

SITE



**Brief 01 - Learning Outcomes
Level 5**

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

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

Level 6

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

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

BRIEF 01 TERRITORIES

MONDAY 07TH - MONDAY 23RD OCTOBER



TASK A - 3D MODEL

Your first task is to survey and develop an understanding of the existing physical conditions of the pier and surrounding context. The output for the task will be a group computer 3D model of the Western Pier which includes context such as the i360, the sea front and elements of Regency Square, which you will be able to take plans, sections, elevations and axos from.

To carry out the survey you will need to be resourceful and show initiative due to the location of the site. It is important that each of you have an understanding of the pier so you must share information and communicate together. For the pier structure you must have an understanding of:

- Scale and key dimensions
- Structural principles and repeated elements
- Materiality and decay
- Detailing [both decorative / functional / present]

Scale and Key Dimensions

You will need to understand the size and design of the remaining building fabric of the pier. You will find most of this information on existing pier drawings. However you also need to understand the location and key dimensions of fallen structural elements of the pier. As you will not be able to use a measuring tape, you will need to understand the distance between key structural elements. You can then use that understanding to map out the location of dilapidated elements of the structure that do not feature on any existing drawings.

Structural Principles and Repeated Elements

A lot of the pier is constructed of repeated elements. Your task is to understand the breakdown of all the structural elements that create each repeated element. Research will be required into the original construction for you to have a basic understanding of what you will need to focus your time on, whilst also through your own photography of site.

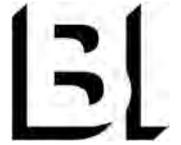
Materiality and Decay

The focus on this element is to understand and map the different levels of decay throughout the structure. For example, you will understand what the difference of decay is between elements that are beneath the water and elements that do not go under the water. You will also look for clues as to what materials existed on the pier prior to its decay and the fires.



BRIEF 01 TERRITORIES

MONDAY 07TH - MONDAY 23RD OCTOBER



Detailing

This section will understand the details of the pier, both the functional structural connections and any ornamentation that can be seen. This exercise should look to pick up on the character at a small scale and can be as detailed as you want to go! Old construction drawings and your own photography will be key.

During the boat trip and site visit you will gather as much information as possible to aid your understanding of the pier. Individually and in your groups you will capture and record the elements described above through photography and sketching. Our time on the boat will be limited and therefore we have divided you into groups to each focus on one of the above elements.



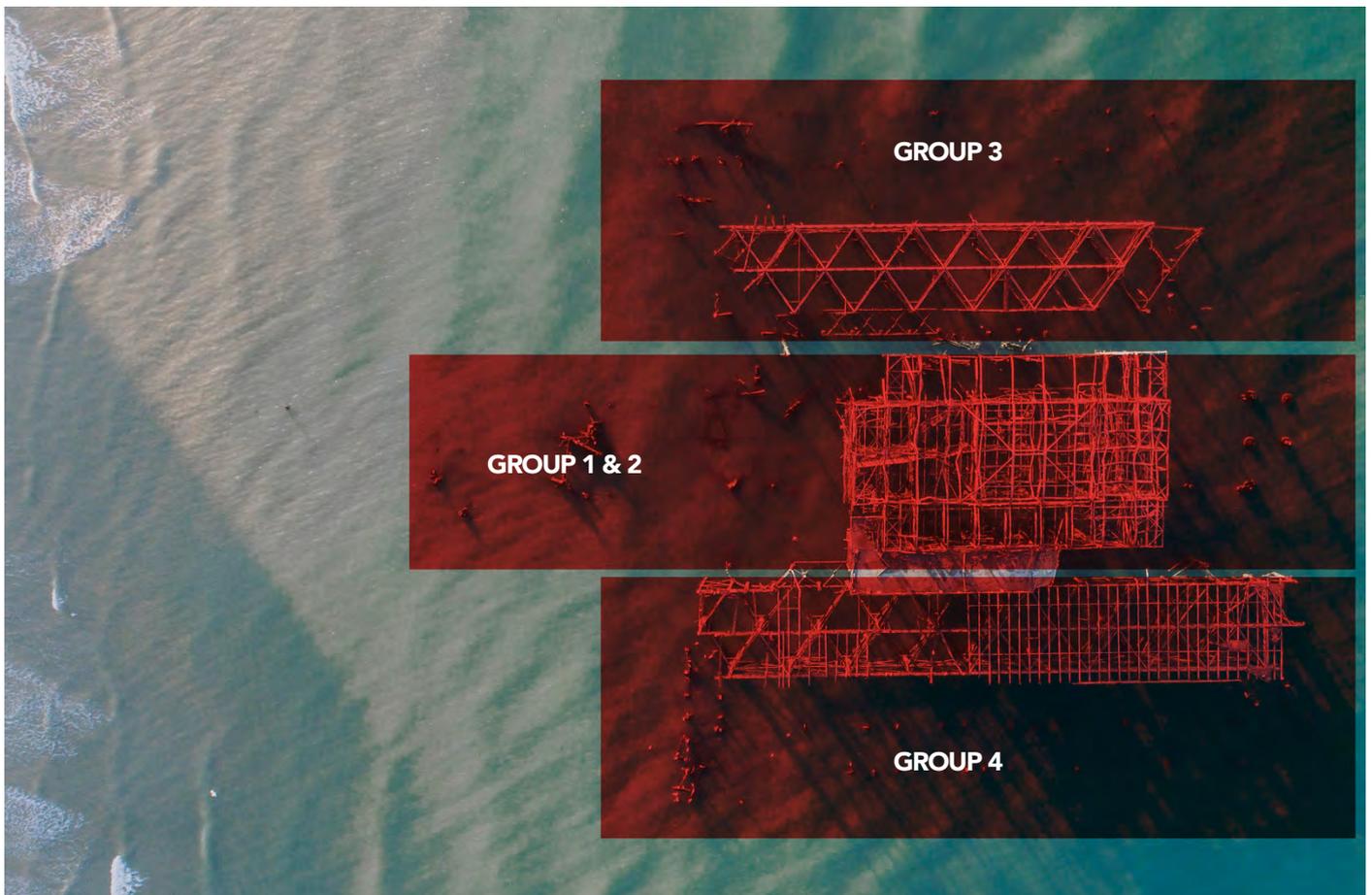
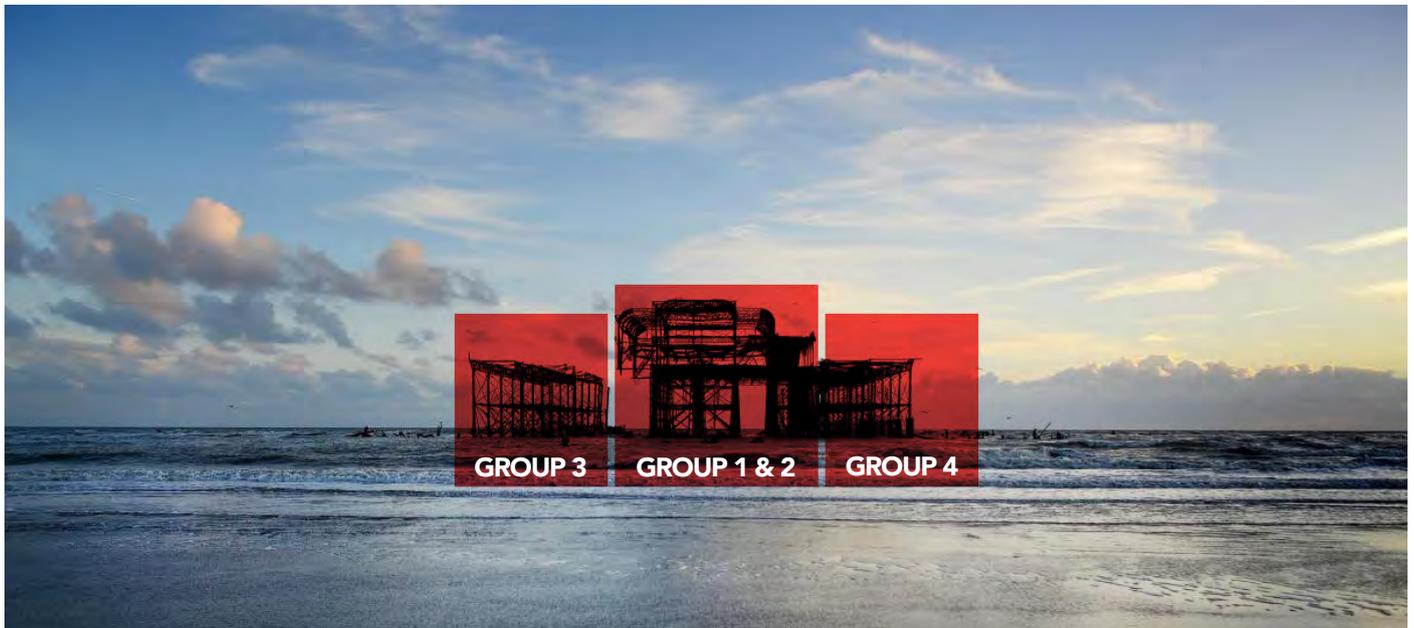
Group	Focus	Output
1 Jack Jamila Mary Jemma Imogen Monicah	<ul style="list-style-type: none"> - Scale and Key Dimensions of Pier - Shoreline / Beachfront / Sea 	<ul style="list-style-type: none"> - 3D CAD model of specific Pier location (detailed) - 3D CAD model of extended context (basic) - Plan / Section / Axo - an understanding of both high and low tides - specific photography / sketches
2 Beth Alexis Nimesh Harry Melia	<ul style="list-style-type: none"> - Structural Principles and Repeated Elements of Pier - Beachfront Structures (i360 / Promenade) 	<ul style="list-style-type: none"> - 3D CAD model of specific Pier location (detailed) - 3D CAD model of extended context (basic) - Plan / Section / Axo - an understanding of the pier's connection to beachfront structures and promenade - specific photography / sketches
3 Fiona Amira Angela Raymond Skye	<ul style="list-style-type: none"> - Materiality and Decay of Pier - East Facade of Regency Square 	<ul style="list-style-type: none"> - 3D CAD model of specific Pier location (detailed) - 3D CAD model of extended context (basic) - Plan / Section / Axo - an understanding of the programmes and functionality of Regency Square East - specific photography / sketches
4 Angelika Mim Alessandra Eojin Magda	<ul style="list-style-type: none"> - Detailing of Pier - West Facade of Regency Square 	<ul style="list-style-type: none"> - 3D CAD model of specific Pier location (detailed) - 3D CAD model of extended context (basic) - Plan / Section / Axo - an understanding of the programmes and functionality of Regency Square West - specific photography / sketches

BRIEF 01 TERRITORIES

MONDAY 07TH - MONDAY 23RD OCTOBER



PIER - GROUP ZONES



BRIEF 01 TERRITORIES

MONDAY 07TH - MONDAY 23RD OCTOBER



TASK B - DETAIL DRAWING

During these two weeks you will also individually produce your own specific abstracted detail of the West Pier, or surrounding context. This drawing will be your own individual take on a detail you wish to explore, express or communicate, but it must have scaled elements.

Your drawing could focus on:

- palimpsest / trace
- decay / weathering
- the past / present
- physical connections
- use / programme
- construction
- macro / micro
- technical details
- emotive response
- materiality

You can use any type of media within your drawing, **but there must be elements that are hand drawn.** You can utilise:

- photography
- mixed media
- technical drawing
- sketches
- collage
- photocopy
- relief
- experimental techniques

Think of this task as a group taxonomy of individual interpretations of the pier. We will be displaying these as one collective of details once completed to communicate a series of individual perspectives of our territory.

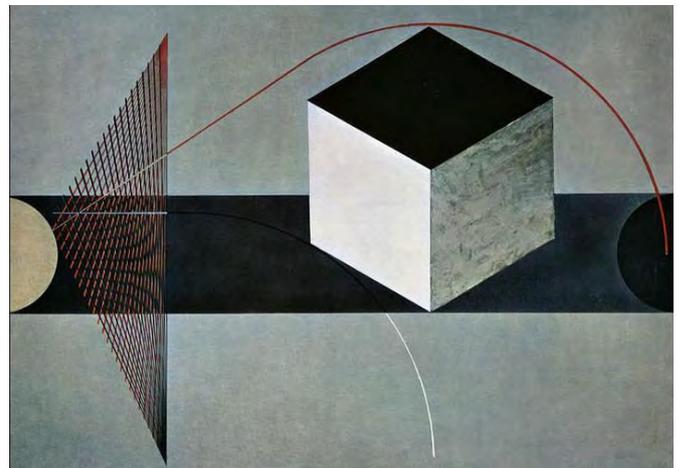
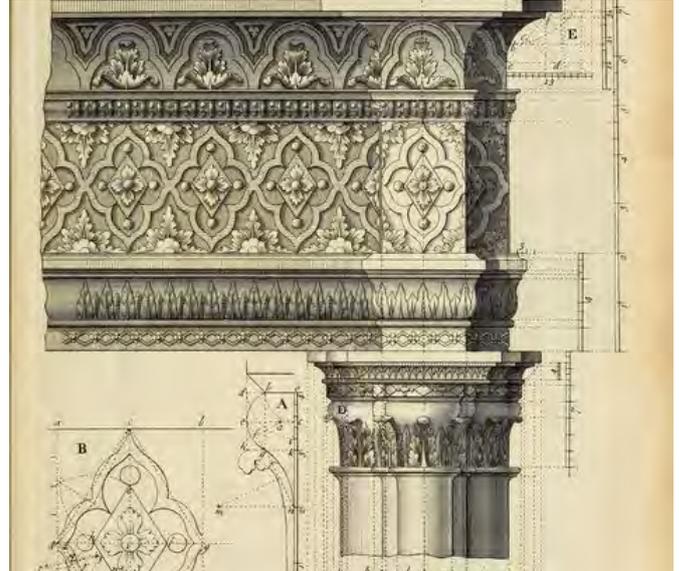
Your drawing should be no smaller than A2 in size, but the shape, size and format of your drawing is up to you!

