



Cities for People
Jan Gehl (2010)

“Architecture is not simply about space and form, but also about event, action, and what happens in space.”

The Manhattan Transcripts
Bernard Tschumi (1976-81)



studio 06_year_brief_2019/2020

wastes and strays: beyond public space

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introduction

Bridging between our senses and the physical world beyond, we look for ways to create buildings which articulate connection between body and landscape. These connections relate to elements such as topography, geographic and climatic conditions, resources and occupancy. Therefore, architecture is conceived as an instrument which has potential to build relationships with and convey new understandings of the world we live in.

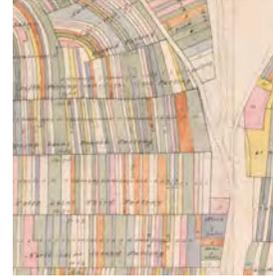
We initiate processes which explore resources and characteristics of the local context not limited to conventional modes of architectural site analysis. In order to experience a sense of connection with landscape we must first be able to recognise our relationship with the dynamic processes at work. Students undertake studies of ecologies; research into local economies and related structures; seek to uncover historic land uses and conduct interviews with local interest groups. We encourage collaborative working processes through meaningful participatory engagement which invites wider exploratory investigation and provides platforms for alternative modes of enquiry.

These processes inform a dialogue, developed through detailed observation studies, research, drawings and made pieces, which allow students to articulate the complex and multi-scalar set of inter-connected relationships born out of distinct local conditions. Working deeply within place and across time, with a place-specific vocabulary of related elements and narratives which speak implicitly about the local language and material cultures of the site, students are able to develop meaningful propositional architecture which demonstrates relevance to local conditions.

valley gardens

The investigation for the year will focus on re-imagining the complex and multi-layered territory of *Valley Gardens*, Brighton’s most significant public open space. Despite an evocative name, Valley Gardens is currently a diminished space located in the heart of the city. Running approximately north-south through the centre of Brighton, Valley Gardens may be one of the last remaining stretches of what was once the common land over which the city was built. Its significance as ‘communal land’ through history means that Brighton’s ‘green mile’ has supported a multitude of uses relating to its former attributes.

Through revealing and investigating these overlapping uses, defined across more than 250 years, we will explore the spaces they have described, in terms of spatial and social interactions, to deepen our understanding of place as an ever-changing set of interwoven relationships subject to continuous transformation.



Ownership of Land around The Level
Parish of Brighton (1792)



(above) Michael Garnett, Unit 23 Bartlett (2007)
(below) Detail, Hojoan 800 years later
Kengo Kuma and Associates (2013)



studio programme

Fragile Relationships – Sectional Landscape Study

As a starting point, we pose essential questions in relation to drawing as a means of representing the built environment. How do we convey appropriately information relating to an existing site and the relationships which exist between physical form and occupancy? You will research into specific conditions which interest you to enable you to describe your space both physically in section and through representation of aspects of the ecologies, cultures and practices which it supports.

Fragile Relationships – Another ‘I’

In this short parallel project, you will research, investigate and document details of a subject or group (human or otherwise; present or historic) who is connected with our Valley Gardens context in order to build specific knowledge of the context where you will be working from another’s perspective.

Between the Lines: Time, Movement and City Rhythms

Our territory this year is notable for its layering of uses which relate to the contested political and social history of the city and which privilege freedom of expression, assembly and radical activity. You are invited to explore your own concerns and interests in response to this and to find ways to represent through drawings and models the often complex and multi-scalar set of inter-connected relationships which are specific to our territory.

Mediating with the City: Instrument of the Commons

You are to design a portable instrument which measures, acts or facilitates performance in relation to a particular site which you have been engaged with. The design will respond to the specific conditions of your site and will engage with considerations around timescales, occupancy and the politics of space.

Mediating with the City: Commons Room

Drawing together your work completed in the preceding briefs, you are asked to develop your investigation into an architectural proposition for a mobile pavilion. This is a ‘live’ project in support of the Wastes and Strays research project into urban commons.

Project work to this point will constitute the work which is submitted in your Term 1 portfolio.

Open Programme – Design Proposition

In developing architectural proposals for submission at the end of the year, you will reference and develop the investigations and enquiry which your Term 1 work has brought to light.

You will be required individually to develop an appropriate site-based programme and design proposition building on your Term 1 project outcomes which articulates appropriately a response to the studio’s agenda. You will be expected to expand your thinking and engage with wider concerns in relation to change – cultural, environmental, social, political or other. In doing so, your work will evidence ways that architecture can effectively contribute to long-term developmental issues, such as livelihoods, education and infrastructural development.

s i t e s In Term 1, your project work will be based in Valley Gardens and its surroundings. The extent and location will be agreed on an individual basis with your studio tutors. In Terms 2 & 3, you will be working on a specific site of your choice within the wider Valley Gardens Conservation Area.

p r o c e s s We are concerned with quality both in the craft of constructing thoughtful drawings and making with a high level of care and precision. In addition, drawing and spending time on site will stimulate intensive sensory experiences which are relevant to the creative process. We see taking risks and responding to the unexpected as important parts of the design process. We invite this approach within the studio and encourage working with creative freedom.

b r i e f s Individual briefs will be issued for each of the following stages:

AD570/AD670

brief 01 part a: FRAGILE RELATIONSHIPS: SECTIONAL LANDSCAPE STUDY

WHAT HAPPENS IN SPACE? HOW ARE SPACES AND EVENTS CONNECTED?

(wks 2-3) Carefully observe, accurately survey and appropriately represent detailed information which relates to a small occupied internal or external public space within our territory.

brief 01 part b: FRAGILE RELATIONSHIPS: ANOTHER 'I'

(wk 3) Identify, research, investigate and document details of a subject or group which is connected with our Valley Gardens context.

brief 02: BETWEEN THE LINES: TIME, MOVEMENT AND CITY RHYTHMS

CONNECTIVE STUDY: ECOLOGIES AND RELATIONSHIPS

(wks 4-5) Document your research enquiry stemming from your own interests and concerns in relation to the Valley Gardens context. Represent time-based processes and systems which your research enquiry has brought to light.

brief 03: MEDIATING WITH THE CITY: INSTRUMENT OF THE COMMONS

(wks 5-6) Develop an architectural proposition for a portable instrument through which you can investigate and learn from the context within which you are working.

brief 04: MEDIATING WITH THE CITY: COMMONS ROOM

(wks 8-11) Develop your investigation into an architectural proposition for a mobile pavilion.

AD571/AD671

brief 05: PROGRAMME DEVELOPMENT:

(wks 12-14) Define your architectural programme for the forthcoming design project.

brief 06: BUILDING PRECEDENT ANALYSIS:

(wks 15-16) Analyse and represent design strategies relating to a chosen precedent building.

brief 07: OPEN PROGRAMME: DESIGN PROPOSITION

(wks 17-29) Develop your proposition for a permanent, public (inclusive) architectural proposal to be sited within Valley Gardens.

r e f e r e n c e s

References and readings are provided within each brief.



Valley Gardens Conservation Area Plan

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fragile relationships – sectional landscape study

what happens in space? how are spaces and events connected?

"I confront the city with my body; my legs measure the length of the arcade and the width of the square; my gaze unconsciously projects my body onto the facade of the cathedral, where it roams over the mouldings and contours, sensing the size of recesses and projections; my body weight meets the mass of the cathedral door, and my hand grasps the door pull as I enter the dark void behind."

Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (1996)



Fig 1: *The Place*, London School of Dance, Allies and Morrison Architects (2001)

Pallasmaa's writing invites us to consider the scale, character and feel of the city through our bodily experience. This relationship between body and city is framed by the spaces and events which they support. Architecture is both static, but also momentary and ever-changing when viewed through an extended temporal lens. This lens reveals an architectural landscape richly invested with conflicting and contested relationships where "actions-in-space" collide with elements contained within the existing fabric of the city.

In this first brief we ask you to carefully observe, accurately survey and appropriately represent detailed information relating to a small occupied internal or external public space (or part of a larger space or structure) within the territory described by the walk completed in brief b00.

What information might be needed to communicate how the space: (a) has been created; (b) how it looks; (c) feels; (d) is used. Does this change at different times of the day? Give careful thought to what survey information you wish to communicate.

In representing your landscape study consider the appropriateness of the material or medium you choose (or make) to represent the information; how and with what you 'mark' the page. We encourage you to work with different scales and through overlaying information (drawn, collected, digital media) as a way to articulate the relationships between architectural elements (eg: wall, ground, canopy, seat etc.) which have (or have not) been designed to allow for change.

Conventional representations of survey information can be limiting. We invite you to incorporate 'undrawn' aspects into your representations to convey the more poetic or immaterial qualities of your space. See this as an opportunity to explore new representational mediums. Experiment with drawing techniques which can be used to communicate change, movement, flow, growth, decay etc.

Consider how is the space occupied and what are the ways that you can convey this occupancy and the relationship which exists between the landscape and all that inhabit it. NB: look closely.

We suggest you select a space which interests you and is of a small enough scale to allow a comprehensive study in the time given. The space you choose may be scarcely larger than the scale of an individual body or may be large enough to support a diverse range of activities.

You may choose to work alone or with others to complete the survey but the output 'drawings' must be your own work and should predominantly be 'hand drawn'. Plan ahead to ensure you have the necessary equipment to complete your study safely. Please note that parts of your space may be inaccessible due to their height / location / occupancy. How will you overcome these challenges?

OUTPUTS:

(A). Drawing(s) and supporting information represented in A1 format

You are tasked to produce large scale, detailed representational 'drawings'. The drawings will describe your space both physically in section and through representation of aspects of the ecologies, cultures and practices which it supports and that relate to your study.

Incorporate into your 'drawings' in an appropriate way, a reference site location plan at 1:1250 scale, which identifies the location of your study.

Your 'drawings' will incorporate a 200 word (+/-10%) personal reflection on a specific aspect of your chosen space that relates to your work, titled "I see what I see very clearly but what am I looking at?"

KEY DATES:

Week 2: Thursday 3rd October

Studio introductions, brief handout and site visit

Week 3: Monday 7th October

Studio & Site Surveys: Bring your work underway & printed 'key' photographic material

Thursday 10th October

Studio tutorials

Week 4: Monday 14th October

Studio review in groups completed b01a project & b01b research underway.

READING:

Essential:

Butterworth, C. Vardy, (2008). *Site-Seeing: Constructing the 'Creative Survey'*. *Field Journal Vol. 2(1)*
Hou, J. (2010). Chapter 1: (Not) your everyday public space, in *Insurgent public space*. London: Routledge.
Perec, G. (2008). Extract from *3 Practical exercises, Species of spaces*, in Perec, G. and Sturrock, J. *Species of spaces and other pieces*. London: Penguin.

Recommended:

Pallasmaa, J. (2011). Chapter 4: The Drawing Hand, in *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, Chichester: Wiley. pp. 89-104.

REFERENCES:

Ching, F. (2015). *Architectural graphics*. Hoboken: John Wiley & Sons.

fragile relationships – another ‘I’

Research – Another ‘I’

The purpose of your research is to build specific knowledge of the context where you will be working for the year, based on the insights that will become apparent through engaging with another ‘I’. This will enable you to gather evidence and bring direction to the development of your own critical position. It also provides an opportunity for you to develop an important skill in understanding place from ‘another’s perspective’.



Fig 1: Sophie Calle: The Shadow_1981



Fig 2: Stephen Turner: Seafort Blog Pigeon Post_2006

To support your work in the accompanying ‘fragile relationships’ brief, you are to identify, research, investigate and document details of a subject or group (human or otherwise; present or historic) who is connected with our Valley Gardens context.

Select a subject or group that interests you personally and/or has an agenda or set of values that you have an affinity with. To assist you with this task we have provided a sample list of possible subjects. You are free to establish your own point of contact but you should be able to demonstrate there is a connection with the Valley Gardens context.

In your investigation we are asking you to uncover details which reveal particular histories, cultures and politics specific to your chosen subject or group and to consider carefully how these are ‘situated’ within the context of our territory and in relation to your ‘Fragile Relationships’ drawing study. Your research will explore and document the relationships between individuals, groups of people and the processes, rhythms and metabolisms of the local environment.

University of Brighton Research ethics policy: Should you wish to meet with your subject to conduct research, it is a requirement that the participant consent forms which you will be provided with must be completed before conducting your research.

Advice: Due to university ethics committee clearance procedure, researching particularly vulnerable subjects (ie: children, disabled, homeless people) is not possible.

Sample human ‘others’: individuals / groups

- cinematography pioneer: William Friese-Greene (1855-1921)
- community group: Brighton Open Market (CIC)
- community group: St Peters Church, Brighton
- conservation body: Open Spaces Society / Commons Preservation Society
- environmental charity: Noise Abatement Society
- executioner: Jemmy Botting (1783-1837)
- greenspace lobby group: Rewilding Britain
- historical figure: Maria Fitzherbert (1756-1837)
- photographer: James Gray (1904-1998)
- physician: Dr Richard Russell (1687-1759)
- storyteller: Rob Marks
- tourism: Brighton Promettes (1950’s)

‘POETIC’ LOG BOOKS:

Your poetic log book will be a beautifully crafted, richly varied reference document. It will contain thoughtfully curated research material from this project and continue throughout the year to support your investigations as they develop.

Start immediately collecting and collating information into your logbooks which will include your findings, containing fragments, samples, objects, photographs, flyers, tickets, maps, rubbings, drawings, sketches and notes etc. as you consider necessary.

Your logbooks are for others to understand the background to your work and should be beautifully precise, thoughtful and crafted.

OUTPUTS:

(A). Starting ‘Poetic’ log books

The logbook will be submitted with your portfolio at the end of the first term, along with separate sketchbooks / notebooks.

(B). 150 word (+/-10%) Profile

A printed copy of the written profile of your subject / group to be completed by Monday 14th October.

KEY DATES:

Week 3: Monday 7th October

Presentation and brief b01b handout

Thursday 10th October

Studio: Bring a shortlist of 3 potential subjects you have identified with your plan for research

Week 4: Monday 14th October

Studio review in groups completed brief b01a project & b01b research underway. Brief b02 handout

READING:

Essential:

Baudrillard, J. and Calle, S. (1988). *Suite vénitienne; Please follow me*. Seattle: Bay Press.

REFERENCES:

Stephen Turner (2006). *Seafort Project*. <http://www.seafort.org/menu.html>

between the lines – time, movement and city rhythms *connective study: ecologies and relationships*

"By understanding the nature of our contemporary circumstances and the media processes that accompany them, architects possess the possibility of constructing conditions that will create a new city and new relationships between spaces and events."

