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01 | PHYSICAL CONTEXT

Emerging from the busy train station onto Tottenham Court Road, I am immediately hit with the chaos and check-lists of the thousands of people that are passing by. All their seemingly important, authoritative or entertaining conversations merging with me. I feel like a tiny fish in the ocean which comes with feelings of both excitement and insignificance. Being part of such a big and vibrant city makes me feel already semi accomplished in my life because me, out of so many people, is privileged enough to exist in this version of the world. But, I think, the most remarkable part is how quickly all this noise is shunned by moving merely 50 feet away.
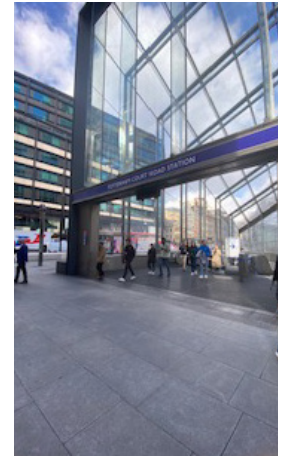
HOW IS MY ENVIRONMENT EFFECTING ME?

The noise changes to music from the new building and quiet car sounds. I'd like to create a space that encompasses both of these aspects of the Tottenham Court Road/ Oxford Street District- the business of city life and a quiet escape where you can hear your thoughts. This side street really shows the history of the area through its variation of brickwork and building types- large entertainment sites, small businesses, and flats. It makes me want to embrace the history and materiality of the site to continue this tradition of recognising the past whilst moving to the future.

20th century

19th century

18th century

Opened in 1909, Selfridge's transformed the modern shopping experience, encouraging shoppers to come alone- no clerk needed

Approximately 500,000 visitors come to Oxford Street everyday

In the 1890's the streets were dominated by horse-drawn carriage, however, the opening of the tube stations Oxford Circus and Bond street slowly eliminated that mode of transport and allowed the shopping street to be accessed by more people from a broader geographical spectrum.

ZOOM OUT

THE SITE
12 Oxford St, London W1K 3PG

Alternate brick detailing gives character to the building in a quiet side street.


The BBC building shows innovative modernisation using a **glass casing over the rennovated/ extended levels** of the site without compremising the protected building below.

Geometric pavement tiles allowing light into the basements below street level without compremising privacy, commonly found in the city.
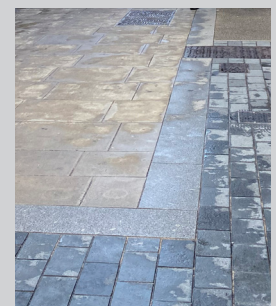
Varying pavement tiles direct pedestrian traffic as well as section off different areas on the pavement depending if their publicly or privately owned.

ZOOM IN
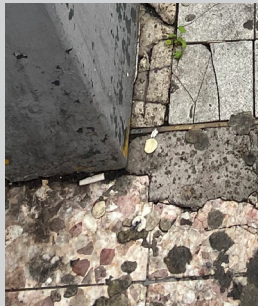
The bottom corner of the site that meets Primark is **eroded and dirty.** The build up of pollution from cigarettes and chewing gum is visibly noticeable. The **flaking paint shows the evolution** of the area but potentially **hints to it not being the best/ most sustainable progression**.

The front of the site has a different style of paving with a **gold trim on the perimeter** marking out the portion of the street that belongs to the site; this allows for a potential extension if the design needs it

The edge of the site meets with original brick on the **neighbouring grade listed sights** showing the **history of Oxford Street**, something I want to embrace and represent in my design.

The **roof is an opportunity to modernise** the site and make the top floor taller while also being eye catching to the passers by.

The history of the site is explicitly shown in the **window moulding** and intricate design on the exterior of the building. It r**epresents an era of architecture and the origin of this site** that should not be overlooked or forgotten and is something I want to be included in my final design.

The **neighbouring McDonalds** has an **emerald facade** and creates **a quadrant showing the treatment and evolution of the site** over time , indicating the lack of love and respect proven by the leftover graffiti and cigarette butts.

4

02 | WRITING FROM OBJECTS

"Where the rock fractures, sharp crystals glint like shards of frozen starlight"

DESCRIPTIVE

The rock exudes an otherworldly charm, its surface shimmering with hues of deep amethyst and pristine white. The purple crust has a sheen finish and reflects fragmented light like its dancing on the surface. The translucent purple roof is reminiscent of a quartz-like crystal, glistening and showing of its transcendent qualities. The base of the igneous rock is a milky colour, with occasional The juxtaposition of the two colours creates a striking contrast, as though nature itself painted this stone in celebration of harmony and opposition.

The texture of the rock invites touch—a fusion of smooth, polished planes and rugged, jagged edges. Where the rock fractures, sharp crystals glint like shards of frozen starlight. The purple sections reveal a subtle gradation, fading from royal tones to the faintest lavender, creating an almost ethereal depth. The mixture of edges and translucence in the rock suggest a volcanic origin, their slightly grainy roughness acts as a reminder of molten chaos now cooled into solid artistry. It is cold to the touch and doesn't warm up easily, displaying its natural origins and reluctance to be disrupted by the human intervention. The scratches on the surface show the intervention of human touch, how we have manipulated the object to serve our needs in terms of beauty and safety in our commercial world.

PERSONAL ANECDOTE

The scratches on the surface show its use overtime in potentially a nonchalant way. My grandmother was never one to hold things so dearly that they stayed in a box or on a shelf only to be used once and never appreciated. This charming rock sat on a ledge in her dining room for as long as I can remember. I had always been captivated by its beauty and was allowed to use it during my make-believe games, normally playing the role as the sought after magical object. I think that this juxtaposition of its royal placement on the dining room chest and its use in my childhood games mirrors the same juxtaposition of the colour and texture there is on the rock. Its simultaneously rough and smooth surface reminds me of my grandmother, who was filled with love and gifts but was not to be messed with- a loving force of nature. When 'all that's left are fond memories[1]', I find that this jagged, shiny, coloured, magical and old feature of my grandmothers flat encapsulates the wonderful complexity of who she was.

Charming rock= Although in our current era, these crystal like rocks are used to help bring a calm or healing energy to a place or person, this is not what I associate with it. It is mostly a decorative object in my eyes as that was its prime purpose for all its years in my grandmothers flat, but I feel as though it has captured her energy. Whenever I look at it, I am reminded of how she had curated a collection of random ornaments and objects which I tie so closely to her.

1   Hawkins, S. (2011). Grandma's House by Sharon Hawkins. [online] Hello Poetry. Available at: https://hellopoetry. com/poem/106955/grandmas-house/.

SPECULATION

The igneous rock's natural origin relates to my design project as Steel Warriors only have outdoor gyms and I am designing the first indoor gym while still respecting and incorporating natural elements such as rock like texture, e.g. cement, and natural light into the space, similarly to the natural light that dances across the rocks surface formed by 'prisms with a hexagonal cross section.[1]' The base of the rock is an oxidised rock-like material, showing the age and natural distress of the object. My design project aims to embrace the age and history of the site and incorporate natural and distressed materials and textures to create an un-intimidating and urban atmosphere, welcome to everyone no matter age, background, or abilities. The rocks layers also associate to my design project as there are three floors of my site, and three layers to the volcanic rock. My design site has a loose separation between the floors purpose; the ground floor is dominated by callisthenics, the first floor has more conventional gym equipment such as weights and bars, and the second floor has more active areas for gymnastics and boxing based exercises. The callisthenics frame from the ground floor weaves into the floors above and are all connected to the same frame, however each floor has slightly different offerings. Similarly to the igneous rock, there are fluid layers in the object. It begins at the top as a royal purple at the peaks of the crystal cliffs slowly fading into a more translucent light lavender as it leaks down into the rock, gradually becoming a cloudy white and losing its see-through qualities; this colour quality is most commonly found in 'amethyst (purple)[2]' crystal. The base of the rock has the qualities of a normal stone we would see outside, with a deep teal and specks of rusted orange showing its age and oxygen's effect on it. In both the rock and my design site, there are distinctive layers to the design but they are all intrinsically connected.

