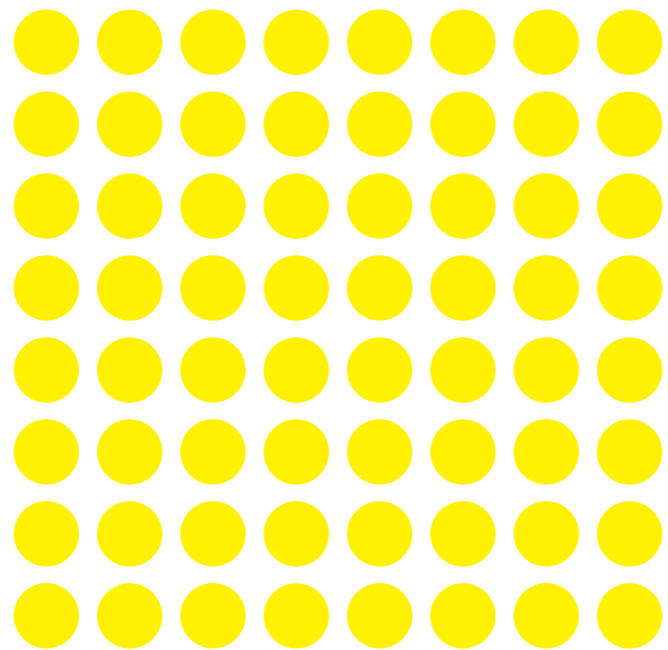


Urban environments



Jack Griffin

4 - 19	Introduction
20 - 45	Estates: photobook
46 - 101	Parasitic forms
102 - 127	Brutalist brooch
130 - 131	Summary

This project is a critical reflection of 'the everyday' in urban environments. Our awareness of space and place diminishes over time - fading into a normative backdrop of mundane familiarity. Urban environments are, however, designed. They embody cultural, political, societal, and economic values. This project focusses on the architectural ideologies of modernism and brutalism that defined the housing estates of post-war Britain.



'Design is a paradox in our lives, both anonymous and conspicuous, familiar and strange. It surrounds us while fading from view, becoming second nature yet standing apart from the world in which it exists, an alien presence against the grain of everyday life.'¹

I wanted to create something that allowed the user to feel excited about the world around them, because I believe it is very easy to become bored in everyday modernity. The normality begins to overwhelm how we walk through our urban environment (designed space). The awareness of space and place fades as we walk past unique places that have become habitual.

RE-DISCOVER DESIGNED SPACE





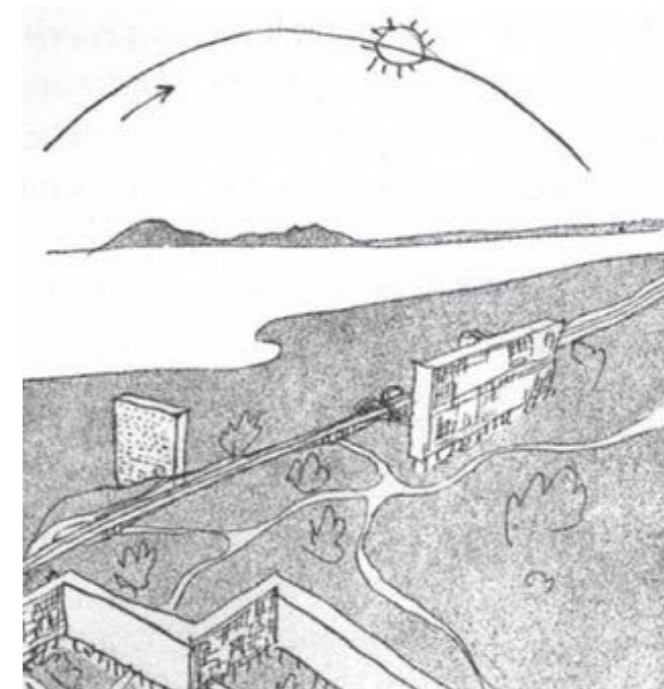
After World War II it was estimated that 475,000 British homes were uninhabitable.

A housing crisis meant that Politics at the time made this a key point to their election campaigns.



Prefabs were the first solution to handle the crisis.

Social housing came after, funded by the government these estates were inspired by Le Corbusier and many embodied Modernist ideologies of urban design.

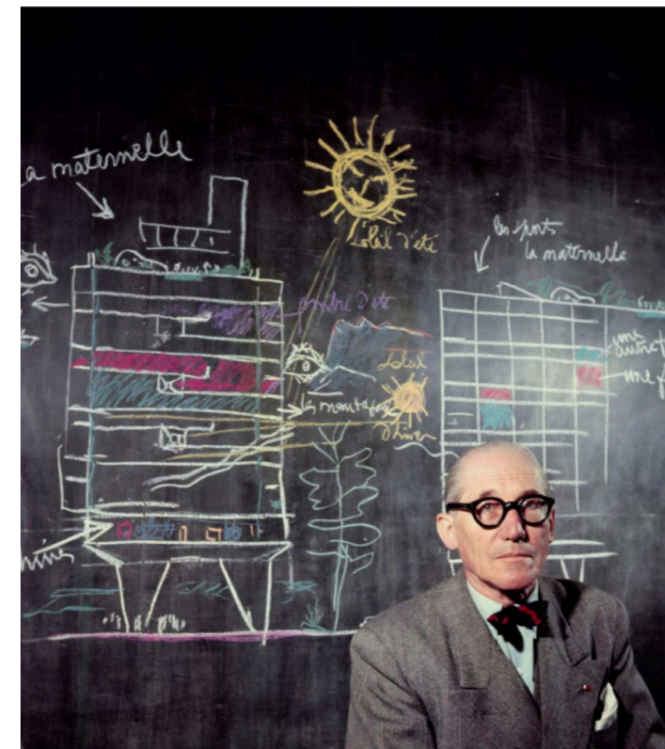
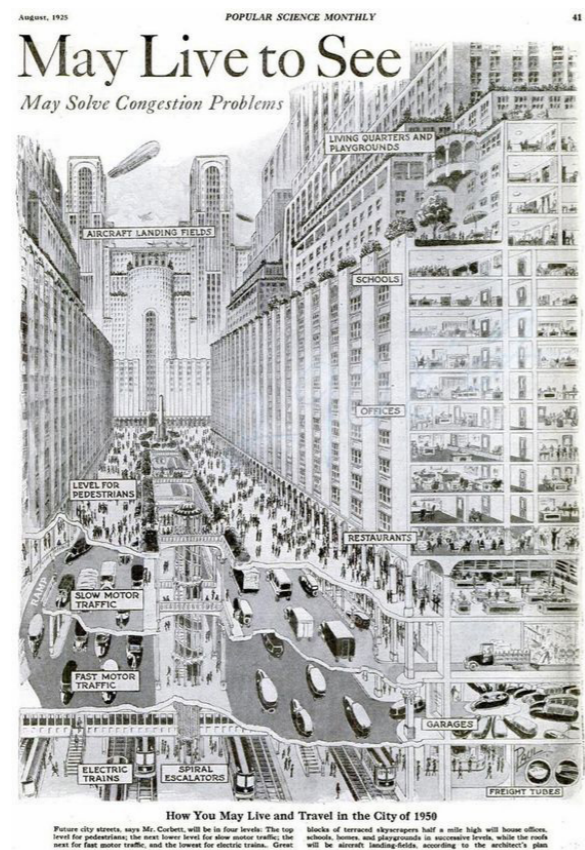
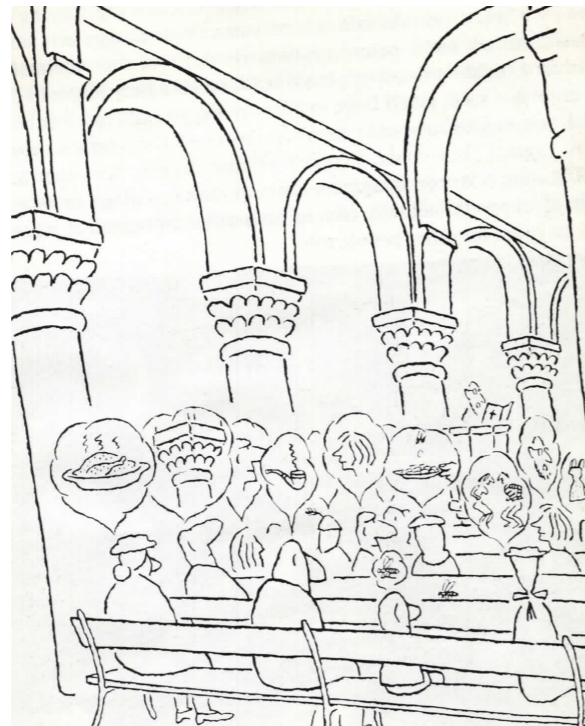


Utopia is the ideal place (or state of things).

Utopia is subjective for this very reason because it is ideal to that person but perhaps not others. The word derives from the Greek language meaning 'no-place' and has been imagined in numerous ways.

For the modernist of the post-war period they believed that the new method of construction and theories about the urban environment was the progressive future. The boom and lack of housing made it opportunistic to apply their theories.

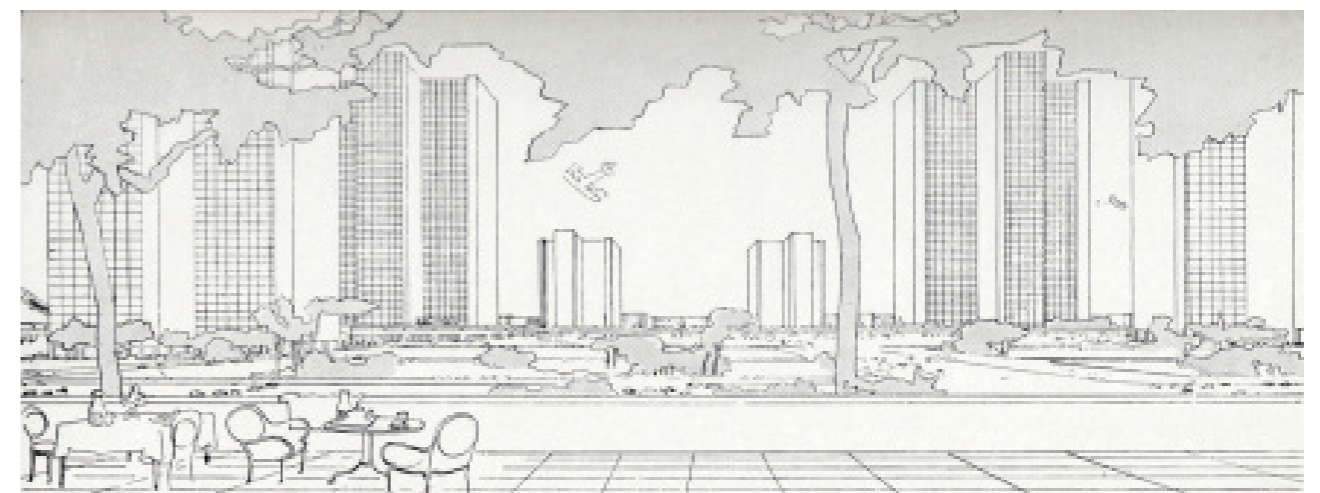
During the period of mass production and new technologies these ideals become increasingly focused on urban planning. These designed places were built high, with layer upon layer, going high into the sky and linking the city together in endless streets.

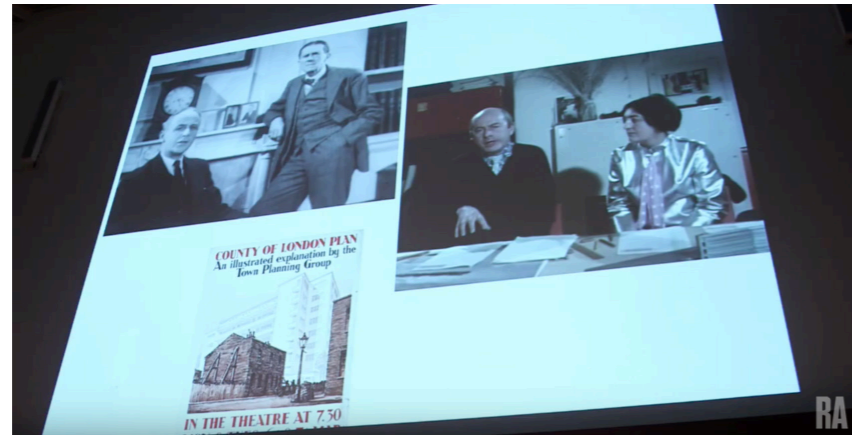


Le Corbusier's architecture had significant implications on Britain's urban environment that can still be noticed today.

Le Corbusier's design is a reflection of mass production, an age of the machine as Reyner Banham put it. Le Corbusier was once quoted saying the 'house is a machine for living in'. He is arguably the father of Brutalism, with these straight form rising from the ground; he referred to his use of material as *béton brut* (raw concrete) which was later adapted to New Brutalism.

His ideologies consist of housing blocks - self contained communities rather than the sprawling cities with rows of housing.





The Royal Academy talk - Forgotten Estates

The talk was about post-war housing estates (especially Robin Hood Garden) and essentially how we have forgotten these are simply places people call home. It was a fascinating insight and the discussion was well rounded. The image above is a slide about Alison and Peter Smithson. Here Mark Crinson compares Sir Leslie Patrick Abercrombie and John Henry Foresaw - who wrote *The County of London Plan* in 1943 for the *London County Council* (LCC); This was the plan put forth to rebuild London after WWII and was a major factor behind many housing estates. He compares the Smithsons appearance from their short film, 'The Smithsons on Housing' with the traditional architects before them. Arguing that British architects began to reach out from the norm.



The Smithson's were part of a collaborative studio called *The Independent Group*, they worked with other practitioners and friends one of whom was Nigel Henderson, a photographer from the East End. He had an influence on how the Smithson's designed Robin Hood Garden by introducing them to an understanding of the place, using photography as a way to detail the experience of the space.

His photographs captured 'the everyday' in post-war Britain's urban environments from a real perspective that reflected the true lifestyles of people and place.



05.10.2016

MATERIAL SPACE

1. Estates = INFRASTRUCTURE
2. Suburbia

EVERYDAY

I GUESS I AM TRYING TO QUESTION THE DESIGNED SPACE AROUND ME...

Am I trying to create something all inspiring... No.

I am exploring and creating creative response to the world around me.

EVERYDAY } Follow these...
UTOPIA

This is an idea that relates to the everyday.

DESIGN IS ALL AROUND US IN THE EVERYDAY.

21.10.2016

ESTATES - designed space.

EVERYDAY ← This is the focus of my work/research/search...
THIS IS NOT

[WHAT ABOUT THE NATURAL EVERYDAY...]
The principles of the "natural everyday" compared to the "designed everyday"?

MY STUDY OF THE EVERYDAY

- HEIDEGGER, MARTIN
- NIETZSCHE, FRIEDRICH
- LEFEBVRE, HENRI
- WEBER, MAX
- MARX, KARL
- SITUATIONISTS
- GEORG WILHELM FRIEDRICH HEGEL

(SHERLOCK HOLMES • ARTHUR RIMBAUD)

They talk a lot about modernity, Industry, Totalization, Psychogeography.

SITUATIONISTS - Very much about the modern age, masses and urbanism

DERIVE - Guy Debord - "A technique of swift passage through varied environments."

(ESTHETES...)
↓
METROPOLIS
↓
UTOPIA

*[wikipedia] an approach to geography that emphasizes playfulness and "drifting" around urban environments. S.I. - Guy Debord "the study of the precise laws and specific effects of geographical environment, consciously organized or not, on the emotions and behaviors of individuals." [1]

"A whole toy box full of playful, inventive strategies for exploring cities... just about anything that takes pedestrians off their predictable path and jolts them into a new awareness of the urban landscape." [1]

My designed object is based of situationist ideology. A keyword to explain my research is psychogeography.

[1] Introduction to a Critique of Urban Geography, 1959
[2] Hart, Joseph (July/August 2008). "A New Way of Walking." Urban Reader - Both on Research Doc.

Developed by the avant-garde movement Lettré International (L.I.) in the journal Architectural.

A STUDY OF THE EVERYDAY - ESTATES DESIGNED SPACE

ESTATES AS A CASE STUDY
URBANISM

BRUTALISM AS A MODEL OF DESIGN / PRINCIPLES

PSYCHOGEOGRAPHY & DERIVE

THIS WAS FOR PROPOSITION: 3D OBJECT / "HANDRAIL" COVER...

Guy Debord, Situationists

DERIVE perhaps explain my meaning of "walking" through the everyday not resting the environment around us.

PSYCHOGEOGRAPHY is perhaps a physical process of finding of the meaning.

My research lead me to the study of the everyday, philosophical understandings of 'being' as Martin Heidegger's book *Being and Time* puts it.

To understand 'the everyday' in modernity there for the urban environments, so my research lead me to Henri Lefebvre, De'Certeau, Vilem Flusser and The Situationists who all critiqued lifestyles, using writing, design, film, publications, talks in the 20th century, through means of discussion and promoting critical thinking about the ordinary. Furthermore more recent writers like Ben Highmore and Andrew Blauvelt, who give more contemporary outlooks.

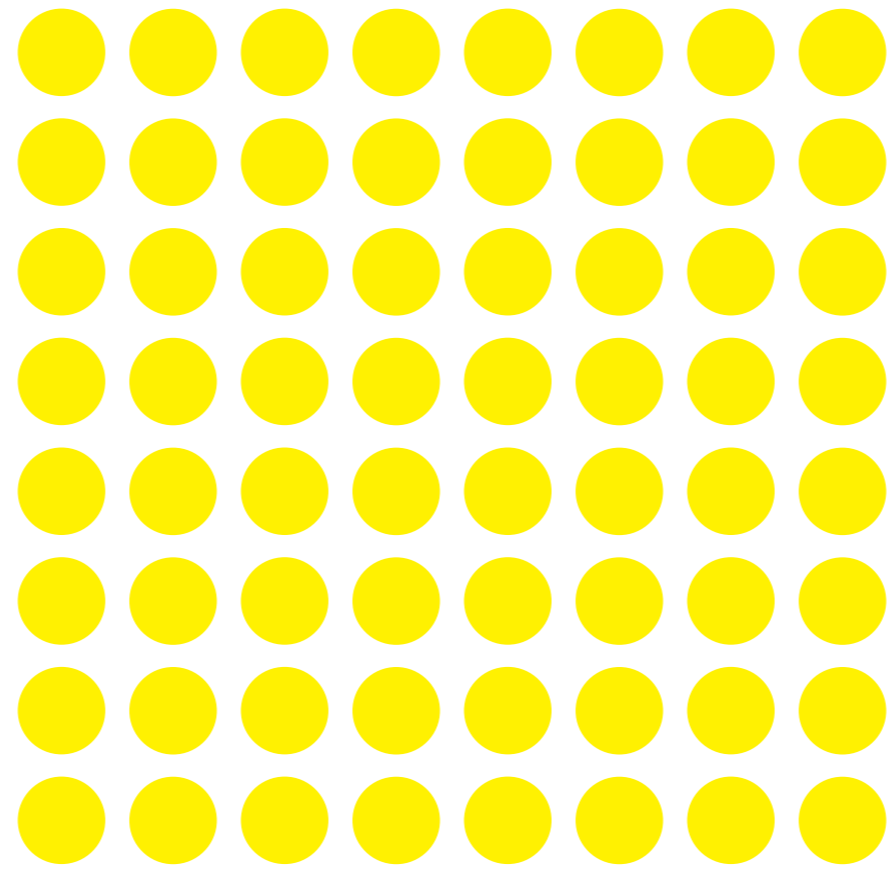
By doing so starting to build up how the places we exist in become a back drop for the mundane how the design around us gets forgotten because of the attachments to modern life.

The image is of an over head shot of a factory worker, it is a critique of the regularity in modern life. The containers and components stay the same as he builds though never really progressing, it is an endless assembly line. For me the image represents an idea of the mundane day to day and how our lives fade into what is normal, which in turn disconnects us to what is 'real'.



This image is a shop front ablaze, caused from the Watts riots in Los Angeles. The cause of any riot is a form of critique in many ways, as people stage a united case against establishment. It is how it was reported by the *Internationale Situationniste* in March 1966 that becomes of instant interest to me. They titled the report 'Critique of Urbanism' which is a insightful proposal, that a critique of something can be nothing more than a discourse of the norm, however much I disagree with violent disagreement in society.





Photobook

ESTATES: photobook

This project looked at examining post-war British estates using photography to draw out patterns that could be materialised.

Each photograph was taken at the earliest stage of the project – they were when I was still unsure how to communicate what I meant to make as an intervention. They were essential in the development and understanding of these places.

Each space was different and they each have their own stories. Both Golden Lane and the Barbican are very close, they are basically the same place, although they still have their own identity in their design. Robin Hood Garden is completely different, both its space and story.

Golden Lane and Barbican are central London. Golden Lane was made in the 1950s while the Barbican was built during the 1960s to 70s. Because they are central the area is better established in terms of care and active residents.

While Robin Hood Garden is East London, close to the Docklands, a very industrial area of London. Comes from another place, not kept, dew to be demolished it is forgotten as a original post-war housing estates. That has floors and needs refurbishment, yet the area is not suited for sure a iconic piece of design which is a shame.

The photographs taken over the project are tools to express the architecture and highlight the design in these places.



