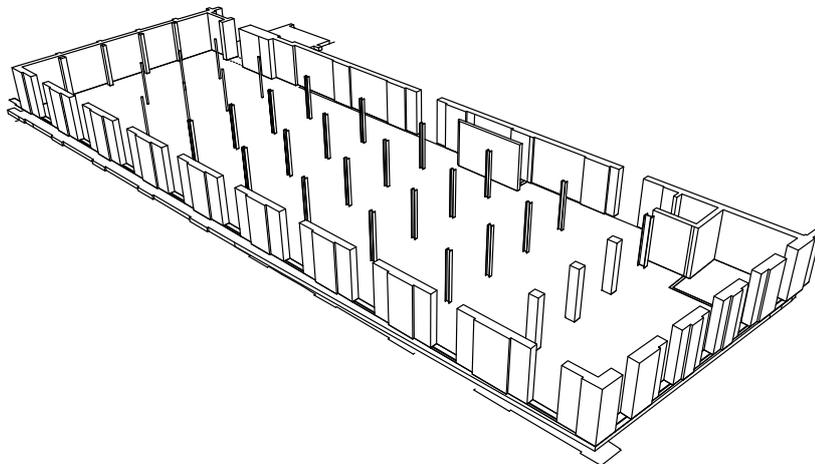
FOCUSING ON THE EXISTING DRAWINGS



The Old Truman's Brewery existing ground floor



The Old Truman's Brewery existing first floor



The Old Truman's Brewery existing second floor

This week is dedicated to produce a set of existing drawings in plan, section, elevation of high quality. Develop an understanding of the hierarchy of 2D drawings using precedents to help create your own style.

REFLECTION

Start working on the existing drawing, in both 2D drawing in CAD and creating a 3D model in SketchUp was important in order to understand the building, its routes, materials and to add a personal touch in relation to the project. Thinking what can be changed or added in order to suit the building for people with anxiety, but also to develop technical drawings skills and understanding of a n existing space in the most productive way: providing comfort and choice to boost performance such as social encounters, air quality, access to nature, improving lighting, noise reduction and thermal comfort.

PAPER CHOICE TEST

Following IDP tutorial recommendation and before the interim submission, it is important to print few pages of the diary to get an impression of it printed and look at the font, size and choose the right paper.



170 GSM plain paper

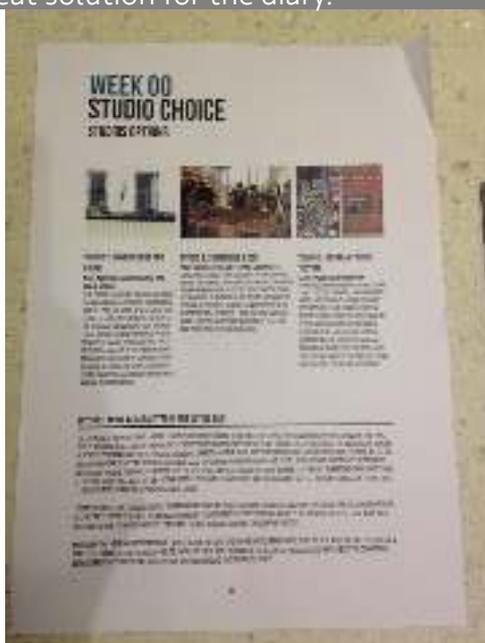


100gsm Sea-white recycled cartridge paper acid free

REFLECTION

The 100 GSM Sea-white recycled cartridge paper acid free was too thin and the colour wasn't show very well, even though using a recycled paper was the first idea.

The 170 GSM paper has a good visualise and the considering the thickness, providing a great solution for the diary.



REFLECTION

Using the popular Bebas font, apparently it is good for head-titles but not for descriptive text. It is hard to read and all letters are in capital. Therefore the font will be change to Seravek.

PRECEDENTS: ATELIER VAN LIESHOUT

Atelier Van Lieshout is a multidisciplinary collective in the field of contemporary art, design, and architecture. Atelier Van Lieshout has attained international recognition for objects-based projects that balance on the boundary between art, architecture and design.



"The good, the bad and the ugly" installation, Ruhrtriennale arts festival, Germany



*'Barrectum', a cafe in the shape of a human digestive system
Photo by heike kandalowski.*



"A hybrid cave dwelling and pool house"



*Mini Capsule Hotel, 2002
Carpenters Workshop Gallery*

PRECEDENTS: VITRA'S "CITIZEN OFFICE" CONCEPT

"Citizen Office", a concept the Swiss-based furniture maker initiated in 1991 for an eminently configurable workplace environment that gives employees full range of the space.



REFLECTION

The model discourages repetitive movement and sedentary positioning that can put too much strain on the human body. In the new age of mobile technology there is more thought of functionality of space, and looking at small spaces will help to develop the concept for the major project of personal space for people with anxiety.

TUTORIAL WITH PETR AND MIKE

REFLECTION

A tutorial with Mike and Petr about the work progress.

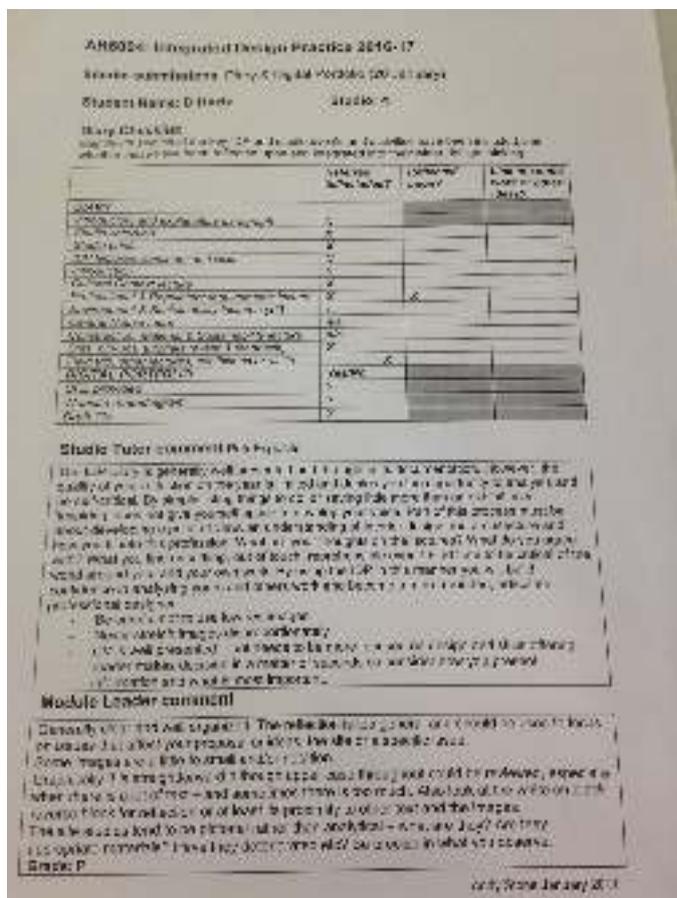
Now it is time to think about the activities that will take place in the space as part of the treatment for people with anxiety through music therapy, such as:

- Dancing
- Yoga and meditation
- Space for performance
- Massage
- Laugh yoga workshop
- Singing
- Playing an instrument
- Writing workshop
- Making workshop

Need to think about:

- Sustainability
- Ethic in design

IDP INTERIM SUBMISSION



REFLECTION

- The reflection is too general, it should be used to focus on issues that affect the proposal and ideas
- Images size and notation need to be change.
- Need to reduce text and add more analytical drawings.

WEEK 14 W/C 23.01.17

CONTINUATION OF DRAWING DEVELOPMENT

TUTORIAL WITH PETR

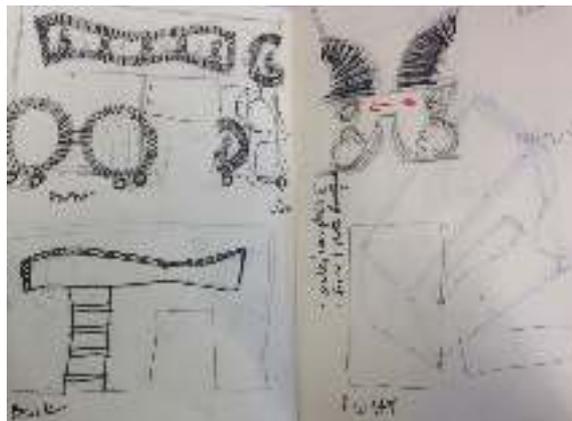
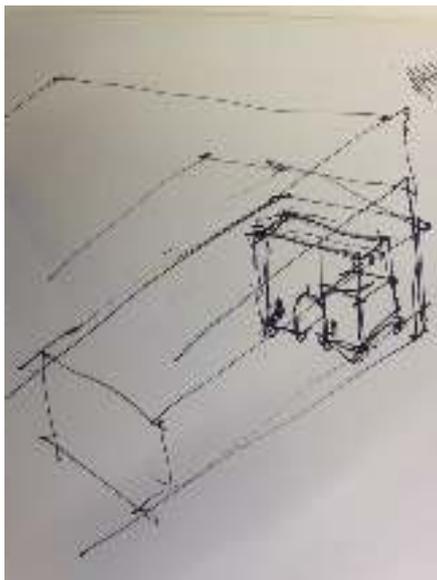
Explanation about the industry, what happens after graduation, competitive industry so need to work harder

- Motivating to push our limit
- Looking at ordinary architecture fact
- Look at practices that play with the sensors

TUTORIAL WITH MIKE

Concept development:

- Creating personal space/micro space that will be a community space.
- Need to draw a series of pods and it need to be ambitious and different from each other in terms of scale and capacity.
- Different functionality for each pod
- The whole ground floor will be occupied with pods.



