draft one

process

'Process is more important than outcome. When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.'

Bruce Mau
An incomplete manifesto for growth

This first issue of Draft magazine emanates from the positive response to the last two Yearbooks, produced by the Interior Programmes at Middlesex University. It represents the interest within our research cluster, Making Places, to capture through publication the detail of our collegial approach to the subject of designing interiors. Importantly, it also aims to illustrate the balanced emphasis we place on both thinking and practice to extend knowledge of the interior as a subject of study.

The previous Yearbooks documented the successes of the academic year that culminated in the Degree Show and celebrated the work of our graduating students. Draft magazine aims to develop the content further this year, to reflect the outputs of both students and teaching staff relative to research and practice. The intent is to establish a platform for collaborative discourse between students, academics and practitioners across a range of disciplines to showcase activity for public dissemination. This publication therefore aims to enable a multi-disciplinary dialogue about the subject of interiors that interrogates meaningful, iterative ways of critically acclaiming practice, whilst also celebrating the relevance of writing in design education.

Draft is produced in two parts, both digitally and printed. The first part, *Process(ing)* focuses on developing ideas and the second, *Project(ing)*, documents design outcomes in greater detail, thus emphasising that successful design is always underpinned with rigorous research, a thorough understanding of precedent study and a clear design process.

Contributions have been selected to represent a range of interests connected to the interiors discipline, reflecting the project's ambition to cover a diverse body of student work, research contexts and associated practices.

David Fern
Director of Programmes,
Interior Architecture and Design

ing

Process(ing) draft

If we are always in search of a theory to mediate between research and practice, *process* is our anchor—*process* as a sequence of interlinked actions that is iterative. During the design *process* we focus on how the subject of our speculation can manifest to others—the research of the forms, strategies, tactics and tools of this communication is a strong and valuable part of our work. Sometimes the *process*(*ing*) is a phase that enables a satisfactory design resolution but more often it constitutes a highly significant and independent package of meaning in its own right. *Process* legitimates outcomes and the narrative that it weaves enables a wide range of possible *project*(*ing*).

Here we present draft—a publication that even in name reveals our attitude toward *process* as the curation of the multifarious ways of working that we do, in an attempt to engage with what we broadly understand as interiors. The first issue is reflective and speculative, the thinking phase in preparation for the next issue *project*(*ing*) where these ideas will be framed, scaled and made ready to graft into context. (FM)
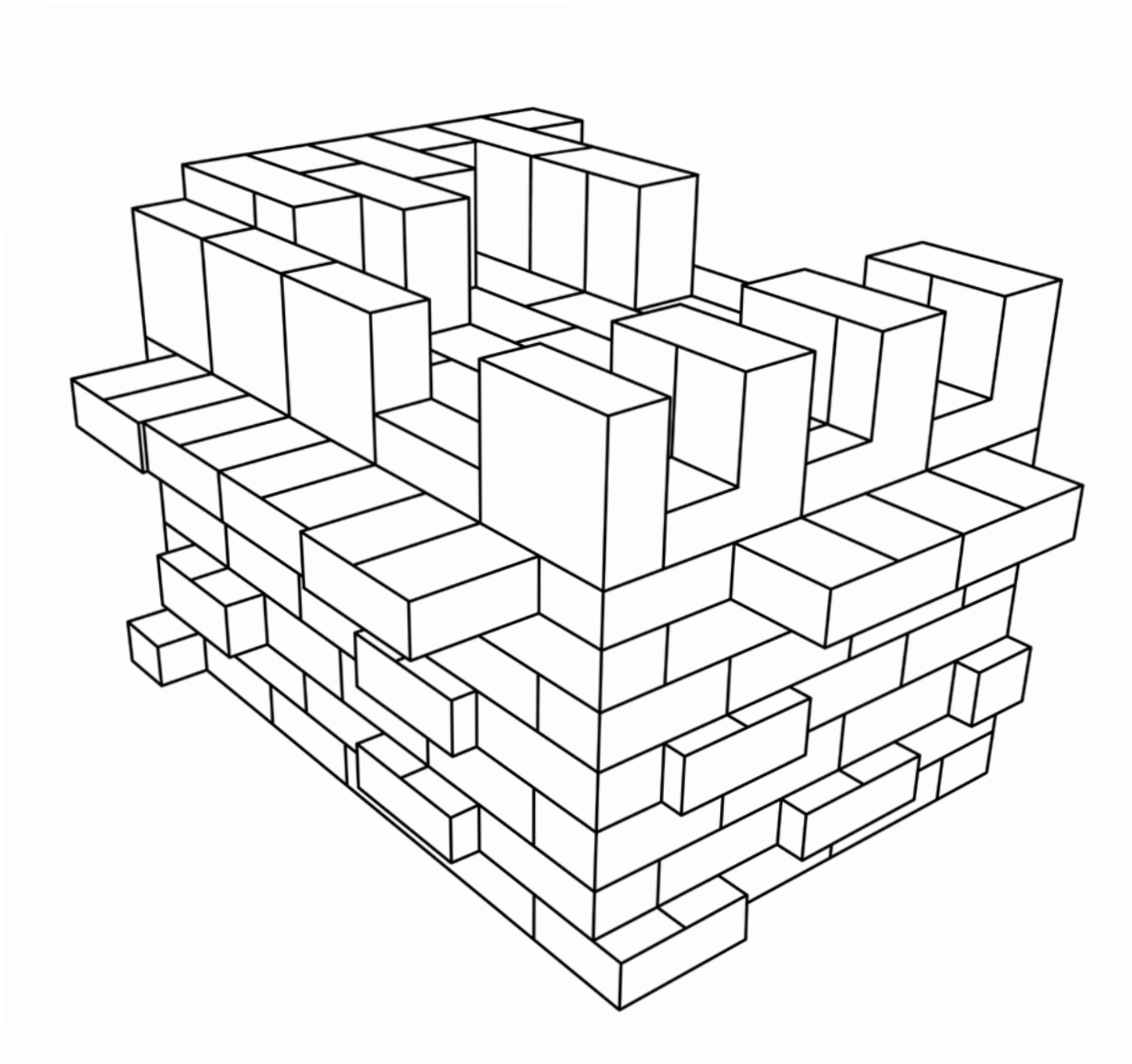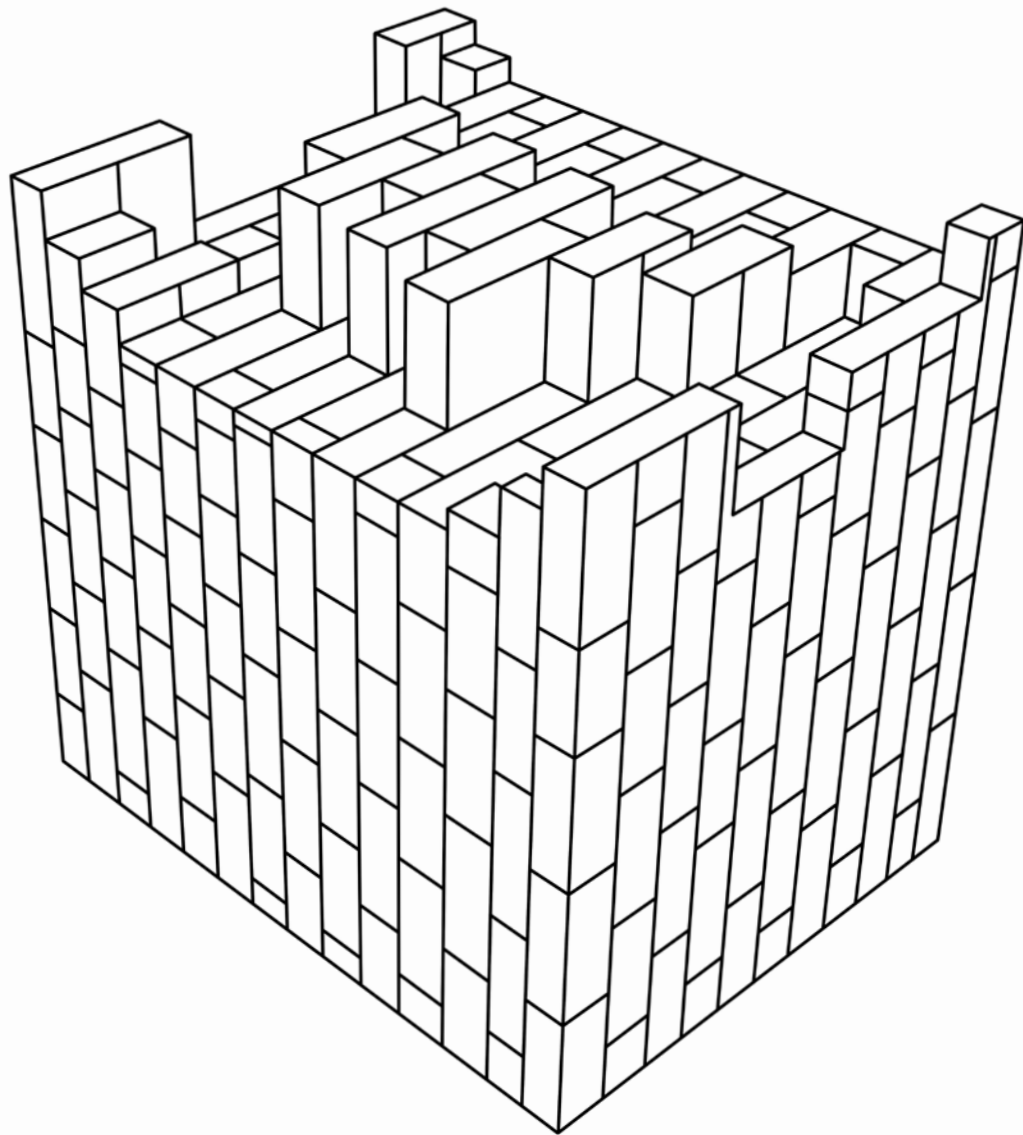
colour

Few things are as satisfactory to me, as the joys of specifying colour. My favourite manufacturer, which will remain nameless, has a fantastic trade palette, which I consider myself lucky to own. Often I stand, (in daylight of course, artificial light is not allowed), examining the arrays of reds or, increasingly, yellows fanned out in front of me—little rectangles of colour, seven per page, each a subtle variation of the same shade. No exotic sounding monikers here, no 'Berry Smoothie' or 'Seaspray White', just cold, hard, reference codes. At first these colour references seem to be impenetrable, however happily, they have an underlying methodical system—take 70GY 22/546, my favourite green for a period of time, which features heavily in several of my projects. The first four characters refer to Hue, 70GY is green to yellow 70%, or much more green than yellow. The next two numbers are the lightness or darkness of the colour, 0 being black and 99 being bright white, 22 would represent something quite dark. Finally we have the Chroma, or intensity of the colour, the higher the number the more potent it is —546 is pretty intense. 70GY 22/546 is therefore exactly as described by the reference, a fairly intense, darkish green which somewhere in it, if you look closely, has a hint of yellow.

On the back of each leaf of the trade palette I have written the projects that the colour corresponds to—flicking through I can relive the various battles that came with each particular project. Convincing a client that this exact shade of blue is completely the right choice, in order to subliminally get customers to buy a new pair of spectacles. Explaining to a contractor on site that, although they have already put two coats on the wall, it still looks patchy and will need a further layer of turquoise to achieve the desired lustre. Although I must admit, now I look at it again, 05YY 42/727 is probably not the best choice of orange that I could have made at the time.

Of course if it was as simple as choosing a colour to set a mood, feel or atmosphere, colour specification would be a relatively straightforward matter. Unfortunately the type of paint also has to be stipulated. Classically for Interiors, emulsion paint, in vinyl or matt finish, would be specified for walls, while eggshell or gloss was used for doors, architraves and skirting boards. Outside, masonry paint for walls and exterior gloss for window frames and sills, would be the normal expectation. A primer would be applied first, followed by two top-coats in most circumstances. The modern day Designer or Architect on the other hand, has an increasingly bewildering array of choice in the type of paint they select. Each with their own characteristics and viscosities, self priming eggshell (my preferred choice for interior joinery items), dead flat, lime wash, soft sheen, distemper, and many more specialist, branded types, all vie for contention with their traditional counterparts. The encouraging legislation to cut down on Volatile Organic Compounds, used in the production process, has led to the main companies who manufacture paint bringing out, predominantly water based, environmentally more responsible, versions of their range.

A further complication arises when specifying colour for metalwork. Sadly now, a new colour palette has to be located bearing the ominous three letter logo, RAL. An acronym for 'Reichs-Ausschuss fur Lieferbedingungen'—I had to look that up—RAL was the result of an initiative to standardise colour by the German government in 1925. The modern 'classic' range containing 210 colours is the definitive, industry standard, for powder coating. Trying to match the colour of your powder coated metal, with your choice of wall paint, can become a tricky and time-consuming affair. Telephone calls need to be made, websites checked, samples ordered, intense scrutiny of said samples by office windows follows, until it is agreed that "we don't try to match it, we use a contrast colour instead."

specification

Requiring such dedication to actually decide on a colour, it can be little wonder that increasingly the fields of Architecture and Interiors are shying away from it. Look at any print or online magazine, you will see a proliferation of white and grey buildings and interiors. Naturally, I have not carried out an academic or scientific survey on this, it's more a feeling of unease that has gathered pace over recent years. Tone and colour tends to be introduced via natural materials, timber, stone and concrete. I must admit to being a proponent of the ethos 'let the natural colour of the material be shown', however when was the consensus achieved that a plastered wall is white? In it's off-the-shelf state, plasterboard is generally a light grey, when skimmed it is a pinkish-brown. Why should colour not be introduced into a space to enhance the look and feel?

