

Studio 11 Pleasure

Sam Lynch Keir Black

The Pleasure of Architecture, 1983
Alex Wall for OMA

PLEASURE Studio 11 2019-2020

"...the more unexpected the solution the greater the pleasure when it occurs..."

- from Umberto Eco's *The Open Work*

This year Studio 11 will focus on notions of *pleasure* as a way to question and engage the potential of our site in the heart of Brighton. Whether it be through tourism, creative communities, shared desires, Brighton's sea-life, the dense crisscross of lanes or its meandering paths to the Downs, Brighton is known as a destination for pleasure. With the city's history of pleasure gardens and fantasy worlds of palace and pier, exotic baths, races and the wild coast, its identity is deeply connected to the city's promise of pleasure. Past and present, this has links to both its revitalising effects on health and its more hedonistic offerings. In today's "climate emergency" are there differences between guilty and non-guilty pleasures?

Can we have fun with architecture while being responsible to our wider environment?

Can a fun palace be environmentally responsible?

What are the relationships between pleasure and leisure in Brighton, and can pleasure be simply the guilt free process of knowing we are helping?

Thinking through the existing fabric of the city, we wish to spark an inquisitive dialogue into the enjoyment of being in a place, and take a closer look at how notions of pleasure can arise architecturally.

These investigations will ground themselves from the beginning in the precision of drawn surveys, followed by the hands-on construction of tools to help frame and articulate individual site investigations and

interests. The studio tasks will work to encourage and shift contemporary ideas of architecture by challenging perspectives and developing new design methods and conceptual territories as the year progresses. Following the intense drawing and making projects of the first term, terms two and three develop the architectural language of each student toward a clear and complete building design that demonstrates an imaginative and critical response to the brief.

Studio 11 is interested in the creative space of the architect – often situated in the interplay between the imagination of a future existence (the dreamed-of building) and the slow/ intense/ spontaneous/ precise/ risky/ demanding/ seductive creation of the architectural drawing. It is in the space of the drawing that architecture takes on form. The process of drawing in term one will be what opens the link between you and your architecture. The developed tools will be the expression in the material world of these interests – an experimental play that is both informed and intuitive. The rigorous drawing skills and new methods of working in the first term will enrich the sensitive and precise drawings of your architecture to come.

As a studio we encourage a development of individual positions that reflect the changing nature of the world that we are in, and this is often a challenge. It may involve finding methods that are unknown and untested. The element of risk is always present. We welcome this and support an active desire to engage with the more unseen and unknown aspects of site and inhabitation.

"When selling ice cream on Bournemouth beach (my first holiday job), I was always surprised how loosely the English could behave, how nonchalant they were about exposing flesh and how fragile their shelter could become. Suddenly we're free of inhibition – and there is a parallel to this: buildings by the seaside are also permitted to be flashy, tawdry, flimsy, whimsical and, just occasionally, free from the lurking worthiness by which British architecture is beset and loosened by a seasonal rise and fall..."

From Peter Cook's article on pleasure in *The Architecture Review*, 2017

Educational Aims

In Studio 11, your tutors wish to help you to develop your own knowledge and methods of working, and to assist in gaining control over the media particular to your design interests. As architecture is a complex discipline that overlaps with so many others, design can't be resolved only rationally - it needs at times to be driven by hunches, by unknowns. This is central to any creative process, and the element of discovery, surprise and speculation, mixed with a rigour and commitment to your own work, will be the focus of our conversations in the studio. These conversations will be supplemented with written and image-based material specific to each student's area of concern, and there will be seminars throughout the year sharing relevant projects by architects and artists.

See the Course Handbook for Learning Outcomes.

Studentship

The motivating factor of being at university is to learn, and this means that the expectation is *not for you to know already what it is that you are doing but to be open to the potential of your work as a progression*. Thus there is no need for students to feel uncomfortable with asking any questions or requesting clarification at any time in the process. Inquisitiveness is an essential element in both learning and in design.

It is ultimately your responsibility to bring the motivation, courage, and intellectual stamina to studio. Getting stuck is a common issue that is often found in a hesitation to make work. Yet it is through the making of the work that one gets unstuck. As mentioned above, studio is about learning and this means that attempts to try, whether they bring success or disappointment, are vital to your design education. It is only through these attempts, pushing beyond worry and doubt, that we can locate the opportunities and know how to move forward.

Studio

The studio is a place of chance and serendipity. You will all likely experience similar questions, obstacles and discoveries, and a great many of these will resolve themselves through conversation with your colleagues and through seeing work first-hand. Structuring a way of working and a discipline that allows your project to flourish is what we all desire and the support and challenges of the studio culture will both strengthen the work and prepare you for future design relationships. Being able to see a body of work is also of great help when thinking through ideas and we thus suggest that you pin up the most influential work so it is easily accessible for reflection.

Tutorials

It is of critical importance that you attend the tutorials. We have an expectation to see a development in the work with each meeting but if this, for whatever reason, has not occurred *it is even more important that a conversation takes place.* The year will go by very quickly and it often feels there is not enough time, so staying on track, even if it gets bumpy sometimes, is vital.

It is important during tutorials that you show the original work. If this work is digital we expect that you will be prepared and able to present it clearly. Time is very important and zooming around lost or searching through folders is simply not efficient. This also goes for analogue work - please think through what you would like to talk about and what you wish to show so that we can make the most out of these conversations.

Tutorial times will vary from week to week and we expect to see people working in studio when possible. Sometimes tutorials will be individual, and at other times they will be in small groups. Tutorials will happen weekly through most of the year, providing support and feedback for the work. Students will share work with the studio group and other peers from time to time in the form of conversations and pin ups.

Reviews

Throughout the year there will be unique opportunities to be given feedback beyond the tutorial. These will occur in a variety of formats:

Peer reviews
Pin-ups and group discussions

Crits

Guest visitors

Portfolios, Sketchbooks and Research Journals

Peer reviews are a chance to share your work with colleagues in other studios and/or courses, to get inspiration and to further work on articulating your own design voice. It is the perfect platform for practicing and developing constructive feedback.

Pin-ups are a means of sharing your work with your studio peers and will focus on group discussion. The pin-ups are less formal than crits but are just as integral to developing the work and should be properly prepared for.

Crits are reviews which involve the pinning up, display and discussion of each student's work. There will be a panel of at least one guest critic and one studio tutor, and these discussions will be open to both colleagues and tutors from other studios. The crits will give each student a chance to present their ideas in a succinct format, highlighting the most significant work and questions driving each project. It is of vital importance to be on time and prepared for these opportunities, both visually and verbally, and to use the exposure as a *chance to gain insight into the areas of the project that are the most challenging.* It is also strongly encouraged that students attend crits in other undergraduate and masters studios when possible, as these are chances to expand ideas and pick up on other methods of working,

Guest visitors will from time to time drop by the studio. These are opportunities to have a conversation and gain a unique perspective. Any opportunity to discuss your work will be helpful in further understanding your own position in relation to the work, as this position always shifts as the work transforms.

Portfolios are the platform from which your work will ultimately be marked and they are thus a serious undertaking. They should reflect the precision and care from which the work has derived and be strategically negotiated in their editing, sequencing, materiality, and scale. Every student's portfolio will have an appropriate format, its own concerns and its own structure based on the individual agendas of each project and the developing work. We will have a detailed seminar on this subject but it is good to think ahead as the projects progress.

The photographic documentation of the work is to be of the highest quality and a seminar to help with this will be offered. Paying attention to how architectural models, buildings and sites are photographed in any images that you are particularly drawn to, whether in a book, presentation, or website, will help expand your own techniques and possibilities, as well as enrich your sketchbook. The sketchbook shall continue throughout the year and will be submitted to supplement the portfolio.

The Site

This year the site will be located near the former Pleasure Gardens of the Old Steine and the Lanes in Brighton. See *Brief One* for details.

Suggested Readings and References

See individual briefs for references specific to each assignment. There will be continuously updated readings, images, presentations and suggestions available on Student Central.