The process of analysing the igneous rock echoes the researching and analytical process for my design project. I investigated the history of the site and the brand I was representing, ensuring my design followed the brand accordingly with its layout and materials use. The visual aspect of an object/ design is the most important as your eyes are the first thing to eat therefore I analysed by object visually first, assessing its qualities, similarly to how I visually analysed Steel Warriors and their current gyms and materials used as well as what they display visually to the world via their website and merchandise. Ultimately, describing something typically leads to 'what is the emotional response?', and when considering the user experience with my design project I evaluated what I wanted people in the space to feel and have mirrored that through my use of materials, layout and structural aspects to ensure clarity in my design.

WHAT ARE THE CONNECTIONS BETWEEN THE ANALYSES OF THE OBJECT AND MY DESIGN PROJECT?

1   Tilley, R. (2020). Crystals and Crystal Structures. [online] Google Books. Available at: https://books.google.co.uk/books?hl=en&lr=&id=VU7iD-wAAQBAJ&oi=fnd&pg=PR9&dq=crystals&ots=CK3B96_Pj0&sig=VBaze-I_qrAjpvbdHDMN9-YLkvE&redir_esc=y#v=onepage&q=crystals&f=false [Accessed 20 Dec. 2024].
2   Forrest, (2024). Moser. [online] Moser. Available at: https://www.moser.com/en/faq/moser-crystal-colours/moser-colours?srsltid=AfmBOop-stQEngeqIla1ERU1ZTabk6yTXDciUXLIuw9A2SQZMtK8KLngM [Accessed 20 Dec. 2024].

03 | CRITICAL CONTEXT

ABSTRACT

This essay argues the importance of Surrealism in architecture and design, reiterating what it brings to buildings in a visually and emotionally. I attempt to answer the question 'how has Surrealism as a style been demonstrated in architecture and is AI its future?' I intend to extract and examine 3 key themes that are linked with the style, exploring their impact on society and individuals. I will be employing case studies ranging from the beginning of the 20th century to contemporary designs, pairing each case study with a different theme, in order to inspect how these aspects of Surrealism have been used, and if it has been effective. In my research, I plan to include a variety of sources ranging from reviews, to autobiographical explanations and summations of the designs, to obtain a clear view of its impact and the response.

Framing Surrealist architecture, I have chosen key figures in this field to represent this design technique and bring the case of whether Surreal design has more to give and teach. Section 1 will focus on dreamscapes' in Surrealism using Antoni Gaudi's 'Casa Batllo', analysing potentially the truest and most recognisable form of Surrealist architecture. Section 2 looks at Carlo Mollino's personal apartment and how the theme of 'eroticism' contributes. Section 3 explores Nigel Coates's 'Mixtacity' and the theme of 'juxtaposition'.

Concluding, the framework of case studies set out in this essay proposes a broad scope of designs representing various areas associated with Surrealist architectures. It critical assesses the approaches and key themes associated with this style, assessing its potential for growth and what it brings to its users and consumers. Finally, the conclusion proposes that the Surrealist narrative proposes the usage of unconventional, irrational, and experiential designs acting as a vehicle providing a bridge between our wildest dreams and reality. As AI is becoming more prominent in today's world, it is only appropriate to evaluate its influence on design and debate whether it could possibly be the most efficient way forward regarding Surrealism.

ESSAY PLAN

Introduction:

- Define surrealism
- Overview of surrealism's origins in the early 20th century. "As the birthplace of Surrealism Paris evidently influenced individuals through its history, geography and magnetism, allowing the establishment of Surrealism in a place where artists had free expression and artistic license, and where they could behave freely and without major inhibition while their art crossed previously unexplored boundaries.[1]"
- Key concepts: dreamscapes, eroticism and irrational juxtaposition, -(unconventional shapes and forms; disrupting and transforming everyday spatial and material experiences.)
- Freud's influence
- Introducing the impact and importance of the chosen case studies and how they represent surrealist design/ architecture in their time
- As a Surrealism is a futurisitc form of design, how will AI impact future interiors?

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1   https://etheses.bham.ac.uk//id/eprint/3718/1/Stent_12_PhD.pdf

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Antoni Gaudi- Casa Batllo (1906)- DREAMSCAPES

- Background info about Gaudi- Catalan architect Antoni Gaudi was known for his ability to amalgamate architecture and craft in his work. He integrated ceramics, glasswork, metalwork and carpentry into the very form of his structures.
- How does Gaudi's work represent a 'dreamscape'? How does it link to surrealism?
- Arguably most pure form of surreal architecture/design
- Analysis of its flowing, organic interior forms, surrealistic colours,and dreamlike atmosphere blending with rational construction - "Gaudi's imaginative use of colour, texture and shape, combined with his desire for function - reflected in the creative use of light and ventilation.[1]"
- Interpretation of windows, walls, and furniture as expressions of surrealist playfulness.
- Why was this an important/statement piece of architecture/ design?

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1   Simpson, J. (2007) 'Casa Batllo, Barcelona', Access by design : the journal of the Centre for Accessible Environments, (113), pp. 33–33.

Carlo Mollino- Casa Mollino (1950's) - EROTICISM

- Introduce the apartment and Mollinos background in design- said to have been ahead of his time and his "pioneering eclectic approach hints at postmodernism" [1].
- How it relates to the theme of eroticism and what he uses to represent the human form
- He believed that architecture should evoke a strong emotional and psychological response, much like surrealist art, often using furniture and spatial arrangements that referenced the human body and dream states.
- The space is filled with symbolic objects, references to eroticism, and dreamlike juxtapositions of materials and forms.
- Explain how this plays into surrealism
- Why is it impactful and how does it show the evolution of surrealism

[1] https://www.casabatllo.es/en/antoni-gaudi/#:~:text=Antoni%20Gaudí%20i%20Cornet%20was,the%20top%20exponents%20of%20modernism.

Nigel Coates - Mixtacity- JUXTAPOSITION

- Give background about Coates and his history with surrealism
- Justify juxtaposition as a theme in surrealist architecture
- Coates' work demonstrates how surrealism evolved from the early 20th century into the late 20th century, where storytelling and immersive experiences became central to interior design.
- How does juxtaposition show up in Mixtacity - "The method is freeform and collaged, and intended to stimulate individual interpretation with its apparently casual juxtapositions." "Mixtacity explores an expressive architecture that emphasises difference and place.[1]"
- Coates explores the potential for the Thames Gateway to embrace the many cultures of its future inhabitants.
- "driven by an artistic spirit."
- "Mixtacity keys into the fascination for miniatures we preserve from childhood, but normally find so hard to apply to the daunting scale of the undeniably complicated modern and complex 21st century world.[2]" - As AI is a computer programme, and much younger than humans and surrealism, it cannot conceptualise a space using random objects and memories that connotate to an experience - and isn't experience at the root of Surrealism?
- Can AI currently achieve the depth of materials and shapes as easily as humans can?

[1] https://nigelcoates.com/archive/mixtacity
[2] ibid

Conclusion - summary of the themes discussed and how AI encompasses all of them and how that impact future interiors

- Summarise points supporting conclusion in essay
- Say what surrealist architecture brings to the design world and its potential e.g. allowing experimentation to go beyond the rational, eliciting emotional reactions- how can AI assist in creating surreal interiors.
- Point out how it has survived being a trend as being innovative, experimental and creative is timeless.
- AI efficiently pumps out surreal interiors with its ability to neglect " aesthetic or moral concern" as well as reason or function. "AI image generators are, it turns out, surprisingly optimized for the exact brand of artmaking espoused by Breton in his manifesto—one that is absent of "control exercised by reason" and "exempt from any aesthetic or moral concern.[1]"
- It uses data from previous surrealist examples
- AI and humans could collaborate for a new era of Surrealst design using AI to generate fresh styles and humans to ensure experiential, relevant, and doable designs.