On a field trip to Paris we took a group of students to see Villa La Roche, the house designed by Le Corbusier and his cousin Pierre Jeanneret. Although the perception of Corbusier's work might be that it is predominantly rendered white walls and concrete, his interiors are often boldly coloured. Villa La Roche an early work, 1923–25, is no exception. Planes are rendered in reds, blues and yellows, a careful composition of tone and form, Corbusier's attempt to affirm or suppress the spatial volumes he had created. He does also employ white walls and natural materials but when supplemented by the use of colour, the overall effect carries the eye, in a controlled way, around the space. Ever a lover of rules and systems, Corbusier would go on to develop his Architectural Polychromy, a set of 63 colour shades, in essence his own colour palette. He intended that the colours could be combined in any combination, each colour having it's own defined characteristic. His philosophy on colour can be crudely condensed into three principles; that colour modifies space, that colour classifies objects and that colour acts physiologically upon us and reacts strongly upon our sensitivities.

I can't help feel that this philosophy should be adopted today, as we heedlessly pursue our obsession for white and grey. Are we scared of making a bold technicolour statement? Is it the fear of getting it wrong, that steers us towards the safer colour palette? Or is it just too difficult, with so much choice out there, to decide on the appropriate colours? Of course there are exceptions to this monochrome trend. Enthusiastic proponents of chromaticity are still out there, people happy to ponder a decent colour trade palette. Perhaps at the moment we are just 'enjoying' a temporary fashion for more muted tones, which will once again metamorphosize, as we seek to reinvent the built environment.

01 Delyana Tsankova
What if the Farnsworth House (1945–51) by Mies van der Rohe was a museum dedicated to the Bauhaus Movement?

02 Al-Nadim Feysal Axmed
What if the Maison de Verre (1928–32) by Pierre Chareau was a glass-art gallery?

03 Awar Omer
What if Casa Devalle (1940) designed by Carlo Mollino was a contemporary surrealist café?
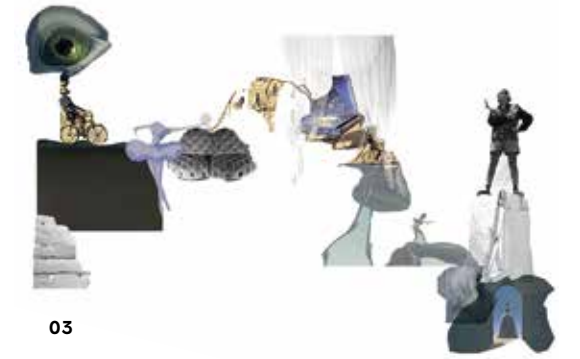
04 Kristine Heisholt
What if the Beistegui Apartment (1929–31) designed by Le Corbusier was a photographic set for fashion shoots?


01

02

03

04

01 Prisca Mundai
Shielding and revealing the live
work space for two fashion students.
Layers of structure show and hide
the public/private realm.

02 Hemangui Hasmukal
Exploratory sketches looking
at the potential for organisation
of spatial volumes in the V&A
entrance hall.

03 Kasia Bodnar
Fabric shield can be raised and
lowered. The students occupying
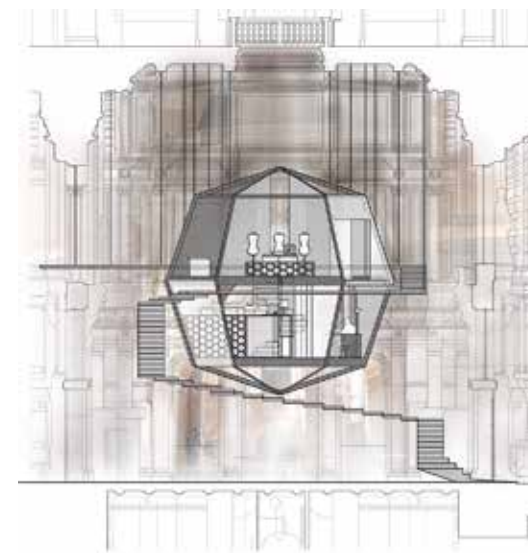the V&A can control how they
engage with public or retain
times of privacy.

04 & 05 Daniela Hurmuzache
A pod hangs in the V&A foyer.
The public must climb the stair /
ramp which wraps around the
pod to see the students working
in this creative hub.

01

02

03

04
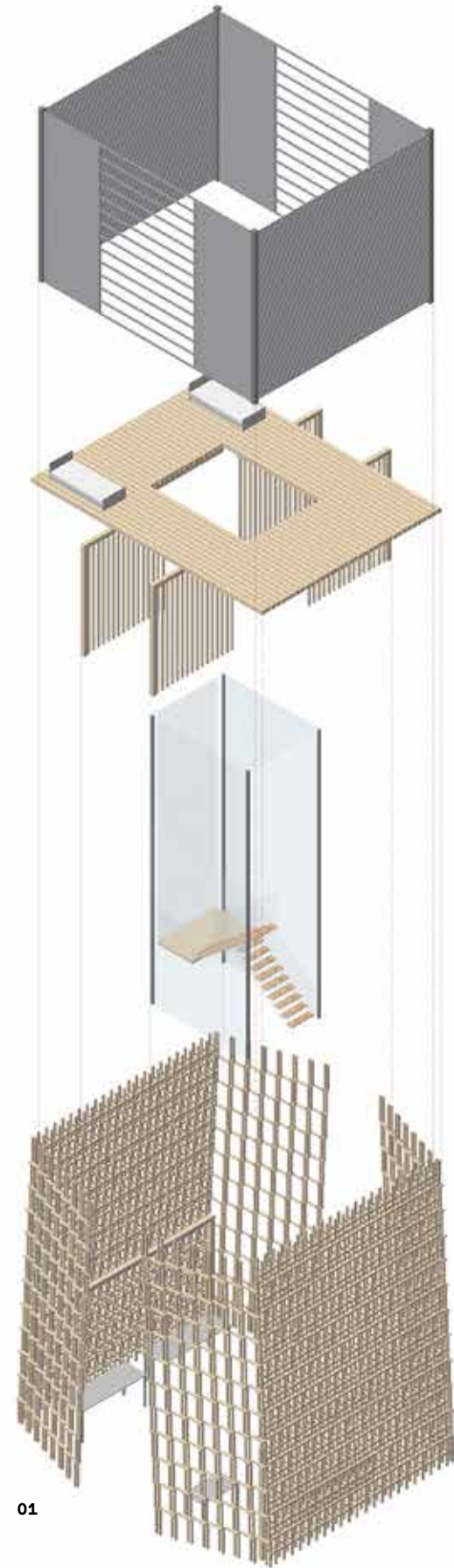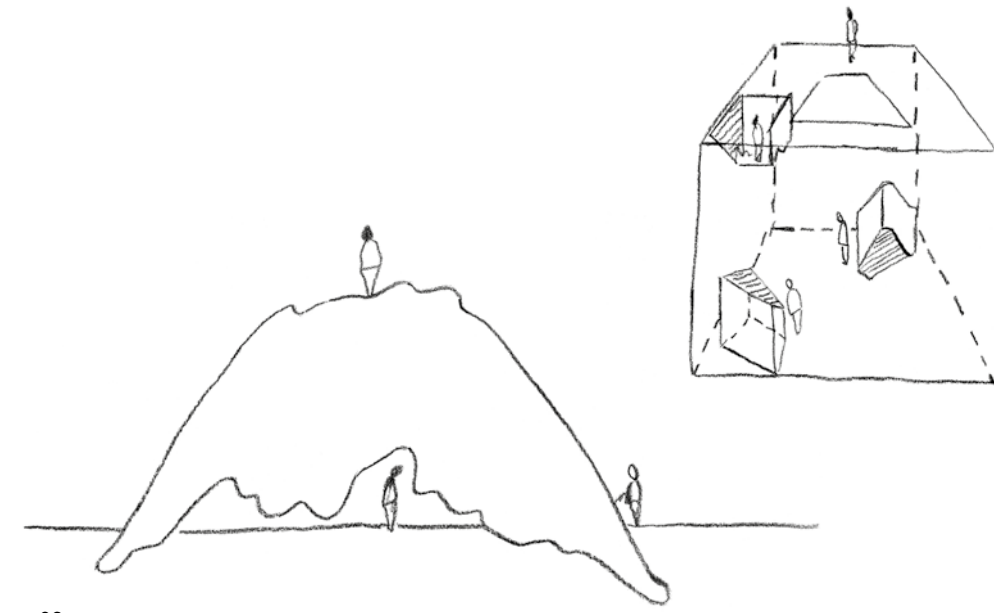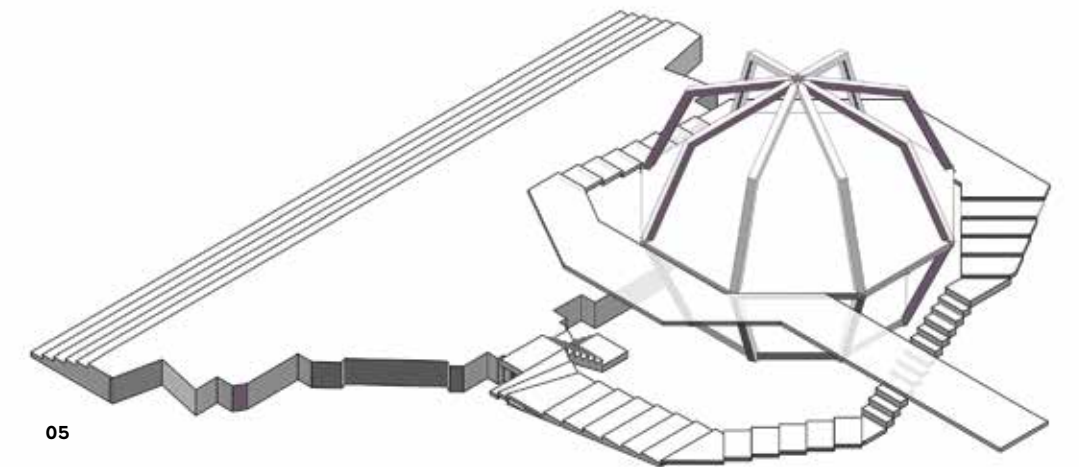
05

01 Gopitha Murugaiah
Exploded axo of the re-invented
charity shop. Customers experience
a juxtaposition of environments
within a typical shop unit.

02 Anwar Al-Mashalawi
Sample board for Westfield
Charity Project.

03 Simona Mockute
Visual for a new charity shopping
experience, enforcing the customers
commitment. Materials are a
purposeful mixture of the luxury
and the dilapidated.
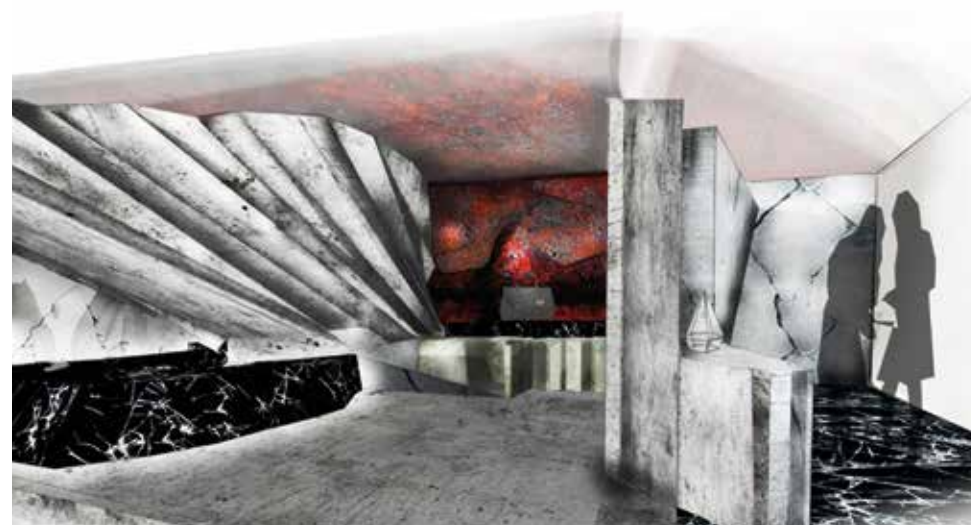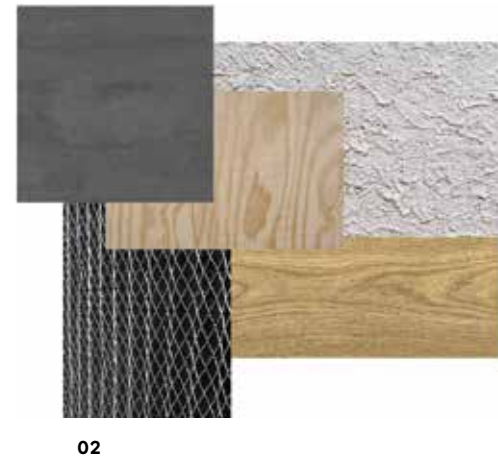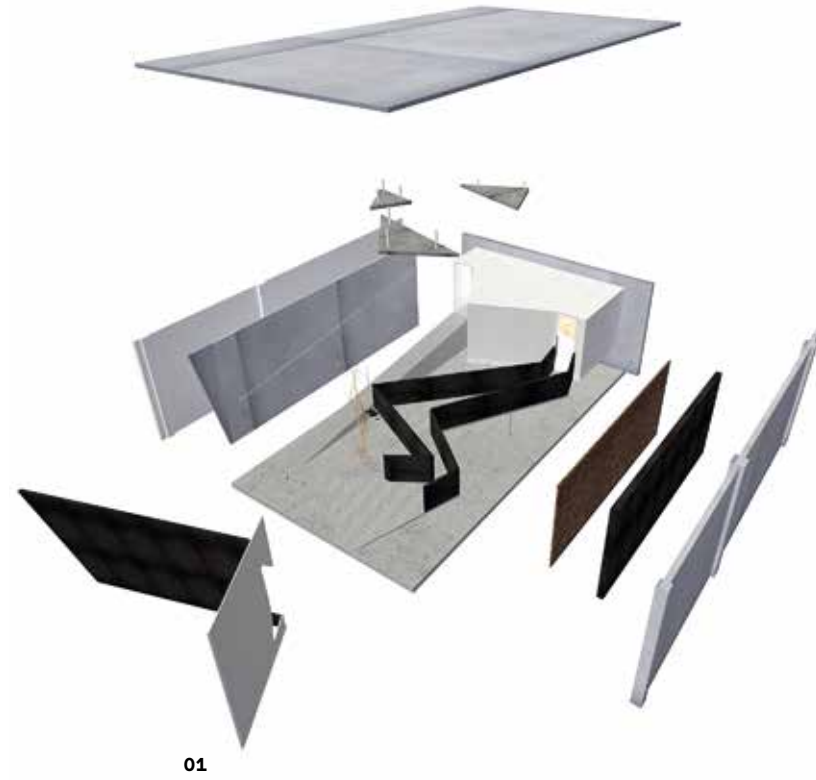
01 Karolina Klonowska
Making these concept models
helped me with exploring physical
volumes, forms and contrasts
between the materials.

