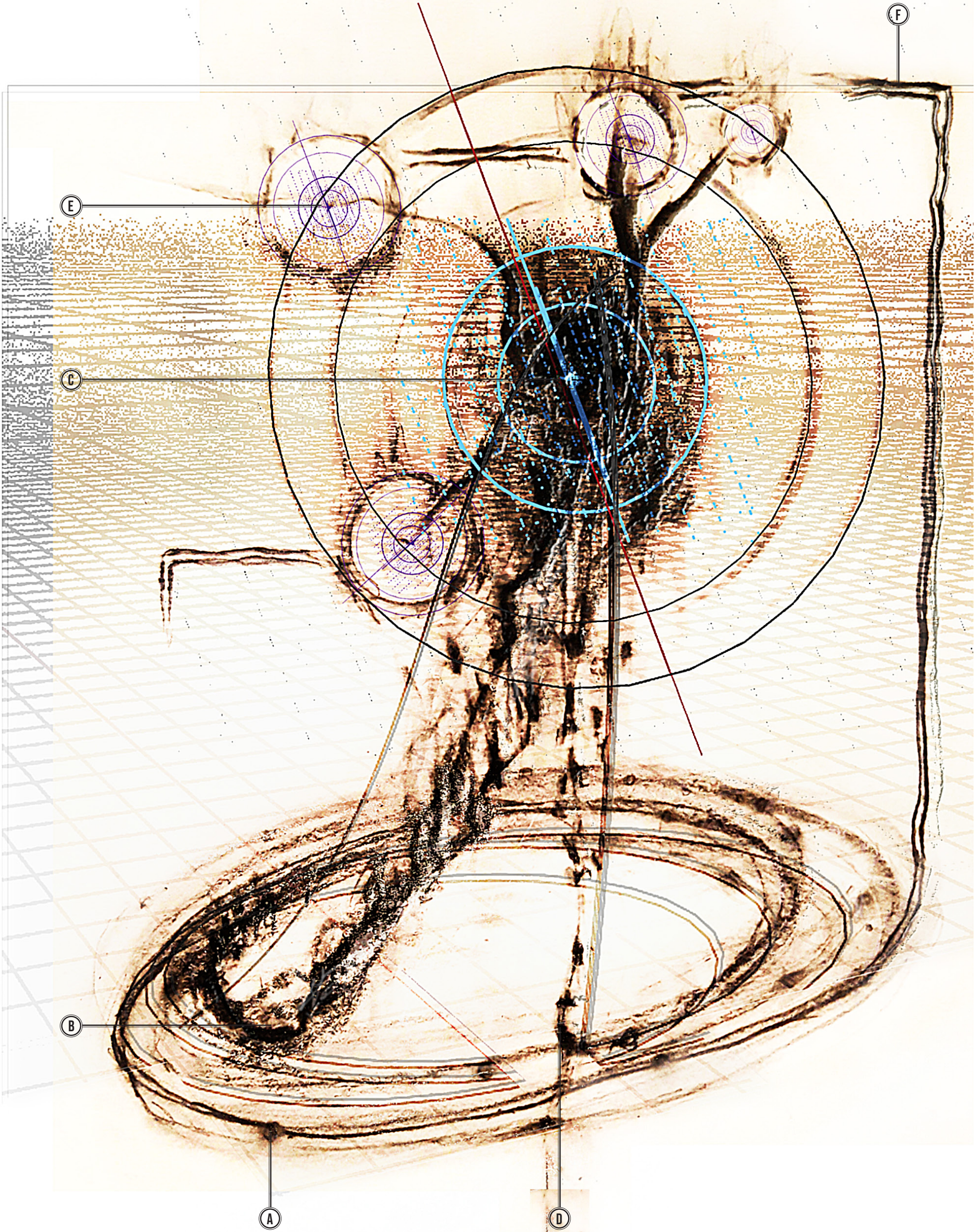


ORCHESTRATING PEOPLE

-The Proposal-

‘ORCHESTRATION PEOPLE’, A project which looks into designing community spaces, fulfilling the needs of not only developed community groups, but also spaces for those who don’t wish to entirely invest their time and energy into those activities. However, through examining ones subconscious experiences, perceptions and associations, we aim to combat the issue of this avoidance to community spaces in order to encourage its growth.

The design proposal sitting within the Jewellery Quarter, in the James Cond Building. Allowing it to occupy surrounding community groups, alongside university students who will experience it as a safely net before and after graduation, due to the space helping to establish talent through its development into a buissness, and ability to meet professionals.



