

HOME FUTURES 2.0/ THE BRIEF

HOME TECHNOLOGIES, HOME IDENTITIES, HOME ECOLOGIES



HOME FUTURES 2.0/INTRO

HOME TECHNOLOGIES, HOME IDENTITIES, HOME ECOLOGIES

The overarching theme of this year is Home Futures 2.0. This brief builds up on a previous one (Home Futures) that we devised a couple of years ago. After just two years, needs and context have completely changed.

We are living in challenging times, sitting on the edge of a precipice between a past that seems hopelessly distant and a future that is steeped in uncertainty. This moment of crisis is characterized by the rapid degradation of the natural environment, alongside social structures that are profoundly unequal. The global pandemic has impacted on every aspect of our daily routine with the wholesale lockdown of our communities and controlled access to public services, totally disrupting the way we live and the spaces we inhabit.

From one day to the next, the lockdown has expanded our homes to incorporate new functions such as working/studying spaces, leisure spaces, gyms,.. At the same time, social spaces and services, from pubs to museums and public transport, have sat empty. And it is the marginalized and the disadvantaged within our societies that have been the most adversely affected. As we begin to emerge from the closeted existences that have characterized the last few months, we must question the very foundations of our society. In a world where we have to maintain physical distance between ourselves and others in order to protect health and well-being, how do we return to a place of togetherness? And as designers how can to a

Home Futures, exhibition, Design Musuem, London, 7 nov 2018 – 24 mar 2019

empty in Kensington, families without an income able to meet the increasing cost of a London residence, are displaced to cheaper areas often far away from 'home'. Further those Londoners who provide key services such as nursing and teaching are being priced out of the market – as the city becomes increasingly gentrified the cost of housing surges in response. How can we as designers respond to this situation, and in what ways can we effect change?

Responding to current discourse surrounding equality, diversity and sustainability, you will begin by working within your research strands to collectively develop a proposal for the soon to be empty East Smithfield site, articulating the inevitable shift in use and inhabitation that will occur as the micro economy established through the market's existence ceases to function, and we alter our living and working practices.

What will become of the vast empty structures that dominate this area of the city? How might the absence created by the relocation of the market be offset by the introduction of new spatial typologies hosted within its shed-like enclosures?

The impact of Covid-19 in this strange liminal zone where different modalities of everyday life co-exist, are visible in the empty office buildings that sit on its fringes, and many of the cafes and pubs that would normally service the daytime activities of Smithfield remain closed or with heavily reduced opening hours. As more and more people are working from home

it is becoming clear that many workers no longer need to live in London, let alone commute to work in its centre. With this shift in how the inner spaces of the city are occupied however, new opportunities are created for housing in particular – for how else to reinvigorate an area but through the introduction of a more permanent community of residents?

Much research into the future of our cities identifies the importance of the proximity of amenities to the home. The new museum will offer an exciting cultural focus, and the ongoing renovation and expansion of St Barts provides a constant flow of activity – even as private sector workers disappear, the hospital continues to ensure a steady influx of people into the area. But what other spaces and activities are needed for the successful functioning of this new residential quarter? Contemplating how aspects of the home itself might be distributed across the entire locality of Smithfield, this term we will make proposals that consider how we might enrich our understanding of what home is, and offer solutions to the problem as to how we can continue to live together, whilst remaining physically apart.



HOME FUTURES 2.0/SITE(S)

SMITHFIELD

Smithfield Meat Market sits in the heart of Farringdon – there has been a functioning market here since the 12th century. This large complex of Victorian Buildings (part of the market was rebuilt in the early 1960's) forms the core of a densely layered part of London. On the southside of the market is Barts Hospital - founded in 1123 it has existed on the same site since. Smithfield was also one on London's main execution sites during the 15th and 16th century - death and mortality transformed into spectacle - the teaching function of the hospital as well as the display of animal carcasses inside the market itself, further mirroring this theatre of everyday 'life'.

During the daytime, Smithfield is busy - the proximity of the hospital means that this is sustained throughout the week, but it is at night, when the Market opens, that its shadowy persona comes alive.