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1   https://www.artnews.com/list/art-news/artists/surrealism-and-artificial-intelligence-art-1234704046/the-magnetic-fields-the-surrealist-logic-of-ai-models/

THE IDENTIFICATION OF SURREALISM IN DESIGN:

CONSIDERING THE IMPACT OF AI ON FUTURE INTERIORS

INTRODUCTION
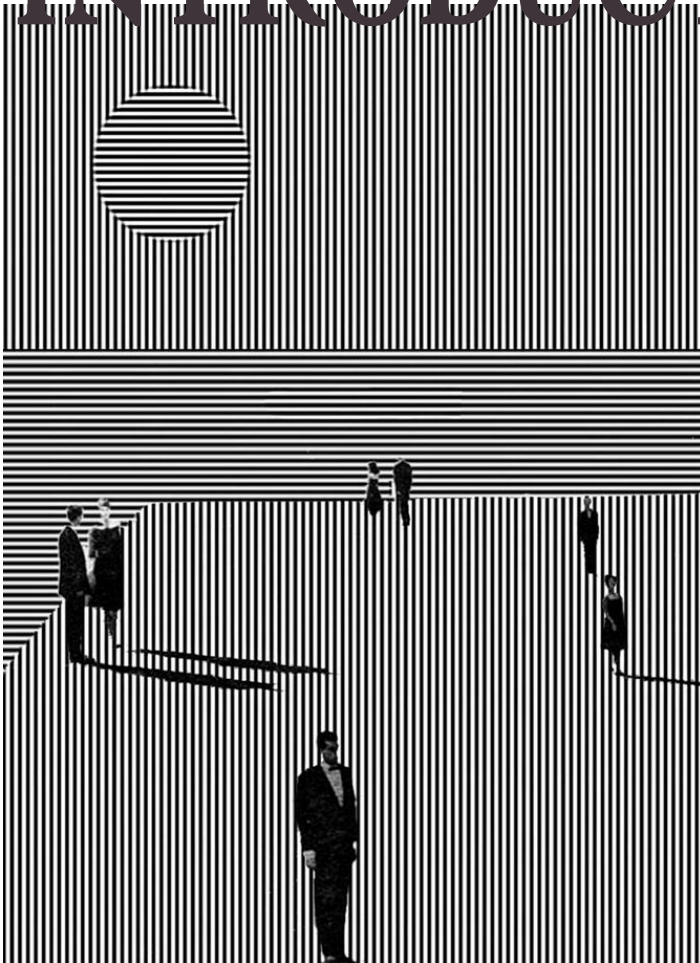
Interior design is an art form which allows individuals to express their personalities, creativity and interests within the confines of an architectural space. Surrealism is a form of design that channels the power and automatism of the subconscious mind to produce illogical, unconventional, and dreamlike scenes which can be directed into interiors. Emerging in the 1920's, Surrealism was a cultural movement led by Andre Breton who believed in the concept of "pure psychic automatism.[1]" This prioritised the expression of the subconscious mind over rationality, justifying its usage in the arts to formulate new designs.

Influenced by Sigmund Freud's (an Austrian neurologist and the founder of psychoanalysis[2]) research into the unconscious mind, Breton, who was a medical student, became interested in the concept of the subconscious. He channelled his findings into design possibilities, rejecting the use of Surrealism for psychological healing and instead using the unconscious mind as a creative source "casting architecture as an active backdrop to surrealist obsessions[3]" . Thus, bringing surrealism into the architectural realm, originally deriving from fine art. According to the surrealist pioneer, its purpose was to "resolve the previously contradictory conditions of dream and reality into an absolute reality, a super-reality[4]", or surreality. Breton's passion for Surrealism laid the groundwork for the multiple iterations of the style that would follow, continuing up to today.

1   Breton, A., 1924. Surrealist manifesto. Modernism: Ann Arbor :University of Michigan Press, 1972.

2   Jay, M. (2024). Sigmund Freud. In: Encyclopædia Britannica. [online] Available at: https://www.britannica.com/biography/Sigmund-Freud [Accessed 9 Dec. 2024].

3   Spiller, N. (2016) Architecture and surrealism : a blistering romance : with 199 illustrations. London: Thames & Hudson

4   Breton, A., 1924. Surrealist manifesto. Modernism: Ann Arbor :University of Michigan Press, 1972.

Emerging after World War 1, Surrealism was "an artistic heir[5]" to Dada, a movement "which sought to overturn traditional bourgeois notions of art. It was often anti-art[6]" in defiance of the rationalism which led up to the war. The surrealist movement gave a platform for designers to have "free expression and artistic license...without major inhibition while their art crossed previously unexplored boundaries[7]". This included some key features which are characterised by skewed perspectives, dreamlike scenes, and fantastical spaces that push the boundaries of reality, committing to the belief that humans are innately irrational at our deepest subconscious.

5   Hopkins, D. (2004) Dada and Surrealism. Oxford: Oxford University Press.
6   Ibid

7   Stent, S. (2011). Women surrealists: sexuality, fetish, femininity and female surrealism. [online] Available at: https://etheses.bham.ac.uk//id/eprint/3718/1/Stent_12_PhD.pdf [Accessed 2 Nov. 2024].
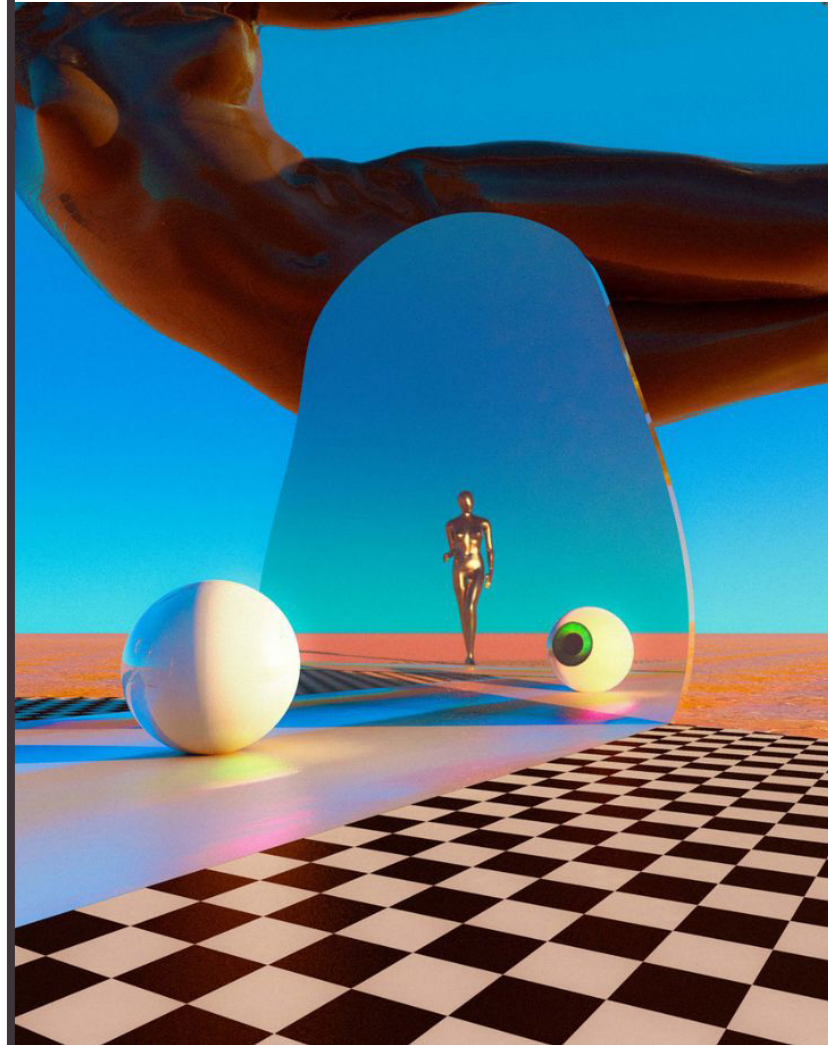
Fig. 2: Surreal image- Image courtesy of GEE LEE, spotify

Some key designers who have contributed to the continuation and exploration of surrealist design include Antoni Gaudi, Carlo Mollino, and Nigel Coates. Each of these designers spaces will be analysed through the lens of one of these key surrealist themes: 'Dreamscapes', 'Eroticism', and 'Juxtaposition'. This analyses will be in coordination with the new surreal medium, AI. As artistic mediums evolve, AI generated design is becoming more popular and is enabling designers to explore uncharted territories of creativity, producing wondrous interiors that reflect Surrealisms core principles. This prompts the question of whether AI is the next vehicle in the extension and progression of Surrealism. In addition, I will explore the interaction between Surrealism with psychoanalysis as its genesis and how AI could approach replicating Surrealism in a modern way.

