



# TREE OF DEMOCRACY

## VOLUME I: INVESTIGATIVE JOURNALISM





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# INTRODUCTION

Media and more specifically news play a vital role in keeping the public well informed and up to date with ongoing stories, situations, and current events. To be effective the content they deliver must be true, accurate, and more importantly non-biased. The digital era we live in is pervasive across all aspects of our life. Today, digitalisation is viewed as a transformative technology that transcends beyond our daily lives. More specifically it has affected the industry of journalism in the way news is delivered. New and innovative methods of communication have been established with more global reach than at any other time in human history. As a result of this ease of distributing information and a lack of verification required, surfacing fake news has become a norm. This raises an age-old question of who can we trust? As a consequence of actors, citizen journalism, and the expansion of talk radio and cable news, many information systems have grown to be more polarising and confrontational whilst public faith in conventional media has fallen (West, 2017).

Fake news and social media have become a weapon of destruction for democratic systems. It is more than likely employed as a means of character assassination or to spread distrust in a political party or an individual. Fake news is created to imitate a reputable news organisation and convey false information to the general public. When these behaviours move from

being sporadic and irregular to being planned and systematic, they become disinformation operations capable of disrupting campaigns and governance across entire countries. Given society's strong stance on the idea behind "freedom of speech", which means that people have the power or right to express themselves without fear of censorship, restraint, or legal consequences. It makes it increasingly difficult to obtain reliable information. The journalism industry is well-regulated, but social media is not, which is where the issues lie. The news sector must produce high-quality journalism to build public trust and combat fake news and disinformation without legitimising them. Technology firms must invest in tools to detect fake news, reduce financial incentives for those benefitting from disinformation, and promote online accountability (West, 2017).

For centuries, the most basic obligation of any British government has been to safeguard the nation's geographical integrity at home while ensuring a balance of power in Europe. Now that we've exited the European playground, we can observe the true fragility of the United Kingdom. Scotland is likely to hold and win a second independence vote; Northern Ireland is likely to fall into the Republic's arms, and Gibraltar is likely to return to Spain. This can be seen to be heavily influenced by David Cameron lacking the fortitude to confront the radical, irrational, and even outright racist individuals in his cabinet.

Boris Johnson's public reputation has plummeted in recent years. He is not,

however, a monstrosity sprung from out of nowhere. It has been twenty years since the Conservative Party initially chose him as a candidate. He was made a shadow minister by Michael Howard and David Cameron, then he was given the Foreign Office by Theresa May. His deceit, indifference to detail, inept administration, and chronic betrayal of every personal promise are factors that have contributed to his unfavourable public image. Despite this, the majority of Conservative MPs and members of the party voted for him as Prime Minister.

As a result, he is not an outlier, but rather a product of a system that will continue to produce bias, one-sided politicians that have their own agendas long after he's gone. MPs chose him because they did not want to risk a lower majority if a better leader was chosen. Winning was more important than good governance. This is why, while Johnson's callous disregard for constitutional frameworks and expert judgement undermines British politics, his very presence shows a deeper fundamental issue: our political parties' narrowness and partisanship, as well as their constant campaigning. Parliament has long reduced previously respectable MPs into embarrassed automatons by focusing more on gossip and games against the opposition than on the details of running the country.

However, removing Johnson and promoting new policies alone would be insufficient. Many appealing policy assertions have already been made by existing parties. Instead what appears to be a solution is merely a

restatement of the problem — a list of what we do not have and cannot accomplish. In order to improve the British political system, politicians must take their responsibilities seriously, govern conscientiously and effectively alongside being held accountable. The actual obstacle they encounter, though, is the system itself. We're more likely to have better politicians if we go to a different election system that allows new parties with various cultures to emerge, as well as elected mayors with actual revenue-raising capabilities and duties which would put the focus on local delivery (Stewart, 2022).

In the United Kingdom, unemployment is on the rise. As the furlough programme is phased out, a large portion of the workers will be laid off. An increasing number of employees will begin to suffer unless there is a drastic shift in policy. Aside from the immediate hardships of being unemployed, there are long-term consequences in terms of diminished well-being and lost earnings. Unemployment has serious economic and personal implications that necessitate an immediate response. While individual unemployment has little to no societal impact, high unemployment rates in specific locations contribute to increased poverty and poorer neighbourhoods, increasing societal impact. Because unemployment and the economy are interconnected, each has an impact on the other. Unemployed people spend less, contributing less to the economy.

## INTRODUCTION (CONTINUED)

These individuals also consume significantly less than employed people, hence a higher unemployment rate could lead to a market shortage of commodities. Businesses may see a decrease in revenue as a result of this. This emphasises the domino effect of unemployment and the significance of developing strong community hubs to address these challenges.

Fig 1



Architects and designers have had to adapt in response to social inequity, continued environmental harm, an exponential increase in the human population, rapid depletion of finite resources, and extinction of precious species in our time (Fisher, 2019). Leeds is one of the major cities in the United Kingdom, and as the city grows and develops, it is clear that the municipal government has chosen a path that is far from ideal. The country's concentration on developing its economy and student life rather than improving its environmental practices has aggravated the crisis. As the globe progressively evolves, it is evident that drastic actions are necessary to rescue the earth before it is too late. Leeds has been governed by the Labour and Conservative parties for the past few years. There is, however, a new player on the scene. Although the Green Party is much smaller than its main competitors, it has been slowly increasing its popularity year-on-year. Given that there are several advantages to having a headquarters, the party is effectively sabotaging themselves by not having one. That being said it is of more importance to bring a political party like this forward and continuing to rally supporters as their views focus on society and the environment.