The choice of the Smithfield market area as design context this year, has many different reasons.

The first reason is that the area, one of the oldest districts in London, is **undergoing huge transformation**.

In February 2016, the Museum of London launched an international design competition to relocate from the Barbican to West Smithfield in the City of London. Stanton Williams and Asif Khan were selected to transform this array of decaying structures, thus developing and extending this part of London as a cultural hub (find more [here](#) and <https://museum.london/>). And earlier this year plans were muted to relocate the meat market, along with Billingsgate fish



market, and New Spitalfields market to a disused Power Station in Dagenham dock. If this proposal goes ahead, 800 years of trading in Smithfield will cease.

Also Farringdon station - that already connects to Thameslink and the underground- will have a Crossrail station, potentially becoming one of the busiest transport hubs in the city centre ([read more here](#)).

The area is very lively and offers a great mix of functions and users; Smithfield Meat Market lives side by side with Fabric - one of the London's most famous nightclubs, many design/architecture practices, Barts Hospital and a very rich mix of people living and working in the area.

HOME FUTURES 2.0/ THE SITES

HOME TECHNOLOGIES, HOME IDENTITIES, HOME ECOLOGIES

INTERIOR ARCHITECTURE Y3



HOME FUTURES 2.0/SITE(S)

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THE DESIGN SITES



The are 5 different sites all with a very strong relationship with Smithfield Market.

Smithfiled is a massive 'island' with the market in the centre and offers a range of reuse possibilities that include a consideration of the relationship between:
 public and private space,
 inside and out/open and closed
 And exploring:
 routes across the site
 borders and thresholds






- 1 9-13 Cowcross St
- 2 91 Charterhouse St
- 3 68 Long Ln
- 4 Butchers' Hall
- 5 79 Charterhouse St

CONNECT TO THE GMAP BY CLICKING [HERE](#)



Farringdon 

Barbican Station 

- 1  9-13 Cowcross St
- 2  91 Charterhouse St
- 3  68 Long Ln
- 4  Butchers' Hall
- 5  79 Charterhouse St



HOME FUTURE SITE VISIT VIDEOS 1& 2



HOME FUTURES 2.0/ EXPLORE

HOME TECHNOLOGIES, HOME IDENTITIES, HOME ECOLOGIES

INTERIOR ARCHITECTURE Y3

WRITING PORTFOLIO

Throughout the process of creating your writing portfolio, we will be challenging your understanding and view of writing, and encouraging you to think about writing as both an activity that emerges *from* design practice and writing *as* design practice.

We will be asking you to test a range of writing styles including the imaginative, creative, informative, descriptive, the theoretical and the experimental, and in the process getting you to write about your own experiences. It is important that you demonstrate awareness of other knowledges and critical contexts, and be able to locate yourselves in relation to these. Although the document that you produce will essentially be written, you should also look to make use of visual material and/or film to illustrate and explore the content of your portfolio. Further, it is expected that you make use of both primary and secondary material to inform your writing, and to use the appropriate reference system (you will be given further details about this in a later session). Not only should you be referencing quotations, and include a full bibliography but images themselves need to be properly identified.

You will receive specific guidance and support in the identification, development, production and presentation of this project.

Your writing will emerge from one of the main streams - **Home Technologies, Home Identities and Home Ecologies.**

The outcome of your work will be your **Writing Portfolio** that will provide a substantial part of the background context and intellectual underpinnings for your Major Project in IAD3140 in next term.

The document you produce will comprise of either 3 independent narratives that explain your selected Research strand, or a larger piece of writing that examines the same object matter in 3 ways. We would encourage you to use case studies.

Your **Writing Portfolio** will be 4-6,000 words in length.

HOME FUTURES 2.0/ DESIGN

THE DISTRIBUTED HOME



INTERIOR ARCHITECTURE Y3

The new circumstances we live in - a consequence of the CoViD19 pandemic - necessitate a deep rethinking of the way we plan and design space. As designers you will reflect on how to design *homes* able to adapt/include/host or connect with the new social and physical landscape.