NEW ANTWERP LAW COURTS

BY RICHARD ROGERS

Richard Rogers and Partners designed this super modern spiky building that—with a unique morphology and advanced energy saving technologies—has become a landmark for Antwerp, Belgium. The New Law Courts are designed with sustainability in mind: the building makes great use of natural light, has low-velocity ventilation and recycles rainwater collected from its distinct rooftop.



REFLECTION

The building is combining both futuristic design and sustainability at the same time, using the natural sun light as an energy source. Also, the building provide the area with a unique aesthetic reminiscent of ships, similar with the Truman Brewery with a potentially new design based on the micro space square cubes.

CRISS-CROSS LECTURE

MOLE ARCHITECTURE

MEREDITH BOWLES

26TH DECEMBER 2017



Mole

Mole Architects is an award-winning architectural practice based in Cambridge, founded by Meredith Bowles in 1997. From The Black House in the Cambridgeshire Fens (featured in the V&A architecture gallery) to the Living Architecture collaboration on the Balancing Barn, the practice has been marked out by its distinctiveness, originality and personality.

Main points from the lecture:

- Discussing about an approach to materiality and the construction of the project
- Inspiration - where the love to architecture arrived?
- Architecture should be radical and free dimension
- The idea of an architect as a hero
- Spaces that creates experiences
- Designers should follow principles when it comes to details in design, for example: Decisions are made through dialogue between the designer and the construction company.
- Collaboration with engineering
- Floor effect the walls, the structure can be effected by the surroundings..

REFLECTION

IDP LECTURE:

CONSTRUCTION : MATERIALS : SPECIFICATION

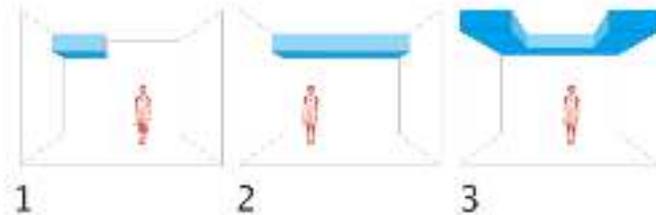
DREW PLUNKETT

27TH FEBRUARY 2017

“Scenery/machinery/scenery (Sinead O’rally 1982)”

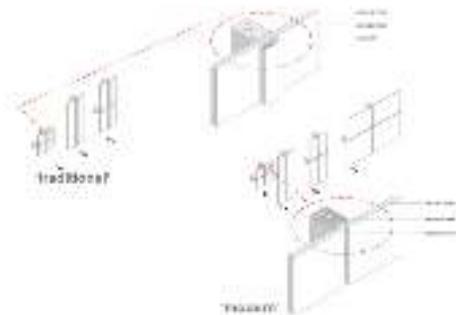
1. Principles of details in a design process

- Materials and detailing define space and mood - the way they put together
- Its about the emotions and response as electoral trigger
- Conceptual thinking needs practical thinking: having an idea its easy, is what you do with is and what you learn from it.
- Practical thinking must underpin decision making:
- Need to underpants what is behind the decision to get confident
- Good details are simple details: easy to make, therefore, easy to make well
- ‘Simple’ is not ‘simplistic’



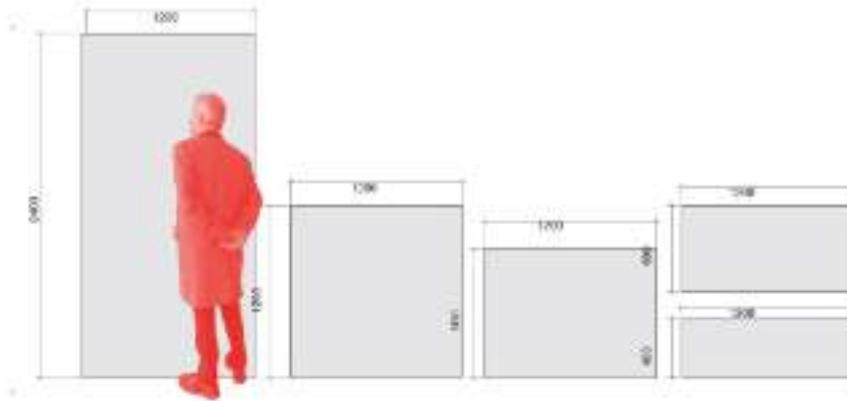
2. Fundamentals

- Traditional or modern detailing (wall structure, doors frames, and materials choice)
- Nail/screw/glue (add: image of different kinds if screws/common finishes) - think about the options you have to define the finish thing/solution
- When you enter a space you immediately have a conceptual though of what is the space can offer? Thoughts of aesthetic vs. functionality



3. Standard practices and rules of thumb

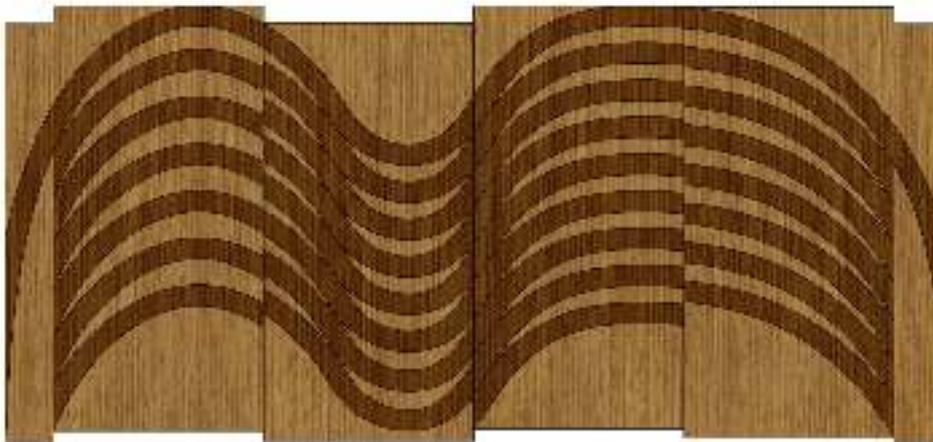
- Trust your common sense and instinct
- We are not alone: call in experts (specialist makers, lighting consultants etc.) and many times decision can be made/change based on their opinions
- When you are developing any idea it is very important to think about how you make it and about maintenance.



4. Sustainability

- Economical use of materials
- Check status of materials and processes.

think before you cut and cut waste



REFLECTION

- It is impossible to know everything it is important to understand the principles
- Need to think about materials, cost and, use and waste

WEEK 15 W/C 30.01.17

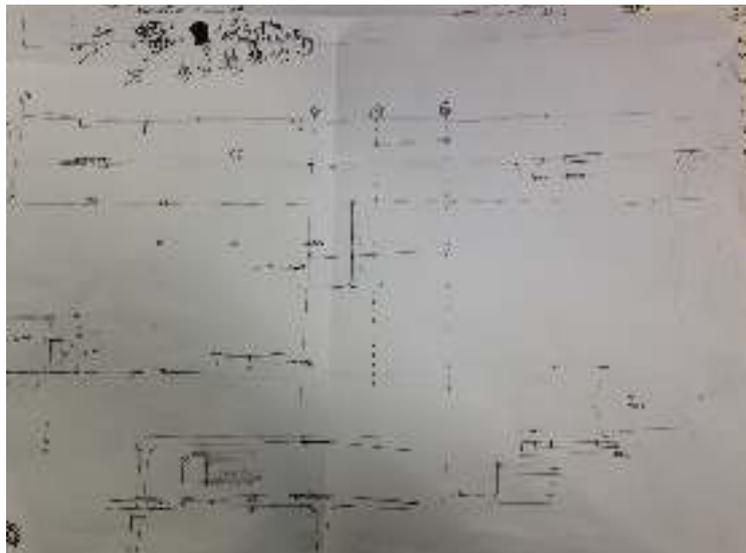
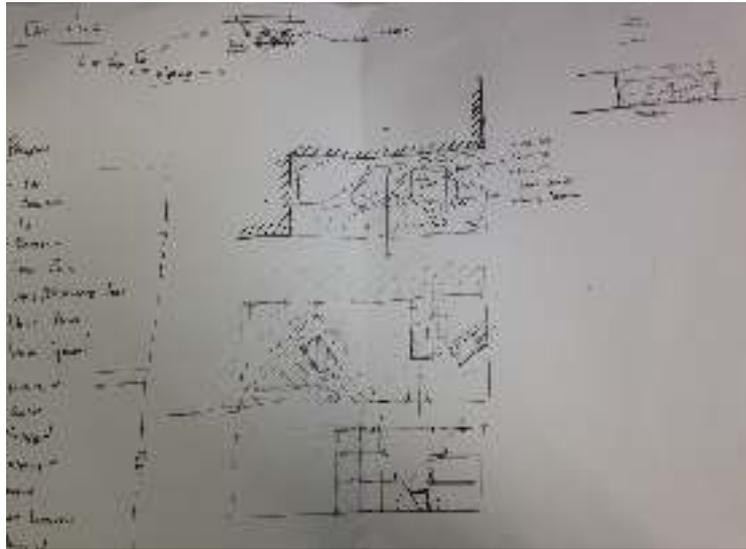
CONCEPT DEVELOPMENT

This week main idea is to understand the key design drivers and rules that will help to develop the design and maintain a rigorous implementation of the brief into the site. Using physical modelling as a key tool to design will help to develop the concept and also will provide an understanding of the space.

TUTORIAL WITH PETR

Thinking how the occupation of the space with several cubes will effect the circulation.

Also, following the idea that some of the cubes will be mobile and go outside of the building, engaging with the people in the streets, there is a need to create different access points, considering the cube size.