Term One - Brief 1

Task One (3 weeks) *Site Drawing - Precision, Chance, Delight*

Intuitive engagement with the site leads to initial reflection of particular interests through drawing, photography, writing, and site analysis. The resulting concerns are explored through group and individual work involving carefully drawn site surveys and observations at multiple scales.

Task Two (3 weeks) *The Pleasure of Anticipation - Tool Part I*

The site drawings and individual inspirations lead to the invention and construction of a tool for site investigation. This tool will help to emphasise and connect the site to its potential imagined futures, taking inspiration from the individual and studio work to date.

Term One - Brief 2

Task Three (1 week) *Synthesis/Engaging the Body - Tool Part II*

One A2 drawing that includes a fragment of an axonometric drawing to express the (spatial/ experiential/ material) relationship of the invented tool to a) the scale of the body and b) the site of your future architecture.

This will help to inform an architectural language with which to move forward next term.

Task Four (Term One, Due November 25th) *Time Machine*

Architecture proposal. Identification of a programme (bakery, hotel, school etc.) and material palette critically relevant to your developing interests. INITIAL DESIGN PLAN TO SCALE ON SITE. Identification of future working methods and precedents.

Terms Two and Three - Brief 3

Task Five (Set List, 4 weeks) *The Tactile: Manifesting Scaled Iterations through Model-Making*

With a set list of modelling tasks and a focus on scale, Term Two is a series of modelling challenges that will respond and further articulate your architecture.

Terms Two and Three - Brief 4

Task Six (2 weeks) *The Pleasure of the Image*

Design iterations with a particular focus on the portfolio and identification of key drawings

Task Seven (2 weeks) *Atmosphere*

Design resolution and spatial modelling (CAD and hand-drawing)

Terms Two and Three- Brief 5

Final Task - Term 3 (3 x 2 weeks) *Drawing Execution in Three Acts*

This is the stage where the **final drawings** must be completed. *Final design will be realised by the beginning of this task.*



The Photojournalist, 1951
Andreas Feininger

Studio 11

Pleasure _ Brief 1 (six weeks)

Sam Lynch
Keir Black

"In drawing, designers take part in a multi-modal dialogue played out on a surface with visible tracings. Viewing and responding to their own drawn lines, even as they trace them down, a compelling reflexivity emerges, born out of the relation occurring between the designers and their drawings..."

- Marco Frascari

Brief One is an exploration into the nature of the connections between the material world and the actions and desires which transform it.

We will move from intuitive responses into drawn studies. Throughout this process we will be building complexity in the the drawing assignments and individual research agendas - beginning with clear and precise surveys of site and moving toward individual expressions of what the site means to you. This brief culminates in the development of a tool to help embody your interests and articulate your relationship to site. It will act as a platform for Brief Two.

Task One Site Drawing - Precision, Chance, Delight (2.5 weeks)

Site Visits

This task begins with site explorations over the first few weeks to help each student identify their realm of inquiry. In this early stage it is important to follow one's intuitions, as these will help to inform the nature of the research that will follow. Through drawing, note-taking, writing, photography, and chance occurrences, we will make, collect, curate, and share a sense of what the site has to offer.

To help you think through your site interactions there are various questions that can be asked:

Are there moments in the site that concern you? Moments that inspire you?
How is the site inhabited by others?

How does the site change over time? Is it similar day and night or does it offer up very different events at marked times of day?

What exists within your sensory field? How do non-material presences, such as sound or atmosphere have influence? How do your imaginings lead you through the site and how do they affect the way that you explore?

How does photographing the site tell you more? What exists beyond the frame and how does the photograph help you penetrate further?
How does drawing the site help to articulate your engagement with it?



Updated site area, Brighton

Mapping, Assembling and Drawing the Site

NOTES AND SKETCHES: Explore through noticing materials, light, the ground level, the facades, scale and the site's relationship to your body. Reflect on objects and characters, and map out, in your own way, what you find to be important locations, occurrences, and interests. Use the methods of drawing that interest you and bring you pleasure. Develop these methods through your site sketches.

COLLECTING DATA AND SYNTHESISING SITE RESEARCH: Find out the history of the site. Think about its connections to pleasure in the past and the present. Assemble this data in your sketchbook and in a format that allows you to both share in tutorials and as preparation for its inclusion in your portfolio (i.e. printing out the best photos, creating a timeline of events as a drawing, printing out maps at multiple scales, etc.)

SITE DRAWING: In developing your area of investigation and site research, you will require a platform for exploring and communicating your findings. This will take the form of a 1:500 site drawing (if another scale is required please bring up in tutorial). This drawing will communicate both the spatial layout of the site and its qualities that you are responding to in your work.

Site Drawing - Precision, Chance, Delight (Task 1) Outputs:

Monday October 14th

Area of investigation articulated with clear research and analysis of site history.

Minimum 3 portfolio sheets.*

Site drawing strategy clear.

1:500 SITE DRAWING UNDERWAY

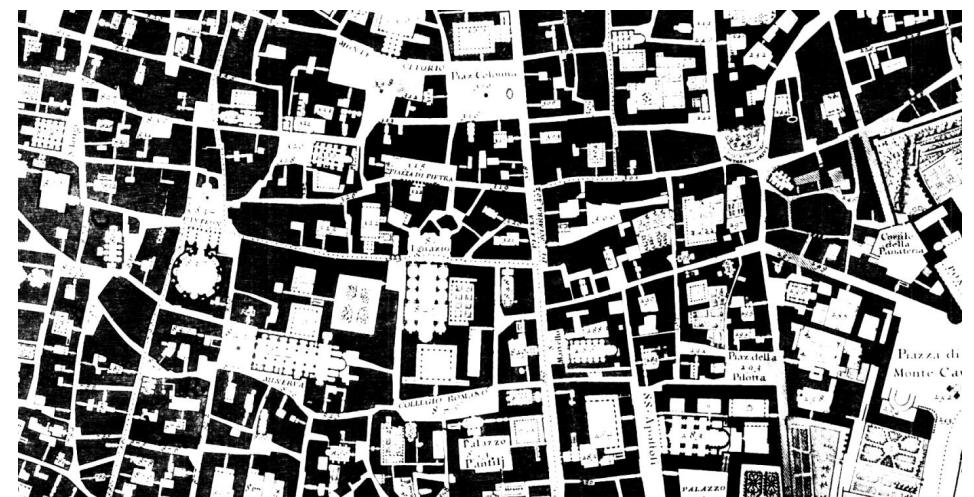
Monday October 21st

Cross studio pin up - peer review and discussion.