Bernard Tschumi, Architecture and Disjunction (1991: pp. 258-259)

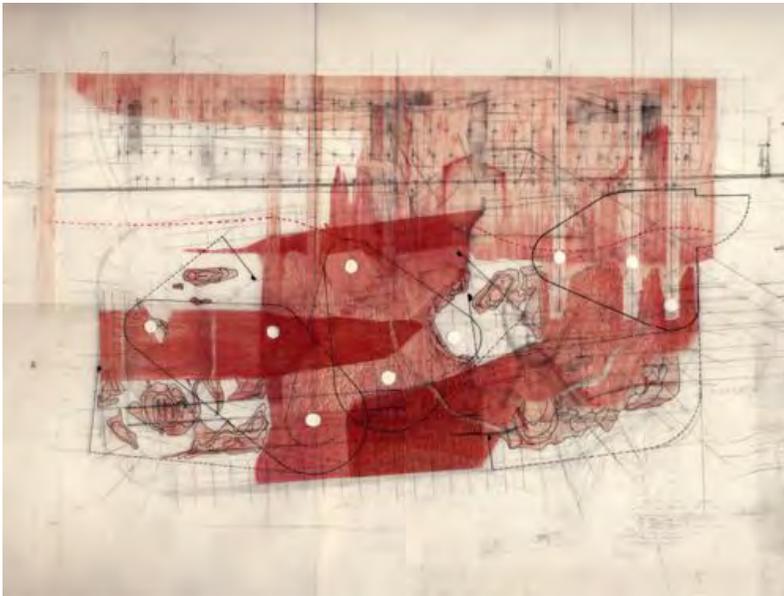


Fig 1: Speculative site investigations, Shanks (2014)

In this brief we invite you to read 'between the lines' in order to gain insight into life between buildings in the urban public realm. Responding to architect and writer Bernard Tschumi's challenge, we need to understand the nature of our territory where you will soon be working as a designer. We are asking you to find ways to represent the often complex and multi-scalar set of inter-connected relationships which are specific to any locality.

In this next short project, we are asking you to select, observe, research and represent information related to our territory. You are asked to investigate and represent through drawings one ecological system; one subject or group (human or otherwise; present or historic); and one economic system evident locally in our Valley Gardens territory.

Initial questions to ask yourself: Are there ecologies which feel important on this site and could provide inspiration or a reference to respond to architecturally?

What are the histories and what might be the future(s) of your chosen systems and/or subjects?

What changes can I observe during particular time periods (e.g: 10 minutes, 1 hour, a day)? Are there patterns, routines or cycles to record? What are their specific characteristics?

What are the characteristics of edge, boundary, way through? How do the physical constraints of the site impact specifically ways in which occupation and movement occur? What physical evidence can you uncover to support your findings? How can you represent this reading of the landscape appropriately?

Through careful observation, research and analysis of the findings, you will develop an understanding of your site as an ever-changing set of relationships which are subject to continuous transformation.

OUTPUTS:

(A). Largescale drawings and models or hybrid drawings

Think about different mediums and experiment with drawing techniques which can be used to clearly communicate change, movement, flow, growth, decay etc. We will also guide you in the task of developing techniques for representing systems and documenting processes.

(B). Continuation of poetic log books

Your observations and research will be precisely presented in your logbooks and need to begin to point towards specific site-related conditions or issues which you will want to investigate in greater detail.

KEY DATES:

Week 4: Monday 14th October

Brief b02 handout

Thursday 17th October

Representation Workshop

Week 5: Monday 21st October

AM: Peer Review brief b02

PM: brief b03 handout and Digital Fabrication Induction

READING:

Essential:

Rasmussen, S. (1962). Ch. 6 Rhythm in Architecture, in *Experiencing Architecture*, MIT Press. pp. 127-158.

Spiller, N. (2013). Architectural Drawing: Grasping for the Fifth Dimension, in *Drawing architecture*.

Architectural Design, (225), Chichester, England: Wiley. pp.14-19.

Recommended:

Ingold, C. (2007). Chapter 6: How the Line became straight, in *Lines, A Brief History*, Routledge. pp.152-170.

REFERENCES:

Cook, P. (2008). *Drawing: the motive force of architecture*. AD Primer. Chichester, England: Wiley.

McCandless, D. (2009). *Information is beautiful*. London: Collins.

Meirelles, I. (2013). *Design for Information*. Rockport Publishers.

Design Research Examples: <http://bartlettdesignresearchfolios.com/>

mediating with the city – instrument of the commons

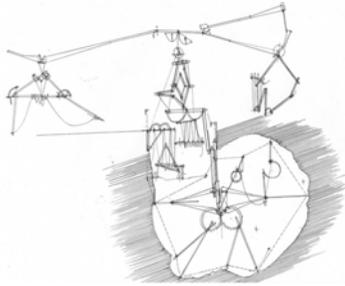


Fig 1: British Exploratory Land Archive
Smout Allen (2012)

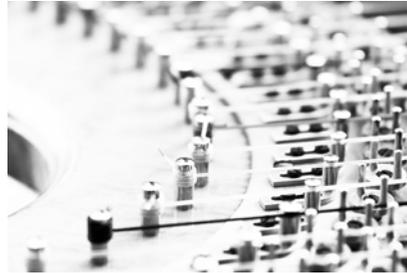


Fig 2: Classical Harp Tuning Frame Detail
British Library Archive (nd)

TASK:

In this short design exercise, you are to develop an aspect of your research enquiry from b02.

You are asked to design a portable instrument which measures, acts or facilitates performance in relation to a particular site which you have been engaged with in the preceding briefs.

It will engage with, bridge into or be acted on by the context into which it is sited and may be connected to the body; an existing element in the landscape or freestanding. However, it must not disturb or damage the environment into which it is placed in any lasting way.

Developing propositional design at the scale of the body requires exploration of the critical interface between human physiology and the environment. In this project we imagine our 'architecture' as either an extension of the body or as an instrument which operates to communicate or capture the conditions which relate to your investigation.

The instrument may seek to reveal or rewrite a discreet or lost narrative or expose considerations around timescales and habits; temporality and permanence; informal and incremental processes; politics of space.

Take as a starting point ideas and issues from your earlier connective study which you are interested in investigating more fully. Can your instrument operate in a way which adds to earlier observations and research with site specific outputs? What are the issues or concerns which you are now aware of?

Ask yourself is it important that your work engages with social, environmental, economic, political factors – what are they specifically (eg: local traditions; pollution; informal trade, social justice)?

Consider what is important for your investigation and where you can adapt, adopt and learn from the existing realm of technology.

"Don't think too much before doing, but don't do too much without reflecting."

Nabeel Hamdi, *Small Change: About the Art of Practice and the Limits of Planning in Cities* (2004)

DESIGN METHODOLOGY:

In aim of this exercise is to investigate Valley gardens through the design of an instrument.

Alongside your work in the preceding briefs, you will submit at formative stage a combination of drawings and sketch models which will articulate the development of your design proposition in relation to your chosen site. The use of three-dimensional sketch models will help you to convey the interface between user and context and your particular understanding and critical reading of site.

The models will be supported by annotated sketches; notes and observations; photographic studies and diagrams and drawings. This information will be used to explicitly convey the dynamics of your instrument (such as movements and performance); physical characteristics (what it is made from and how); and site relationships (the ways in which it connects with site and its users).