The Distributed Home investigates how aspects of the home itself might be distributed across the entire locality of Smithfield.

Building on the knowledge you have gathered from the Explore phase, you need to make a proposal that addresses the questions raised in Home Futures 2.0/ the brief and specifically:


*by choosing one of the sites, you need to specify in detail what your proposal is for the **programme of the building**. How does your proposal respond to the idea of Home Futures?

*define your 'users' using the concept of the '**bubble**'; looking back at *Humans of Interiors* (Input 14), draw the components of your 'bubble' reflecting on how different inhabitants can support each other in the new dwelling.

*you need to connect the building to the soon to be empty East Smithfield site. How might the absence

created by the **relocation of the market** be offset by the introduction of new spatial typologies hosted within its shed-like enclosures? The vast space will be (partly) used to host the **displacement of an homely feature**. It might be a social space (eg. a place to have guests for dinner), to replace missing one (eg. a shared garden- allotment to grow vegetables) or address specific needs (eg. a learning environment).

* reflect on how your project address the relationship between **private and private** (between the inhabitants), **private and semi-private** (between the occupant of each dwelling and the other inhabitants of the building), **semi-private and public** (between the inhabitants of the building and the wider context in the area).



HOME FUTURES 2.0/ THE DISTRIBUTED HOME

INTERIOR ARCHITECTURE Y3



HOME FUTURES 2.0/ THE DISTRIBUTED HOME

This term your work will be completely focused on your Major Project that you will submit in May 2021. Moving forward from IAD3130 this IAD3140 module asks you to quickly refocus on your design ingredients to extend your existing project narrative to anticipate more complex outcomes.

At the end of term 1 you have already established, with the *Brief of the Brief*, the main ingredients that you will need to develop, from now on, into a comprehensive design project.

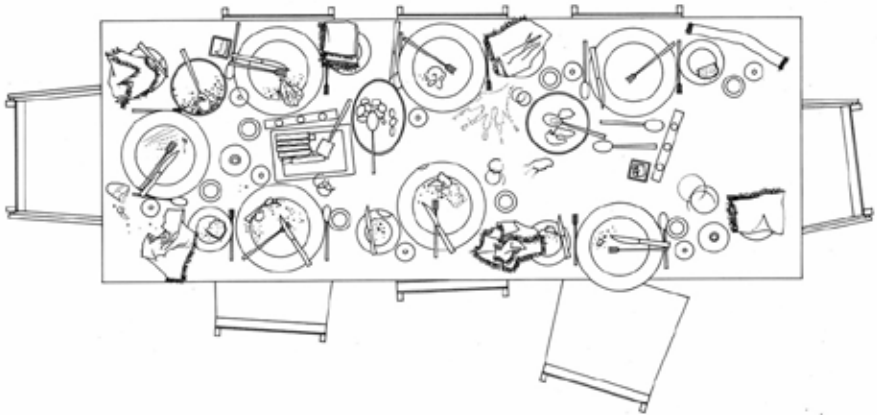
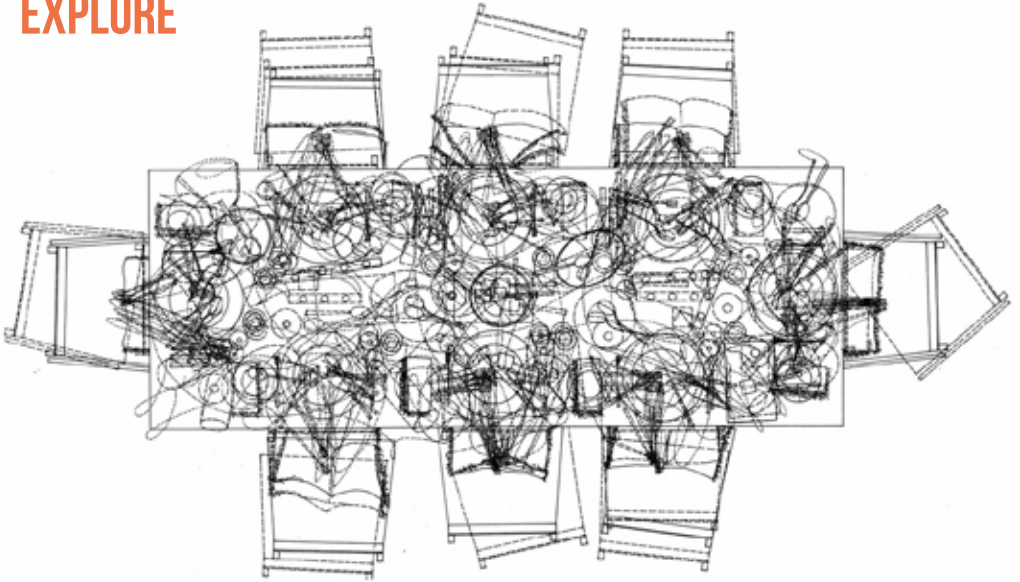
The term will be divided in three phases, **EXPLORE**, **DESIGN** and **COMMUNICATE**.