In a city with a large student population, it is critical to keep residents informed. The Gryphon is a student newspaper that covers a broad variety of topics, including

sports and video games. They are a self-published zine that has risen in popularity over time. This is the perfect time for this modest newspaper to expand into a larger organisation and rise to the forefront of the Leeds media landscape.



Fig 2

With Channel 4 announcing a move to Leeds, it seems as though now is the right time for The Gryphon to expand. Channel 4, is one of the most influential media companies and prides itself on collaborating with and investing in smaller independent publications. This would help The Gryphon to grow their network while also alleviating any current financial

constraints. To fight the clickbait culture we live in, it is vital to grow and bring these honest papers to the front and centre of today's media environment. Furthermore, the increased revenue would allow The Gryphon to branch out from its traditional origins by entering into new markets such as digital media platforms which includes podcasts and news shows. This diversification, if done successfully, could help them develop from a small news agency to one of the most prominent media outlets in Leeds. London has traditionally been regarded as the epicentre of news. This is owing to the high concentration of the world's top corporations and media being located there. The fact that a major corporation such as Channel 4 is relocating to Leeds illustrates an opportunity that has the potential to impact the future of journalism. The success of Channel 4's move to Leeds will set a new precedence for the future of journalism in the UK

Most community hubs in Leeds, particularly those in the city centre, have been assessed, and it appears that their intended consumers are now dissatisfied with the services supplied. Many consumers expressed their dissatisfaction towards the lack of help and poor customer service. This effectively punishes those in need of support from such hubs. By creating a new community hub in the heart of Leeds it could be an epicentre for the notion of community and culture especially when paired with Leeds 2023. A community hub should exude the idea of education and community, this can be done by providing basic facilities like libraries, and computer facilities as well as hosting specific

events such as empowerment workshops.



Fig 3

# COMMUNITIES

## 1) Political Ideology / Community of Politics :

A political ideology is a set of ideas, beliefs, values, and views that compete purposefully justify, explain, challenge, or reform a political community's social and political arrangements and processes.

Communities of people who share the same interest or passion.

## 2) Community Media/ Student community :

People in dozens of communities, notably women and marginalised groups, make use of the instruments of communication via community media, allowing them to construct their own means of cultural expression, news, information, and dialogue.

## 3) The economically inactive community :

During the pandemic, a substantial number of people have remained economically inactive. Economic inactivity refers to individuals not currently seeking employment or are not able to work.



Fig 4

# PROGRAMMES

## 1) Green Party (Political Headquarters)

The emblems and instruments of political life are represented by parliament buildings. They influence political culture and the environment in which governments are held accountable. Their architecture, history, and rituals reveal a great deal about governance and behavioural norms. These structures project political culture outward, affecting the scope and pace of communication between citizens and the parliament, thanks to the adoption of television coverage, social media, and the COVID-19 pandemic. Confidence in democracy is under attack as a result of continuing political upheaval, prompting us to reconsider our political institutions and the buildings in which they are housed.

## 2) The Gryphon (Student Newspaper)

A news bureau is a site where news is gathered and distributed.

## 3) Community Hub

A community Hub provides and hosts community activities that local people need. They are led and run by the community and are open and accessible to everyone. Aiming to support their community in a variety of ways.

## 4) Visitor Centre

A facility that provides tourist information to visitors.



Fig 5

# PARTNERSHIP

Fig 6

A potential partnership with Channel 4 has many upsides for a smaller business like The Gryphon.

## 1. Knowledge

A merger or a partnership allows and encourages the notion of collaboration providing an upside for both businesses. Knowledge sharing opens up a broader reservoir of ideas and tactics that can be applied by either company for growth or security.

## 2. Competitive Advantage

Partnerships expand your knowledge, expertise, and resources, allowing both businesses to produce better products and reach a wider audience. When all of these aspects are paired with feedback, an organisation can reach new heights.

## 3. Business' Credibility and Image

Provided that the companies both have a stellar reputation, there is often an expected credibility increase for the smaller of the two. The influence and collaboration combined can often lead to a stronger business model along with developments in the quality of service. Subsequently resulting in enhanced brand equity.