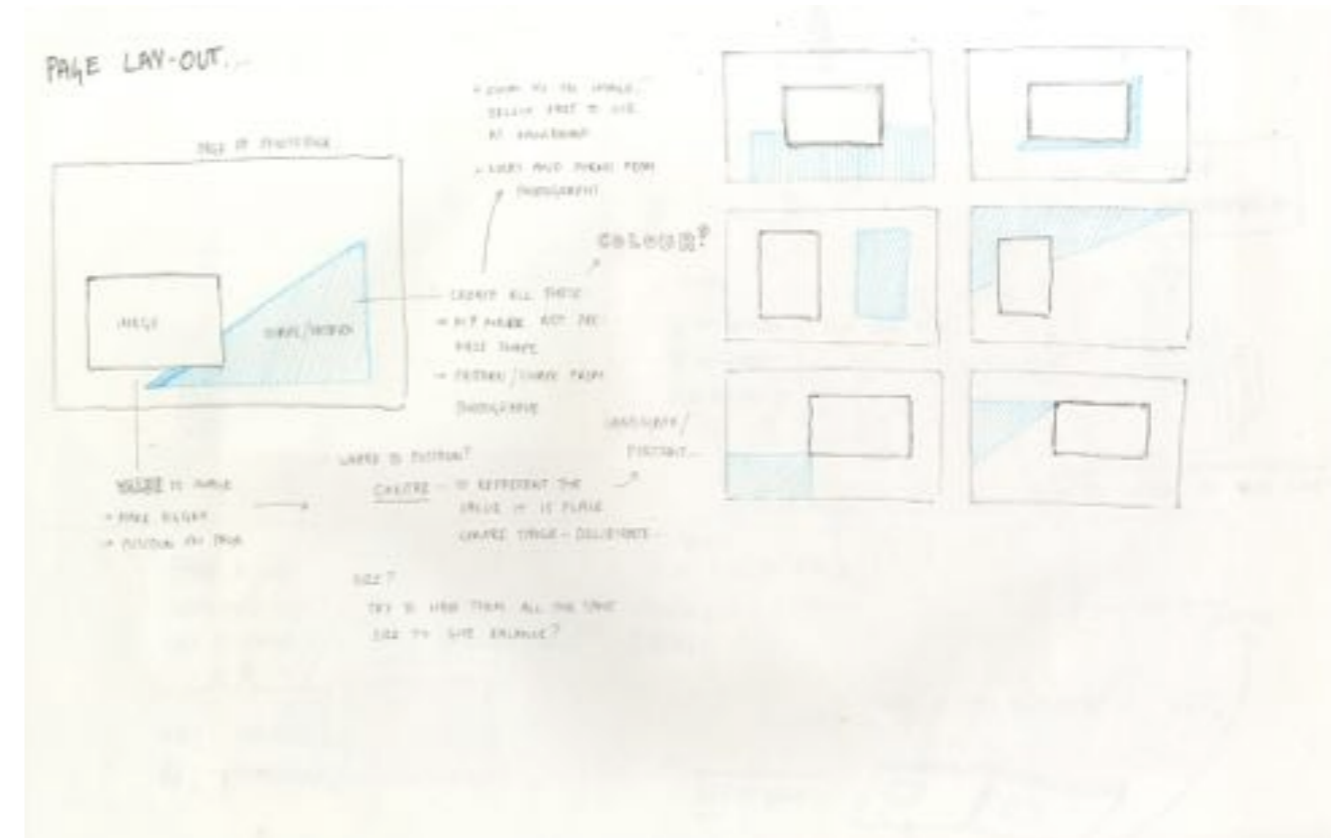


photo Essay — Document through photographs the topic you are writing about... *

ESTATES — LIVING ON A ESTATE

THIS WAY OF THE EVERYDAY IMPOSED ONTO OBJECTS?

* PHOTO ESSAY ABOUT LIVING ON AN ESTATE? → A WAY OF LIVING...

How the design of these places (creates varying everyday) there influence on the everyday.

DO ESTATES IMPOSE A WAY OF LIFE?

CAN WE APPLY THE PRINCIPLES OF ESTATES ONTO EVERYDAY OBJECTS?

THIS IS TO EMPHASISE HOW ESTATES IMPOSE A WAY OF LIFE... THAT IS PERIVED BY OTHERS.

LISTEN TO NIKE AND JUST DO IT

I wanted to work out how best to position the photographs and if to add shapes or forms representative of the architecture, using bold colour.



Barbican







David Bauckham's photo essay about Assyria is a delightful insight into a football team of peoples from a place that now doesn't exist, which was part of Syria. The photographs talk about the place and give context to the text that accompanies them.

The photographs explore the place and capture the feeling of the club's training ground - as well as the people who are as much a part of the space.

Nigel Henderson



Nigel Henderson photograph captures the moment of a young boy looks into the distance in a litter filled alley, with graffiti marking the walls.

Martin Parr



Martin Parr is one of Britain's most critical photographs of the 'everyday', he expresses deep meaning through images that are simple shots of daily life.

Chris Killip



I watched a program on Iplayer about photography and I saw his work – it captures northern Britain in a time of great change and the industrial landscapes positioned in thought provoking ways.

Mark Power



Mark Power is a exciting photographer who makes magic out of the ordinary spaces of our environments.

Alex Currie

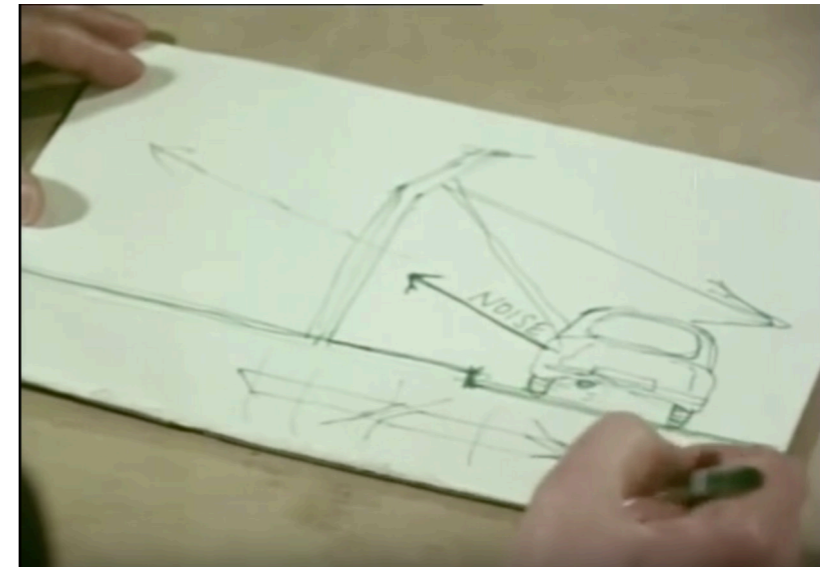


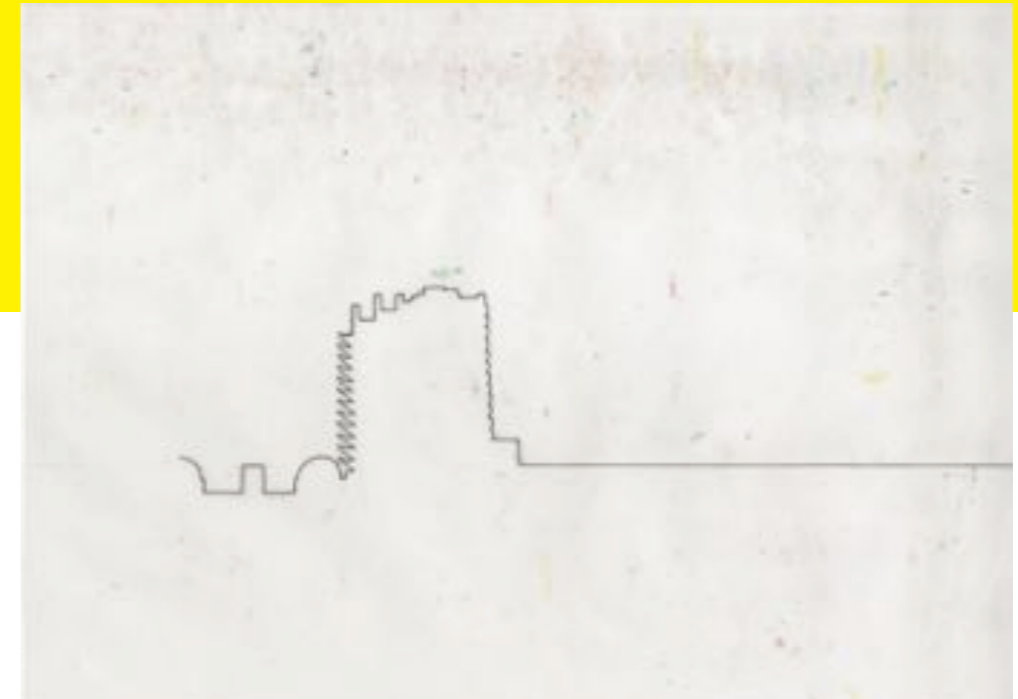
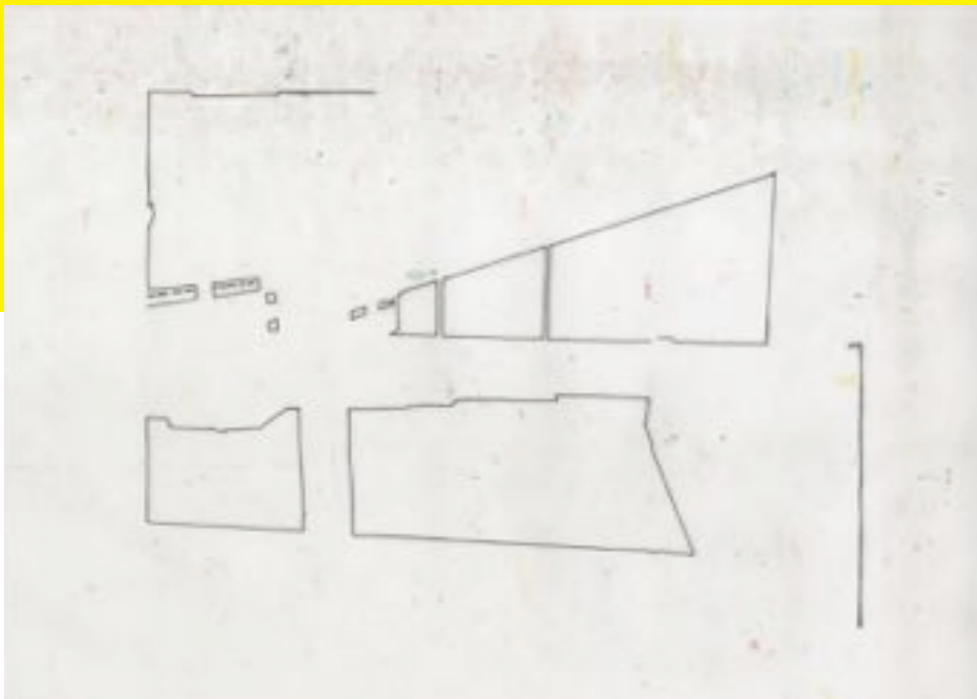
Alex Currie is a more recent, his work captures the place's we exist in. By composing the photograph he captures unique patterns and form usually missed.

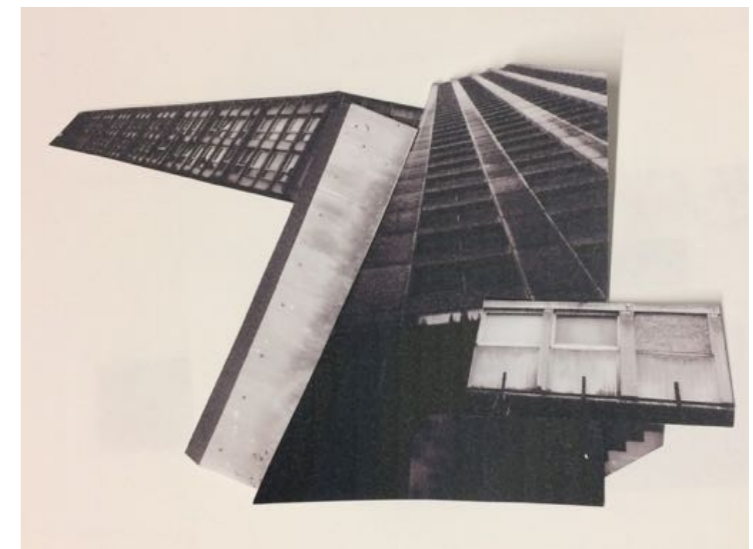
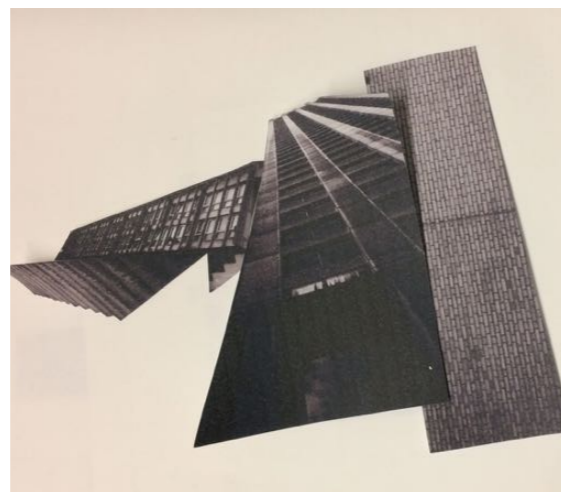
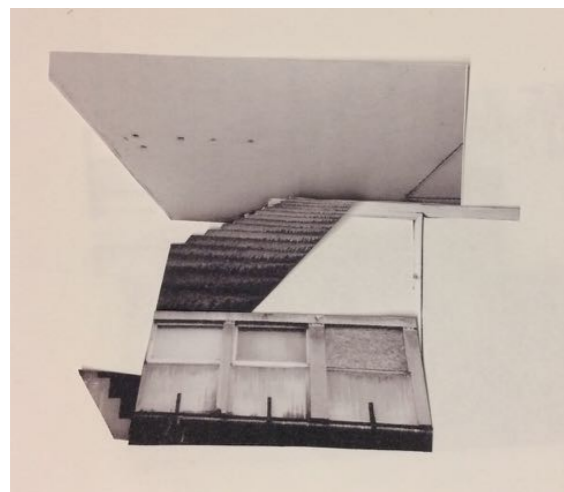
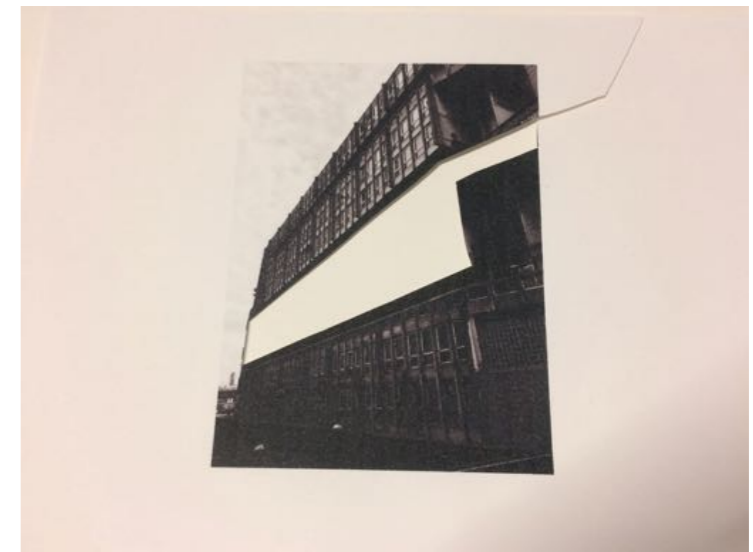


The Smithsons on Housing demonstrates a similar method of examination using imagery. The film shows a series of photographs that give the viewer an understanding of the place (you could even watch it without sound).

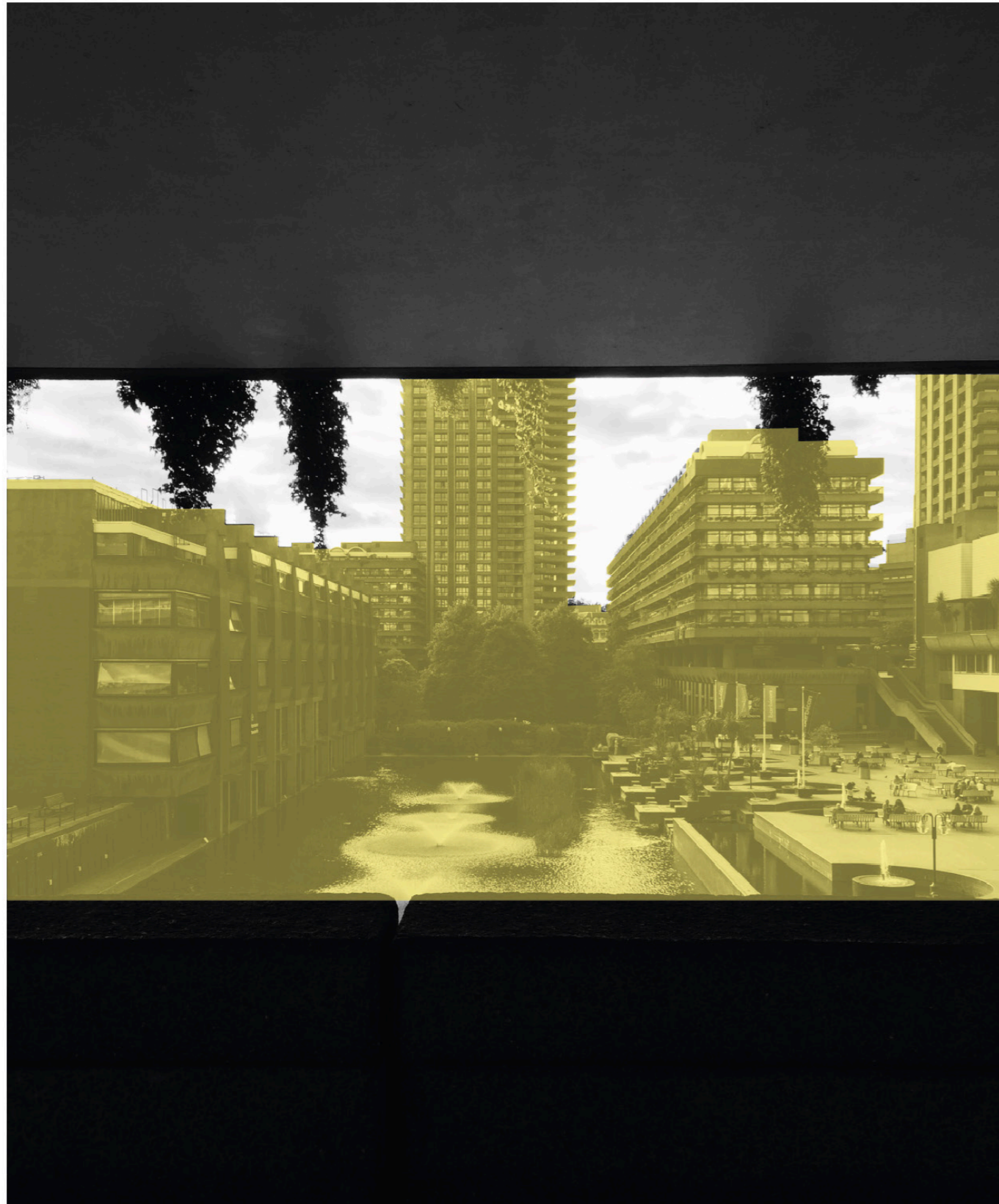
This became an important stage for my project as it gave me a reasoned investigation into these places and begin to distill the design used.





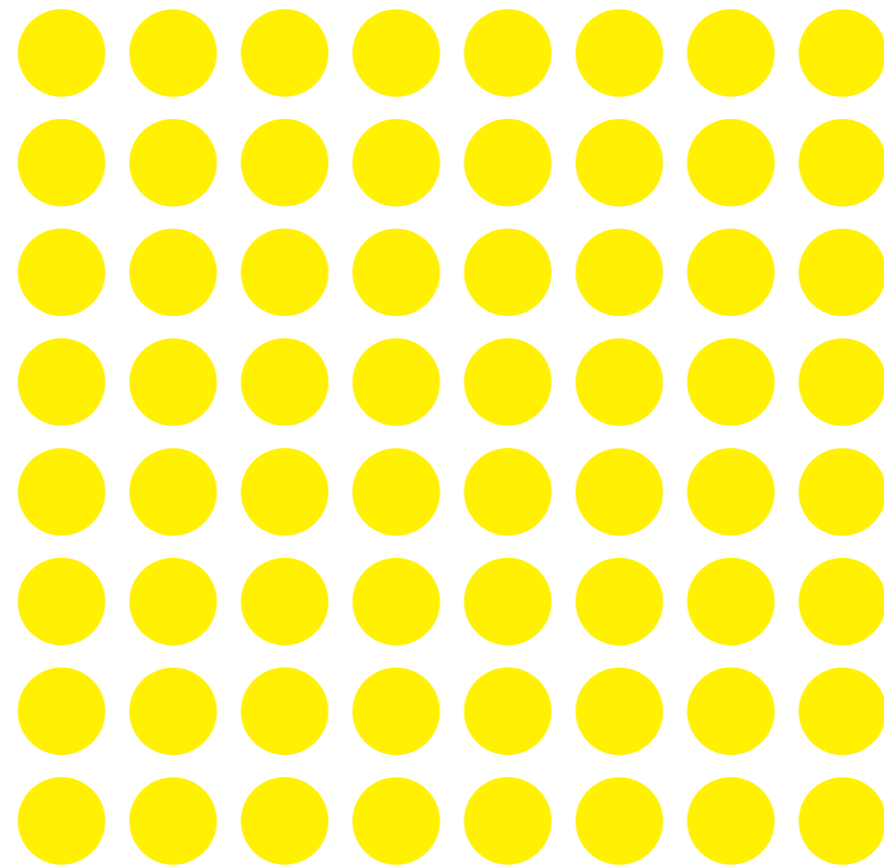


I tried cutting out the photographs to play with certain shapes and create patterns / collage. This was another medium to explore these places to start a dialogue of shapes to make.



The idea was to take from the photographs patterns, shapes, colour and forms. Taking the photographs was a great experience to better my relation to the places, by going to these places I understood the spaces (design) more.

