

STARTER FUTURE

BRIEF

GRADUATE STARTER STUDIO :

In response to the current economic challenge of rising living costs, the 'starter studio' provides craft based graduates with a live/work space which acts as stepping stone in the beginning of their journey as a creative. This space provides them with free accommodation and working spaces that encourages the act of living, making, displaying and selling their work, all whilst promoting this 'creative lifestyle' to the public. It alleviates the difficulty of building a career within the first year after leaving university, as well as the heavy cost of equipment essential to the process of their art form. Thus, this demonstrates an attention to future spaces that aim to develop fairer, healthier, more prosperous and sustainable societies.

REQUIREMENTS OF THE SPACE:

- Sleeping area (Bed, wardrobe)
- Washing area (bathrooms)
- Cooking and eating area (kitchen/dining table)
- Socialising area (lounge)
- Working area (workshop with appropriate machinery/equipment)
- Teaching area (Introductory skills taught to 12 people)
- Display sales area (gallery/retail)
- Exterior market area (incorporating other crafts)
- 'School in a box' (Educational carry case for demonstrations)

ORGANIC

SOLIDITY

CARVE

TOUCH

MOULD

SWEEP

TRANSFORMABLE

AUTHENTIC

GRADUATE CRAFTSPERSON - CERAMICIST

ABOUT:

Ceramics refers to the art form in which a range of hard, heat and corrosion-resistant materials are produced from shaping materials such as plaster and clay. Clay is a natural material formed from the effects of weathered rock and contains a soft, malleable character which is transformed by permanently hardening when baked at high temperatures.

METHODS:

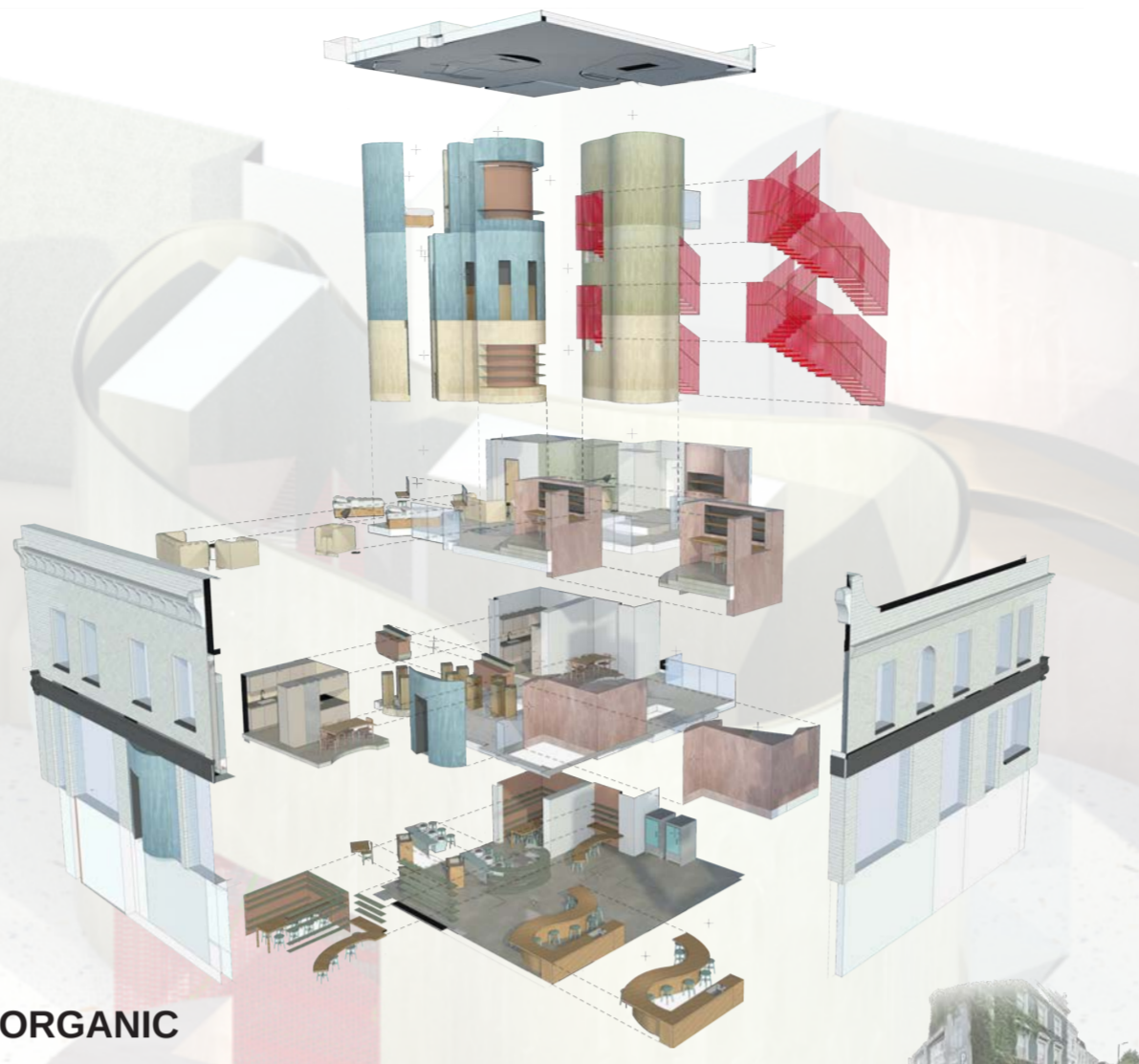
Hand - rolled out slabs of clay, shaped entirely by the craftsperson's hand.

Throwing on potter's wheel - used to throw clay in many shapes and has a more symmetrical, even look to the product.

Cast into moulds using a runny wet mix of clay called slip.

EQUIPMENT:

- Kiln (oven used for firing clay)
- Potter's wheel (machine used for shaping clay into ceramic ware)
- Sculpting tools



SITE LOCATION

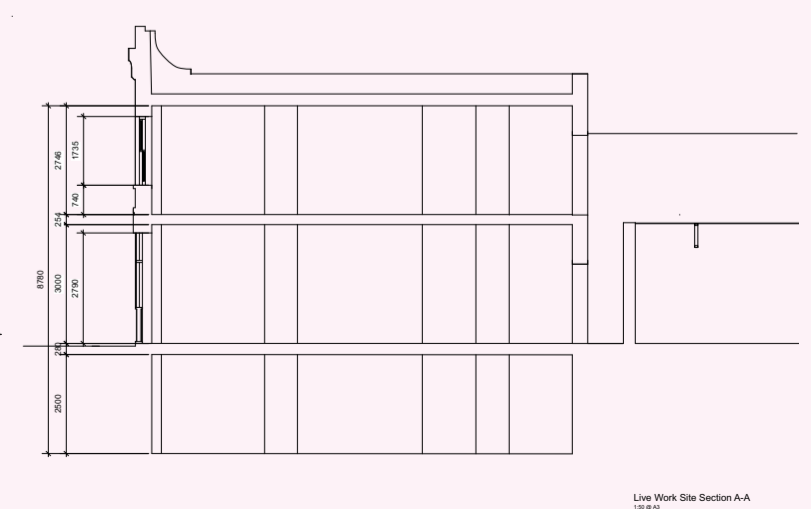
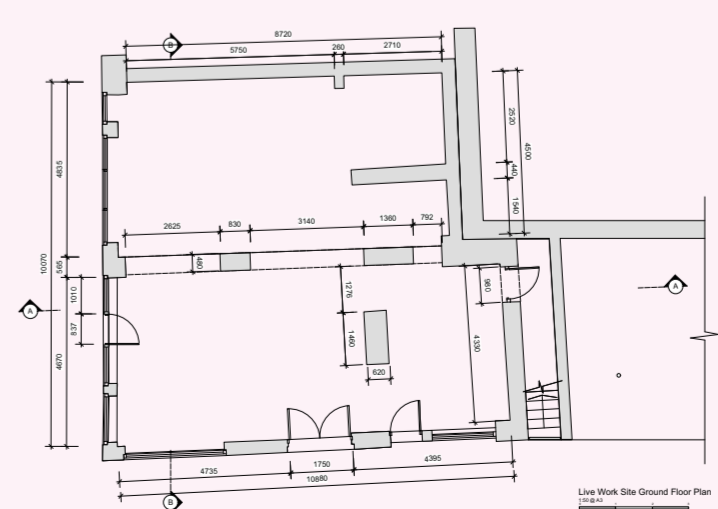
The site that will withold the 'Starter studio' is a three floor building in Islington's Upper Street (341 Upper Street, London N1 OPB on the corner of Charlton place). Over the years, different restaurant chains have occupied the space but has never been a space for private residence, creating an innovative opportunity to transform the history and function of the building.

OPPORTUNITIES:

- Integral beams and columns could be used to an advantage by visually dividing the space to create 'areas' and can also be used to physically attach/support a design.
- Rich textural character and materiality which shows a lack of polish and refinement, conceptually linking to the process of ceramics.