“THE ENEMY OF MY ENEMY, IS MY FRIEND”

These balls of rage exploding into the open, with all their times of release following on from the first.
Their fires burning the government walls that are barred up from the streets.
That, which has now become the enemy of the 2 groups, sparks a sort of friendship,
one which i like to call ‘the conflict ship’.

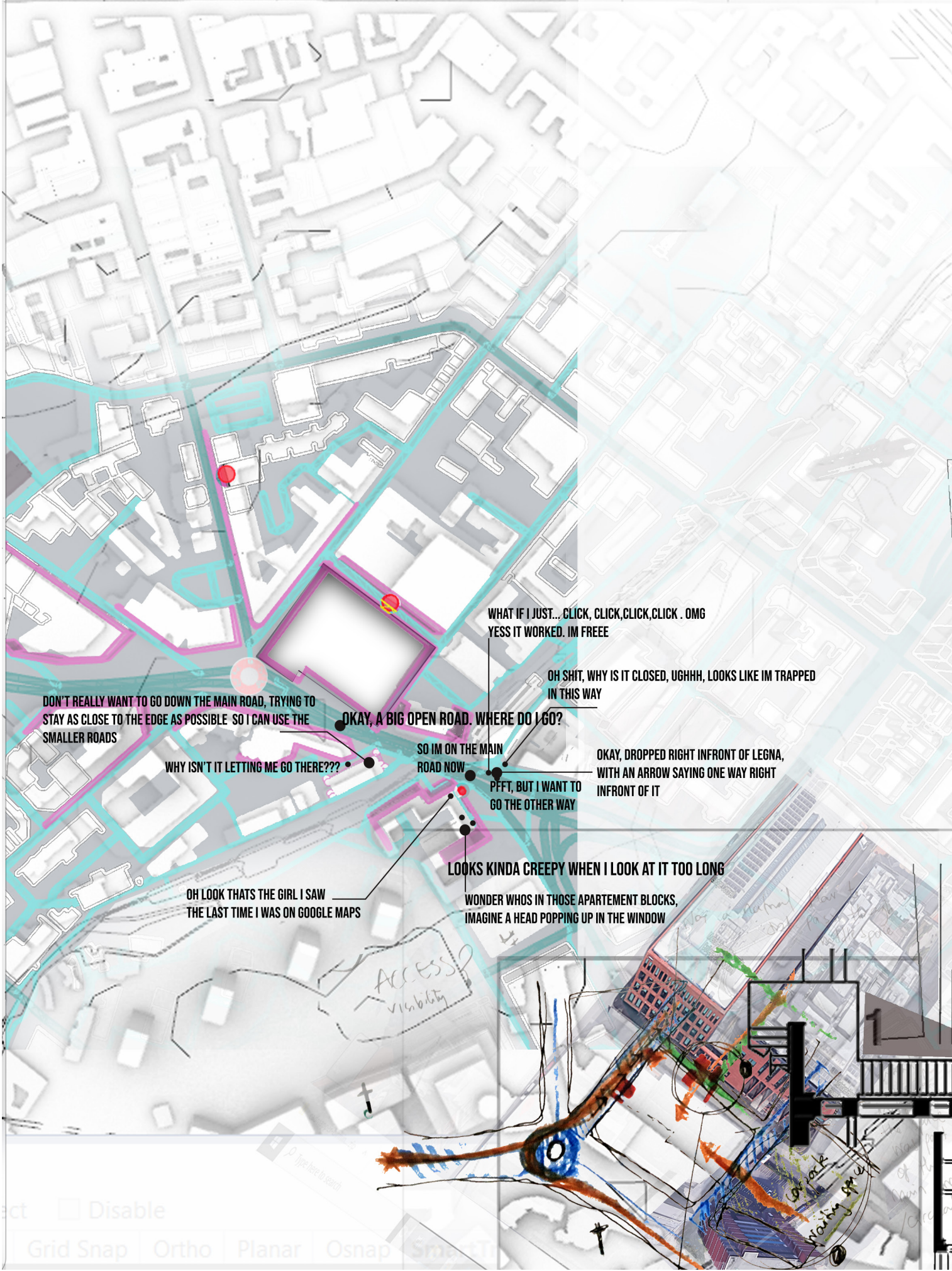
- a** The people orbit in their worlds, their cycle of life staying stationary
- b** But from time to time people collide and emerge higher into the system
- c** This point of “hype” pumping energy as it darkens.
- d** Often what occurs at this stage is people become drained, and so their world fall back down.
- e** However, some stay afloat, over time, now forming their own kingdoms.
- f** But there are some that join after all has died down. who now lift up in their own time, now awkwardly knocking on those solidified bubbles.