ALMANAC 01 HISTORY OF THE WEST PIER

This first chapter in your Almanac will compile two key parts of the Territory work:

- Your explorations of site and how they have informed your group CAD model and Detail Drawing
- The History of the West Pier and critically pinpointing which aspects of its history have an interest to you and why

It is important to understand specific key points in the history of the Pier and this will be your opportunity to compile this research towards your own interests.



AD575 / AD675 STUDIO TIMETABLE

SEMESTER ONE



Month	Week	Day	Brief		Activity	Other	Staff		
October	02	Mon 07	01 - Territories		10AM: Studio / Brief Introduction	SITE VISIT	RV/SM		
		Thurs 10			2PM: Studio boat trip to the West Pier				
	03	Mon 14			02 - Catalyst		AM: 3D Group Workshops		RV
		Thurs 17					PM: 3D Group Workshops		
		Mon 21					AM: Detail Drawing Tutorials (individual)		
		Thurs 24					PM: Detail Drawing Tutorials / 3D Update Digital Pin-Up		
	04	Mon 21			AM: Detail Drawing Tutorials (individual)		RV/SM		
		Thurs 24			PM: Detail Drawing Tutorials / Brief 1 Studio Pin-Up				
	05	Mon 28			AM:		RV		
		Thurs 31			PM:				
					Cross Studio Pin-up		RV/SM		
	November	06	Mon 04 to Fri 08	LAB WEEK					SoAD Staff
07		Mon 11	03 - SysMat	04 - Framework	AM: SysMat Workshop 1		RV/MS		
		Thurs 14			PM:				
08		Mon 18					AM: SysMat Workshop 2		RV/MS
		Thurs 21					PM:		
09		Mon 25					AM:		RV
		Thurs 28					PM:		
		Fri 29	AM:						
					PM:		RV/SM		
					L5 Summative Submission - Portfolio + Almanac			RV	
December		10	Mon 02			AM:		RV/SM	
			Fri 06			PM:			
					L6 Summative Submission - Portfolio + Almanac		RV		

END OF TERM

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LEL

CATALYST

BRIEF 02

BRIEF 02 CATALYST

MONDAY 21ST - MONDAY 04TH NOVEMBER



INTRODUCTION

Now that you have recovered from our boat trip and have the start of an excellent understanding of The West Pier, it's time to explore what aspect of British culture you want to celebrate, draw attention to or make a commentary on within our Festival of Britain, 2022.

As designers, we take inspiration from a plethora of sources. These sources could be moments in our life, objects we encounter, materials we touch, places we go to, people we meet, the list goes on. The inspiration we take can be used as a catalyst to inform and drive a design process. This year we will be using notions surrounding "Britishness" and British identity as our catalyst to inspire an exhibition, installation and programme.

There is a wide range of themes and areas for you to choose from for our Festival of Britain, including, but not limited to:

CULTURAL

(Music, Television, Film, Arts, Theatre, Grayson Perry, Dance, Performance, Talent Shows, Love Island...)

Britain has a rich history of art, television, theatre, film etc., but what about today? Are we less interested in the notions of 'high' culture and enjoy revelling in a 'low' cultural milieu with our obsession with celebrities?

INDUSTRIAL / TECHNOLOGIES

(Steel, Apps, Renewable Energy, Cars, Building Materials, Recycling, Dyson...)

Previously Great Britain was renowned for its industrial heritage. But with the decline of manufacturing [steel, car making], does this still ring true as a British identity? What do we make now? Is it any good?

POLITICAL

(The Left, The Right, Brexit, Scottish Independence, Nigel Farage...)

As a nation we are divided politically. Perhaps this is what defines us as a nation with the rise of extreme views and politics in current times. Is division our future?



Kristjana Williams



Richard Littler

BRIEF 02 CATALYST

MONDAY 21ST - MONDAY 04TH NOVEMBER



FINANCE

(Banking, Exchange, Trade, Fin-Tech, Fat Cats...)

Britain hosts one of the biggest trading cities in the world. But with Brexit round the corner, will this still be the case?

SPORT

(The Premier League, Gambling, Darts, Snooker, Rugby, Carpet Bowls...)

Britain has some eccentric sports and a good footing on the world stage. Sport is very tribal and provides escapism for a lot of people. It can unite or divide us - pick a side!

FOOD

(Farming, Jamie Oliver, Bake Off, Veganism, Pie and Mash, Fish & Chips...)

Food defines cultures and Britain, a nation once regarded as having terrible taste in food, now has a plethora of culinary delights on most high streets.

PERSONAL!

(Your own take...!)

Are you from Britain? Are you from Europe? Are you from another continent entirely? What is your own take on the notion of "Britishness" that you would like to explore? What is British? What have we stolen and appropriated from other cultures? How do you view this country from a different perspective...?



Martin Parr



Martin Parr



Martin Parr

BRIEF 02 CATALYST

MONDAY 21ST - MONDAY 04TH NOVEMBER



TASK A

For your chosen catalyst for the Festival of Britain you must:

- Define your theme's significance within current British culture - both in the past, present and future
- Decide if your theme is something that you would like to celebrate, draw attention to or provide a critical commentary on
- Who are the people, communities, individuals or groups that are involved/affected by your chosen theme
- Identify imagery and physical elements that are associated with your theme
- Why the theme is important to you

As well as the list above, we also would like you to choose where your proposal may be situated on site. To do this you may consider views, access, connections, structure etc. As a minimum, you are to propose two potential locations for your proposal.

OUTPUT:

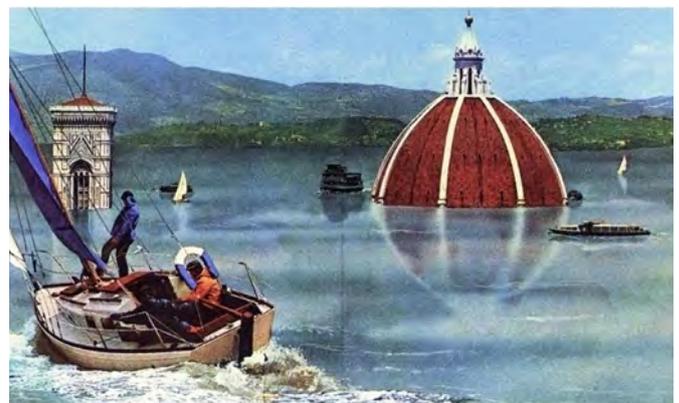
OPTION 1 - POSTER/FLYER

Option 1 asks you to produce an A1 poster / Flyer for the exhibition of your chosen theme for the Festival of Britain, 2022. The poster must touch upon the points raised above and include information about your preferred location on the West Pier (L5) and the West Pier and shoreline (L6) for your potential proposal. Things to consider for the poster are:

- | | |
|-------------------------|---|
| Graphic language | - consistent font type and sizing |
| Text | - this should be kept to a minimum so consider how do you get the message across without large swaths of writing and through drawing/graphics |
| Imagery | - bold and bright or subtle and low key |
| Composition | - do not be afraid of white space! |

OPTION 2 - 30 SECOND ADVERT

Option 2 asks you to produce a 30 second television advert for the exhibition of your chosen theme for the Festival of Britain, 2022. This option asks you to cover all of the considerations of Option 1, however through the power of moving image! Consider how found footage as well as your own can create your advert - be persuasive!



SuperStudio



Archigram

BRIEF 02 CATALYST

MONDAY 21ST - MONDAY 04TH NOVEMBER



ALMANAC 02

We have already had examples of Britain taking upon itself to exhibit its identity to not only its own citizens, but also those around the world:

- The Great Exhibition 1851
- The Festival of Britain 1951

TASK 1

For this second chapter in your almanac, you will need to carry out critical research on both these Festivals and critically analyse a specific theme, structure or design that interests you and why. This critical research needs to link to your own "Britishness" research and how it has informed your own catalyst work.

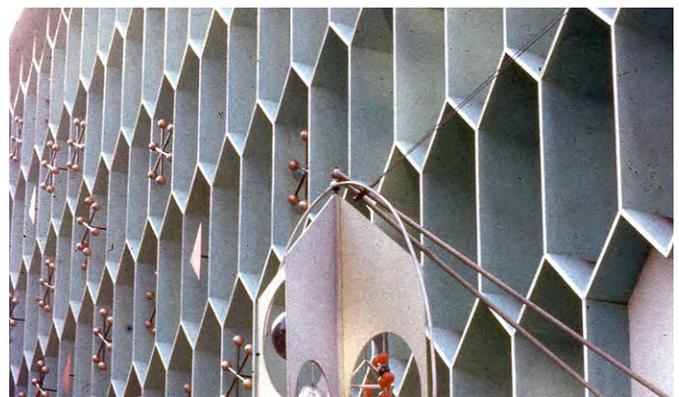
TASK 2

As well as this historical, contextual research into previous national festivals, you will also need to carry out thorough and critical research into your own catalyst themes that you identify and how this critical research has informed your Poster or Film.

Remember! As important as writing is, we want to see you drawing, commenting and representing your project process and how these critically link. This is a VISUAL as well as a written exercise.



Skylon - Festival of Britain 1951



Science Museum - Festival of Britain 1951

Brief 02 - Learning Outcomes

Level 5

- LO2.** Demonstrate the application of a catalyst in instigating your design process.
- LO3.** Utilise a range of skills, for example making, drawing, moving image, critical reflection and presentation techniques in an iterative design process.
- LO5.** Demonstrate your ability to present the critical research in support of your response to the studio project brief and design process.

Level 6

- LO2.** Demonstrate the application of the catalysts that instigate your design research process.
- LO3.** Apply an appropriate range of skills for example making, drawing, moving image, critical reflection and presentation techniques in an iterative design process.
- LO5.** Demonstrate your ability to present the critical research in support of your response to the studio project brief and design process.

AD575 / AD675 STUDIO TIMETABLE

SEMESTER ONE



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		Thurs 17					PM: 3D Group Workshops			
		Mon 21					AM: Detail Drawing Tutorials (individual)			RV
		Thurs 24					PM: Detail Drawing Tutorials / 3D Update Digital Pin-Up			
	04	Mon 21	02 - Catalyst		AM: Catalyst Brief Introduction / Task A Group Workshop		RV			
		Thurs 24			PM: Task A Group Workshop					
		Mon 28			AM: Task A Individual Tutorials			RV/SM		
		Thurs 31			PM: Task A Individual Tutorials					
	05	Mon 28	02 - Catalyst		AM: Task A Group Tutorials		RV			
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November	06	Mon 04 to Fri 08	LAB WEEK				SoAD Staff			
	07	Mon 11	03 - SysMat	04 - Framework	AM: SysMat Workshop 1		RV/MS			
		Thurs 14			PM:					
	08	Mon 18				AM:		RV/SM		
		Thurs 21				PM:				
	09	Mon 25				AM: SysMat Workshop 2		RV/MS		
		Thurs 28				PM:				
		Fri 29	AM:	RV						
	10	Mon 02			AM:		RV/SM			
		Fri 06		PM:						
	December	10	Mon 02	L5 Summative Submission - Portfolio + Almanac				RV		
			Fri 06	L6 Summative Submission - Portfolio + Almanac				RV		

END OF TERM

* Please be advised that this is a framework timetable for the Semester. Timings, activities and locations are subject to change.

The image features the letters 'LBL' in a large, white, stylized font. The letters are set against a background that is split diagonally from the bottom-left to the top-right. The upper-left portion of the background is a light orange color, and the lower-right portion is a solid blue color. The 'L' is on the left, the 'B' is in the middle, and the 'L' is on the right. The letters have a slight 3D effect with a thin white outline and a subtle shadow.

SYSMAT/FRAMEWORK
BRIEF 03

BRIEF 03 SYSMAT / FRAMEWORK

MONDAY 11TH - FRIDAY 06TH DECEMBER



TOTEM - INTRODUCTION

So far this semester you have been researching and drawing out the territory of the West Pier and surrounding context and honing in on your potential catalyst(s) surrounding what you believe future "Britishness" is in these strange times in which we live.

This semester is about ensuring that there is a design framework for a project in the second semester, whereby you have a strong knowledge of site and territory, and an understanding of your key catalyst(s) surrounding the notion of "Britishness".

The next phase of the design framework is to explore **potential systems and materials** relating to three key areas:

- Relationships to your territory / catalyst / theme
- Sustainability
- Temporary / Impermanence

Festivals use temporary structures, and with temporary structures comes the risk of wasted materials. This will not be the case within our Festival of Britain. Our studio this year will focus our systems and materials research on sustainable, recyclable, reusable processes.

To establish an understanding of potential systems and materials, you will be designing a **"Totem"** that marks the forthcoming festival. This will be a simple structure that will advertise your specific theme to the wider public within the context of our territory using project specific systems and materials.

Things you will need to consider:

- Is it interactive or passive structure?
- How does it relate to your chosen theme/catalyst?
- What materials is it made out of and why?
- How is your structure sustainable?
- Does it require specific systems?
- How is it temporary/impermanent?
- What happens to it after its use?
- What is its location and why?