02 & 03 Kelly Botterill
The stacking of these blocks
creates opportunities for the
different levels to combine and
forms vertical and horizontal
circulation.

01

02

01

02

03

03
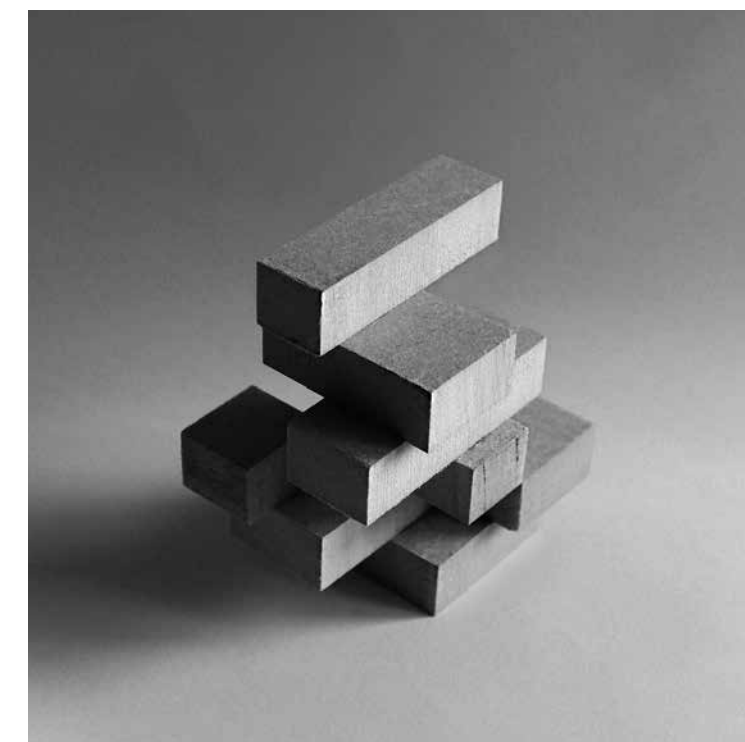
Raiana Mahmud Anha,
Susanne Bell, Suelen Cesca
Lebarbenchon, Karolina Chmura,
Patryk Kepa, Leora Morris,
Rita Sepúlveda Coelho
Visuals of the structure,
highlighting its construction
as well as its function.
The images feature our
technical drawings as well
as physical and digital models.
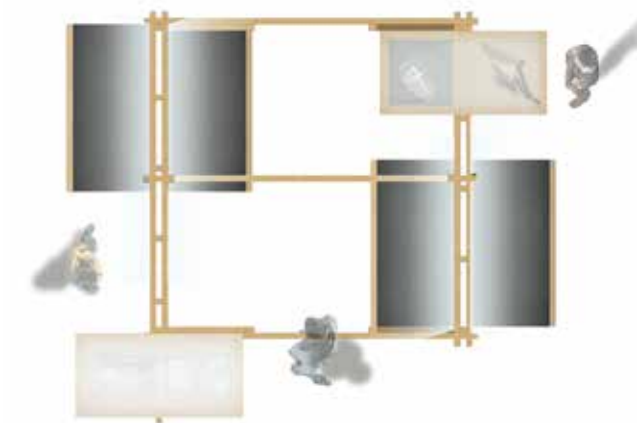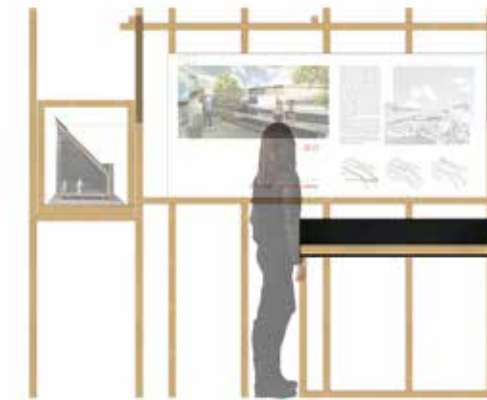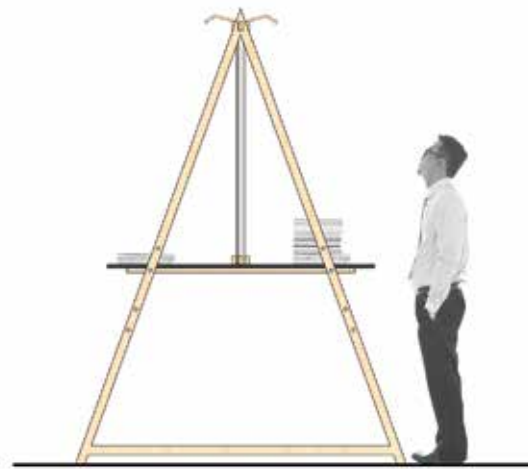
Merve Gunes, Ching Hsin Loh,
Prisca Mundai, Gopitha Murugaiah,
Subetha Uthayaseelan
The visuals portray the atmosphere
of the exhibition stands within the
given interior. The plan shows
the arrangements of four students
work, also indicating the finishes
of the stand and the placement
of the lights. The elevations show
the arrangements of the display
board, which can be positioned in
portrait, standard or in landscape,
and indicates the flexibility of the
portfolio table and the positioning
of the model exhibition box.

'Lost Luggage' was a student engagement project that opened up learning dialogues between groups from different disciplinary backgrounds at various stages of their learning. It was a cross-programme workshop, promoted by Osbert Parker *(Senior Lecturer in Animation, Middlesex University)* involving several schools, that allowed for diverse and divergent outcomes through collective creative enquiry and convivial learning.

education
can be
a total

proposing a new way of looking at learning and learners: *seaside theory*

beach

A student's experience of modern design education is an intensely personal one, always transformative, often exhausting, and for many, deeply enriching. The particular experience of the individual student is so enveloping that it is often difficult for them to step outside of that experience and view the process of their education, to recognise the mechanisms put in place to help them to learn, to see the cogs in that machine, and to understand the intention and the theory that inform and drive those mechanisms.

Educators are, by default, thinking people and they derive great pleasure from reflecting on the act of education, on questioning assumptions and proposing refinements to approaches, objectives and outcomes. But for an educator on the front line of teaching, it is easy to become embroiled in the power struggles of the elite pedagogical theorists, who regularly put forward new philosophies of teaching and learning.

Theories are much like fashions, they come, have passionate advocates, and then they go, to be replaced by a new 'new idea'.

So perhaps we might take a moment to look at a few of the many theories that have come and, in most part, gone. We have had the rather old fashioned Transfer theory where the student is conceptually empty, waiting to be filled with knowledge—think empty glass and the tutors as a full jug of refreshing water. Here knowledge has a value, it is a commodity, an object to be passed from one to another. Although highly questionable and defiantly out of favour in educational circles you don't have to look too far below the surface of some tutors, and even some students to see this theory having some traction.

Then there is Shaping theory, here the student starts out a shapeless (and directionless) form and needs to be moulded—the tutor is the modeller, shaping the students to a predetermined form. Then there is the more contemporary Growing Theory, here the tutor is the gardener with the emotional as well as the intellectual development of the student their primary concern. The development is nurtured, grown from fragile soil, watered and pruned to promote growth. I'll resist the urge to put a fertilizer quip in here.

And then there is Travelling Theory, a favourite of mine, here the subject being taught is an expansive landscape with rivers, mountains and valleys —this land is to be explored by the student, perhaps even conquered. In this theory, the tutor is the experienced guide, able to show the student around the highlights and perhaps point out the pitfalls.

For all the theories one thing seems a constant, the one learning trait which all tutors seemingly agree on, that of Surface Learning and Deep Learning. Surface and Deep learning theory sets out the premise that surface learning is remembering facts, and only doing as much as you need to, to receive a grade. It treats any task set as something imposed from the outside not an opportunity to grow from within. Deep learning implies understanding context, relating learning to previous tasks, critical reflection of the process and a sense of looking to get more from the task than merely its completion. Allied to this is Strategic Learning, a term used to describe those students to whom the grade is paramount and the depth of learning entered into is in direct relation to the tutors observation/ grading of this learning.

From the outside it can seem that the educational theorists are looking for a pedagogical version of Einstein's 'unified field theory', one, catchily titled, theory of everything. Most front line tutors find this focus on learning/ teaching theory to be too much of a 'one size fits all' approach, students are, and always will be, individuals, with individual needs and individual learning patterns.

So, lets have some fun. Lets propose a new theory, based on teaching experience, that acknowledges the diversity of student learners, respects their varied needs, aims and intentions, yet plays the 'catchy title' game.

We know that the whole surface/deep discussion is fair, but too judgemental (with surface bad—deep good)—after all Interior Design can be all about style, trend and effect, in other words, all about the surface. Lets combine this understanding with a dash of Transfer Theory an a good squeeze of Travelling Theory, run it across the shadow of Growing Theory and see what comes out of the oven.

Welcome to Seaside Theory. Allow me, if you will, to set the scene. Education is a beach, the beach is wide and varied, with flat areas of sand and dunes behind, some areas of the beach are predominantly shingle, some pebble. Ahead of us is an expanse of sea that laps up to the beach—lets look at students in education as visitors to that beach and assess what they come here for.

Waders Some visitors see the sea as a fun place to spend sometime around, splashing in the shallows, rock-pooling, they may upon occasion wade out a little way but either don't see the benefit of full submergence or fear giving up their own self image (to swim you must trust that the sea is safe, that your equipment will not fail, that the life guard can save you if you get in trouble and that you will not look silly with wet hair).

Close Swimmers These folks want to swim, they enjoy it, but only up to a point. They can get flustered by waves, they like to see the bottom and can get out of their depth if they swim out too far. They stay in the shallows and swim along the beach front, not out to sea.

Deep Swimmers Other swimmers see the shallows as something one wades through to get to the depths, they come prepared with snorkel or breathing apparatus and see the act of swimming as one of exploration more than play. They perceive that there are wonders in the deep to explore.

It is interesting to consider that those splashing about in the shallows can gain much from the experience, certainly enjoyment, friendship, social acceptance, even an appreciation of the sea itself —they may even progress from waders to swimmers. The problem in my own experience comes when students who have never dove deep into projects in the first couple of years in education suddenly, in their final year/final project proclaim that they are now getting serious and intend swimming out into the deep and achieving a excellent level of outcome. These students (assuming they don't flounder) can feel aggrieved that they have worked so hard, thrashing their legs and swallowing salt water, yet achieved a lesser grade than they feel they deserve. They equate effort with reward, what they do not recognise is that other students around them have, through experience and practice, moved off with slow strong strokes into deep dark waters, out of sight to those in the shallows, and that these deep swimming students are able to use their experience developed over their many excursions into the water, and the courage and ability that comes from this experience, to find new areas of self discovery and achievement.

In this analogy it is important to see that both Deep Swimmers and Waders are valid uses of the sea—it is merely a question of the student accepting what they want to be, safe and entertained or brave and risk taking.

There are however other varieties of visitor to the seaside.

Sunbather This visitor comes to the beach to be seen, to soak up the environment and be part of a lifestyle. They do not swim, they do not break a sweat, they lounge. Often these visitors can engage in erudite conversation, can be seen reading literature (not trashy fiction) and are one of the first people on the beach in the morning and last to leave at night.

Beach Jogger This visitor is often an individual, and comes to the seaside to improve themselves but has no interest in the sea, doesn't register it as being relevant to their development. They can often be seen running along the edge of the surf, working hard but ultimately just running back and forth, no risks, no unknowns or exploration. But they are fit and healthy, and they can show great aptitude and technical understanding.

Picnicker This visitor wants to be part of a group, wants to party, socialise, they will never break into a sweat but will often work very hard at being sociable, acceptable, likable. They will offer to share their lunch and move aside to offer a corner of their picnic rug, they don't swim, if they are seen by the waterline its because they are cooling their feet.

These visitors all benefit from being at the beach, they become better people for their association with the healthy, fresh, and open space that the beach provides.

The last group are totally committed to the sea, and cross the beach as directly as possible to get there.

Surfer The surfer can swim with the best of them but really wants to ride the wave, looking the part, being seen as exciting, brave and stylish. The surfer only wants the high profile position on the beach, they are uncomfortable branching out into other pursuits, and they don't see the point in diving below the surface because no one can see them doing it.

The deep sea diver This visitor isn't at the seaside for fun, doesn't want to integrate or try different sports, they want to go deep, quickly and silently and once deep enough they will move with achingly slow, careful progress across the seabed. They achieve total submersion, they commit fully to the experience.

To all these beach goers the tutor is the lifeguard. Some visitors see the lifeguards' role as to keep the beach clean and safe, perhaps plan the days beach games and direct them to the showers or beach café. To other beach goers the lifeguard is there to warn of the riptides, the reef and the wreck —if necessary to dive deep and pull them out when they go beyond their limit and lose their sense of direction.

In Seaside Theory the lifeguard has to understand the different needs of the beach goer, yet also to encourage them to stretch themselves—the picnicker to wade and the surfer to dive. The lifeguard will not be successful if they resent the beach goers for their lack of endeavour or courage. They should understand and educate those unaware of the joys and challenges of the sea. The key is that the beach goers are visiting the beach daily for years—there is time to allow them to find their own place and their own pace. There is no need to make snap judgements, to pigeon hole and turn the key—we assist, support, encourage and are always ready to dive in ourselves to save, not stand on the sidelines admonishing the floundering and sinking for going into dangerous waters.