CRISS-CROSS LECTURE

DE MATOS RYAN ARCHITECTS

JOSE ESTEVES DE MATOS

2ND FEBRUARY 2017

Since 1999, De Matos Ryan has completed a wide range of projects that demonstrate our expertise and enthusiasm for design, simple, imaginative and well detailed modern environments incorporating all disciplines from landscape to interiors.

The Lecture key points

- The relationship between architecture and interior
- How to make judgements
- How to develop sustainable approach

Sadler's house

- Sustainable, energy loss
- Most of the work is about how you change the venue and make it stands in a random street

The British Library

- Sir Colin St John Wilson
- How to redefine the auditorium foyer
- Merging all the stuff rooms in one level
- One of the questions was to design a place to socialise in
- The building is poor in its interior and lack of colours except the painting "if not, not". other art work were considered based by its multi cultures and travels, (Jim Lambie, Maja-hakrta)
- Looking at patterns that relate to the books covers and developed a rational for the carpets that was applied to the newspapers section

- You need to have a well structured narrative to support you decisions

REFLECTION

- The designer have the ability to protect the environment by using sustainably materials
- The building effect and influence its area - it is a piece of art and this is how it should be considered



The British Library



Sadler's wells



Beamish Open Air Museum



Bird Boxes

IDP LECTURE

CENTRAL HOUSE TOUR

ALEX BANK AND ANDREW STONE

3RD FEBRUARY 2017



Alex worked with the Architecture Research Unit (ARU) and was Project Architect for the Central House refurbishment.

The tour is central house purpose is to understand the design decision, focusing on maintain a structural context, sustainability, construction and strategies in design.

Central house was built in the 1960 and used as a textile warehouse. The main challenge was to improve the studios spaces and make it more social, with more open spaces in all floors and with an attention to sustainability and the use of eco materials (such as ply wood walls).

Another main issue was to create more ways of access such as new staircase between the floors.

The windows are designed in a way to allow air to come through, and the doors are wide enough in order to move furniture and models in safety.

Fire sensors are located in a way to prevent students from placing objects in a dangerous way and to leave an exit-free pass.

REFLECTION

Designer need to understand what's good for the building as well as for the client. Central house was build with a strong intention to encourage social behaviours with a strong eco-friendlly materials. This can be applied to the major project. As a future community public space that need to be both inviting, comfortable and open for people with anxiety to feel better, and with attention to materials while designing the micro spaces cubes.

WEEK 16

W/C 06.02.17

CONCEPT DEVELOPMENT

TUTORIAL WITH MIKE

The focus this time is on the adjacencies and programme of the floors. There are three floors and a roof at the Truman Brewery. The focus at the moment is on two floors while applying the different activities.

Ground floor:

It is massive space with more than 54 sq. need to include: storage area, place for repair (for the micro space cubes), the cubes, cafe, toilet, fire exit and staircase and lift.

1st floor:

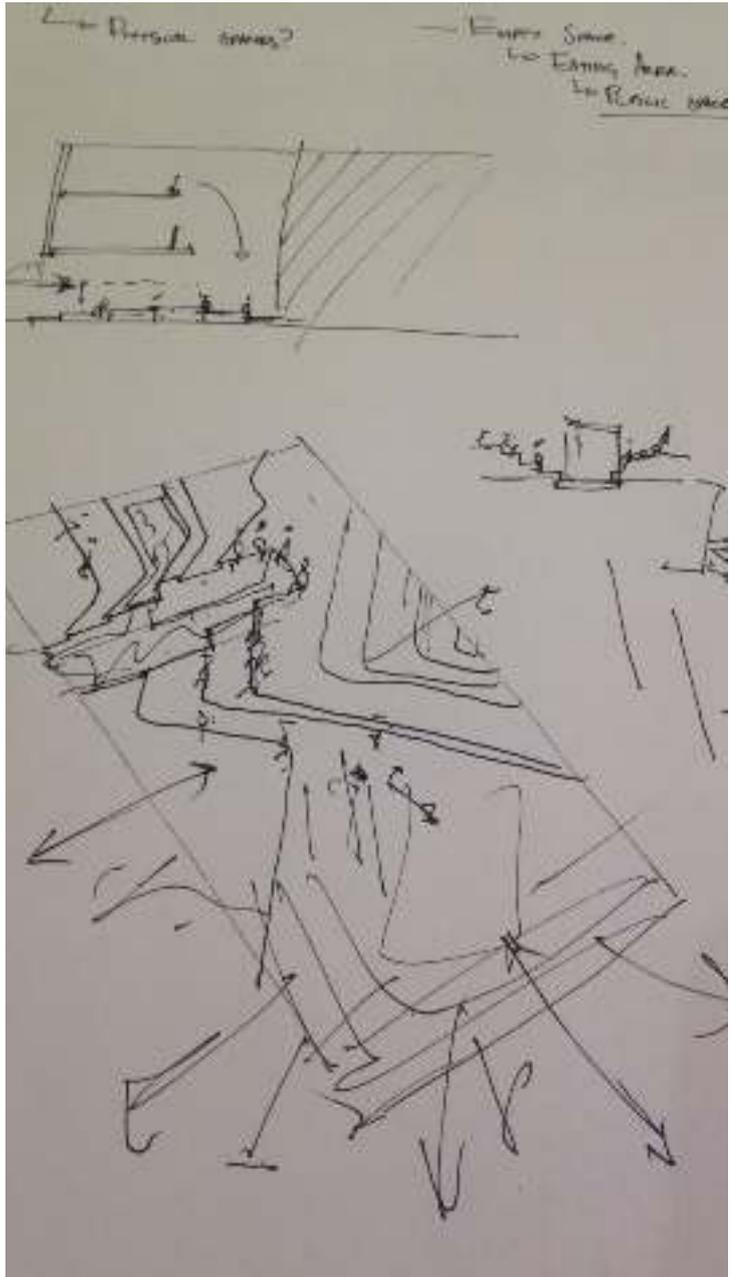
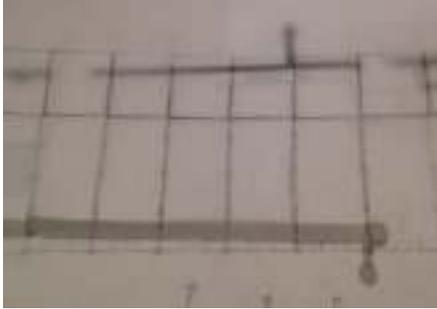
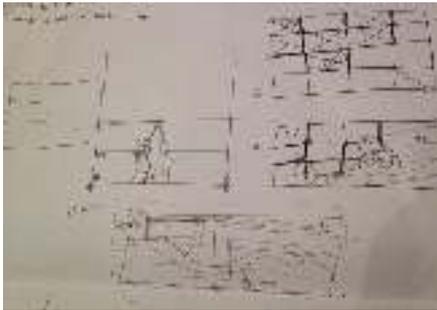
More research need to be done. The second floor can be used for different types of therapy.

REFLECTION

- Need to add more cubes
- Need to consider the outside (pedestrians, space, facade)
- Need to think about the size of each cube

ACTIONS:

- Develop programme
- Sketches
- "Break" into more space
- Define the ground and the first floor
- Look for more precedents in terms interior and exterior



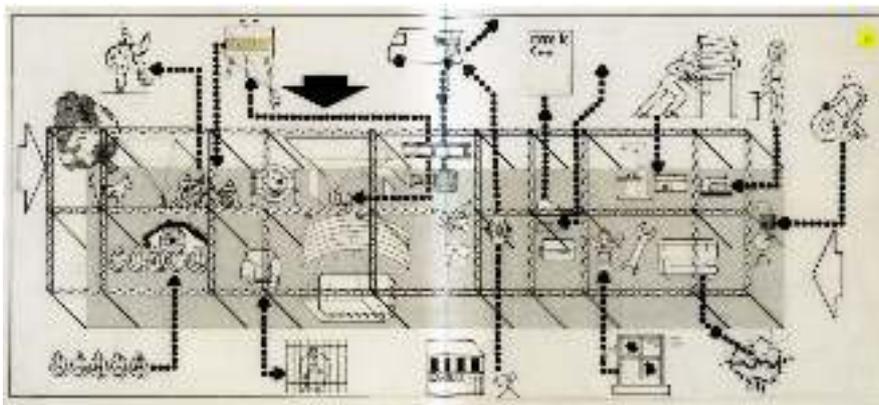
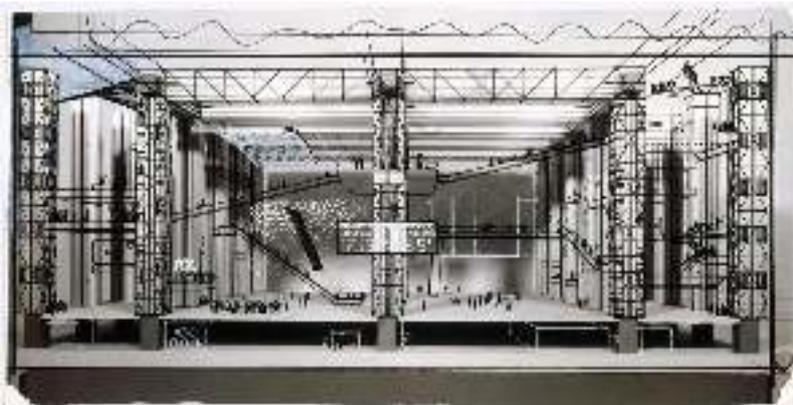
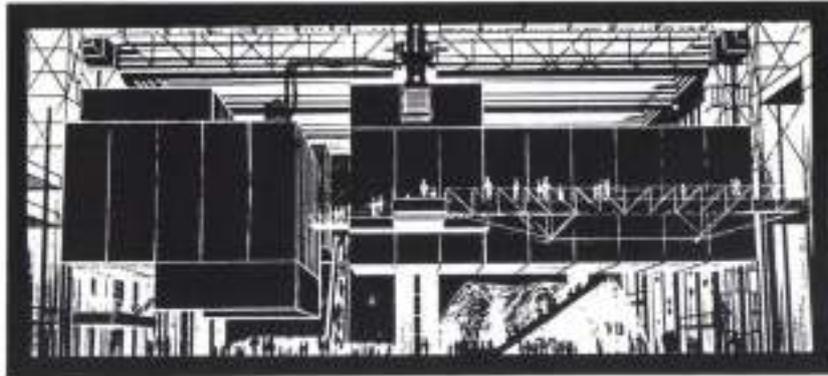
CEDRIC PRICE - “THE FUN PALACE”

CEDRIC PRICE (1934-2003) was one of the most visionary architects of the late 20th century. Although he built very little, his lateral approach to architecture and to time-based urban interventions, has ensured that his work has an enduring influence on contemporary architects and artists, from Richard Rogers and Rem Koolhaas, to Rachel Whiteread.