This will be the first studio competition in which there will be a winner for the best Totem! The winner's work will be displayed at the West Pier Trust gallery. The competition winner's Totem must:

- have innovative SysMat applications
- have real sustainable qualities
- relate closely to the territory and your individual theme
- be experimental and bold



BRIEF 03 SYSMAT / FRAMEWORK

MONDAY 11TH - FRIDAY 06TH DECEMBER



The next three to four weeks will be broken down into very specific contained tasks and time-frames. You will need to be on top of your time management and complete the weekly tasks in order to move onto the next:

Week 07: Totem - Design & Iteration

Week 08: Totem - Prototype / Detail

Week 09: Framework - L5 Submission

Week 10: Framework - L6 Submission



Alicja Biła / Iwo Borkowicz



BRIEF 03 - LEARNING OUTCOMES

Level 5

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

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

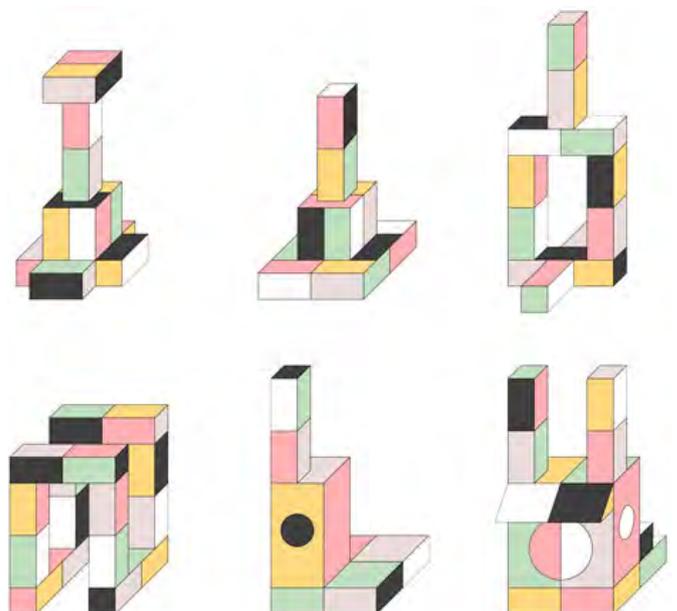
LO5. Demonstrate your ability to present the critical research in support of your response to the studio project brief and design process.

Level 6

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

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

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



BRIEF 03 SYSMAT / FRAMEWORK

MONDAY 11TH - FRIDAY 06TH DECEMBER



WEEK 07 TOTEM - DESIGN & ITERATION

MONDAY 11

10:00 - 11:30 // "Cross studio" introductory lecture into *scales of performance* focussing on design life and systems and materials related to sustainability and temporary structures/spaces.

11:30 - 13:00 // "In studio" group seminars discussing the lecture's themes and how these might start relating to your own Totems and catalyst(s).

14:00 - 16:00 // "In studio" rapid iteration workshop where you will:

- Sketch iterative designs of your potential Totem
- Three images of materials/systems that relate

16:00 // "Cross studio" showcase of your iterative ideas.

You will be required by the end of Monday to have an understanding of what your potential 'Totem' could be and what suitable systems and materials it could utilise. For Thursday's group tutorials you must come with a refined idea of your 'Totem' and its potential materials and systems.

THURSDAY 14

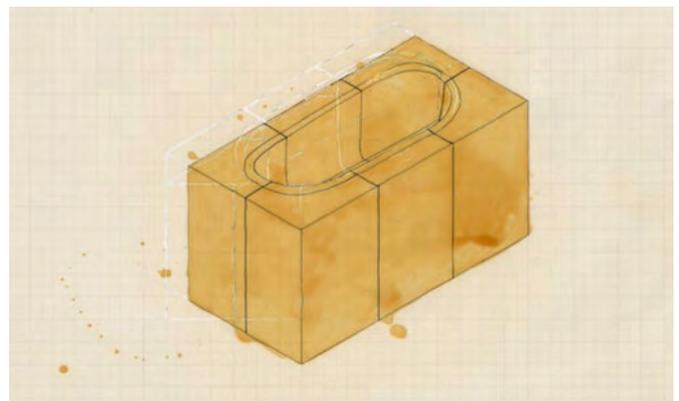
Group tutorials to establish what your 'Totem' design will be, its materials and systems and what details you will need to be prototyping during the following SysMat week.

By the end of Thursday you will need to have established what your Totem will be and what details will be most important to prototype. You will need to have a plan of action for the following Monday as to exactly what systems / materials you will be exploring and why.

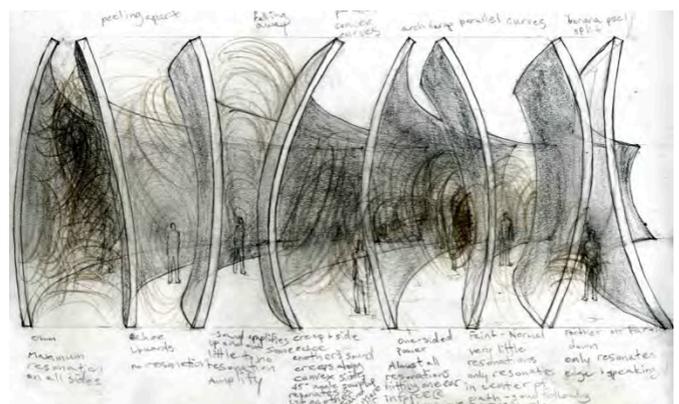
WEEK 07 OUTPUT

By the end of the week you will need to have iterated and designed your Totem as well as establish what systems and materials it utilises and where it is located within our territory. This will be communicated through a series of sketches and drawings.

You must come to Monday's workshop with a plan of what details you will be prototyping.



Rachel Whiteread



Richard Serra

BRIEF 03 SYSMAT / FRAMEWORK

MONDAY 11TH - FRIDAY 06TH DECEMBER



WEEK 08 TOTEM - PROTOTYPE / DETAIL

MONDAY 18

09:30 - 10:00 // "Cross studio" flat lay exercise.

10:00 - 16:00 // "Cross studio" prototyping of your detail studies with Technicians as well as studio tutors.

Use this day to explore, experiment and play with your chosen materials to represent and produce your first detail. For example, are you:

- focussing on how two materials fit together?
- experimenting with a new material type?
- focussing on connections to existing context?
- exploring how the material can be re-used?

You will be required by the end of the day to have made and prototyped one of your details.

16:00 // "Cross studio" showcase of your work in progress and flat lay.

THURSDAY 21

Group Tutorials to explore how your prototypes and 'Totem' are coming along and how best to represent them for your project. For example:

- Are you collaging them into existing photography?
- Are you technically drawing them into existing drawings?
- Are you drawing it as a scaled detail drawing?

WEEK 08 OUTPUT

L5

3 physical details
A drawing of your Totem in situ

L6

5 physical details
A drawing of your Totem in situ



Jorge Penades



Micaella Pedros



Marjan van Aubel & James Shaw

BRIEF 03 SYSMAT / FRAMEWORK

MONDAY 11TH - FRIDAY 06TH DECEMBER



WEEK 09 FRAMEWORK

MONDAY 25

10:00 - 13:00 // "Cross studio" Layout workshop

14:00 - 17:00 // "In studio" Level 5 Individual Tutorials

This will be Level 5's last tutorial session this semester. In order to make the most of it, please come with specific questions related to your project. By this point you will need to come with an understanding of what you will be showing on your Framework Submission Poster from the morning workshop session.

THURSDAY 28

Level 6 Individual Tutorials

This will be Level 6's penultimate tutorial session this semester. In order to make the most of it, please come with specific questions related to your project. By this point you will need to come with an understanding of what you will be showing on your Framework Submission Poster.

11AM FRIDAY 29 - L5 SUMMATIVE SUBMISSION

WEEK 10 FRAMEWORK

MONDAY 02

Level 6 Individual Tutorials

This will be Level 6's last tutorial session this semester. In order to make the most of it, please come with specific questions related to your project.

11AM FRIDAY 06 - L6 SUMMATIVE SUBMISSION



BRIEF 03 SYSMAT / FRAMEWORK

MONDAY 11TH - FRIDAY 06TH DECEMBER



ALMANAC 03

TASK 1 - SPATIAL AGENCY

For this task you will be documenting and commenting on your rapid sketching and iterative design ideas for your Totem during Week 07 (Design & Iteration).

This chapter won't just be a series of your iterative sketch ideas thrown into your Almanac document adhoc, but a carefully curated series of design decisions and critical commentary on how your ideas have progressed.

The output for this chapter will be a compilation of the series of iterative sketches that documents your critical process, whilst also looking at precedents of:

- installations / structures
- potential material choices

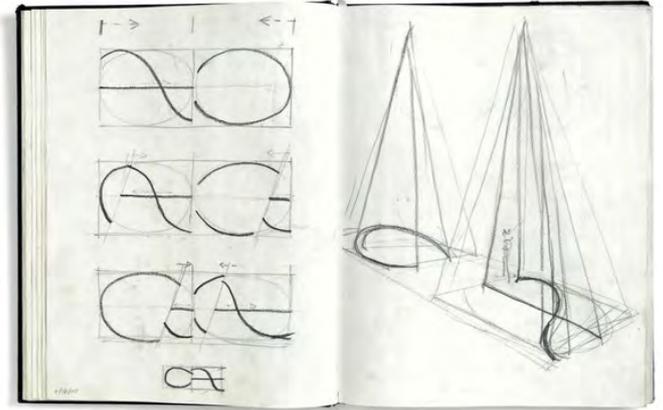
TASK 2 - MATERIAL DECISIONS

For this task you will be documenting and commenting on your prototyping ideas for your Totem during Week 08 (Prototype / Detail).

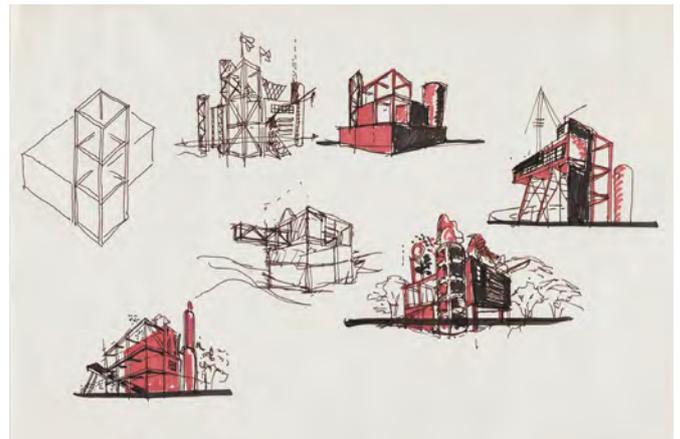
This chapter will document your physical material experiments, explorations and testing during the prototyping week. This should include photographic and sketch material, but most importantly your critical reflection on the process. Don't be frightened to critically reflect on your mistakes!

As well as critically documenting your prototyping process, you will need to critically research into your chosen materials, looking at precedents of:

- sustainable manufacturing
- re-use
- temporary material types



Anthony McCall



Bernard Tschumi



Micaella Pedros

AD575 / AD675 STUDIO TIMETABLE

SEMESTER ONE



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					Cross Studio Pin-up		RV/SM				
06		Mon 04 to Fri 08	LAB WEEK				SoAD Staff				
November	07	Mon 11	03 - SysMat	04 - Framework	AM: SysMat Session 1: The Theory		RV/MS				
		Thurs 14			PM: SysMat Session 1: Totem Iteration / Image gathering						
	08	Mon 18					AM: Group Tutorials		RV/SM		
		Thurs 21					PM: Group Tutorials				
		Mon 18					AM: SysMat Session 2: Into Practice / Detail Prototyping				RV/MS
		Thurs 21					PM: SysMat Session 2: Into Practice / Detail Prototyping				
	09	Mon 25					AM: Group Tutorials		RV/SM		
		Thurs 28					PM: Group Tutorials				
		Fri 29					AM: L5/6 Framework Workshop				RV
	10	Mon 02			PM: L5 Individual Tutorials		RV/SM				
Fri 06		AM: L6 Framework Workshop		RV/SM							
					PM: L6 Paired Tutorials						
					L5 Summative Submission - Portfolio + Almanac		RV				
December	10	Mon 02			AM: L6 Individual Tutorials		RV/SM				
		Fri 06			PM: L6 Individual Tutorials						
					L6 Summative Submission - Portfolio + Almanac		RV				

END OF TERM

* Please be advised that this is a framework timetable for the Semester. Timings, activities and locations are subject to change.

LEL

CURATE

BRIEF 01

INTRODUCTION

Welcome back to Broadcast Industries: **The Festival of Britain 2022.**

During the Semester 2 module, you will be developing your Semester 1 projects into programmatic, spatial and experiential propositions to create a pavilion that celebrates your ideas of 'British' culture.

As this is a festival you will not be designing your festival alone. Your proposal will sit among other pavilions, exhibitions and installations relating to 'British' identity. There will also be infrastructure elements such as toilets, ticket booths and access, designed by Level 6 studio members, that all of your designs will relate to. It is therefore vital that you attend each studio day so that you can discuss how individual pavilions and exhibitions relate to each other and the supporting festival infrastructure.

Throughout the semester we will be holding regular pin-ups where both tutors and peers will review studio work; workshops for rapid sketch design production; and peer to peer seminars to develop your critical reflection of your own and fellow students work.