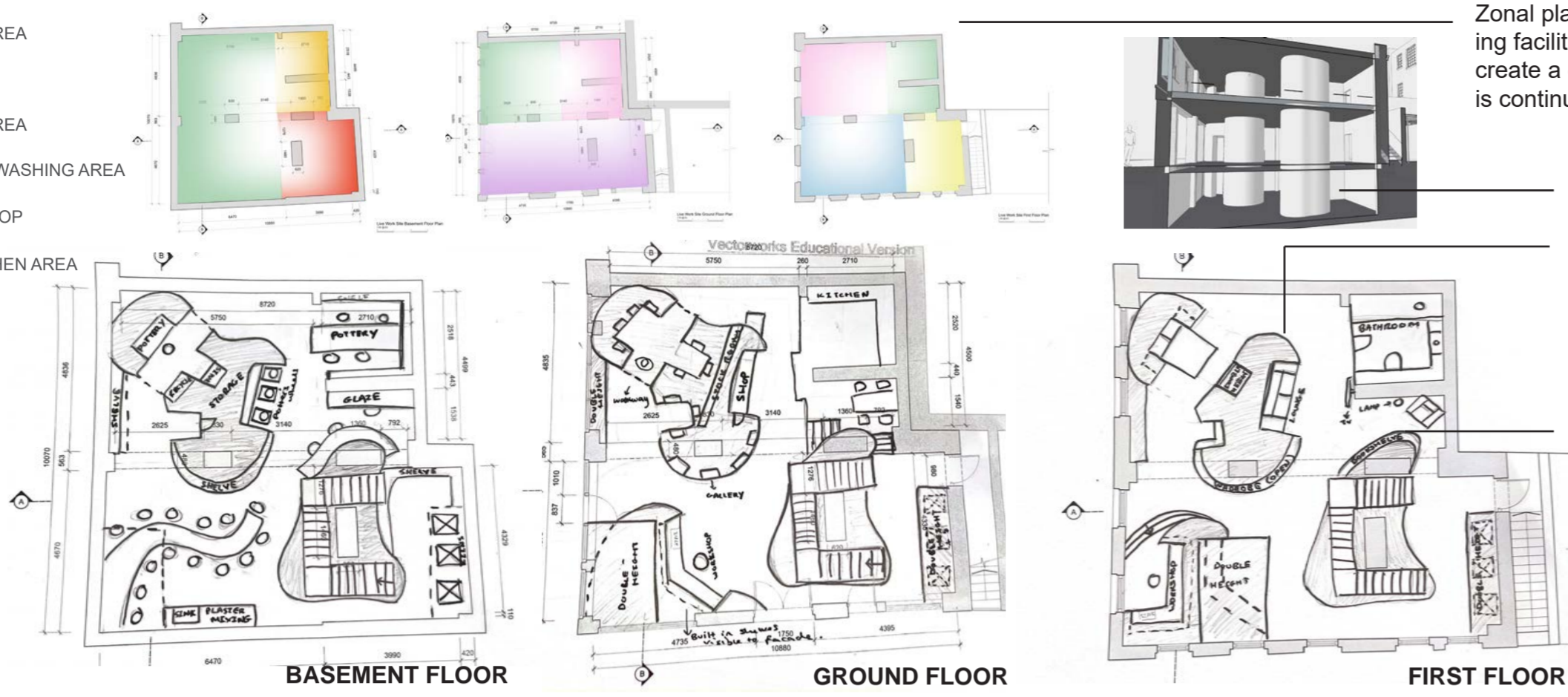
THREATS:

- Creating a live/work space that still maintains a level of privacy for the resident but also doesn't separate itself from the rest of the design.



DESIGN DEVELOPMENT

- SLEEPING AREA
- WORKSHOP
- STORAGE AREA
- BATHROOM/WASHING AREA
- GALLERY/SHOP
- LIVING/KITCHEN AREA
- KILN AREA



Zonal plan - combination of living and working facilities on the ground and first floor to create a cohesive space for a graduate that is continuously creative and inspiring.

The solid forms wraps around the integral structural columns imitating a plaster block. The staircase and other functional elements within the space acts as the hollow form that is carved out of the solid, making use of niches. This solid structure will extend across the entire height of the interior moving through floors, acting as a dominant force within the design.

Contrast between fluid form for the structure and linear, cutting niches. From the exterior, the structure appears solid, although it is hollow for use of storage.

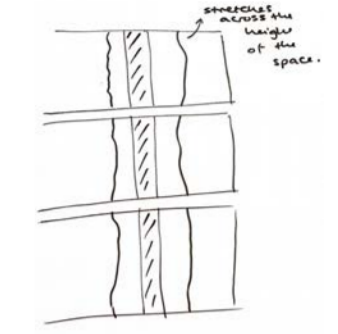
CONCEPTUAL APPROACH

ORGANIC AND IMPERFECT FORMS IMPLICATING HUMAN MANIPULATION



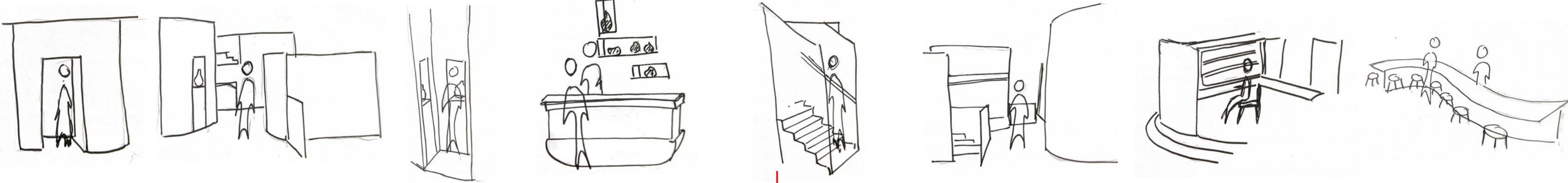
The design of the space looks at the concept of human manipulation and touch within the process of ceramic work. It embodies organic forms which are created through the movement of hands and fingertips which leave impressions on the malleable material, such as sweeping gestures and curves.

Structural columns are disguised for storage or relaxation in live/work space. These could rise through the height of the interior.



The texture apparent within the walls and ceiling contains bumps and imperfections which portrays the human touch in which fingertips shapes and marks the clay to lose its perfectly smooth surface. Therefore, it contains an authenticity in the beauty of human touch and manipulation where it is celebrated rather than concealed.

STORYBOARD



1. Entering the space via extended threshold which resembles the structural forms rising through the space, creating a visual language.

2. First view of the space being the three key volumes that visually overlap but each contain its purpose in a gallery, staircase, and workshop. This creates 'in-between' gaps which acts as the transitional spaces between the volumes.

3. Experiencing niches within the gallery which allows users of the space to feel closely connected and more intimate with the ceramic work.

4. Interaction within the shop area in order to purchase a ceramic piece by the graduate ceramicist.

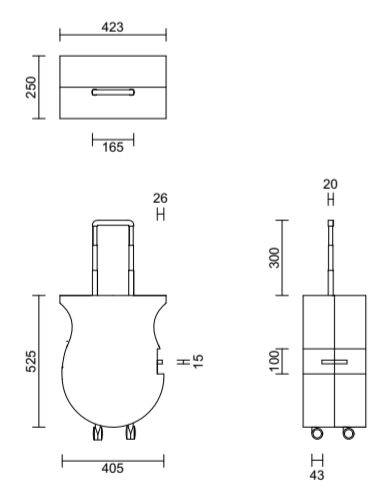
5. Walking up the staircase which cuts through the volume and creates an engulfing experience.

6. View of first floor looking at the same key volumes that rise through the height of the space but holding a different and more private purpose for the graduate ceramicist.

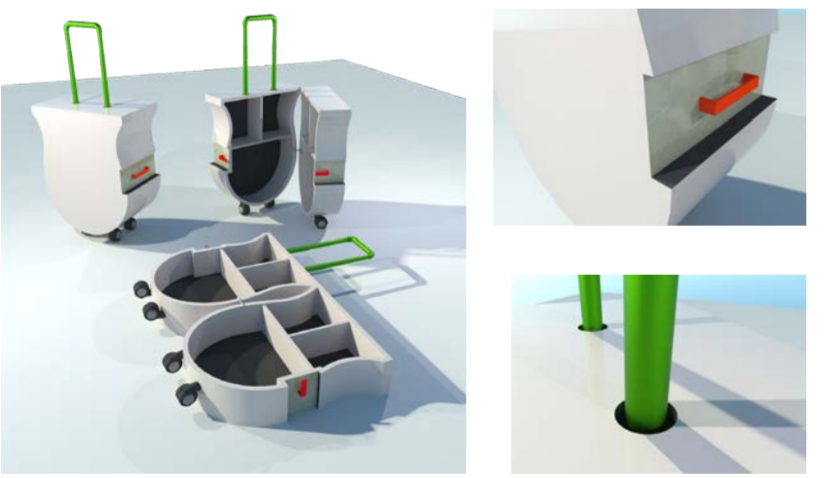
7. Personal workshop on first floor, divided from the private sector through a risen height to allow for the separation between work and living.