This exercise is a fundamental part of your broader Term 1 project exploration that will allow you to gather information and develop ideas to underpin the design process for the subsequent design brief.

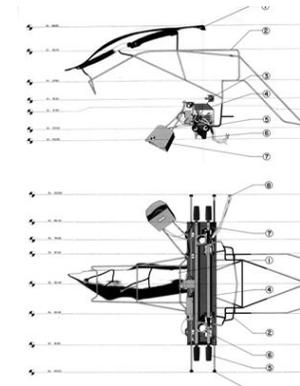


Fig 3: Floating Illuminator Project,
Neil Denari (1992)

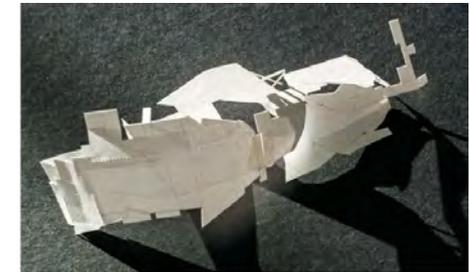


Fig 4: Unfolding of perspectival space – investigatory model
Kimberley Chew, Cornell University (2010)

KEY DATES:

Week 5: Thursday 24th October
Week 6: Thursday 31st October
Friday 1st November

b03 brief handout
Formative hand-in AD570 2nd yrs
Formative hand-in AD670 3rd yrs

READING:

Essential:

Chard, N. (2005). Drawing Instruments. *Architectural Design*, 75(4), Chichester: Wiley. pp.22-29.
Sheil, B. (2005). Design through making. *Architectural Design*, 75(4), Chichester: Wiley. pp 5–12.

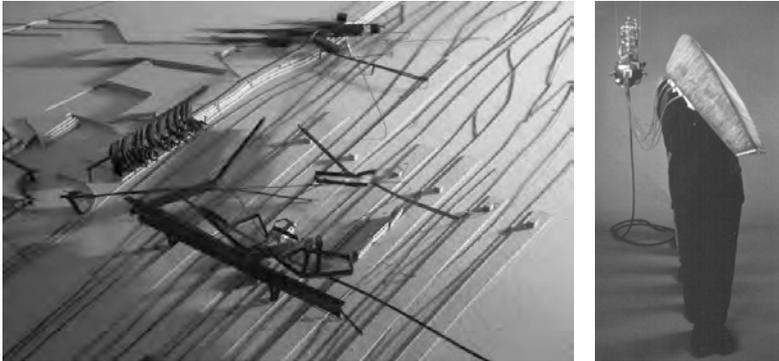
Recommended:

Gamez, J. & Rogers, S. (2008). An architecture of change in, Bell, B. and Wakeford, K. *Expanding architecture*. New York: Metropolis Books.
Lim, C. (2005). *Devices*. Routledge.

REFERENCES:

Land Archive, Smout Allen <http://bartlettdesignresearchfolios.com/british-exploratory-land-archive/>

mediating with the city – commons room



Drawing together your work completed in the preceding briefs this term, you are asked to develop your investigation into an architectural proposition for a mobile pavilion.

This is a 'live' project in support of the AHRC¹ funded *Wastes and Strays* research project into urban commons. An outline of the research project and requirements for the pavilion are set out overleaf.

This brief represents stage 1 for the 'live' project and you are invited to submit your proposals in line with the following criteria:

- (A). 1:50 scale laser cut model.
- (B). Design Proposals on 2 x A1 sheets digitally in PDF format.

The above submission format will be used for assessment of which pavilion(s) will be taken forwards into the next stage of development, as part of the *Wastes and Strays* urban commons student design project.

Terms and Conditions

- Digital submission of the project conveys your consent, in the spirit of the wider aims of the *Wastes and Strays* project, for your proposals to be shared, modified and developed as part of later design stages, prior to construction of the University of Brighton's structure.
- Ownership of the pavilions after December 31st 2021 will be determined by the *Wastes and Strays* Management Board (WSMB) in consultation with Brighton and Newcastle Schools of Architecture.
- WSMB will arrange for permissions to use the pavilions on each of the 'urban commons'.

PROPOSITIONAL DRAWINGS:

Clear, elegant, precise scaled drawing(s) of the proposition will be required at appropriate scales to convey its operational characteristics, articulation of elements and responsiveness to changing conditions.

You will need to determine how plan, section, elevation, axonometric and exploded component drawings can appropriately communicate the important aspects of your design.

Representing the immediate context you have designed your pavilion to be sited in is a critical requirement to demonstrate the place specific nature of your proposition and its occupancy.

- *In addition to the concrete physical and spatial characteristics of your pavilion, you will need to communicate graphically how your proposition engages with or redefines use of the territory. You are encouraged to explore and seek ways to represent the conditions which your work brings to life and how these connect at the scale of the wider landscape.*

Include into your printed portfolio your final Design Proposal 2 x A1 sheets. Think carefully how these will incorporate and graphically reference aspects of your site survey; research enquiry; material investigations; making processes; field testing data and the final proposition itself, into richly layered, site specific, mixed media drawings.

- *What are the spatial and temporal outcomes that are created and / or uncovered through the operation of your structure. How can these be represented?*
- *Consideration of this will allow your architectural enquiry to develop in relation to the potential occupancy of connective spaces between your proposition and the landscape beyond, bridging into the forthcoming brief for term 2.*

KEY DATES:

Week 8:	Monday 11 th November:	<i>b04 brief handout</i>
Week 9:	Thursday 21 st November:	<i>Portfolio Workshops</i>
Week 10:	Thursday 28 th November:	<i>Pin-up review w/ invited external jury</i>
Week 11:	Wednesday 4 th December:	<i>Portfolio submission AD670 3rd yrs</i>
	Thursday 5 th December:	<i>Portfolio submission AD570 2nd yrs</i>

READING:

Essential:

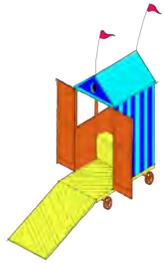
Eisenschmidt, A. (2012) Importing the City into Architecture: An Interview with Bernard Tschumi, in *Architectural Design*, (219), Chichester, England: Wiley. pp.80-87.
Merrifield, A. (2013) *Citizens' agora*. [online] Radical Philosophy.
Available at: <http://www.radicalphilosophy.com/commentary/citizens-agora>
Tschumi, B. (1996) Spaces and Events, in *Architecture and Disjunction*, MIT Press. pp.141-152.

Recommended:

Van Schaik, L. (2015) Pavilions, Pop-Ups and Parasols: The Impact of Real and Virtual Meeting on Physical Space, *Architectural Design*, (235), Chichester, England: Wiley.
Smout, M. and Allen, L. (2007) *Pamphlet Architecture, Volume 28*. Princeton Architectural Press.

REFERENCES:

Ching, F. (2015). *Architectural graphics*. Hoboken: John Wiley & Sons.