Level 5

- LO1** Demonstrate and communicate experience of space;
- LO2** Demonstrate the application of suitable systems and material investigations in relation to your research and design;
- LO3** Propose an appropriately scaled intervention in accordance with your studio project brief;
- LO4** Propose an appropriate programme in response to your research and in accordance with your studio project brief;
- LO5** Demonstrate your ability to apply and communicate the critical research that has informed your response to the studio project brief and design process.

Level 6

- LO1** Demonstrate and communicate spatial experience through advanced techniques of analysis, design and making;
- LO2** Identify and apply multiple systems and material investigations in relation to your research and design;
- LO3** Propose and resolve an appropriately scaled intervention in accordance with your studio project brief;
- LO4** Develop an appropriate programme in response to your research and in accordance with your studio project brief;
- LO5** Demonstrate your ability to apply and communicate the critical research that has informed your response to the studio project brief and design process.



Estudio Teddy Cruz & Fonna Forman



Nordic Pavilion - Venice Architecture Biennale 2018



Thomas Heatherwick - Seed Pavilion

FESTIVAL MASTERPLAN(S)

Your pavilion / installation will not sit on the pier alone. Within Broadcast Industries there will be two Festival of Britain exhibitions; each festival consisting 10/11 number of pavilions. To create your masterplan Rob and Stephen have divided the studio into two groups based on the different themes you have chosen to explore for the festival last semester.

Festival A

Mim	Magda
Mary	Harry
Fiona	Skye
Lexi	Angela
Angelika	Ray

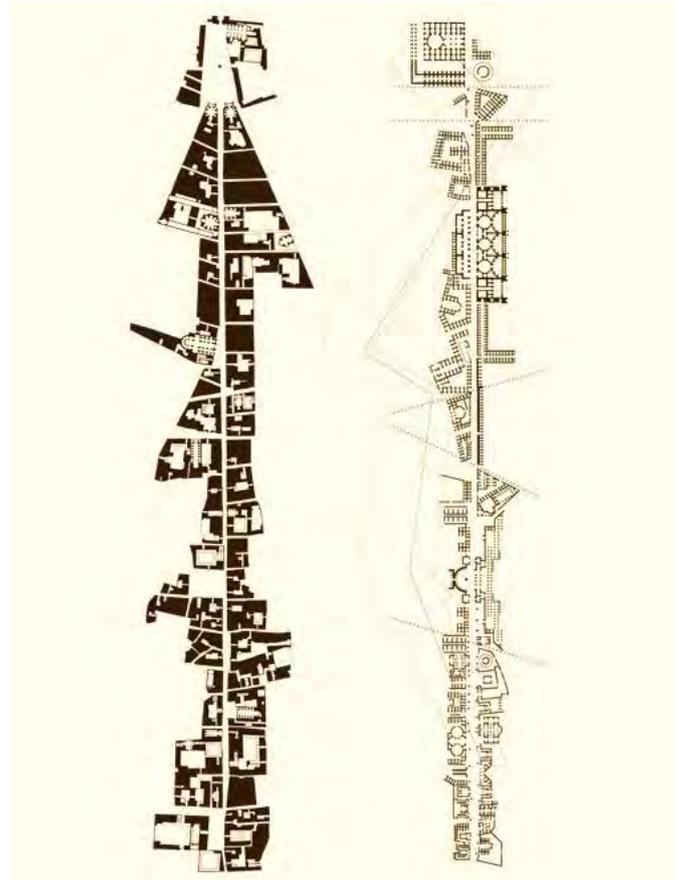
Festival B

Jamila	Alessandra
Jack	Jemma
Amira	Eojin
Beth	Melia
Nimesh	Imogen
	Monicah

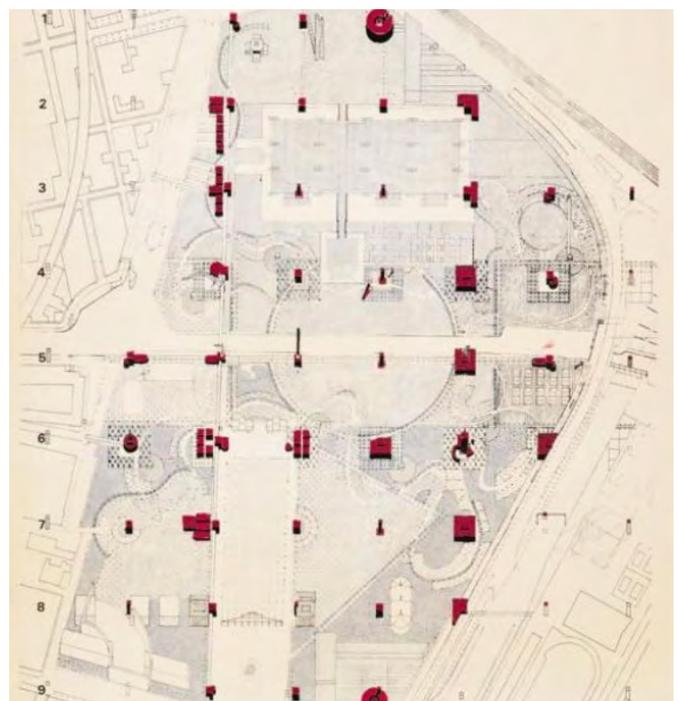
In your groups, it is up to you to define the location of each of your designed structures within the festival masterplan and the infrastructure to allow the festival to take place. You will start this process during a Masterplan Workshop on Thursday 06th February.

This workshop will be a day long charrette where in your groups you will be deciding and designing the base masterplan for the festival.

Although the majority of decisions will be made during this workshop, Level 6's will maintain and coordinate discussions within the Festival group throughout the semester.



Bryan Maddock



Bernard Tschumi

L6 INFRASTRUCTURE

For Level 6, the criteria to meet the Learning Outcomes are greater than at Level 5. Not only this, but there are an additional 20 credits to fulfil. Therefore there are additional elements within within the Festival of Britain that you will take control of, research and design.

In its current condition, the pier cannot host a festival as it lacks basic infrastructural elements to support a large scale event. Therefore the additional infrastructure elements you will design consist of:

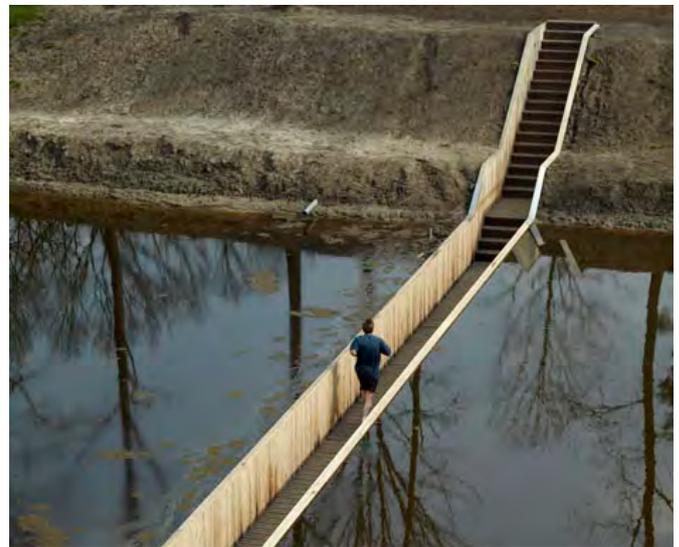
- 1 studio member - Toilets + Welfare Facilities
- 2 studio members - Tickets + Information Point
- 2 studio members - Access + Rest Points

As there are 5 Level 6 students per festival, you must decide on which infrastructural element you will each take on prior to the Masterplan Workshop. If you cannot agree, Rob and Stephen will decide for you on the day of the workshop.

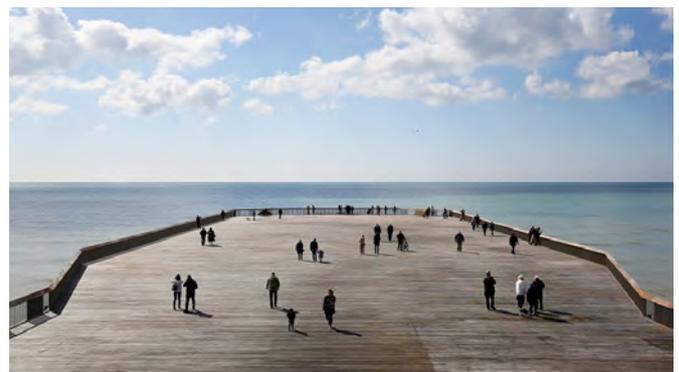
As Level 6 students you will then apply the same requirements and task outputs described in the briefs for your chosen infrastructure element. It is vital that you are in constant communication with the entire Festival of Britain group to ensure you are meeting all of their needs and requirements and to notify design changes and additions for everyone to work toward.



L'Urinette - Whiskey Cafe



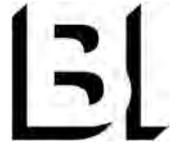
Moses Bridge - RO&AD Architecten



Hastings Pier - dRMM

BRIEF 01 CURATE

MONDAY 27TH - MONDAY 17TH FEBRUARY



TASK A PROGRAMME TIMELINE

During the first semester you established what aspect of British culture you wanted to celebrate, make a critical commentary on or draw attention to. In this first task you will curate the activities that will happen within your pavilion and decide upon the programmatic elements.

For example, is the pavilion for:

- education and learning?
(talks, seminars, classroom, library)
- making and production?
(workshops, materials, kitchen)
- displaying and exhibiting?
(exhibition, archive, showroom)
- discussion and debate?
(lectures, chamber, rostrum)
- trade and exchange?
(objects, economics, partnerships)

Once you have an overarching activity and agenda you will identify the functional, spatial, environmental and user requirements of your pavilion.

Function Requirements: Identify all of the different types of spaces that are required for your activity to work. For example do you need workshops, classrooms, recording studios, showrooms, storage, kitchen etc.

Spatial Requirements: Do you require large or small spaces? Are they tall or short? Are they over multiple levels? Do they need to be raised off the ground?

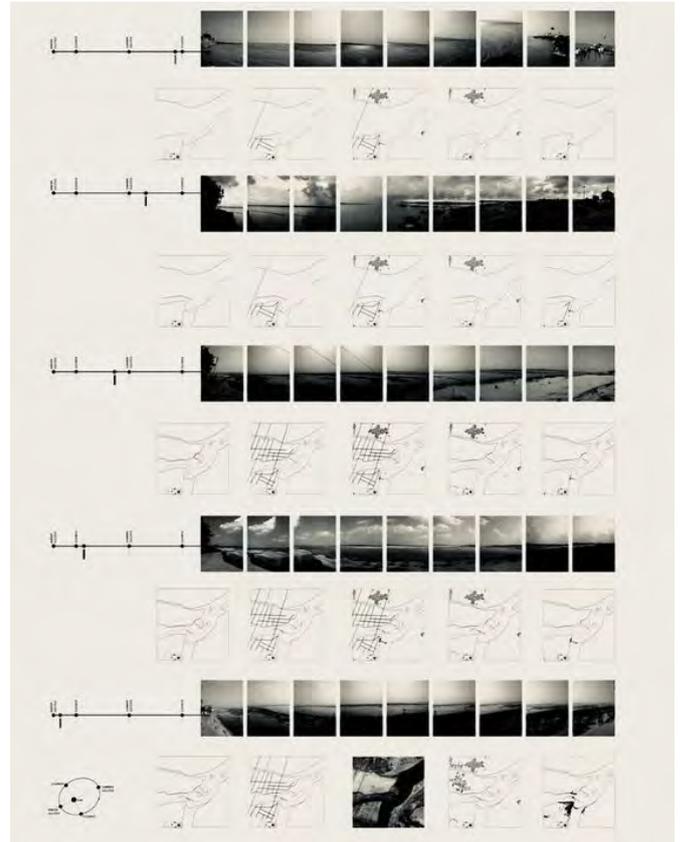
Environmental Requirements: Consider if your spaces require natural light or need to be in darkness. Do they need ventilation? Are the spaces heated or cold? Are they external or internal?

User Requirements: Think about who uses your proposed programme. Are they young or old? Do they have specific needs? This about accessibility for disabled users as your design must be fully inclusive.

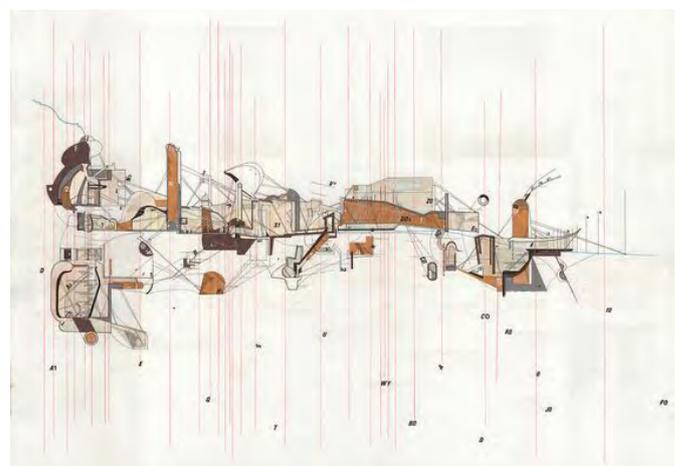
Other Requirements: Is there anything else that you need to consider that is unique and specific to your chosen programme? This could be:

- Special materials
- Structural requirements
- Machinery
- Interfaces between the different functions

This list is not definitive and you should think of your own programme specific categories.