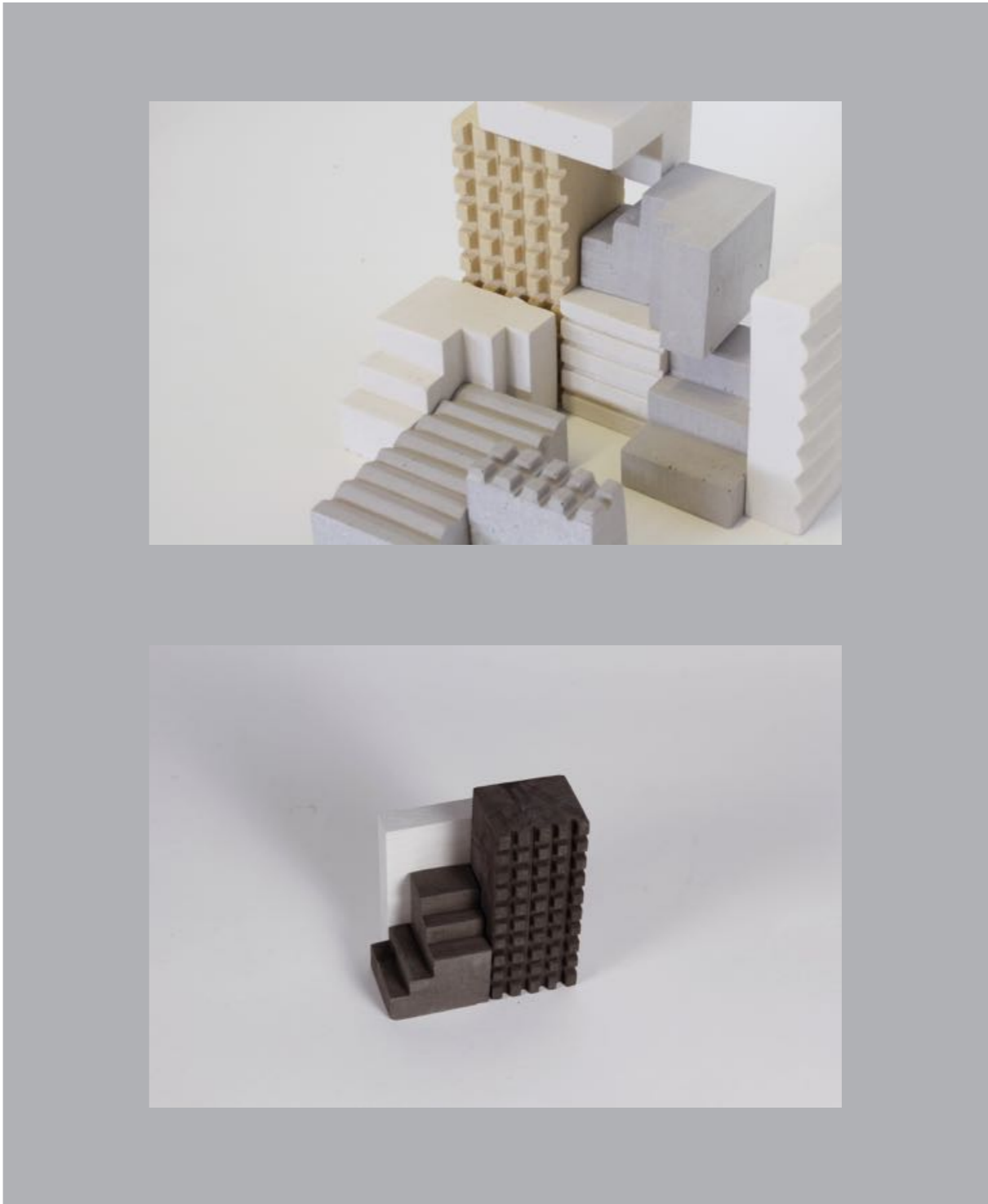
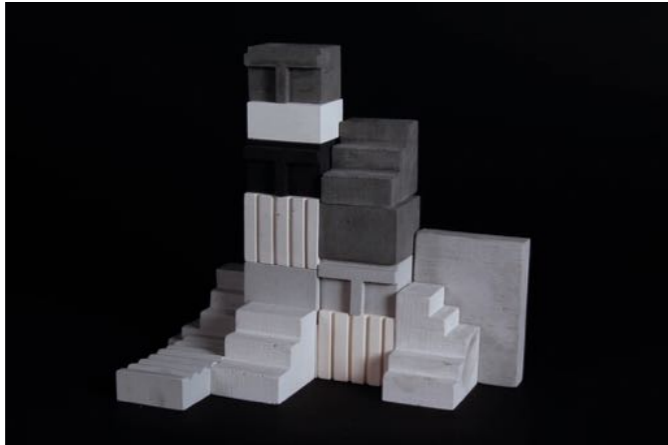
I wanted to create something from the photographs but without distorting the image itself. I begin by tracing the lines in the photographs and fill these lines into a solid form, by adding a bold colour I can make the form stand independent.

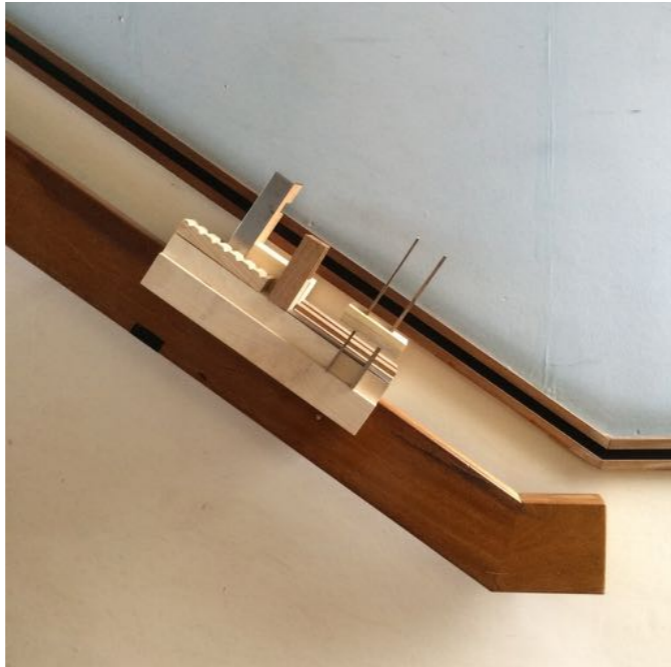


Parasitic forms

'Parasitic Forms' – a series of three-dimensional works that act as 'instruments of critique' making explicit the defining shapes, colours and forms, of these spaces.



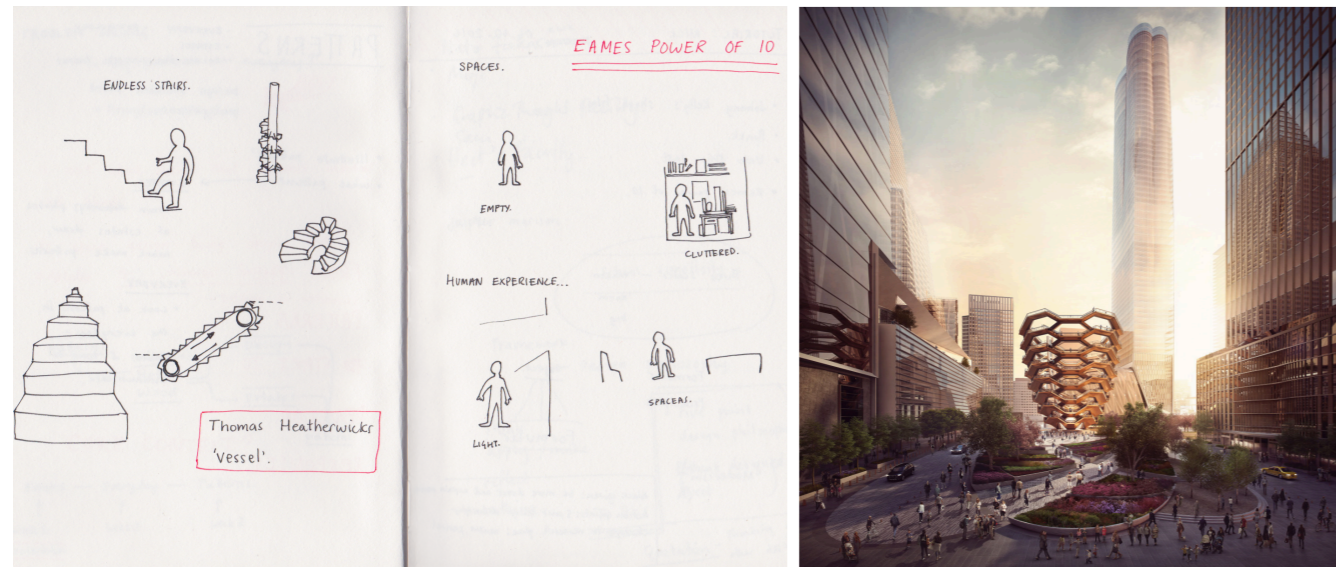




This piece of work really informed the direction that the work developed.

'Proposition piece' is not a refined, not even highly crafted, however, it does start a conversation and has come to represent the main focus of my work this year.

You could imagine finding this 'object' in your grandfathers garage, pulling it out dusting it off and discovering what it really is, a cultural remnants of the architecture from that time or an ornament that honours the design.



Thomas Heatherwicks *Vessel* is where I started - I wanted to create designs that stood out, not necessarily functionally but innovative in how it questioned the world. Using creativity to better understand the world which we exist.



Le Corbusiers *d'Habitation Unite* photographed like a gaint in the hills of France. Dwarfing all other buildings around it this structure that seems to have landing from out of space.

08.10.2016

1. LESS IS BETTER.
2. GO FOR TIMELESS.
3. BE THOROUGH.
4. BE UNDERSTOOD.
5. MAKE IT PRETTY.

5 PRINCIPLES.
FORMULA.
POINT
DESIGN
PHILOSOPHY.

← (5 QUESTIONS?)

EXAMPLE

1. can anyone use it?
2. do you use it at night?
3. can you sit on it?
4. does it use electricity?
5. is it sustainable?

(this is a question...)

maybe not these exact questions but something similar...

DESIGNED OBJECT.

1 2 3 4 5

RETHINK
APPLY
REFLECT.

TO GENERIC?...

DESIGN PHILOSOPHIES BASED AROUND
ESTATES / BRUTALISM?

ESTATES
CERTAIN DESIGN PHILOSOPHY...
ARCHITECTURE.

THIS EXPLORES
HOW DIFFERENT
DESIGN PHILO-
SOPHY WORKS
WHEN APPLIED
IN EVERYDAY DESIGNED OBJECTS...

HOW ABOUT APPLYING
THE SAME PRINCIPLES
TO EVERYDAY OBJECTS.

The work became more focused on the design used in the space, how was the place created.

Even though this was another key point to the project - A critique of principles used in these places (urban spaces) that I could recreate or apply to a everyday object.

1. CRITIQUE ESTATES.
2. FORMULATE A CRITERIA.
3. UNDERSTAND THE MODEL OF DESIGN.
4. FORMULATE DESIGN AND CRAFT CRITERIA.
5. APPLY CRITERIA TO EVERYDAY OBJECTS.

I AM EXPLORING THE SUBJECT/FIELD OF AN INTERIOR ARCHITECT AS SEEN THROUGH THE EYES OF A DESIGNER / CRAFTSMAN.

~ ZIBA what to look for...

- Rough unfinished surfaces.
- Unusual shapes.
- Heavy-looking materials.
- Massive forms.
- Small windows in relation to other parts.

USE THIS AS A CRITERIA?

EVERYDAY OBJECT(S) □

- HAND RAILING
- BENCH
- BOX
- HANDLES
- LIGHTS

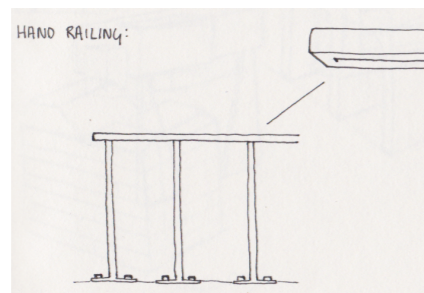


A book called *The burglar's guide to the city* expresses a comparable outlook, which is to use a knowledge of architecture as a means to burgle places very easily! As put in the book 'They misuse it (architectural knowledge), pass through it (the building) and ignore any limitations a building tries to impose.'

I wanted to create 'objects' that used my design knowledge to this extent, in order to rediscover the design around us.



Apply Brutalist principles to everyday objects. For example: a design that slots over the top of a hand railing.



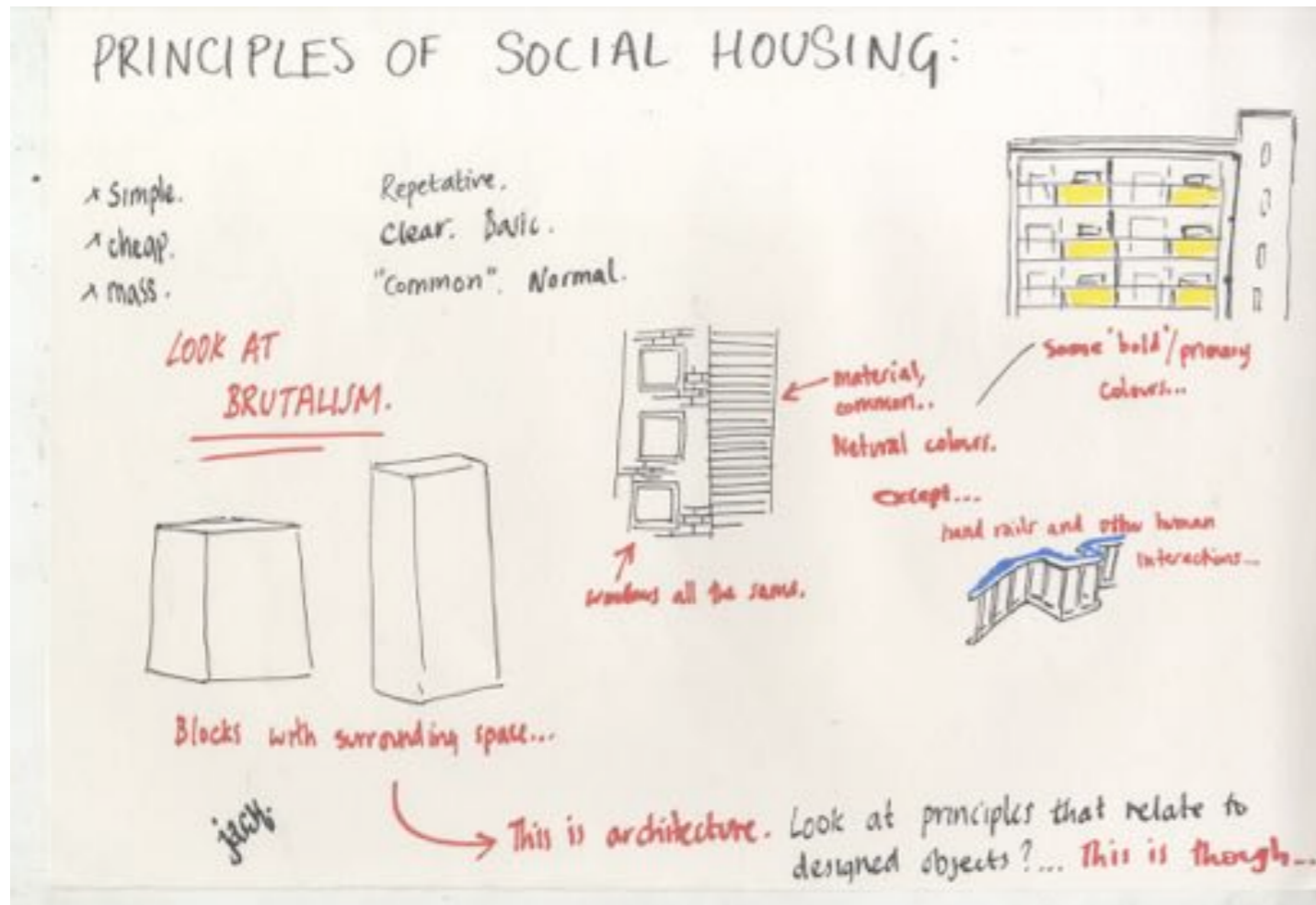
Beginning to look closer at the principles of design methods (design philosophy) and how to materialise this.



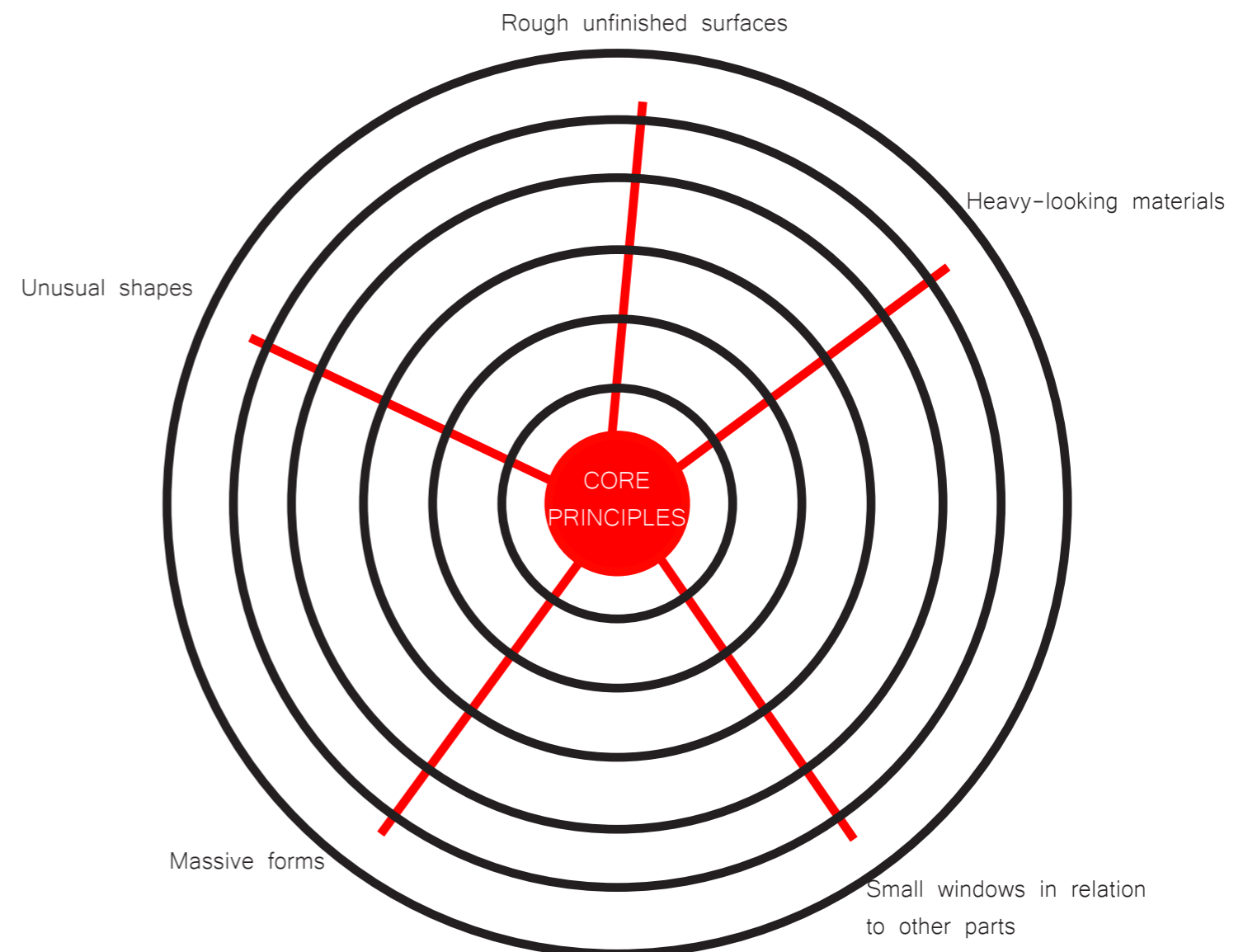
Both of these use simple, clever, and innovative design solutions to clarify the everyday design.

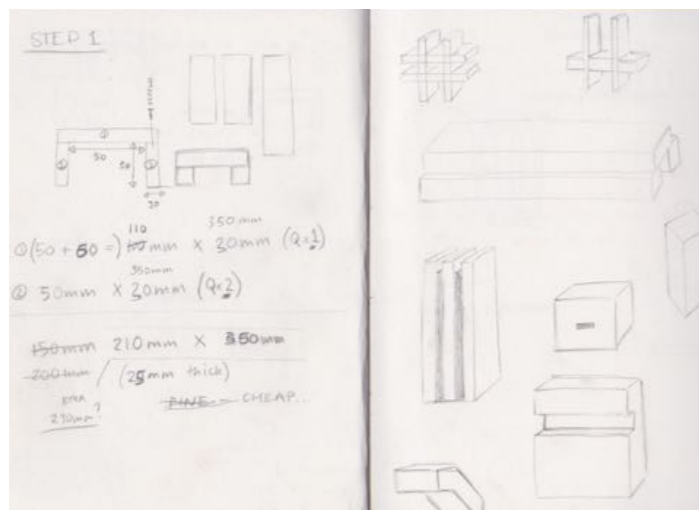
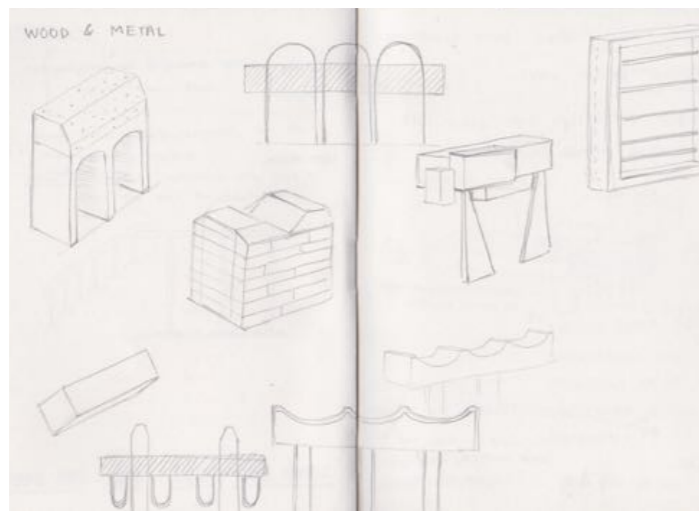
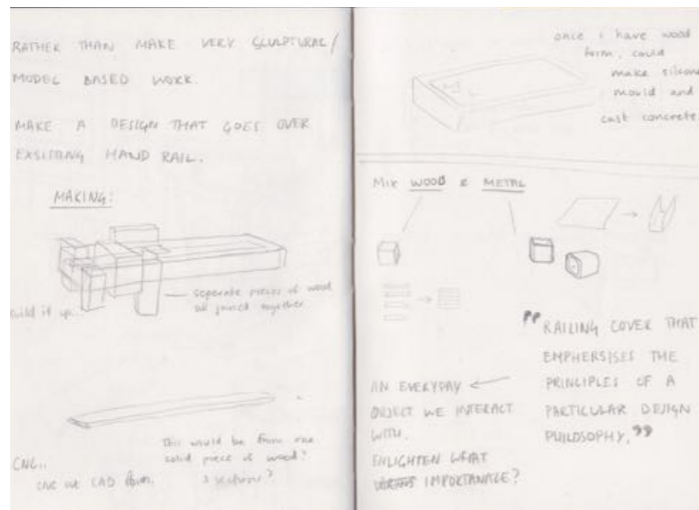


WHAT ARE THE CORE PRINCIPLES?