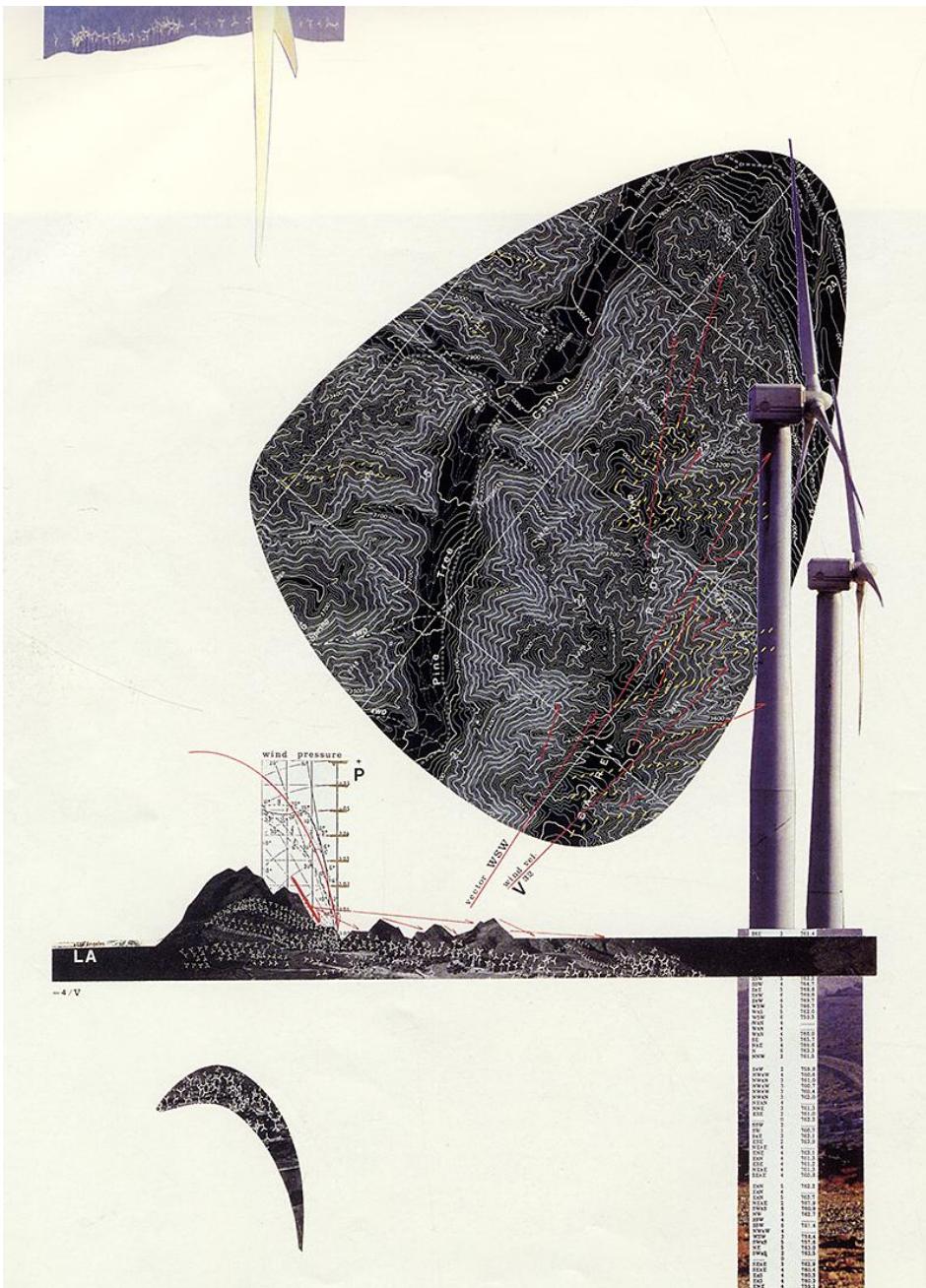
Thursday October 24th

1:500 SITE DRAWING DUE

* Portfolio format for first term will be A2, unless otherwise agreed with tutor.



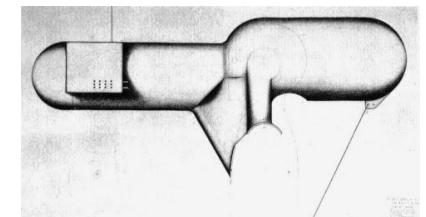
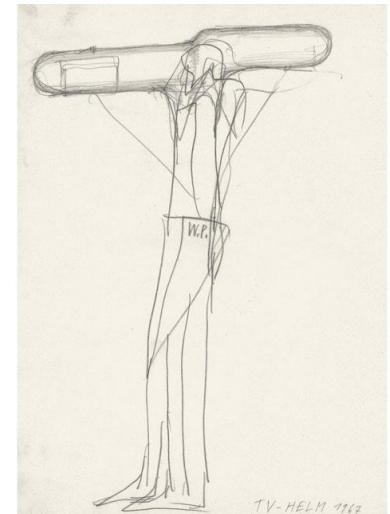
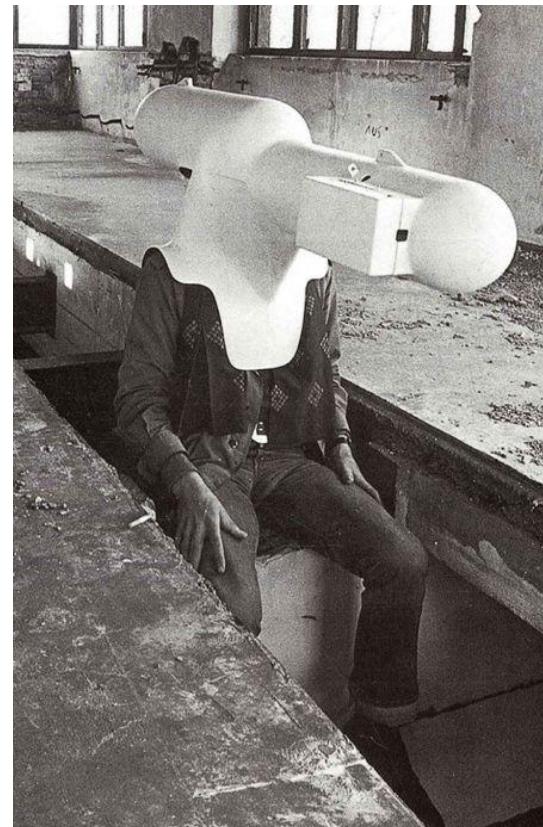
A detail from the engraved Nolli Map of Rome 1748, by Giambattista Nolli. This style of mapping shows where people can go, allowing flow between inside and outside spaces.



Drawing by James Corner from *Taking Measures Across the American Landscape*, 1996

Task Two ***The Pleasure of Anticipation -TOOL Part I*** (2-4 weeks)

For Task Two of the brief we will be using the developed individual interests from Task One to design and construct an explorative tool for the site. This will act as support to further your investigation and to explore your own language of making/designing. It may be something to place on the site, to be worn on the body, to help with navigation or to assist in a drawing or modelling process.



TV Helmet
(Portable Living Room),
Walter Pichler, 1967.



Inspiration

Texts:

A Field Guide to Getting Lost, Rebecca Solnit
The Baron in the Trees, Novel by Italo Calvino

Films:

Mood Indigo, Director Michel Gondry

Lost in Translation, Director Sophia Coppola

Institute Benjamenta, Directors/Animation The Quay Brothers

The Truman Show, Director Peter Weir



Site Drawing of New Haven showing locations of postcard images and past events by former masters student Simona Danielova

Above: Drawing by Penelope Harilambidou from
The Architecture of Desire



New York Central Park, 1940, Andreas Feininger.

Studio 11

Pleasure _ Brief 2 (2 weeks)

Sam Lynch
Keir Black

Brief Two further synthesises individual explorations into the connections between explored fields and their architectural potential. The brief culminates in an architectural proposal which will be the platform for the following terms.

Task 3 Synthesis/Engaging the Body: TOOL Part II

(1.5 weeks, overlaps with Task 2)

One drawing which synthesises the use of your device and links it to the scale of the body or the city. This drawing can be partially photographic if desired but must also include a detail drawing of one element of your device, or its implications for the site, or something you did not have time to finish making. This element should be precise and to scale. To be discussed and agreed in tutorial.