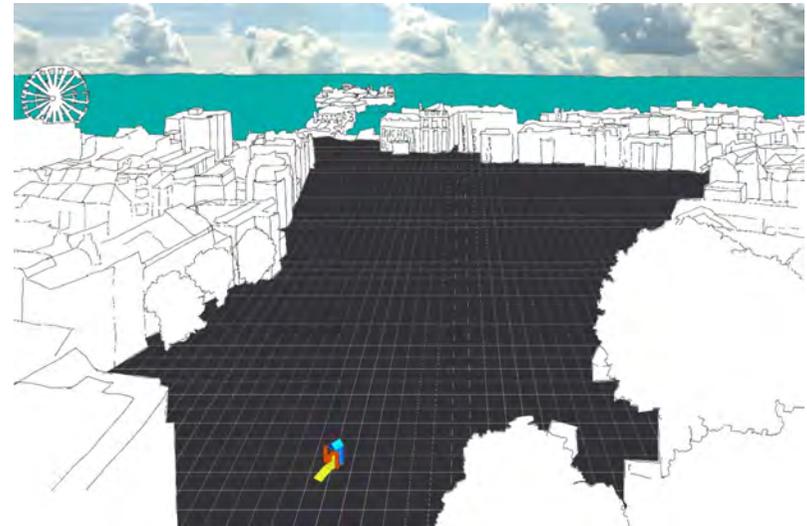


Pavilions of the Commons

Urban commons are unique, 'green', open spaces vital for wellbeing, culture and biodiversity in the metropolitan context. With different legislative backgrounds and use-value to parks, the definition of 'common' use is often misunderstood. With many urban commons lost, neglected or underused, the project will use four diverse case studies as exemplars of the distinctively 'urban' common. The project will investigate and promote the urban common's unique status, history of negotiation, resistance and freedom, and multiple benefits as open 'green' space for physical and mental wellbeing. Using innovative public engagement methods, it will generate a multifaceted definition of the 'urban' common to provide a robust base for education initiatives and future public policy guidance informing its development and use as a diverse cultural and ecological space.

The pavilions will be designed and constructed as a striking visual motif for the research, by architecture students at the Schools of Architecture at Brighton and Newcastle universities.

Rodgers, Christopher P., Matthew O. Grenby, Emma Cheatle, Rachel Hammersley, and Alessandro Zambelli. *Wastes and Strays: The Past, Present and Future of English Urban Commons* [Ahrc Grant Application]. Newcastle-upon-Tyne: Newcastle University, 2018.



As part of a 3-year AHRC¹ funded research project into urban commons the students of the Schools of Architecture and Design at the University of Brighton and of Architecture, Planning and Landscape at Newcastle University and will each be designing and building a mobile pavilion.

This is a 'live' project and your client is the *Wastes and Strays* Management Board (WSMB) whose representative for the duration of the project will be Alex Zambelli.

The pavilion must be transportable both: *locally* in its erected state (it should be easily movable by three people to different parts of any given 'common'), and *nationally* in a foldable, flat-packed or otherwise demountable condition (it should be easily packable into a Luton van or equivalent).²

The pavilion must be able to:

- Hold interviews comfortably for 3 people
- House small exhibitions (ie robust enough internally to hang frames)
- Disseminate information about commons

The pavilion must be shower-proof, lockable, stable and safe to occupy by members of the public and those employed to operate it.³

The pavilions must be ready to use by Monday 4th May 2020

¹ Arts and Humanities Research Council.

² Height 3.3m, Width 1.95m, Length 3.93m.

The pavilions will be used on 4 'urban commons': Newcastle Town Moor, Valley Gardens in Brighton, Mousehold heath in Norwich and Clifton Down in Bristol

³ Sufficient to satisfy University health and safety, and ethics guidelines.

(re)vision for Valley Gardens programme development

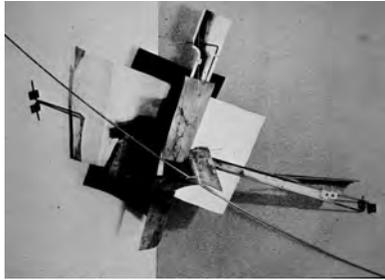


Fig 1: Corner Relief, Vladimir Tatlin (1915)



Fig 2: Boîte-en-valise Series D, Paris, Marcel Duchamp (1961)

In this introductory brief for the design project starting in the New Year, we want you to identify and start to develop your communities that your next project will respond to. You are asked to create an 'assemblage' (3D collage) which speaks about the individual users, relationships and specific needs that you are intending to design for.

The forthcoming architectural project will build on the body of work which you have produced in Term 1 and develop the architectural enquiry which is underway and is particular to your interests.

Start by considering who currently uses the site where your project will be located and who may begin to use it once you develop a programme. Will your users visit regularly or only for specific events? Will they visit individually or in groups and how will they arrive? Will there be conflict between groups or new symbiotic relationships developed because of your design? Consider how will your architecture respond to or develop these human relationships and tensions?

Think about what aspects of your Term 1 enquiry can be developed to underpin your individual site-based building programme. Some of you already have ideas for your programme(s), and others of you may discover them through better understanding of the communities you want to design for.

You will find it helpful to write out in words the themes and issues which you are already engaged with while you work on developing your personal building brief.

You are also required to research and document 2 relevant building precedents in relation to the programme you are considering and collate drawings in plan and section at a scale that allows you to work with the information.

You will need to have sourced and printed at A3 size Digimap site information relating to the site where you would like to be working, at 1:1000, 1:500 and 1:200 scales to bring to the first day of studio next term.

KEY DATES:

Week 13:	Thursday 9 th January	Projects Fair
Week 14:	Monday 13 th January	b05 studio bring printed precedents & Digimap data
	Thursday 16 th January	b05 studio
Week 15:	Monday 20 th January	b05 review / b06 hand-out



Old Steine and surroundings

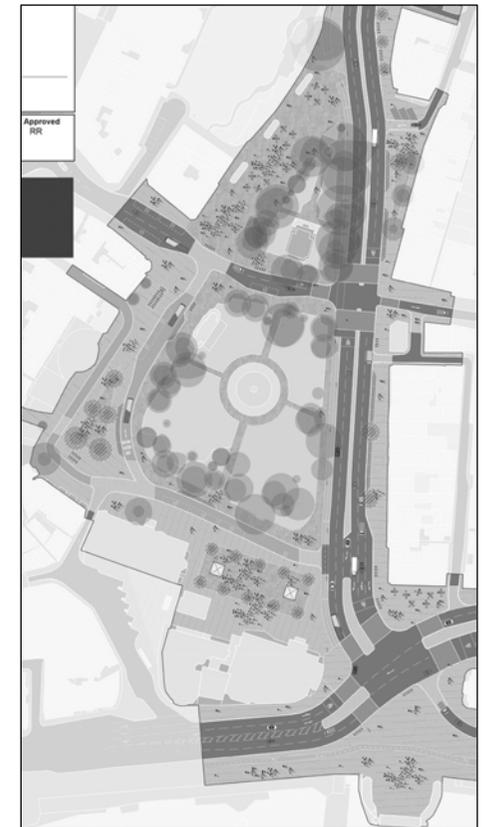
Projection: British National Grid
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PROJECT LOCATION AND SCENARIO:

You are to respond to Brighton & Hove City Council's £18M regeneration project currently underway for the 'green mile' and consider how the infrastructural changes being made can provide a catalyst for re-imagining the design of public realm architecture in relation to the studio position.

