

Objects & Architectures

Design for Social Environments - Sheet 1

Delivered in two parts, in part one students self-organised into small teams and negotiated lead maker, researcher or lead curatorial roles to fit interests that later evolved into more demanding responsibilities at the end of the project.

In part one students tested adaptive reuse insights on an iconic object - Gerrit Rietveld's 1963 Steltman chair to explore the social dimensions of the chair and the host interior. By researching historical and contemporary art, design and architecture precedents students encountered new spatial and conceptual insights. A key shift here saw the 3D workshop replace the design studio as the creative base to generate and collaborate on ideas through full-scale making, materiality and experimentation.

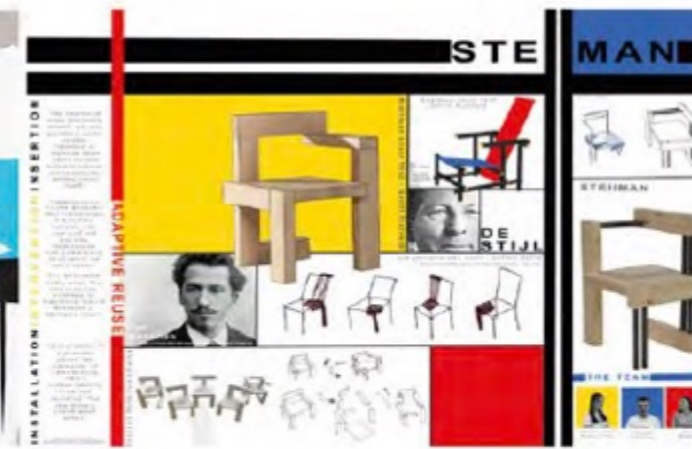
In all nine new chairs were created in responses to Brooker & Stones adaptive reuse texts and Rietveld's original reflecting his role in DeStijl and the interior contexts of his original client, Steltman Jewellers, The Hague. Each new chair revealed sensitive or extrovert narratives of *insertion*, *intervention* or *installation* providing clues for constructing a full-scale installation for part two which was set in a host interior for charity retail unit 'Gather'. Students worked collaboratively and individually whilst also participating in curatorial workshops with museums, site visits and client meetings.

see more at-
<https://ied-l2-installatio.wixsite.com/ied-l2-installation>

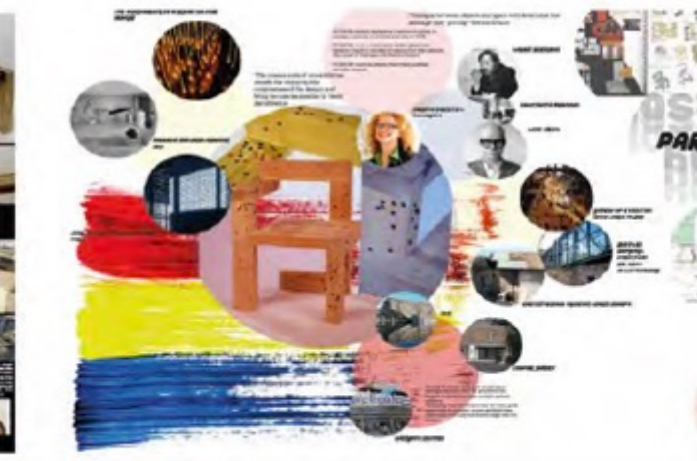


exploring adaptive reuse through the chair in pt1

using the chair outcomes from pt1 to inform the full-scale installation in pt2



pt 1- visualising research



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Design for Social Environments - Sheet 2

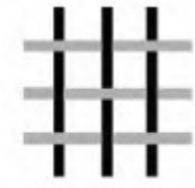
Working as a year-group students operated as a collaborative unit dividing up final tasks including website, catalogue, promotion, brand, install/deinstall fabrication team and invigilation.

The module is an example of research-led teaching informing a community of year two Interior students to conceive, design and build an exciting spatial experience based on conceptual thinking, materiality and full-scale making offering an imaginative commentary on our students creative dynamic, their contextual frames of reference and their interpretive response to adaptive reuse principles.