## 4. Stability

Often the goal of business partnerships is to sustain operations

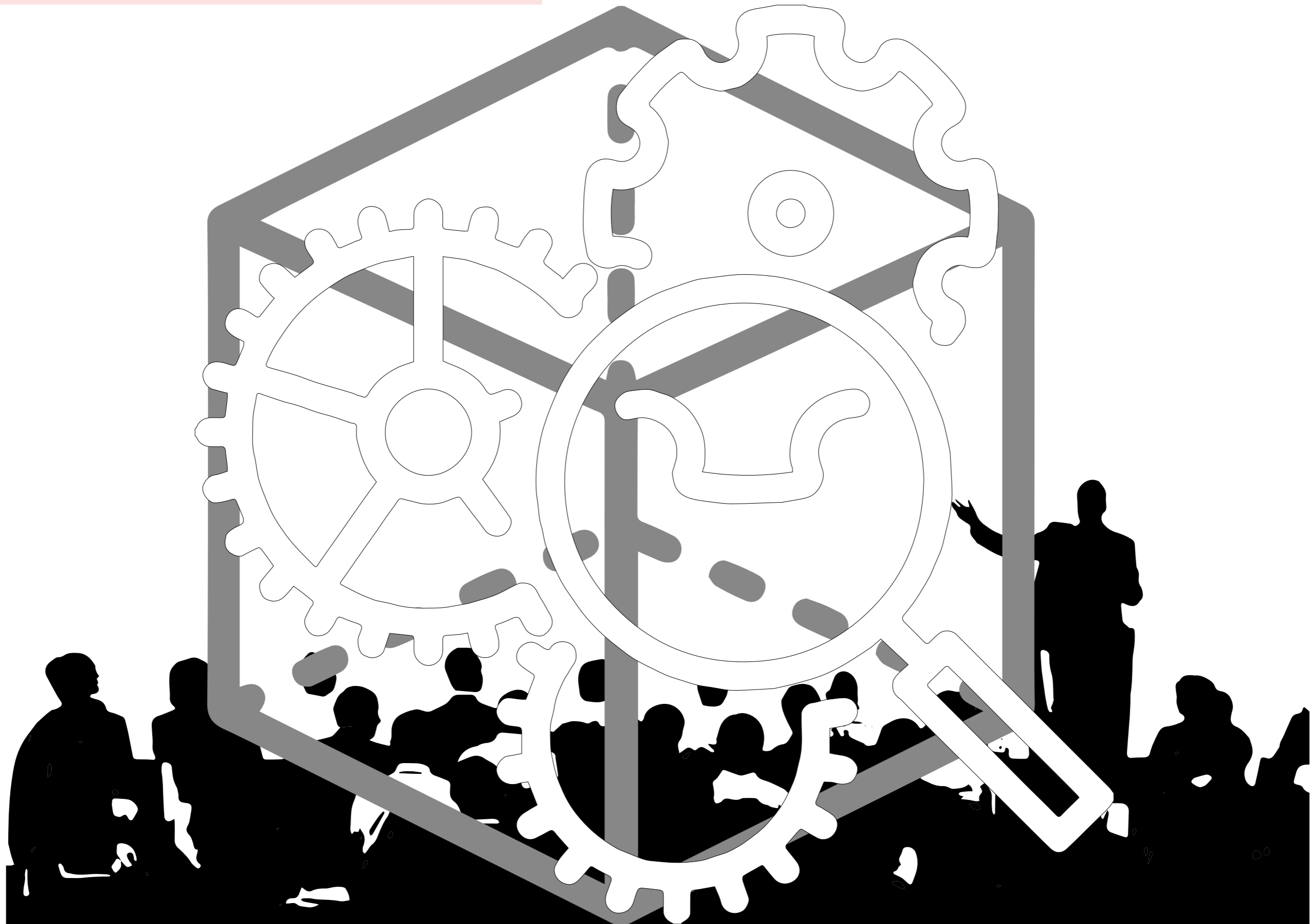
and strengthen both companies to ensure long term success. Increased access to knowledge, innovation, expertise, and funds typically bolsters vulnerabilities in both businesses, allowing them to meet their corporate goals and survive.

All of this would allow The Gryphon to expand beyond its current role as a newspaper. allowing it to branch out into different types of media such as podcasts, radio, and television. Resulting in the growth from a little student newspaper to a position at the forefront of journalism in Leeds. The Gryphon's major benefit is the financial backing. Due to a shortage of funding in prior years, printing was suspended, and their business model had to alter accordingly. Increased revenue allows for them to have a safety net and diversify in a safer manner.



EVENTS, SPACES, FUNCTIONS & EXPERIENCES

Fig 7





# GREEN PARTY

## Introduction:

The Green Party, on a national level, is committed to preserving local services and decision-making at a local level. Their members in Leeds endorse this and reject the Conservative Government's austerity approach, which is ideologically driven.

## History:

Before 2011, Leeds had two active local parties, one in Farnley & Wortley and the other in Headingley, both based on Council ward boundaries. Farnley & Wortley is responsible for the Leeds West parliamentary constituency, whilst Headingley is responsible for three wards in the Leeds Northwest parliamentary constituency. On the 5th of October 2010, members of the Leeds Green Party agreed to form a city-wide party at a full meeting at Leeds Civic Hall. It was hoped that this would serve as a forum and focal point for all Leeds Green Party members.

A new constitution for a Leeds Green Party was created after a series of discussions. The Farnley & Wortley and Headingley parties are still active and independent. The city-wide party serves as a membership branch for members who do not belong to a local ward party and will assist in the formation of new local ward parties if they so want. For example, forming a local Otley party has long been a

goal, and one has now been realised.

The Inaugural Meeting in 2011 saw the election of new officers, final modifications to the constitution, and the beginning of the process to open a bank account. The Green Party of Leeds is now focusing on the upcoming elections and campaigning. Since then, new political parties have emerged to represent Otley & Yeadon, as well as Elmet & Rothwell. The remaining 20 wards are served by the (now called) Central & Outer Leeds Green Party.