I wanted to take the principles of Brutalist architecture and apply them to everyday objects, to create designs that highlighted the design used (in this case Brutalism). I hoped that the work would be a conceptual piece of design that sparked conversation, by using this intervention in an everyday space that people would unintentionally interact with and perhaps make them question its purpose and be informed of the design of the space.





My making process is multidisciplinary - I use materials and process necessary, yet still a high level of attention to craftsmanship.

This piece of work was meant to be rough and unfinished - estates are known for their rough stereotype. But the design has come to represent itself as a relic to early post-war British architecture.

This was the start of my making process - I wasn't sure how to create this thing that represented Brutalism so I got some wood and started to copy forms from Brutalist buildings.

This was before I had completed the photobook, however, it was still a similar approach of - observation / intervention / contextualisation

This was the start of wooden forms that reflected the design of these places (estates).



ASSEMBLE

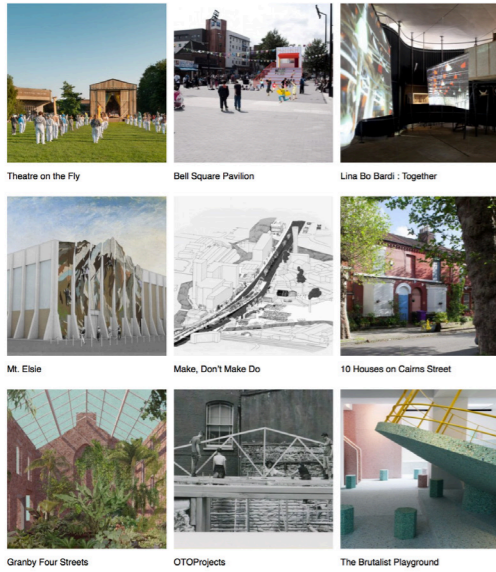
COMPLETED PROJECTS

- The Cineroleum
- Folly for a Flyover
- Theatre on the Fly
- Blackhorse Workshop
- Yardhouse
- New Addington
- OTOProjects
- Lina Bo Bardi: Together
- Make, Don't Make Do
- Triangle Chairs
- Big Slide
- The Playing Field
- Play Summit
- School of Narrative Dance
- Furnishing Lowlands
- The Brutalist Playground
- The Good, The Bad, and The Allegory

LIVE PROJECTS

- Sugarhouse Studios
- Baltic Street Adventure Playground
- Durham Wharf
- Goldsmiths Art Gallery
- Granby Four Streets
- Granby Workshop
- 10 Houses on Cairns Street
- Mt. Elsie
- Bell Square Pavilion
- Limborough Gardens
- Spirit of Play

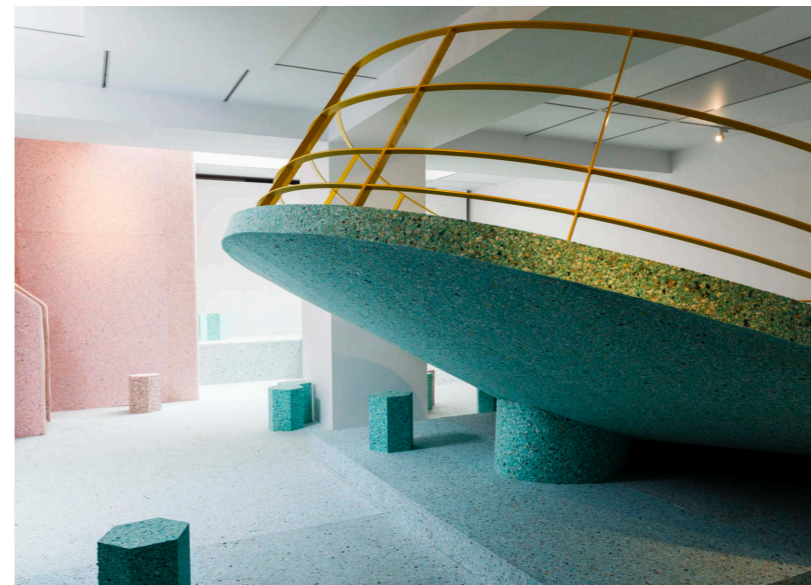
- ...
- Info
- Work in Progress
- Jobs



Granby Four Streets

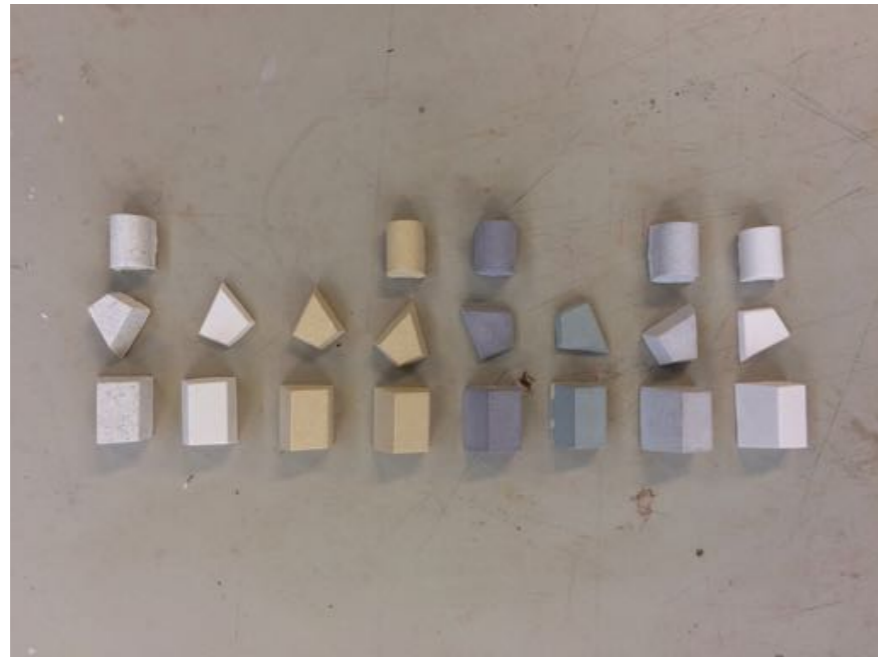
Granby Street was once a lively high street at the centre of Liverpool's most racially and ethnically diverse community. The demolition of all but four of Granby's streets of Victorian terraces during decades of 'regeneration' initiatives saw a once thriving community scattered, and left the remaining 'Granby Four Streets' sparsely populated and filled with tinned up houses.

The resourceful, creative actions of a group of residents were fundamental to finally bringing these streets out of dereliction and back into use. Over two decades they cleared, planted, painted, and campaigned in order to reclaim their streets.



Assemble studio are a a collective of practices, they work towards addressing the typical disconnection from the public and the process to which places are made.

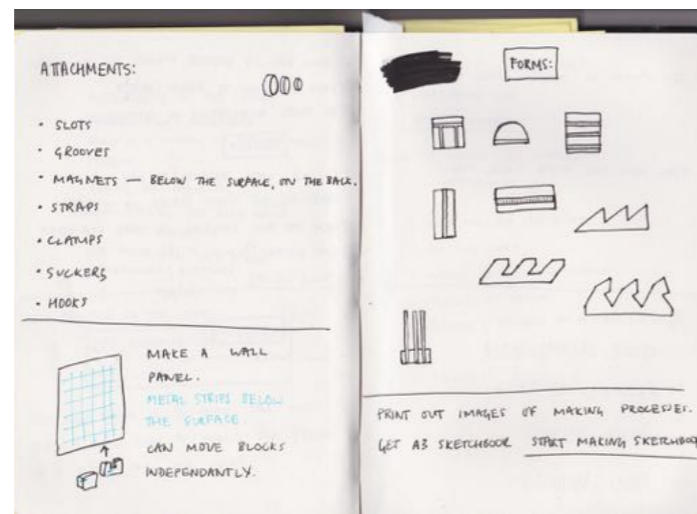
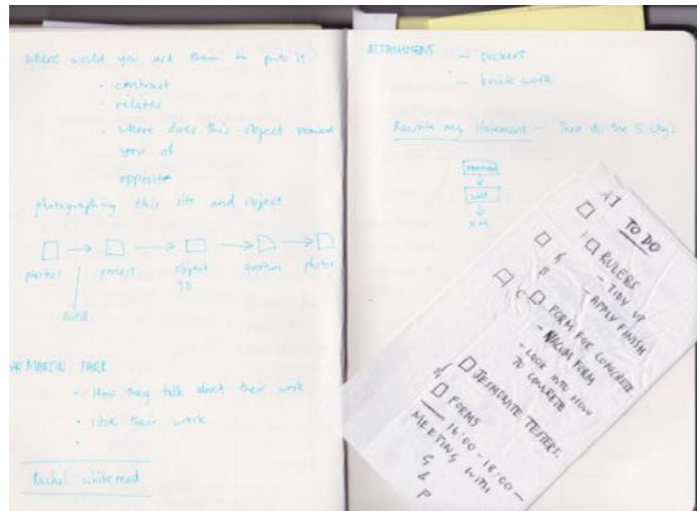
They worked with Simon Terrill to recreate the playgrounds of Britain's post-war estates. Brutalist playground is made from foam and materialised from photographs of these places.



Jesmonite was the material I was going to start using to create these forms that credit their origin, it has many qualities of concrete and allows me freedom to push what I can make.

My process of making was now set, like the concrete foundations of estates I will cast jesmonite (concrete) forms from wooden formers, I make from hand out of scrap wood.

This process allows me to be hands on in my practice, which I really enjoy. It links to the process of concrete construction and give an affect to the finished forms that relates to the places.



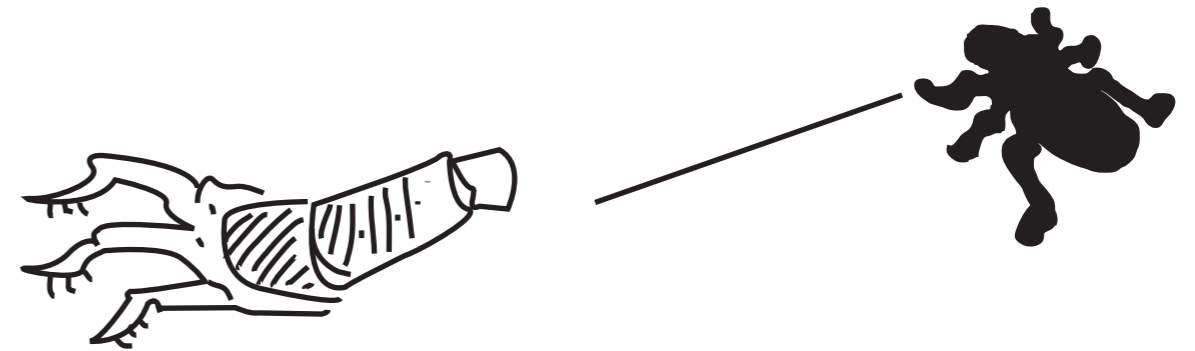
My work focused on principles of design and the spaces/ places. I was going to create forms and attach them or join them into a space of that place.

This is where I started to look into methods of attaching these forms to space.



I wanted to look at type specific attachments that slotted in, or latched onto, or strapped to; so that these forms could be created to reflect the design of the place to make people more aware of their surroundings.

I wanted to forms to connect, like how bugs stick to walls. Parasitic to there surroundings, feeding off the design.

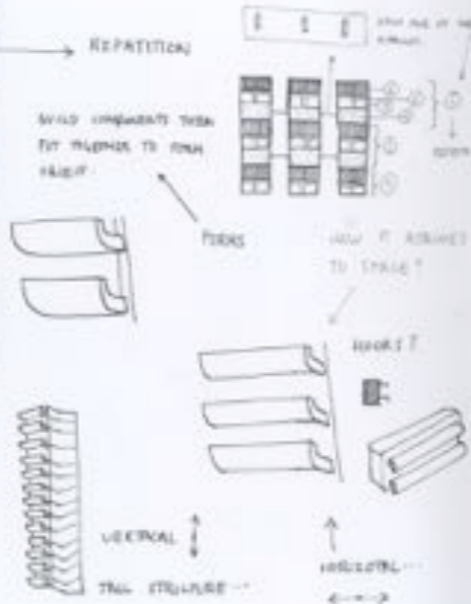


REDISCOVERING DESIGNED SPACE ...



IMMENSE SPACE
THE SPACE
CONSUMES
YOU ...

POWERFUL VISUAL LANGUAGE
FORMS
TEXTURES

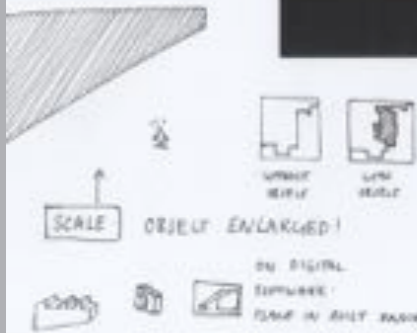


MARK OF ACTIVITY

ON THE OBJECT
HAVE A MARK ...
EVEN?

SCALE OBJECT ENLARGED!

ON DIGITAL
SOFTWARE
SCALE IN ONLY DIMENSION!



SITING FIELD -
THIS WAS HELD ON
WITH DUNE TAPE ...

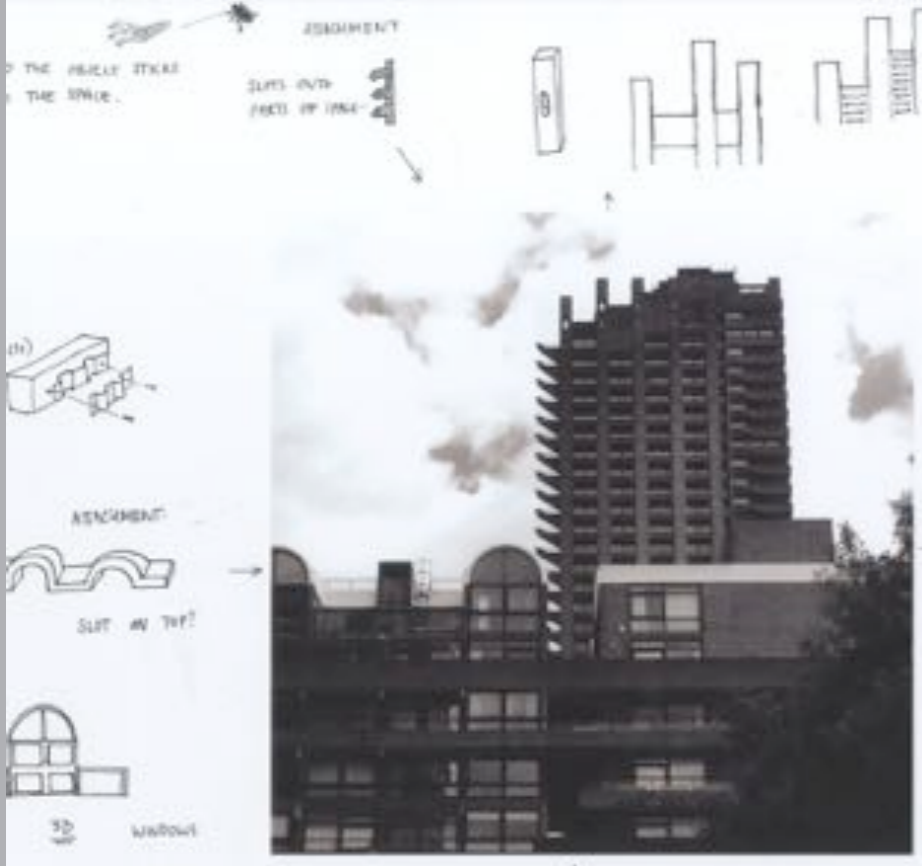
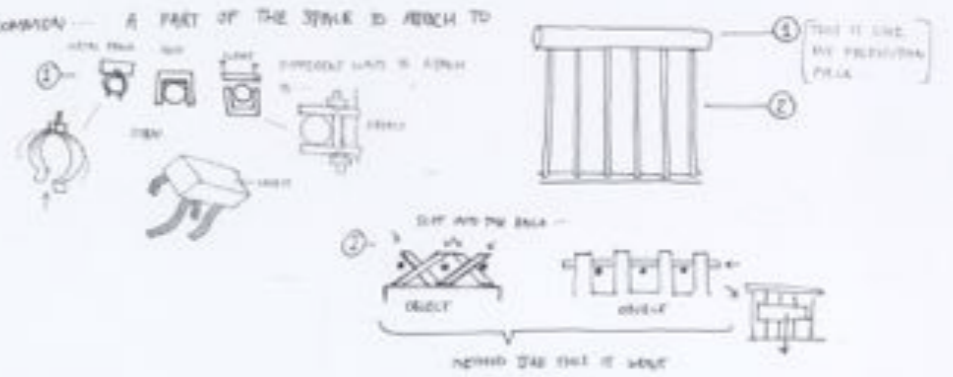


RAILS / RAILINGS ARE COMMON - A PART OF THE SPACE IS REACH TO

ALSO A PART OF THE JEWELRY PART?

WHEN ALL THE SOLID FORMS HAVE ZEBRINGS -
CONNECTORS OR AIDS ...

METAL WIRE
SHEET METAL

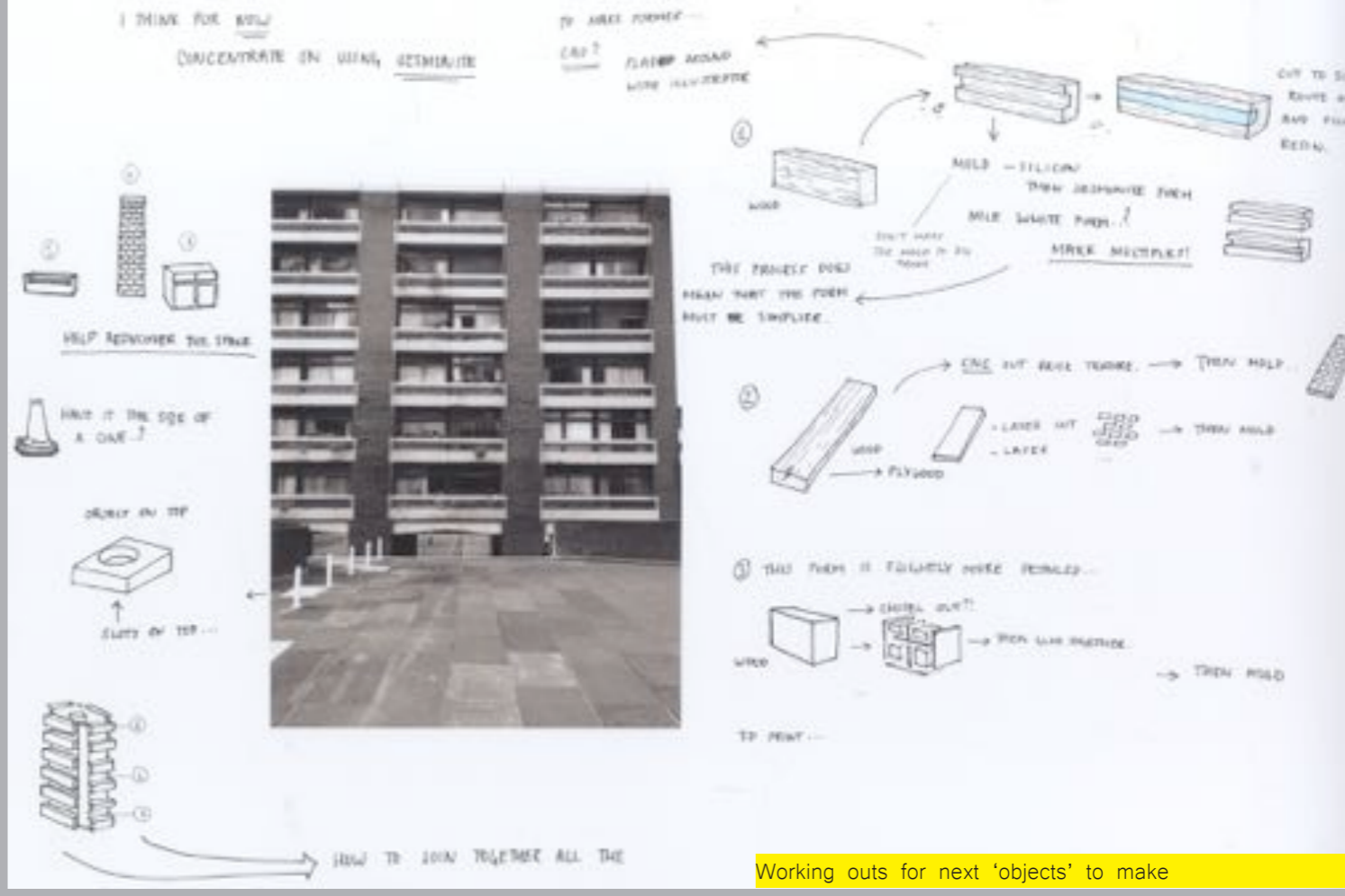


FORMS THAT ATTACH TO A
SPACE ...

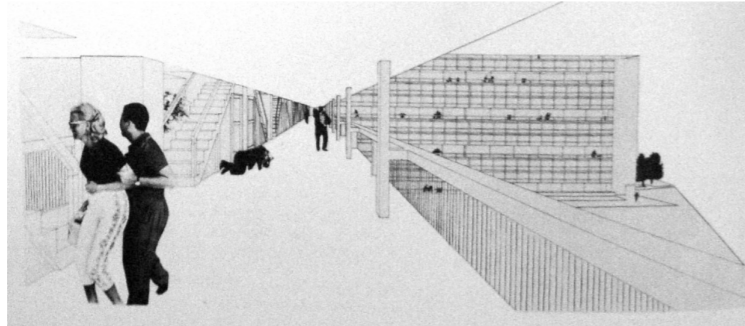
KEY IN GRAP
- WHITE STRIP
CUTTING THROUGH
SPACE.



I THINK FOR NOW
CONCENTRATE ON USING GEOMETRIC



Working outs for next 'objects' to make



Street in the sky, AJP Smithson drawing

Streets in the sky - Golden Lane proposal by the Smithsons

These ideologies relate to utopian ideas of the post-war period and showcase ways in which the urban environment is designed and has potential to be exciting in its outcomes.