DREAMSCAPES

Antoni Gaudí's Casa Batlló in Barcelona is a striking example of Dreamscapes within architecture and interior design. Though preceding Surrealism as a formal 20th-century art movement, the building reflects its defining principles of irrationality, psychological automatism, and the interplay between conscious and unconscious states. In his Surrealist Manifesto, Breton emphasises the importance of dreams in the realm of surrealist design, crowning them as a crucial tool in accessing the subconcious. In Benjamin Bogarts 'A Machine That Dreams' he states that "dreams are simulations of reality constructed from representations of perceptual information.[8]" By implementing a dreamlike state into our conscious and external perception, Gaudi has channelled the fluidity and spontaneity of dreams to create a space that challenges the rational conventions of traditional architecture to generate fantastical functionality.
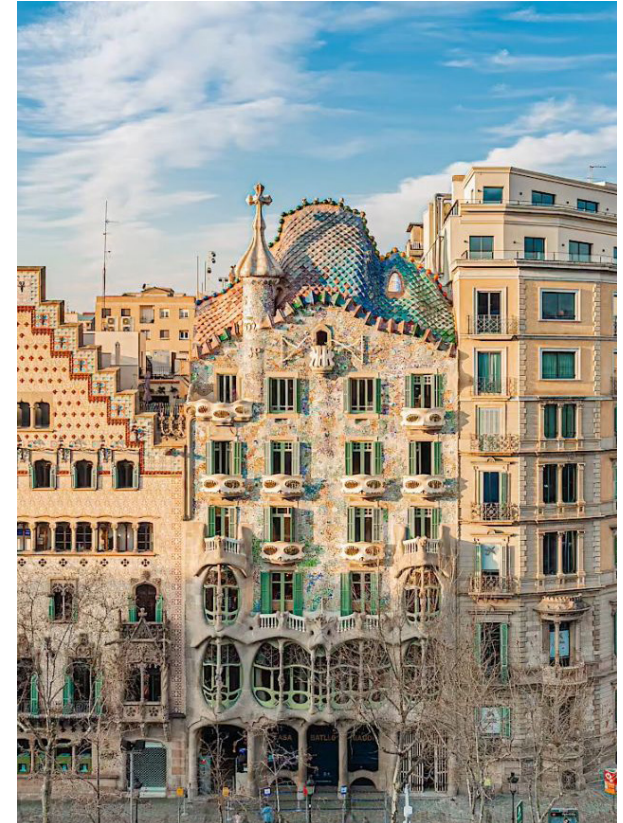

Fig. 3: Casa Batllo Facade- Image Courtesy of Casa Batllo

8   Bogart, B.D.R. (2017) 'A MACHINE THAT DREAMS: An Artistic Enquiry Leading to an Integrative Theory and Computational Artwork', Leonardo (Oxford), 50(5), pp. 530–530. Available at: https://doi.org/10.1162/LEON_a_01488.

Despite restrictions prohibiting the reconstruction of the site, Gaudí was given creative freedom to reform the building. Driven by a desire to surpass other houses along Barcelona's Passeig de Gràcia, Gaudí imbued Casa Batlló with fantastical elements that intertwine function and whimsy, "in retaliation to the anarchist led working class. [9]" The imaginative use of color, texture, and organic forms serves as an early manifestation of surrealist ideals, laying the groundwork for future iterations of Surrealism in design. The interaction of light, colour, and organic materials within the interior, most notably the stained-glass windows and undulating walls, creates a dynamic, dreamlike atmosphere that defies traditional architectural norms. A contemporary comment by Augustus Veinoglou in his 2024 book states the intent to explore "the concept of dreams as an imaginative scaffold[10]", clearly achieved by Gaudi in this project.

Fig. 4: Casa Batllo interior view - Image Courtesy of Casa Batllo

9   Antoni Gaudí (2005). El Cid Editor.
10   Veinoglou, A., 2023. The dream scaffold. Design Ecologies, 12(1), pp.145-183.

Fig. 5: Casa Batllo interior view fireplace - Image Courtesy Dosde

One of the building's most defining features is its fluid and asymmetrical curves, visible both inside and outside, which distort perception and create an otherworldly experience. The undulating façade, skeletal balconies, and dragon-scale-inspired mosaic tiles (see fig 3)emulate the subconscious construction of space. These elements visually unbalance visitors, distorting their perception of the reality of the interior. It appears almost alive, emulating how the unconscious mind may construct a space, aligning with Surrealisms aspiration to escape from reality. Inside, Gaudí applies these curvilinear forms to every element, from mismatched arched doors and spiraling columns to the swirling 'tornado' ceiling detail, crowned by an opulent chandelier. This stretches to the mushroom-shaped fireplace, with its cartoonish and organic quality, exemplifies Gaudí's "unbridled imagination, [11]" turning even the simplest functional elements into surreal artistic statements.This approach embodies Surrealism's intention to embrace an alternate reality driven by the subconscious.

11   Spiller, N. (2016) Architecture and surrealism : a blistering romance : with 199 illustrations. London: Thames & Hudson.

Gaudí further amplifies the dreamlike quality of Casa Batlló through intricate details that engage the senses. The stained-glass windows gracefully filter light inside, while the use of mosaic cladding creates a kaleidoscopic effect transforming each room into an experiential, dreamlike environment. His manipulation of scale, with fluctuating window and door sizes, disorients and confuses visitors pulling them into an immersive Dreamscape. Gaudis success in the Dreamscape realm is commended for its experiment with representative space. During a comparative analyses with Kundmanngasse, "Through the analysis of its spatial characteristics...a new mode of representing the relationship with space[12]", Casa Batllo was praised for being a "successful example of the use of augmented reality.[13]"

Casa Batlló exemplifies Breton's vision of Surrealism to access the subconscious mind and use it as a creative driving force. By blending function with fantasy, Gaudí's work challenges architectural norms and provides new meaning to space, offering a profound exploration of how design can transcend rationality and immerse users within the surreal.

In modern design, Artificial Intelligence, AI, extends this vision by emulating surreal Dreamscapes technologies to produce imaginative, irrational interiors with distorted proportions and kaleidoscopic textures, paralleling Gaudí's creative spontaneity. By automating subconscious design exploration, AI offers new opportunities to merge functionality with surreal aesthetics. AI's ability to neglect architectural limitations offers designers new ideas and continues the surrealist tradition in contemporary contexts.

Fig. 6: Casa Batllo interior view staircase - Image Courtesy of Wikimedia

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12   Benvenuto, A. et al. (2024) 'Logical and Technological Representations of Architectural Space: A Comparative Analysys of Kundmanngasse Haus and Casa Batlló', in Extended Reality. Switzerland: Springer, pp. 278–285. Available at: https://doi.org/10.1007/978-3-031-71710-9_21.
13   Ibid

EROTICISM

Fig. 7: Eryica888, Pinterest, Pin embed code: <iframe src="https://assets.pinterest.com/ext/embed.html?id=647603621456293671" height="560" width="345" frameborder="0" scrolling="no" ></iframe>

A glimpse into the surreal mind of one of Italy's most enigmatic designers, Carlo Mollino showcases his deepest desires and interests in his personal project, Casa Mollino. Inspired by Eroticism, Carlo Mollino, born in 1905, was an Italian architect, designer, photographer, and artist, whose eclectic style and diverse career made him a fascinating figure in 20th-century design. As written by Jane Allison in 'The Surreal House'; "The house has an especially rich vein of meaning within Surrealism... The surreal house is alive with poetic resonances and subjectivity; a space of desire and a space of the uncanny. [14]" This relates to Casa Mollino as this private and personal space exposes his most vulnerable fascination.