THE DRIFT INTO COND

-Site Analysis and Concept Development -

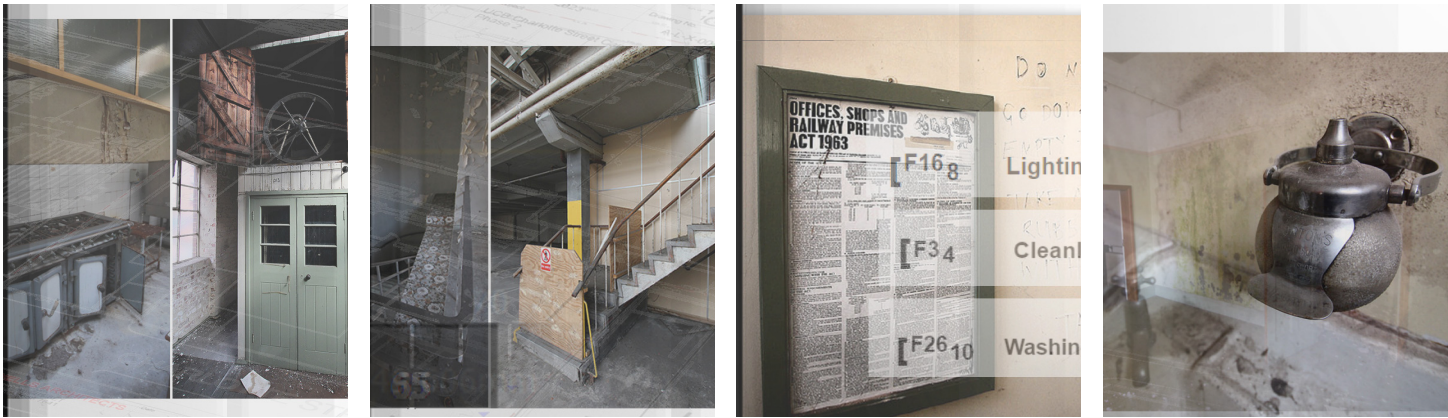
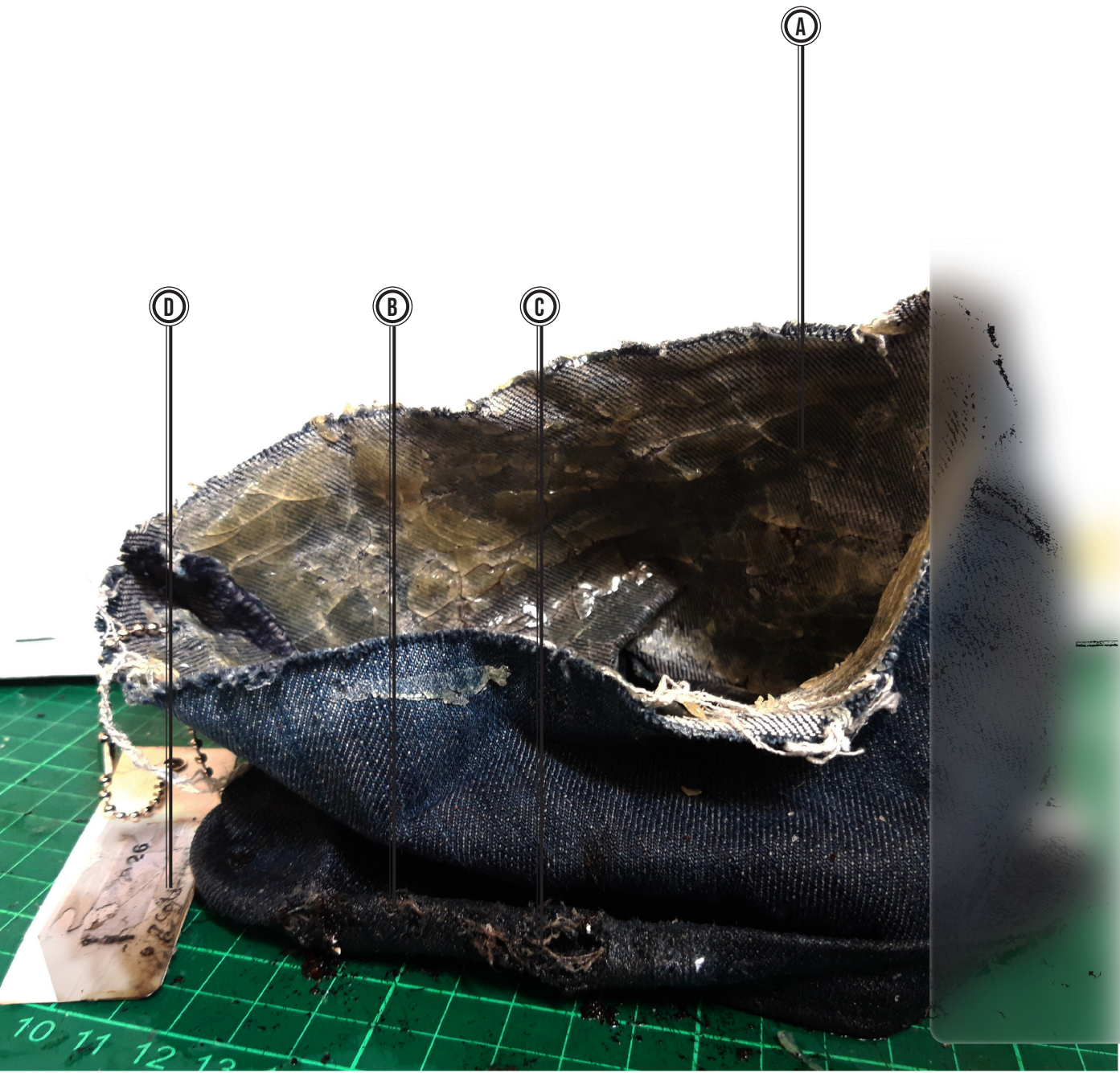
Analysing the [surrounding] James Cond site, through mapping the thought process of the drifter, starting at any point on the map and letting what draws my attention, guide me. What was found was how there was this avoidance to larger/ main roads, where to avoid this i entered into hidden pathways and the smaller roads..