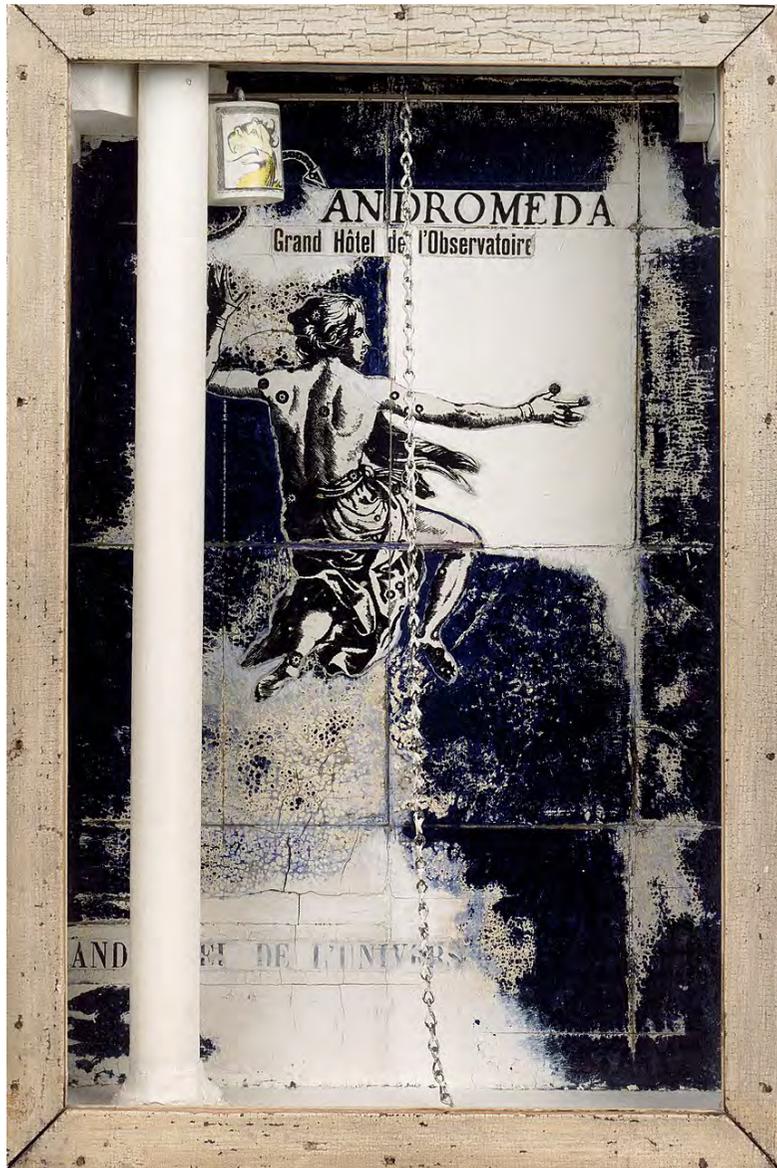
In the forthcoming brief you will be invited to develop a cohesive architectural proposition for a public building to be sited in a location which relates to, engages with or overlooks Old Steine Gardens.

If you wish to include existing adjacent buildings as part of your proposition this will need to be agreed with your studio tutors.



Old Steine Phase 3 Projected Works (2019)

Brighton & Hove City Council: A Vision for Valley Gardens



Andromeda: Grand Hôtel de l'Observatoire, Joseph Cornell (1954)

After his first exposure to Surrealist collage in 1931, Joseph Cornell began to work in that format, eventually extending it into three-dimensional box structures. Unlike many European Surrealists, however, he was less interested in disturbing the viewer than in evoking enchanted worlds past and those yet to come. Cornell incorporated printed images and found objects into his boxes, which were often conceived in series.

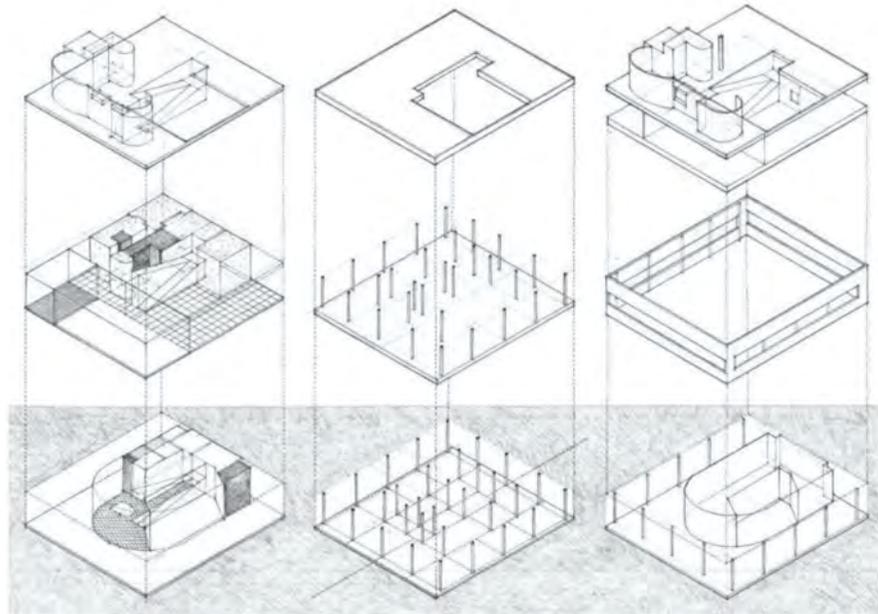
Andromeda appears in a box from the Hotel series, *Untitled (Grand Hôtel de l'Observatoire)*, which also contains an image of the head of Draco on a small cylinder hanging from a rod along the roof of the box; the cascading chain could refer to the long trail of stars called the Dragon's Tail. Mottled royal-blue pigment in the glistening white paint evokes the sparkling of stars in the sky. By incorporating the names of Grand Hotels, cut and pasted like hotel stationery in a scrapbook, Cornell nostalgically recalled the souvenirs of travellers. This box seems to promote the heavens as a place of respite, a view that may reflect the artist's education as a Christian Scientist. Mary Baker Eddy, the charismatic founder of the religion, believed that modern scientific theory holds a key to understanding our world. In a book that Cornell called the most important to him after the Bible, she wrote, "The astronomer will no longer look up to the stars—he will look out from them upon the universe." Cornell, who lived most of his life on Utopia Parkway in Queens, never went to Europe, although his boxes are often filled with tokens of European culture. He could no more visit the 19th-century Old World of his imagination than he could visit the stars, but he could dream about these places and invoke them in his boxes.

building precedent analysis

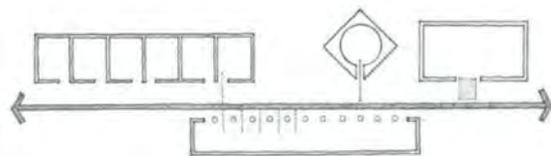
"In architecture, there is a firm belief that most everything has already been done, to some extent and in one manner or another, and that originality does not lie in the discovery of something new but in the interpretation and appropriation of something that already exists."

Andrea Simitch and Val Warke, The Language of Architecture: 26 Principles Every Architect Should Know (2014)

The analysis of building precedent is a critical step in gathering information and developing knowledge in relation to the building programme you are working with as part of the design process.



In this brief you are being asked to research, investigate, analyse and represent the design strategies which have been used in the organisation of ONE of your chosen precedent buildings.



Pass by Spaces

- The integrity of each space is maintained.
- The configuration of the path is flexible.
- Mediating spaces can be used to link the path with the spaces.

OUTPUTS:

On Thursday 30th January you will present drawings to demonstrate your analysis as follows:

(A). Circulation Drawing: Approach, Entrance, Configuration of the Path, Path-Space relationships, Form of the Circulation Space.

Consider how do people move around within, outside the building? Ask yourself, how is this achieved using architectural elements. What are the connections and how are these articulated?