8. Working in ceramic workshop on basement floor on a fluid form table.

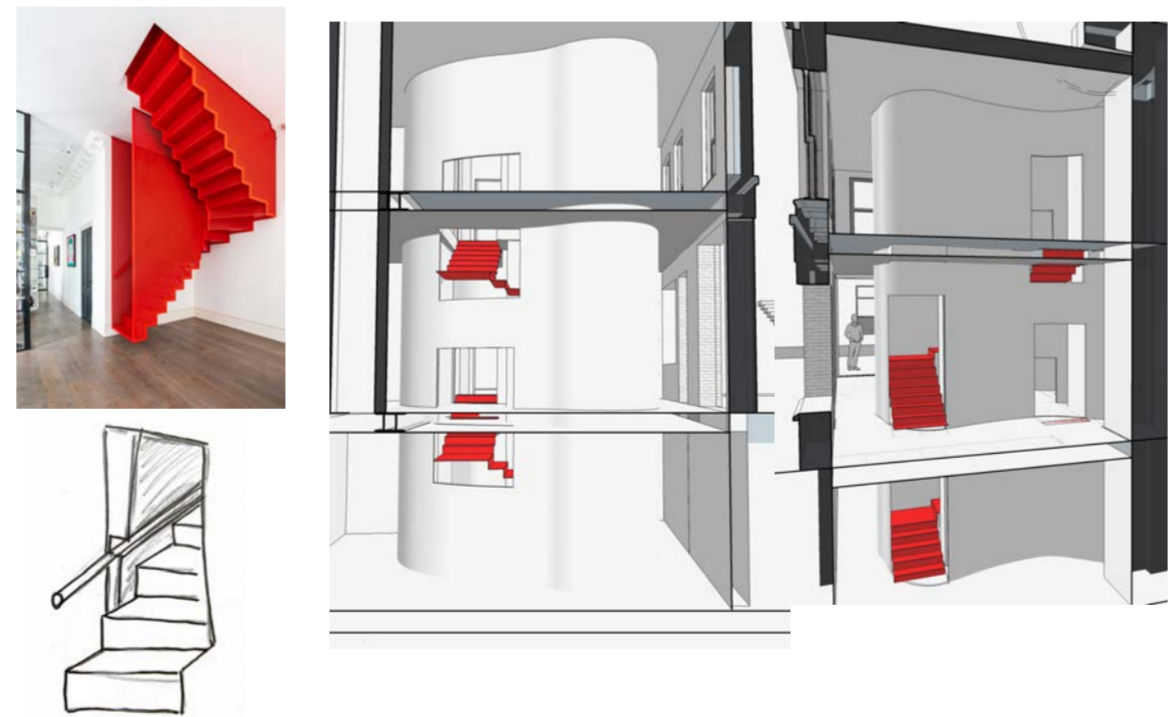
'SCHOOL IN A BOX'



The craftsperson occupying the 'Starter Studio' will be giving demonstrations of their creative act and process of their work to local schools and community groups. In aid of this, the 'school in a box' design is a portable case (for transportability) containing essential items that the craftsperson may need. The design conceptually links to elements within the interior such as the sharp ribbon of red metal extruding out from the case as the opening clip, resembling the staircase and the green handle, reminiscent of the handrail.



STAIRCASE DETAIL



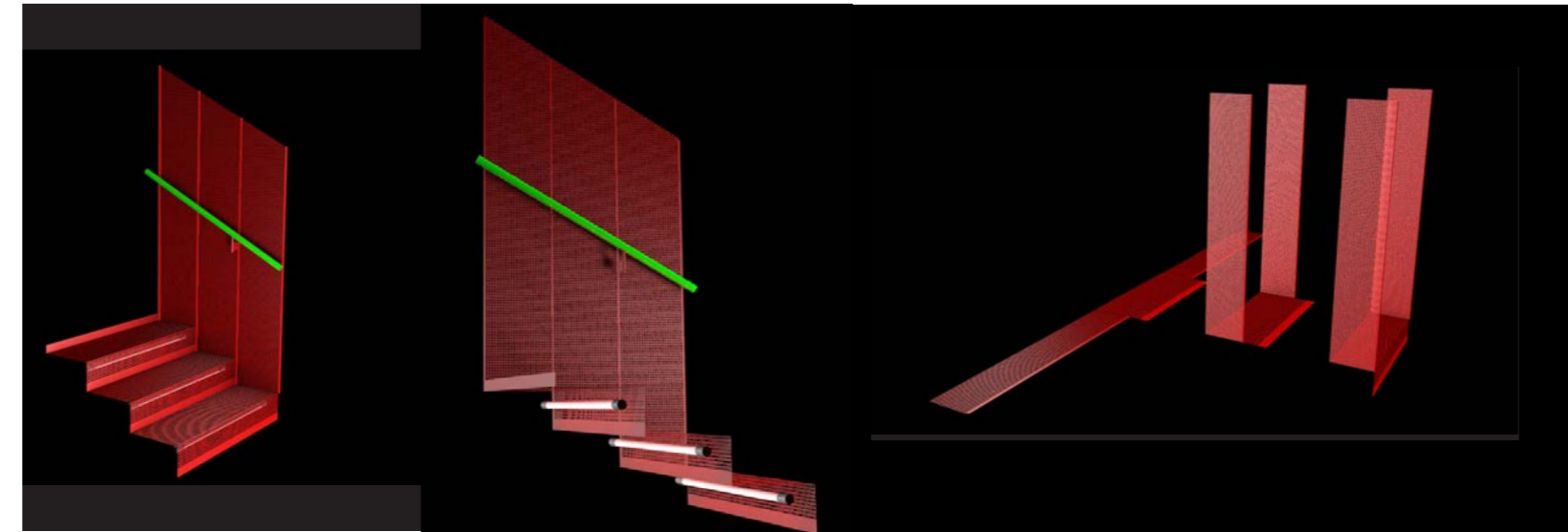
STAIRCASE CONCEPT: CONTRAST TO SOLID ORGANIC FORM THAT IT IS EMBEDDED WITHIN

- Cut through solid
- Ribbon of colour
- Sharp and precise
- Metallic

CARVING THE CLAY TO COMMUNICATE DETAIL AND PATTERN



Perforated metal communicates detail, which links to the craft of carving into clay to reveal a pattern and provide texture.



WRAPPING AROUND A DYNAMIC SPACE



Dividing the interior space for different functions through fluid forms which connect to the structural columns.