## Values:

- advocating for a democratic transformation that focuses on the people and the planet.
- diversifying the natural environment is critical to humanity's future. So, protection of this is a priority.
- Creating a sustainable society for longevity.
- Equality is key.
- A healthy society is one that is built on a democratic society that is devoid of prejudice.
- The focus is on democratic participation and accountability by ensuring that decisions are made at the most practical level possible for individuals who will be affected.
- Personal freedom, social fairness, health, happiness, and human fulfilment should all be elements in determining a society's success.

## Local Parties:

The Green Party of England and Wales is made up of local parties, and the Party's basic policy is to give

each local party as much autonomy as possible in pursuing the Party's goals. As a result, local parties are empowered and can develop their own policies and campaigns that are consistent with the party's philosophical basis, as stated in the policies for a Sustainable Society. The Federation of Green Parties in Leeds is ecstatic to be able to provide a positive and ambitious set of policies that come together to produce a vision of Leeds as a contemporary, environmentally, and economically viable city. The Leeds Green Party is organised into five independent local parties, each of which is an equal member of the federation, whose mission is to support and promote the Green Party activity within the Leeds City Council territory. The federation serves as a supporting entity, assisting in the coordination of citywide campaigns and the optimisation of communications and local activities across the Leeds City Council area.

## What they stand for:

- Defending the city's libraries from budget cuts and promoting reading more in local schools.
- promoting and assisting public art and literature schemes.
- Encouraging the usage of community centres and parks to their full potential.
- Increasing support for socially inclusive and creative organisations
- Increasing choice of recreational and cultural activities that are easily accessible.

- Encouraging people of all ages to participate in physical activity for their health and enjoyment.
- Making better youth services a priority.



# Green Party

Fig 8

- Collaborating as much as possible with the volunteer and community sectors, as well as young people themselves, to provide a diverse range of youth facilities and activities.

## GREEN PARTY (SPACES)

### Debate chamber:

A debate chamber is also referred to as a council chamber, legislative chamber, or other similar titles when it is utilised for legislative purposes. It is a space where people can discuss and debate.

### Archives:

a collection of historical documents and records.

### Exhibition:

a public display of works of art or noteworthy items held in a gallery, museum, or trade show.



Fig 9

# THE GRYPHON

## Overview

Leeds University Union's official student publication is The Gryphon. It began its journey in 1897 as one of the oldest societies on campus and is now among some of the highest-rated student newspapers in the nation.

As an independent media platform, they aim to keep the University and the Union accountable where they can. The range of content that they release is tailored and conformed around the interest of students and the residents of Leeds.

## History

The Gryphon, originally known as Leeds Student, is a weekly student newspaper issued around the University of Leeds every Friday during term time. The editor, who is elected yearly by members of Leeds University Union, is the only paid individual within the organisation.

Leeds Student was founded in 1970 when the Leeds University Union newspaper and the Leeds Beckett University Students Union newspaper merged. However, Leeds Beckett University students decided to disassociate from Leeds Student in November 2005, mentioning under-representation as a reason. Following this, the Leeds Student was renamed The Gryphon in 2014, reverting to the name of the first Leeds University newspaper, which was founded in 1895.

Leeds Beckett University Students

Union members voted to distance themselves from the periodical in December 2005. This had previously been a joint venture between the two universities, but after repeated complaints about the paper's bias toward Leeds University, a referendum was held to determine whether LBUSSU should keep its affiliation with the paper and continue to contribute a small portion of the paper's expenses. Members voted to sever the ties, and the paper will now be run completely by the Leeds University Union.

Leeds Students was awarded Student Newspaper of the Year in the Student Media Awards in both its first year (1970–71) and two years later (1972–73).

In 1998, 1999, and 2009, the publication was crowned Publication of the Year at the Guardian Student Media Awards.

The Leeds Student was also ranked the 'Best Student Newspaper' at the National Student Journalism Awards in 2009, an award first celebrated in 1999 and co-hosted by the National Union of Students and The Independent newspaper.

## Funding

Due to a financing problems, Leeds University's student newspaper had to stop printing. Leeds Student said on its website that it had fallen £5,200 short of its financial aim to meet printing costs. The newspaper, which is partially supported by the union, stated that its volunteers tried to salvage the title by selling advertising, but that the offers were rejected by the union because they would jeopardise the union's fundraising efforts.

Fig 10



## THE GRYPHON (SPACES)

### Printing Facilities:

a method of reproducing text and images on paper using ink and a printing press. It is a crucial aspect of publishing and is often done as a large-scale industrial operation.

### Bull pen:

a section of the workplace where junior employees are clustered together in one room

### Radio station:

The goal is to transmit information from one location to another via the media in between.

### Television station:

a company, organisation, or other entity that broadcasts material on terrestrial television, such as an amateur television operator. Analog television signals or, more recently, digital television signals can be used to transmit television broadcasts.

### Communal Spaces:

a designated area in a workplace where employees can relax, socialise, or eat during a break from work.

### Conference room:

a designated area for events like business meetings and group calls.



A community hub is a public area that brings together a number of community organisations and neighbourhood groups to provide a variety of activities, programmes, and services.