Traditional exploration of teaching and learning theory can seem to be a snapshot observation of the tutor / student relationship at any one moment—thus missing out on the opportunity to see the tutor and student growing together through a series of experiences over the years—where there may be all kinds of teaching methods and practices with the tutor/student boundaries blurring. In the Seaside analogy the student may come for the sun and the sand, stay for the surf and end up a denizen of the deep. People change, learning changes you, people change you, so the visitors to the beach have to be helped to see the wonders that lie beneath the surface and well as being encouraged to enjoy the ice cream.

As a tutor I now feel that I have a responsibility to allow the student to be what they are happy being, but also to open their eyes to the fun to be had in going one step beyond where they are comfortable. I can offer the flippers and snorkel, or the aqualung, or indeed the net on the bamboo cane if that is what they need to begin the engagement. What I cannot do is judge them all by my own criteria. I can swim, the sea holds no fear to me and to spend a day doing nothing but lying on the sand and staring at the sea would be like looking at a vast table banquet of rich and varied foods and not tasting it.

If education is a beach then everyone is there for their own reasons—reasons that will adapt and grow more complex over time. When I was a small child my father took me to a swimming pool and threw me in, my memory of that day is of laying on the bottom of the tiled pool looking up through the water as he dived in to pull me out, realising that his swimming lesson was going badly. I still don't swim in pools, to me they are threatening places. When I did eventually learn to swim it was in the sea, with friends, bright sun, and a basket of sandwiches and chilled wine to end the day. Perhaps we can all learn that education should be a joyful experience, thrilling yes, but never threatening, after all why go to the beach if you'll only be scared of sharks and quicksand.

Sharing has become a common way of identifying different contemporary phenomena. It is a used and abused term that defines a range of actions. We share ideas, content and spaces in many ways: through social media, co-working and co-housing.

The term *sharing economy* started to take hold in 2010, and can be defined as an economic system built around peer-to-peer marketplaces. Since then the sharing economy has become key within our daily lives, changing the way we experience some everyday services: in the transport sector—bike and car sharing, uber, carpooling and in the hospitality sector with airbnb.

Much of the innovation within the *sharing economy* has so far been concerned with consumers. However public sector organizations and logistics are areas where the sharing economy is likely to become increasingly important, foreseeing significant potential for efficiencies and savings.

The idea of the *sharing city*, connected to the concept of the smart city, embraces the way cities are managed, public assets used and social 'actors' engaged.

Sharing in our everyday life is associated with the world of social media, enabling us to share ideas, news and images through a preferred network. One of the direct effects of this practice is the changing perception of privacy, allowing for the creation of a collective consciousness that is fast becoming a strong and effective tool for political action (from crowd funding to petition web platforms).

This shift in thinking widens access to property and creates the need to redefine the tactics for designing both public and private spaces, the thresholds between which are increasingly fluid and porous. Further it makes room for a collaborative model where people and communities operate as co-authors and active participants within the design process.

How can physical space relate to the *sharing* phenomena?

How can the design process support the *sharing* of activities and ideas?

How do we interpret *sharing* as a concept, an opportunity, a goal, a common ground, and a realm between the public and the private?

We've been *sharing* thinking, ideas, approaches and research with our colleagues and the students of the 1st year MSc course of the Politecnico di Milano, School of Design. We have taken part in a *Sharing Symposium (School of Design, Politecnico di Milano, 18th February 2016)* to frame the status of the research and set future challenges.

sharing

SHALL WE SHARE THIS LOVELY DINNER LATER WITH NATHAN?
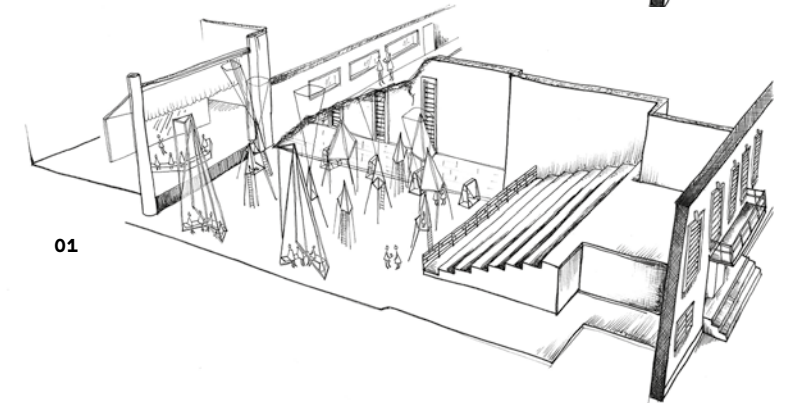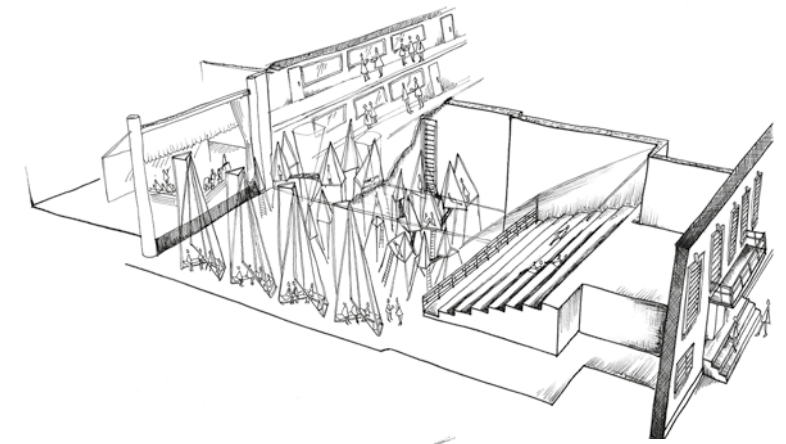
01 Heather Potter
Consumed, The Financial Education Centre. This is part of a series of drawings which show the overall growth, evolution and development of the design over time.
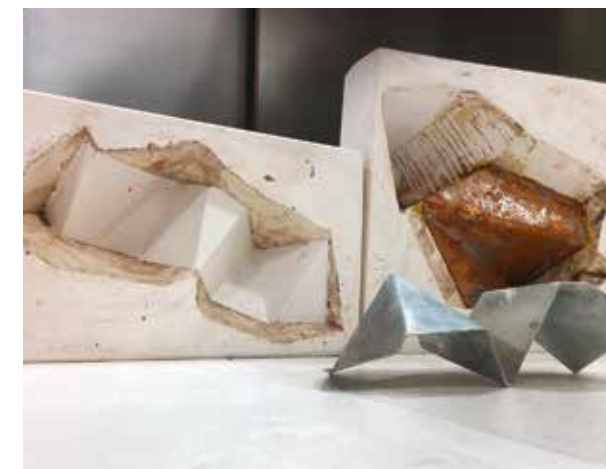
02 Hoi Li
Experimenting with folding and casting.

03 & 04 Zahraa Shamkhi
Both natural light and shadow have a significant impact on the atmosphere of the space, creating different moods and celebrating materiality.
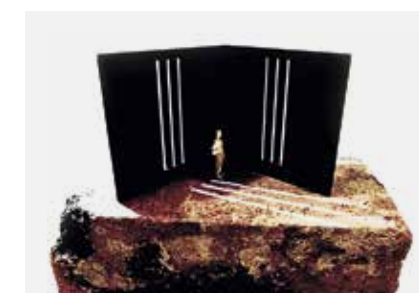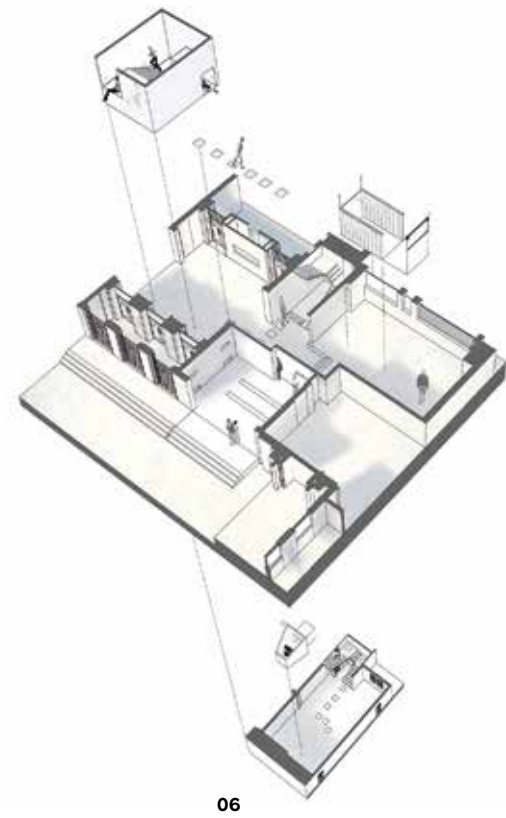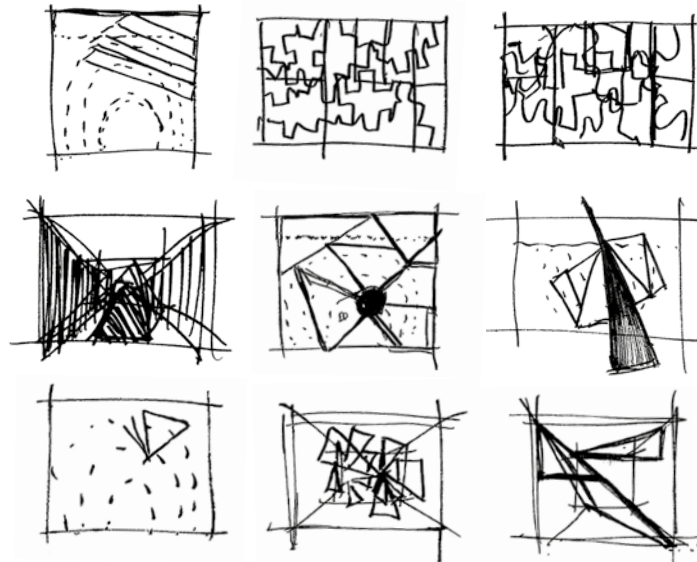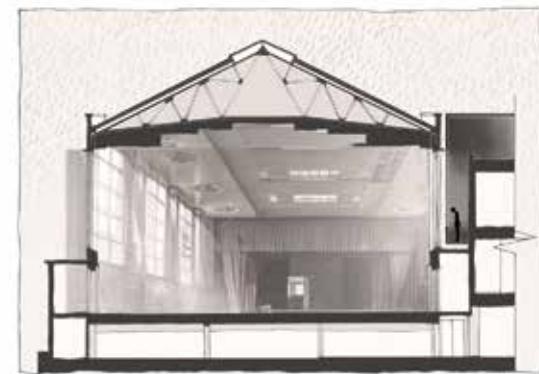

01

02

03

04

05

06

07

08

09

10

11

09 Savannah Correia
'Getting lost' in liminal spaces across Crouch End and around Hornsey Town Hall. These were spaces that blurred the boundaries between private and public and involved various typologies of liminal space.

10 Savannah Correia
Recreating home at Hornsey Town Hall for the homeless by providing feelings of security and safety. The homeless can see anyone entering their space through views towards the entrance hatch of their space.

11 Kwang Leong Tan
The atmospheric section shows the development of the three phases of the project, the connections between and identity of each element.

05 Kwang Leong Tan
Beginning with the form of the building itself, the conceptual stage of the project experimented with slicing up the building to plug in new elements.

06 Naslie Semaj
The exploded axonometric shows a section of Hornsey Town Hall, where I have designed a Bipolar Disorder awareness scheme.

07 Savannah Correia
I gathered personal accounts of people who experienced homelessness, in particular young, single, homeless adults, using these narratives to inform my design.

08 Karolina Klonowska
The image depicts Hornsey Town Hall as a transitional space. We define a transition as a moment that lasts for a set period of time and leads us from one state or place to another.

01 Agne Mankute
Section of the 'Refuel' project where two different activities—eating and ballroom dancing—re-activated the abandoned fuel station.

02 Year Two Students
Site model photographed by Raiana Anha.

03 Susanne Bell, Lara Correia Campos, Lisandra Sobrinho Olinto
Site survey of ReFuel site in North London.

04/05 Joshua Addison
Detail of the structures that provide space for tai chi and growing fruit.

06 Joshua Addison, Suellen Cesca Lebarbenchon, Raiana Anha, Leora Morris
A vision of the future; transforming the surrounding area into a public garden, involving the local community in cultivating and selling produce as well as gardening.