Drifting within the james cond building you are able to explore through the transitional spaces which lead to these abandoned rooms that occupy objects left in the exact position as it was used in, These being able to tell stories about the previous lives that were lived within the space



Exploring the idea of how materials are able to store memory and life, and how their marks give evidence to not only how it was used, but also who it was used by.

With the artefact of the jean, although shown with the narrative of its life, it is also a piece which i intentionally wore down, this being done in a much shorter amount of time. Which made me question how this could be incorporated into the space,
- What if markings were caused from installement or transportation of a piece?
- Could something be made to be worn down?



[A] - Using hot wax on the inner jean to represent how one "breaks into" clothing. First evidence of use.
[B] - The travellers jean soaked in a puddle. Its probably quite baggy on them. Likely walked in some grass aswell for there to be soil residue.
[C] - Looks like its been dragged across some rocky floors. They must definety be short, or just loving the 90s fashion.
[D] - Still has the tag, Might have had the intention of returning it, [doesnt seem likely now though]
Oh and looks like theres a phone number written on the tag, probably in a rush.

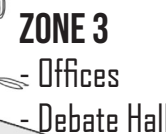
-The Drifters Experience -

Looking at placing intentional [A] avoidance points within the space, in order to highlight those [B] studio/community spaces as areas to be drawn to. Playing with this idea of choosing something over the other because one is drastically so much worse. This idea stemming from the case study of Procrastination and how there is this avoidance to important tasks, and how one distracts themselves with the “useless” activities.

Waiting area - Individual using it as a necessity (seating, protection from rain when waiting for a friend, etc)
Its appearance mirroring existing, awkward waiting rooms in order for one to associate it with the inner drift
that occurs when wanting to avoid a uncomfortable feeling

Tinkering Zones - These sitting on the face of each studio room, where left over tools/equipment from each studio will be placed, in order for this to be used as what the individual associates it with swiping their phones as they wait

Studio/Masterclasses - These tinkering zones overlooking those studio spaces, allowing not only the individual to be in close proximity to those in the studio, where they can drift around the studios, but also allowing the groups to see a new commer tinkering, and be producing subconscious pieces of work.