Mollino firmly believed "that the best explanation of one's work is the silent display of the same.[15]" This is clearly demonstrated by Casa Mollino, where he leaves his most vulnerable work to be dissected by his admirers, critics, and the curious after his death. "Hidden in the heart of the city and at one time a secret home, the 19th century villa was redesigned by the architect between 1960-1968. [16]" Inside, it was decorated with an eccentric mix of design artefacts, baroque furniture, and sexual symbolism serving as an intimate testament to his surrealist vision. The apartment was built to be used as an afterlife home. Mimicking a personal shrine, the home represents the eccentric and erotic interests which inspired his designs, his own secret, symbolic Mecca adding an air of mystery to the sensually charged space, "inhabited, if not by people, then by their ghosts. [17]"

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14   Alison, J. et al. (2010) The surreal house. New Haven ; Barbican Art Gallery in association with Yale University Press.

15   Mollino.C. (1950) Message from the darkroom. Buchhandlung Walther Konig GmbH & Co. KG. Abt. Verlag

16   Italics. (2022). The mysterious fascination of Casa Mollino - *Italics Art and Landscape*. [online] Available at: https://italics.art/en/tip/the-mysterious-fascination-of-casa-mollino/ [Accessed 16 Nov. 2024].

17   Alison, J. and Caws, M.A. (2010) The surreal house. New Haven ; Barbican Art Gallery in association with Yale University Press.

Mollino's unique interest in the female form and eroticism brought a new light to the meaning of truly embracing the forbidden and indulging your subconscious through surreal design.

Mollino's artistic touch focuses on layering varied textures, patterns, furniture and art pieces. These express his chaotic and erotic artistic interests, while sometimes subjecting the female body to reconstruction (see fig 8). His interest in the erotic stretched as far as exploring surreal humanism, the examination of the irrational construction of the human body to evoke an emotional reaction. Though potentially unnerving, the dismembered limb ornament in fig.3 is a strong example of Mollino's ability to re-imagine the female form, transcending the confinements of the human body as we perceive them. This animalistic take on bodily structure echoes Mollinos' belief that "a home was like a shell that is formed over time in infinite layers that are the negative and petrified image of the animal living within: it is the practical expression of a feeling. [18]" Mollino's art is an artistic interpretation of freeing the intangible elements of humans, such as the mind and the soul, and re-constructing them into a new physical form.

Fig. 8: Dismembered limb fitting - Image courtesy of Carlo Mollino

18   User, S. (n.d.). Carlo Mollino | Architect, designer, photographer. [online] www.carlomollino.org. Available at: https://www.carlomollino.org/interiors [Accessed 16 Nov. 2024].

Fig. 9: Museo Casa Mollino, Photography by Enzo Isaia

Fig. 9 is a key example of the surreal treasure trove, inspired by the female form and the theme of eroticism. Each object is infused with symbolic and erotic meaning as you navigate through his curation of sensual furniture, fetishistic photographs and plush textures.

The busy and contrasting textural layers such as the "walls covered in leopard prints, majolica arabesques, zebra carpets, sculptures of the female form... damask curtains, satin armchairs [19]" give an insight into Mollino's chaotic mind and the personal fuel for his designs. The plush textures and animal prints emulate a sexual feminine energy exuding a soft and freeing atmosphere for the visitors. The explicit photo above the bed is contrasted by the implicit fluid black design on the dark wood bad frame, both of which reference the running theme in the apartment (the female form) yet one is extremely explicit and the other is very implicit. The neighbouring placement guides the user to view the objects and space as Mollino would, through the eye of Eroticism. He mischievously seduces the visitor to "explore hidden and suppressed inner perspectives [20]" as he does.

19   Dama, F. (2023). Carlo Mollino: Turin's Last Eclectic - *Italy Segreta*. [online] Italy Segreta. Available at: https://italysegreta.com/carlo-mollino-turins-last-eclectic/ [Accessed 28 Oct. 2024].

20   Hopkins, D. (2004). Dada and Surrealism: A Very Short Introduction. Oxford University Press

Surrealism and psychoanalyses both seek to explore the depths of the human mind and uncover an unrestricted form of creativity fuelled by passion, desire, and discovery. Mollino uses "architecture as an extension of the human body, intertwining sensuality with functionality to evoke emotional responses. [21]" Casa Mollino is a prime example of the unconscious mind and deep desires being unleashed through the art of Surrealism, opening the floor for vulnerability and honesty in design, against the architectural status quo (see fig10).

Surrealism invites people to look inwards and reject the rational and logical thinking

Today, AI tools can contribute another dimension to the exploration and execution of eroticism in design. Its seemingly omniscient virtual presence enables it to analyse patterns in human preferences and emotions and generate novel visuals that deeply resonate with the subconscious. This technology holds the potential to amplify surrealist and erotic qualities in architecture, creating environments that are immersive, provocative, and adaptive to human desires. This future-oriented approach could redefine how we experience spaces as deeply personal and sensory-driven.

Fig. 10: the Butterfly room Museo, Casa Mollino - Image courtesy of Beatrice Brandini

21   Jamieson, C.A. (2014). Exploring architecture as a narrative medium in postmodern London. [Thesis] Available at: https://researchonline.rca.ac.uk/1683/1/JAMIESON%2C%20Claire%20Thesis%20%28REDACTED%20VERSION%29.pdf [Accessed 23 Nov. 2024].

Nigel Coates' Mixtacity embodies the theme of Juxtaposition as a core method to explore surrealism in architecture. Coates, who believes that "cities can be tough places [22]", uses a range of mundane objects to emulate the complexity of modern urbanity. The influential British architect and designer, is known for his experimental and surreal approach to design, combining juxtaposing elements to produce imaginative projects with a psychological depth. Mixtacity, which was originally developed as a futuristic vision of the Thames Gateway in London, transforms the existing architectural elements and structures into a complex urban form, featuring elements of bricolage[23] (see fig 11) to create a chaotic yet cohesive narrative or urban diversity. His aim with this project was to "model a world that emphasises local identity rather than some corporate ideology. Its particularity is in its variety, not its uniformity. [24]"

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As a theme in surreal design, juxtaposition's aim is to create a single plane which includes a contrast of all the elements which are being used, such as materials, textures, forms, scale and even historical mash ups. By combining the familiar with the uncanny, and potentially its opposition, it creates a surreal dialogue between the elements and challenges our perception of architecture and interiors as well as inciting an emotional response.

22   Coates, N. (2003) Premise. *Guide To Ecstacity*. Princeton Architectural Press, 2003
23   The construction of something using whatever is near/ available to you

24   Coates, N. (2003) Premise. *Guide To Ecstacity*. Princeton Architectural Press, 2003

Coates's unconventional use of products, such as sewing kits, razor heads, costume shoes and chess pieces (see fig 13) represent the endless possibilities we must create surreal designs using regular products. Coates' goal was to create a new urban landscape which embodies the mix of ideologies which inhabit it. He stated that "rather than dreaming of the stand-alone masterpiece, my attention was shifting towards how to nudge

Fig.11: View of Mixtacity - Image courtesy of nigelcoates.com

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what already existed. [25]" By overlaying cultural, social, and architectural fragments, Coates produces a "club sandwich of modes of thinking,[26]" emphasizing the dynamism and plurality of urban spaces. This unique curation generates an air of disorientation which resonates with Surrealism's goal to disrupt rational perception. In the Manifesto of Surrealism, Breton builds upon the concept of Juxtaposition, referencing the influence of Pierre Reverdy.

Reverdy wrote that the surrealist Juxtaposition "cannot be born from a comparison but from a juxtaposition of two more or less remote realities. The more the relationship between the two juxtaposed realities is remote and true, the stronger the image the greater its emotive power and poetic reality... [1]" Interpreting this alongside the Mixtacity project, it is clear that Coates is combining two remote and true realities: one being the existing outdated urban landscape, and the other being the eclectic mix of the inhabitants in it reflected his use of bricolage. To create a model prompting both an emotional response and logical understanding to his vision, Coates needed to follow Reverdy's creative technique

25   Betsky, A. (2022). The Ecstasy of Nigel Coates. Architect magazine. [online] 7 Jun. Available at: https://www.architectmagazine.com/design/exhibits-books-etc/the-ecstasy-of-nigel-coates_o [Accessed 18 Nov. 2024].