01

02

03

04
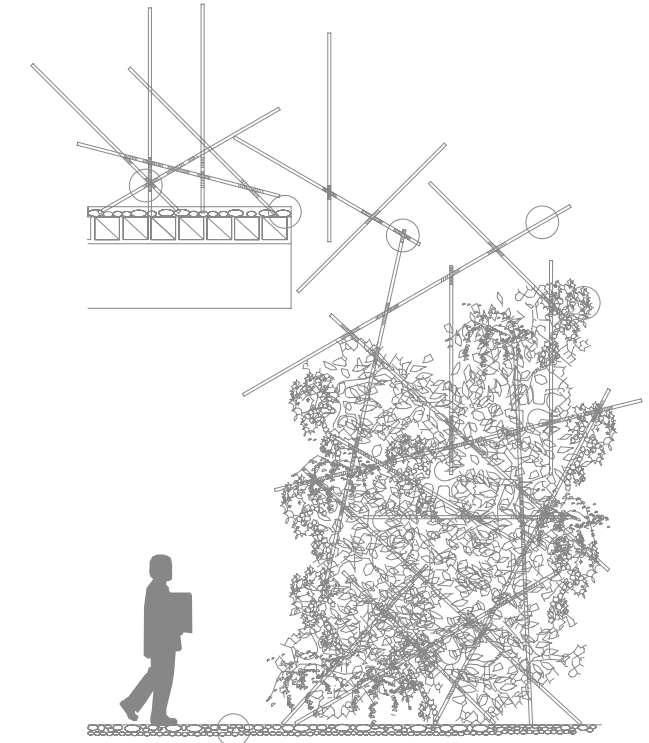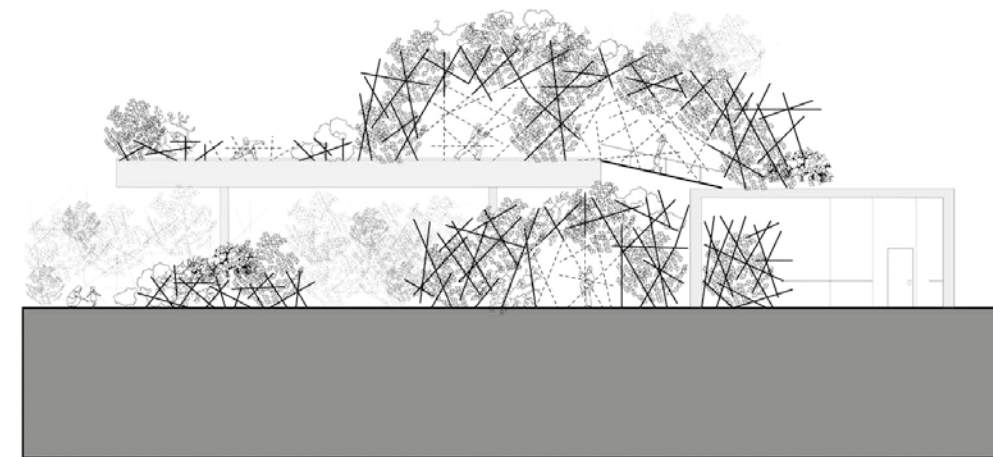
05

06

07 Raiana Anha
The shapes of the shelters are inspired by the void spaces of different Tai Chi moves; the volume is generated by stretching and rotating by 90 degrees the base towards the roof.

08 Leora Morris
The plan of the petrol station transformed by ReFuel.

09 Suellen Cesca Lebarbenchon
Multiple layers of materials wrap the interior space designed beneath the existing canopy, to offer a more enclosed environment.
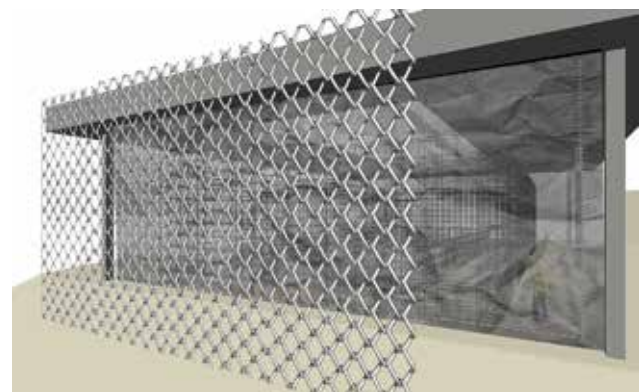
07 Raiana Anha
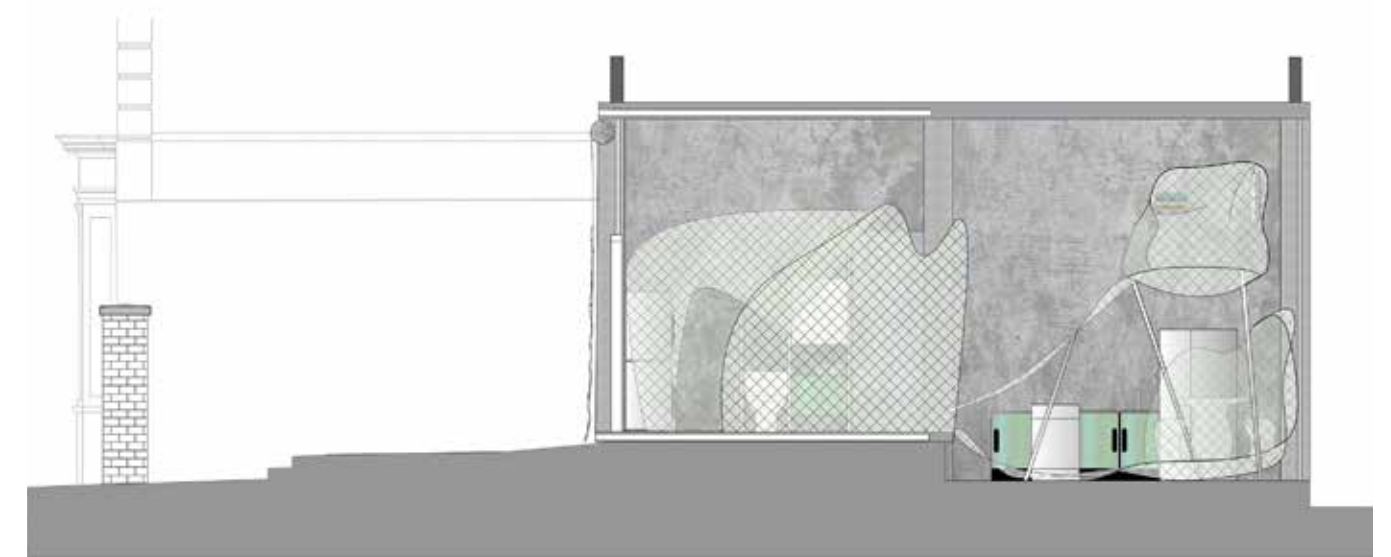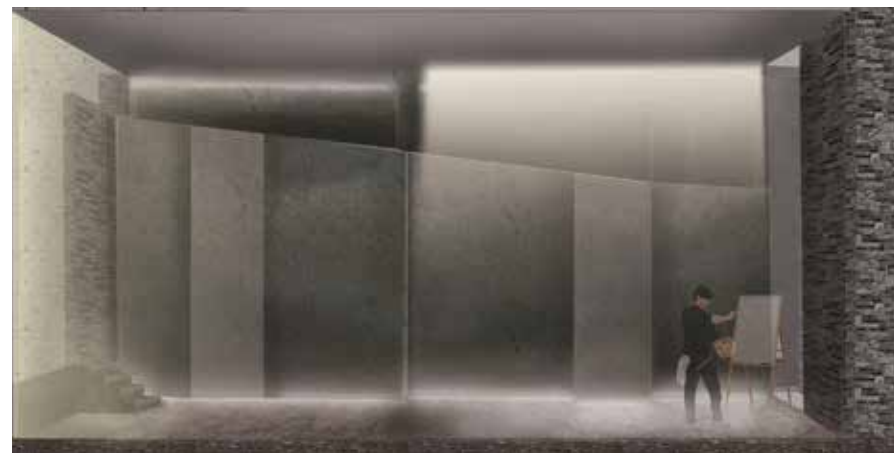Thai Chi practice in the newly designed green structures.
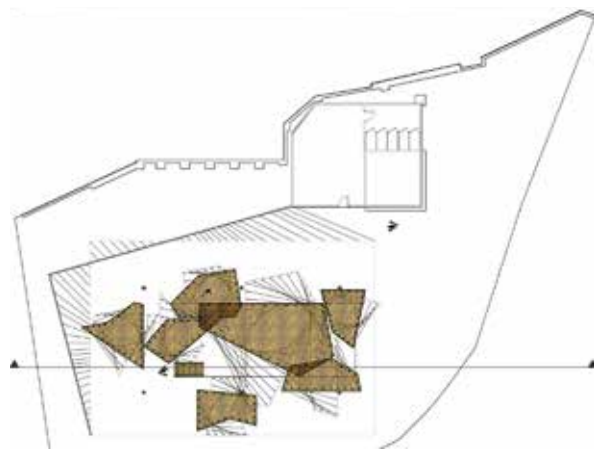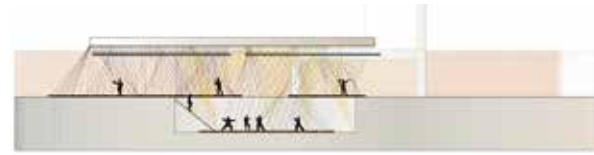
01 & 02 Sameeha Bashir
Space for a prosthetic artist, divided into two opposing volumes.

03 Magnus Fines-Conqulie
An inhabitation for a mathematical artist, which explores the contrasting states of precision and chance.

07

08

09

10

01

02

03

04

05

04 Al-nadim Feysal Axmed
A subdivided studio space for
a taxidermist, exploring private
and public space.

05 Patrycja Poklek
A mathematical artist's space
for living and working, examining
lighting conditions relating
to the different activities.

To live is to leave traces.[1]

/'limin(e)l/ adjective
1. relating to a transitional or initial
stage of a process. *2.* occupying
a position at, or on both sides of,
a boundary or threshold.

We live in unsettled times that some
critical thinkers have described as an
extended moment of *"weak and diffused
modernity"*[2]—a post-functionalist
vision of our cities and architecture
that exists within a kind of *"liquid
modernity"*[3], reflecting our way of
being and inhabiting the world.
    The architectural heritage that we
have inherited has become over time,
deprived of content and meaning,
becoming an 'empty container'. What
persists, and remains in the public
domain beyond the most recent global
economic shifts, is a liminal situation
that offers on the one hand a valuable
'memory space', yet problematises the
development of a strategic approach
to architectural intervention and re-
appropriation that is both economically
and socially sustainable.
    The most common effect of this
state of in-betweeness is being unable
to invest this architectural heritage
with new meaning. The strategies
we've been working on in the past few
months takes as a reference conceptual
models that are incomplete, imperfect
and elastic, capable of withstanding
continuous innovation and adaptation.
Within such an approach, time itself
becomes a key ingredient of the design
process and assists in the development
of a strategy that, over the next few
years, will look to address the shifting
contexts and contents of our heritage.
    Built heritage is always time-specific
as it has been designed and built
according to a time specific idea/need,
but the life span of a building is often
longer than the purpose for which it
has been built. Changing the timeframe,
buildings need to be updated in order
to survive societal changes that affect
their form and sense. Buildings are
part of a process and need "[...] to be
understood in terms of several different
time scales over which they change"[4].

adaptive use & re-use;

a time specific strategy

An Architecture of time incorporates not just present or sensory and mental experiences, but makes present instants in past or future times; to create an eternal and real present by remembering the past and making the future of the architecture become the basis for a continuous time experience[5]

designing

& learning

through

**at the beginning
the material
stands alone[1]**

When I formed my design partnership we were required to compete against other designers for a very important project that we hoped would help to establish our practice. For the presentation I made a very simple 1:50 model of the space—a store for a Japanese fashion designer, Michiko Koshino. Despite the effort that was applied to the graphic presentation, containing the usual concept sketches, orthographic drawings and interior perspective drawings, during the presentation the little model, made in white card and paper, was the focus of client attention. Michiko smiled approvingly when she first saw it and couldn't resist referring to it. We secured the contract to design the new store but I am sure that we would have been successful if all we had had to present was the model, such was the impact of the tangible object.

Why is this the case? What is it about the physical model that is so engaging? Is its resonance even greater today because, in this digitally dominated age of communication, encountering an actual three-dimensional manifestation of a design idea comes as a relief from the excessive demands of flat screen interaction? Or is it the immediate presence of the idea in three dimensions that is so appealing? Architect, Emily Abruzzo considers the physical model to be "the material embodiment of an idea, and therein lies its magic. By becoming real, it gives life and actuality to an idea in a way that two-dimensional expressions rarely can"[2].

Encouraged by the success of our first project we continued to make models for clients, not because we felt sure that they would be impressed with them but because the physical manipulation of forms in space that quickly turned our ideas into three dimensions aided our design process and helped us to make critical decisions that perhaps would not have been so obvious through sketching or orthographic drawing. There was also an element of freedom that could be explored in the process of model making. But this was in the days before the digital realm had established itself as the primary means of distilling and disseminating detailed design proposals. Like most practices we embraced the advantages that computer aided drafting brings, not least in terms of time efficiency, and therefore our preoccupation with the physical model eventually waned.

It is now, of course, all too easy to design and model an interior space in a variety of computer programmes but, although this technology can produce explicit and life-like results, there is a great danger in relying on this resource alone to develop ideas within a learning environment. Through the digital medium it is difficult to understand scale. It is difficult to appreciate and learn about materiality and it is difficult to convey a multi-sensory experience of space. In my approach to teaching, therefore, I have consistently endorsed physical model making as an antidote to the addictive allure of the digital screen, advocating it as a beneficial pedagogic tool in the design process. The physical model bares inherent evidence of the maker's individuality and offers a defence against the prolific onslaught of the generically conceived digital model. Haptic interaction with material in the model making process evokes an experience of material, not only in the tactile sense but also relative to size, scale, weight, transparency and smell. In experiencing these qualities and characteristics when physically handling material, questions are provoked about their choice and effect on the potential design outcome under consideration that may not be raised through digital investigation.

making

1
Benjamin, W., *Das Passagen-Werk*, edited by Rolf Tiedemann, Suhrkamp Verlag Frankfurt am Main, 1982, English ed., *The Arcades Project*, Harvard University Press, Cambridge, 1999.

2
Branzi, A., *Weak and Diffuse Modernity: The World of Projects at the Beginning of the 21st Century*, Skira Editore, Milano, 2006. English Edition, Skira Architectural Library, 2006.

3
Bauman, Z., *Liquid Modernity*, Polity Press, Cambridge, 2000.

4
Groak, S. *The idea of building*, Taylor & Francis, London, 1990.

5
Quiros, L.D., MaKenzie, S., McMurray, D., *Enric Miralles: Architecture of Time* (http://www.quirpa.com/docs/architecture_of_time_enric_miralles.html).

Juhani Pallasmaa refers to the effect of peripheral vision upon our existential perception of space. "Focused vision confronts us with the world whereas peripheral vision envelops us in the flesh of the world"[3]. Pallasmaa expresses concern here about the impact of digital screen interaction and the architectural fraternity's continued obsession with on screen vision, its conscious intentionality and perspectival representation.

Although still only an abstract representation of the real thing, a model when viewed, allows the peripheral vision that Pallasmaa describes to engage in addition to the attention we deploy upon a particular view, which in turn affects our emotive response. When analysing a physical model our viewpoint can change at will as our vision bathes the object, allowing us to choose when and for how long to linger upon any particular aspect of the form. Ultimately through the engagement with peripheral vision and a choice of when and where to focus upon and within the physical model, we gain a closer connection with the reality that the model emulates.