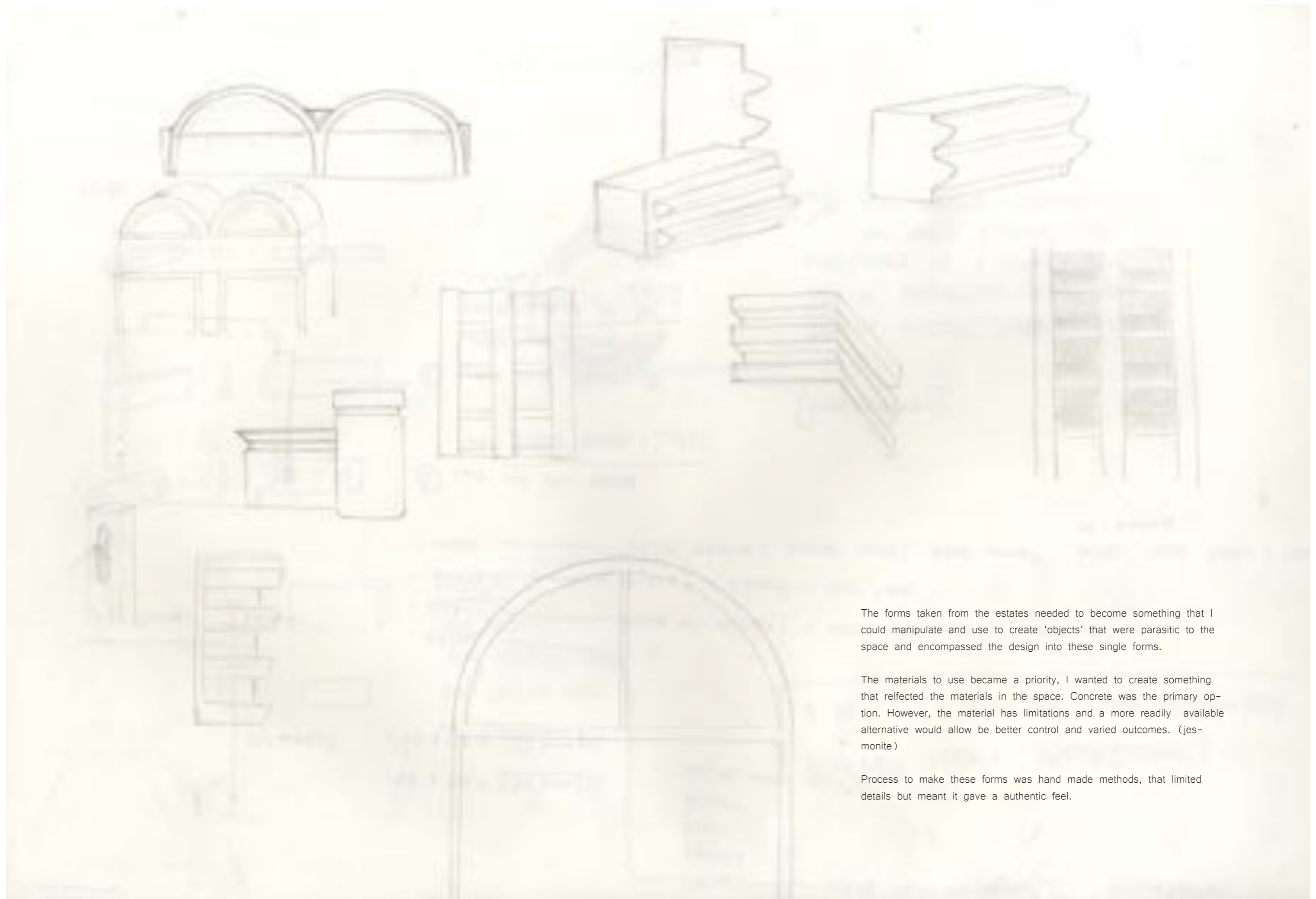
Streets in the sky - Decks (streets in the air) at the Park Hill estate, Sheffield is another example.



Japan also had ideas of utopian vision in the later period of the post-war era of architecture - metabolism. This is a similar ideology of Britain's streets in the sky.

The exhibition at the Barbican was one of the best exhibitions I've been to in a while, intellectually stimulating and engaging.





The forms taken from the estates needed to become something that I could manipulate and use to create 'objects' that were parasitic to the space and encompassed the design into these single forms.

The materials to use became a priority, I wanted to create something that reflected the materials in the space. Concrete was the primary option. However, the material has limitations and a more readily available alternative would allow for better control and varied outcomes. (jesmonite)

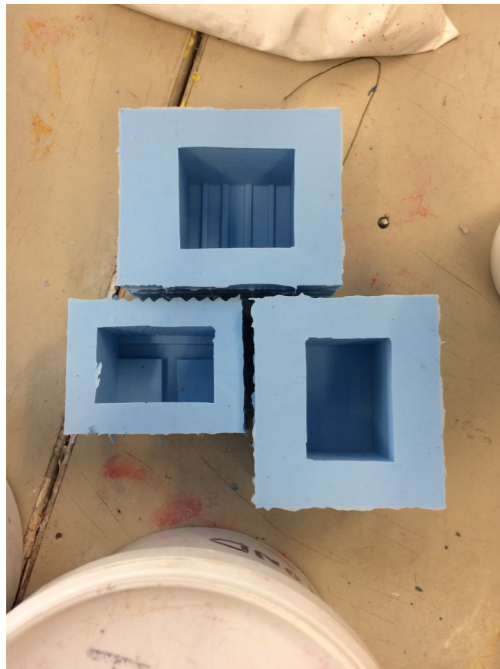
Process to make these forms was hand made methods, that limited details but meant it gave an authentic feel.



The next 'object' I started was inspired by the façades of post-war British housing estates, repetition that comes from the same fronts of a large building.

At first I wanted the form to be bar like, to link a trapped like form that would be placed into a space and show this 'object' reflecting the design and the ideas of being trapped.

My process became simple, wooden formers that I made from scrap wood that I could alter and construct in any way. Then make a mold from these forms or make/use the original pieces.



The process relates to *Unto This Last* and for how I am using minimal processes and quick outcomes. As well as Punkt who with the product you can see designed really stripped back everyday objects.



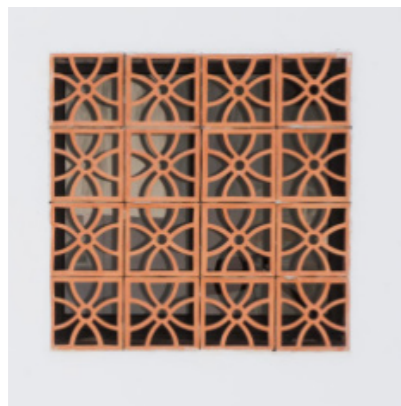
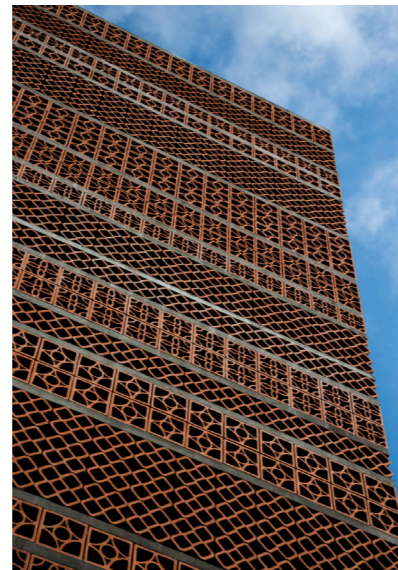
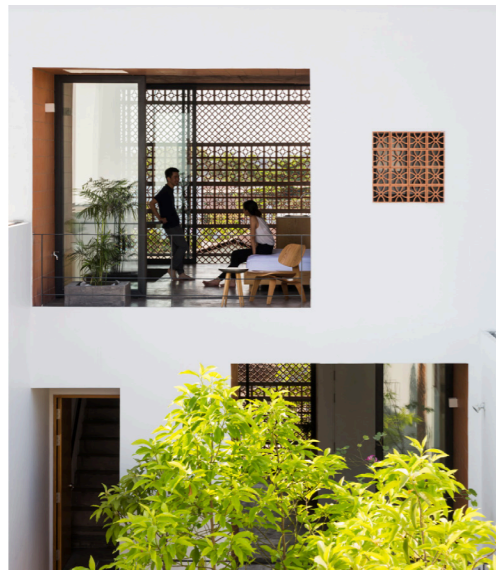
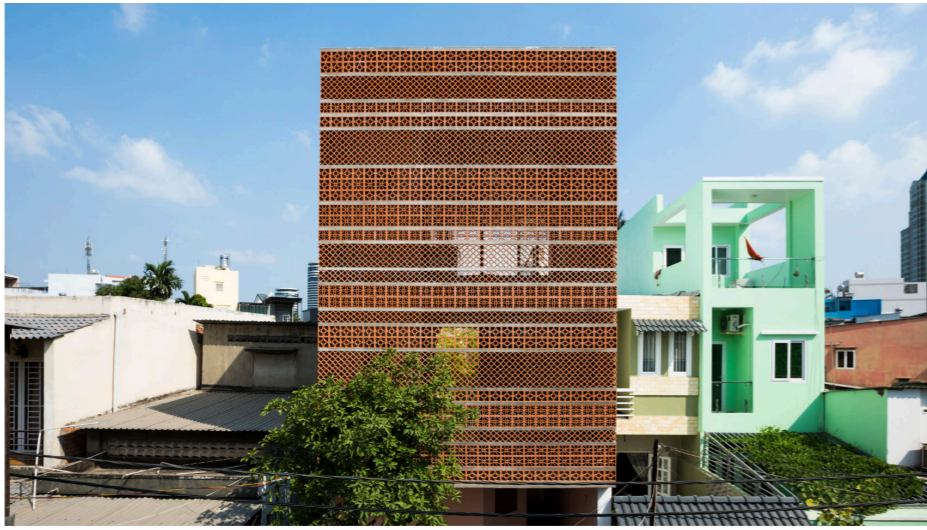
WS01 by Kevin Gouriou is a weather station that can be placed on the window and secured with magnets



The forms I was casting were inspired by the façades of the places I was studying. When put together they started to create their own front - the texture, feeling, aesthetic all fit to the purpose of the piece and inspiration that was intended to be communicated.

Charles Anderson's work above, is a façade of the late 20th century on a shopping strip. Below is a contemporary approach, with not quite the same outcome (as this is a domestic use) but still these square windows look very much like the façades of Britain's estates.



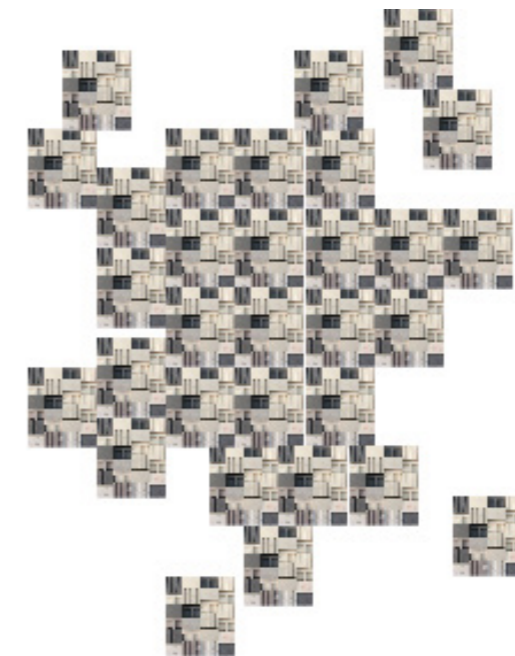
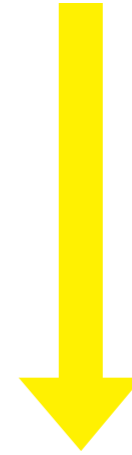


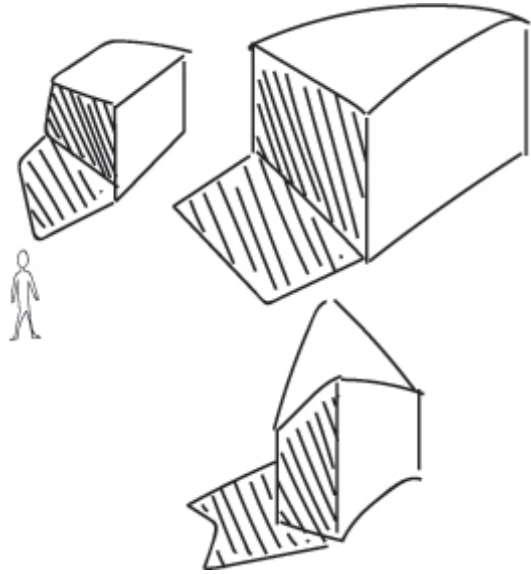
Apply these designs to a commercial outcome that look to use the process and material to make something desirable, like this house in Ho Chi Minh, China by Sanuki Daisuke.

Or using the process and materials to challenge the regularity in our urban spaces and reveal the design through exposure of work in everyday spaces, like Evol - a artist/street artist.



Constructivism
2011
spray paint, site-specific
Gorky Park, Moscow, Russia



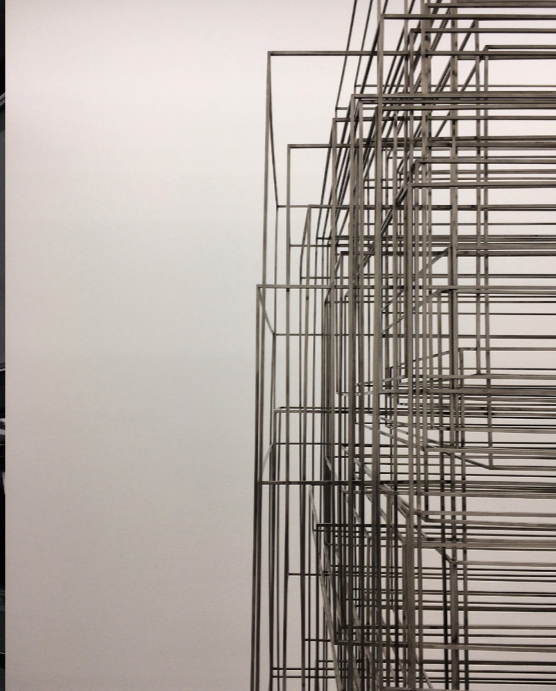


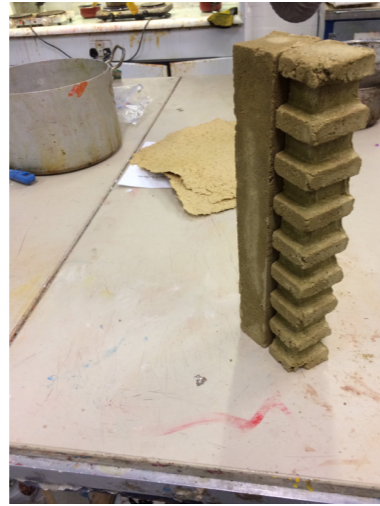
White Cube, SE1 3TQ - 'Fit' an exhibition by Antony Gormley, explored the human body in relation to architectural space.

I saw a lot of my own practice in the work at this exhibition. I was an informative visit on how to present and express the meaning of my work



Rachel Whiteread's work looking at empty space, playing around with the spaces of our everyday. The idea of the work means the forms are expected - simple by affective.



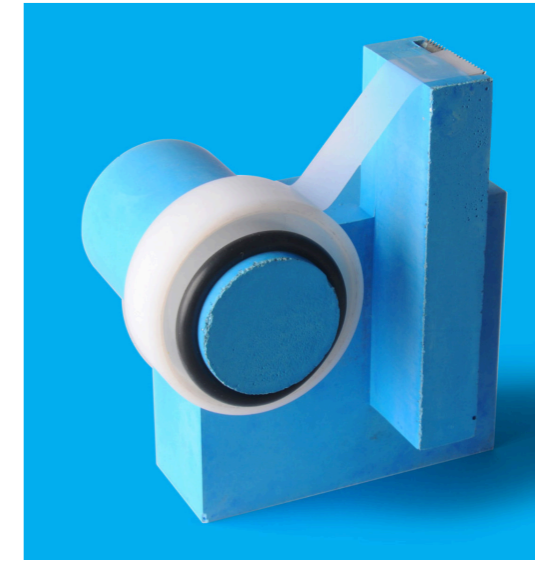


I wanted to create a piece that critiqued more modernist architecture, the tall tower blocks that came from ideals of Le Corbusier.

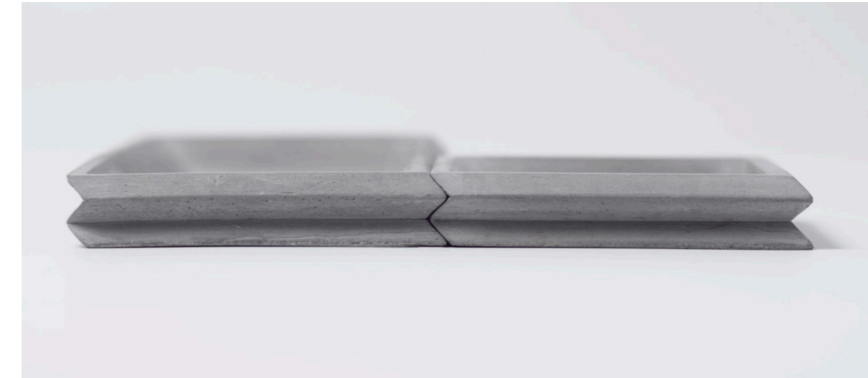
I tried cement and a vacuum formed mold to create this tall form. There were limitations and the material had less applications. I liked the aesthetic but it was less practical.

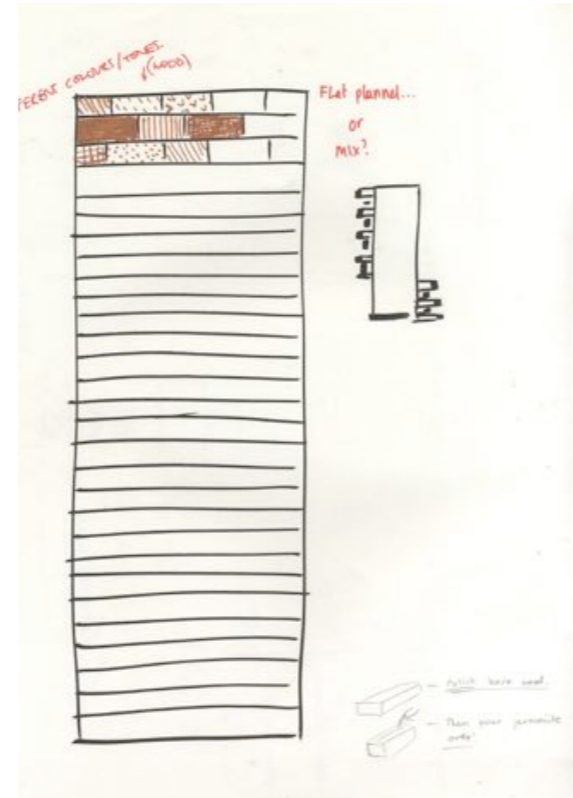
Concrete is a mix of aggregates and paste. Aggregates: sand and gravel or crushed stone. Paste: water and portland cement. Portland cement: chalk and clay

So I wasn't sure if to still try and create some forms using this material. However, jesmonite offered a more practical solution to create forms from silicone molds that would give me an aesthetic but make high quality casts.



This is some designs that use concrete as a material to create stationary. I like to use of wood and concrete, solid colour and bold forms.

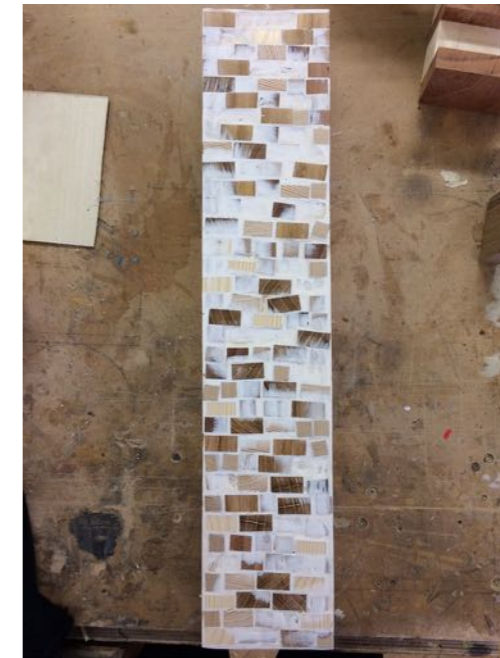


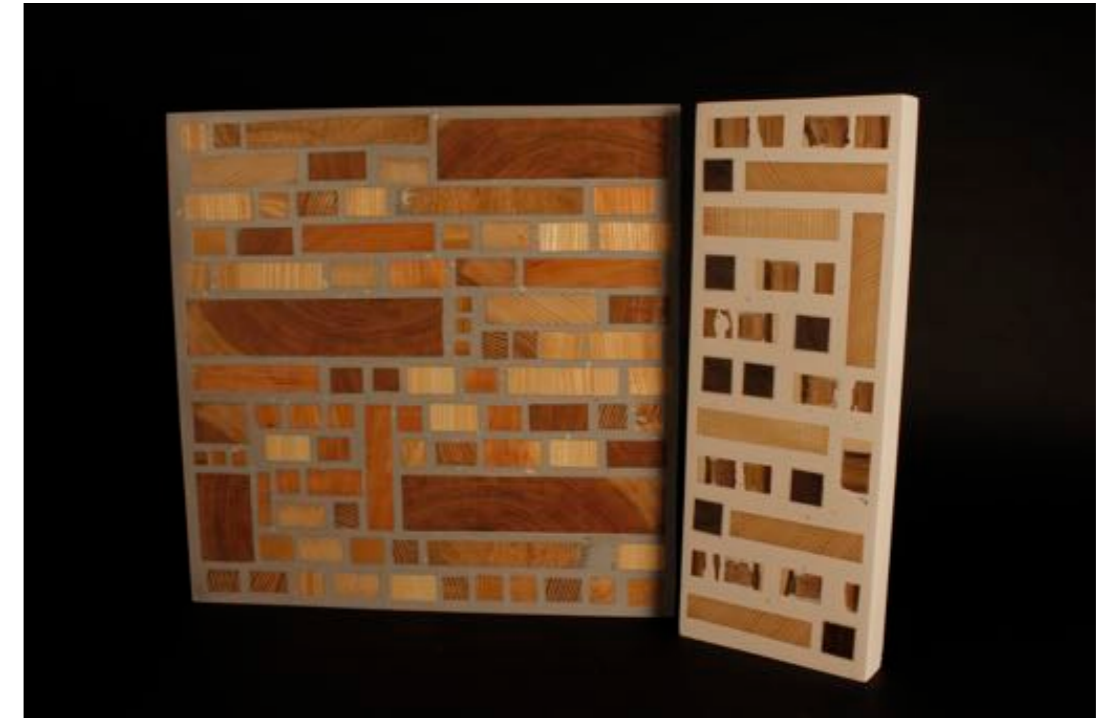


Brick was a major construction material for the estates - by cutting wood into smaller pieces and adjusting which way the grain ran it is possible to create a piece that is similar to a brick wall.