26   Breton, A., 1924. Surrealist manifesto. Modernism: Ann Arbor :University of Michigan Press, 1972.
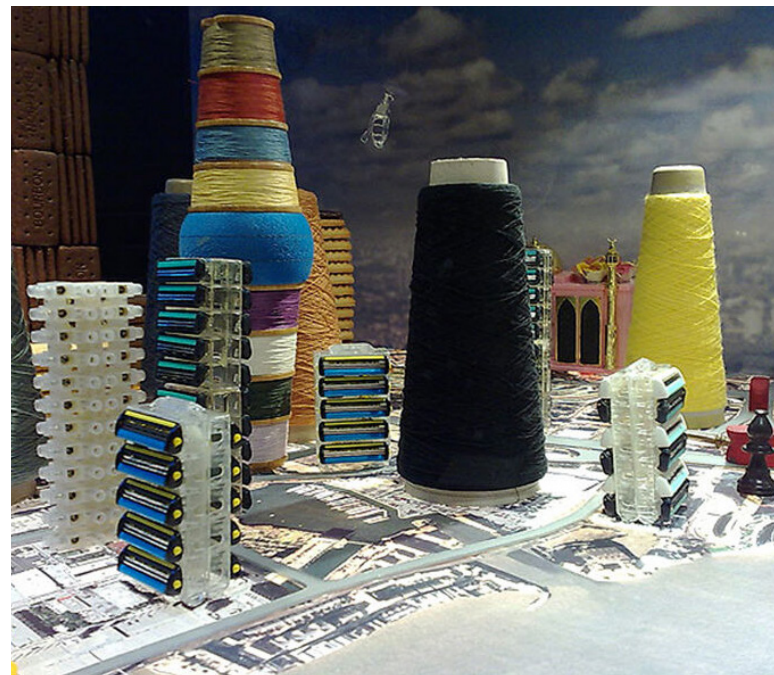
1   Coates, N. (2003) Premise. *Guide To Ecstacity*. Princeton Architectural Press, 2003

In order to bring about an emotional response to the project, Coates's proposal for this reformed city "keys into the fascination for miniatures we preserve from childhood, but normally find so hard to apply to the daunting scale of the undeniably complicated modern and complex 21st century world.[27]" He employs items which encourage feelings of nostalgia, linking to a human experience, enlightening users to an intuitive and subconscious experience. The Juxtaposition of our feelings towards the landscape, such as that of "pleasure and pain, joy and anxiety, exaltation and depression... that brings us an intense feeling of expectation alongside with a feeling of uncertainty.[28]" Thus, reflecting the spectrum of emotion one could have when feeling neglected or misunderstood by the city around you. The objects used have highly juxtaposing elements to each other in order to show the mix of the area's population, signalling a change in architecture to mirror the inhabitants of a place.

Fig. 12: View of Mixtacity - Image courtesy of nigelcoates.com

27   Coates, N. (2021). Mixtacity — Archive. [online] Available at: https://nigelcoates.com/archive/mixtacity [Accessed 30 Oct. 2024].

28   Gulias, K.A. (2014). Differences between juxtaposition in Surrealism and superposition in Imagisme. [Assessment Essay] pp.1–12. Available at: https://d1wqtxts1xzle7.cloudfront.net/41330891/Difference_between_juxtaposition_in_Surrealism_and_in_Imagisme-libre.pdf?1453234268=&response-content-disposition=inline%3B+filename%3DDifference_between_juxtaposition_in_Surr.pdf&Expires=1734360825&Signature=AEigjQ47oZAWwt2oOecIEeqhTEL82A8Kz0vBfUMSm0uN2oqFY-BT~ITRwXF5ssxb35oZw~InOwfBCrQBR9GkVe79~r56EG0NewZoR9gIssmuQHUa9RGopub2~XDE~Owy-b4rE5t8tngudTv-V7NPsAEEoKQrUF5zDVcpp6n-OTCpM9ZVhhbgha7oBYq1BkWkfswDMSf9~f6g-Wdg6O8ETzABP770X6-mT2mgCzaT2AwBSTfPTkC3axtIlTTcKM9zOOe1f-FcguI83FCqADoaPTyyapE1I-Uzqa7AKElAia1Z1bi0BJQ6nXfMeGZ6VTo5KKFhTB~XPjJK6kCMLfGAKarvGPw__&Key-Pair-Id=APKA-JLOHF5GGSLRBV4ZA [Accessed 16 Dec. 2024].

The impact of psychoanalysis within surrealism further enhances this Juxtaposition. Inspired by Freudian ideas, Surrealists looked to reveal the unconscious via fragmented and illogical imagery, reflected in the disjointed urban structures in Mixtacity. Psychoanalysis allows users and researchers to uncover the hidden connections between contrasting forms, much as Coates' work intertwines cultural and architectural layers to tell an implicit and subconscious narrative of the city. His design "engages with the continual metamorphosis and formal and emotional dexterity of the city to create symphonies of urban rhythm. [29]" This means that Coates wants to engage the public, in all their forms, when it comes to urban expansion. As a result, Coates's project proposes a more inclusive outlook on further urban development trying to consider the inhabitants and their range in future projects.

Fig. 13: View of Mixtacity - Image courtesy of nigelcoates.com

As we transition into a new era of designs with the introduction of AI, we must recognise AI's ability to replicate and build upon these surreal juxtapositions. AI can process a mass amount of data based on historical, cultural, and spatial information to generate hybrid architectural forms that mirror the layered complexity seen in Mixtacity. AI tools could amplify this approach by synthesizing vast design influences and generating unconventional combinations, further enhancing the surreal and pushing boundaries in ways previously unimaginable. This technological evolution opens new pathways for designing spaces that blend emotion, dream logic, and functionality in a speed efficient way echoing the surrealist ethos of embracing automatism and spontaneity.

29   Spiller, N. (2016) Architecture and surrealism : a blistering romance : with 199 illustrations. London: Thames & Hudson.

As argued throughout this essay, AI is gearing up to redefine surreal interiors though its data driven tools and processes. These methods transcend conventional design limitations and, "like Surrealism, AI art is automatic and disembodied, at home in the space between language and image...Even the idea of an invisible electronic apparatus that transforms ones and zeros into bizarro images sounds like something a Surrealist would cook up. [30]" The emergence of AI evokes many emotions ranging from curiosity, to excitement, to dread. It can seamlessly blend efficiency and creativity with its ability to generate multi-dimensional spaces, folding in surreal and subconscious elements into a functional space.

EXPERIMENTING WITH AI

Building on my exploration and analyses of existing physical surreal spaces, I wanted to explore virtual surreal spaces generated by AI to assess its current abilities to create surreal interiors based upon various prompts. I curated the prompts, changing the wording relating to the case studies and key themes highlighted in this essay, to observe AI's capabilities in the surreal landscape.

30   Dafoe, T. (2024). Surrealism in the age of AI. *ART News* . [online] 26 Apr. Available at: https://www.artnews.com/list/art-news/artists/surrealism-and-artifi-cial-intelligence-art-1234704046/# [Accessed 2 Dec. 2024].

Curved flowing ceiling

Varied window shapes

Stained glass windows

Unconventional and undulating window

Mushroom shaped lamp emulating the fireplace

Wooden elements

Fig. 14: AI-generated image of a domestic interior using the prompts 'Design a domestic interior inspired by Antoni Gaudi following themes which occur in surreal dreams-capes in architecture and interior design' on Image Creator in Bing

"Design a living space inspired by Carlo Mollino following themes in surreal architecture and interior design incorporating subconscious elements"

Pendant light mimicking an eye

Abstract female form statue

Conventional structures with lifelike/erotic statues

Busy patterns

Plush textures

Fig. 15: AI-generated image of a living space using the prompts 'Design a living space inspired by Carlo Mollino following themes in surreal architecture and interior design incorporating subconscious elements' on Image Creator in Bing

"Design a 3D urban landscape inspired by Nigel Coates style of design using everyday products"

Representing it being based around enhancing the human experience

Using newspaper for infrastructure sites

Innovating travel

Using a 'clay' and 'crafty' look to the visual emulating the physical elements used by Coates, creating a tactile environment

Using regular items associated with enjoyment to mimic residential spaces

Fig. 16: AI-generated image of a futuristic city using the prompts 'design a 3d urban landscape inspired by Nigel Coates style of design using everyday products' on Image Creator in Bing

These AI generated designs (using Image Creator in Bing) embrace the essence of the designer, whether it be Gaudi, Mollino or Coates in this instance, and even has its own take on their surrealist theme and expression of the design. AI skill in generating various interiors optimising the visual angle, material and texture palette, and stylistic inspiration prove its capabilities of being the vehicle into modern day Surrealism. It cannot be ignored that AI's ability to replicate, generate, and build upon Surrealism in a new way, both efficiently and effectively, with its unlimited iterations is astonishing.