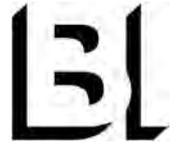
Anthony Acciavatti



Kirsty McMullan

BRIEF 01 CURATE

MONDAY 27TH - MONDAY 17TH FEBRUARY



TASK A PROGRAMME TIMELINE

For Level 6 Students you must go through the same process for your infrastructure element and define the different requirements. You must ensure that the infrastructure you design is fully inclusive as you are designing a critical element for the festival to take place. The infrastructure design and discussions will start at the Festival Masterplan workshop.

MOMENTARY...

The Festival of Britain 2022, like most festivals, is a temporary event. As part of your curatorial role and through visual communication on your programme timeline, you will define a series of key moments within the lifespan of your exhibition. You will explore how your pavilion develops over time and identify:

- What is there before the festival?
- What is there during the festival?
- What is there after the festival?

TASK A OUTPUT

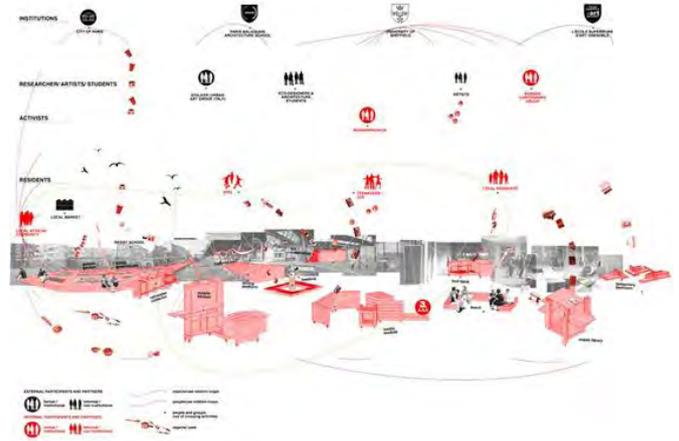
To capture your programme requirements and the temporary nature of the event, you will produce a visual programmatic timeline which must follow a series of key time based and construction criteria:

- January 2020 - Your Totem is installed
- August 2020 - Access / on-site infrastructure begins
- August 2021 - Access / on-site infrastructure ends
- September 2021 - Installation of pavilions on-site
- March 2022 - All works to stop
- April 2022 - Festival Opens to public!
- November 2022 - Festival closes / disassembly begins
- March 2022 > - What becomes of your pavilion / site ?

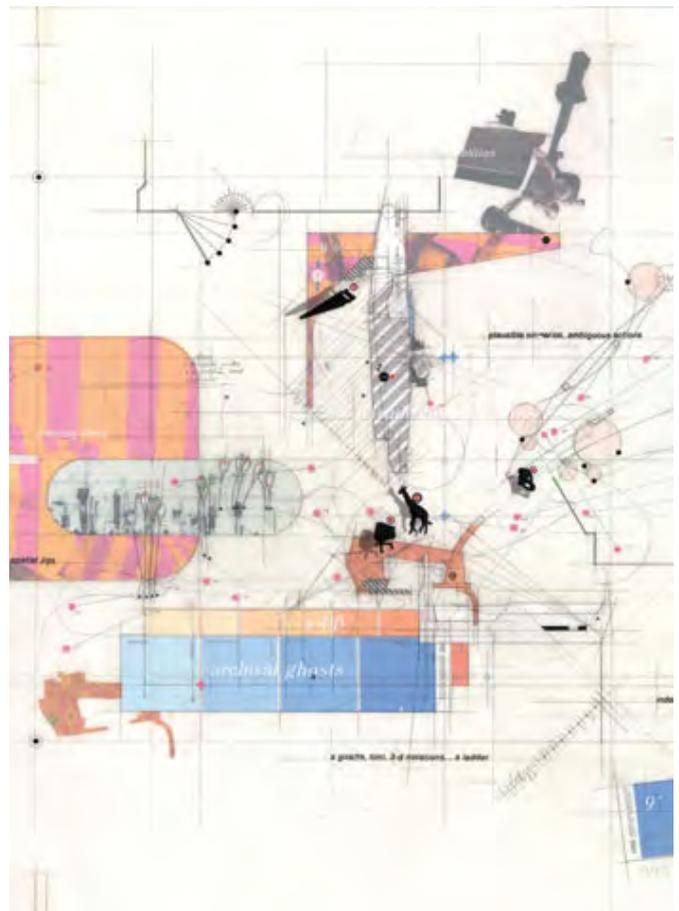
The output for the timeline can either be:

- A - Drawing - minimum A1
- B - Animation - minimum 30 seconds
- C - A combination

The timeline must be fully illustrated and diagrammed with key annotation. It is not a bullet point list.



Atelier d'architecture Autogérée



Perry Kulper

BRIEF 01 CURATE

MONDAY 27TH - MONDAY 17TH FEBRUARY



TASK B PLAN / SECTION / ELEVATION

Once you have finalised your specific location(s) for your pavilion / installation from the Festival Masterplan Workshop, you will be required to produce a set of comprehensive and detailed scaled plan, section and elevation drawings of your specific location.

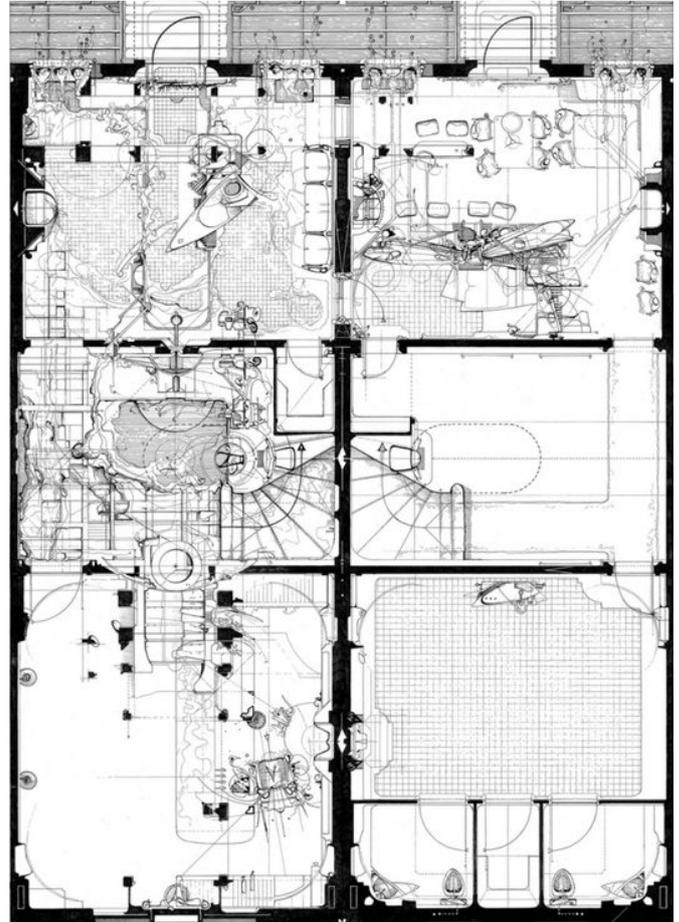
The scale and amount of contextual information will be dependent on the size and location of your specific pavilion.

You should utilise the studio group CAD model of site in order to produce your drawings, however you must add any missing or relevant detail that includes:

- construction details
- materiality
- any missing information

This set of technical drawings can remain line, however you must be adding relevant programmatic information. Use your timeline to do this. This should include:

- the final location of your pavilion(s)
- the potential size / shape of your proposal
- any neighbouring pavilions / relationships
- any other relevant visual information you wish to add from the programme diagramming / masterplan work - for example, infrastructure, spatial qualities, access etc.



TASK B OUTPUT

- 1 x A1 Plan - with programmatic info
- 1 x A1 Section - with programmatic info
- 1 x A1 Elevation - with programmatic info

Level 6

Same output to include your specific infrastructure. This can be achieved at this stage through a minimum of:

- 1 x A1 Plan - with infrastructure info



BRIEF 01 CURATE

MONDAY 27TH - MONDAY 17TH FEBRUARY



A01 PROGRAMME RESEARCH

As with the previous semester, your almanac will be a carefully curated and thoughtful element of the overall project.

Although marked as a separate task to the portfolio, your almanac must read as part of the portfolio and not be a dumping ground for excess work. The document must communicate and reflect your critical research and analysis throughout the project.

TASK A

For the first section of your Almanac, you will be compiling and documenting your critical research into your chosen programme. Your chapter should include sub-chapters for each of the programme requirements:

- Function
- Spatial
- Environmental
- User
- Other

This chapter should be a combination of written analysis, sketch / visual documentation of your iterations, annotation and precedent study.

NOTE: For level 6, this chapter will also include your infrastructure critical research.

TASK B

The second task will be to explore, enquire and critically research into how festivals are constructed, managed and put together. Examples you could look at include:

- The Venice Biennale
- Burning Man
- Glastonbury

Critical focus should be on:

- Construction
- Lifespan
- Sustainability
- What happens afterward.....?



AD576 / AD676 STUDIO TIMETABLE

TERM 2



Month	Week	Day	Brief	Activity	Other	Staff
January	15	Mon 27	01 - CURATE	Sem 2 / Brief 01 - Curate Introduction / Programme Timeline Workshop	Workshop	RV
		Tues 28		L6 RHINO 1	Digi Skills	JT
		Thurs 30		AM: Programme Timeline Tutorials PM: Programme Timeline Tutorials		RV/SM
		Fri 31		01 READING EXISTING BUILDINGS	SysMat	MS
February	01	Mon 03		AM: Programme Timeline Tutorials PM: Programme Timeline Tutorials / Peer Pin-up	Peer Pin-up	RV
		Tues 04		L6 RHINO 2	Digi Skills	JT
		Thurs 06		Festival Masterplan Workshop - Gallery	Workshop	RV/SM
		Fri 07		02 ADAPTATION & REUSE	SysMat	MS
	02	Mon 10		AM: Tutorials PM: Tutorials		RV
		Tues 11		L5 VECTORWORKS	Digi Skills	JT
		Thurs 13		AM: Tutorials PM: Tutorials / Group Pin-up	Studio Pin-up	RV/SM
		Fri 14		03 MATERIALS & EXPERIENCE	SysMat	MS
	03	Mon 17	Brief 02 - Parti Introduction / Iteration Workshop	Workshop	RV	
		Tues 18	L5/L6 SLICING / LASER CUTTING	Digi Skills	JT	
		Thurs 20	AM: Parti Tutorials PM: Parti Tutorials / Peer Pin-up	Peer Pin-up	RV/SM	
		04	Mon 24	AM: Tutorials PM: Tutorials		RV
Tues 25	L5/L6 3D PRINTING		Digi Skills	JT		
Thurs 27	L5 / L6 FORMATIVE PIN-UP REVIEW			BAIA		
March	05	Mon 02 to Fri 06	02 - PARTI	LAB WEEK		BAIA
	06	Mon 09				RV
		Tues 10	L5 FINAL DRAWING SESSION	Digi Skills	JT	
		Thurs 12			RV/SM	
		Fri 13	04 DETAILS & SYSTEMS (Specialist Support)	SysMat	MS	
	07	Mon 16			RV	
		Tues 17	L6 FINAL DRAWING SESSION	Digi Skills	JT	
		Thurs 19			RV/SM	
		Fri 20	05 DETAILS & SYSTEMS (Specialist Support)	SysMat	MS	
	08	Mon 23			RV	
		Tues 24	L5/L6 VECTORWORKS DROP-IN	Digi Skills	JT	
		Thurs 26			RV/SM	
Fri 27		06 DETAILS & SYSTEMS (Specialist Support)	SysMat	MS		
09	Mon 30			RV		
	Tues 31	L5 FORMATIVE TABLE REVIEW		BAIA		
	Thurs 02	L6 FORMATIVE TABLE REVIEW (L5/6 Almanac Summative)		BAIA		

AD576 / AD676 STUDIO TIMETABLE

TERM 3



Month	Week	Day	Brief	Activity	Other	Staff		
April	EASTER 01		03 - EXPERIENCE					
	EASTER 02				During Easter you will be entitled to <u>one tutorial</u> - date/times TBC The Easter break is not a holiday - you must continue to work on your projects throughout.			
	EASTER 03							
10	Mon 27						RV	
	Tues 28			L5/L6 VECTORWORKS DROP-IN		Digi Skills	JT	
	Thurs 30						RV/SM	
	Fri 01			L5 DROP-IN SURGERY		SysMat	MS	
11	Mon 04						RV	
	Tues 05			L5 FINAL SUBMISSION DROP-IN		Digi Skills	JT	
	Thurs 07						RV/SM	
12	Mon 11				L6 DROP-IN SURGERY	SysMat	RV/MS	
	Tues 12			L6 FINAL SUBMISSION DROP-IN		Digi Skills	JT	
	Wed 13			L5 SUMMATIVE SUBMISSION				
	Thurs 14		L5 SUMMATIVE TABLE REVIEW				BAIA	
	13	Tues 19		L6 SUMMATIVE SUBMISSION				
		Thurs 21		L6 SUMMATIVE TABLE REVIEW				BAIA

* Please be advised that this is a framework timetable for the Semester. Timings, activities and locations are subject to change.