This was a new process that I wanted to try, as another form to place into the space. Golden Lane for example has exposed brick work and this method could work well.

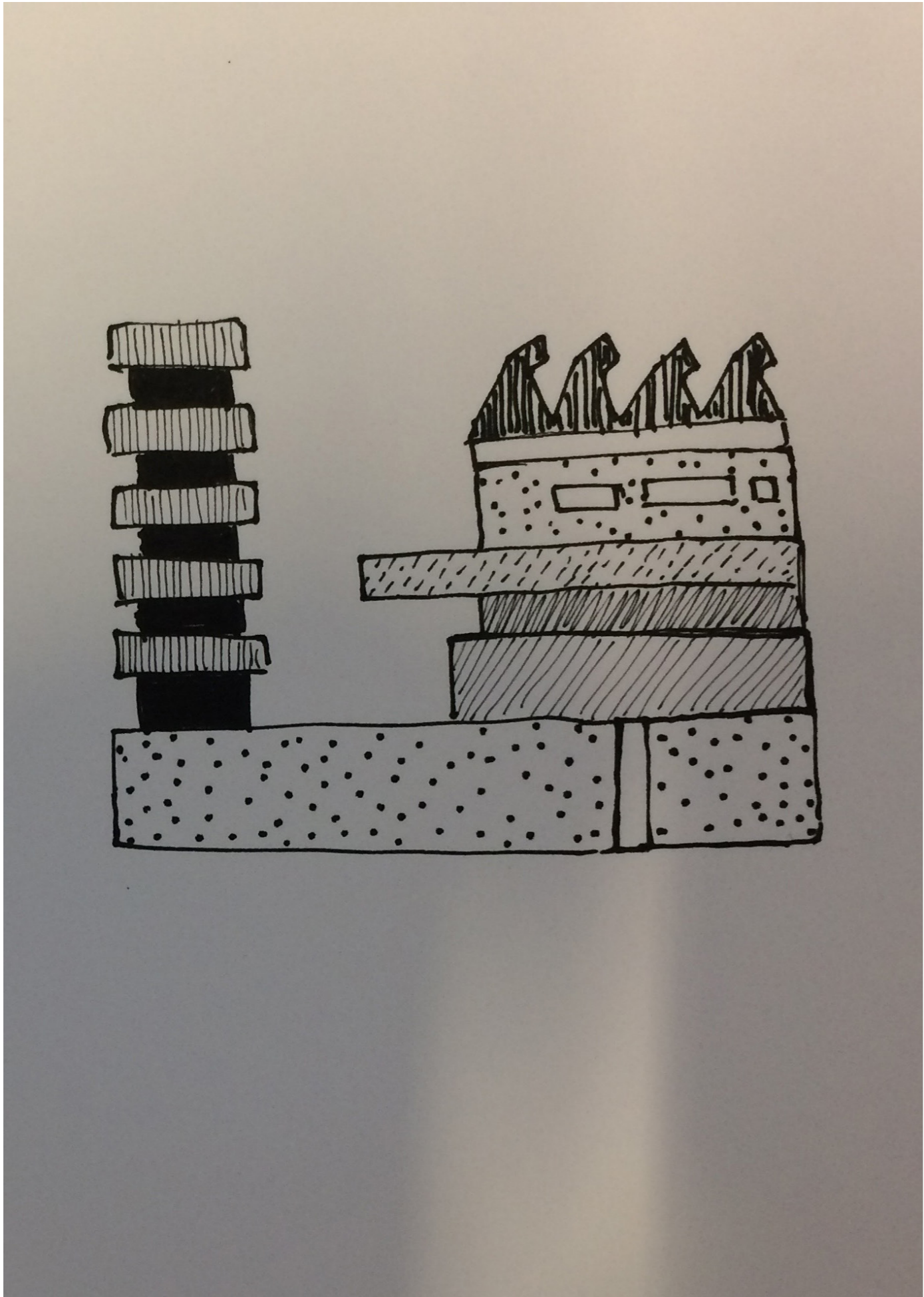
So I attempted a piece that was long and thin to mimic the high-rise of the architecture. Smaller components built up to form a large piece.



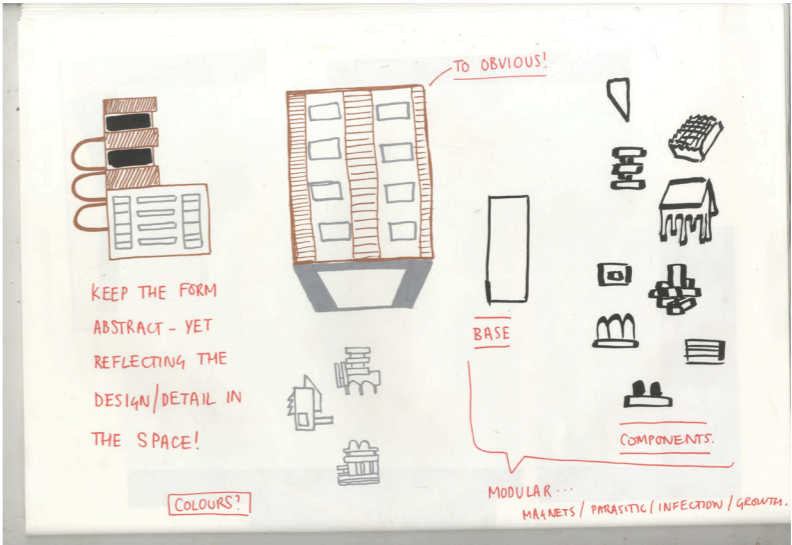


These piece could be applied to products or be ornaments that symbolise façades by using wood to make the work detach its self from the negative reactions to concrete blocks.

A piece that is pleasurable to the touch and soft on the eyes, dew to the calming nature of wood and the systematic arrangement of the material cast in a solid coloured block.

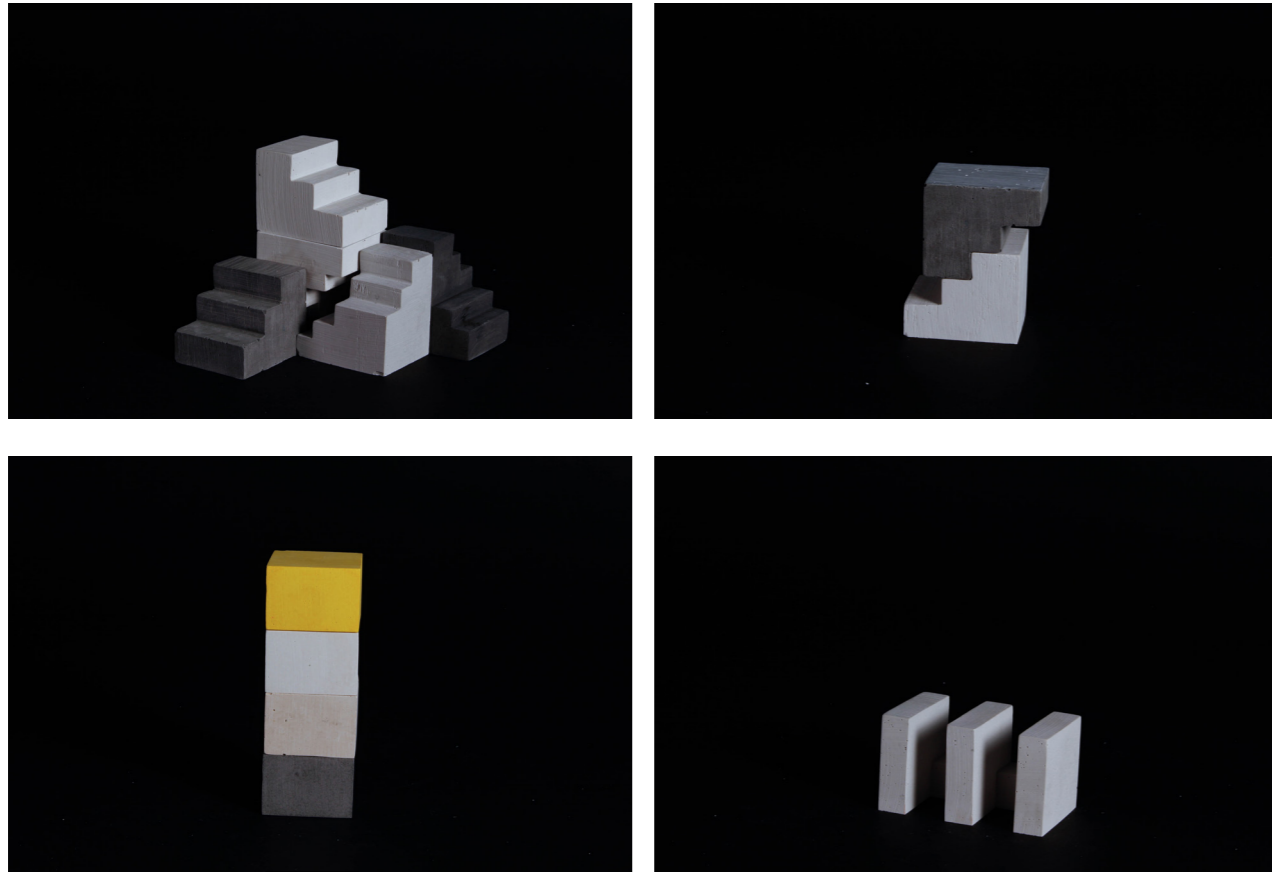


I wanted the work to become more modular and structured - so that the forms were connected and could be used to arrange space to critique as well as adding a playfulness to the pieces.





These simple geometric wooden forms embody the starting point of the forms cast. They are very basic and for me have become important originals to the project that connect unconsciously with the ideas of cultural remnants. Wooden building blocks and hand crafted wood, they are key to the process and relation of the places to the ideologies of the period.



These are the building blocks cast from jesmonite in a variety of finishes. I used the black back drop to make the piece seem as though they are forgotten in time and that they hold their own in the dark space.

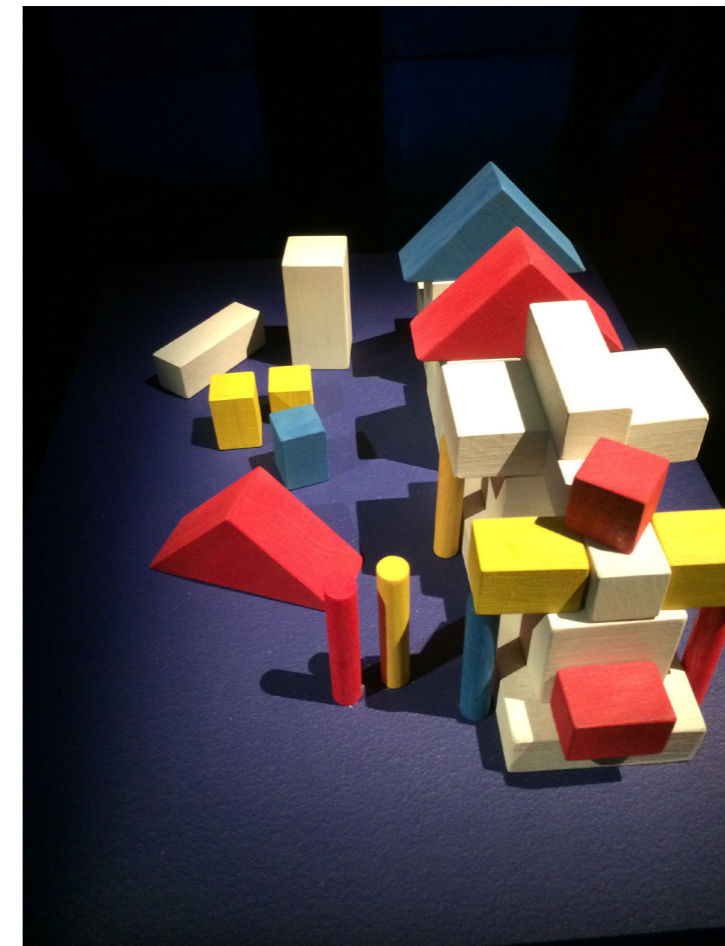
Works like Sophie Smallhorn and Takefumi Adia's *Adia Blocks* demonstrate a similar outcome.



Sculpture at Goodwood 1999 Powder coated aluminum L 2500cm Edition 1 of 2 Cass Sculpture Foundation

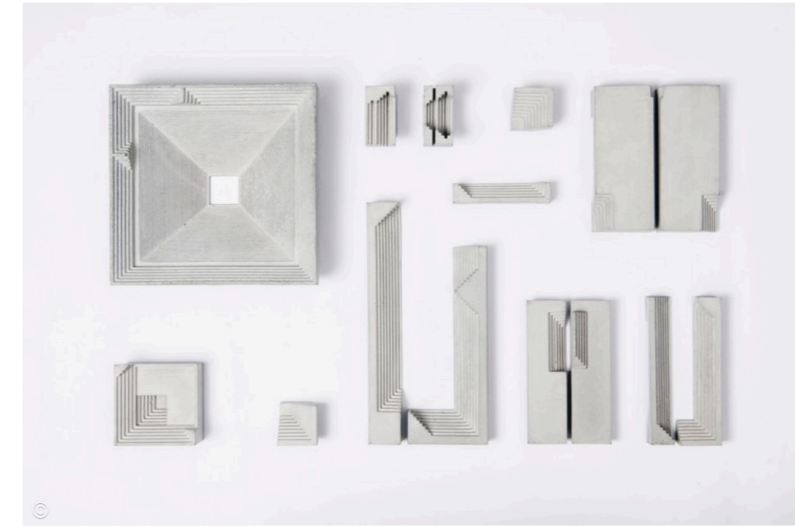


Playing with scale was an idea - using a light weight material and covering it in jesmonite.

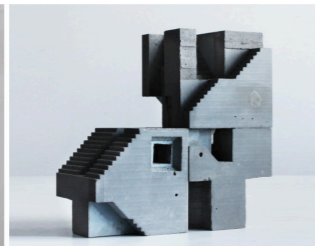




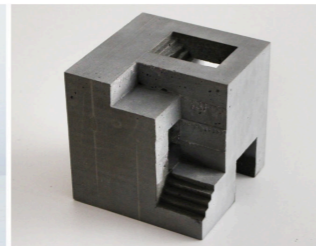
I wanted these forms to be sculptural as well as purposeful. Charles Anderson was a sculptor who works have a similar aesthetic, like David Umemoto. Whos work is similar in both practice and concept, he creates forms that are sold as ornaments for a contemporary home furnishing. Material Immaterial studio created these functional pieces inspired by the architect Carlo Scarpa. While the steps by Universal Favourite and Bake-down Cakey are architecturally-inspired, modular chocolates



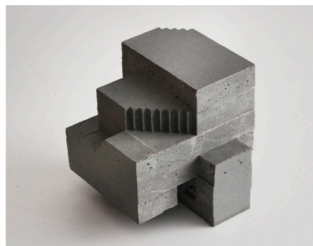
Cubic Geometry iii



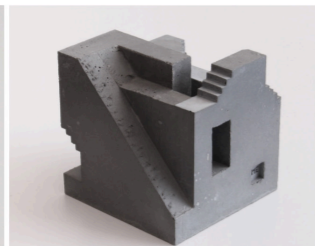
Cubic Geometry iv-i



Cubic Geometry vi-i



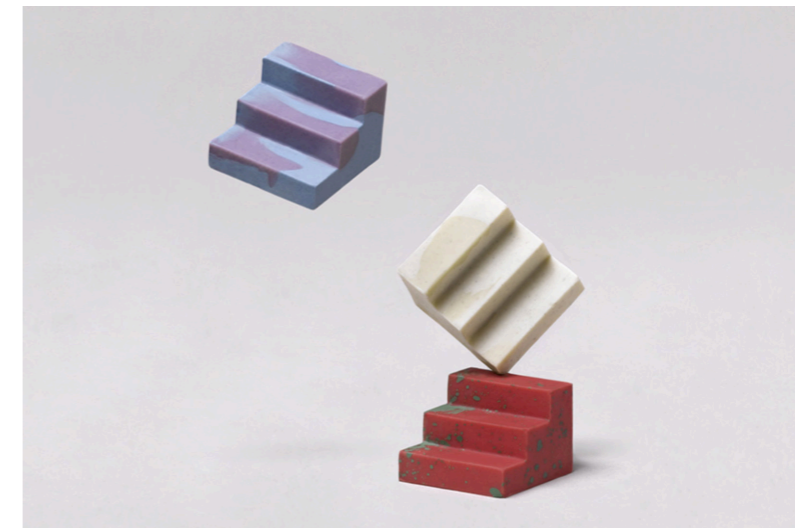
Cubic Geometry vi-ii



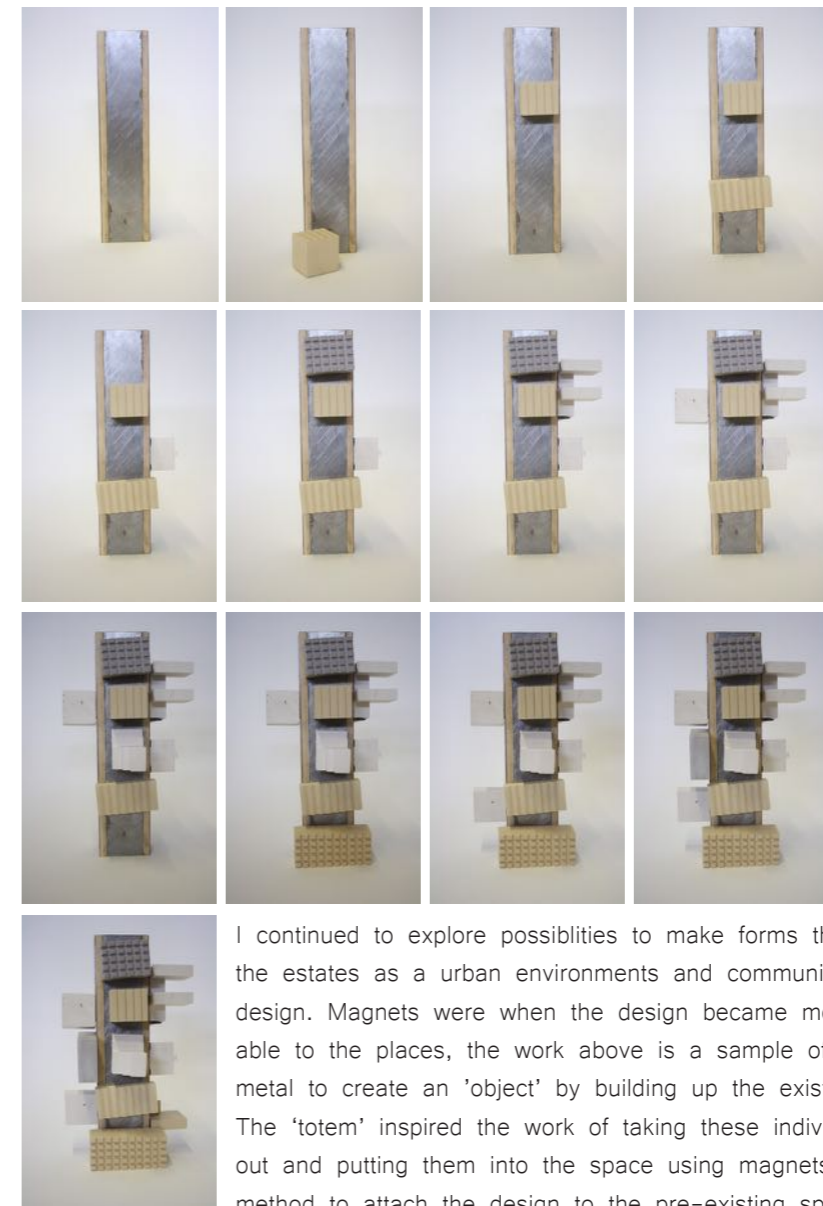
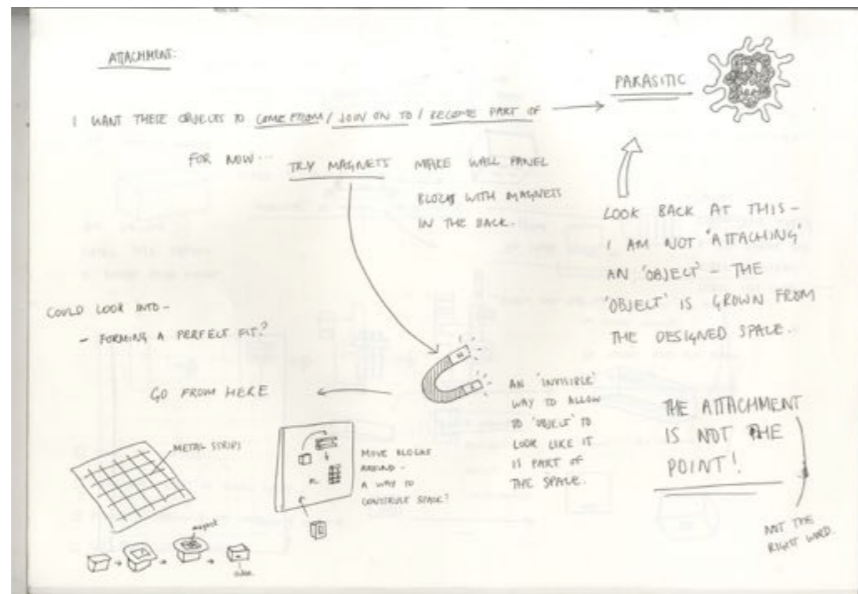
Cubic Geometry vi-iii