In his Fun Palace project, Price turned not to traditional architecture of fantasy but to the discourses and theories of his own time, such as the emerging sciences of cybernetics, information technology, and game theory, as well as Situationism and theatre, to develop a radically new concept of improvisational architecture capable of negotiating the uncertain social terrain of postwar Britain.

REFLECTION





"The Fun Palace"
By <http://www.interactivearchitecture.org/>



TUTORIAL WITH KEVIN

Co-founder / Director Aberrant Architecture, a multidisciplinary design studio and think tank. He is also Studio 5 leader.

Kevin and Aberrant architecture's designed the "Traveling Theatre", a tiny Travelling Theatre was inspired by contemporary accounts of the music club started by Clerkenwell resident and coal salesman Thomas Britton in 1678, which took place inside the miniature concert hall that he built above his coal-shed home.

Discussing the idea of creating a series of micro spaces, Kevin's main comment were:

1. Need to focus on music as a key element and based the programme on it.
2. Need to do more precedent studies - look at Maggie's centre
3. Show understanding of research through diagrams.
4. Put the precedent into question.
5. Think how spatially music experience is created.

REFLECTION

The tutorial with Kevin was really inspiring, considering the fact that Kevin have an experience with creating small scale space.

ACTIONS:

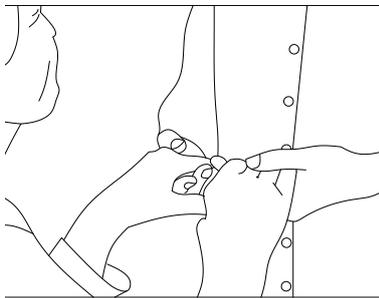
1. Need to do a case study on Maggie's Centre.
2. Rewrite the brief and end it with a question
3. Create an adjacencies diagram.



"Traveling Theatre"
By <http://www.designboom.com/>

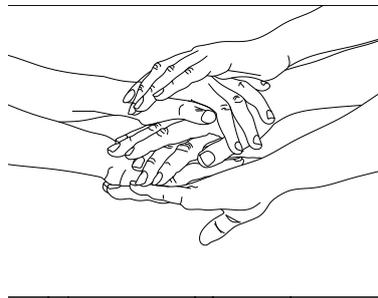
MAGGIE'S CENTRE

Maggie's provides free practical, emotional and social support to people with cancer and their family and friends, following the ideas about cancer care originally laid out by Maggie Keswick Jencks.



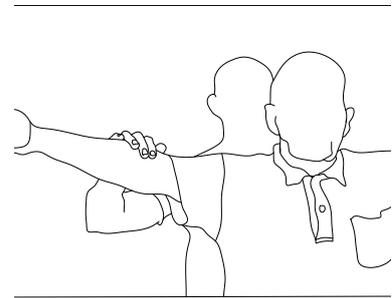
Practical support

Managing stress, exercise, eating well, professional support staff, support for young people



Social support

Gardening groups, kitchen table, group support



Emotional support

Expressing art, creative writing

The architecture and design of Maggie's West London

Built in 2008, this bright orange building protectively shields its visitors from the bustling city streets and hospital that surround it, offering a calm oasis in the centre of West London to offer our programme of support.

The idea was to try to minimise the overbearing impact of Charing Cross Hospital. The roof, the landscaping, the hearth inside, the views out, each was to take you away from the hospital and the bustle of the road."

The Centre is situated within a series of courtyards and a garden that gently guides people into the Centre from the hospital.

REFLECTION

Maggie's Centre is a unique centre that look and feel like home. It is a public support centre for people with cancer. It is inspiring to design something similar for people with anxiety, so they know they can go and seek for help in alternative, more conferable way.



*Maggie's Centre, St Bartholomew's Hospital
By www.maggiescentres.org*

CRISS-CROSS LECTURE

THOUGHT-SPACE:

COLLABORATIONS BETWEEN DANCE & ARCHITECTURE

SIOBHAN DAVIES STUDIOS

9TH FEBRUARY 2017

**“EVERY STEP
YOU TAKE ITS
IN RELATION TO
TIME -
SPACE AND
TIME ARE
COMPLETELY
RELATED”**

Siobhan Davies Dance Company is an investigative arts organisation that stimulates new thinking based on a more contemporary definition of choreography.

- How thinking happens through movement and how space can be occupied by movement
- Charlotte shaman Jill school

What dance might means for others

How you memorials, record the movement in the space

Body and space:

When you enter a new field there's a time spending on watching and understanding how people function and work in the space. It need to be a home as it the base for the company.

What is the relationship between the body and the space?

Body-skin:

The special windows in the ceiling can be opened in different ways and they are turning 360 degrees, so they are lighting the stage with natural light.

Body-light:

The architecture didn't get on the way of the work that was created

Body-memory:

The architecture is very straight forward

Body after life:

Art installations and art work

REFLECTION

If dance is the language of the soul, then architecture is the language of the body. It is a way to communicate, deliver ideas into reality. Good architecture great communication between the person and the space.

IDP LECTURE

WEBSITE REVIEW

JANETTE HARRIS

10TH FEBRUARY 2017

As part of the module, the students are asked to create their own website. Here are the tips and comments raised by the course students and Janette while presenting web examples:

- Don't use long format
- Select images you need and want to talk about
- Add the project title
- Need to test how the website will look from the mobile phone
- Don't leave all your information on LinkedIn and update it on regular basis
- People are interested to know why the specific image is there 0 explain that.
- In "About me" section - add a dynamic image of yours

REFLECTION

Sharing idea and looking at other students websites is very helpful and inspiring. It raised questions such as "How can I show my talent, skills and work in an elegant, beautiful way?" and make sure that it will look unique to me.

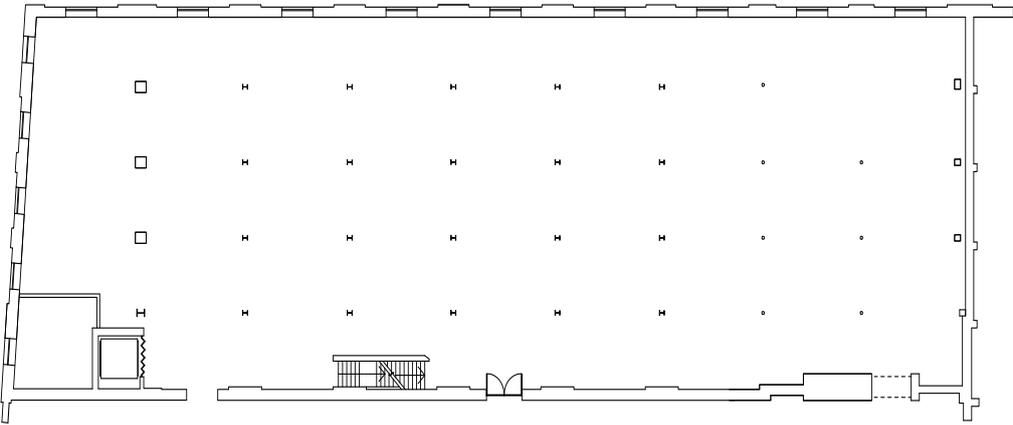
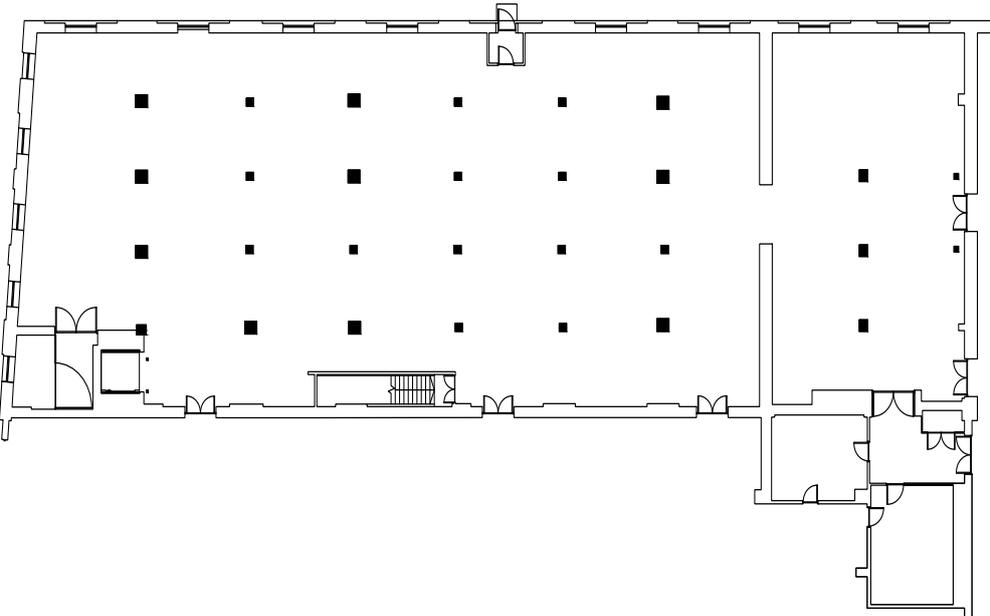
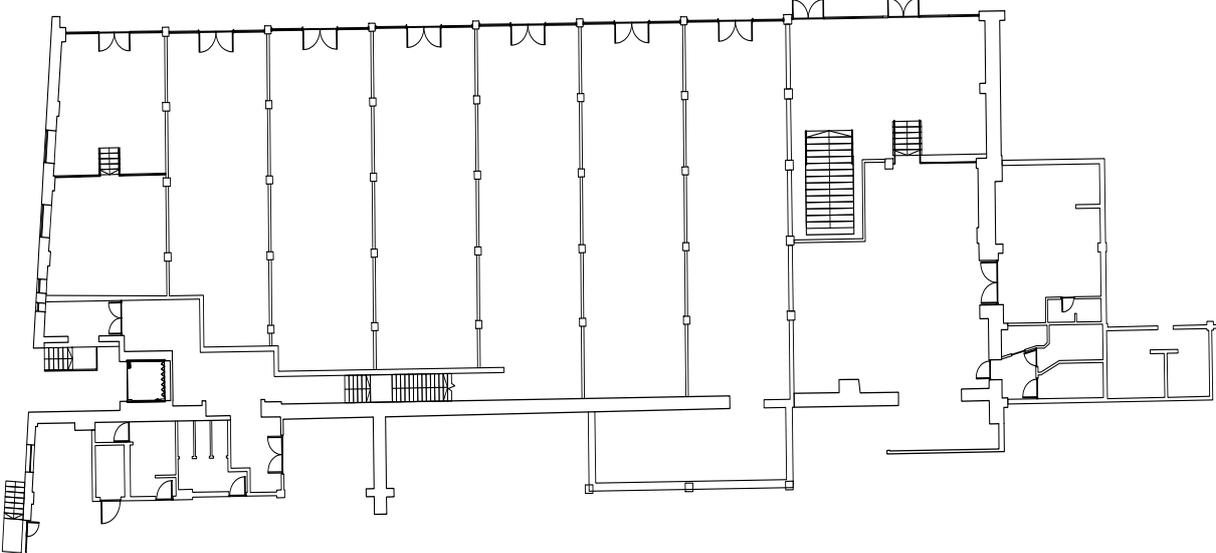
Need to think about the font, context, careful design graphic communication, easy navigation.