Fig. 17: AI-generated image of a person wokring using AI using the prompt ' A designer using AI to generate a surreal interior '
on Image Creator in Bing

Through collecting vast amount of data and historical references in a matter of seconds, AI was able to create a visual emulating that of the famous designers. Fig. 14 displays a dreamlike space integrating colour and fluidity like Gaudi's Casa Batllo. Fig. 15 incorporates life-like structures, such as the gold abstract female statue, embracing the human form just as Mollino does in Casa Mollino. Fig.16 has a futuristic take on creating a new city centred around the human experience, including commonly used and enjoyed products in a tactile visual, inspired by Coates's Mixtacity.

Designers are realising with this new technological age that "AI image generators are, it turns out, surprisingly optimized for the exact brand of art making espoused by Breton in his manifesto-one that is absent of "control exercised by reason[31]" and "exempt from any aesthetic or moral concern. [32]" Collaborating with technology unleashes new possibilities for designers, proving to be a vital tool in the Surrealism field combining its boundlessness with a design style that relies on irrationality.

The eclectic mix of styles, materials, and lenses used in Surrealism lends to AI's skill set perfectly. AI's skill for collecting data from an infinite number of surrealist artists and designers is a key reason why it will succeed in the future of surreal interiors. Thomas Micals, Professor of Architectural Theory[33] , highlights that "Surrealism, as a movement, was almost always interdisciplinary; it was originally an avant-garde movement that eventually crossed cultures, contexts, and media forms ". By combining cultural data with current data, regarding trending social media, health and impactful events, AI will be able to generate surreal visuals which not only appeal to surrealist themes but also evoke an emotional response. By remaining up to date with what people are consuming and responding to, AI can consistently create contemporary and impactful interiors.

33   Mical, T., 2005. Surrealism and architecture. Routledge.

31   Dafoe, T. (2024). Surrealism in the age of AI. *ART News* . [online] 26 Apr. Available at: https://www.artnews.com/list/art-news/artists/surrealism-and-artificial-intelligence-art-1234704046/# [Accessed 2 Dec. 2024].
32   Ibid

CONCLUSION

To conclude, this essay has explored the usage and impact of Dreamscapes, Eroticism, and Juxtaposition within the surrealist realm, assessing and supporting AI's capabilities to take on the role of transitioning Surrealism into its new era. As the world heads in the direction of embracing technology, harnessing its efficiency, creativity and data access, why should the architecture and design field be any different.

In a world dominated by technology, isolating yourself from it can lead to being left behind by your peers, "by embracing technological advancements, designers can push the boundaries of what's possible, create more immersive and sustainable spaces, and ultimately elevate the human experience within the built environment.[34] " AI offers new possibilities to this field such as advanced tools and methods that allow designers to push the boundaries of imagination without human inhibition or limitation. The key to Surrealisms success, as espoused by Breton, is the use of "pure psychic automatism [35]", and what better to achieve ultimate automatism than artificial intelligence. It must be pointed out that AI only can replicate and generate surrealist visuals due to the existing outstanding exemplars, now being able to spread its own virtual wings in surrealist creation.

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34   Neil and hammer Pvt.Ltd. 24/03/24.[online: linkedin] Embracing Innovation: The Role of Technology in Modern Interior Design. Available at: https://www.linkedin.com/pulse/embracing-innovation-role-technology-modern-interior-rpqsc/ [Accessed 7 Dec. 2024

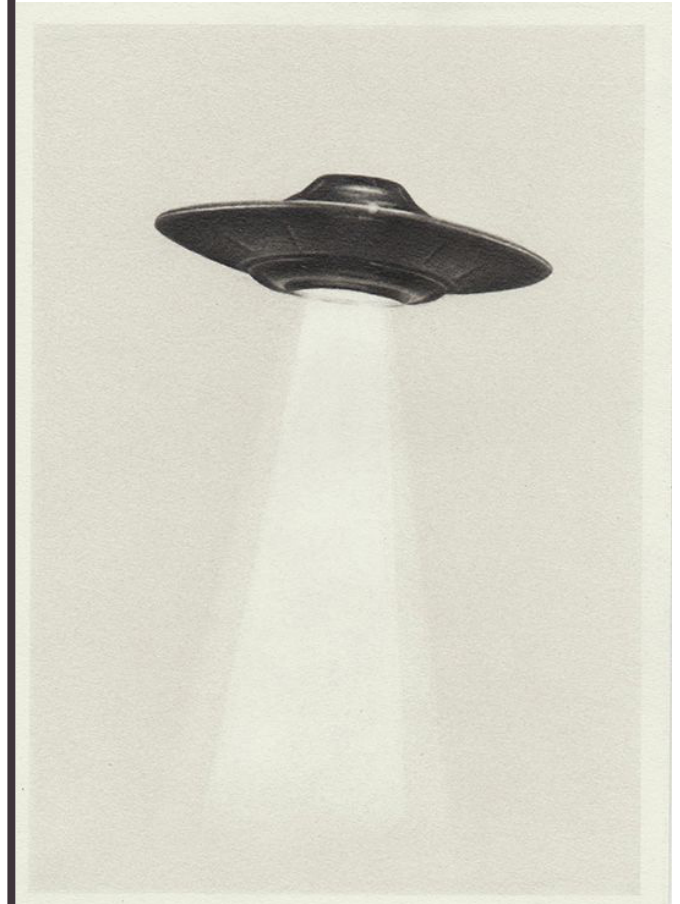35   Breton, A., 1924. Surrealist manifesto. Modernism: Ann Arbor :University of Michigan Press, 1972.

Fig. 18: B_lated, Pinterest. Pin embed code: <iframe src="https://assets.pinterest.com/ext/embed.html?id=647603621456046253" height="529" width="345" frameborder="0" scrolling="no" ></iframe>

Additionally, gathering cultural, architectural, and historical information is key in AI's success in being the next surreal medium. For better or worse, AI can outdo any human in data collection and idea efficiency. Thus, this technological advancement is an external remedy of our limitations as humans and creates a medium in which they cease. Emphasised by Chris Johnson in his 2011 French Studies article 'Leroi-Gourhan and the Limits of the Human', the development of AI is proof that "our species evolves beyond the human as we understand it in an increasingly automated world. [36]"

We need to take the opportunity to implement AI into future interiors, gifting it a role in creation and utilising its skill set in order for humans to "reclaim the notion of the automatic[37]". By merging our artistic intuition with computational creativity, future designs might achieve new levels of psychological and spatial complexity, blending the surreal and the real in transformative ways.

36 Chalmers, M. (Dec 2020) Living as we Dream:

Automatism and Automation from Surrealism to Stiegler Nottingham French Studies, Volume 59 Issue 3, Page 368-383, ISSN 0029-4586 Available Online: https://www.eup-publishing.com/doi/abs/10.3366/nfs.2020.0296 [Accessed

37   Ibid

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ILLUSTRATIONS LIST

Fig. 1: B_lated, Pinterest. Pin embed code: <iframe src="https://assets.pinterest.com/ext/embed.html?id=647603621456046253" height="529" width="345" frameborder="0" scrolling="no" ></iframe>

Fig. 2: GEE LEE (2022), Spotify. Online access: https://open.spotify.com/album/1ugT6Bqmlj8SgEqcQjszXT

Fig. 3: Casa Batllo Facade, Image Courtesy of Casa Batllo. Online Access: https://www.casabatllo.es/en/

Fig. 4: Casa Batllo interior view - Image Courtesy of Casa Batllo. Online access: https://www.casabatllo.es/en/

Fig. 5: Casa Batllo interior view fireplace, Image Courtesy Dosde. Online Access: https://www.dosde.com/discover/en/casa-batllo/

Fig. 6: Casa Batllo interior view staircase, Image Courtesy of Wikimedia. Online Access: https://commons.wikimedia.org/wiki/Category:Casa_Batll%C3%B3#:~:text=Casa%20Batll%C3%B3%2C%20a%20building%20by,and%20Joan%20Rubi%C3%B3%20i%20Bellver.