They were established to make better use of public spaces by bringing together a variety of services under one roof that caters to the needs of a particular community or neighbourhood. Social interactions are also encouraged at community hubs.

There are different services offered at each location like:

Childcare services

Cultural

Education

Employment services

Health services

Recreational

Social services



Fig 12

Library :

typically a space designed solely for the purpose of study and education. The majority of them include both quiet study areas as well as common areas for group study. A library comprises a variety of forms of work, ranging from actual hard copies to online digital forms.

Computer suite :

A place that offers computer services to any demographic. Equipped to keep pace with emerging technologies, while offering optimum flexibility for individual study and collaborative learning.

Communal Spaces :

a designated area in a workplace where employees can relax, socialise, or eat during a break from work.

Conference spaces :

a designated area for events like business meetings and conference calls.

## VISITOR CENTRE

A tourist information centre provides visitors with information about the area's attractions, accommodations, maps, and other tourism-related goods.

Leeds 2023 is an event that will tap into the excitement, innovation, and momentum surrounding Leeds's ambition to be the European Capital of Culture in 2023.

## VISITOR CENTRE (SPACES)



Fig 13

Leeds info centre :

Tourist Information Centre

Exhibition :

a public display of works of art or noteworthy items held in a gallery, museum, or trade show.

Café :

a restaurant selling light meals and drinks.

Souvenir shop :

a shop that sells items that are meant to be a reminder of a place one visited

# LIST OF ILLUSTRATIONS

Fig 1) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 2) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 3) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 4) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 5) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 6) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 7) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 8) Image by Ahmed, S (author) 2022. Photoshop Image.

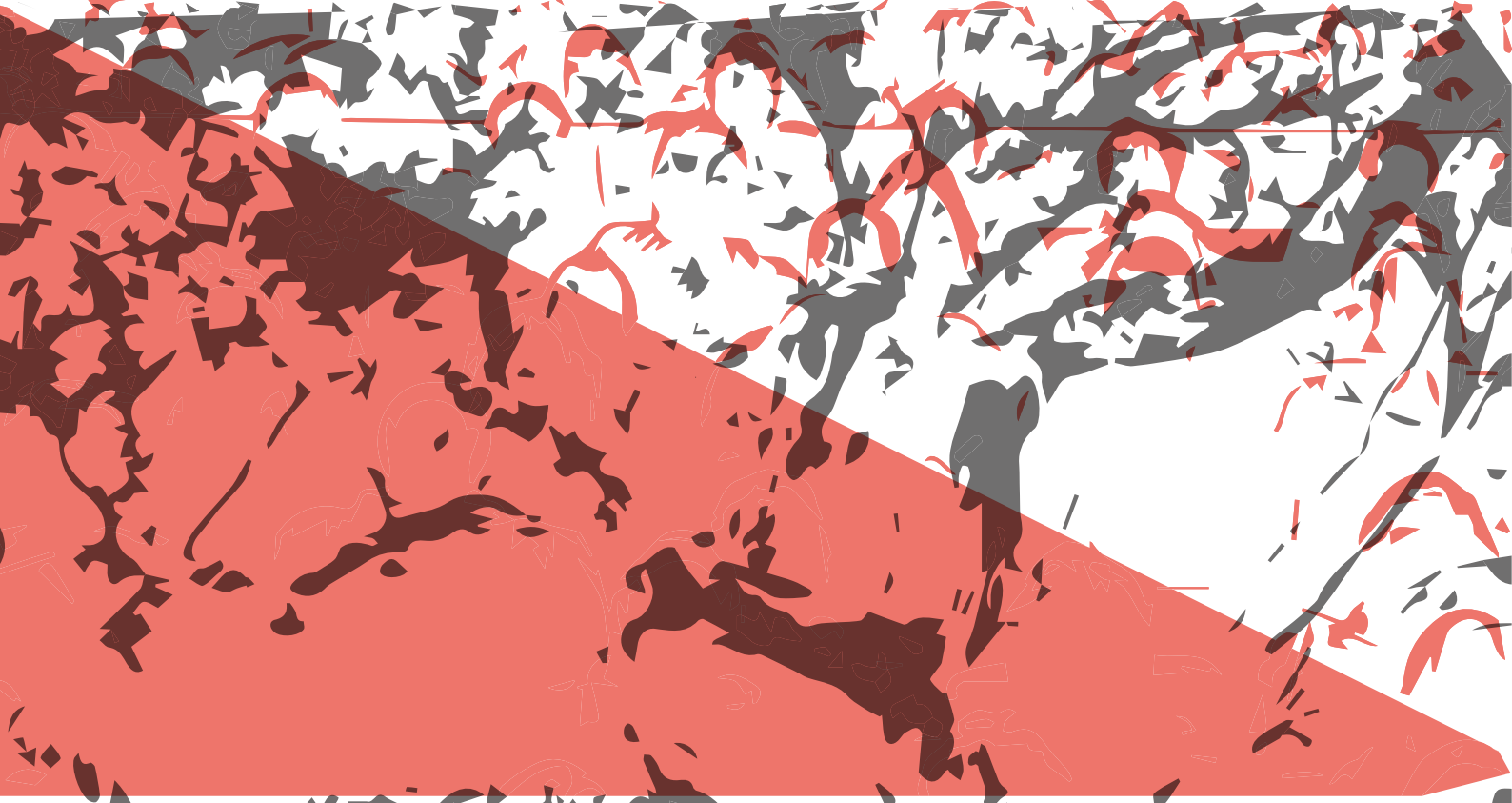
Fig 9) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 10) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 11) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 12) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 13) Image by Ahmed, S (author) 2022. Photoshop Image.