LEL

PARTI

BRIEF 02

INTRODUCTION

parti
noun Architecture.
the basic scheme or concept of an architectural design

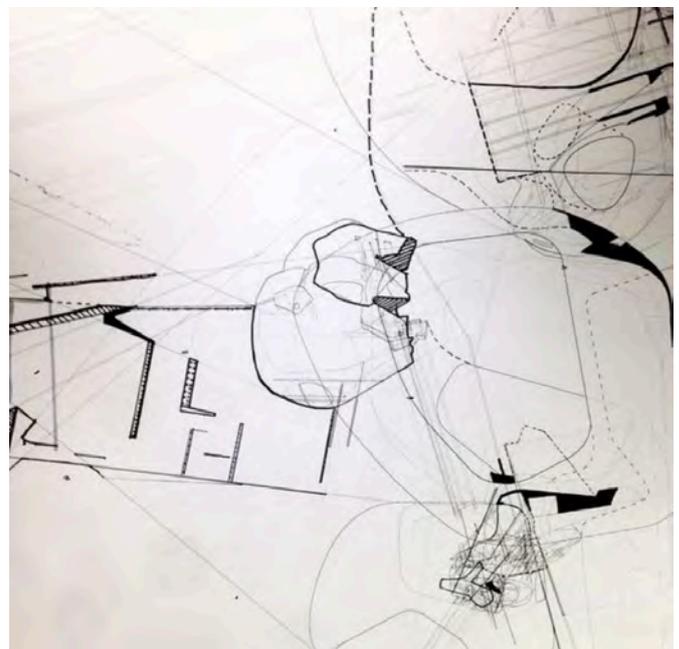
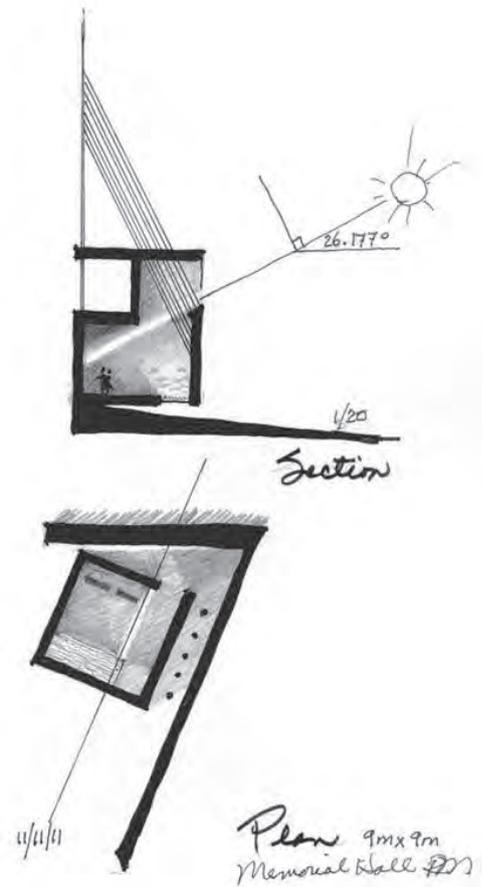
Now that you have defined the programmatic elements and requirements for your pavilion and the infrastructural elements are underway, now is the time to DESIGN. The next brief will explore your conceptual, spatial and organisational approach to site. You will start this through a series of parti diagrams that will inform a series of design development tasks in order to realise a resolved proposal before the Easter break.

The next brief will be broken up into a series of rapid week-long workshops in order to gather and communicate multiple ideas in quick succession:

WEEK 03	PARTI DIAGRAMS	AO2 - DESIGN DEVELOPMENT TASK
WEEK 04	PARTI DIAGRAMS	
	FORMATIVE PIN-UP REVIEW	
WEEK 05	LAB WEEK	
WEEK 06	COLLAGE SEQUENCE	
WEEK 07	SYSMAT MATRIX	
WEEK 08	HYBRID DRAWING	
WEEK 09	HYBRID DRAWING	
	FORMATIVE TABLE REVIEW	
	L5/6 ALMANAC SUMMATIVE SUBMISSION	

This is an important stage in the project. Please take into consideration that these tasks are designed for rapid idea generation. The workshops, tasks and outputs are designed to be the length timetabled and you must stick to these time frames.

By the end of this phase of the project, you will have a finalised design to refine and draw up formally for the final brief and submission.



BRIEF 02 PART I

MONDAY 17TH FEB - THURSDAY 02ND APRIL



TASK A PARTI DIAGRAMS

WEEK 03-04

Using your detailed programmatic information, your parti diagrams will communicate the key spatial and organisational themes you want to explore in your project. They can be simple tools that describe your core conceptual ideas around your pavilion and can be created through any medium - you may wish to work in both two and three dimensions.

Your parti diagrams should explore:

- Volume, Form, Shape and Mass
- Solid and Void
- Spatial Sequence, Organisation and Layout
- Circulation and Threshold
- Connection and Separation
- Private, Public and Services
- Structure and Materiality
- Anything else you think is important to your scheme...

Level 6 - Infrastructure

The infrastructure elements will also require a similar conceptual approach. Therefore, alongside the parti diagrams for your own individual pavilions you will develop design ideas for your specific infrastructure role. It is important that you are in constant communication with the rest of the festival team to ensure that the designs do not clash and each pavilion has access.

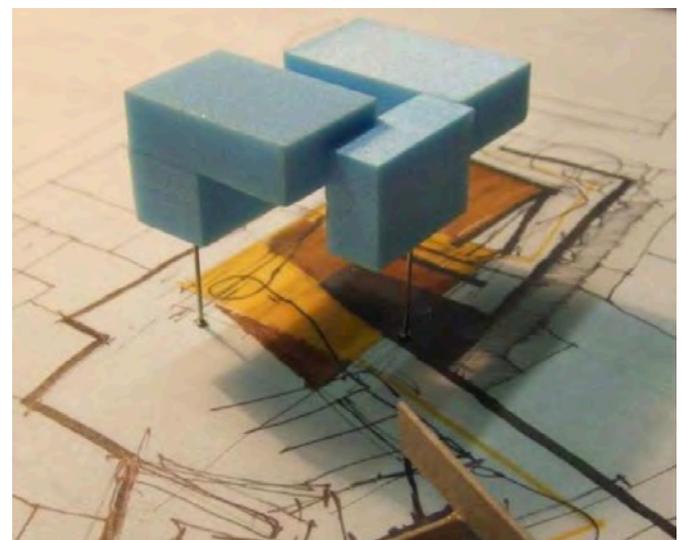
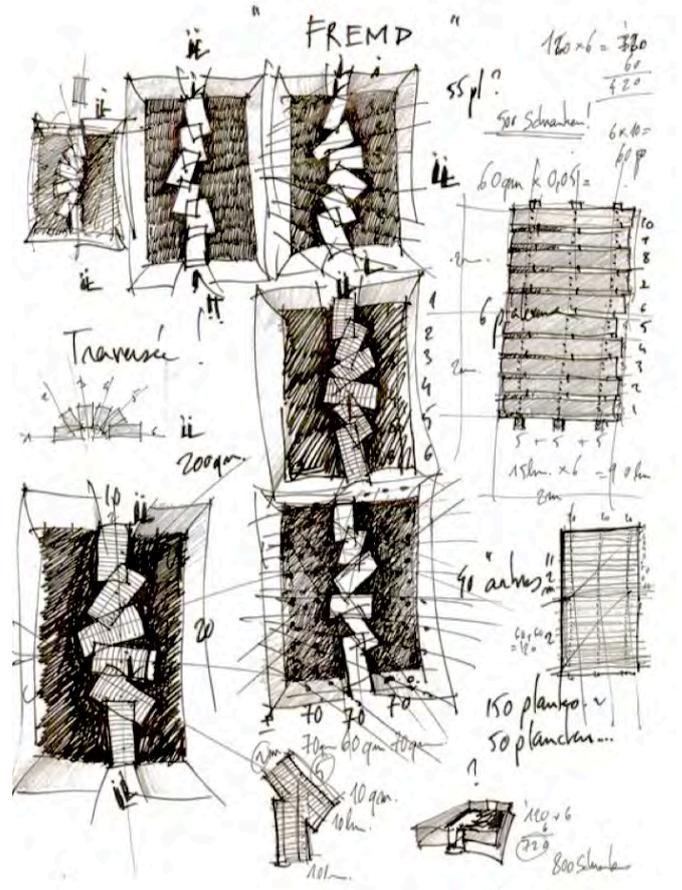
TASK A OUTPUT

The majority of your iterations will form the Spatial Agency chapter in your Almanac. However, the portfolio outputs are:

- 1 x A1 (minimum) communicating your iterative design development
- 1 x A1 (minimum) showing 6 key development ideas to scale. Both must be seen as drawings (2D or 3D) - not just a placement of iterations.

Your drawing(s) must show key developments/progression in your conceptual and spatial ideas.

Level 6 - You will also produce a minimum of 1 A1 showing 3 key development ideas of the infrastructural elements your are responsible for.



BRIEF 02 PART I

MONDAY 17TH FEB - THURSDAY 02ND APRIL



TASK B COLLAGE SEQUENCE

WEEK 06

For this week-long task you will rapidly communicate specific spatial ideas through collage techniques. This is in order for you to start to inhabit your spaces and think about the spatial qualities in which you wish to develop.

These spatial drawings need to have elements of the existing condition, your intervention and programme. The focus however, is on spatial quality - what do you want the spatial qualities to be?

Therefore, these collages need to be perspective views of key moments in your programme and pavilion. You should aim to cover a number of spatial experiences and qualities, which could include:

- Materiality
- Light
- Movement
- Temporal / transitional elements
- Interaction
- Seasons
- Time of day
- Context

Your collages must reveal specific/relevant elements of your programme. These could include:

- User / Activity
- Function / Time
- Specific: Machinery / Tools / Systems etc

Your collages should also show how your pavilions interface with the different infrastructural elements designed by Level 6 studio members. For example, if your pavilion / installation is situated near or on specific access points, near toilet facilities or ticket kiosks etc, you should show this spatial relationship as part of your views.

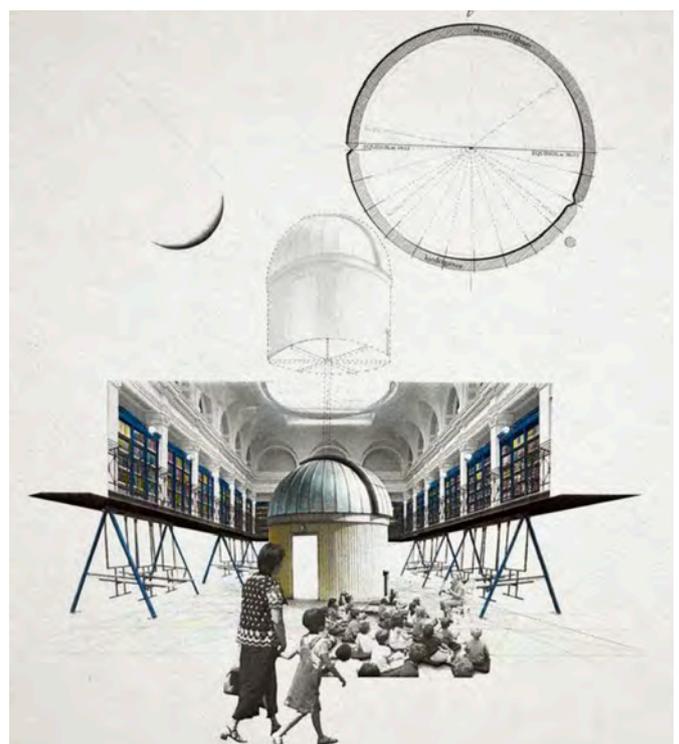
TASK B OUTPUT

Level 5

To produce a minimum of 3 spatial collages of your pavilions key moments. The size should be a minimum of A3.

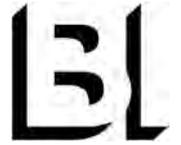
Level 6

To produce a minimum of 3 spatial collages of your pavilions key moments. You will also produce 2 spatial collages of your specific infrastructure elements. The size should be a minimum of A3.



BRIEF 02 PART I

MONDAY 17TH FEB - THURSDAY 02ND APRIL



TASK C SYSMAT MATRIX

WEEK 07

Within the Festival of Britain, we are exploring two key SysMat themes: **Temporary & Reusable/Sustainable**

We have outlined a timetable for the assembly, the period of the festival, the disassembly and what remains for your pavilion. It is now time to propose what those elements are made of and how they follow the timetable.