Fig. 7: Eryica888, Pinterest, Pin embed code: <iframe src="https://assets.pinterest.com/ext/embed.html?id=647603621456293671" height="560" width="345" frameborder="0" scrolling="no" ></iframe>

Fig. 8: Dismembered limb fitting - Image courtesy of Carlo Mollino. Casa Devalle in Turin, 1939 Online access: https://www.ft.com/content/0faa5041-dc44-49c9-b120-a192ef614155

Fig. 9: Museo Casa Mollino, Photography by Enzo Isaia. Online access: https://italysegreta.com/carlo-mollino-turins-last-eclectic/

Fig. 10: the Butterfly room Museo, Casa Mollino - Image courtesy of Beatrice Brandini. Online access: https://www.beatricebrandini.it/casa-mollino-museum-in-a-magical-place-where-the-suggestion-becomes-awe/?lang=en

Fig.11: View of Mixtacity (2021) Image courtesy of nigelcoates.com, Online access: https://nigelcoates.com/projects/project/mixtacity

Fig. 12: View of Mixtacity (2021) Image courtesy of nigelcoates.com, On-

Fig. 13: View of Mixtacity (2021) Image courtesy of nigelcoates.com, On-

Fig. 14: Image Creator in Bing (2024). AI-generated image of a domestic interior using the prompts 'De-sign a domestic interior inspired by Antoni Gaudi following themes which occur in surreal dreams-capes in architecture and interior design'
AI-generate image. 07 December 2024.
Available at: https://www.bing.com/images/create/design-a-domestic-interior--in-spired-by-antoni-gau/1-67548768bf404454bf81612f64339f64?id=Vp6YQuw0sxNtzILnHK-8wyQ%3d%3d&view=detailv2&idpp=genimg&thId=OIG4.PmecPDdn_4rDRuUrQ1WU&skey=-nOezDIKxlwqto0ZuIKBtu098XE2iNKdEoJiTiHy4A44&FORM=GCRIDP&ajaxhist=0&ajaxserp=0

Fig.15: Image Creator in Bing (2024). AI-generated image of a living space using the prompts 'Design a living space inspired by Carlo Mollino following themes in surreal architecture and interior design incorpo-rating subconscious elements'
AI-generate image. 07 December 2024.
Available at: https://www.bing.com/images/create/design-a-living-space-inspired-by-car-lo-mollino-fo/1-675489b2d4d14864915fd3a5a96f19f4?id=Fo2Ay1aSrc3m7JqNsZd-cag%3d%3d&view=detailv2&idpp=genimg&thId=OIG2.SkmESnZzsEQ4MTFwE1a_&skey=nOezDIKxl-wqto0ZuIKBtu098XE2iNKdEoJiTiHy4A44&FORM=GCRIDP&ajaxhist=0&ajaxserp=0

Fig. 16: Image Creator in Bing (2024). AI-generated image of a futuristic city using the prompts 'Create a city inspired by Nigel Coates design style following elements found in surreal architecture and interior design specialising in juxtaposition.'
AI-generate image. 07 December 2024.
Available at: https://www.bing.com/images/create/design-a-domestic-interior--in-spired-by-antoni-gau/1-67548768bf404454bf81612f64339f64?id=Vp6YQuw0sxNtzILnHK-8wyQ%3d%3d&view=detailv2&idpp=genimg&thId=OIG4.PmecPDdn_4rDRuUrQ1WU&skey=-nOezDIKxlwqto0ZuIKBtu098XE2iNKdEoJiTiHy4A44&FORM=GCRIDP&ajaxhist=0&ajaxserp=0

Fig.17: Image Creator in Bing (2024). AI-generated image of a
AI-generated image of a person working using AI using the prompt ' A designer using AI to generate a surreal interior '
AI-generate image. 18 December 2024.
Available at: https://www.bing.com/images/create/design-a-living-space-inspired-by-car-lo-mollino-fo/1-675489b2d4d14864915fd3a5a96f19f4?id=Fo2Ay1aSrc3m7JqNsZd-cag%3d%3d&view=detailv2&idpp=genimg&thId=OIG2.SkmESnZzsEQ4MTFwE1a_&skey=nOezDIKxlwq-

CRITICAL REFLECTION

Design Project

Steel Warriors has brought a new sense of community, strength and motivation to Oxford street. Throughout the project, I underwent a series of challenges and considerations which led to design possibilities, development and successful outcomes. This critical reflection will address the successes, challenges and future possibilities of the design project of 'Steel Warriors - Sustainable Futures'. Reflecting upon my work, I feel that its strength lies within its innovation to take the existing aspects of the outdoor gyms and translate that into the indoor one I have created. I followed the outdoor feel with an urban materials palette and embracing a youthful and contemporary look to target the interest of the key demographic of young people.

In order to create a community feel within the entire site, I took a risk experimenting with an interconnected framework in the narrow site. I overcame potential weaknesses by combining it with the single wide staircase, which penetrates through all the floors, to maximise space but also create something unique which can be associated with the brand. As a result, this exploration has led me to investigate innovative ways of
exploring future designs, focusing on the core brand values to help me. The concept 'Where the building is the gym' boldly expresses my intention with the space, much like an outdoor workout area which Steel Warriors has, to create an adult playground where anything can be used as equipment, such as the wide staircase for cardio, to invite as much activity as possible. This not only encourages the users to engage with the space but also reflects and respects the origins of the charity.

Reflecting upon my project, I feel that I could have improved upon implements more features and accents into the space. Although the brand is minimal, in order to make the visit attractive and worthwhile to users, I could have included more decorative elements, such as innovative LED writing for lighting, or explored different ways to display the retail section. If I had given more time research at the beginning, I may have been able to test out more creative ideas. Overall, I am happy with how my project turned out and I look forward to applying what I have learned to my final design project. This work has encouraged me to improve in the future by
diving deep into researching and creating more iterations, with both 'bad ideas' as well as 'good ideas'.

In my final project, I am looking forward to using all the skills I have learnt during the course and fully immersing myself into a project that reflects who I am and what I want to become. I am excited to use this opportunity to display my creative vision as a designer.

Design Project Visuals

Entrance to site with retail space and work out space

Second floor body weight and strength training utilising the double height ceiling - top section of interconnected framework

Callisthenics workout area on ground floor- beginning of interconnected framework

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CRITICAL REFLECTION

Research from Design

A detailed exploration of various writing styles, research and annotation is expressed in the Research for Design Booklet. During the activities I have experienced successes, challenges and discovered opportunities for future writing tasks.

When reflecting on my work, I believe that I have successfully understood and relayed the information I have learnt for my topic of Surrealism while also exploring different styles of writing such as descriptive, factual, anecdotal and comparative. The site writing successfully depicts my personal experiences at Tottenham Court Road Station, as well as the Writing From Objects task which has opened me up to a new understanding of effective writing. I learned about the various styles of writing, how they interact and how each style enables a new perspective.

The speculation piece was the one I found most interesting as at first glance I wasn't sure how I was going to link my design project with my object. However, the deeper I looked into and thought about the physical aspects of the object, the more I could compare its characteristics with the ones I was implementing in my design project. I draw upon physical features, such as the juxtaposition of rough versus smooth, and the dilution of colour. I related to my design project as my project embodies welcoming people from all different backgrounds and abilities, as well as in my site design where I diluted my interconnected framework throughout.

I depicted both academic and creative writing in my essay, however I did feel challenged by the academic referencing part. Having to critically understand sources and collaborate with a piece of commentary about Surrealism within my essay did not come naturally to me. If I had a better understanding more practice with the skill, I think that I could have performed better in this area. However, I feel I rose to the challenge and have successfully harnessed academic writings and factual evidence within my essay to prove its importance and interact with the literature world.

From this I have learnt the importance of thoroughly researching a topic and understanding the information and historical sources before writing. In future writing opportunities, I will ensure I take time in my research and implement different styles of writing to optimise my story telling.