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examples of collaborative construction in part 1 and 2



INTERVENTION
The new takes inspiration from the old and they become inseparable.



INSERTION
The new is autonomous, but the dimensions are completely dictated by the host, it is built to fit.



INSTALLATION
The new elements are placed within the boundaries and may be influenced by the existing.

developing conceptual graphics and symbols to



examples of mini-modelling tasks in week one



the project reflects a research-led strategy of staff working in installation and sculpture allowing students and staff to share in a dialogue about creativity



experimenting with laser cutter to consider digital to analogue interventions on each chair



improvised detailing to convey parasitical 'host' concepts in full-scale Steltman chair

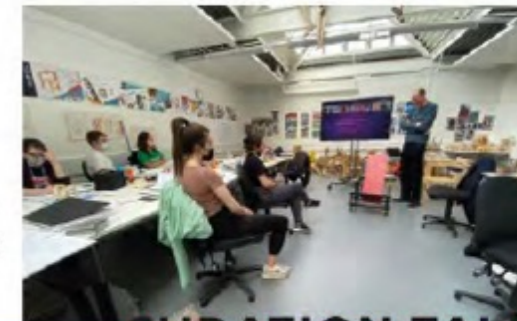


applying expressive collage techniques in a sketchbook alongside, technical drawing

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Design for Social Environments - Sheet 3

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"MATTHEW JARROLD GAVE US A GREAT INSIGHT INTO THE LIFE OF A CURATOR. FROM WHAT IS PART OF THEIR DAY TO DAY ROLES TO THE GOOD AND UNEXPECTED JOBS THAT COME ALONG WITH THE JOB TITLE." - Emily Larnford