WEEK 17

WEEK 17

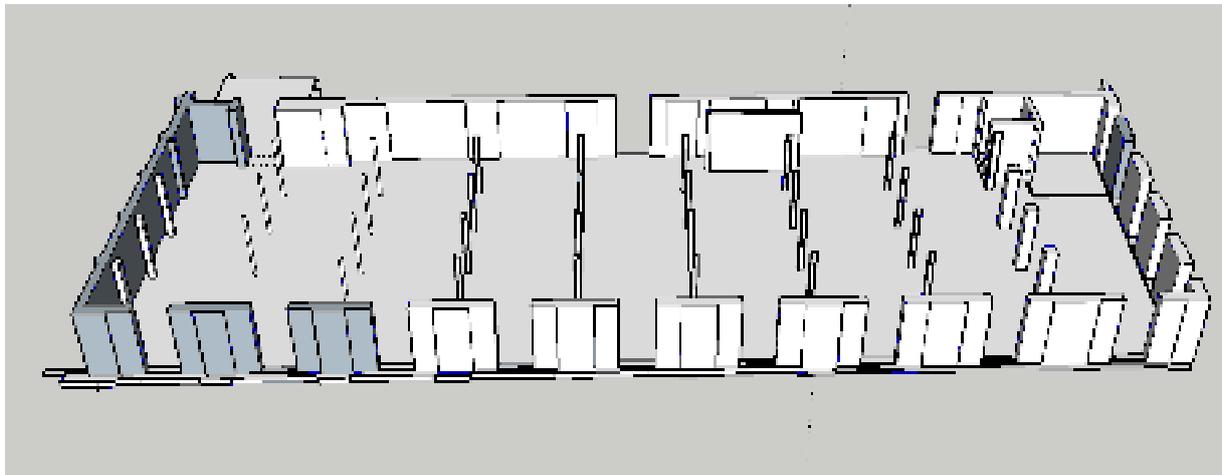
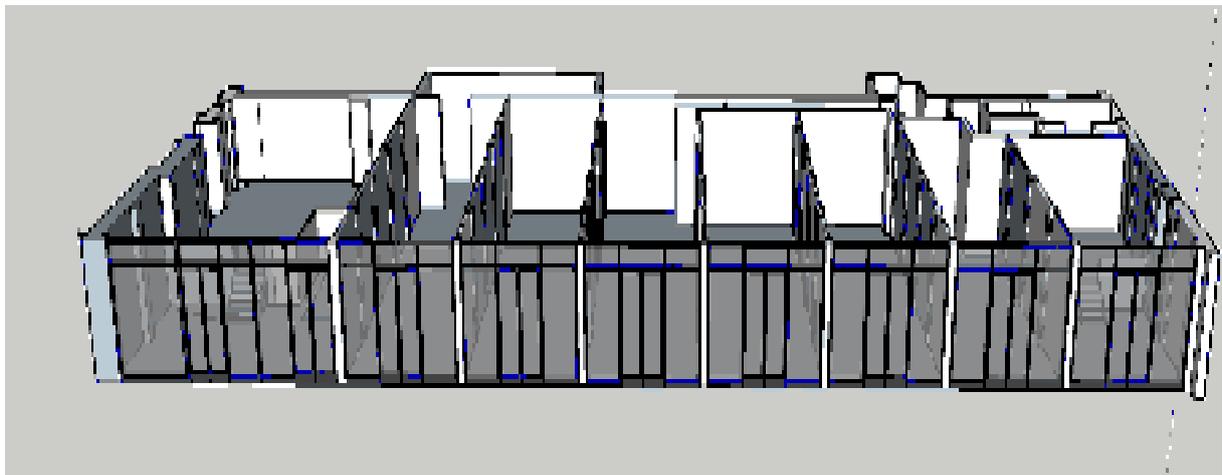
W/C 13.02.17

3D CAD/SKETCHUP MODELLING



REFLECTION

- While drawing the plans on cad need to pay attention for line weight.



REFLECTION

- Building the model on 3D give a better understanding of the space, and allow to test and manipulate its occupation.

IDP LECTURE

IDP REVIEW - GROUP TUTORIAL

ANDREW STONE

17TH FEBRUARY 2017

WHAT ARE THE 5 CRITERIA OF IDP?

1. Context
2. Professional
3. Environment
4. Construction ... specification
5. Communicate

Key points to consider:

- When you looking at the site there are factors who come under consideration
- Look at the plan of the Brewery
- The activity might give you hint for the way it been made
- What are the materials
- Identify the issue of reflection
- What are the issues in term of heat, ventilation
- Whether it can retain heat or maintain comfort levels when you occupied the building

At the Truman:

- Most windows are assets north
- It can be ventilate by opening
- When considering accessibility for people and goods
- Add explanation when you show materials - what are the causes for that colour/texture - V
- After you reflect the existing and materials - the action is what are you going to do (for example you decide To remove all surfaces...)
- Identify manufacture of the tiles and order new one because you want to create....
- Reference quotes/Images if its not yours
- Use drawings and diagrams for your precedents studies, drawings communicate different types of Understanding, use magazines, Pinterest...
- Create set of drawings of the interior with the outside - in order to understand the distance and the Surroundings
- Where are the services: stairs, toilets, fire exit, water etc.

REFLECTION

- At this stage the current diary is completing the aimed. However the explanation need to be more clear and also need to reduce words.

THE CLOCK HOUSE



The Clock House is a revitalised 1960s mid-terrace building in Finsbury Park, London with a remodelled interior and rear extension. The former layout gave rise to constrained spaces due to an integrated garage and upper-floor kitchen. This has been recalibrated to unlock the ground floor into the main living space.

Internal walls have been pierced to connect and brighten the central stair, while the project has made use of a wide palette of materials including glass bricks, terrazzo, tiles, rubber and plywood.



The clock house
By archmongers.com/portfolio_page/clock-house/

WEEK 18 W/C 20.02.17

CELEBRATION WEEK



Celebration Week 2017 will see students, staff and studios across The Cass celebrate and share their work in progress with panels of critics and invited guests.

This event is an opportunity for students from studios and units across The Cass to present their work in progress to external experts as well as to each other. This is done through a packed programme of studio-based crits, screenings, events and pop-up shows.



JON TOLLIT
GENSLER

Gensler are an integrated architecture, design and planning firm with professional spread across 46 offices. With more than 2700 active clients, Gensler works across a global economy. A large part of their work includes designing interior spaces for living and working. Gensler designers work collaboratively and strategically to deliver innovation, quality and sustainable performance. Jon Tollit is an award-winning Design Principal for Gensler and delivers oversees projects for their Lifestyle sector. He is a qualified Architect having received a BA Hons and a Diploma in Architecture from DeMontfort University.