On our undergraduate programmes we therefore stress the relevance of designing and learning through making in a number of ways. The process starts at the very beginning of the study, by encouraging students to think about the tangible articulation of form and space through simply folding and cutting paper to create three dimensional forms. As students become familiar with the development process necessary to arrive at any design conclusion they appreciate how model making can aid the design process and sharpen their creative awareness.

Models are used during the project therefore to document the thinking process and to map design narratives, for example, by illustrating possible iterations in the organisation of the space. Models are produced to test material possibilities and to physically explore and represent design options in concept, through quick sketch process maquettes and in detailed study at various scales for more perfected design representation.

However, students of interior architecture and design are typically limited to representing design outcomes merely in graphic or model form to scale and so although conceivers of the ideas, they are not exposed to the thrilling experience of 'being on site' and monitoring their actual implementation. This is an important part of the interior architect/designer's role in professional practice that concludes in witnessing the inhabitation and public use of the environments that have been created. Therefore where possible, we make opportunities available within the course curriculum for students to design in groups and build small interior environments at full size.

These projects help students to gain a greater understanding of structure, materiality, the effect of light and construction detail. Student experience is unquestionably improved through physical, material investigation and experimentation, aided also by working collaboratively in a team. During this activity of making haptic, other sensory responses are engaged that are not evident when designing solely on a computer. The energy, enthusiasm, sense of enquiry and ultimately fun generated during these projects enhances the student satisfaction and learning year on year.

Through understanding making we come closer to imagining potential human interaction with material, form and space that ultimately defines individual experience and the atmosphere of a place; and therefore students immersed in the design of interiors should be able to understand how places are made and how their respective component parts are brought together. Designing and learning through making then is fundamental to the pedagogic process.
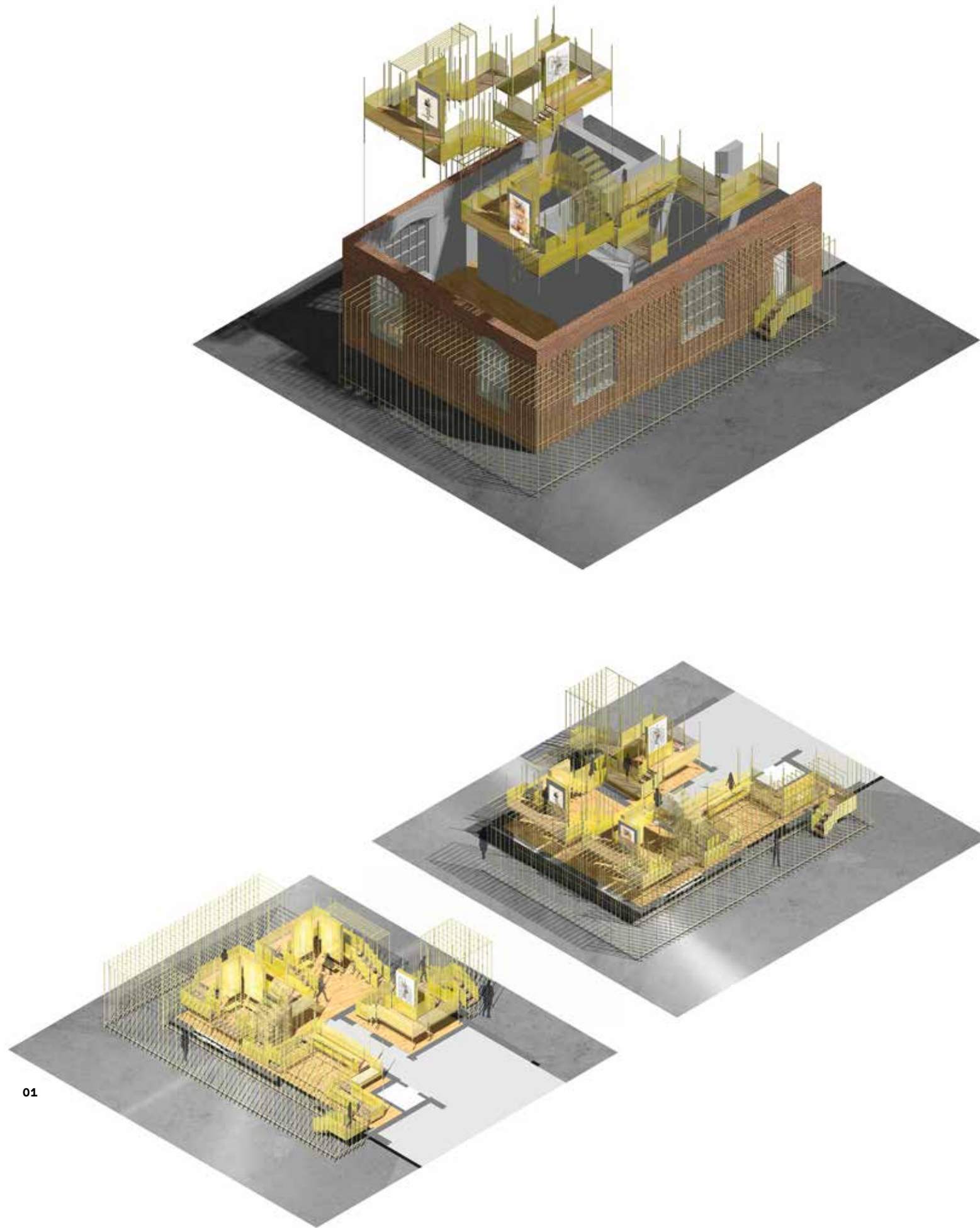
1
Albers, Josef

2
Werner, Megan,
Model Making,
Princeton Architectural
Press, 2011.

3
Pallasmaa, Juhani,
The Eyes of the Skin,
John Wiley + Sons,
2005.

01 Tselane Bolofo
Isometric Views: House of
Illustration exhibition for
Tchoban Foundation—exposing
the structural logic of the platforms
and enclosures of the experience.

02 & 03 Joo Yee Tan
Sketch Visuals: a series of quick
spatial creative questions which
open up the 'designer' mind to
the potential design opportunities
within the site.

04 Zahra Elyasi
Interior Visual: Chasing the
Light, the glow beckons the
visitor as they pull back on the
door to reveal the space beyond.

05 Zahra Elyasi
Interior Visual: The visitor
must react, seeking out openings,
exploring surfaces to find that
which is openable, active and
reactive.

06 Zahra Elyasi
Interior Visual: The light acts
as link and a lure, it calls and
the visitor chases.

01
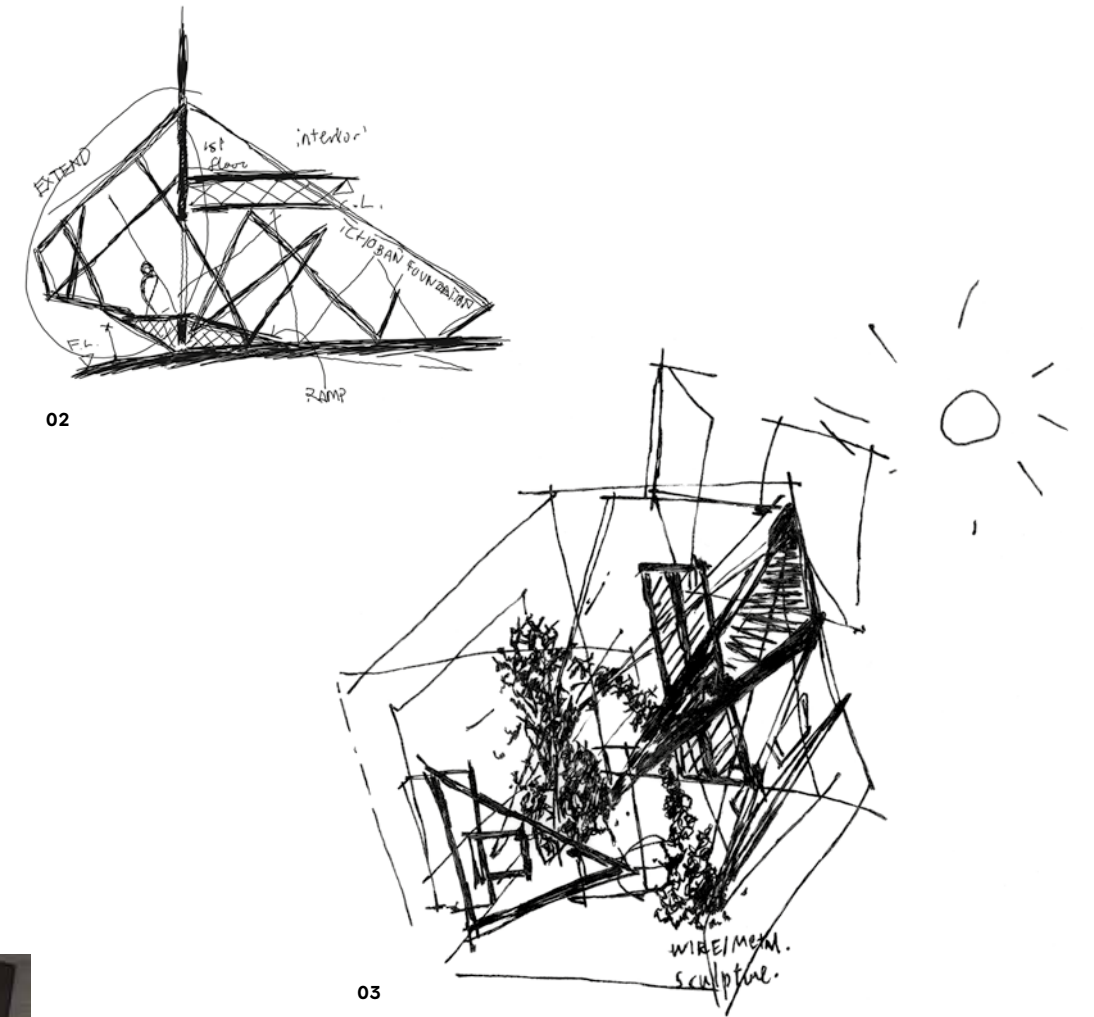
02

03

04

05

06

07 Leyla Ahmet
Interior Visual: House of
Illustration main exhibition area
where the work displayed and
the nature of the interior itself
merge and blur.

08 Leyla Ahmet
Interior Visual: The openings
are concealing and revealing,
they require touch and therefore
engagement.
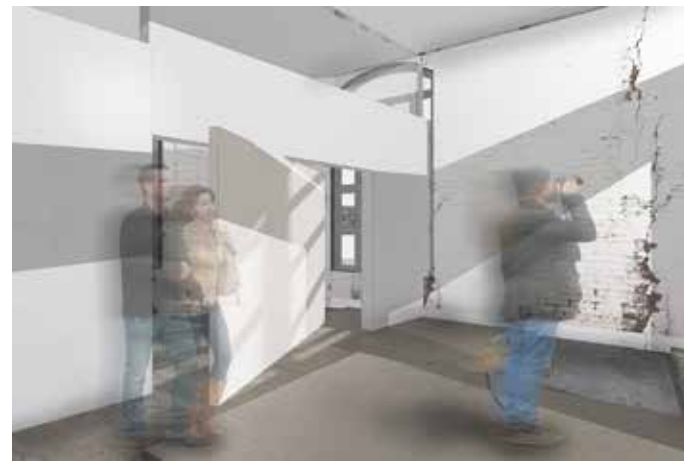
09 Leyla Ahmet
Zonal Planning: The series
of controlled space allow the
visitors experiences to build,
their connections to become more
trusting and their belief in the
work displayed more instinctive.

07

08

01

02

09
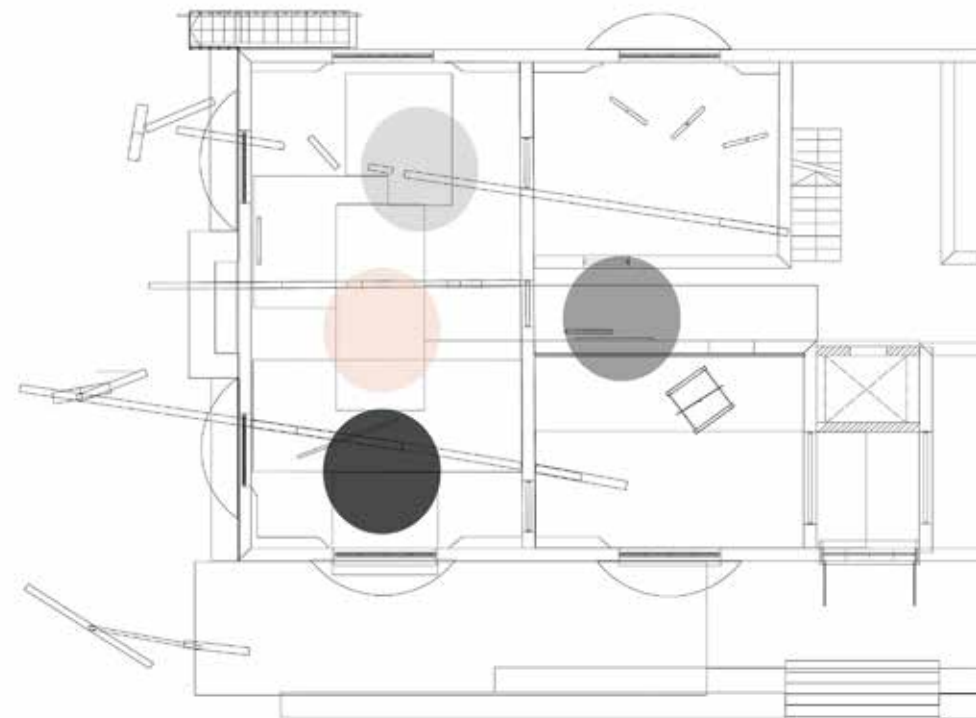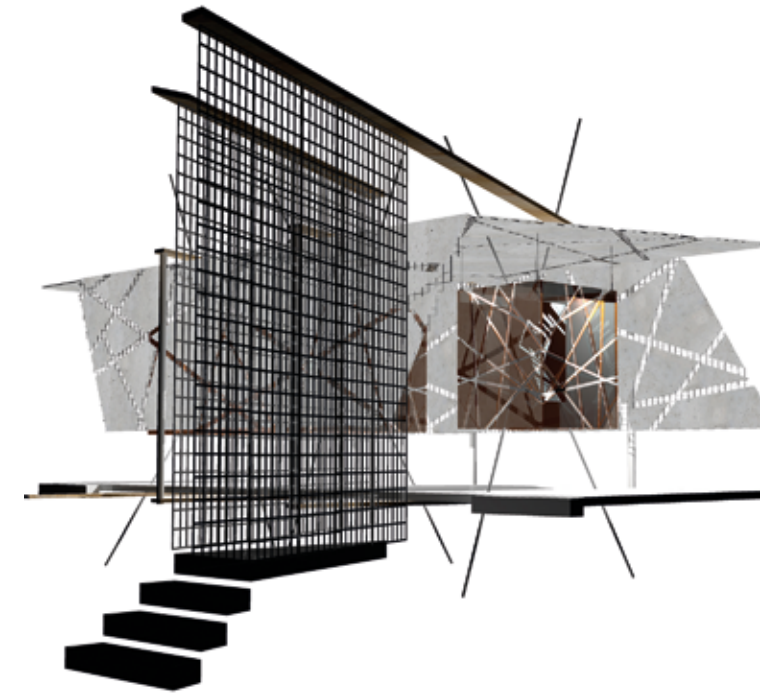
01 Lucia Branicka
3D Study: Entering through
the window opening the visitor
glimpses the area beyond and
is called forward.