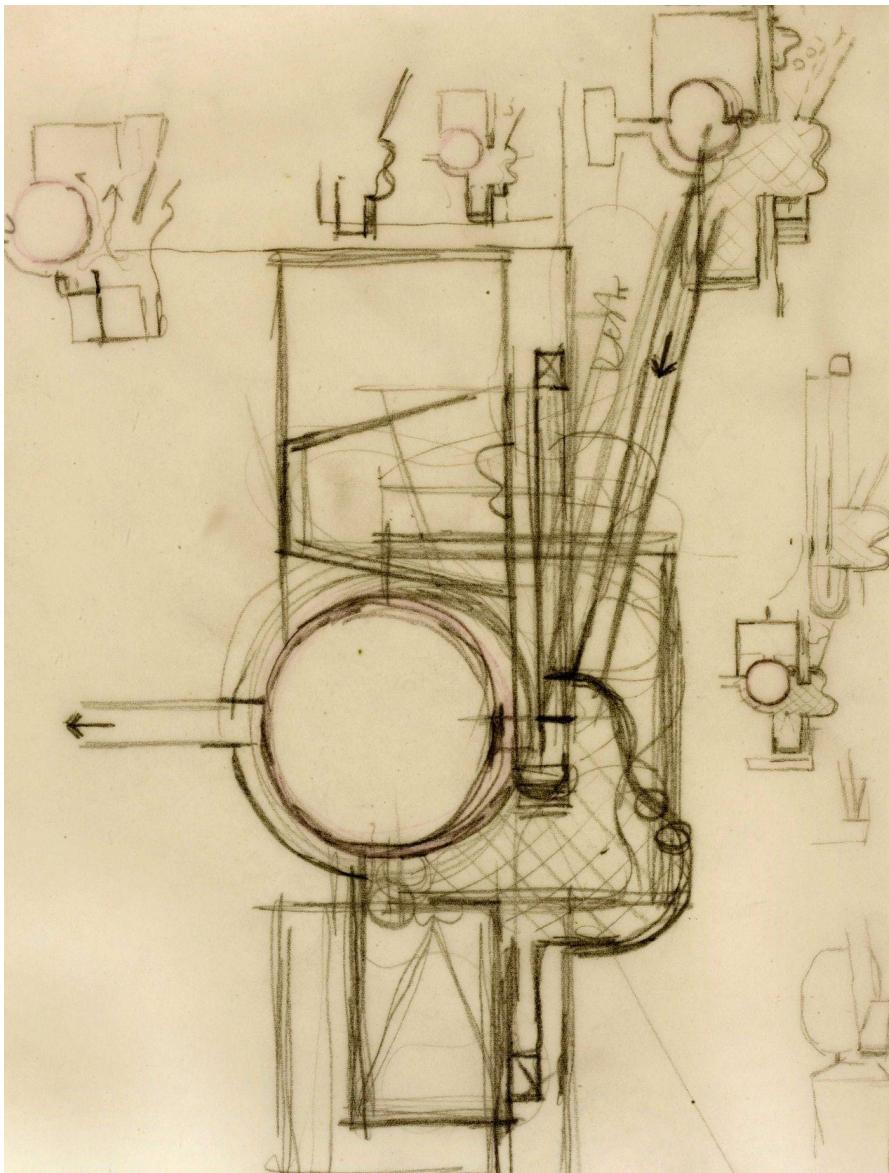
This drawing can be using any media and should be a synthesis of ideas from the site and the device. It could include a sense of programme/inhabitation that relates to what your future architecture may be, as well as a *material palette*. You will not yet know what your building materials are but speculating on this is very helpful - is it a place to be filled with light? Is it delicate or full of gravity? Do the materials need to be reflective or do they absorb? Questions like this can point to certain materials/structural systems.

The drawing will act as a snapshot into the crossovers of your theoretical and practical concerns and will signify how your architectural language can begin to work with and belong to its site. Be imaginative. Craft is very important for this assignment, use the skills that you have been learning!

Task 3 Outputs:

Monday November 25th: Final Crit

Thursday November 28th:
Task 3 Due



Sketch plan for Staatsgallerie, Stuttgart, by James Stirling

Task 4 Time Machine (Term One)

Following the in-depth development of individual interests, site engagement, and variety of methods used thus far, we will put together a **brief for an architecture proposal**. This shall cover **site, programme** and the **thesis outline** of individual research to date. A **first sketch plan** (to scale) will accompany this brief.

This will be *no more than* a page in length and will summarise the agreed trajectory that arises from the conversations in tutorials. ***This is one of the most vital components of the term and will be critical to the marking of the portfolio.***

Site:

You have found a physical territory in which to site your future architecture. For some of you this may be newer than others but for everyone it is important to have a general understanding of site history, sun and wind conditions, how the site is occupied (for example is it busier on weekends? Is it commercial/residential/public/ institutional/mixed use?), what the existing site offers you materially/programmatically, what you may be keeping or demolishing, what the existing neighbouring programmes are and what these may be in the future (talk to each other about what you are planning on developing).

Programme:

The programme is the functional agenda of the building. For example, your programme could be a dance studio, a cheese shop, a manufacturing space, a school (for any kind of subject), a research institute (for any kind of research), a hotel, a residential building, or a combination of more than one programme. Each person's research will have led them to a set of questions/interests and some programmes will lend themselves better to this research than others. In the architecture studio, the programme is the vehicle for allowing the research/design to breathe and to begin to take form from the threads of the early explorations. We will discuss programme with you in tutorials as these next few weeks progress.

Thesis:

In one to three sentences, what are you exploring? In one or two paragraphs, How have your research findings influenced where you are on site and what your architecture programme might be?

Sketch Plan:

A simple sketch plan to outline volume, scale and occupation of your building on site.

Task 4 Outputs

December 2nd (extended hand-in date)

Architecture Proposal Due (Task 4)

December 4th Third year Portfolio Submission

December 5th Second year Portfolio Submission

Thesis Outline:

thesis

a setting down...

a proposition stated or put forward for consideration, especially one to be discussed...

a dissertation on a particular subject in which one has done original research...

We can use the idea of a *thesis* as a way to frame the individual research ideas that are developing for each of you. A few sentences or a few paragraphs long, the loose framing of your research exploration in writing is helpful to position a strategy for moving forward into the architectural development occurring in Terms Two and Three.

There are three aspects that may help the research part of the brief:

The questions. You all have questions that are moving the work forward. Writing these out will help to clarify your project.

Precedents. You each have precedents that you have been looking at, whether they are architectural or method-based. You may wish to use precedent examples within the brief (as well as in the portfolio) to help frame the slant of your research.

The research. You have all been actively making design research since the beginning of term - explorations into how your interests can be developed in the external world. Each of you will have a piece or two of your own work that is the most influential or useful for you and it is helpful to include a very brief discussion of this.

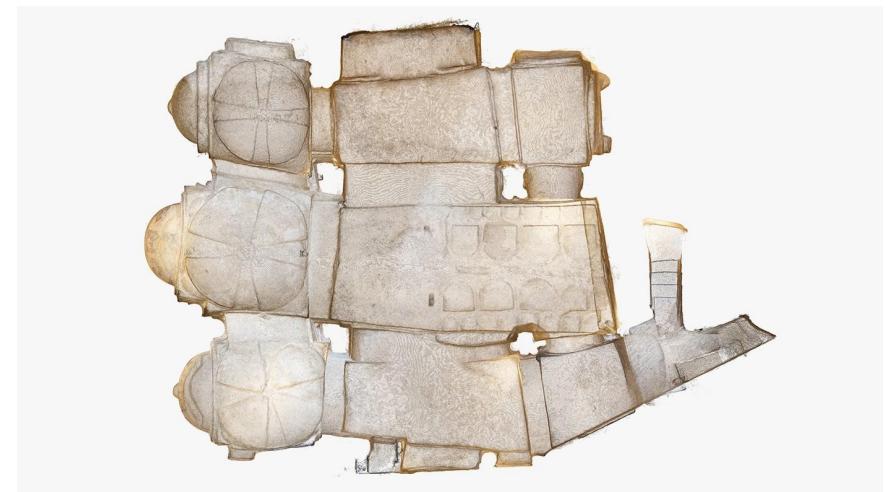
See the next page of this brief for an example.

Example of a brief:

Interested in the relationship between the “natural” and the “artificial” and how these are perceived, I am looking at how I understand these terms on my site. I have been doing this through a careful drawn study of the materials present on the site, from the cast iron railings to the shells washed up by the sea. I have also made a device which helps me to collect samples of found materials and to take rubbings of these. From this research I have found that it is not so simple to define “artificial” and that it could be a matter of perspective, as (precedent) hints at in her writing. I was also inspired by the work of Blankblank, who has cast various objects in unexpected materials - drawing focus to the tension between what is natural and what is made.

My site lies just west of the pier in Hastings and I chose this spot because I was attracted to the wild plants and historic ruins of buildings that remain. I chose to have my project be near the water because I want to work with the tide and the foreign objects it brings to the beach, which are both natural and manufactured.

Presently, my idea for a programme is a Museum of Found Objects. These objects may be from the beach or from the community. I might also want to include the community through having an allotment for local plants as this might help me to understand my own position on the boundary between natural and artificial, as will having a museum that doesn't differentiate between these ideas.