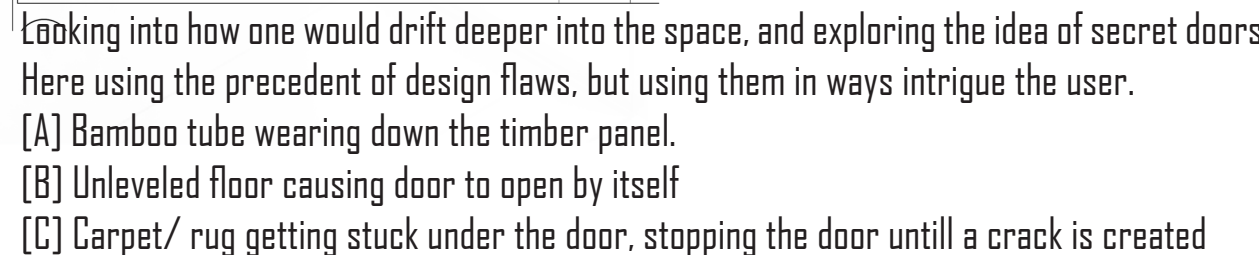


ZONE 2

- Waiting spaces
- Walkway(w/parking)
- Studios/ communal spaces
- Tinkering rooms
- Workshop

ZONE 1

- Bike parking
- Water fountain
- Bike sharing system
- Lockers
- Cycle repair station



Enhancing the feelings created within liminal spaces through looking at how people are able to experience different spaces without physically being in them.

[A] Floating stairs, allowing sound of footsteps to pass through to archive room beneath it

[B] Allowing those on the lift to also experience liminality through placing a light wall, opposite the double glass lifts, in order to allow this moment of zoning out. This wall also providing light into the archive room.