# **TREE OF DEMOCRACY**

## **VOLUME II: DEVELOPMENT JOURNALISM**







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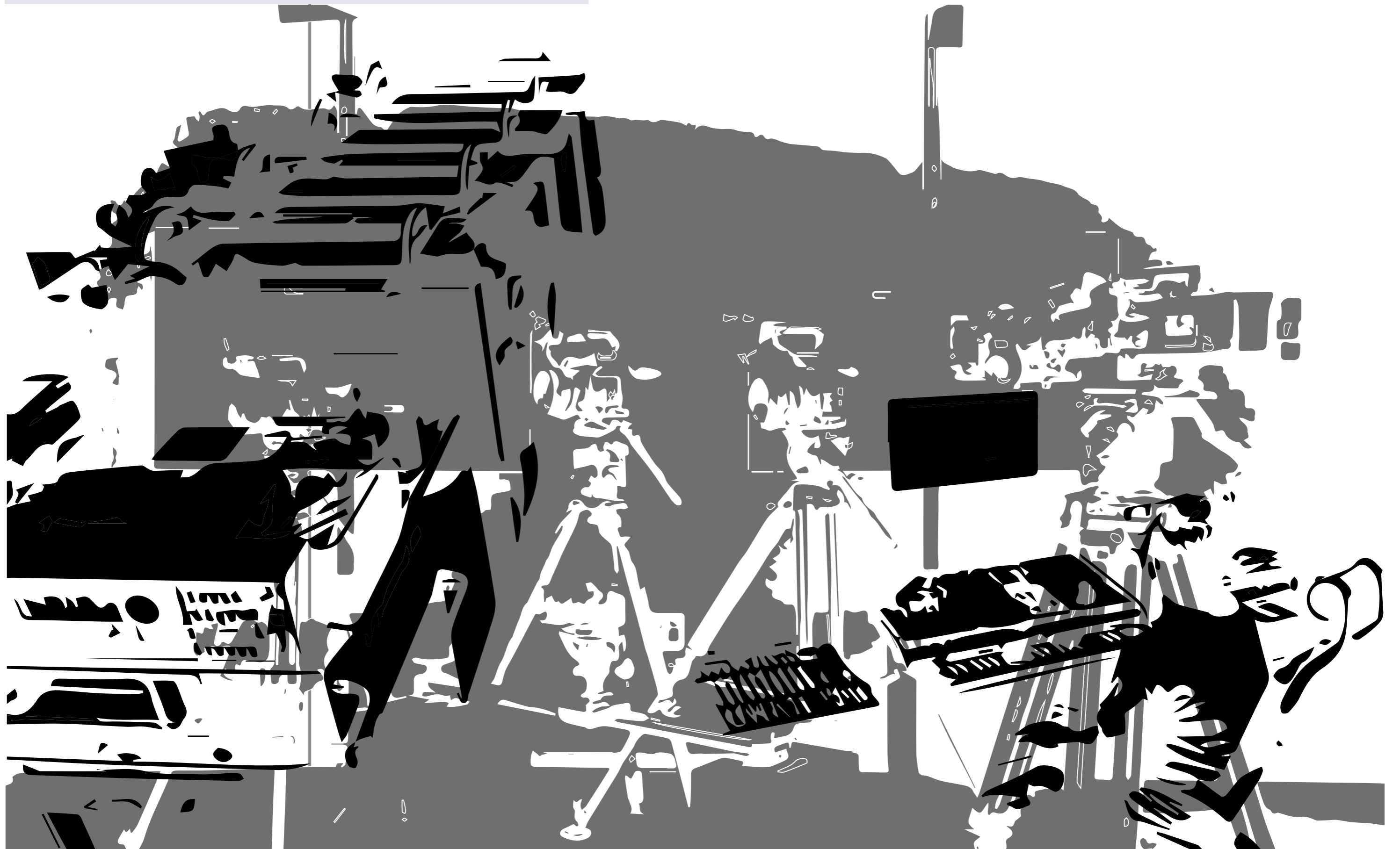
MAKE AMERICA GREAT AGAIN

VALIDITY OF FAKE NEWS

Fig 1













List of equipment (The Gryphon/ Green Party) :

- |                   | L        | W    | H    |
|-------------------|----------|------|------|
| Audio console     | 362      | 280  | 90.5 |
| Desktop (IMAC)    | 21.5     | 528  | 450  |
| Desktop speaker   | 162      | 142  | 210  |
| Studio microphone | 145      | 44.5 | 44.5 |
| Studio Lighting   | 750/2000 | 500  | 700  |