Scan from *Color Space* by Yasmin Vobis of Ultramoderne

ONGOING WORK

Precedents and Sketchbooks

In tutorials we have discussed precedents and examples of relevant work that relates to your research trajectories. As the term has passed you have collected information/images and made connections in regard to these, filling your sketchbooks with all kinds of expressions of your interests and knowledge. These will be a great accompaniment to the portfolio.

The portfolio body itself *must contain three precedent examples*. You may wish for them to be on one page or have a page each, we can discuss this in tutorials. Make sure you do not leave this to the last minute as these help to communicate your research agendas and how serious you are about your work - important for the portfolio marking process.

Portfolios

Soon it will be time to submit your final portfolio for Term One. If you have any questions *please ask*. Do not leave the portfolio to the end as it takes much longer than expected to put them together (!!!!). *These are entirely what you are marked on* - the level of craft and thoughtfulness that you put in will be evident. As well as consulting with tutors, you can refer to portfolio seminar notes and tips on student central.

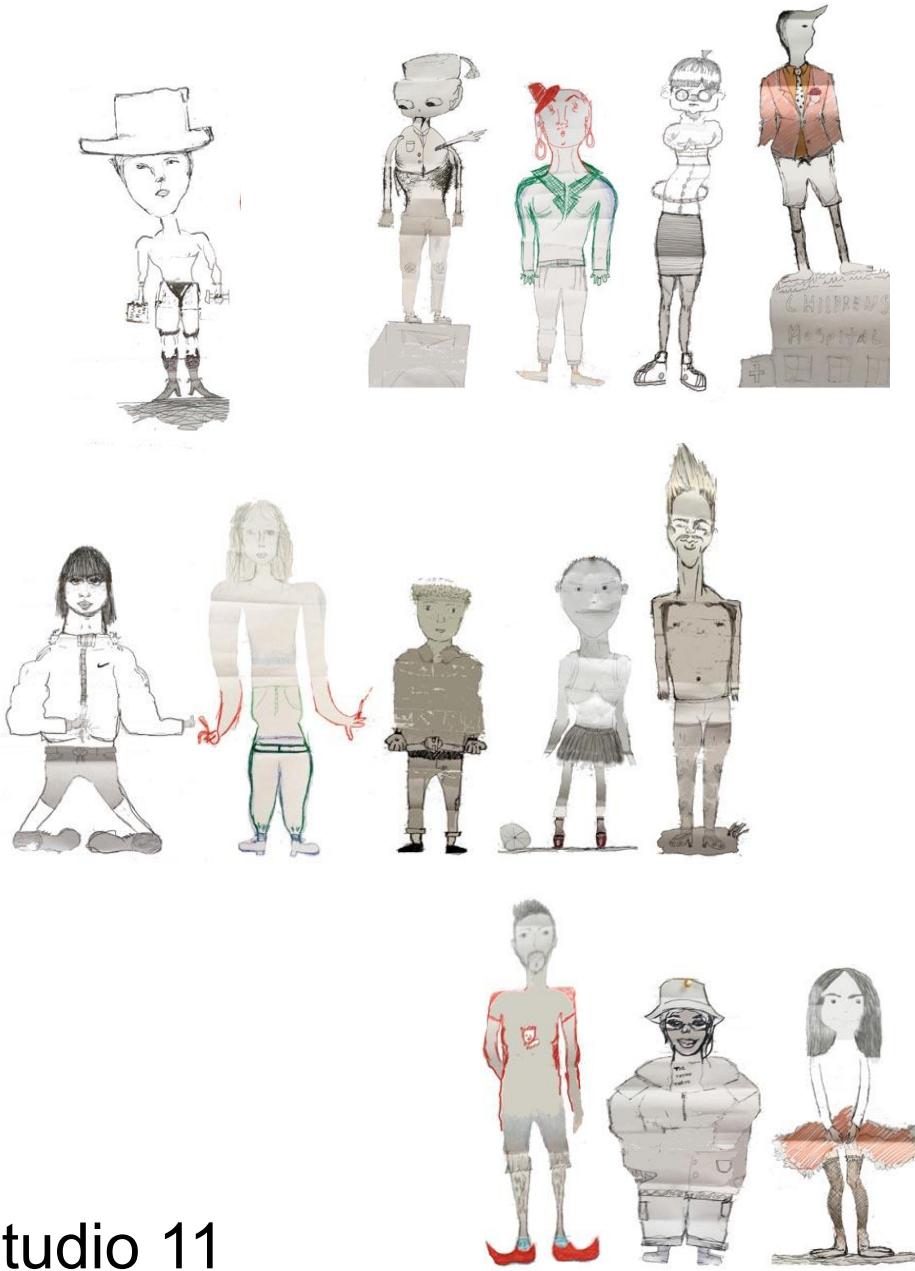
Inspiration

Texts:

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The Baron in the Trees, Novel by Italo Calvino

Films:

Mood Indigo, Director Michel Gondry
Lost in Translation, Director Sophia Coppola
Institute Benjamenta, Directors/Animation The Quay Brothers
The Truman Show, Director Peter Weir
Stalker, Andrei Tarkovsky
Institute Benjamenta, or This Dream Called Human Life, Brothers Quay
Faust, Jan Svankmajer
Orlando, Sally Potter
The Draughtsman's Contract, Peter Greenaway
Gosford Park, Robert Altman
The Third Man, Carol Reed
Synecdoche New York, Charlie Kaufman
The Scarecrow, Buster Keaton
Her, Spike Jonze



Studio 11

Pleasure _ Brief 3 (4 weeks)

Sam Lynch

Keir Black

Brief Three (*Task 5*) is a set list of sub-tasks that focus on particular aspects of knowledge concerning the development of your architecture. Once complete Task 5 will be a body of work that will address multiple concerns of the studio and module.

Each task will require an original piece of work (or a series of pieces) AND a portfolio sheet with related content.

For each task to be completed a range of skills, methods and approaches will need to be utilised. These sub-tasks will be demanding and are each to be completed in a very short time frame.

If at any point there is something that needs a more in-depth focus we can discuss this in tutorial. It may be an option to either pull out of remaining tasks in order to focus on an in-depth piece OR to pursue the inquiry in the next task (*Task 6*).

The list will be longer than the time allotted to allow people who are working quickly and precisely to continue developing. Like in all tasks, quality is a vital condition. Becoming more precise, graphically in control, risk-taking in your vision and critical in your decision-making is how to realise the greatest achievement in this brief.



Morphosis' Chiba Golf Club, detail from a drawing by Thom Mayne.

Task 5 Outputs

Set List of Sub-tasks CHECKLIST:

O TASK A Due January 16th 1:00 pm Seaside 2

O TASK B Due January 20th 4:00 pm Studio

O TASK C Due January 23rd 1:00 pm Seaside 2

O TASK D Due January 28th 4:00 pm Studio

O TASK E Underway for presentation January 31st 10:00 am Studio

O TASK F Extra

O TASK G Extra

O TASK H Extra

February 3rd CRIT in Gallery 10:00 am

Task A Scaled Precedents

In this task you will present 3 images of building plans from existing buildings that test out, on your site, the size of the programme you have chosen for your architecture.

For this you will need to obtain/think through/develop skills in:

SCALE/TRANSLATIONS/SCALED MAPS

PAGE LAYOUT AND EDITING

PRECEDENT RESEARCH

CLIENT REQUIREMENTS (building users, spatial demands, code requirements)

SITE CONSIDERATION (neighbours, activity, programmes, time of day, massing/space)

EXPERIMENTATION OF GRAPHIC LAYOUTS

IMAGE PRESENTATION/FINAL IMAGES

Task B 1:200 Site Model

In this task you will build a model of your site which will become a tool for communicating your site concerns and architectural development to others as well as help you to understand your site and its possibilities in three dimensions. For some of you it will make sense to share the task and model. It may be as a studio you decide to build models of all the sites together as a large group, assigning tasks between you.

For this you will need to obtain/think through/develop skills in:

SCALE/TRANSLATIONS/SCALED MAPS

SITE CONSIDERATION

BUILDING REQUIREMENTS (what does your building need in terms of access etc.)