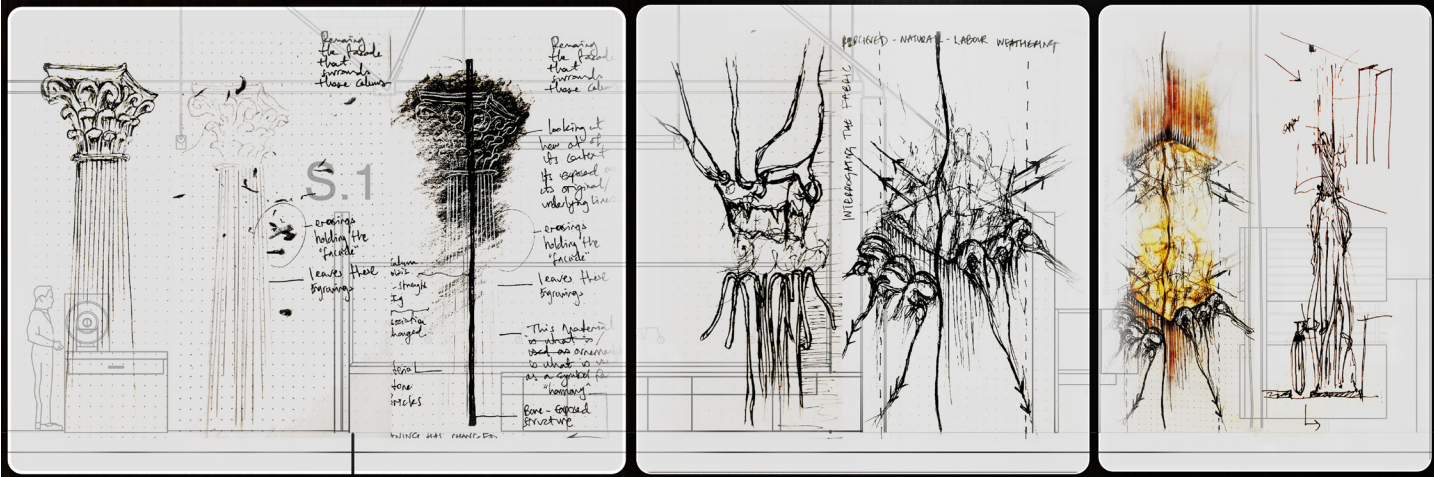
THE HARMONY OF INSTABILITY

-Face the Storm-

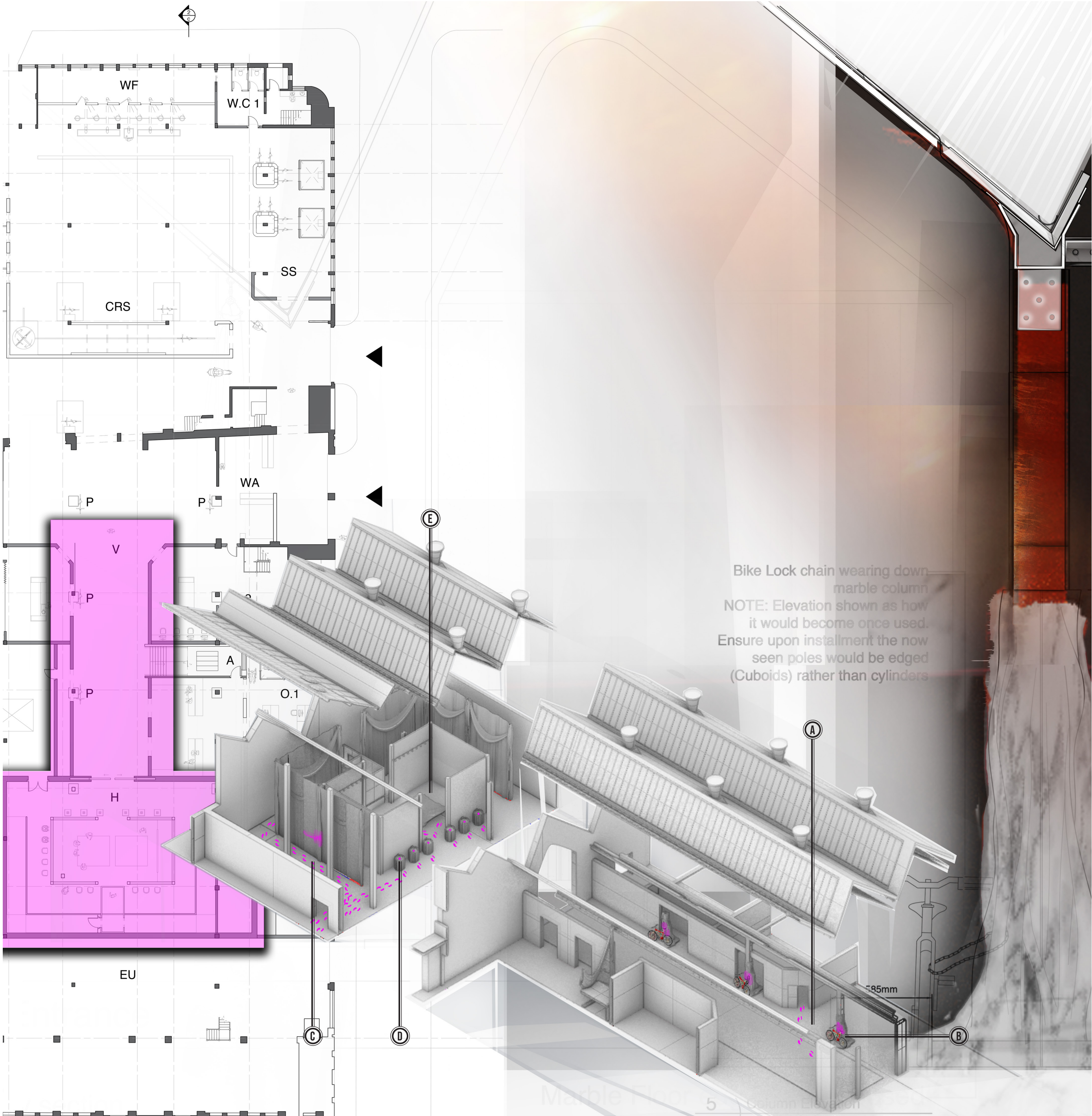
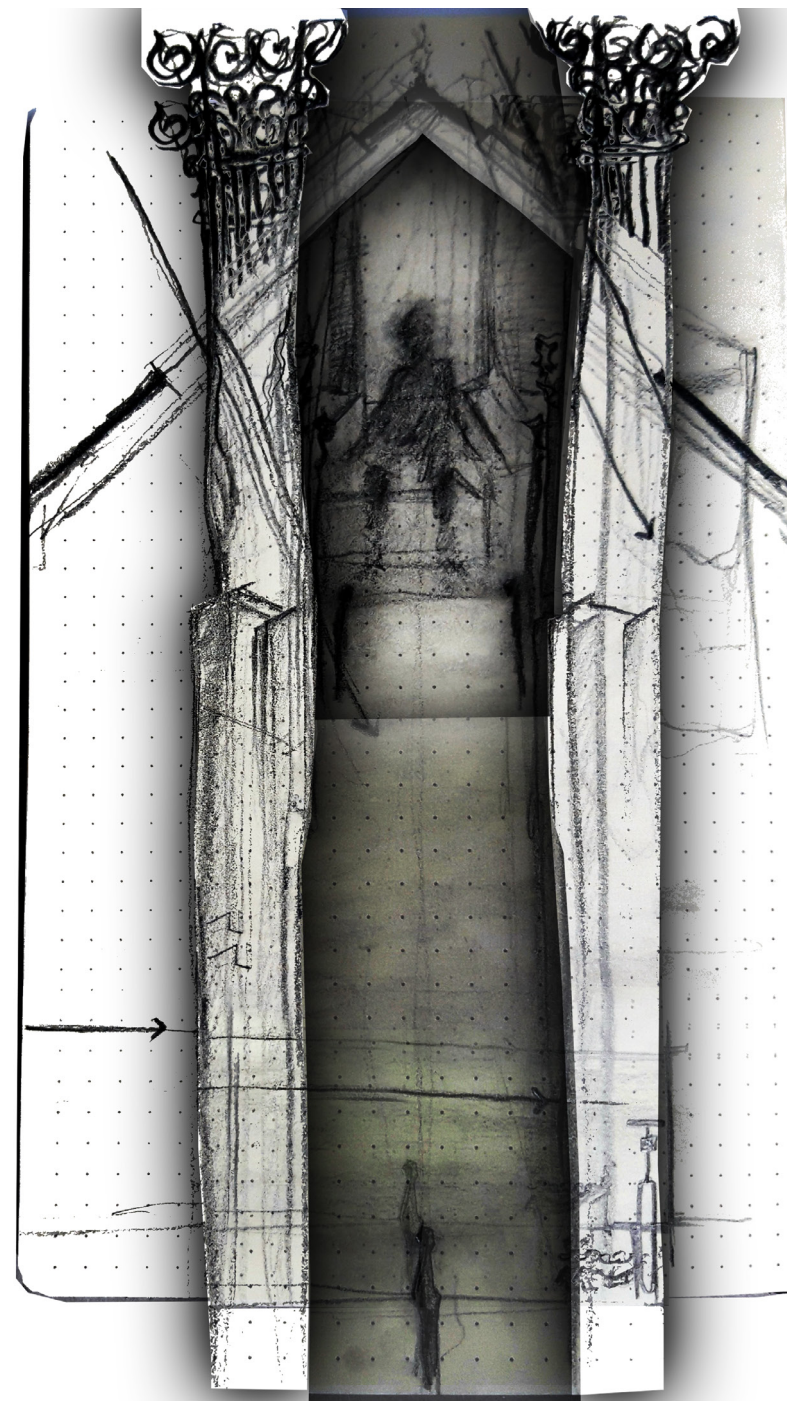
Looking into the second concept, deriving from how conflict unites. I examined how people are drawn to/ **unite over seeing flaws in persumably perfect things.**