SHUMI BOSE

Shumi Bose is an architectural writer, historian, editor and teacher. She is responsible for coordinating Contextual Studies for BA Architecture: Spaces and Objects. She also teaches history and theory at the Architectural Association and works in an editorial capacity at Blueprint Magazine and Strelka Press. She has previously held editorial positions at Afterall, the Architects Journal and Volume Magazine. Additionally, she has acted as a freelance curator for the British Council and as a curatorial assistant at Storefront for Art and Architecture. In 2012 she was a curatorial collaborator for the 13th International Venice Architecture Biennale, Common Grounds and has co-edited 'Common Ground: A Critical Reader' and Jeurgen Teller's 'Common Ground in Photographs'.



JUSTIN PARSONS
BDP

BDP is a major international practice of architects, designers, engineers and urbanists. Originally established in 1961, they now have studios across the world where they combine local knowledge with the vision, values and infrastructure of a major award winning practice. Justin Parsons leads a team of specialist retail designers and work on large-scale shopping centre developments in the UK and internationally. His projects include the award-winning Le Part Dieu near Paris, Chapelfield Norwich and Forum Istanbul and more recently he has been heavily involved in the retail centre designs for the INTERIkea Centre Group in China, Poland, Portugal and Russia.



CONSTANCE DESENFANT
FEATURE EDITOR, DESIGN EXCHANGE

Constance Desenfant holds a Master degree in architecture and has a strong interest in urban planning. Originally from France, she previously worked on international projects and competitions across Europe before moving to London to challenge and widen her architectural expertise. Constance is fond of cross-disciplinary projects where you get the chance to learn from various individuals – from artists to scientists, designers to urban planners.

STUDIO 4 PRESENTATION SLIDES





Chew's Gov'

Feedback from Andrew Stone for Studio 4:

“The challenge is to maintain and extend the spatial experimentation you have undertaken so far as you move into the more specific project proposal.

I was surprised you had not used (imposed?) Your devices in and onto the new site; you need to find a way of owning the building and progressing the physical, spatial articulation of an idea in there.

You seem to be using the fact that it is difficult to get into the site as an excuse for holding back and not really testing the scale and physicality of the Truman brewery. Don't! It is not a complex building, you have drawings and lots of photos, so start working with it!”

REFLECTION

- Good teamwork and well organised, joyful presentation
- Sharing the projects as a studio and also seeing other studio's projects was inspiring and interesting

IDP LECTURE:

CONSTRUCTION : MATERIALS : SPECIFICATION - PART 2

DREW PLUNKETT

3RD MARCH 2017

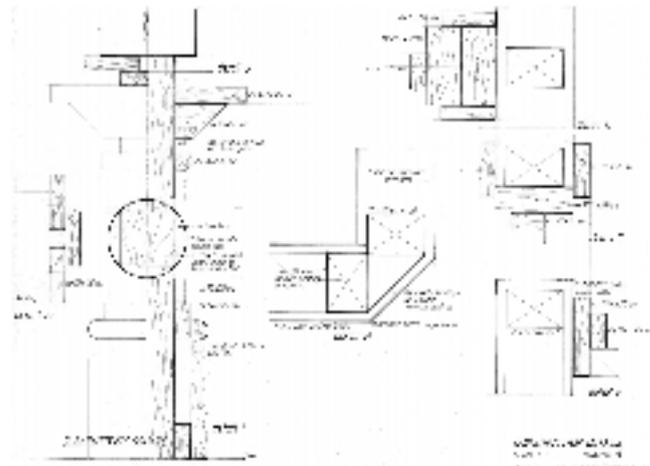
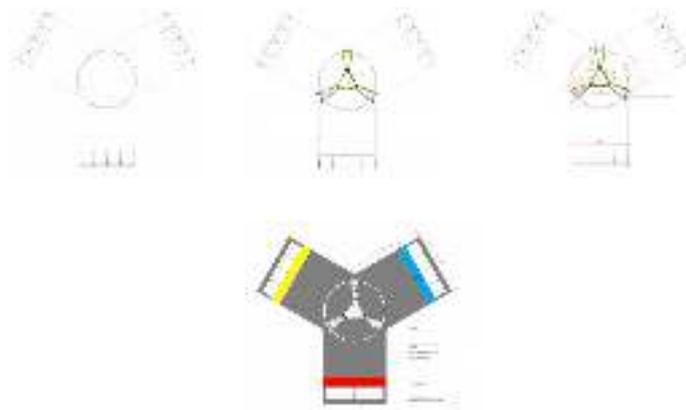
Main points from the second part of the lecture:

- Production drawings/Construction drawings/Working drawings are the means of communication. They should comprise plans and sections of the complete project and every element in it.
- Drawings should be clean and simple
- "Contract Drawings": an essential complement to the written contract the legal agreement between the client and contractor
- Graphic images + words + dimensions - the three are equal and complementary
- Scales: Layouts and keys 1:100/1:50/1:20, details 1:10/1:5/1:2/1:1
- Text on plans and section: gives crucial dimensions, describe extent of the work ...
- Learn the Language: use phrases - not sentences . Factual text - not explanatory or poetic (for example: 10mm plywood screwed to 94X44 SW stud - YES, a sheet of 10mm plywood is screwed to the 94X44 SW stud - NO)
- Learn the vocabulary (SW = softwood etc.)

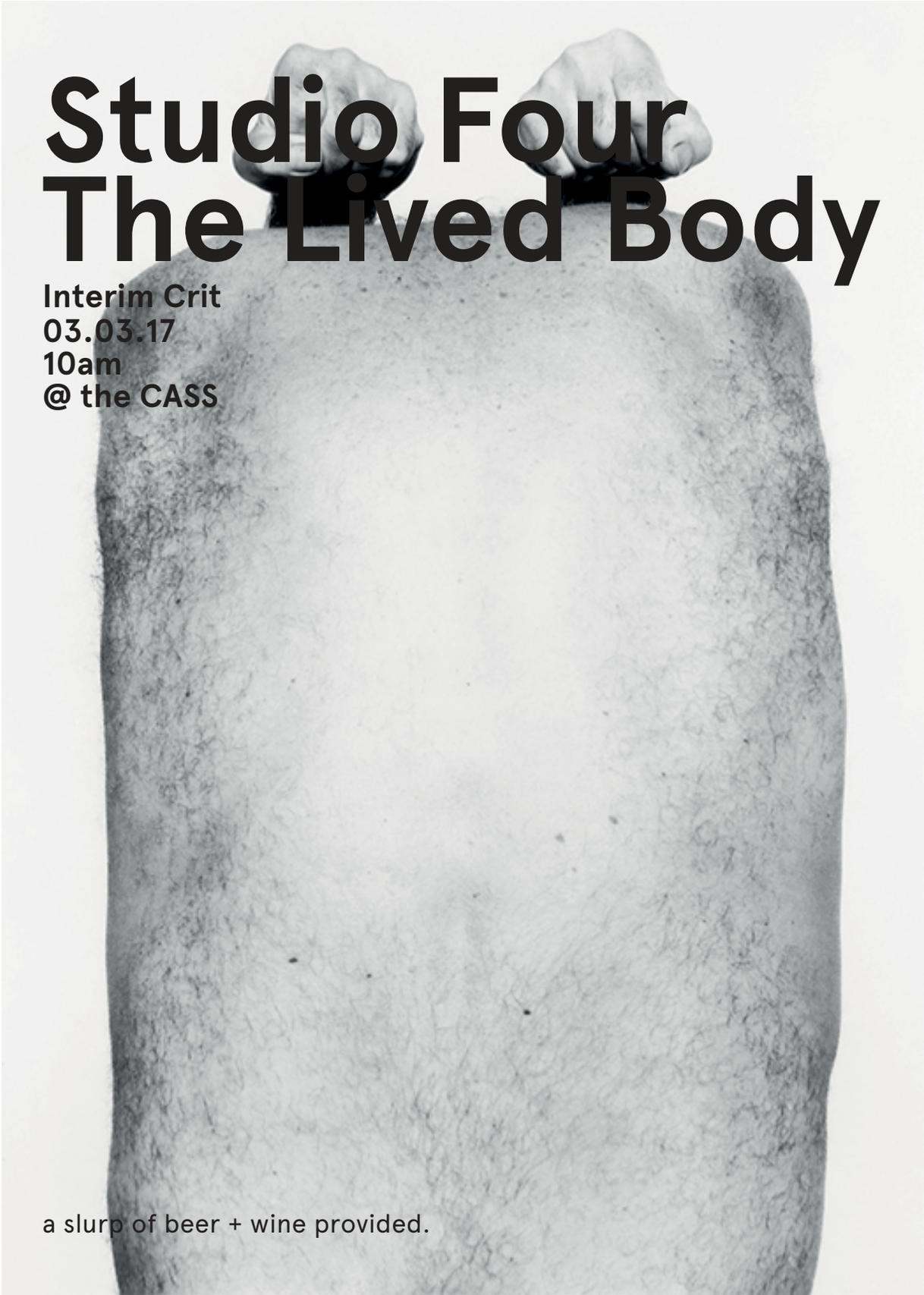
REFLECTION

The lecture purpose is to give the students an idea of a professional level of drawings. It is important to understand that drawings are the language between clients, contractors and designers.

Following the lecture, this information should be applied on the major project and the final drawings.



INTERIM CRIT



Studio Four **The Lived Body**

Interim Crit
03.03.17
10am
@ the CASS

a slurp of beer + wine provided.

Interim Crit Feedback:

- Make anxiety your friend
 - What is anxiety? Keep it open and leave a door open for more information
 - Translate the idea of anxiety into a fluid, playful design
 - Develop the concept
 - Go to Maggie's centre and talk to people who work there in order to understand what and how they think
 - Ask yourself "WHY am I designing it?"
- Enjoy it.

REFLECTION

The crit focused on the psychological part of anxiety with relation to space. There is a define and understand anxiety in order to create a solution.

WEEK 20

W/C 06.03.17

TUTORIAL WITH MIKE AND PETR

there is an extremely high comorbidity rate (2 psychological conditions that are commonly expressed together) between anxiety and agoraphobia (a fear of being outside).