PLASTER EXPERIMENTATION



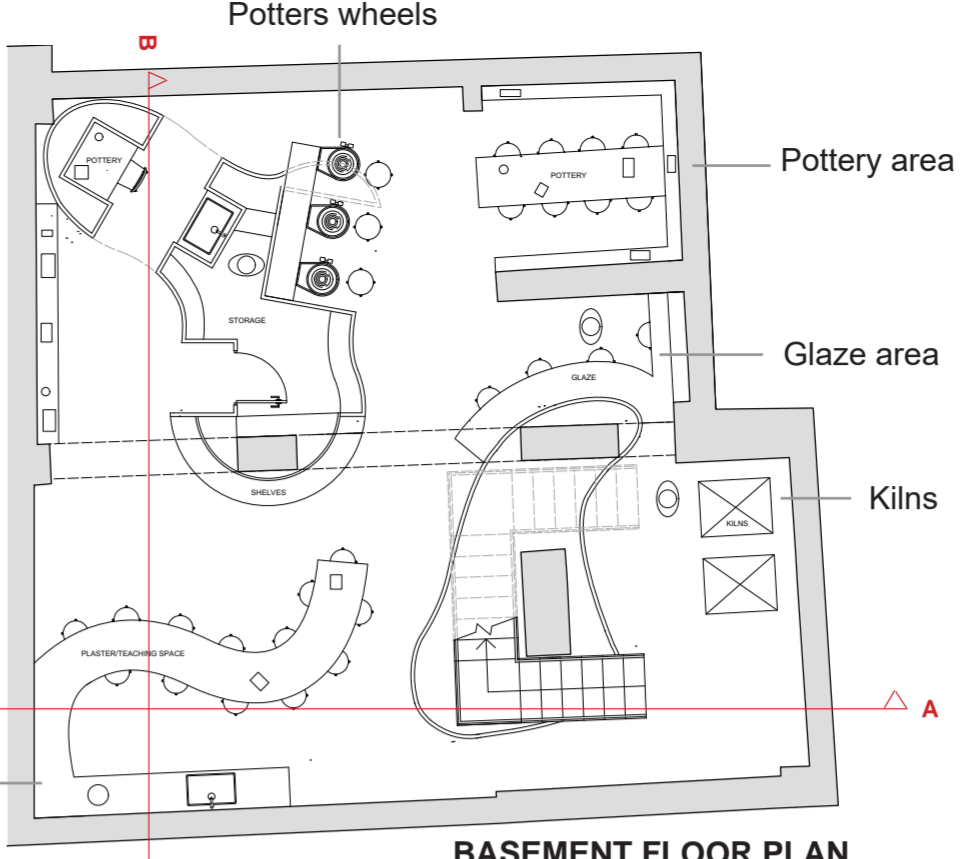
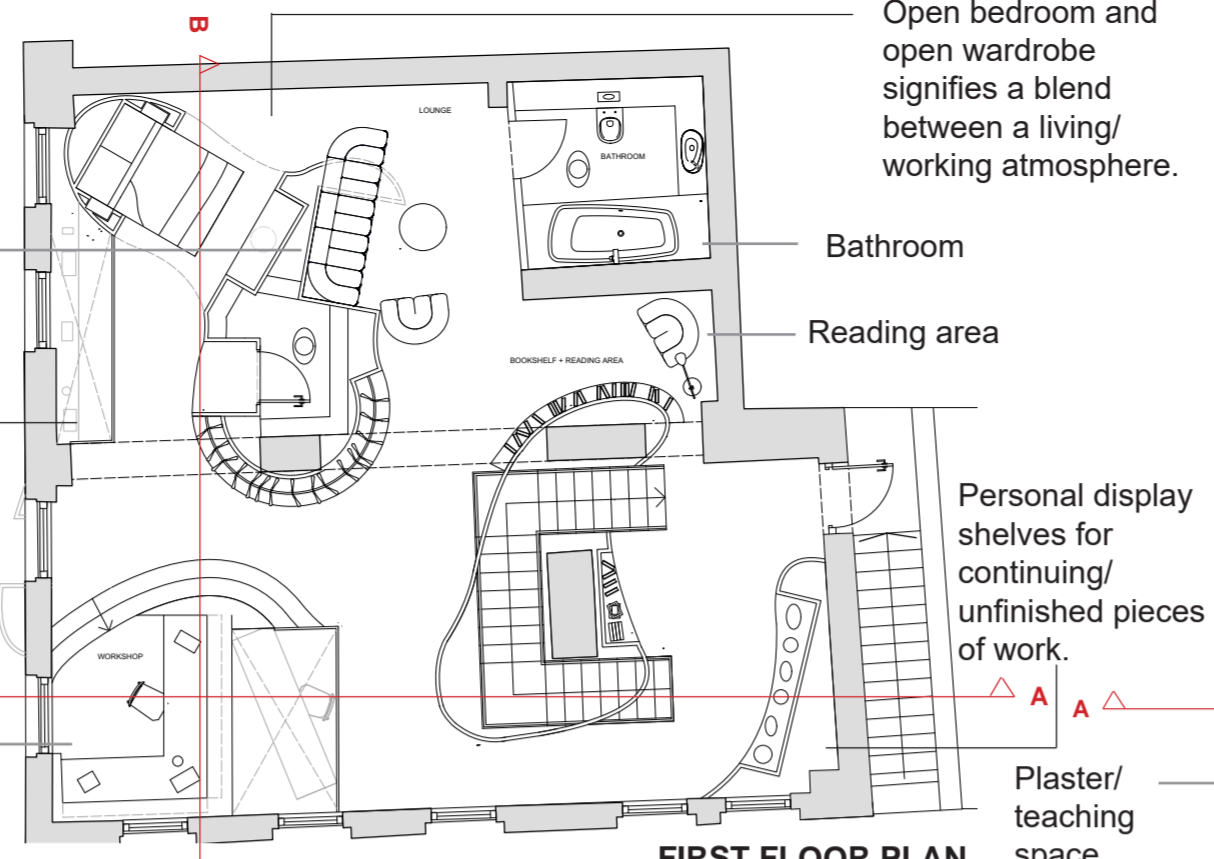
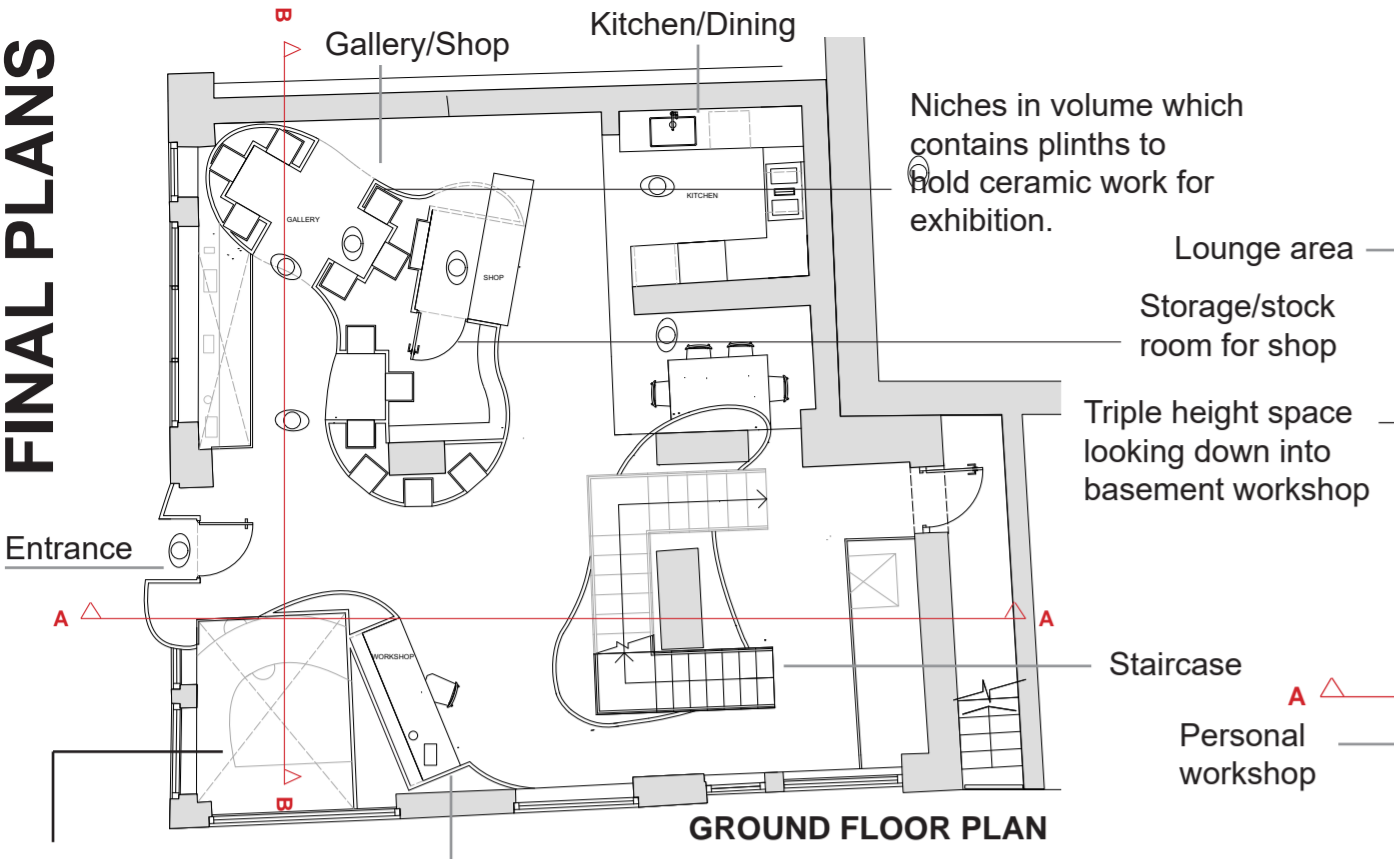
Exploring the dynamic forms that plaster can take when objects are pushed into the liquid and creates a niche when substance hardens - demonstrating the transformable nature of the craft.

CAPTURING THE MOVEMENT OF THE CERAMIC PROCESS THROUGH SWEEPING STRUCTURES



The fluid sweeping forms mirrors the delicacy and fluidity of shaping pottery and the slight curve and sweep of the clay when pinched between the ceramicist's fingers. This takes a small detail which is closely connected to the human touch and emphasising its importance through dramatic architectural sweeps that visually empower the space.