02 Lucia Branicka
3D Sectional Study: The interior
allows the visitor to experience
otherness, outside of traditions
and preconception, it tests us
and we want to understand it.

03 Zahra Elyasi
Site concept study: The tree
grows and changes, watching
the colours change, the leaves
fall, this tree is preparing
itself for the new, regardless
of our reality.

03

04

05
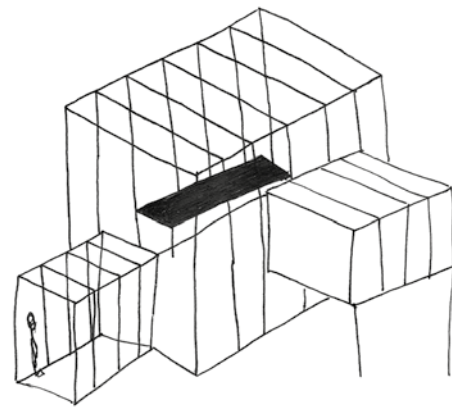
06
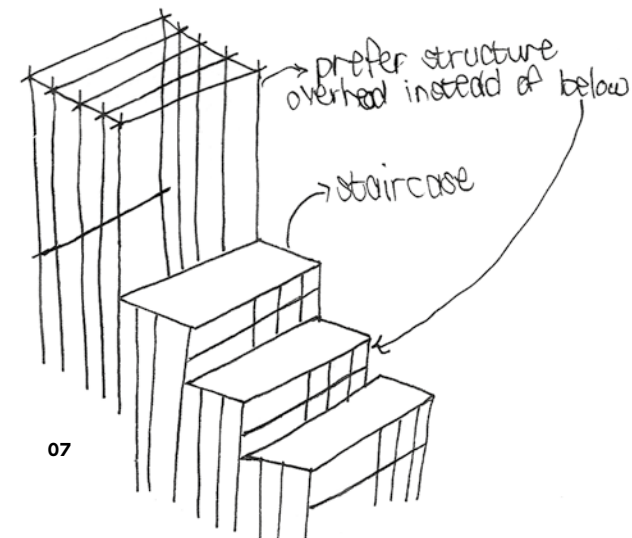
07

04 Ashna Varma
Concept Model: Exploring
conceptual space using Mindfulness
techniques, balanced reflection
and individual focus.

05 Ashna Varma
Concept Model: Further testing
of conceptual form and meaning
—pebbles sourced through touch,
weight and sound.

06 & 07 Tselane Bolofo
Sketch Thinking: exploring the
nature of supporting structure
with space and the specifics of
movement through that space.

08 Yuan Yuan
Site Study: using a technique of
covering the structural envelope
to mask and redirect its personality
and therefore open the designer
to new potentials.

09 Joo Yee Tan
Sketch Visual: the divisions
of movement through spatial
manipulation.

10 Joo Yee Tan
The dynamics of form space
white modelling to focus of
the proportional harmonies
of the interior.

11 Joo Yee Tan
Interior Visual: Sergei Tchoban
Exhibition space exploring the
use of materiality and light to
direct and attract the visitor.

08
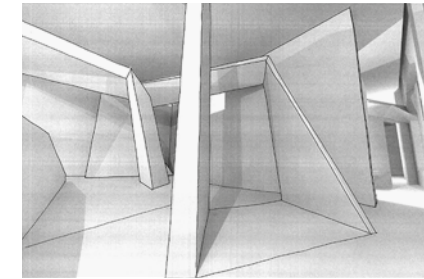
09
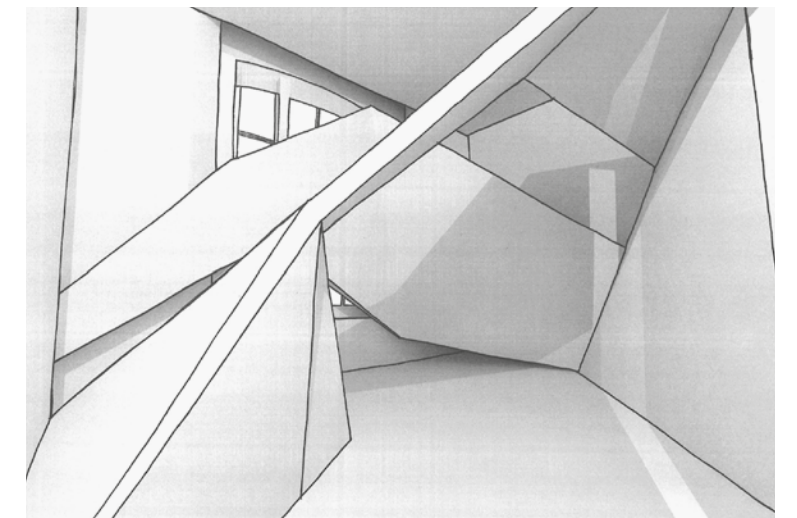
10

11

12 Yuan Yuan
Sketching over site photographs to probe the value of a potential design idea for a revised entrance location.

13 Yuan Yuan
Sketch Visual demonstrating conceptual space where the past impinges upon the present.

14 Husna Onathukattil
Site Plan modeled to better understand the built to appreciate the existing envelope and then sketched over to scrutinize latent drama within the form.
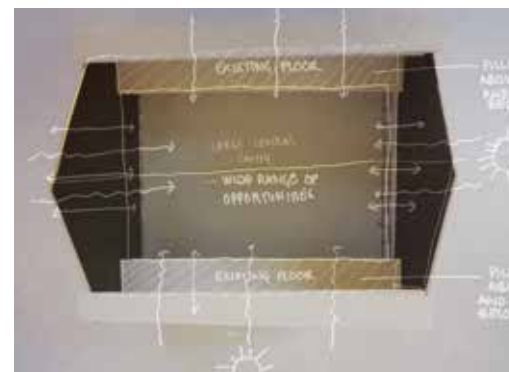
15 Husna Onathukattil
Site Models built to appreciate the existing envelope and then sketched over to scrutinize potential directions.

12
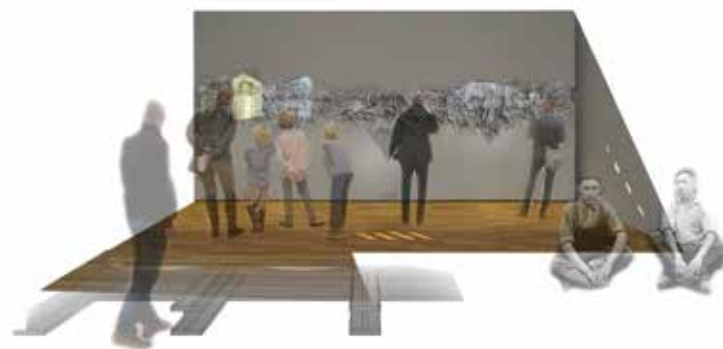
13

14
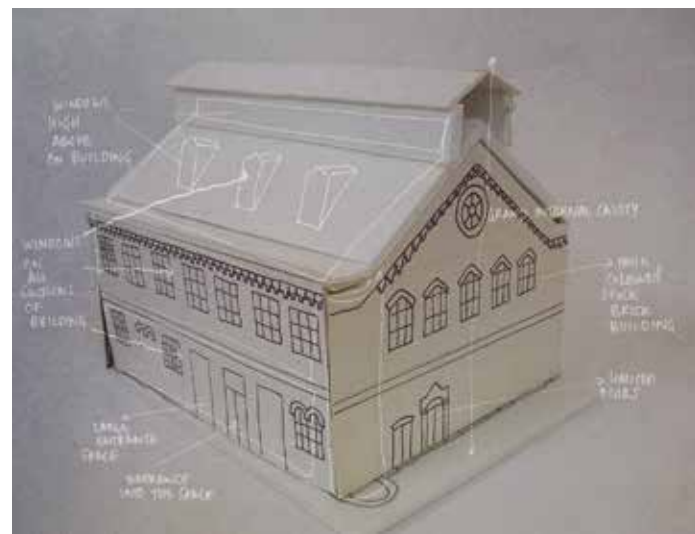
15

madlove:

a designer
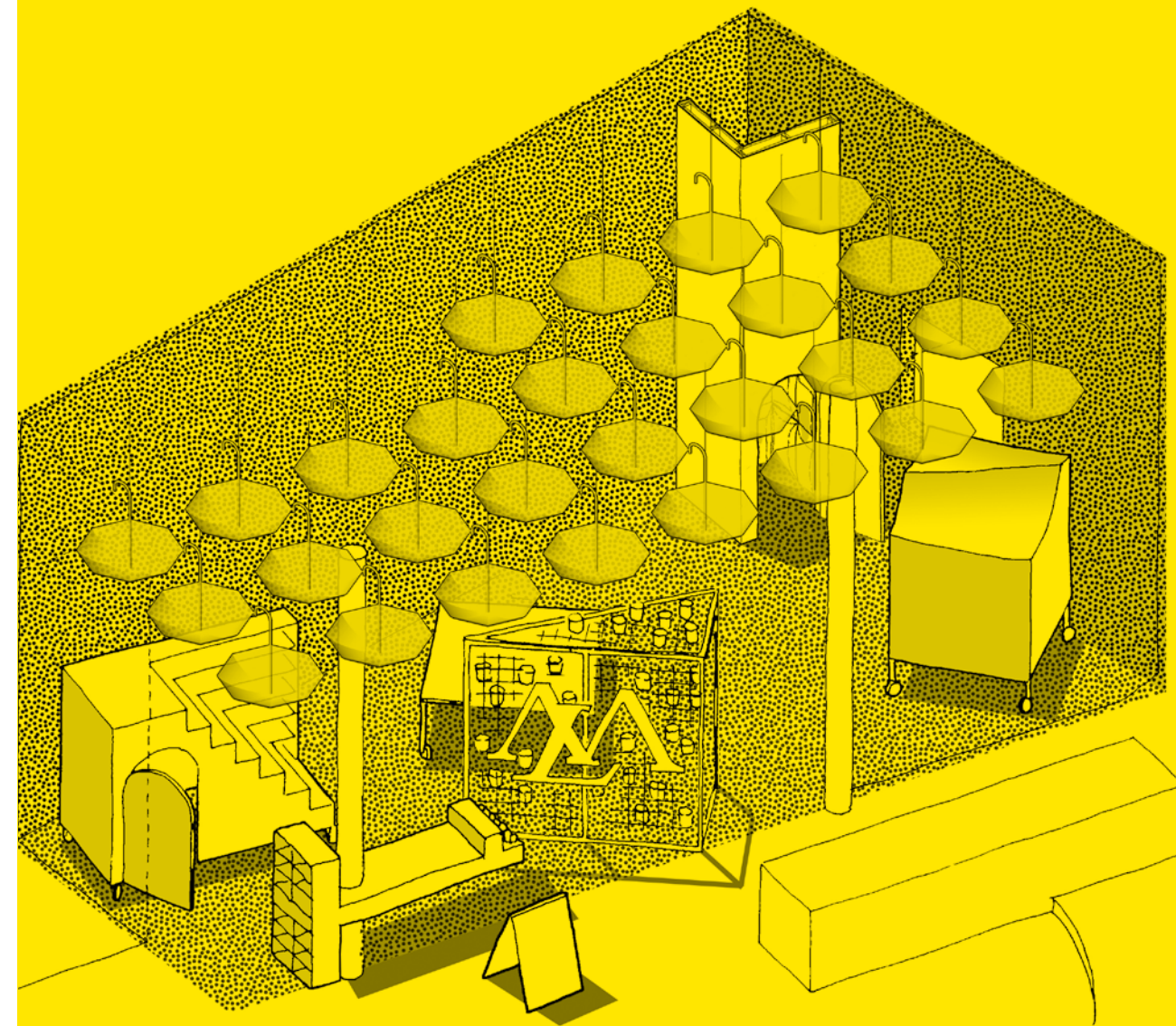
asylum

'*Madlove: A Designer Asylum*' is a design commission with and for the *vacuum cleaner*—artist James Leadbitter—who, together with artist and producer Hannah Hull, has been re-imagining mental healthcare through a participatory process with workshops across the UK. The installation formed part of the 'Group Therapy' exhibition at FACT Liverpool (5 March 2015 –17 May 2015), which looked at 'mental distress in a digital age'.