Refer Ch. 5: Circulation in Ching, F. (2015) Architecture, form, space & order.

(B). Grid and Axis Drawing: Ordering Principles, Scale, Configuration, Rhythm.

Consider what the grid organises (structure, space, geometry) and does the grid size or configuration relate to the building's programme requirements?

Refer Ch. 7: Principles in Ching, F. (2015) Architecture, form, space & order; and Ch. 22: Grid in Simitch, A. & Warke, V. (2014) The Language of Architecture: 26 Principles Every Architect Should Know.

(C). Organisation Drawing: Hierarchy, Spatial Relationship.

Drawing showing the relationship between either 1). Servant – Served Spaces (Plan or Section); or 2). Public – Private Spaces. How is your precedent building divided (organised), how does this structure the building uses?

Refer Ch. 4: Organisation in Ching, F. (2015) Architecture, form, space & order; and Transition, Hierarchy, Heart in Unwin, S. (2009) Analysing Architecture (pp.157-161)

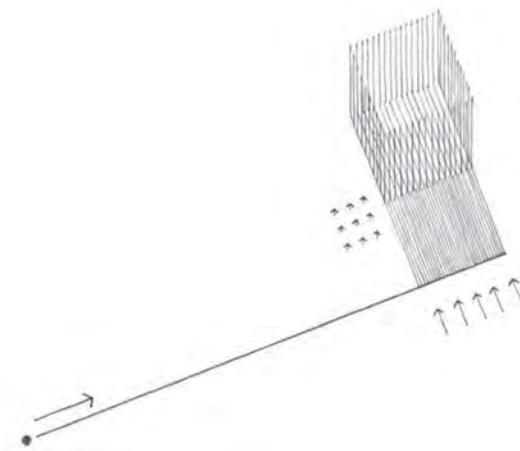
(D). Functional Massing Drawing: Axonometric drawing showing volumes & spatial relationships.

Convey the volumetric characteristics - is the building a single volume or made up of multiple elements and if so, how do these relate to each other (geometrically and programmatically)?

(E). Nolli Drawing: Building in context using hatch (or grain technique) to identify public external spaces (within & around your precedent building).

This drawing is intended to convey the relationships which the building develops with its contextual environment.

You may use this brief as an opportunity to produce the drawings using CAD software building on workshops and surgery sessions being offered.



(re)vision for Valley Gardens

open programme: design proposition

contents

- 01 PURPOSE OF THE PROJECT**
- 02 THE PROJECT BRIEF**
- 03 READING / REFERENCES**
- 04 PORTFOLIO CONTENT**
- 05 TIMESCALE**



Fig 1: New Babylon Project - Constant Nieuwenhuys 1956-74

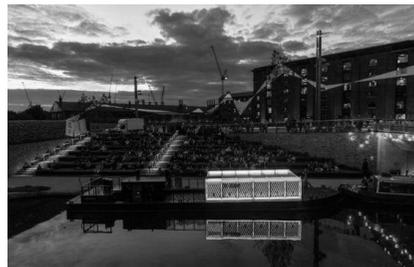


Fig 2: Floating Cinema – UP Projects & Duggan Morris Architects 2013-17

01 PURPOSE OF THE PROJECT

In term 1 you worked through a sequence of design briefs through which you articulated concerns in relation to a specific set of subject based considerations. Through your own investigation and research these were developed into a small scale design proposition. Your enquiry focused around place in the context of the urban commons. There was an emphasis on developing your ideas through an iterative design process centred around making. The importance of site and the siting of your spatial proposition was also considered.

In term 2, we introduce you to a different scale and invite you to continue your exploration into the urban commons, now at the scale of a building (or series of buildings). You will develop your proposition for a permanent, public (inclusive) architectural intervention to be sited within Brighton city centre. Introductory briefs this term have allowed you to develop your own building programmes and conduct research, through precedents, of projects relevant to the nature of your enquiry in terms of scale, function, context and construction.

We will continue the discussion on social, economic, environmental and ecological issues, particularly in relation to the quality, atmosphere and responsiveness of the spaces you will be designing, and your focus will now be on the structure, construction, materials and spatial configuration of the architectural design. We will continue to address broader design concerns within the studio. These will range from the functional – the processes which are intrinsic to the functioning of the architectural proposition – to considerations in relation to the nature of the contemporary commons and its potential to exist as an expanded arena of community operating beyond traditional, physical boundaries.

In summary, brief b07 invites you to develop an inclusive architectural design in the context of the given site which integrates structural and material considerations and requires that you propose an inclusive, functional, meaningful and delightful architectural environment for all users of your scheme.

02 THE PROJECT BRIEF

02.1 Background to the brief

You are to respond to Brighton & Hove City Council's £18M regeneration project currently underway for the 'green mile' and consider how the infrastructural changes being made can provide a catalyst for re-imagining the design of public realm architecture building on our interest in urban commons.

Designing architecture for the urban commons requires more than simply designing for public access. It must engage with and benefit community in the widest sense and contend with an ever more present neo-liberalist threat to modern society – from the loss of open access to the knowledge commons through affordable education, to environmental concerns such as rising sea levels and coastal erosion. Underpinned by research and investigation, we can develop insights into ways in which communities can recover ground in response to continuous external forces of change and undermining of social cohesion. The design of physical environments must allow for the capacity of community to grow in order to be able to 'bounce back' from the full range of challenges faced in the 21st century.

02.2 Functional brief

Brief b07 is your final brief and requires you to develop a cohesive architectural proposition for a permanent, public (inclusive) building (or series of buildings) which builds on the body of work which you have developed in term 1.

The work which you have produced in last term's portfolio will act as a point of departure or catalyst for developing the building proposition. The work you have completed in the preceding brief b05 will have assisted you in defining your architectural programme for this design project.

02.3 Project location

You are to respond to Brighton & Hove City Council's £18M regeneration project currently underway for the 'green mile' and consider how the infrastructural changes being made can provide a catalyst for re-imagining the design of public realm architecture in relation to the studio position.

Your project is to be sited in a location which relates to, engages with or overlooks Old Steine Gardens. If you wish to include existing adjacent buildings as part of your proposition this will need to be agreed with your studio tutors.



Old Steine and surroundings

Projection: British National Grid

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Old Steine Phase 3 Projected Works (2019)