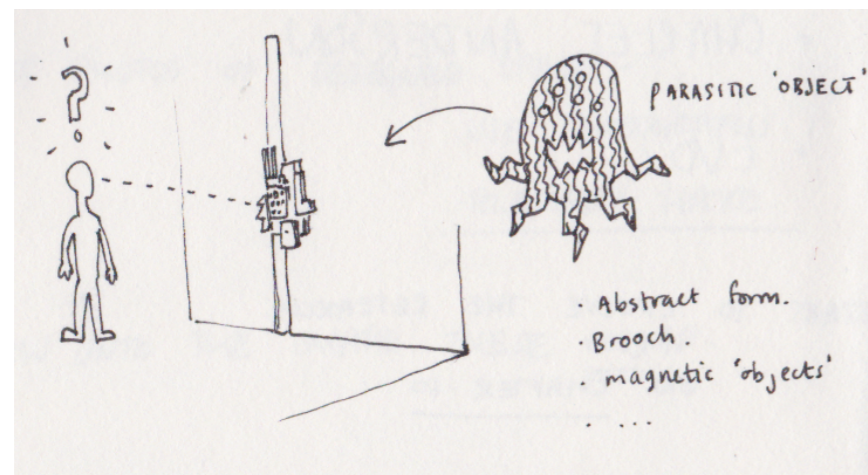
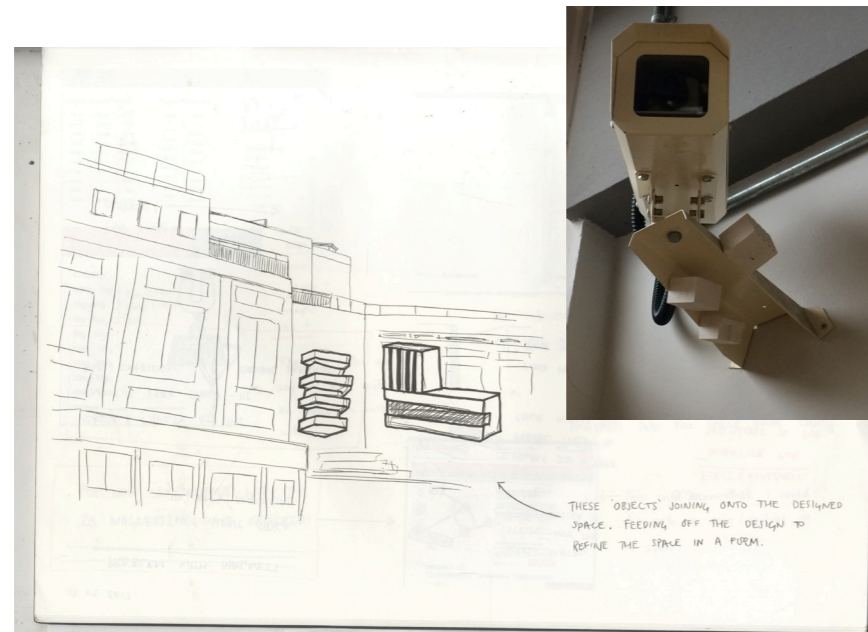
Cubic Geometry vi-x



different flavors can be locked together to form surprising and sophisticated flavor-ways

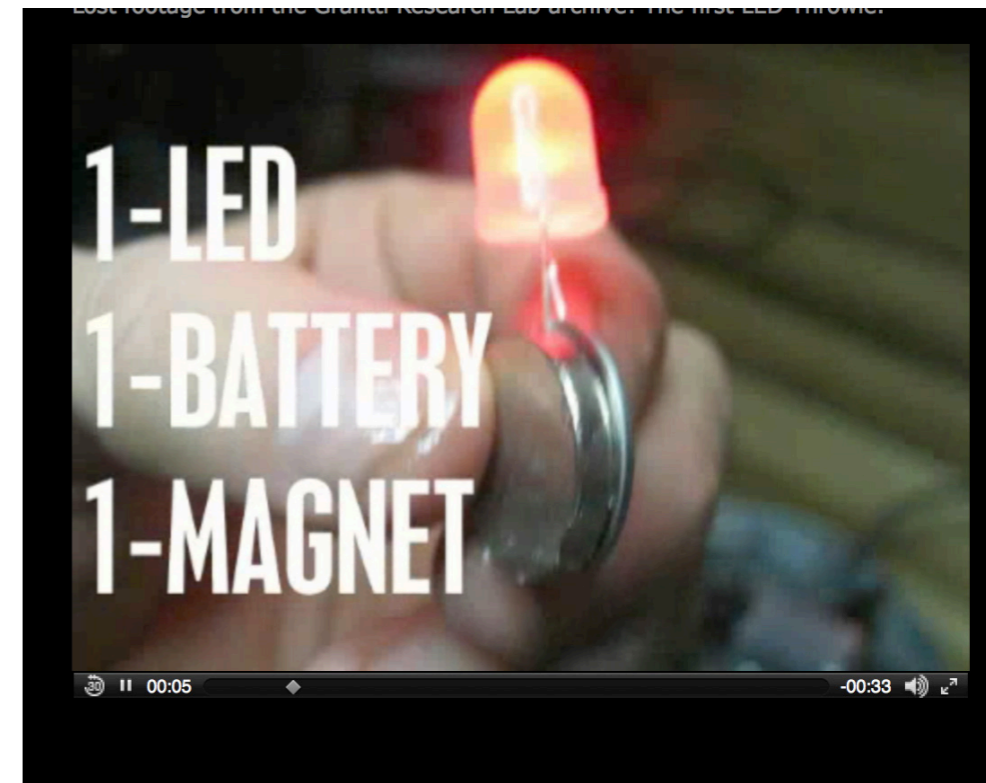


I continued to explore possibilities to make forms that critiqued the estates as a urban environments and communicate their design. Magnets were when the design became more adaptable to the places, the work above is a sample of using sheet metal to create an 'object' by building up the existing structure. The 'totem' inspired the work of taking these individual forms out and putting them into the space using magnets as the method to attach the design to the pre-existing space.



This idea of using small but powerful pieces that critique the space through discourse of the unusually in the everyday space of our urban environment.

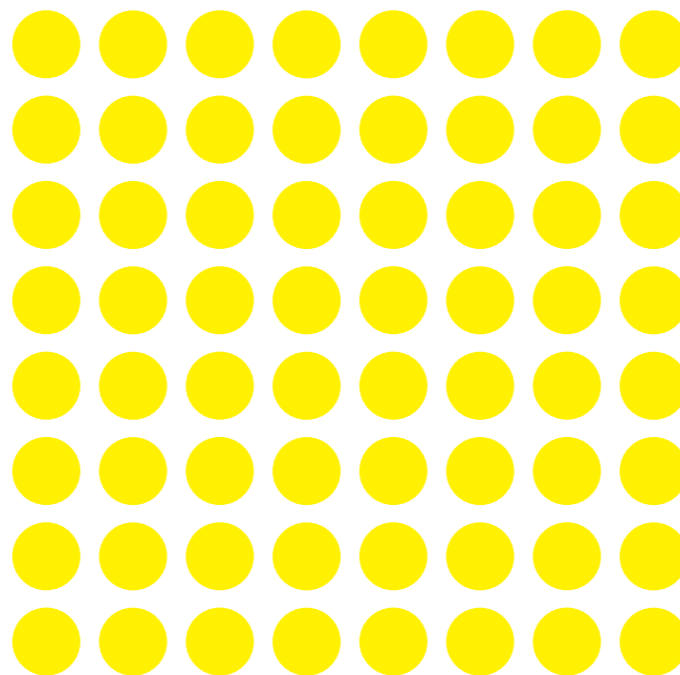
Connecting to cameras? Confusing people, by them not understand what the 'alien object' is. Like Graffiti Research Lab who used tiny LEDs and Magnets to critique the norms of the urban everyday.



LED Throwies are an inexpensive way to add color to any ferromagnetic surface in your neighborhood. A Throwie consists of a lithium battery, a 10mm diffused LED and a rare-earth magnet taped together. Throw it up high and in quantity to impress your friends and city officials.

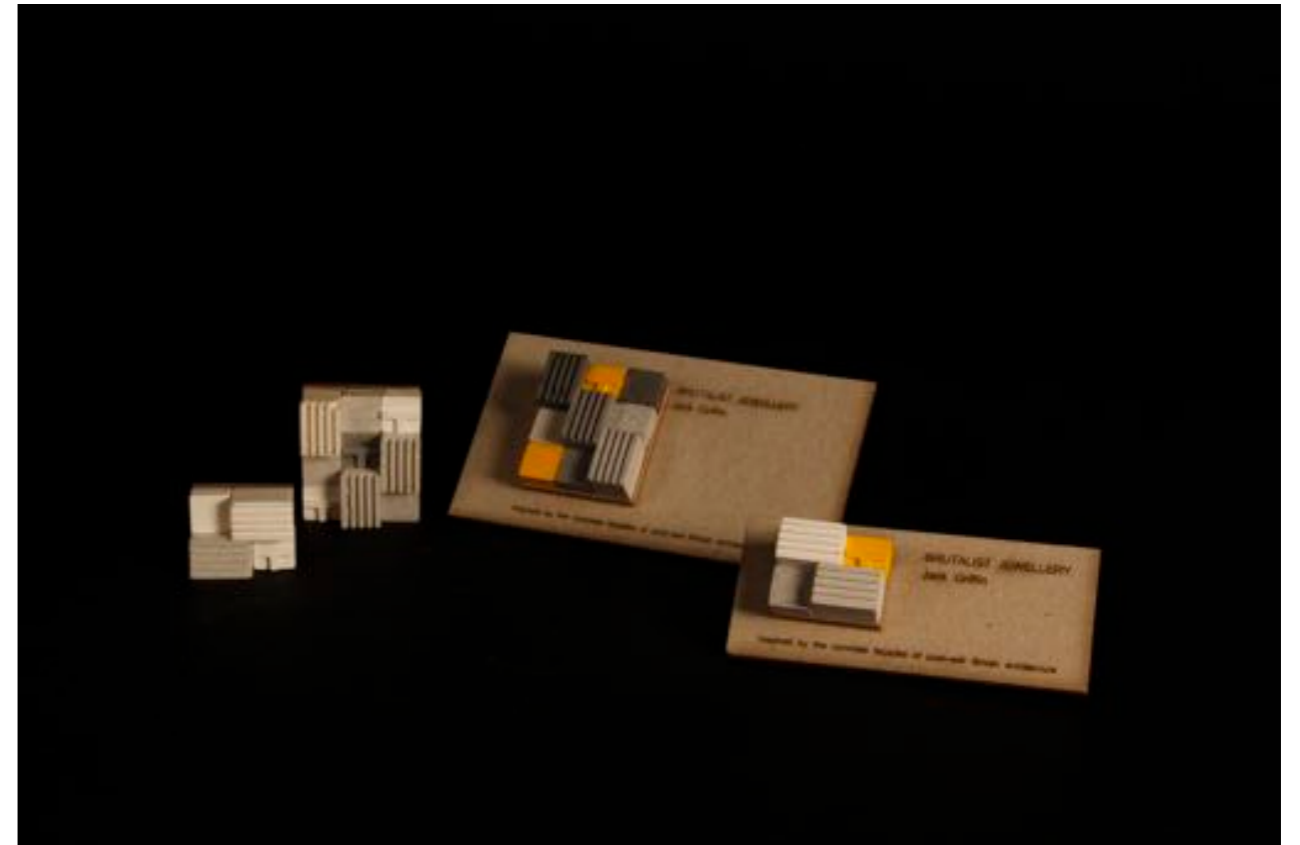
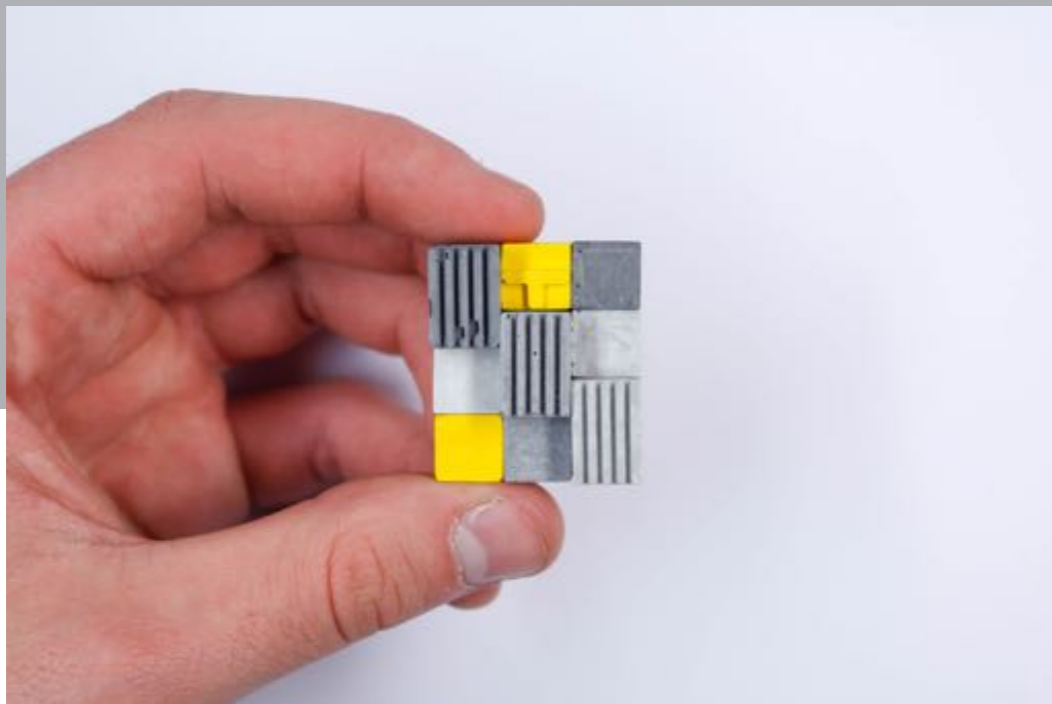


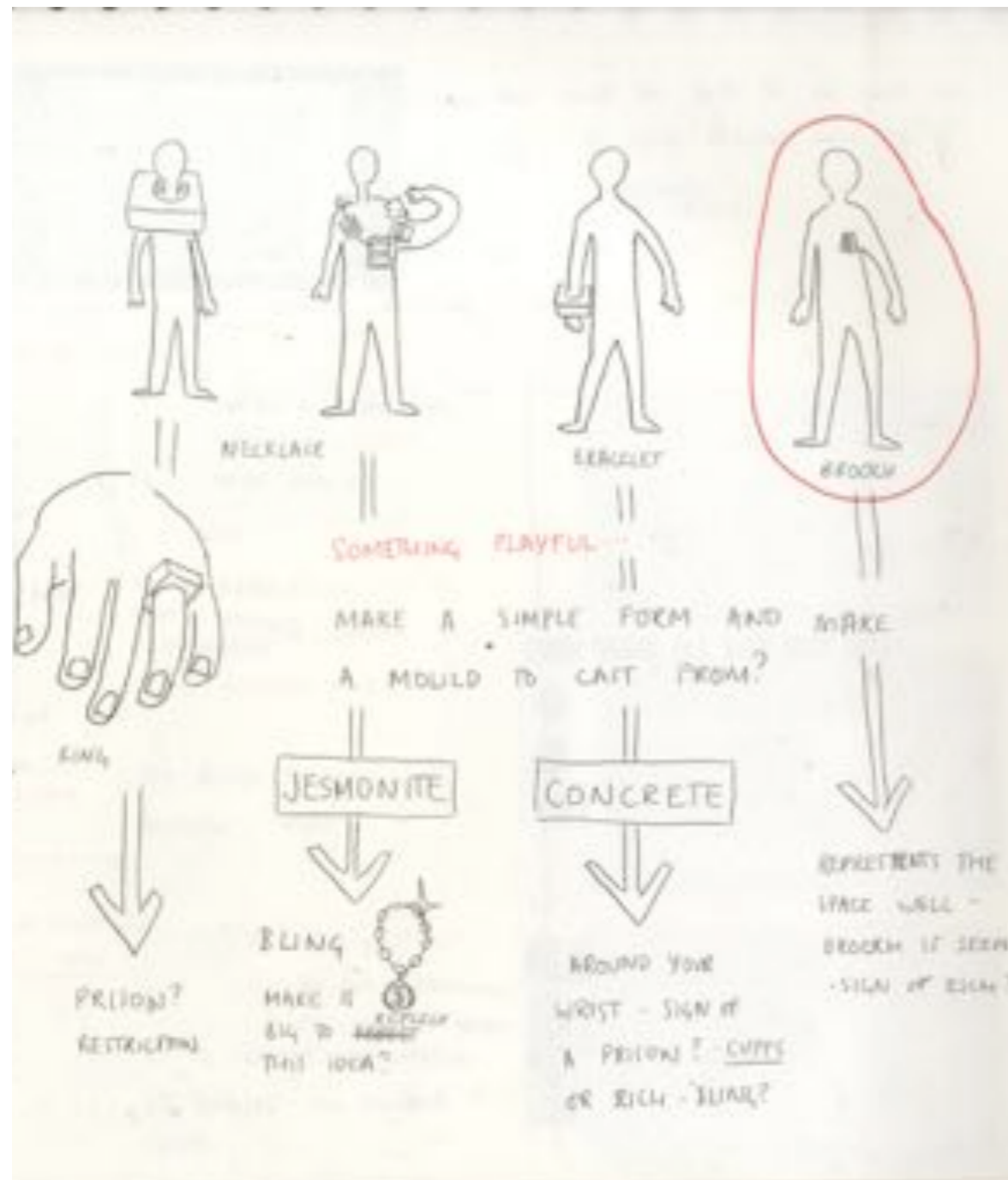
LED Throwie Links:



Brutalist Brooch







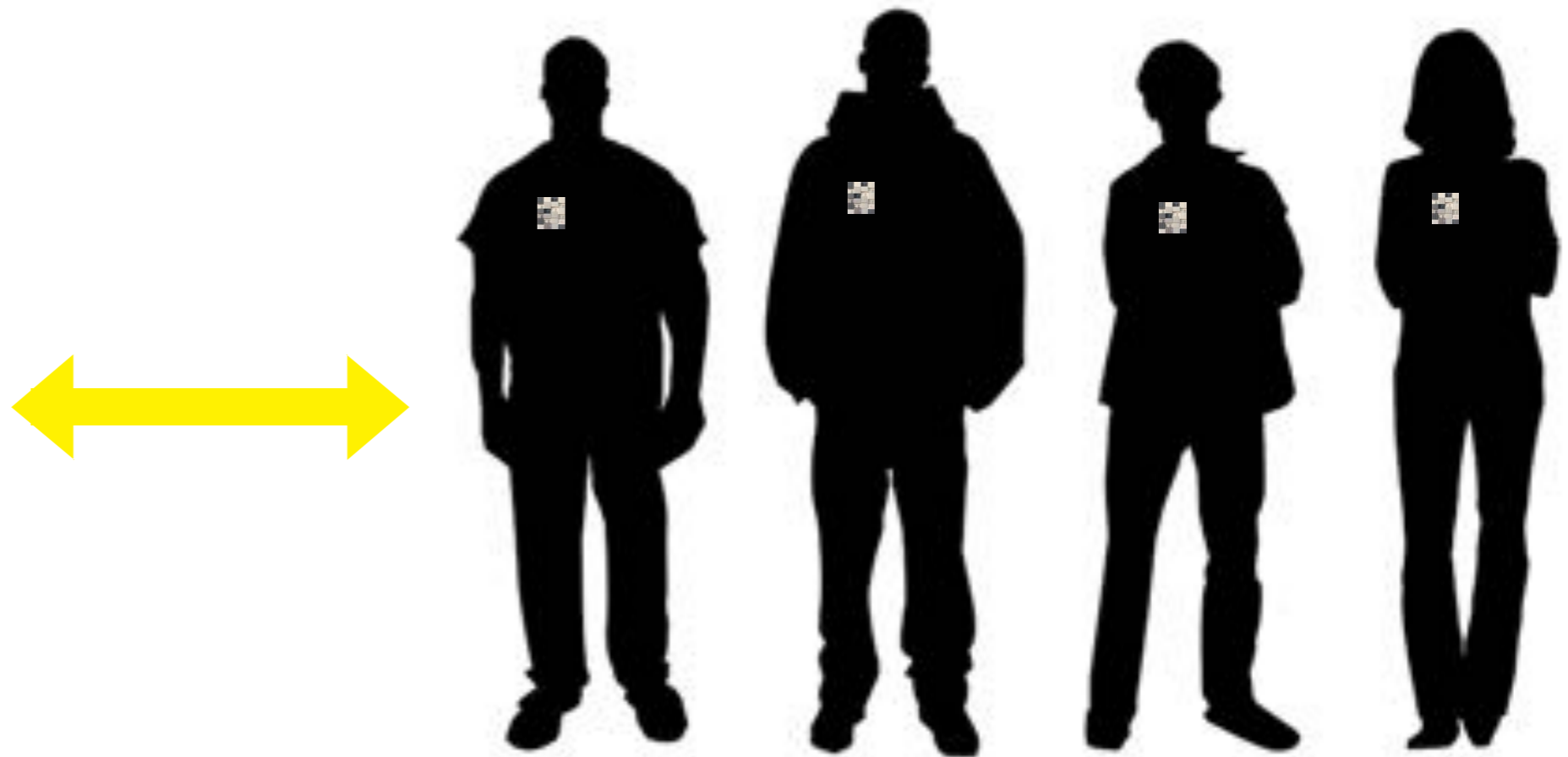
The piece was developed out of the link of people and place. Jewellery seemed ideal, the forms I was making at the time could be applied to the human body with little alteration and still clearly represented the ideologies of post-war estates.

The façade piece - the jesmonite block that worked well large scale yet seemed perhaps less powerful at a larger scale was the starting point.

A brooch has always been worn as an ornament, it symbolises something.



The idea to take place and people and connect the two so that people promote the place and the design of the place is rediscovered through wearable pieces.





Conversation Pieces 2014-15, Graphite on paper, 102 x 66 cm

no. 214; no. 140; no. 123; no. 125; no. 27; no. 34; no. 202; no. 201; no. 146; no. 110; no. 141; no. 178; no. 93; no. 20.

In collaboration with residents of Robin Hood Gardens, before the estate's planned demolition.