The Festival of Britain will not be wasteful with materials. It will be a showcase for what can be achieved with recycled, sustainable and reusable materials. Therefore, you must consider your chosen systems and materials with regards to this approach. To aid your exploration of the systems and materials that will make up your pavilion (and infrastructure Level 6), you should consider:

- Structure:** What are the main elements that will hold up your pavilion? (frame/tension/spanning)
- Envelope:** What materials will you use to create an interior space for your pavilion? (skin/enclosure/openings)
- Connections and Details:** How are you fixing your structure to the pier? How are you joining your systems and materials together? (bolting/tying/resting/hanging)
- Services:** What equipment goes into your pavilion so it can function. (machinery/electrical/mechanical)
- Construction:** What machines are required to construct your pavilion? (deliveries/cranes/hoists/scaffold)

TASK C OUTPUT

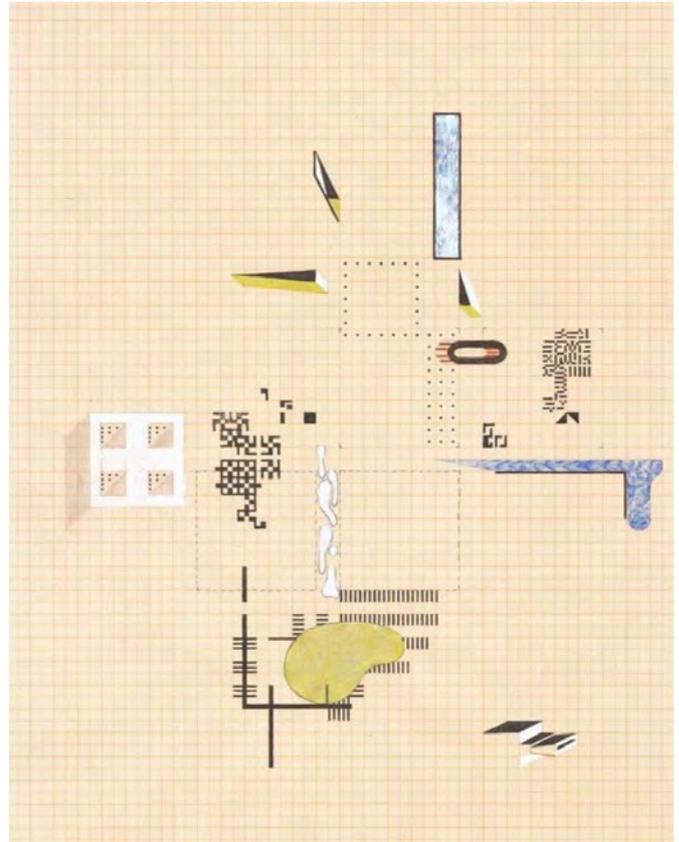
1 x A1 SysMat Matrix

This will be a gridded composition of system and material quantities, qualities and details in rows and columns that is manipulated according to particular rules. The matrix needs to communicate your understanding of the different components both individually and how they work as a cohesive collection of systems and materials. It should also illustrate your understanding of the temporary nature of your pavilion and what becomes of the materials after the festival.

or

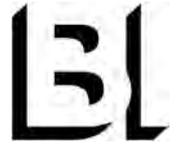
1 x Conceptual SysMat Model

Much like the Totem task, you can also express quantity, quality and detail through a conceptual 3D model.



BRIEF 02 PART I

MONDAY 17TH FEB - THURSDAY 02ND APRIL



TASK D HYBRID SECTION

WEEK 08-09

For this final task you will culminate the series of week long workshops by combining some or all of the elements you have explored to create a hybrid drawing in the form of a scaled section. You will be utilising the previous work from this brief to create this drawing.

This drawing must be detailed and have more measured and scaled information whilst also revealing key spatial qualities. The aim of the drawing is to have a solid communication of your proposal in context for you to develop and communicate through the final studio brief. This drawing will show:

- the final design idea with surrounding context
- light qualities
- final materials / systems
- programme / specific programmatic features
- possible temporal / transitional elements
- inhabitation
- specific time (seasonal / day / night)

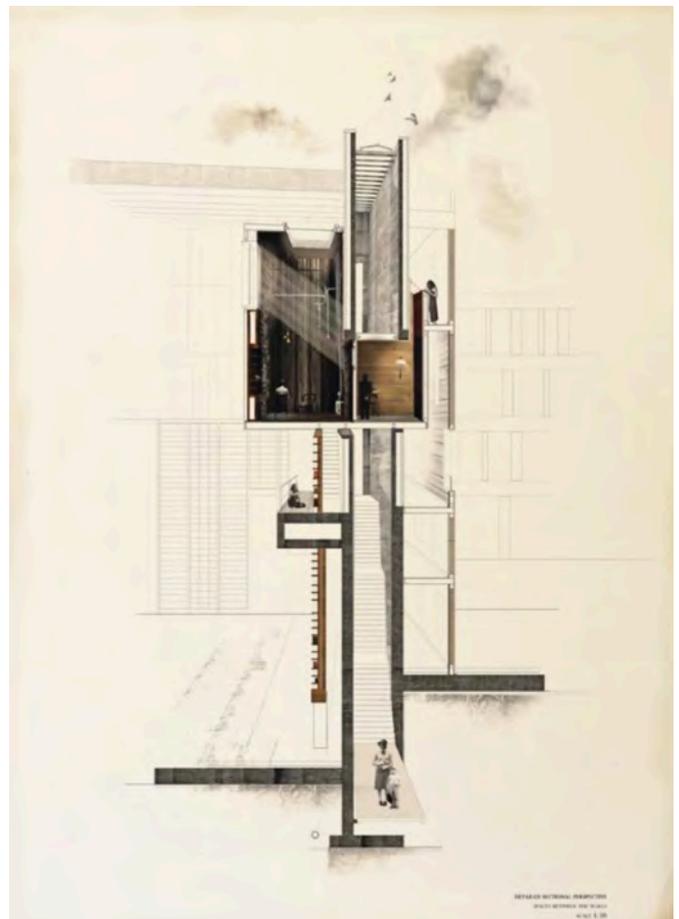
To create your hybrid drawing you must choose an appropriate section through your pavilion that allow you to communicate the proposal effectively. How you create your drawing is up to you, however you should utilise:

- your development sketches / models
- spatial collages
- system development

There may be elements of the section that are in perspective, in relief or partly three dimensional. What you choose to utilise from the previous tasks will be specific to your project, however this must be seen as a hybrid drawing. If there are details that still need to be finalised within your proposal, then use annotation and collage as a way of communicating within the drawing what these will be.

TASK D OUTPUT

1 x A1 (**minimum**) Hybrid Section Drawing - to a scale appropriate to the proposal.



AD576 / AD676 STUDIO TIMETABLE

TERM 2



Month	Week	Day	Brief	Activity	Other	Staff	
January	15	Mon 27	01 - CURATE	Sem 2 / Brief 01 - Curate Introduction / Programme Timeline Workshop	Workshop	RV	
		Tues 28		L6 RHINO 1	Digi Skills	JT	
		Thurs 30		AM: Programme Timeline Tutorials PM: Programme Timeline Tutorials		RV/SM	
		Fri 31		01 READING EXISTING BUILDINGS	SysMat	MS	
February	01	Mon 03		AM: Programme Timeline Tutorials PM: Programme Timeline Tutorials / Peer Pin-up	Peer Pin-up	RV	
		Tues 04		L6 RHINO 2	Digi Skills	JT	
		Thurs 06		Festival Masterplan Workshop - Gallery	Workshop	RV/SM	
		Fri 07		02 ADAPTATION & REUSE	SysMat	MS	
	02	Mon 10		AM: Tutorials PM: Tutorials		RV	
		Tues 11		L5 VECTORWORKS	Digi Skills	JT	
		Thurs 13		AM: Tutorials PM: Tutorials / Group Pin-up	Studio Pin-up	RV/SM	
		Fri 14		03 MATERIALS & EXPERIENCE	SysMat	MS	
February	03	Mon 17	02 - PARTI	Brief 02 - Parti Introduction / Iteration Workshop	Workshop	RV	
		Tues 18		L5/L6 SLICER / LASER CUTTING	Digi Skills	JT	
		Thurs 20		AM: Parti Tutorials PM: Parti Tutorials		RV/SM	
	04	Mon 24		L5 / L6 FORMATIVE PIN-UP REVIEW		BAIA	
		Tues 25		L5/L6 3D PRINTING	Digi Skills	JT	
		Fri 28		Tutorial Surgery		RV	
March	05	Mon 02 to Fri 06		LAB WEEK			BAIA
	06	Mon 09		Collage Sequence Workshop	Workshop	RV	
		Tues 10		L5 FINAL DRAWING SESSION	Digi Skills	JT	
		Thurs 12		AM: Collage Sequence Tutorials PM: Collage Sequence Tutorials / In-Studio Pin-up	Studio Pin-up	RV/SM	
		Fri 13		04 DETAILS & SYSTEMS (Specialist Support)	SysMat	MS	
	07	Mon 16		SysMat Workshop	Workshop	RV	
		Tues 17	L6 FINAL DRAWING SESSION	Digi Skills	JT		
		Thurs 19	AM: SysMat Tutorials PM: SysMat Tutorials / In-Studio Pin-up	Studio Pin-up	RV/SM		
		Fri 20	05 DETAILS & SYSTEMS (Specialist Support)	SysMat	MS		
	08	Mon 23	AM: Brief 03 - Experience Introduction PM: Almanac Tutorials		RV		
		Tues 24	L5/L6 VECTORWORKS DROP-IN	Digi Skills	JT		
		Thurs 26	AM: Tutorials PM: Tutorials		RV/SM		
		Fri 27	06 DETAILS & SYSTEMS (Specialist Support)	SysMat	MS		
09	Mon 30	AM: Tutorials PM: Tutorials		RV			
	Tues 31	L5 FORMATIVE TABLE REVIEW		BAIA			
	Thurs 02	L6 FORMATIVE TABLE REVIEW (L5/6 Almanac Summative)		BAIA			

AD576 / AD676 STUDIO TIMETABLE

TERM 3



Month	Week	Day	Brief	Activity	Other	Staff	
April	EASTER 01		03 - EXPERIENCE				
	EASTER 02				During Easter you will be entitled to <u>one tutorial</u> - date/times TBC The Easter break is not a holiday - you must continue to work on your projects throughout.		
	EASTER 03						
10	Mon 27						RV
	Tues 28			L5/L6 VECTORWORKS DROP-IN		Digi Skills	JT
	Thurs 30						RV/SM
	Fri 01			L5 DROP-IN SURGERY		SysMat	MS
11	Mon 04						RV
	Tues 05			L5 FINAL SUBMISSION DROP-IN		Digi Skills	JT
	Thurs 07						RV/SM
12	Mon 11				L6 DROP-IN SURGERY	SysMat	RV/MS
	Tues 12			L6 FINAL SUBMISSION DROP-IN		Digi Skills	JT
	Wed 13			L5 SUMMATIVE SUBMISSION			
	Thurs 14		L5 SUMMATIVE TABLE REVIEW				BAIA
	Thurs 14		L6 SUMMATIVE SUBMISSION				
13	Tues 19		L6 SUMMATIVE SUBMISSION				
	Thurs 21		L6 SUMMATIVE TABLE REVIEW				BAIA

* Please be advised that this is a framework timetable for the Semester. Timings, activities and locations are subject to change.

LEBL

EXPERIENCE

BRIEF 03

INTRODUCTION

Now that you have synthesised your semester one framework, established an appropriate programme for the festival, decided upon final systems and materials and developed your design ideas thoroughly, it is time to realise your design formally.

For this final brief you will be required to produce the minimum drawings outlined:

- 1x Plan
- 1x Section
- 1x Elevation
- 3x Perspective Sequence

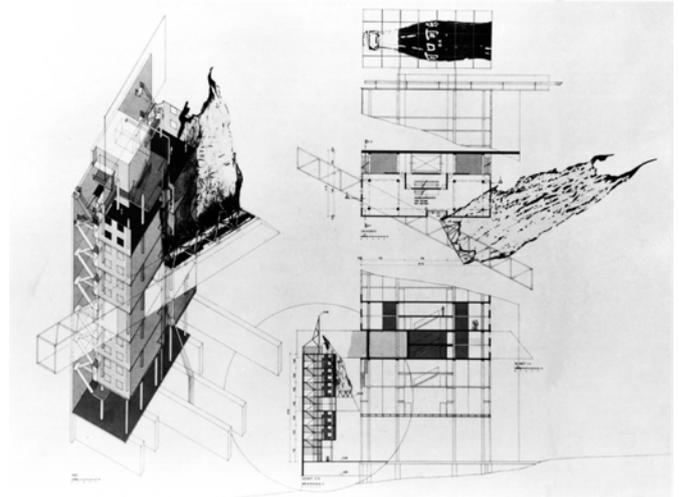
The aim of this brief is to focus your work and efforts of your project towards communicating and revealing the **spatial experience** of your final design.

WEEKS REMAINING

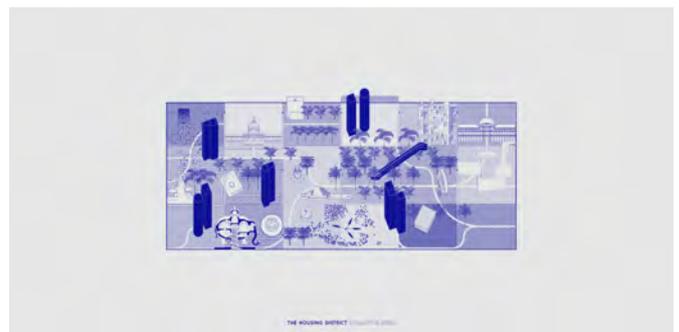
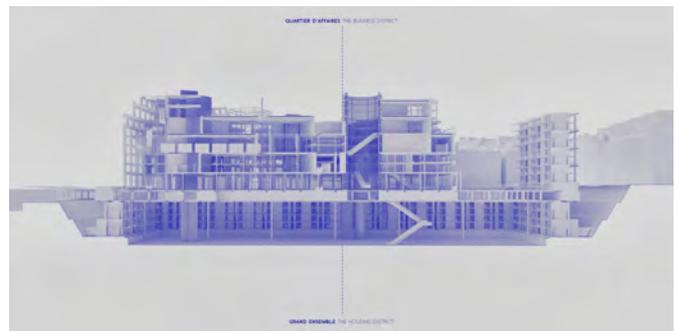
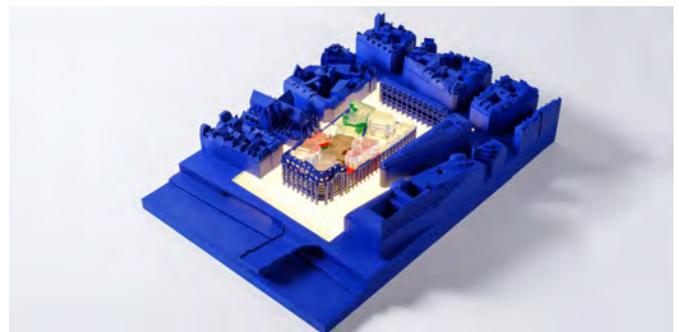
WEEK 10	L5/6 ALMANAC SUMMATIVE SUBMISSION
	L5 H&T SUMMATIVE SUBMISSION
	Brief 03 intro / Online Tutorials
WEEK 11	Studio Online Tutorials
WEEK 12	Studio Online Tutorials
WEEK 13	Studio Online Tutorials
WEEK 14	L6 Online Tutorials
	L5 - AD576 SUMMATIVE SUBMISSION
	L5 - AD576 PRESENTATION UPLOAD
WEEK 15	L6 Tutorial Surgery
	L6 - AD676 SUMMATIVE SUBMISSION
	L6 - AD676 PRESENTATION UPLOAD

*please refer to your online timetable, StudentCentral and any course email correspondence for clarification and detail. This is purely a guide of the remaining time left.