Brighton & Hove City Council: A Vision for Valley Gardens

02.4 Site Exploration Methodologies & Design Concepts: Refer to Design Exercise Handout

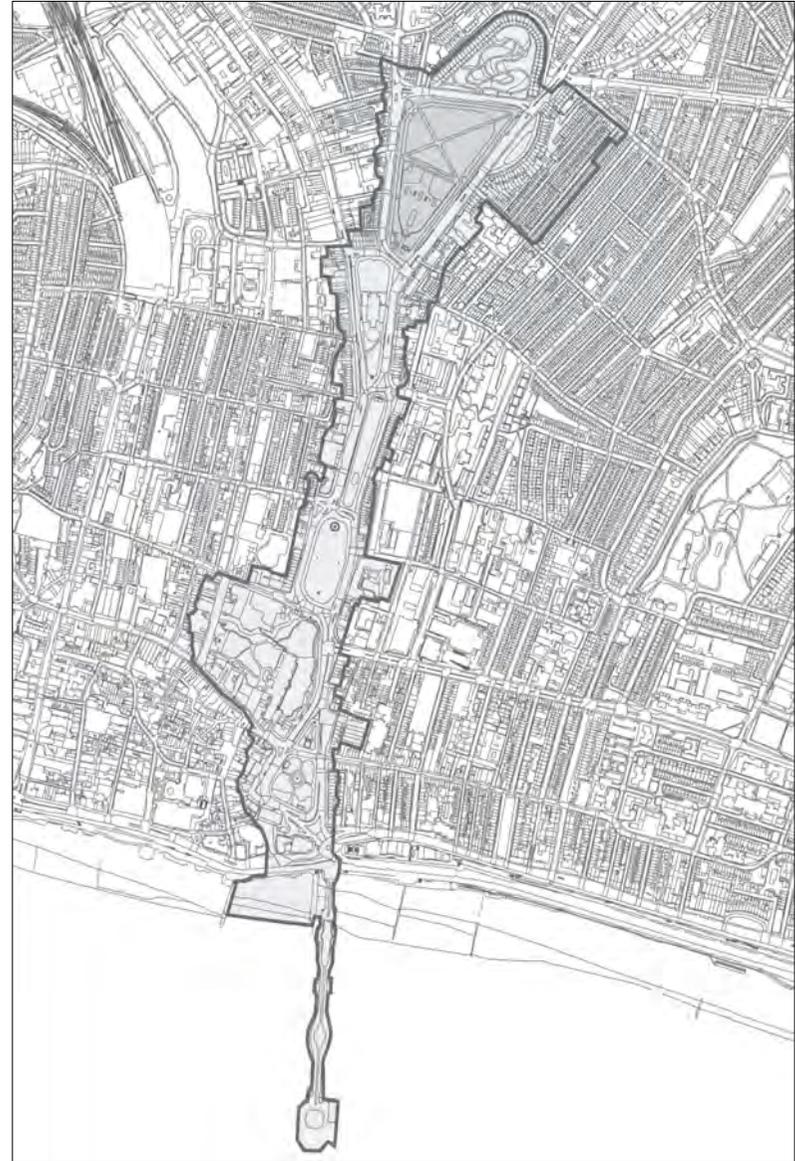
Review Date: Thursday 13th February.

02.5 Design Strategies & Architectural Development: Refer to separate Design Exercise Handout

Review Date: Thursday 27th February.

02.6 Propositional Design & Project Detail: Refer to separate Design Exercise Handout

Review Dates: 3rd Years Thursday 12th March / 2nd Years Thursday 19th March.



Valley Gardens Conservation Area Plan

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03 READING / REFERENCES

READING

Essential:

Kuma, K., Serrazanetti, F. and Schubert, M. (2014). *Kengo Kuma: Inspiration and Process in Architecture*. Milano: Moleskine.

Massey, D. and Jess, P. (1995). *A place in the world?* Oxford: Oxford University Press in association with the Open University, pp.53-59.

Pallasmaa, J. (2011). Chapter 3: Eye – Hand – Mind Fusion, in *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, Chichester: Wiley. pp. 70-88.

Petrescu, D. and Petcou, C. (2013). Tactics for a Transgressive Practice, in *Architectural Design*, (Volume 83: Issue 6), pp 58-65.

Simitch, A. and Warke, V. (2014) *The Language of Architecture: 26 Principles Every Architect Should Know*. Rockport.

Spiller, N. (2002). *Reflexive architecture*. London: Architectural Design.

Tschumi, B. (2001). Concept VI: Events: The Turning Point, in *Architecture and Disjunction*. Cambridge, Mass.: MIT Press, pp 255-259.

Recommended:

Hensel, M. and Hermansen Cordua, C. (2015). Relating Perceptions of Construction, Experimental and Local, in *Constructions*. Architectural Design (Volume 85: Issue 2), Hoboken: Wiley, pp 8-15.

Puttick, J. (2013). The Land of Scattered Seeds, in *The New Pastoralism: Landscape into Architecture*, Architectural Design (Volume 83: Issue 3), Hoboken: Wiley, pp 40-47.

Sheil, B. (2005) Design through making in *Architectural Design* (Volume 75: Issue 4), Hoboken: Wiley, pp 5–12.

REFERENCES:

Architectural:

Akahira, K. (1993). *Contemporary British architectural drawing*. 1st ed. London: Academy.

Ching, F. (2015). *Architectural graphics*. Hoboken: Wiley.

Ching, F. (2015 4th Edition) *Architecture, form, space & order*. Hoboken: Wiley.

Cook, P. (2008). *Drawing: the motive force of architecture*. AD Primer. Chichester, England: Wiley.

Gamez, J. & Rogers, S. (2008) An architecture of change in, Bell, B. and Wakeford, K. *Expanding architecture*. New York: Metropolis Books.

Heatherwick, T. and Rowe, M. (2012). *Making*. London: Thames & Hudson.

Roaf, S. (2007). *EcoHouse* (3rd Edition). Architectural Press.

Sinclair, C. and Stohr, K. (2011). *Design like you give a damn*. London: Thames & Hudson.

Spiller, N. (2006) *Visionary Architecture: Blueprints of the Modern Imagination*. London: Thames & Hudson.

Thun, M. (2015) *Wood in Architecture, Interior and Product Design – A Homage to a Building Material*, in Holz Wood, Best of Detail. Edition Detail.

Commons:

Harvey, D. (2012). Chapter 3: The Creation of the Urban Commons in, *Rebel Cities*. Verso Books, pp 67-80.

Standing, G., Lucas, C. and Lammy, D. (2019). *Plunder of the Commons: a manifesto for sharing public wealth*. Presentation at London School of Economics 02.10.19. Accessed 06.01.20 <http://www.lse.ac.uk/lse-player?id=4745>

04 PORTFOLIO CONTENT

Your portfolio should contain a body of work which will likely include but is not limited to the following:

(A). Programme articulation and development drawings

Assemblage model as per individual brief b05 and supporting programmatic development material.

(B). Site investigation

Site analysis drawings and investigatory work

Consider how your work in term 1 might inform your approach towards exploratory and experimental engagement with your chosen site. On a practical level you will need to engage with issues of siting, access, permanence, use and inclusivity.

(C). Site models

1:500 exploratory sketch site models

(D). Precedent study

Drawings set as per individual brief b06

(E). Drawings, model(s) and other mediums (as appropriate)

A1 sheets (or other to suit) to include:

1:100/200 plans, sections, elevations as appropriate (ground floor plan and sections must be contextual, i.e: showing all of the site and relevant surroundings)

1:50 section indicating design intent, structure and construction principles

1:50 elevation bay (beautifully drawn and rendered indicating structure and materials)

3D views / sketches / sectional perspectives

Concept sketches / models, diagrams

1:100 model or 1:200 model, scale as appropriate

As with earlier briefs give careful thought to how you choose to represent your work.

What drawings and mediums are appropriate to use and why?

(F). Design diary and development sketches

You are expected to develop the design using freehand overlay sketches on tracing or sketch paper. These should be collated as a booklet of tracing overlays.

In developing your design proposition for this brief through a comprehensive spatial exploration, you will find it helpful to refer to the way the term 1 mini-briefs gave structure to the content and exploration within your design portfolio.

(G). 'Poetic' log book

The logbook will be submitted with your portfolio along with separate sketchbooks / notebooks.

(H). 300 word (+/-10%) text.

A brief written description of your proposal submitted with your portfolio.

**** *This is not a prescriptive list and the content of your portfolio will be defined by your project and your approach to it.*