CURATION TALK

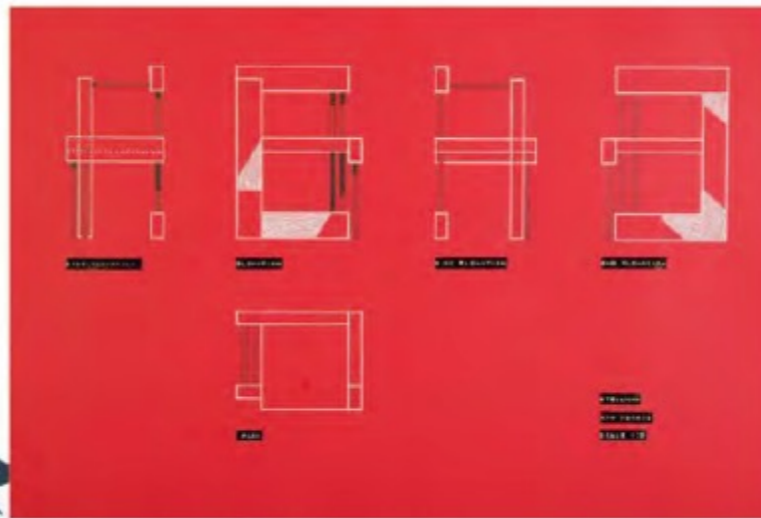
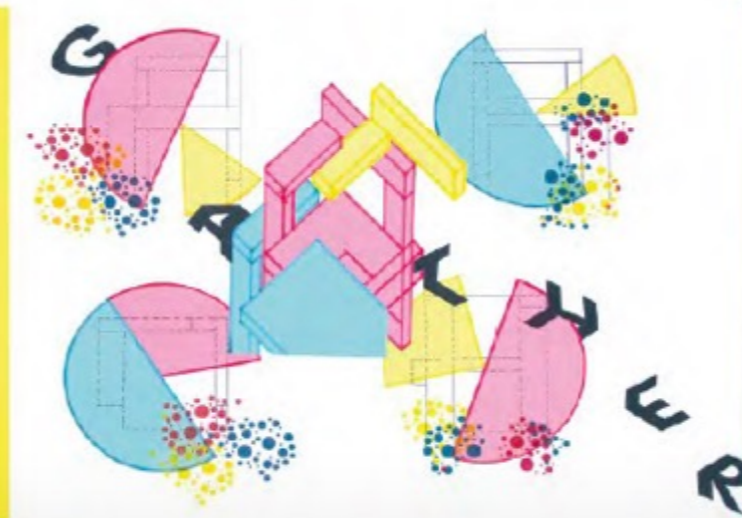
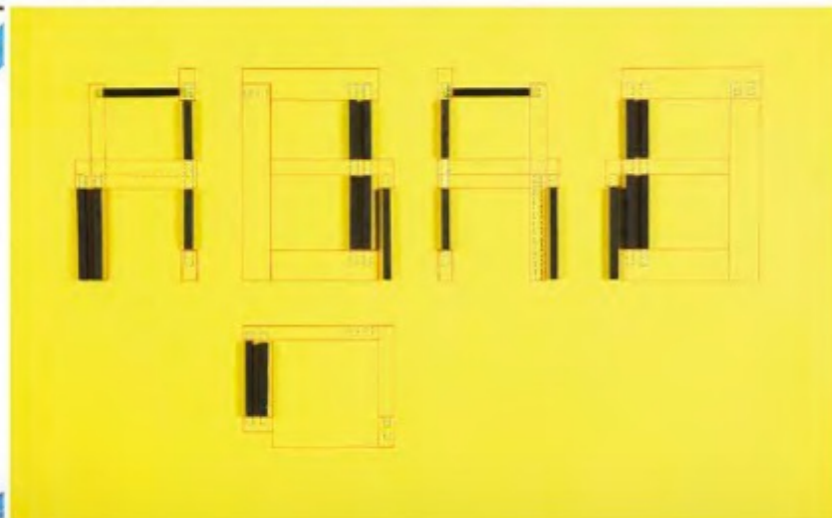
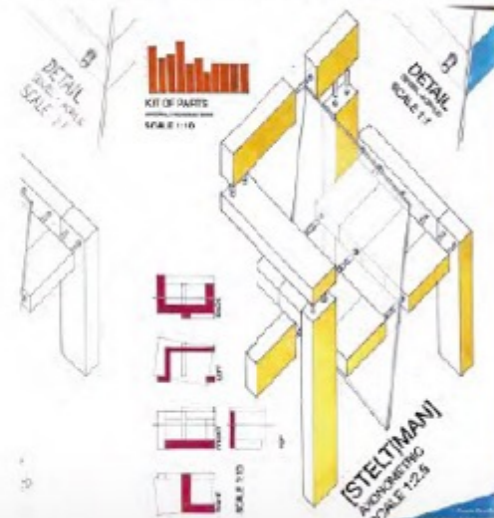
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VENUE SEARCH



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examples of expressive technical drawing



Objects & Architectures

Design for Social Environments - Sheet 4

The *Design for Social Environments* module introduced year two Interiors students to basic adaptive reuse principles typically applied when remodeling redundant buildings for new uses. Adaptive reuse demands sensitivity, imagination and interpretation when considering intervention, insertion or installation strategies. It offers a sustainable alternative to new build, is a significant feature of contemporary interior practice but is seldom examined through full-scale objects and installation. Delivered in two parts, students self-organised into small teams in part one to negotiate lead maker, lead researcher or lead curatorial roles to fit personal interests and evolving into more demanding roles at the end of the project. In part one students tested adaptive reuse insights on an iconic object, - Rietveld's Steltman chair 1963- to explore the social dimensions of the interior and objects. By researching historical and contemporary art, design and architecture precedents and texts students encountered new spatial and conceptual insights.