In the first phase, **EXPLORE**, the focus is on your agenda and on setting your goals - you will choose between a double pathway that will lead to slightly different outcomes for your submissions.

The **DESIGN** phase is addressed to define your design choices, from the relationship that your intervention has with the former Smithfield Market, to very specific detailing resolutions.

COMMUNICATE will support you in translating your ideas in strong outcomes able to use relevant and engaging medium reconnecting to the goals you identified in **EXPLORE**.

HOME FUTURES 2.0/ MAJOR PROJECT EXPLORE



INTERIOR ARCHITECTURE Y3

HOME FUTURES 2.0/ DESIGN

THE DISTRIBUTED HOME

INTERIOR ARCHITECTURE Y3

*Do Ho Suh

“The understanding of inside space can involve a broad and expansive inquiry – one that touches on a wide range of spatial subjects, including buildings, the environment, human occupation, scenography, performative environments, and issues concerning materiality and the body. It might involve pragmatic issues, such as fabrication, or it might concern more esoteric circumstances, such as the psychological or atmospheric conditions of inside space.”¹

“When I start, my first idea for a building is with the material. I believe architecture is about that. It’s not about paper, it’s not about forms. It’s about space and material.”²

“Instead of rigidly dividing artistic thinking into separate crafts and professions such as sculpture, architecture, fashion, embroidery, metalwork and landscape, product and furniture design, I wanted to consider all design in three dimensions... as a single discipline.”³

1. Graeme Brooker, *Key Interiors since 1900*, Laurence King 2013, page 7

2. Peter Zumthor, interview with Robert Pogrebin, www.nytimes.com, April 12, 2009

3. Thomas Heatherwick, *Making*, Thames & Hudson 2013, page 11

Drawings are used to communicate various different kinds of information. The spatial arrangement of the proposed design (expressed in plan and section) is perhaps the most fundamental aspect of a project that we can represent using drawings, but this is by no means the only layer of information, neither is necessarily the first one. Drawings can and should be viewed not only as a means to simply represent and describe the designed space and the outlines of architectural forms that exist in that space, such as staircases, the edges of floors, and elements of fixed furniture. They are also the mean to show inhabitation and behaviours, the varying quality of light within the spaces that we have created, the material and colour scheme the designer has chosen, and the method of construction.

These are all different aspects of the same design projects and are all interrelated to each other - in terms of meaning and process.

The Development of your Design will last for 7 weeks, till the Final Design Review in week 23 before the Easter break.

You will need to demonstrate you are able to handle a fluid process using multiple tools, presenting every week a further level of design resolution.

As students and practitioners of interior architecture, we are concerned particularly with materiality, construction, and detail. Materials are one of the primary ways that we can add richness and depth to our interiors: chosen carefully, a material palette is

not just an essential facet of an interior scheme, but reinforces and amplifies the design concept itself. Questions of construction are integral to our work; whilst it is of course possible to design something that cannot be built, the strength of our design work, and the way it is communicated, comes in large part from how we can make the project not just possible, but believable.