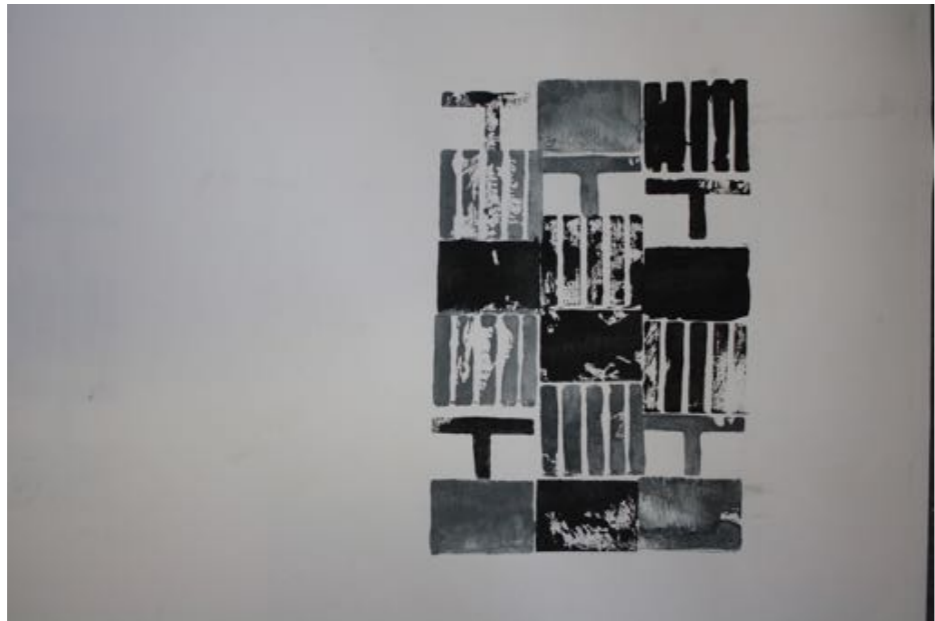
Der Blaue Engel (Günter & Christiane F.)



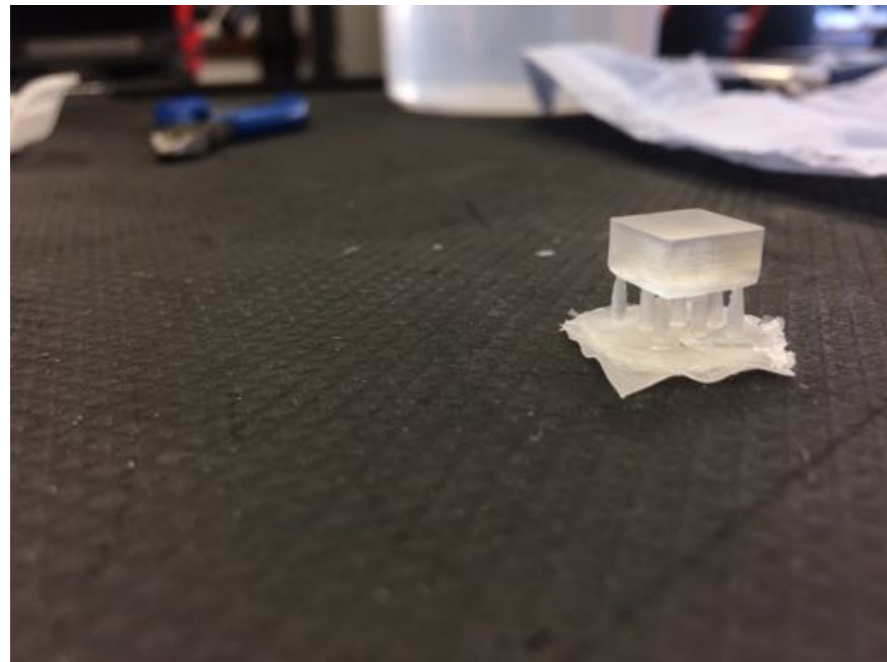
Shadows of the Things to Come

The two artists use their practice to reconnect people to place. Jessie-Brennan on the Right uses the door mats from apartments at Robin Hood Gardens to reconnect the people and show their own individuality.

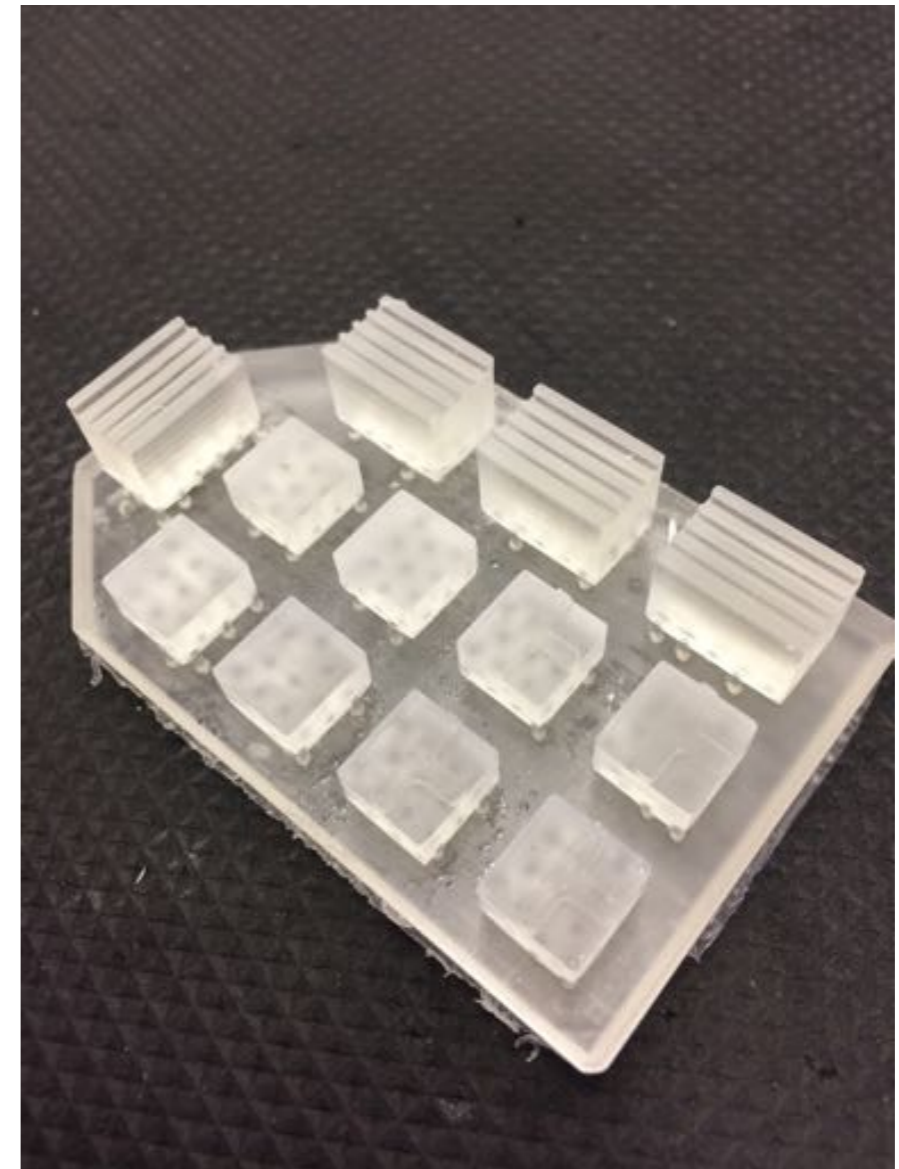
While Evol uses his to critique a everyday product like a plastic bag and some cardboard that becomes the side of a building. They use people at the certain of the work to talk about place.



Paint prints using the blocks from the original pieces to print out various layouts for the brooch design.



3D printed the same form from the first façade piece after making them on Rhino. This was the best way to create such small piece and meant the they were perfectly measured.



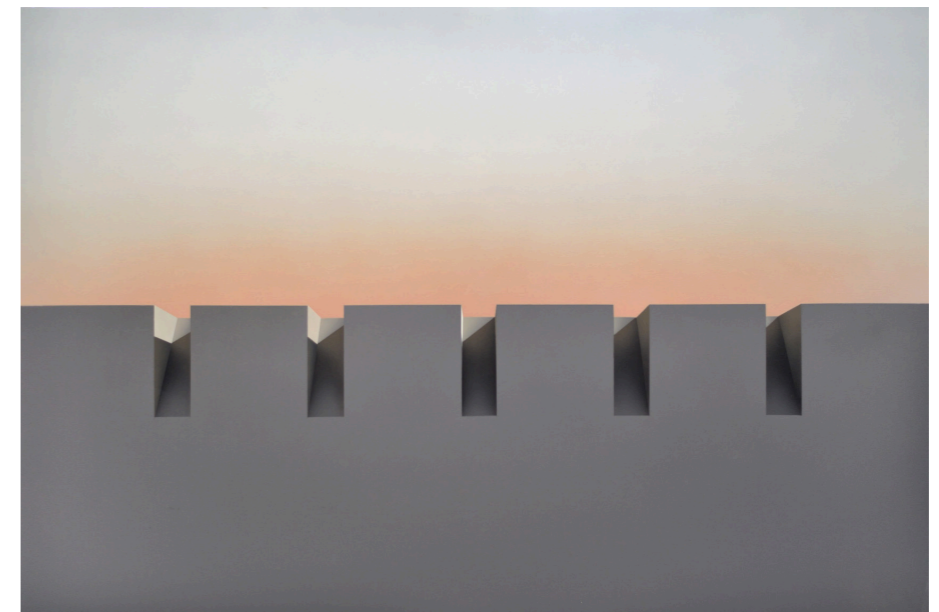
The problem with the manufacture of the brooch was casting was slow and you have to push the jesmonite right into the corners. And I was not sure how to do the pin for the back. First I bought some cheap brooch pins, but after they arrived and I tried them on samples they were not right.

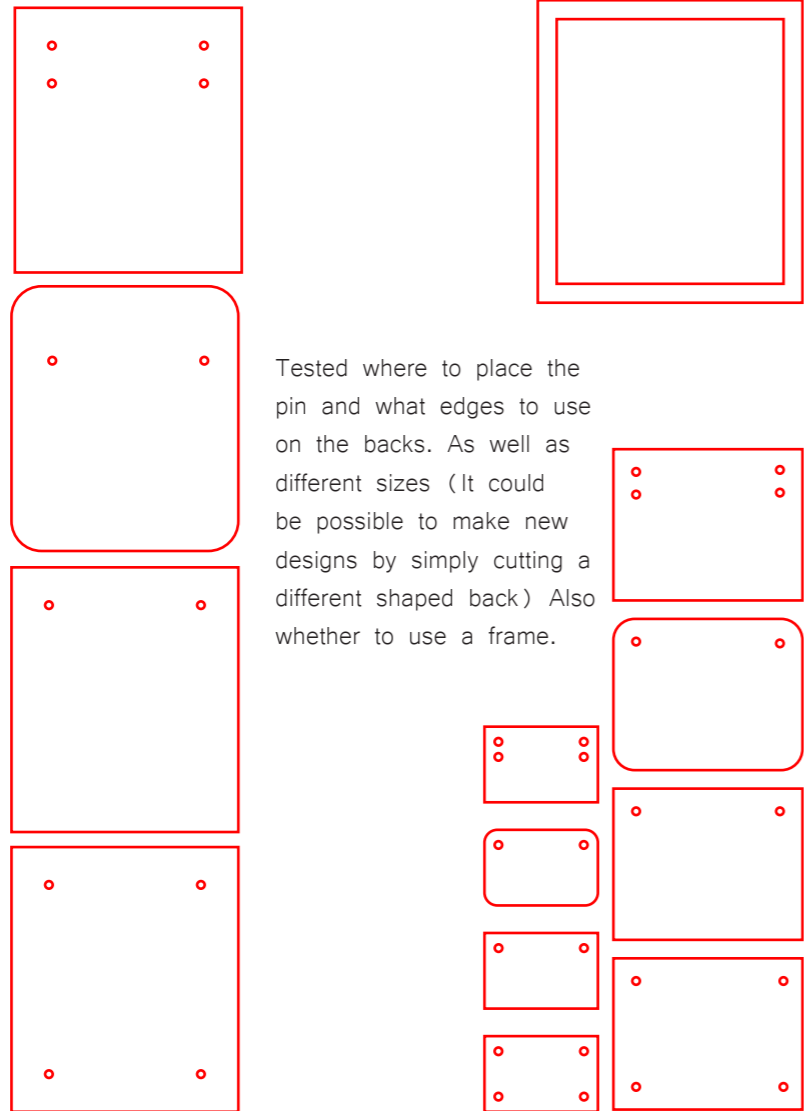
The design took shape once I was informed on brooch back pins and kept with the computer aided design.



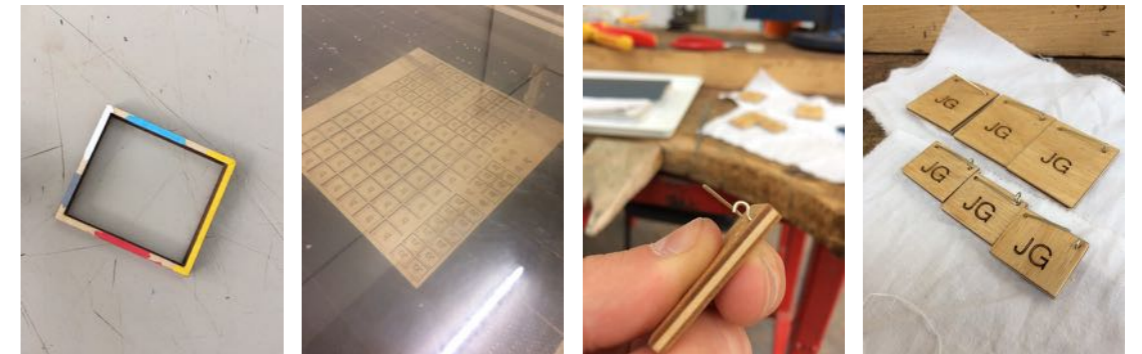


Mehdi Ghadyanloo creates surreal computer-generated pieces that place you into an abstract architectural world. His work uses computers to make work that uses people and forms to critique modernist architecture.



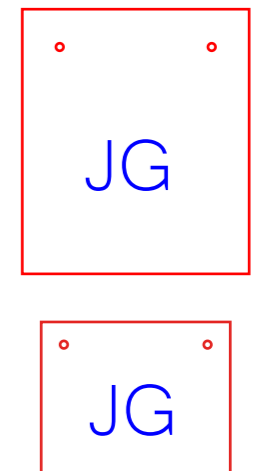


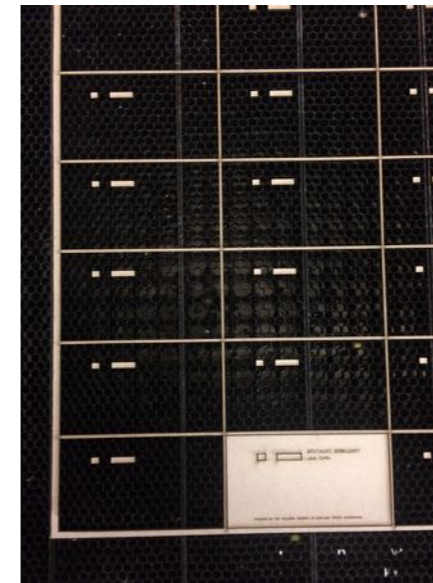
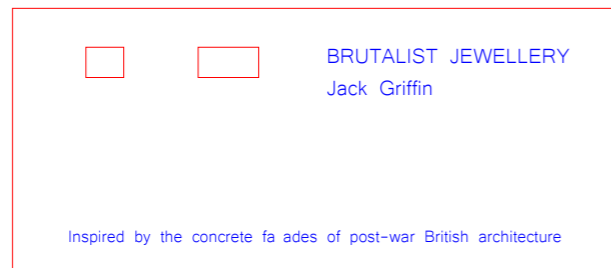
Tested where to place the pin and what edges to use on the backs. As well as different sizes (It could be possible to make new designs by simply cutting a different shaped back) Also whether to use a frame.



The brooch backs were a major change in the design and made the piece feel more authentic. By lazer cutter the backs this continued the CAD design and meant manufacture was quick with batch production. The Nickel wire was simply tread through the backs after cut out a shallow groove on the back and I bent the hooks and sharpened the point.

I decided on a back that kept the sharp corners of my work, one pin along the top which meant the brooch stayed flat on the body, finishing by putting my initials as a trade mark of such.

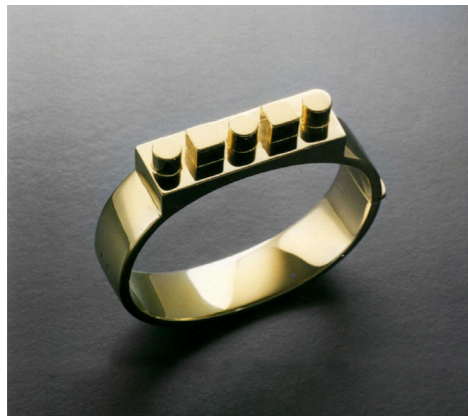
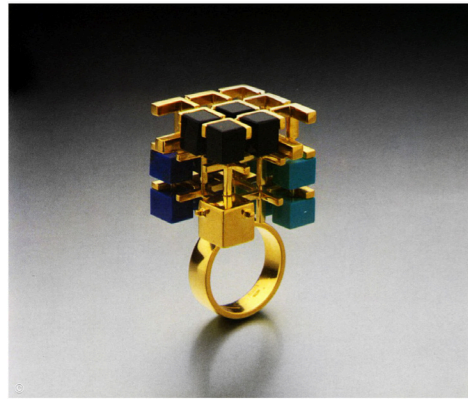




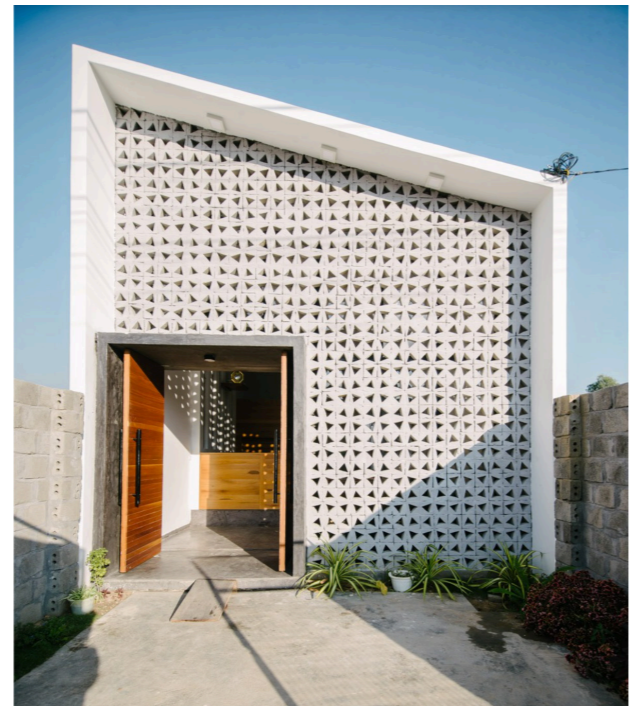
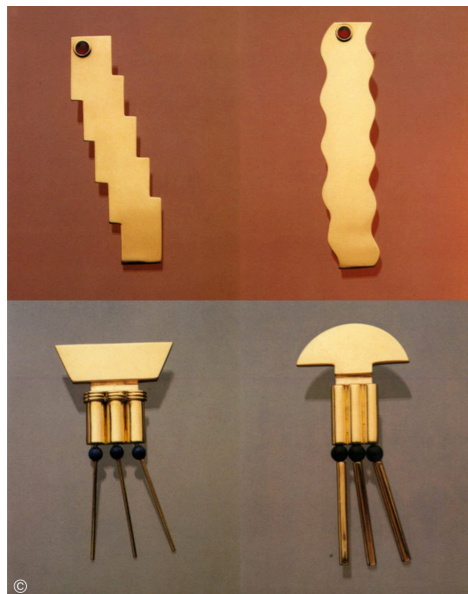
The packaging was to stay in theme with the design of the piece. I used grey cardboard, as it was ridged but light and was a regulated grey. I lazer cut these too and used a rasta cut to achieve readable text. They sat flat like the brooch but because it comes out a fair bit it stands apart independently.

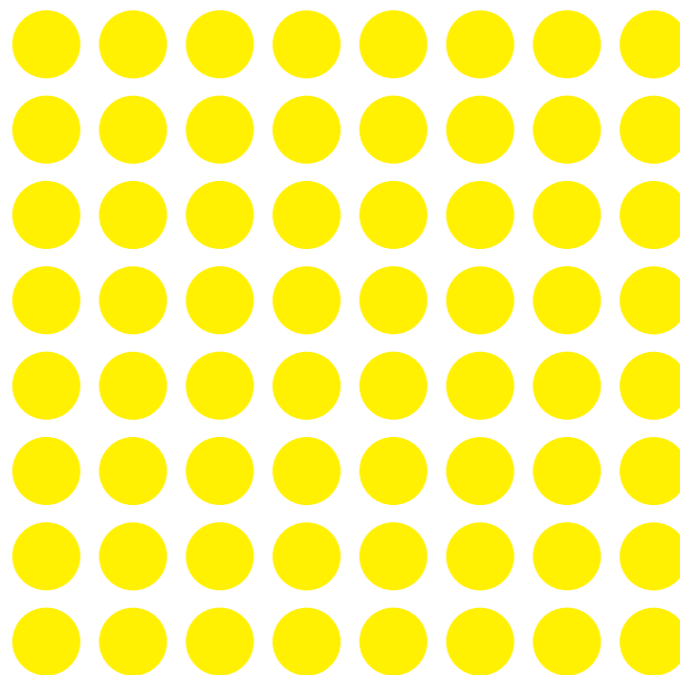
Brutalist jewellery best placed the work because I want this so develop. With a single sentence to describe the work.





The brooch is a barge that supports Brutalism and celebrates its ideologies - that of the façades of post-war Britain. To create stunning pieces that link people and place and symbolise the architecture of estates





Summary

The work is a critique of urban environments through the introduction of forms that reflect the spaces design. The ideologies of estates have shaped these forms and the way they are positioned in a space makes them stand out from the mundane and invite new interest to the design of place that we inhabit.

They work as relics to Modernist and Brutalist ideals, or ornaments that decorate space while respecting their design and cultural remnants of place that critique our urban environments.

They work as playful interventions that observe these places and serious components to critically analysis the invisible intentions of our designed environment.