TEAMWORK AND GROUP NEGOTIATION

PLANNING SKILLS

DESIGN OF MODEL

CRAFT AND MAKING SKILL

3D AWARENESS

MATERIAL CONSIDERATIONS

TIME MANAGEMENT

Task C *Interior Moment, Drawn*

Contemplating the scale of the body, in this task you will have the opportunity to think through a spatial moment of your building, for example where a stair may lead to a particular view of the street, or how a place for sitting may also be a wall. This moment will be based on an intuitive understanding of your architecture and its developing language. It may be about light, views, negotiation of public and private, site orientation etc. You will need to decide which drawing approach suits your ambition and you may also need to do some preliminary sketching and designing. Relation to the scale of the body will be vital to this piece.

- SCALE
- IMAGINATION
- DRAWING LAYOUT
- STANDARD METHODS OF DRAWING
- CLIENT REQUIREMENTS
- INTUITIVE RESPONSE TO SITE
- SITE CONSIDERATION (orientation, light, views, noise, public/private)
- PROGRAMME CONSIDERATION (what space matters?)
- MATERIAL AND SPATIAL SENSITIVITY
- INVENTIVENESS
- STRATEGIC THINKING (which area of your building will help push your investigation/design the furthest? What paper/media? Digital, collaged and/or hand-drawn?)

Task D *1:200 Expressive Model*

Working with the scale of the city, this task will result in a model that expresses the volumetric and material response to your architectural inhabitation of site. It will be tested on your site model.

- SENSITIVITY TO SCALE
- SITE/SITE MODEL CONSIDERATION
- PLANNING SKILLS/DESIGN OF MODEL
- CRAFT AND MAKING SKILL
- 3D AWARENESS
- MATERIAL AND SPATIAL SENSITIVITY
- TIME MANAGEMENT
- PRECEDENT RESEARCH
- DEVELOPMENT OF MODELLING TECHNIQUES
- INVENTIVENESS

Task E *Interior Moment, Model of Fragment 1:20*

Following the drawn moment of your building, and a much more thorough knowledge of your spatial and material territory through the 1:200 model, in this task you will model your drawn moment at 1:20.

For this you will need to obtain/think through/develop skills in:

- SENSITIVITY TO SCALE (especially to that of the BODY)
- CONSIDERATION OF SPATIAL QUALITIES (such as sound, light, etc.)
- PLANNING SKILLS (how is your approach to this model different than previous models, what have you learned that you can apply?)
- DESIGN OF ARCHITECTURE
- CONSIDERATION OF MATERIAL PALETTE
- CRAFT AND MAKING SKILLS
- 3D AWARENESS
- 2D PLANNING (both representationally and directly: thinking in plan and section, drawing out what needs to be constructed for the model)
- MATERIAL AND SPATIAL SENSITIVITY
- STRUCTURAL CONSIDERATION
- DETAIL DEVELOPMENT
- DEVELOPMENT OF AN ARCHITECTURAL LANGUAGE
- TIME MANAGEMENT
- BUDGETING (What choices do you have for making your model?)
- PRECEDENT RESEARCH (what other designers might share interests with you? How can their work be informative?)
- DEVELOPMENT AND PERFECTION OF MODELLING TECHNIQUES
- INVENTIVENESS
- CRITICAL THINKING AND REFLECTION (why are you making the choices you are making?)

Task F (optional) *Image Synthesis of Tasks*

Now that you have explored your project from 1:200 to 1:20 in both image and model you can start to combine them to make collaged images that help to show your intentions even more clearly and also help to connect thoughts of body scale with city scale. In the process of working through the tasks you will have decided much more regarding the nature of your programme and architecture. This is a chance to test out, strengthen, and communicate these new ideas (for example you can combine your photographs of your 1:20 model with the 1:200 model and/or site map, beginning a first plan or atmosphere collage...)

Task G (optional) *Architectural/Material Palette*

By now you will have got a feel for how your building may be touching the site and what material may reflect the nature and attitude of your architecture. Researching these materials and how other architects have used them will speed up your expertise and knowledge and give you a greater scope of how you may use them in your project. This can build on all previous tasks and could be approached in part through similar methods to Task F

Task H (optional) *Client Development - The Architecture in Two Times*

Build Who is your client? Developing a character in more detail can help to imagine into your building and challenge your ability to design for particular conditions. By thinking about your characters' use of the space in the morning and at night, or week vs. weekend, or summer vs. winter, one can explore inhabitation creatively. This can be done using many methods, from revisiting exquisite corpse to choosing someone you know, from drawing to modelling to animation.

Inspiration

Texts:

A Field Guide to Getting Lost, Rebecca Solnit
The Baron in the Trees, Novel by Italo Calvino

Films:

Mood Indigo, Director Michel Gondry
Lost in Translation, Director Sophia Coppola
The Truman Show, Director Peter Weir
Stalker, Andrei Tarkovsky
Institute Benjamenta, or This Dream Called Human Life, Brothers Quay
Faust, Jan Svankmajer
Orlando, Sally Potter
The Draughtsman's Contract, Peter Greenaway
Gosford Park, Robert Altman
The Third Man, Carol Reed
Synecdoche New York, Charlie Kaufman
The Scarecrow, Buster Keaton
Her, Spike Jonze

TASK A Scaled Precedents Due January 16th 1:00 pm Seaside 2

TASK B 1:200 Site Model Due January 20th 4:00 pm Studio

TASK C Interior Moment, Drawn Due January 23rd 1:00 pm Seaside 2

TASK D 1:200 Expressive Model Due January 27th 4:00 pm Studio

TASK E Interior Moment, Model of Fragment 1:20

Underway for presentation January 30th 10:00 am Studio

TASK F Image Synthesis of Tasks (Extra/Optional)

TASK G Architectural/Material Palette (Extra/Optional)

TASK H Client Development - The Architecture in Two Times (Extra/Optional)

February 3rd CRIT in Gallery 10:00 am



Detail from a drawing/installation by artist Soo Kim.

Studio 11

Pleasure _ Brief 4

DESIGN DEVELOPMENT (2 tasks, 5 weeks)

Sam Lynch
Keir Black

Brief Four (Tasks 6 and 7) will focus on the design development phase of your architecture. This brief will culminate in a design lockdown that will be arrived at through a composite image of plan, section, site and atmosphere, and will result in a finalised design proposal. It is from the design of Task 7 that your architecture will be drawn up for your final portfolio.

Task 6 *The Pleasure of the Image: Composite Drawing*

PLAN

SECTION

SITE

ATMOSPHERE

All of these above aspects of your design must play a part in your Task 6 Image.

In this task you will be combining a plan of your project together with a section in a such a way that the architecture proposal becomes:

- a) three-dimensionally more accessible to the viewer
- b) more expressive of the proposed architecture's character

Along with the plan/section, the image will also include a formal quality of the site (i.e. location, slope, materiality, neighbouring condition) and an atmospheric expression (i.e. material, structure, light, inhabitation, movement). These components should succeed in:

- c) situating your building in a physical context
- d) visually communicating an experiential quality of your building

FORMAT:

Single panel, diptych or triptych.

This drawing shall be sized between A1 (max.) and A2 (min) per panel. A bespoke paper size, based on the composition layout, is recommended. Hand drawing, CAD, or a mixture of both can be used.