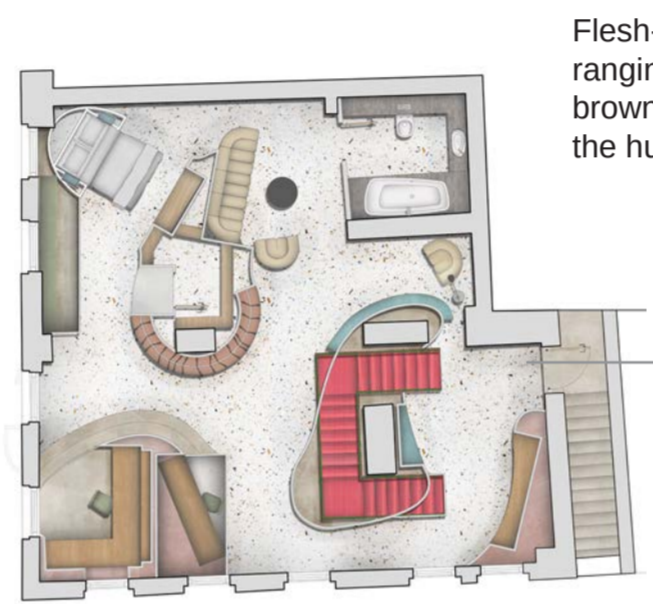
FINAL PLANS



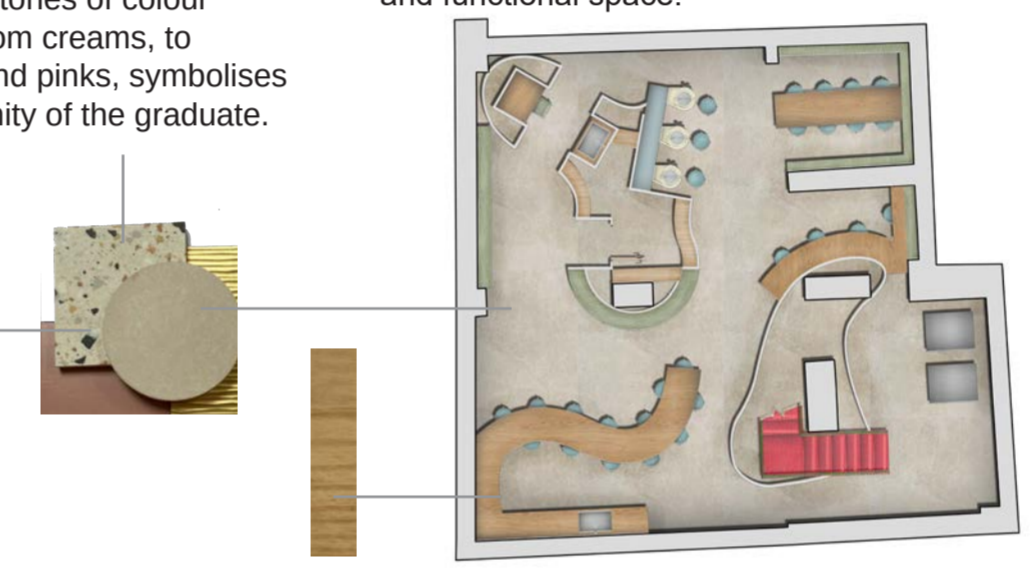
Double height space linking the basement floor workshop to ground floor personal workshop, creating a visual and symbolic connection between the two.



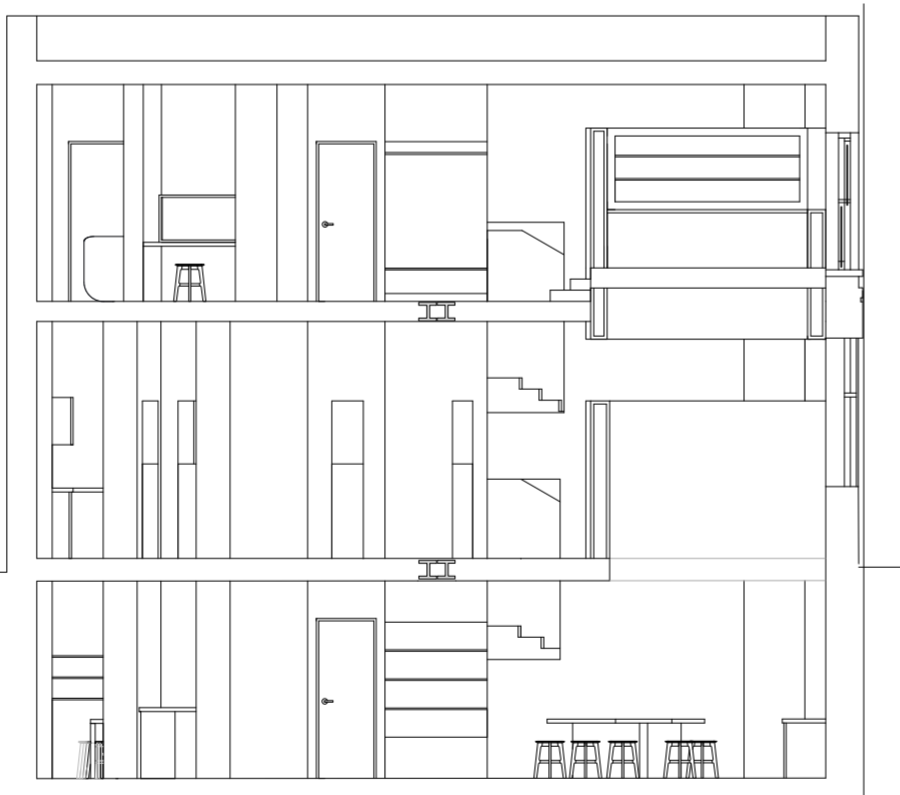
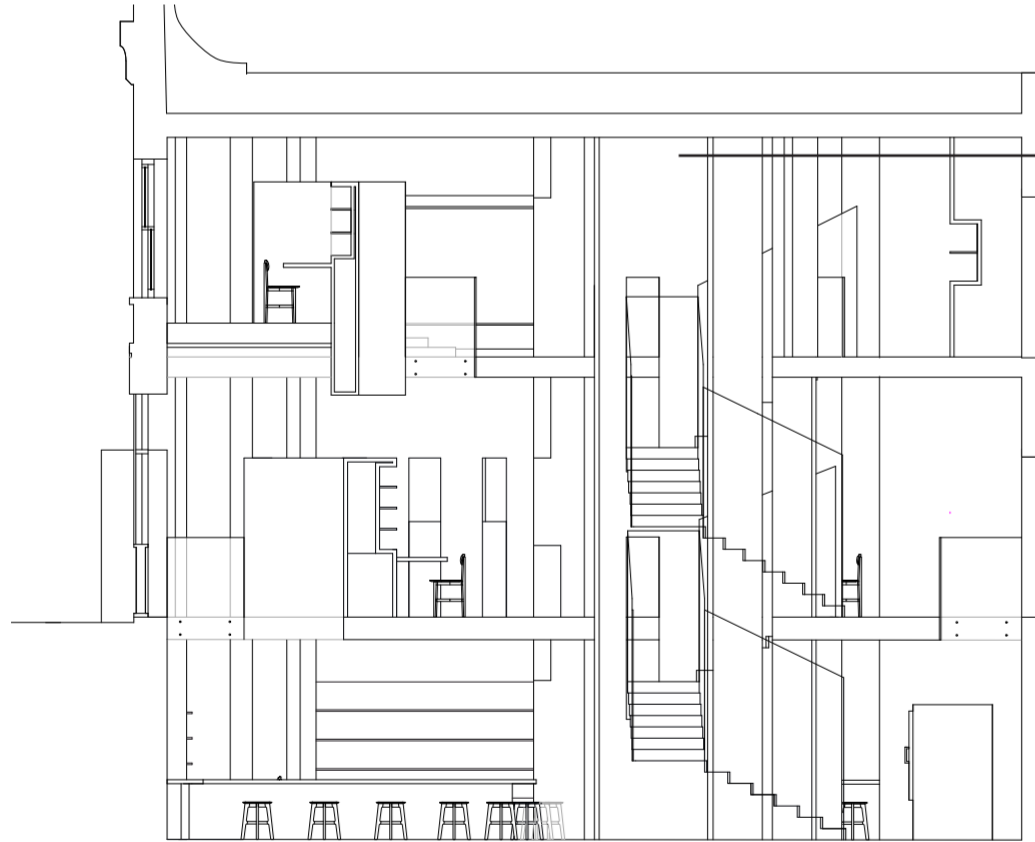
Inspired by the structural forms of ceramic work and the concept of plaster blocks containing niches, this space inherits a character that is immersed within the craft of ceramic. From the fluid rising form that dominate the space the sweeping edges that shape the negative space for an appropriate flow of movement, the interior guides the graduate and visitors on a journey that looks at both the raw, creative side of the craft as well as the polished and refined.



Flesh-like tones of colour ranging from creams, to browns, and pinks, symbolises the humanity of the graduate.