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exploring full-scale making, materiality and design detailing in collaboration with museum curators



navigating creative collaboration whilst retaining individual skills, voice and process



collaborating as a cohort to conceive, develop, design, install and curate an installation



designing an identity to convey adaptive reuse principles



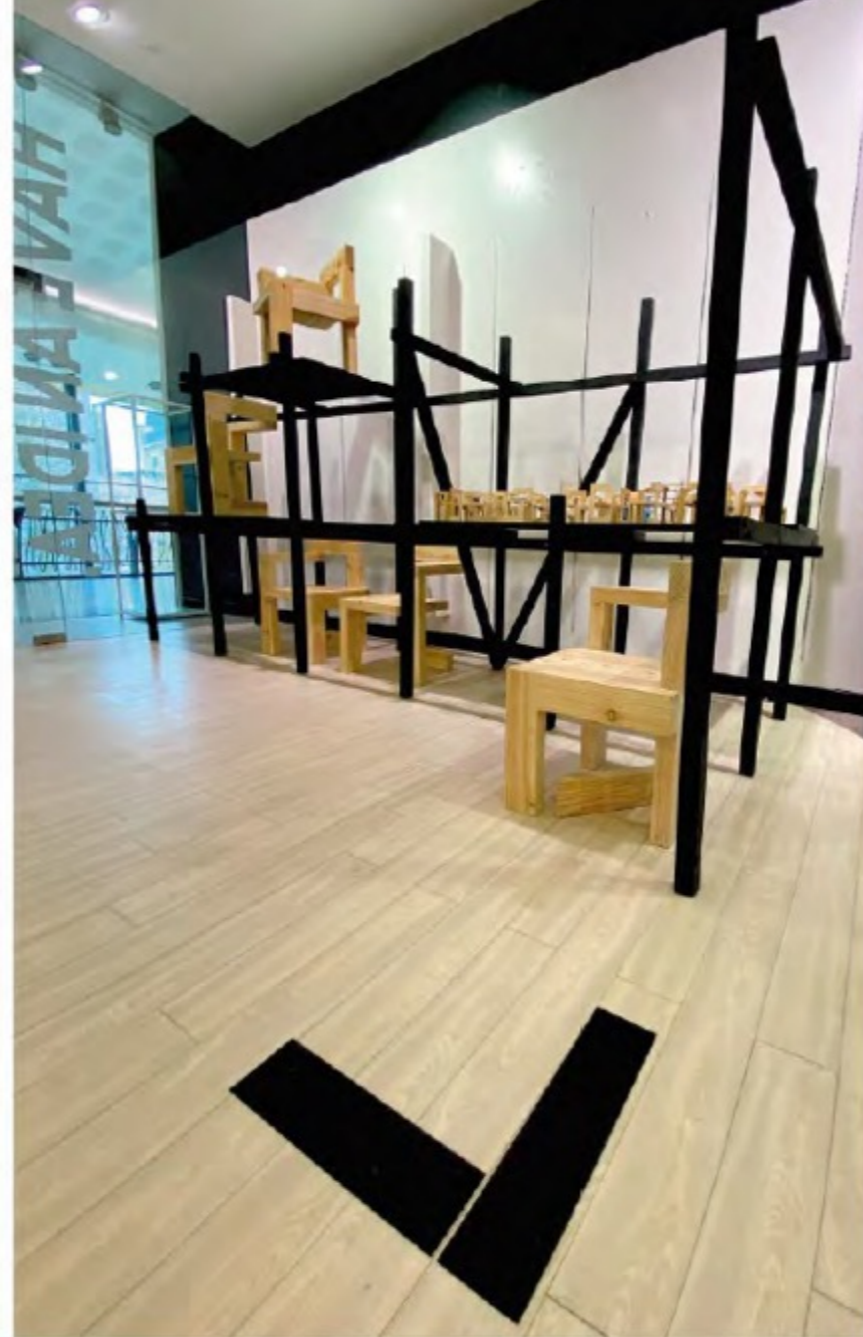
curating and invigilating a live event

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Design for Social Environments - Sheet 5

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collaborating with live client



exploring adaptive reuse process



working at scale and collaborating as a year to agree a final installation language



presenting



ADAPT REUSE

//An intervention on the 1963 Gerit Rietveld Steltman Chair

communicating adaptive reuse concepts to public audiences