Note: All measurements are approximate

Fig 7



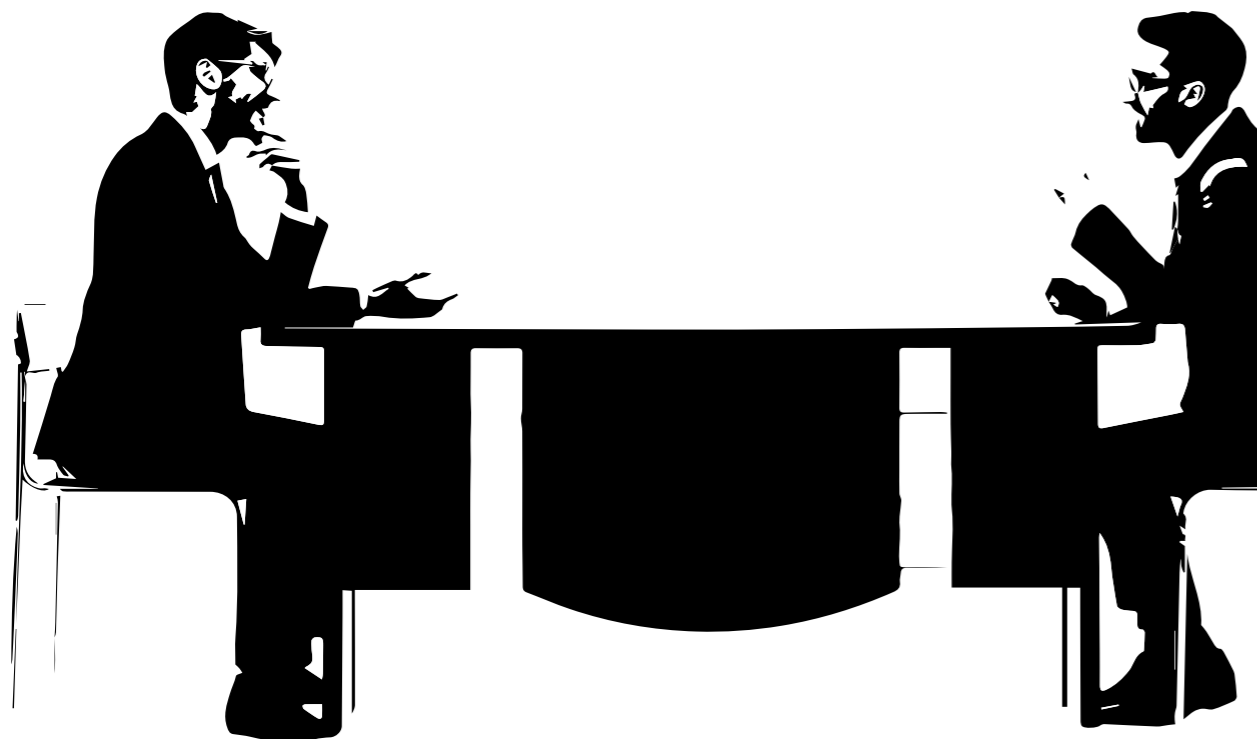
List of equipment (All) :

|       | L    | W   | H   |
|-------|------|-----|-----|
| Table | 2240 | 910 | 736 |
| Chair | 820  | 850 | 550 |
| Bench | 1560 | 410 | 450 |
| Door  | 2040 | 820 | 50  |

Note: All measurements are approximate



Fig 8



List of equipment (The Gryphon) :

|                            | L    | W    | H    |
|----------------------------|------|------|------|
| A0 plotter                 | 914  | 1066 | 1117 |
| A0 flatbed scanner         | 1270 | 915  |      |
| A2 drawing table           | 700  | 600  | 160  |
| A3 laser printer + scanner | 456  | 406  | 296  |
| Desktop (IMAC)             | 21.5 | 528  | 450  |