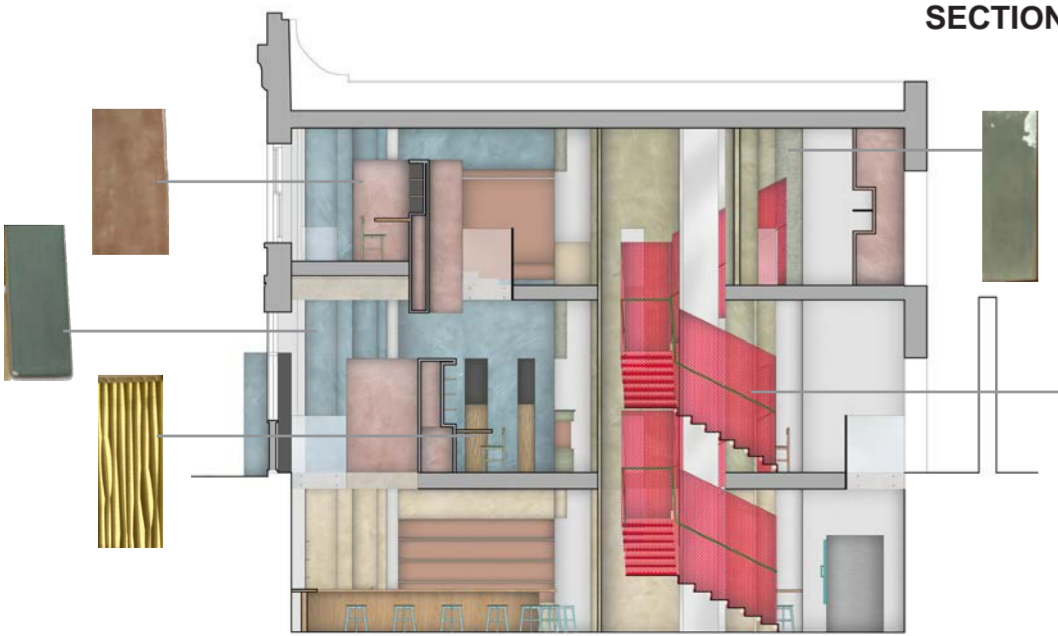


SECTIONS & ELEVATIONS

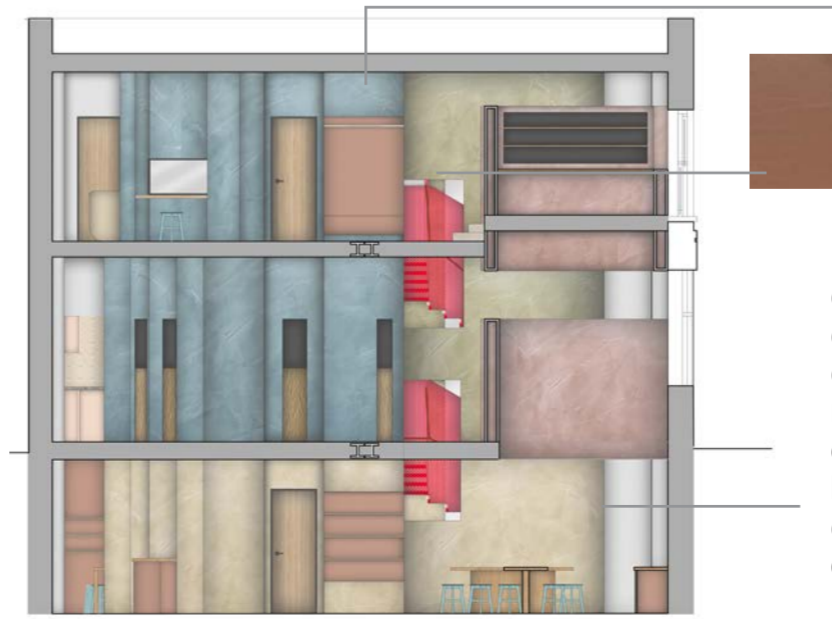


Blue hues is suggestive of the graduate's professionalism as a creative and is able to boost productivity due to its calming quality.

Pushing form and materiality of interior structural volume out into the facade for the first impression to be made by experiencing the dominant forms in the design.



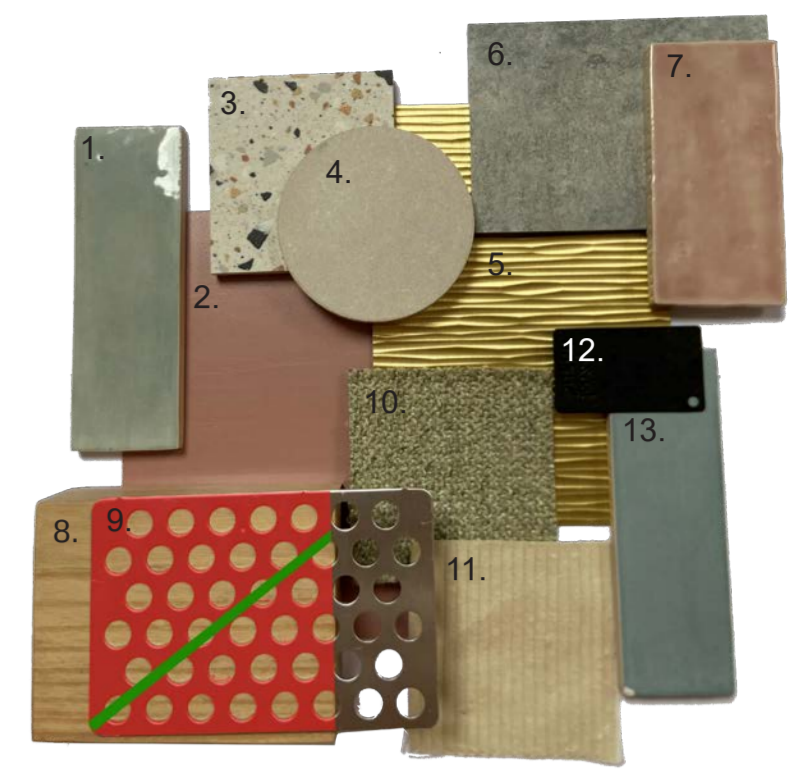
Dominant red staircase cuts through muted green tone of volume demonstrating a direct contrast in colour, and resembling the power the staircase holds in the space as it jumps out in colour. This signifies an importance in which the staircase acts as the metaphor for human manipulation as it physically alters the shape of the rising volume by cutting through it.



Basement floor volumes change materiality to a raw ceramic in it's kiln firing colour to symbolise the raw nature of the basement due to it's primary purpose being a workshop - in contrast to the glazed layers of the ground and first floor.



MATERIAL BOARD



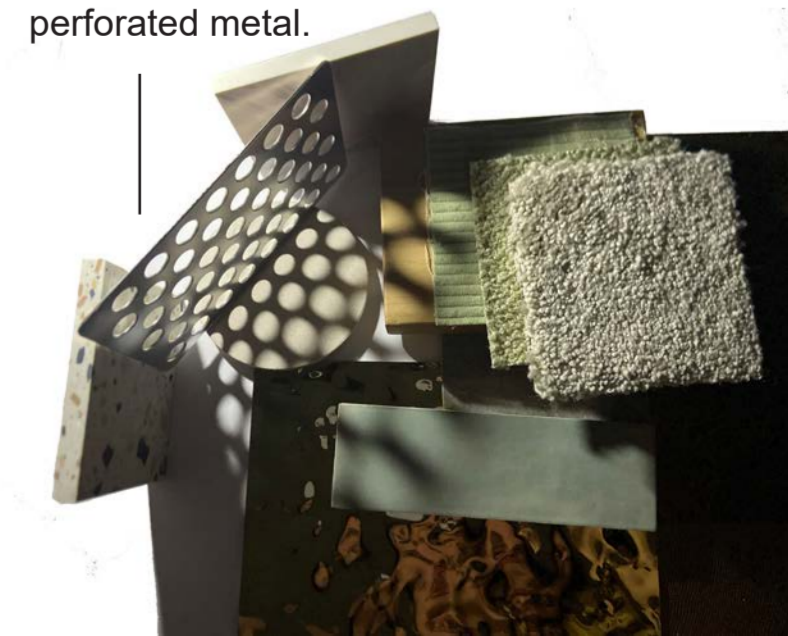
1. Polished plaster
2. Blush - Formica
3. Terrazzo Nouveau Ivory Matt Porcelain - Mandarin Stone
4. Polished concrete
5. Alu Cella Goldtone - Hompal
6. Elemental Concrete - Formica
7. Polished plaster - Armourcoat
8. Natural Ash Wood - Willen Rose
9. Perforated metal - Gooding Aluminium
10. Boucle fabric - Bemz
11. Corduroy fabric - Bemz
12. Dark grey/black paint for niches
13. Polished plaster - Armourcoat

Reflective quality to be imitated within the space through polished plaster and metallic surfaces, to resemble the glaze in ceramics.