Anxious people will find comfort in the familiar. If the cubes are closed it may promote what is most commonly called avoidance behaviors. This is where anxious people will develop unhealthy coping mechanism to deal with their everyday anxiety (not leaving the house/comfort in the known.)

Opening the cubes on one side might be a good way of providing safety and sanctuary whilst suggesting the idea of openness, helping them to relinquish these "bad habits" slowly.

Additionally, another angle of support for a three sided cube/cube with an easily opened portion. Looking at the research it also suggests a very high comorbidity between anxiety and claustrophobia and panic disorders. A closed cube could on the other side of the anxious spectrum make them feel too panicked and confined.



YOGA

PLAYING
AN
INSTRUMENT

PLAYING
AN
INSTRUMENT

PLAYING
AN
INSTRUMENT

WRITING

KARAOKE

RELAX
CUBE

RELAX
CUBE

RELAX
CUBE

SHARING
CUBE

IDP LECTURE

IDP PROGRESS

JANETTE HARRIS AND SUZANNE SMEETH-POAROS

10TH MARCH 2017

- Critical: The purpose of IDP is to be subjective instead of being objective
- Speculate: what do I have to do to push it forward and give it value (action is through testing and speculation of what we might do through number of critical ways, volume, sight light)
- Research: Instead of words - translate the research through series of diagrams.
- Testing is being critical
- The old Truman brewery: strong building personality, its got a rhythm, its got a character (transition, ramps, lifts, fire exit, heat or cold - double glazing)
- Trying to be activist - think about what and how. Being radical in the process of thinking and design.
- Part M need to be included in the diary - find what relevant and know what the limit in term of practicalities in line of the building and the project - clear understanding of what part M, to make part M an amazing basis and structure to our design.
- Radical - definition, once you know it you can push it
- Challenge the perception
- What if - speculative approach
- Listed building - what we can or can't do ? find from your local authority (link to listings on IDP section)
- Find precedents of similar building with your idea...
- Book: Rereadings, drawing out the interior [Graeme Brooker, Sally Stone)

REFLECTION

- More drawings
- Be more critical and activist
- Think radically
- Challenge myself!

WEEK 21

W/C 13.03.17

IDP REPORT INTRODUCTION



The report is a statement of the intentions, findings and conclusions of your major design proposal.

It should be able to be read independently of the portfolio.

Unlike the Diary it is not expected to offer a narrative or a commentary but to summarise concisely and precisely the decisions you have made that demonstrate your professional knowledge. Presented as an A3 document using number of base drawings from the design proposal.

REFLECTION

The report should be able to read as an independent document from the portfolio. This will mean to take action in order to make sure all the requirements are met and addressed throughout the development of the proposal.

1. Cultural Context

- A short statement introducing the key design themes of the studio and project.
- A clear description - it is critical you describing how you have responded to it, decisions you took etc.
- Notated drawings
- Where the envelope of the building has changed this should include existing and proposed
- Drawings: section - can show the building, demolitions. Plan - by layers of drawings can show material, the street, existing, environment etc.

2. Professional and regulatory requirements

- A short statement describing the current status and use of your building,
- Part B (fire safety): Describe on plan fire strategy for all occupants of the building including fire stairs, protected routes and travel distances as required for your proposal
- Part E (Resistance to sound): Identify areas where sound transfer (vertically or horizontally) will affect the performance and experience of your proposal and how your design manages these.
- Part F (Ventilation): Identify and specific requirements due to use and/or location and the design measures employed through to manage these appropriately.
- Notated drawings:
 - Park K (Protection From Falling, Collisions and Impact): Sections and plans of ramps and stairs to demonstrate going, rise and guard details (dimensions, materials, fixings)
 - Part L (Conservation of Fuel and Power): Demonstrate your strategic decisions that support low energy building construction and management and to an enhanced lifecycle for the interior
 - Part M (Access To & Use of Buildings): demonstrate equitable access throughout your project or provide a summary explanation of lawful reasons where this cannot be achieved

3. Environment & Sustainability

Health and safety

- Discussing speculate on the relationship between the project's design and the consequential factors of risk to those who build, maintain and use the final interior.

4. Construction, materials and specification

5. Communication

EXHIBITION

SIR PETER COOK'S 80 AT 80

UCL HOME THE BARTLETT THE BARTLETT SCHOOL OF ARCHITECTURE, LONDON

DATE OF VISIT: 13TH MARCH 2016

As a founder member of the group Archigram in the 1960s, Peter envisioned new possibilities for architecture. From his Archigram days through to his work today at CRAB studio (the Cook-Robotham Architecture Bureau), Peter has always paralleled design with teaching. His work spans experimental projects such as the seminal Plug-In City through to the famous blue buildings of Graz and Bournemouth.

The exhibition covers five themes:

Architecture and Vegetation

Radical City Structures

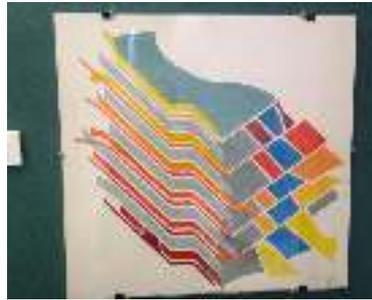
Colour and Invention

Line before Colour

Satellite Ideas

REFLECTION

- The colourful, radical drawings are very inspiring
- Peter delivered important information through a joyful drawings
- Dealing with subject in a positive, creative way



WEEK 22 W/C 20.03.17

TUTORIAL WITH KAYE NEWMAN

HEAD OF INTERIOR, LONDON METROPOLITAN UNIVERSITY

Main notes from the tutorial:

- Discussion about the structure of the cube
- Personal space: it is a physical space immediately surrounding someone, into which encroachment can feel threatening or uncomfortable. How a square/cube can be comfortable for a person with anxiety?

REFLECTION

- To do a sketch model to test the potential layout of the space

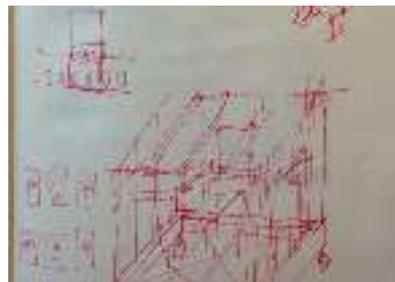
TUTORIAL WITH PETR AND MIKE

Main notes from the tutorial:

- Think about what is a personal space?
- Think about the different activities that can help reduce anxiety
- Think about the performance - anxiety around performance is better managed by getting excited
- Talk about the person feelings
- Think about creating invisible zone of personal space

ACTION

- Design the first cube



PRECEDENT STUDY

CHILDREN'S CENTER FOR PSYCHIATRIC REHABILITATION / SOU FUJIMOTO

This is the treatment centre for mentally disturbed children where they live together to get regaining their mental health. It is truly rich life space that requested in origin like a large house and also like a small city, the intimacy of a house and also the variety of the city. This is a proposal of a loose method.

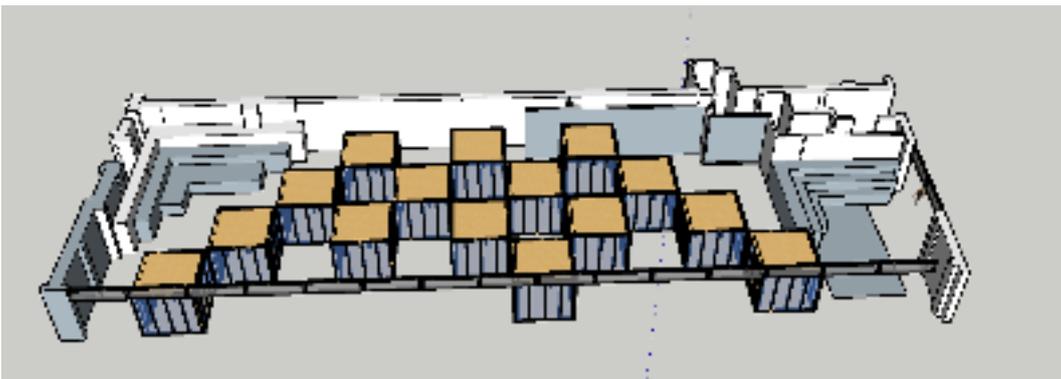
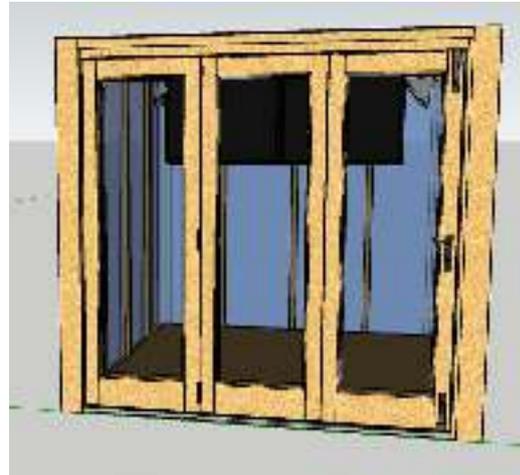


Sou Fujimoto Children's centre, Japan
www.archdaily.com

REFLECTION

Sou Fujimoto Children's centre is very similar in its concept to the major project idea. Using simple shape as a square and maximise its functionality, as well as testing different layouts can be learned from this project.