This brief outlines the minimum amount of output in order to effectively communicate your pavilions and the festival. You should bare in mind that you may need to produce more drawings to best explain your projects detailing, programmatic features and most importantly, the spatial experience. Please refer to your respective level Portfolio Checklist at the end of this brief.



Coop Himmelblau



Iason Stathatos

TASK A PLAN / SECTION / ELEVATION

To communicate your final design proposal effectively, you will produce a minimum of:

- 1 plan
- 1 section
- 1 elevation

These drawings must be to an appropriate scale in relation to your pavilion and relevant context.

We will have discussions individually to determine the best scale for your project, as well as to understand if you require further plan and section drawings for clearer communication of specific details / scale.

TECHNIQUE

These final drawings must be highly detailed and show all the usual stuff:

- context
- your final proposal
- systems / materials / technical detail
- inhabitation
- spatial qualities
- light qualities

Depending on the programme specifics, you will need to consider how the drawing can communicate:

- function / activity
- movement / time

Consider how specific drawing techniques can aid this:

- perspective
- line types / weight (dashed line etc)
- transparencies
- cut out / pull away details
- multiple scales

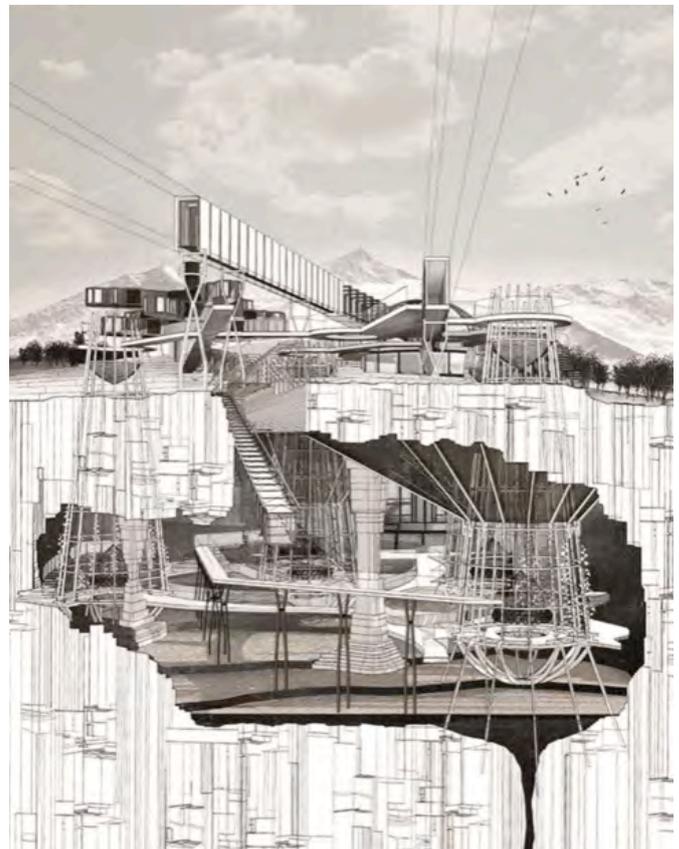
LEVEL 6

A plan / section/ elevation needs to also be produced for your specific infrastructure element. Depending on how you have worked, this can be a group endeavour, but must have the same qualities listed above.

This can either be communicated as separate plan / section / elevation drawings or a compiled drawing.



Zean Macfarlane



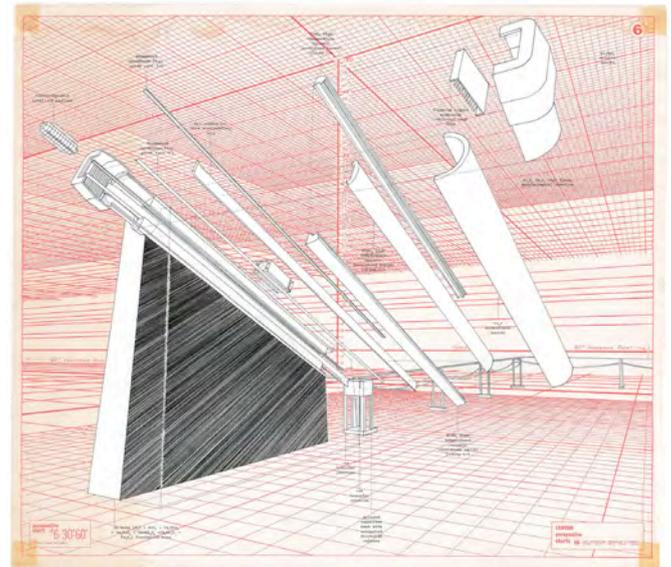
Naomi Birks

TASK B PERSPECTIVES SEQUENCE

To best communicate the **experience** of your pavilion, programme and the unique qualities of the spaces you have designed, you will draw out a series of highly detailed perspectives. These perspective drawings must show a sequence through your scheme that highlights the most important narrative aspects of your design.

To communicate the spatial experience effectively, you must produce **a minimum of 3** in the sequence, although you may need / wish to produce more. These perspective drawings must communicate and reveal:

- spatial qualities
- light / material qualities
- narrative
- your final proposal / relevant context
- programme / activity / function
- systems / materials / technical detail



Robert Taylor

TECHNIQUE

These perspectives must be highly detailed, but how you produce your drawings is up to you. Think about techniques that you enjoy and have skill in:

- hand drawing
- collage
- CAD
- hybrid techniques
- photoshop
- photography
- mixed media

Make sure that you include project specific and relevant inhabitation within these drawings as well as your programmatic attributes.

We will have individual discussions to determine the most effective and important views for your design, as well as what techniques are best suited. These drawings must read as a series, therefore the aesthetics must be similar throughout.



Facultad de Arquitectura USS

LEVEL 6 INFRASTRUCTURE MASTERPLAN / MASTERAXO

As a level throughout the second semester, you have also been tasked to explore, design and finalise the overall festival infrastructure for your respective groups (Festival A & Festival B). The infrastructure tasks so far have been:

- Brief 01
 - Initial Festival Masterplan
 - Specific Plan / Section
- Brief 02
 - Infrastructure Parti Diagrams
 - Infrastructure Collage Sequence

In order to finalise your individual projects, the festival and to read / communicate it as a collective project, you will complete two more final drawing tasks:

- Brief 03
 - Plan / Section / Elevation
 - Masterplan or Masteraxo

PLAN / SECTION / ELEVATION

This will be a finalised plan, section and elevation of your specific infrastructure element that you have been working on. These drawings can either be separate or compiled as a single technical drawing, the scale of which will depend on the element you have been working on. These drawings must communicate:

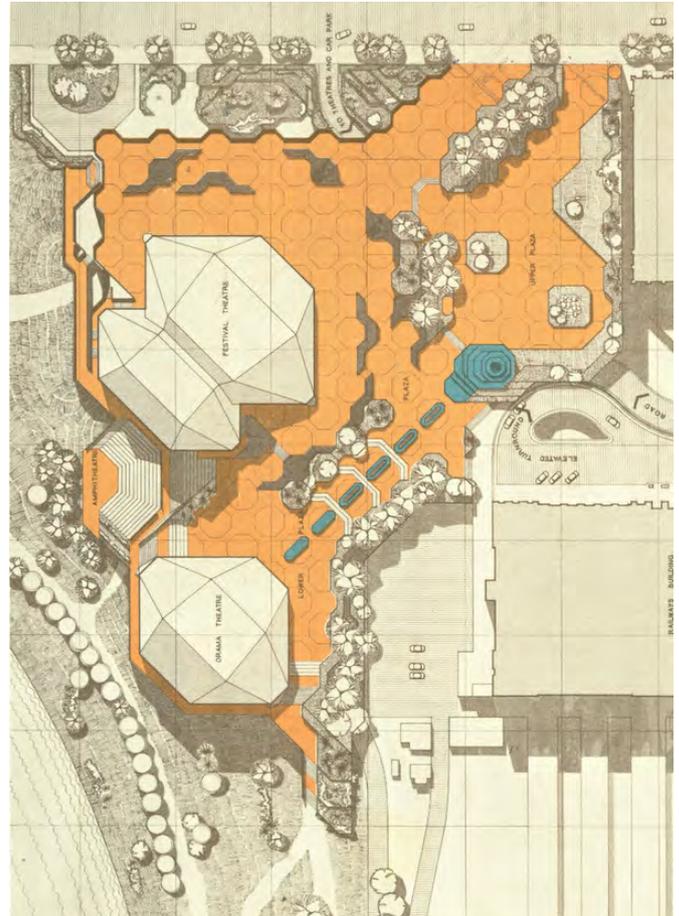
- the final design
- relevant context
- any specific / relevant details
- materiality / systems
- technical convention

MASTERPLAN OR MASTERAXO

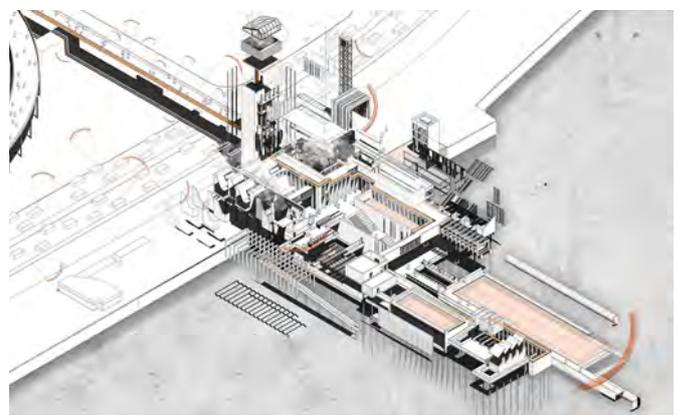
This final drawing will be the culmination of all the efforts of your respective festival group. It can either be drawn up as a master plan, or a master axonometric drawing - this will depend on the information your group wishes to communicate. This drawing must communicate:

- festival branding/graphic language (personalised or group)
- basic finalised information of all pavilions
- basic finalised information of all infrastructure
- context / relevant annotation

These tasks should be drawn as a group in collaboration with each other, which you can then personalise and draw into further for your own project if you wish.



AFC Festival Masterplan



Liam Swaby

BRIEF 03 EXPERIENCE



LEVEL 5 PORTFOLIO CHECKLIST (AD576 - 70% of 40 Credits)

- LO1. Demonstrate and communicate experience of space.
 LO2. Demonstrate the application of suitable systems and material investigations in relation to your research and design.
 LO3. Propose an appropriately scaled intervention in accordance with your studio project brief.
 LO4. Propose an appropriate programme in response to your research and in accordance with your studio project brief.

BRIEF	TASK	MINIMUM DRAWING OUTPUT			EXTRA	COMPLETE
01 - CURATE	00. Project Intro Page					
	A. Programme Timeline					
	B. Plan / Section / Elevation					
02 - PARTI	A. Parti Diagrams					
	B. Collage Sequence				} Can be compiled onto one page	
	C. SysMat Matrix					
	D. SysMat Axo or Section					
03 - EXPERIENCE	A. Plan / Section / Elevation					
	B. Perspective Sequence					

BRIEF 03 EXPERIENCE



LEVEL 6 PORTFOLIO CHECKLIST (AD676 - 70% of 60 Credits)

- LO1. Demonstrate and communicate spatial experience through advanced techniques of analysis, design and making.
- LO2. Identify and apply multiple system and material investigations in relation to your research and design.
- LO3. Propose and resolve an appropriately scaled intervention in accordance with your studio project brief.
- LO4. Develop an appropriate programme in response to your research and in accordance with your studio project brief.

BRIEF	TASK	MINIMUM DRAWING OUTPUT	EXTRA	COMPLETE
01 - CURATE	00. Project Intro Page			
	A. Programme Timeline			
	B. Plan / Section / Elevation			
	INFRA 01. Festival Masterplan			
	INFRA 02. Plan or Section			
02 - PARTI	A. Parti Diagrams			
	B. Collage Sequence	} Can be compiled onto one page		
	C. SysMat Matrix			
	D. SysMat Axo or Section			
	INFRA 03. Parti Diagrams			
03 - EXPERIENCE	INFRA 04. Collage Sequence	} Can be compiled onto one page		
	A. Plan / Section / Elevation			
	B. Perspective Sequence			
	INFRA 05. Plan / Section / Elevation	} Can be compiled onto one page		
	INFRA 06. MasterPlan / MasterAxo			