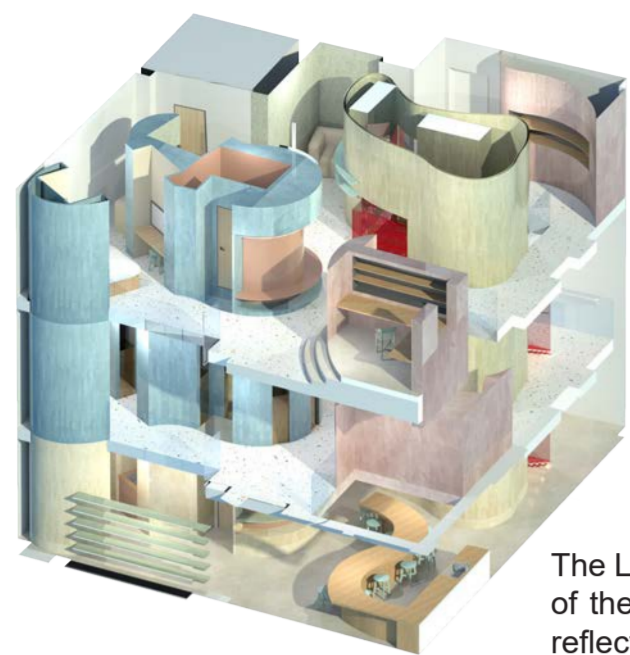


Exposure of ceramic material - rawness and a sense of authenticity, contrasting to the glaze dripping down the structure.

Shadow effect created by light passing through perforated metal.



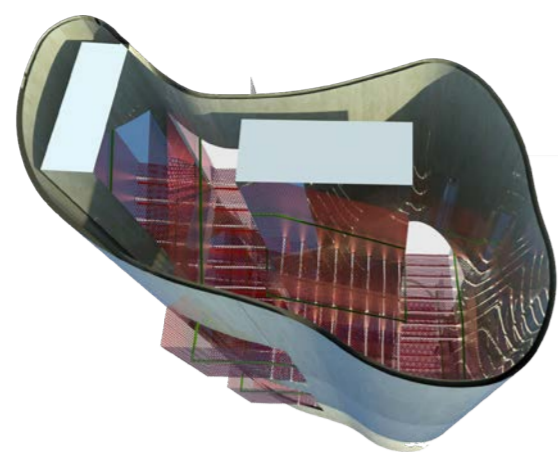
EXPLODED AXONOMETRIC



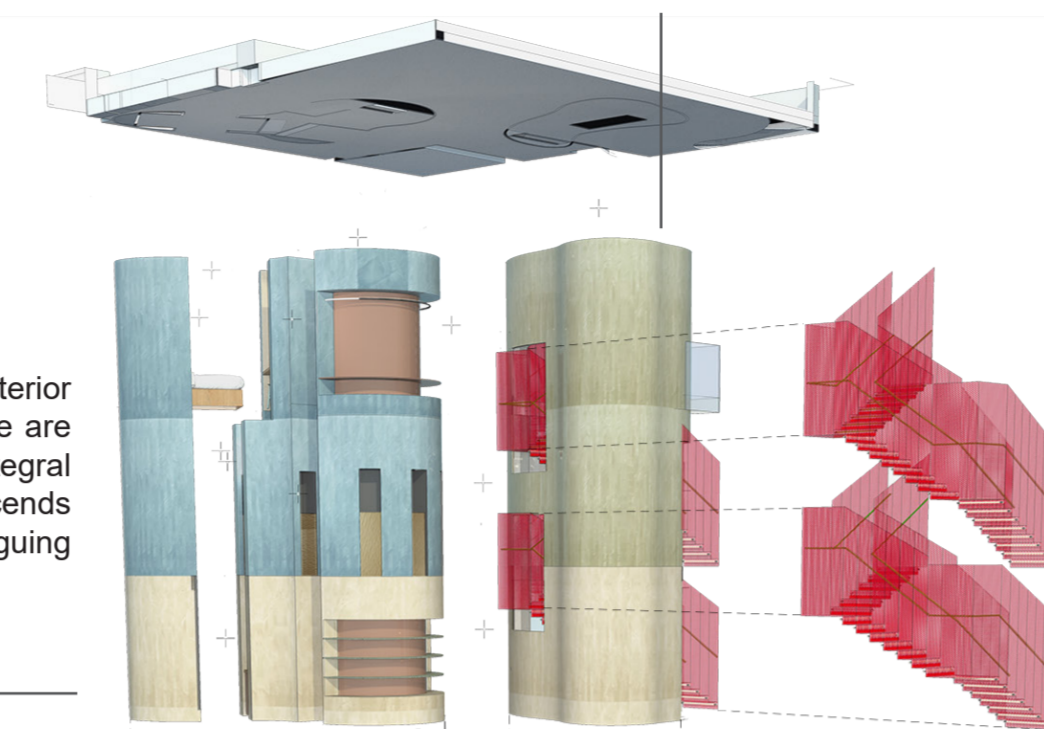
AXONOMETRIC VIEW

The LED rods situated underneath each stair tread illuminate the interior of the structural volume. The lights and perforated metal staircase are reflected by the highly reflective surface and mirrored by the integral columns which are hidden within the fluid rising volume. This transcends the experience of walking up a staircase and provides an intriguing journey as one travels up or down the volume.

Two fluid structural volumes that rise through the height of the space.



INSIDE FLUID FORM WITH STAIRCASE



Whilst standing in isolation, these structural volumes can reside within any given space, allowing it to possess an 'installation' and 'temporary' character. They imitate the fluid forms found in ceramic work and thus could be perceived as enlarged sculptures and hold function within the space.

ENTERING THE SPACE AND GALLERY



Staircase cutting through volume

Bed and vanity space



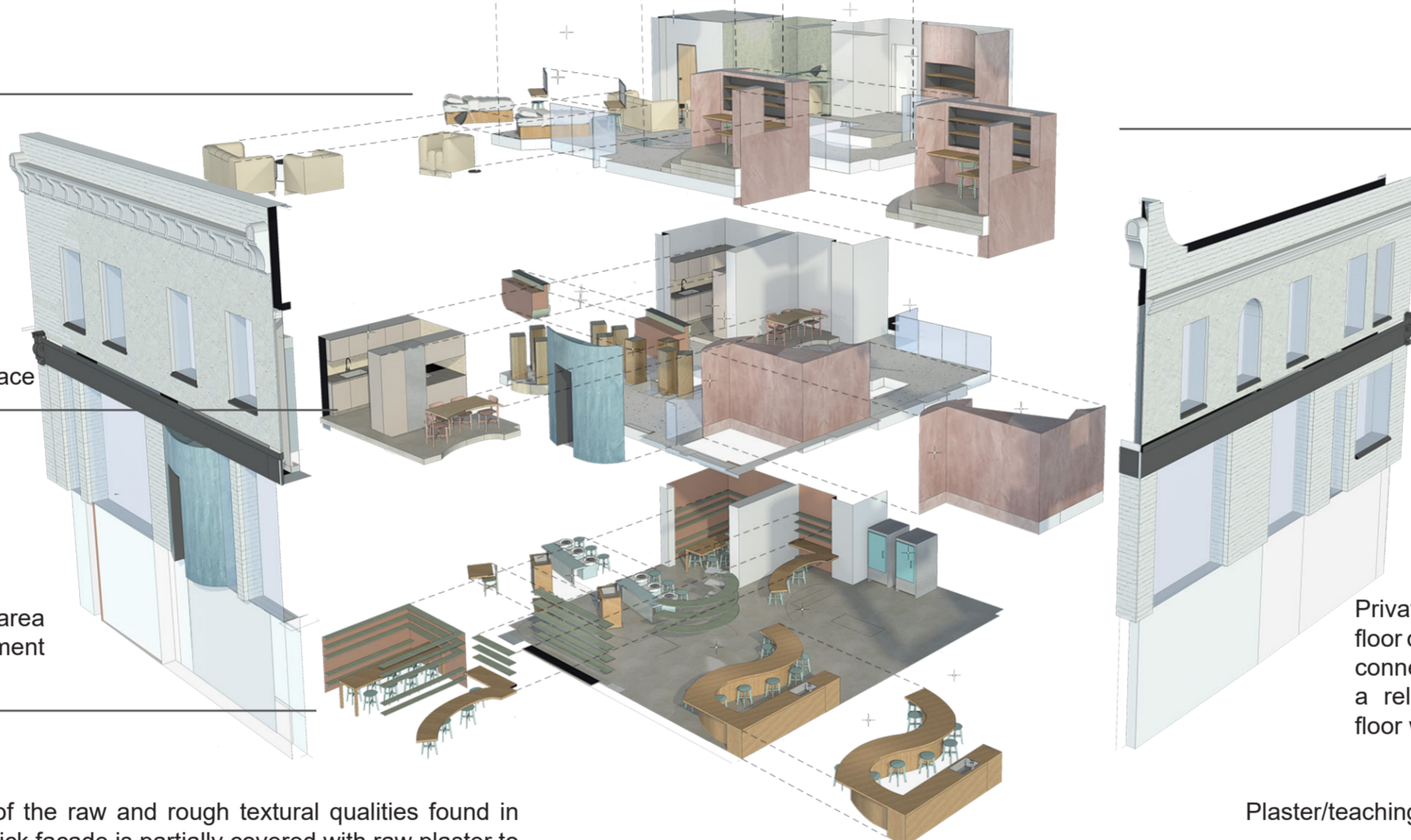
PUSHING THE INTERIOR OUT INTO THE FACADE

Kitchen and dining space

Pottery and glazing area in workshop on basement floor.