Architect James Christian of Projects Office and designer and researcher Benjamin Koslowski, both visiting lecturers in Interior Architecture at Middlesex University, developed designs for the space at FACT Liverpool. These were based on a range of workshops, in which participants were encouraged to reconsider what good mental healthcare looks like, feels like, and ultimately should be like. A series of playful structures present deliberately abstracted embodiments of spatial and sensorial qualities discussed in the workshops, while the teal-coloured walls and floor of the environment recede into the background, dissolving the boundaries of the gallery space. The individual structures have been designed to offer shifting levels of privacy and intimacy ranging from a space for one person to let off some steam to complete togetherness in the social space at the heart of the installation. The installation is a beta-version of the Designer Asylum; it is designed as a platform to continue the conversation that has evolved through the *vacuumcleaner's* public engagement to-date, and to allow people to programme the space, to share insights, knowledge and skills in a programme of activities that will run throughout the duration of the exhibition.

The *'Madlove'* installation, which has been featured on the BBC news website and in Slate magazine, is only a small glimpse of a project that has the potential to influence the way we think about the design of mental healthcare environments. The project is the first manifestation of an ongoing project-led by the artist, working with designers, and crucially stakeholders including service users and mental health professionals. The next stage in the project is the development of a large scale architectural model of the Madlove Asylum for a major upcoming exhibition in London. The working process between the artists and designers will further test ideas informed by a broad spectrum of people invested (or simply interested) in how we can create better spaces to enhance our mental wellbeing.

01 & 02 Natasa Lojinda
Exposing The Hidden. Celebrating and revealing hidden space within the adapted architecture of the city, through dismantling and temporary adaptations that enable alternative uses and empower local communities.

03 & 04 Signe Nielsen
The Disabled Interior. Investigating the scope and perceptions of inclusive design and future solutions that enable diverse communities, irrespective of their (dis)abilities, to navigate the built environment.

05 Carol Chan
Into The Void. Exploring designed interventions that expose, develop and occupy the 'in-between', unused spaces and voids within the urban landscape.

01

02

03

04

05

06 Jordan Coriton
Speaker / Space. Investigating
how sound enables connectivity
and atmosphere within public
spaces and developing soundscape
environments that explore acoustic
ways of creating non-physical space.

07 Nicola Geldart
Retail Therapy. Distorting and
augmenting the existing typologies
of retail space with interventions
to enable distributed support
and therapy processes for victims
of domestic violence.

08 & 09 Polyvios Miliotis
Common Space. Exploring
'commoning' as a strategy that
challenges the privatisation
of city space and empowers
the social creation and design
of sustainable and affordable
public environments.

10 & 13 Rebecca Onafuye
Digital Space. Exploring
possibilities to create and exploit
zones of signal-free mobile
reception to facilitate moments
of detachment and physical
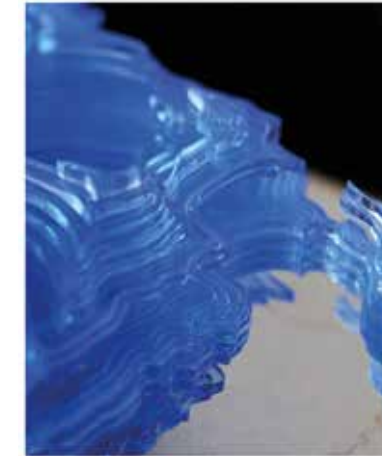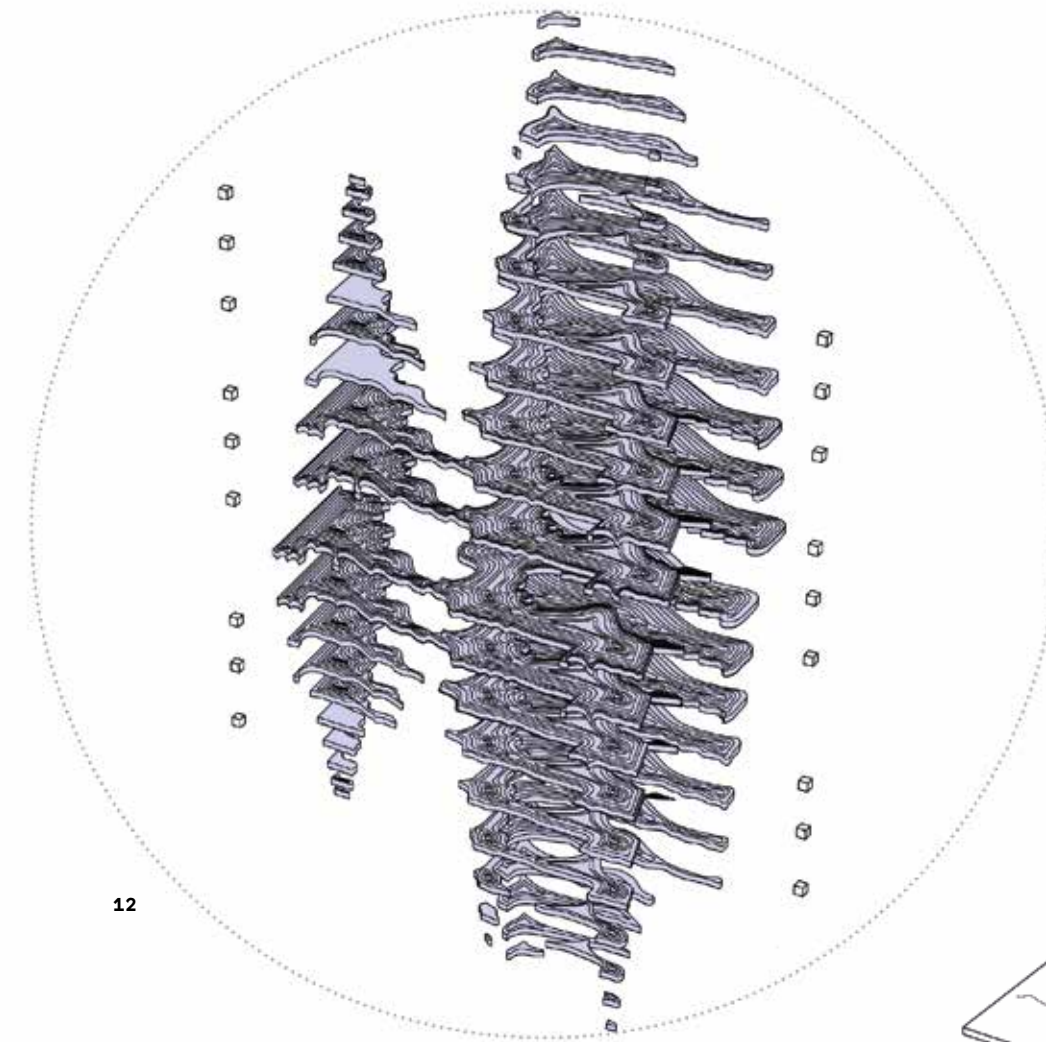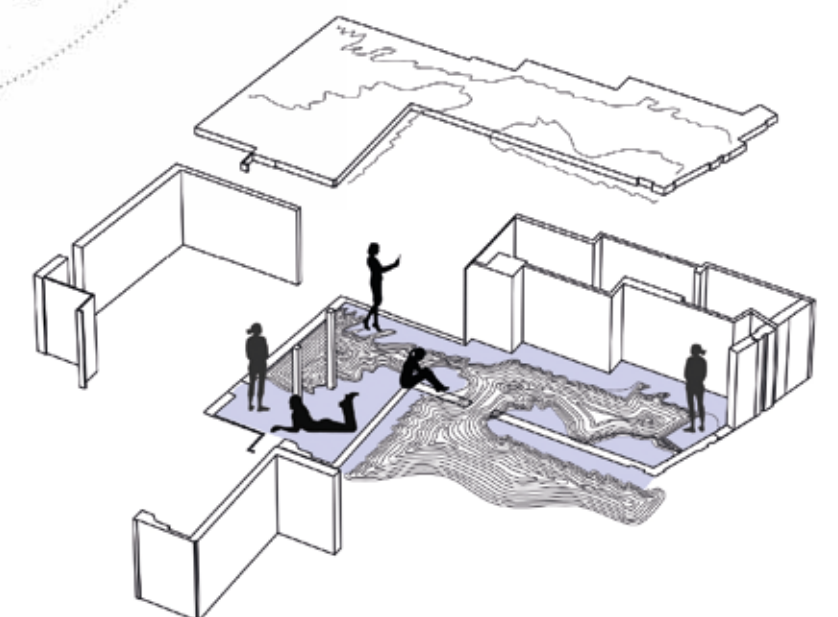interaction within the connected
cityscape.

06

07

09

08

10

11

12

13

**interior architecture
year one students**
Zahra Al Jbouri
Rasha Al-Dori
Seda Altundal
Ben Arscot
Sameeha Bashir
Sylwia Chlebowicz
Jordan Dorrell
Nancy El-Mahdi
Al-Nadim Feysal Axmed
Magnus Fines-Conqulie
Elif Gulkaynak
Neha Halai
Kristne Heisholt
Marynelle Jacob
Mahsa Khaki
Sheidasadat Khamooshi
Safa Sayeed Khan
Kornelija Kopustaite
Shermin Myumyun
Beatriz Olivera Camello
Romeo Osei
Evangeline Osuji

**interior architecture
year two students**
Joshua Addison
RaianaMahmud Anha
ZaraMohamed Areef
Amina Awadh
Susanne Bell
Suelen Cesca Lebarbenchon
Karolina Magdalena Charewicz
Daria Karolina Chmura
Chi Lok Jeffery Choy
Carolina Chudzij
Lara Correia Campos
Livia Amasis Costa Assis
Yusuf Degirmenci
Merve Gunes
Karolina Guzy
Patryk Kepa
Stefano Lembo
Ching Hsin Loh
Agne Mankute
Leora Morris
Rita Sepúlveda Coelho
Lisandra Sobrinho Olinto

**Interior architecture
year three students**
Rimi Albatarni
Dilan Babahan
Hadeel Reda Basha
Yeelin Chan
Wee Yan Chia
Pei Feng Chua
Rick Foster
Samrawit Ghebremedhin
Soo Theng Goh
Teck How Goh
Junior Gyamfi
Amna Hameed
Deokjoong Kim
Gin Jeat Kwan
Kit Yiing Lau
Hoi Li
Kyung Mook Nam
Hadeal Omar
Wan Ling Ong
Gerrylyn Saraza
Naslie Semaj
Zahraa Shamkhi
Kwang Leong Tan
Wai Lok Yung
Kelly Botterill
Savannah Correia
Karolina Klonowska
Heather Potter
Vanessa Silva

interior architecture tutors
Programme Leader:
Francesca Murialdo

Francesca Avian
James Christian
Rebecca Disney
Naomi House
Benjamin Koslowski
Susan Layton
Ben Sinclair-Macdonald

**interior design
year one students**
Vaad Asl Sharhani
Rosa Angela Bonetti
Anastasia Botnari
Leah Brewster-Thizy
Shaunese Brown
Valentina Brughera
Nhu Helen Dang
Reema Dhokia
Kelsey Dorrian-Godfrey
Patricija Gadliauskaite
Jussara Evalina Gomes
Dilem Gunes
Anitha Kamalanathan
Spyroulla Spill Kamaris
Zara Maria Karimjee
Viktorija Kilypaite
Aleksandra Renata Kmiecik
Karolina Kwiatkowska
Aneesah Masoud
Jessica Meyers
Milana Milcanovska
Anwar Omer
Anita Rai
Priscilla Rizzieri
Erna Sejdovic
Kotryna Skrickyte
Zhane Smith
Roxanne Stone
Gabija Viliute
Alicia Waknell

**interior design
year two students**
Ranya Abbas
Anwar Al-Mashalawi
Emma Ashton
Katarzyna Bodnar
Gintare Burbaite
Chloe De Sousa
Briane Dos Santos Casagrande
Juhaina Edres
Eleni Elenidou
Umal-Buneen Gardezi
Khadijah Hartley
Hemangui Hasmuklal
Daniela Hurmuzache
Hayriye Kaplan
Juste Keliuotyte
Anastasiia Korol
Abira Kumrakulasingam
Jamila Kuna
Justina Magylaite
Flaire Maitland
Denisa Man
Ewelina Maslowska
Nebabit Mengsha
Simona Mockute
Ewelina Moskwa
Prisca Mundia
Gopitha Murugaiah
Jaice Nicolau
Stephanie Nwanjoku
Anuja Panicker
Marina Pastelli
Subetha Uthayaseelan
Sana Wahab
Hafssa Zarrai

**interior design
year three students**
Leyla Ahmet
Karina Aranowska
Maria Arpapi
Tselane Bolofo
Lucia Branicka
Shey Huei Chan
Siong Keat Chong
Chloe Edwards
Zahra Elyasi
Nurten Enver
Senait Equbamicael
Elena Gerasimou
Aylin Gundogdu
Ali Kamil
Chew Yi Lee
Ching Ching Lee
Ruey Shin Anne Lim
Norie Magkidong
Omer Mohamed
Sruthi Pradeep Nambiar
Pedram Nourbakhsh
Elizabeth Odekunle
Szymon Olechny
Husna Onathukattil
Chrissy Panayioitou
Saule Sinkunaite
Joo Yee Tan
Aslihan Tunç
Ashna Varma
Evelina Vasiljevaite
Yuan Yuan

interior design tutors
Programme Leader:
Jon Mortimer

Francesca Avian
Camille Azria
Jules Chamberlain
Michael Westhorp
Tony Side
Laura Stewart
Susan Layton
Ben Sinclair-McDonald

interiors ma students
Alexandra Abuchaibe Rosales
Chayanika Bhalotia
Carol Chan
Abhilash Chauhan
Jordan Coriton
Thomas Ebbesvik
Nicola Geldart
Lilong Jia
Aue-Karn Laosatirawong
Apinuch Lojinda
Polyvios Miliotis
Signe Nielsen
Rebecca Onafuye
Palak Rawat
Nazam Sood
Julia Starzyk
Mafalda Vilaç

interiors ma tutors
Programme Leader:
Jason Scoot

Graeme Evans
Tony Side

process

ing