The whole narrative behind the classical column, being of harmony. That this is the style to be driven toward due to its structure, order and rules, mirroring the top of the heirachy. They were socially defining what something should be and how it should be percieved.

The traditional debate hall being known for its repetitive columns where it's used to indicate a sense of harmony. However the context in which it is seen today being one of corruption and discordance, taking that concept out of it original setting of a town hall and placing it in a community centre, puts focus into its disharmony of that space, where the “odd one out” is the thing out of place. Here looking at how the secondary uses and the interaction of the people using those spaces wears down the socially constructed hierachy of a traditional debate hall



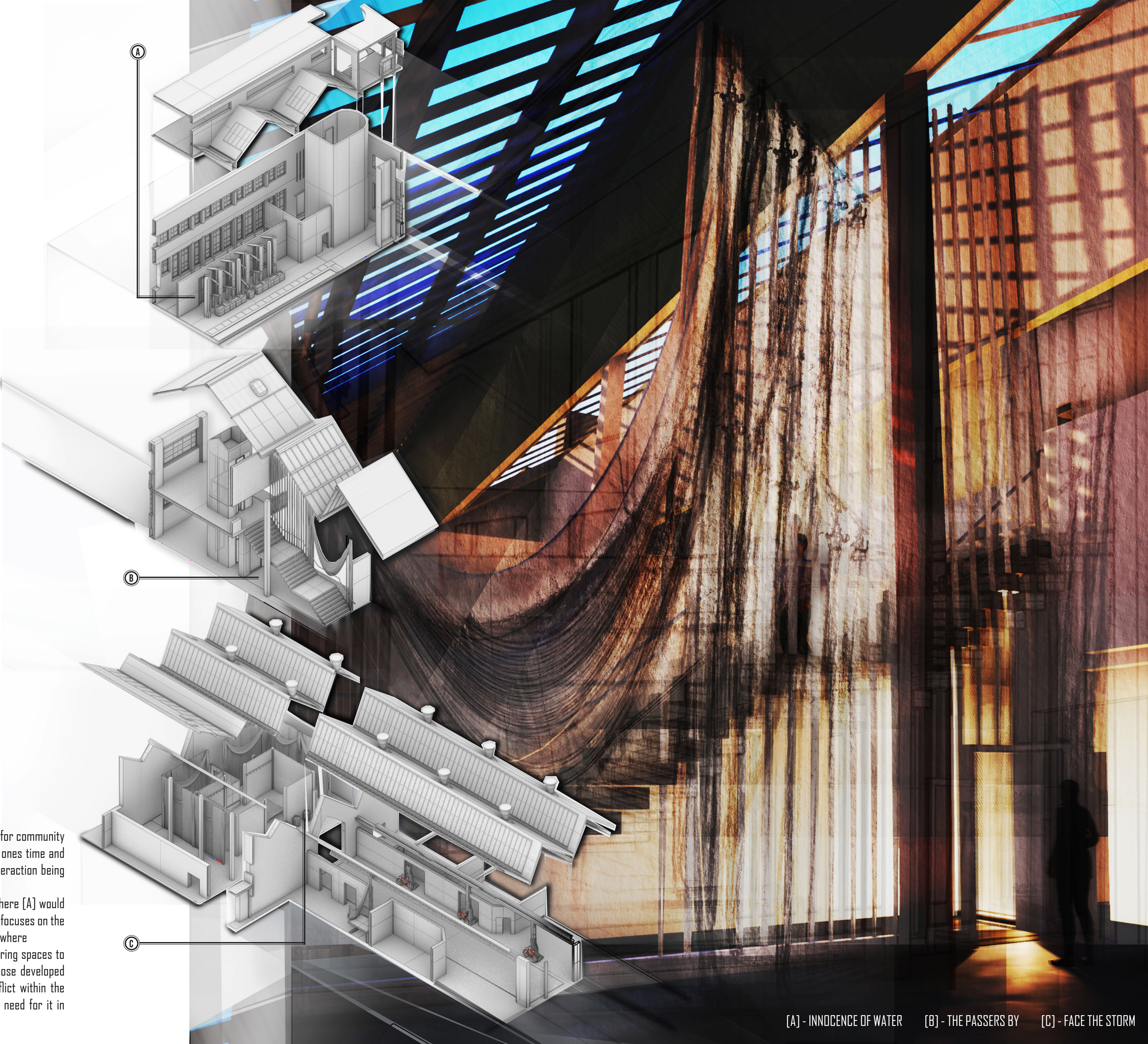
The proposal of the space not only occupying communal activities but also a debate hall. This being where developed communities would be able to storm out their ideas. This being done in a non confrontational way, through the incorporation of role play. Where the surroundings enhance the characteristics of a theatre and town hall, encouraging storming in groups



Upon entering, another point of avoidance being this [A] dreaded walkway, where the pockets of communal spaces on either side draw you in. What you see directly opposite the hallway being a shadowed figure, projected onto the back wall, heightening the intimidation toward it. Alongside this being [B] columns with bikes being parked up against them, the light reflecting the chain residue left on the marble.

Entering into the debate hall, the users approach in groups, with [C] the path of the leader surrounding the perimeter, leading to their encased box where all action within the space can be seen and heard. The rest of the group members walking straight ahead now [D] wearing their clothes mics, these acting as the costume for the space. [E] All members now coming into the discussion space, where in the centre there sits a large slab of marble. The act has now begun.

ORCHESTRATING PEOPLE
-The Final Cut-



What has been achieved through this design proposal is the ability for community spaces to still act as one, but in a way that doesn't extract all of one's time and energy, a space where significant change, diversity and social interaction being allowed to take place.

This all being achieved through the 3 key stages of the scheme, where [A] would build trust with the user, occupying solely their needs, and [B] which focuses on the decision making stage of where or not one would want to interact, where avoidance to waiting rooms and dreaded walkways allow for tinkering spaces to be the desired place. And with [C] which doesn't forget about those developed communities and helping them overcome what they avoid - Conflict within the communities, which the design breaks down and encourages the need for it in order to establish successful ideas.