Drawing out some of the raw and rough textural qualities found in ceramic work, the brick facade is partially covered with raw plaster to imitate the motion of a human hand producing gestural strokes.

View into the basement floor, peaking into the workshop, intrigues people from the exterior, encouraging them to enter.



Private workshop space on first floor

Upon entry, the user is faced with three key forms that visually overlap at first sight but each hold their unique purpose, the green being a transitional form that holds the staircase, pink being the private workshop spaces and blue being the gallery which transforms function per floor.

Niches within rising form that hold plinths, replicate the act of creating niches in plaster, pushing an object into a liquid and allowing to solidify and removing the solid in result of a niche.

PRIVATE WORKSHOP SPACE ON GROUND FLOOR AND VIEW OF MOVING BETWEEN VOLUMES

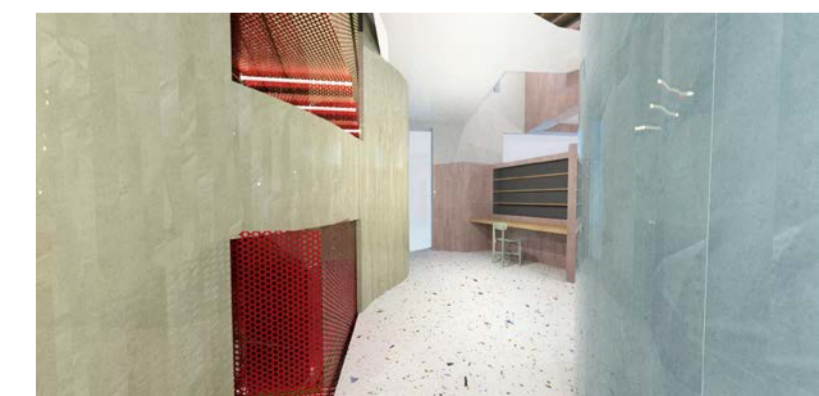
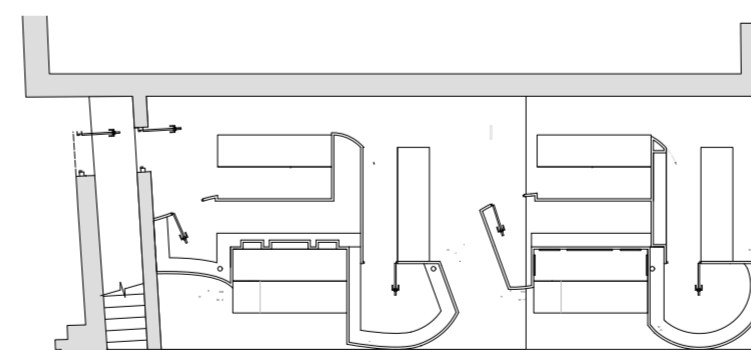
Private workshop on first floor drops down to visually connect and demonstrate a relation to the ground floor workshop.

Plaster/teaching area

A private workshop space for the graduate ceramicist close to the gallery allows the graduate ceramicist to benefit from being surrounded by his completed works for inspiration. This also benefits the public by allowing them to see into the honesty behind the work on display and uncovering the raw quality of the work.



MARKET DESIGN



In addition to the 'Starter Studio', there will be a small weekend market for six diverse craftspeople to connect and sell their work to the public together only during the weekend. These craftspeople will come from the five other starter studios, that each hold a unique creative profession. The combination of these creative professions provides an interesting space which becomes cohesive and encourages the community to learn about other creatives that they may not be familiar with.



The market space acts as an extension of the starter studio by pulling out the fluid structural forms that rise through the height of the space and transforming niches to accommodate for sales areas within each craft. Materiality of the polished plaster and green plywood is repeated within the market space to show its connection to ceramics.



STARTER FUTURE: EXPLORATION OF AREAS

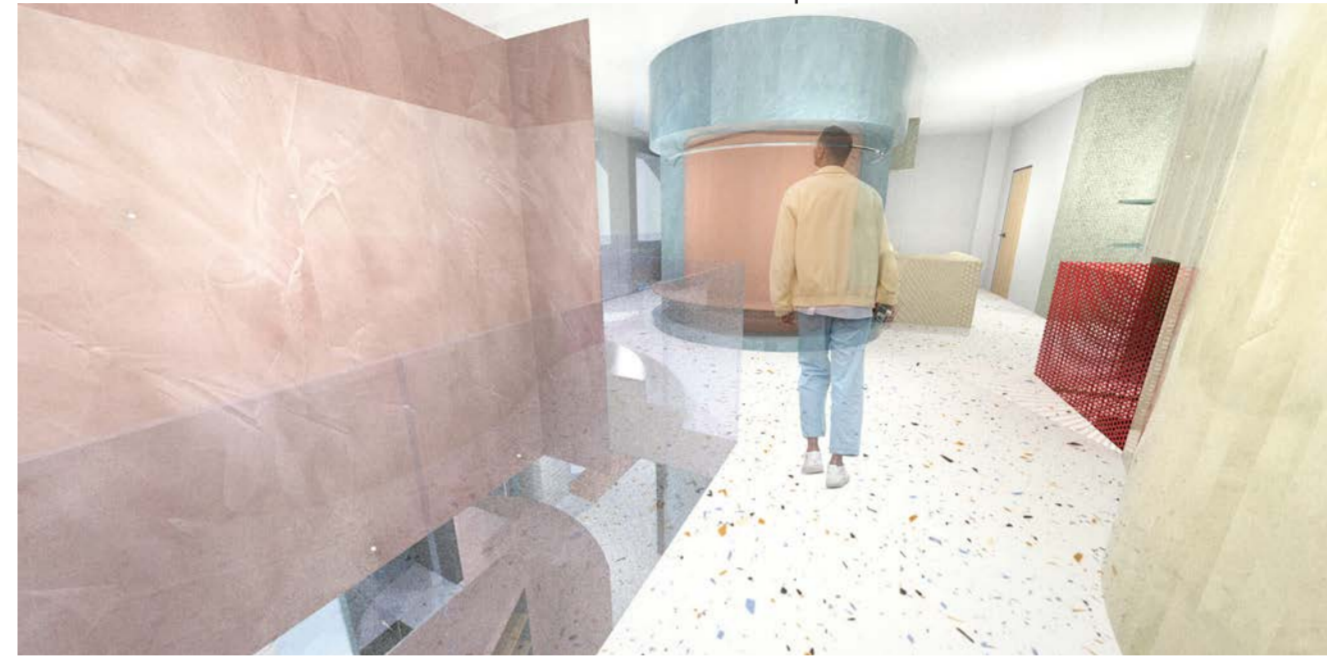
Display shelves for working progress ceramics for the graduate's personal use as a method of storage and admiration.

Experiencing a visual connection to the ground floor as the same three key volumes continue onto the first floor, however the blue volume transforms into an open wardrobe and niche for lounge contains a niche for a lounge area.

The double height space looking down to the ground floor allows the visual connection between the private workshops to occur.



ARRIVING TO THE FIRST FLOOR



The triple height space and glass floor looks down into the basement, creating a unified interior which connects all the functions of the space, whilst being able to experience and view the volume rise through the height of the space.

LOUNGE & BEDROOM AREA



The same niche created for the shop on ground floor is introduced on first floor, lined in a soft fabric to suggest a warm and comfortable atmosphere. The sofas contain a fluid nature in which the curvature can have a direct relationship to the manipulation of clay and production of ceramics.



Each space is secluded to an area which specialises in a particular task, whether that be plaster work, pottery, wheel-throwing or glazing. Each space is visually connected by materiality and colour.

The height of the perforated metal creates an engulfing atmosphere for the user of the staircase as they are wrapped by it's dominant red hue. The LED sticks demonstrates placement of tread and is used as a method of illumination within the volume, acting as a way finding technique to locate the next tread.

SHOP & KITCHEN / DINING SPACE - COMBINING WORK & PRIVATE LIFE



CERAMIC WORKSHOP DIVIDED BY FUNCTIONS



Niches displaying ceramics for sale link back to the niches within the gallery to generate a relationship between the products being viewed and products that could be bought, allowing people to become close to the products.

Kitchen & dining space separated by a higher level and change in floor finish to differentiate from the 'professionalism' and 'work' space.



CUTTING THROUGH THE LOUNGE, SHOP, AND WHEEL-THROWING AREA