Task 6 Outputs

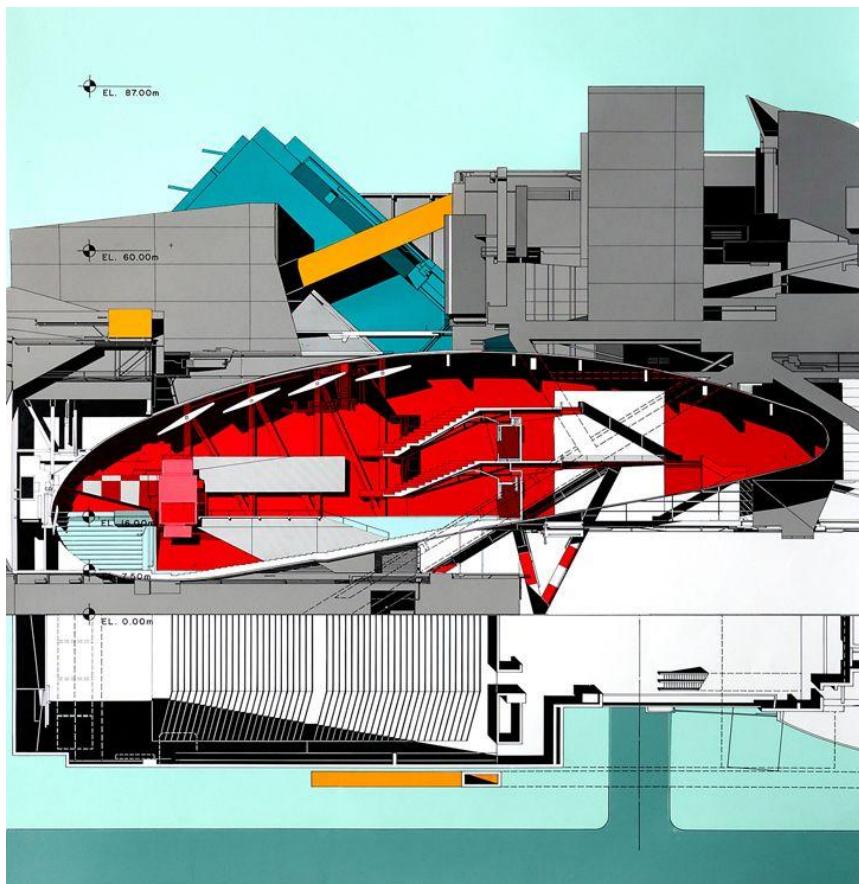
Monday Feb 20th

Plan/Section Peer Review (Pin up) and image seminar

(along with your work, bring an A4 colour image of an inspirational drawing)

March 2nd, 2020

Final Composite Drawing Mini-Crit



Detail of Plan/section from Neil Denari's proposal for the Tokyo Forum competition, 1989.

Task 7 Atmosphere: Design Resolution Package

This task involves crafting a series of components that synthesise the previous work from this term and produce a strategy for detail development, research gaps and identification of portfolio themes/structure. **It will culminate in a drawing and analysis package of your final design.**

SEVEN COMPONENTS:

O 1 Booklet (Draft print): Test Models/Experimentation

O 1 Booklet: Curated collection of original design sketches/iterations

O 1 Page/Drawing: Graphic presentation of iterations (refer to booklet)

O 1 Page/Drawing: Test Models/Experiments - Consequences on Design (refer to booklet)

O 1 Drawing: Design Lockdown in strategic sketch

O 1 Drawing: Design Lockdown in plan and/or section

O 1 Strategic Plan and Calendar **identifying and scheduling:**

- a) Necessary detail development (what parts of your design do you still need to pursue in detail?)
- b) Gaps in research (site analysis, historical context, structural systems, precedents, materiality)
- c) Development of portfolio themes (what are the main subchapters, narratives, components to your project that you will use to organize your portfolio? Are there pieces/models/tests that you will need to carry out over Easter?)



The Garden of Earthly Delights, a triptych by
Hieronymus Bosch, painted between 1490
and 1510.

Task 7 Atmosphere: Design Resolution Package cont'd

4

1>Booklet (Draft print): Test Models/Experimentation

This is a document, size of your choosing, that shows photographs of your model development (iterations/complexity) and *demonstrates how you USED the models* (i.e. lighting, siting/placement) and/or photographs of your experiments (iterations/complexity), demonstrating how they have informed your design choices (materiality/programme/siting).

2>Booklet: Curated collection of original design sketches/iterations

This can be in the form of a box or a folder (i.e. the pages do not need to be bound) but should be marked with titles (plan of library, sketch looking east, site section with second iteration, lobby - front desk when open) *and* an order (iteration one, iteration two...page numbers)

3>Page/Drawing: Graphic presentation of iterations

This is an overview of the important iterative developments. This is also where in the portfolio the reviewers will know to refer to the booklet.

4>Page/Drawing: Test Models/Experiments - Consequences on Design

This is a page that graphically lays out, in a simple fashion, how your experimental work has informed an element or approach to your design.

5>Drawing: Design Lockdown in strategic sketch

This is a graphic sketch that minimizes your design to the most simple conceptual and formal level, providing a clear and strong approach to your design. For example, the i360 is a stick with a donut that moves up and down. The town hall is intersecting boxes that have columnar facades sticking out the sides. This should be drawable with a really fat pen.

6>Drawing: Design Lockdown in plan and/or section

Your final design on site, with a clear volumetric, formal understanding, basic material palette and a successful response to the client/programme's requirements.

7>Strategic Plan and Calendar

A clear and manageable layout of the days, work sessions and tasks from March 16th to April 17th 2020, addressing desired detail development for your design, research and portfolio (see page 6 for more detail),

Inspiration for Drawing/Images/Work/Design

Lina Bo Bardi
Do Ho Suh
Wesley Willis
Perry Kulper
Thom Mayne
Penelope Haralambidou

Nat Chard
Carlo Scarpa
Alvar Aalto
William Kentridge
Will Alsop
Floreas i Prats

Elizabeth Diller
Mark West
Wes Jones
Ludwig Leo
Yeoryia Manolopoulou
David Hockney

Kara Walker
Walter Pichler
Robert Smithson
Tacita Dean
Julie Mehretu
Mike Webb

Neil Denari
Frei Otto
CJ Lim
Francesca Woodman
Carlo Mollino
Jonathan Hill

Task 7 Outputs

Monday March 9th
Design Lockdown Day:
Presentation/Negotiation

Beginning 11am, Room 229G
Monday March 17th
Task 7 Due

REMINDERS:

Margate Field Trip
Thursday March 5th

Formative Portfolio hand-in
Wednesday March 25th
(Check timetable for official information)

Contents of Studio 11 Final Brief



Matthew Butcher's Filter House drawn showing relationship to site, Thames Estuary, UK.

Studio 11

Pleasure _Final Brief (five weeks)

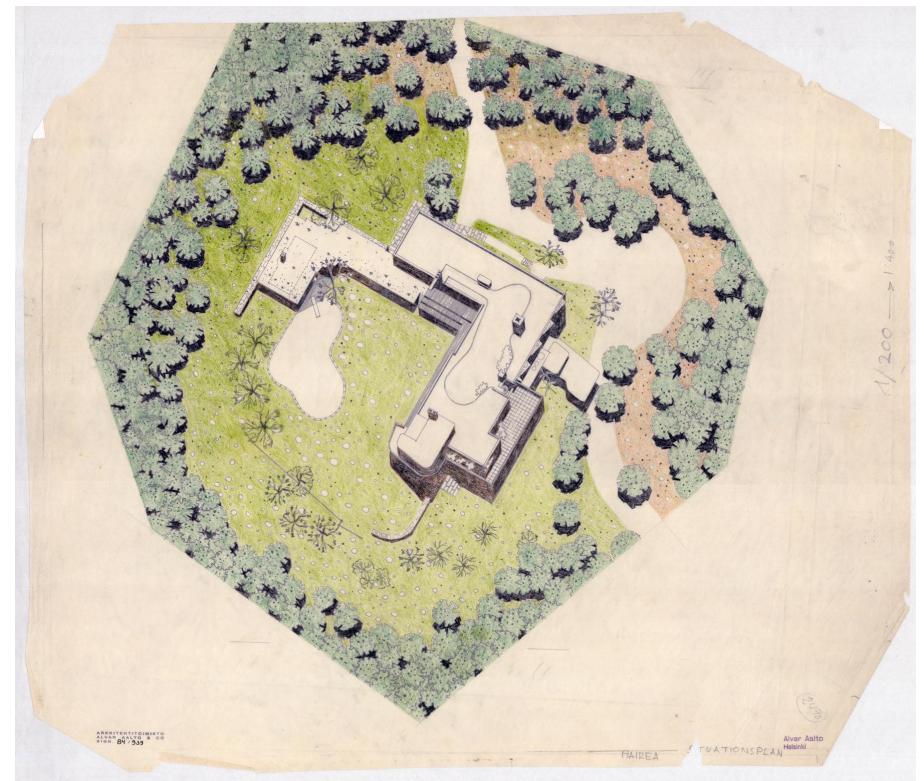
Sam Lynch
Keir Black

Part A: A reminder of learning outcomes with tips on how to address these in the narrative of the portfolio. Attempt to cover all points in the final submission.