CUBE DESIGN

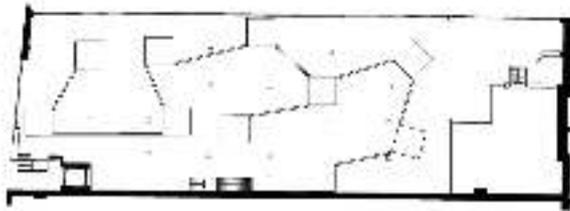
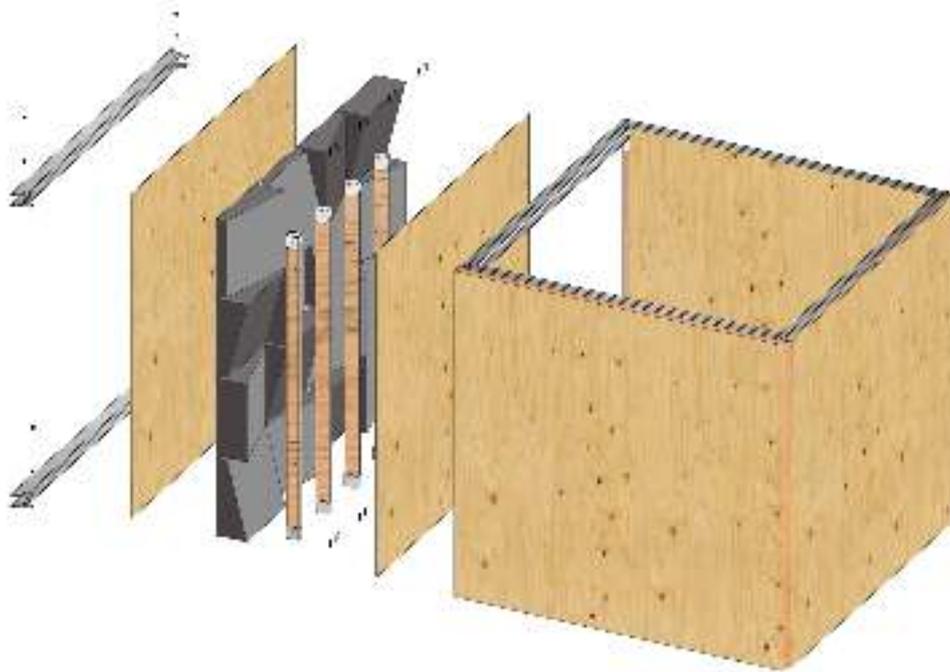


REFLECTION

This is a first attempt to test how a potential cube will look like.

This is the cube for Karoke singing, one of the ten activities that will be in the space.

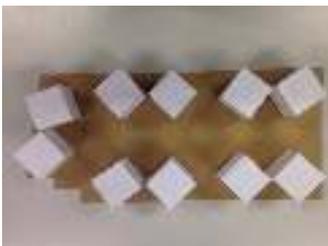
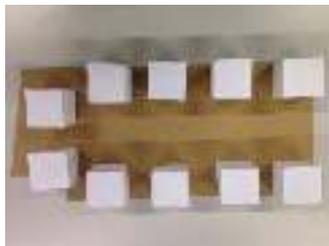
Need to look at materials, work on the structure and develop the rest of the drawings.



MICRO SPACE STRUCTURE

1. RSJ steel Beam
2. Engineers Square
3. Bolt M8 x 25 mm
4. 3MM Ply wall
5. Acoustic Foam
6. 46mm x 48mm Joist Hangers
7. 32mm Ply structure
8. Bolt M8 x 110 mm
9. 3MM Ply wall

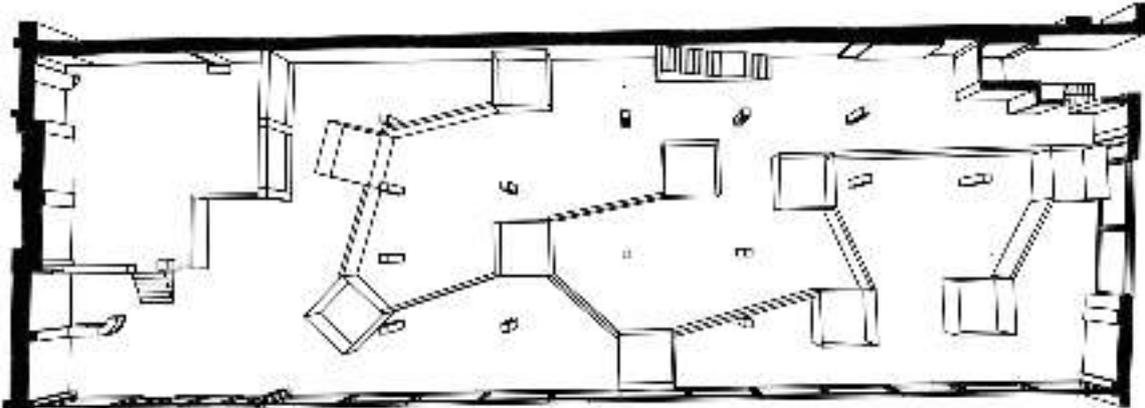
SKETCH MODEL



REFLECTION

Testing optional micro space cubes layouts on the ground floor.

PROPOSED PLAN



PROPOSED PLAN
GROUND FLOOR



HSBC BANK
HONG KONG

HABIMA SQ.
TEL AVIV

WEEK 23

W/C 27.03.17

CROSS CRIT

31.03.17



The Cross crit before Easter break is a great opportunity to present the work progress to other people rather than the studio leaders and get feedback in order to push the design to the next level.

The critics are:

Kaye Newman - Head of interior

Janette Harris - Course Organiser Interior Design

Mike Slade - Studio 4 tutor

Feedback:

- Good presentation and photographs
- Ask yourself why you chose the shape of cube as the space for people with anxiety? Research into it and find reasons to support your decision
- Show your inspirations
- Explain why the cube is 2.8 m
- Think about different materials for the cube: it can be hanging cubes, soft cubes etc.
- Think of the journey and the transition of the space to enter/exit the building
- Concentrate on one floor only
- Cube doesn't have to be fully closed, it can be just the frame
- Think about threshold - it is very important
- Think about lights in each cube
- Think about the thickness of each cube - maybe it is possible to pull out/open it?
- Think about the interaction between each cube. Maybe there is a cube within a cube?

REFLECTION

- Getting feedback from Janette and gave new ideas on how to take the project to the next level. Now its time to think about the detail of each cube and to complete the design of the rest of the space.

WEEK 24

W/C 03.04.17

CONSULTANT'S DAY

04.04.17



Meeting with consultants to help develop the scheme further by understanding issues around structures, mechanical.electrical engineers, acoustics, and sustainability consultant

Critics: James Walker a structural engineer, Jason Swann an acoustician together with George Fereday, materials specialist and Sian Moxon, environment and sustainability specialist

Main points from the critics:

- Use the original columns as they support the building. In case of removing them, need to think on alternative way to support the building.
- Think about the use of the existing materials and the choice of using new materials.
- It is possible to cut the floor, however need to add columns in order to support it.

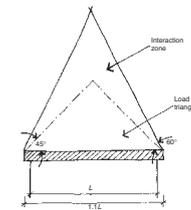
REFLECTION

Talking to professionals was very helpful and provided the studio a deeper understanding of the building, costs and materials. This information is critical for the design proposals.

For the project as an individual, Jason Swann was very helpful, giving many ideas for the acoustic solutions for the cube - as there are different cubes in one space, so the sound wont go over other cubes.

Lintel design to BS 5977

BS 5977 sets out the method for load assessment of lintels in masonry structures for openings up to 4.5m in single storey construction or up to 0.6m in normal domestic two to three storey buildings. The method assumes that the masonry over an opening in a simple wall will arch over the opening. The code guidance must be applied with common sense as building elevations are rarely simple and load will be channelled down piers between openings. Typically there should be not less than 0.6m of masonry to each side of the opening (where L is the clear span), not less than 0.6m of masonry above the lintel at midspan and not less than 0.6m of masonry over the lintel supports. When working on existing buildings, the effect of new openings on existing lintels should be considered.

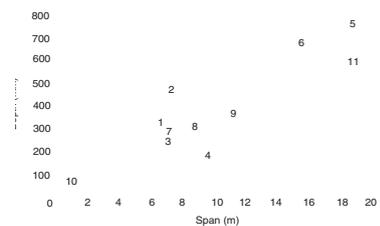


Loading assumptions:

1. The weight of the masonry in the load triangle is carried on the lintel – not the masonry in the zone of interaction.
2. Any point load or distributed load applied within the load triangle is dispersed at 45° and carried by the lintel.
3. Half of any point, or distributed, load applied to the masonry within the zone of interaction is carried by the lintel.

Assess the span and positioning of lintels

election of floor construction



1. Timber joists at 400 c/c
2. Stressed skin ply panel
3. One way reinforced concrete slab
4. Precast prestressed concrete plank
5. Precast double tee beams
6. Coffered concrete slab
7. Beam + block floor
8. Reinforced concrete flat slab
9. Post tensioned flat slab
10. Concrete metal deck slab
11. Composite steel beams

Typical spans of the length and depth of floors depending on their construction

WEEK 25 W/C 24.04.17

LAST IDP TUTORIAL WITH ANDREW STONE

-
- Reduce text
 - Change the font
 - Reduce the size of the document - merge pages
 - Graphically well presented, take care of use of images
 - Check spelling and grammar
 - Add statement in the introduction regarding the images
 - add references where need
-

IDP SUMMARY

IDP Diary recorded the learning process from the first day of the academic year until this moment. It questioned outcomes and showed detailed development of the project, including thought and inspirations.

It completed its aims and was specially useful throughout the design development and used as a guide tool.

IDP Diary does not show final drawings and visualizations of the major project. These will be presented in the portfolio and IDP Report.

In summary, IDP Diary can serve as a learning assistant, a source for future references for the portfolio and IDP Report.

PROJECT DEVELOPMENT TO BE CONTINUED IN THE REPORT.