Part B: Task 8, Final Drawing List

Part C: A guideline to the portfolio structure for final submission.

Site plan with house (drawn 1:200), Alvar Aalto's Villa Marea, Finland.



PART A: A Guide to integrating learning outcomes in your submission

Below, I have given you a list of questions to help frame your work in response to the learning outcomes for the appropriate level. (This version of the Learning Outcomes is only a guide to help you address these in the portfolio. Please see the appropriate Module Descriptor PDF - AD571 or AD671 on Student Central -for full information.

AD571

LO1. Understand the needs and aspirations of building users.

1. *What are the needs of your architecture's users?*
2. *What are their aspirations?*
3. *How does your design meet these requirements?*

LO2. Have developed your understanding of the way in which buildings fit into their local context.

4. *How would you describe the local context of your architecture?*
(Tip: think on 3 different scales, they could be geologic/graphic, cultural/social, programmatic/economic, Historic/creative, UK/East Sussex/SouthDowns/Brighton/Seaside/Laines/Threshold/Community)
This would be a good opportunity in which to address material choices

LO3. Have developed your understanding of the need to appraise and prepare building briefs of diverse scales and types, to define client and user requirements and their appropriateness to site and context.

5. *Why is your building the size and programme that it is?*
6. *How does this relate to the requirements of client/user and to site/context?*
7. *How did this DEVELOP in your project? (i.e. did you test this out using diverse precedents? Did you use different approaches to site as your architecture progressed?)*

LO4. Have developed your ability to prepare and present building design projects of diverse scale, complexity, and type in a variety of contexts, using a range of media, and in response to a brief.

8. *Are there parts of your building where you have developed more complexity than others? (i.e. where you needed to draw more detail at another scale, or design for a different context - public vs private for example - refer to some of the tasks in Brief 3).*
9. *What media did you need to use and why, in order to address these various approaches? You will each have two or three examples of this.*

LO5. Have developed your understanding of the potential impact of building projects on existing and proposed communities.

10. *How does your architecture affect its community? (Tip: think on 3 different scales, they could be geologic/geographic, cultural/social, programmatic/economic, Historic/creative, UK/East Sussex/ SouthDowns/ Brighton/ Seaside/ Laines...)*

AD671

LO1 the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach.

1. *How have you made your design decisions, how have you been critical of these, and how have you responded to these in the changes of your design?*
2. *What parts of your design process were most successful and why?*
3. *What did you struggle with the most and, if so, how did you overcome this?*
4. *Looking back, what would you do differently?*

For other Level 6 LO- related questions, please see Section AD571 of this brief, as content-wise they are the same.

Note: the Learning Outcomes between levels differ in magnitude, so for exact information please refer to the AD671 Module Descriptor.

PART B Design Drawing Execution - Task 8 (Term Three)

For Task 8 you will produce a minimum of **7 high quality drawings** of your **final design** for summative portfolio submission.

REQUIRED DRAWING LIST:

Site Plan 1:200 (1 drawing) O

with your building showing relevant context, north arrow, scale, and a clear understanding of where/what your site is.

Annotated Plans 1:100 or 1:50 (1-3 drawings) O O O

of each main level of the design (Tip: if hand-drawing, draw on trace to ensure plans align...).

Annotated Sections 1:100 or 1:50 (2-3 drawings) O O O

Minimum of two. (Plans and sections should align. Always have a key to show where a section is being cut and which way we are looking).

Elevation with Site Context (1-2 drawings) O O

Interior/Atmospheric Image, Final Design (1-3 drawings/collage)

O O O

Site Image, Final Design

Atmospheric image of your building on site - in context (**1 drawing or collage**) O

Final Drawings - think about composition, annotation and line weights.

Line weights:

Cutting - cuts are darkest

(Remember a plan is a horizontal section, and a section is a vertical plan)

One of these will take more precedence, but both may have influence:

Proximity - closest is darkest

Materiality - heaviest is darkest

Regarding these two approaches to line weights, think about what the drawing is trying to show and base your choices on that - is it about the spatial depth? Materiality? You will likely be influenced by both proximity and materiality. Use your intuition and experiment to find what makes the drawing more legible.

For more help, refer to Tips for Drafting document on Student Central under Study Materials Studio 11

PART C: Portfolio Structure

Final Portfolios - think about:

Editing

How is the work clarified in its visual communication? Does each page have a purpose? Is it too cluttered or too minimal? Does it link to what came before? Is there information missing?

Tip 1: Make sure someone who does not know ANYTHING about your project can understand it.

Tip 2: "you are only as good as your worst drawing..." an evil quote, but also one that is brought up at times - make sure you put care into everything - sketches are meant to be sketches but something really uncared for may not help you.

Clarity

Repetition of a standard page layout is useful in the portfolio (but should not be every page). It helps the viewer to locate things,

Well-written text is important. One idea per page is a good rule to follow...

Important Tip: Text should be tailored to both a fast review of the portfolio and also a slow investigation. **Prepare for both kinds of reads** by highlighting main ideas so that they are legible with a quick glance.

Portfolio Structure Cont'd

Process all that lovely work needs to be in there, and in a thoughtful way. Take advantage of everything, be strategic. Ask your tutors about this!

Narrative the portfolio needs to be understood as a coherent document that takes us through your project - it is your vehicle to communicate as many decisions that you have made as possible, and to show off how well you have done this. It is challenging to organize so much – be diligent and work on it every week.

Ask yourself:

A) does it tell the narrative of my building? Site, history, context, drama, what matters, what the dream is, what the pleasures are...who is involved, why your architecture matters...

B) Does it tell the narrative of my learning process as a designer? Is it clear what my research interests were and how they came about through visiting site, how they led to a certain way of seeing, making and investigating, how I used the site and programme to inform decisions on what to model, what kinds of drawings to make, what material palette to use as a reflection of my concerns, and what leaps, risks and next steps to take? It is this critical process that we need to see from 3rd years and want to see the development of from 2nd years.

Continue to update your portfolios as the work progresses and always take the extra time to document/photograph well. If there are ideas you are working on that need clarification then make a sketch. The project should be legible through the portfolio and should also reflect the priorities of your thoughts/process/design. The portfolio is the vessel through which your whole project is understood and it also demonstrates the visual communication skill level that you are at - which is a critical component of architectural practice.

Portfolio requirements before moving into Task 8 - Checklist:

- Explanatory text of investigation and programme
- Best Term one pieces to introduce research/communicate narrative
- Site map(s) 1:10,000 to 1:500 for site location/context
- Site photos
- 1:200 SITE PLAN AND SECTION
- Site research/analysis - relevant environment and history, activity on site/community
- Programmatic research/analysis - precedents, community and scale consideration
- Architectural/ material language precedent studies (you must have 3 analysed precedents in the portfolio - it is ok if two of these are more focused on programme, or two on material for example, just choose what is most relevant and make sure you cover this requirement)
- Process pages (sketches, photos of model-building, ITERATIONS)
- Pages that show your best sketchbook/research work
- Material and structural development ideas (sketches/process/precedents)
- Plan and section iterations at 1:100 and 1:50
- Some finished drawings and models realised with a high level of craft.

Inspiration:

I recommend watching films related to your programmes. **These can be used as research.** Choose well respected directors where possible. Some examples: Food: Tampopo, Babette's Feast, The Cook the Thief his Wife and her Lover (beautiful but disturbing)

Spas, churches, places of contemplation: Nostalgia, Last year at Marienbad, Meshes of the Afternoon, Institute Benjamenta.

Hotels: Grand Budapest, The Lobster, Lost in Translation, Up in the Air, Barton Fink

Creative spaces/Galleries Blow Up (Antonioni), Museum Hours, Manhattan, Daydreams (free on Arte this month), documentaries on artists Eva Hesse etc. or curators...Louisiana (Danish Museum) is great for finding interviews with artists, architects etc..