Note: All measurements are approximate

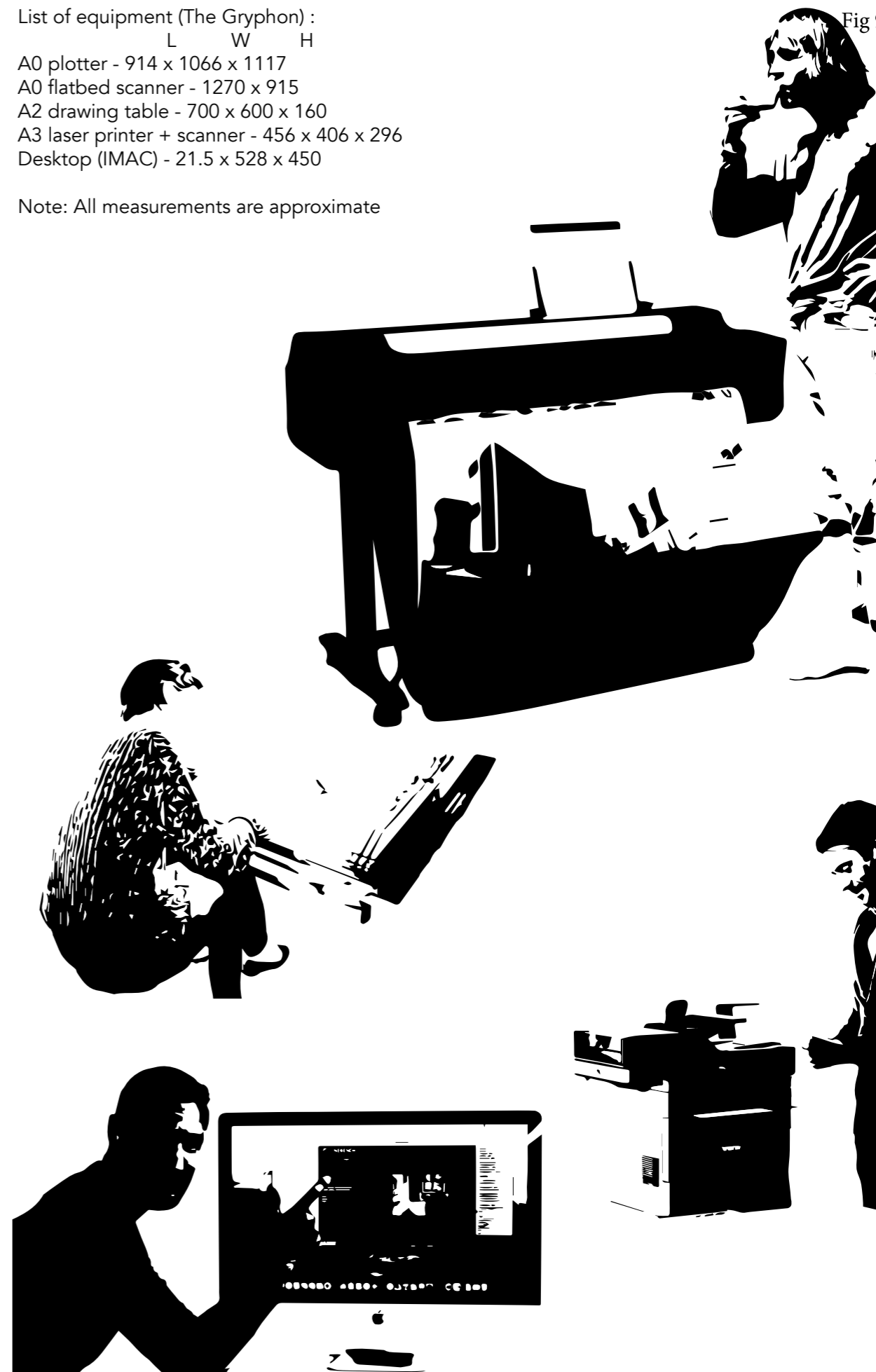


Fig 9





## FAKE NEWS

Throughout Donald Trump's presidency, the term "fake news" became an integral part of his everyday vocabulary. But what exactly does it mean? Fake news comprises of articles or hoaxes intended to deceive the general public. Often used to confuse people, advance a political agenda, or assassinate someone's character. The phrase is also closely associated with politics rather than general news. This is primarily due to politicians' fondness for using the word as a scapegoat for anything they are accused of.

# FAKE NEWS



# SLOW JOURNALISM

There will always be a need to distribute information fast, such as news concerning natural disasters or financial markets. Slow journalism cannot and will not slow down the rate at which this type of news is produced, but it aims to emphasise the importance of fact checking. Slow journalism is an essential concept that urges journalists, and more broadly, all professions, to be conscious of how quickly industries change. Journalists occasionally need a reminder that allowing speed to take precedence comes at the expense of analysis, context, and complexity. Slow journalism provides a foundation for a more balanced approach (Norman, 2017).

Fig 11



## FAKE NEWS (02/03/2022)

Online rumours about a Ukrainian fighter ace who achieved six 'kills' in a single day racked up millions of views and is now being leveraged as propaganda by the Ukrainian Ministry of Defence as the country prepares to withstand a Russian invasion.

Ukrainian officials have leveraged claims of a fighter ace dubbed "the Ghost of Kyiv" as part of efforts to boost morale in the face of the Russian invasion.

Images of a fighter jet flying over the city combined with reports that it was responsible for the downing of six Russian military planes sparked online rumours of a number of "kills" by an anonymous Ukrainian MiG-29 pilot.

One video purporting to depict the fighter jet has nearly five million views and sparked an outpouring of praise for the pilot's valour.

Aviation specialists stated that the "Ghost of Kyiv's" supposed achievements were unproven and that a single pilot shooting down six enemy planes in a single day in the modern age was unprecedented.

Despite this, the Ukrainian ministry of defence sought to embrace the chance to reinforce faith in a hero pilot, tweeting a photo of a MiG-29 as part of a post announcing that retired pilots were returning to the country's air force (Milmo, 2022).



Fig 12

# THE ART OF WAR

Amid the war between Russia and Ukraine, it is ironic that certain news outlets get blacklisted. Is journalism not supposed to be about freedom of speech?

For supposedly playing an active role in spreading disinformation Russia's RT and Sputnik news agencies have been barred from attending a conference on media freedom in London.

Both RT and Sputnik were denied accreditation by the UK Foreign Office.

The ruling was dubbed "direct politically motivated discrimination" by the Russian Embassy.

The Russian Embassy appealed to the Foreign Office about the decision, accusing the UK of waging a "months-long smear campaign" against RT.

RT said in a statement: "It takes a particular brand of hypocrisy to advocate for freedom of press while banning inconvenient voices and slandering alternative media."

Fig 13



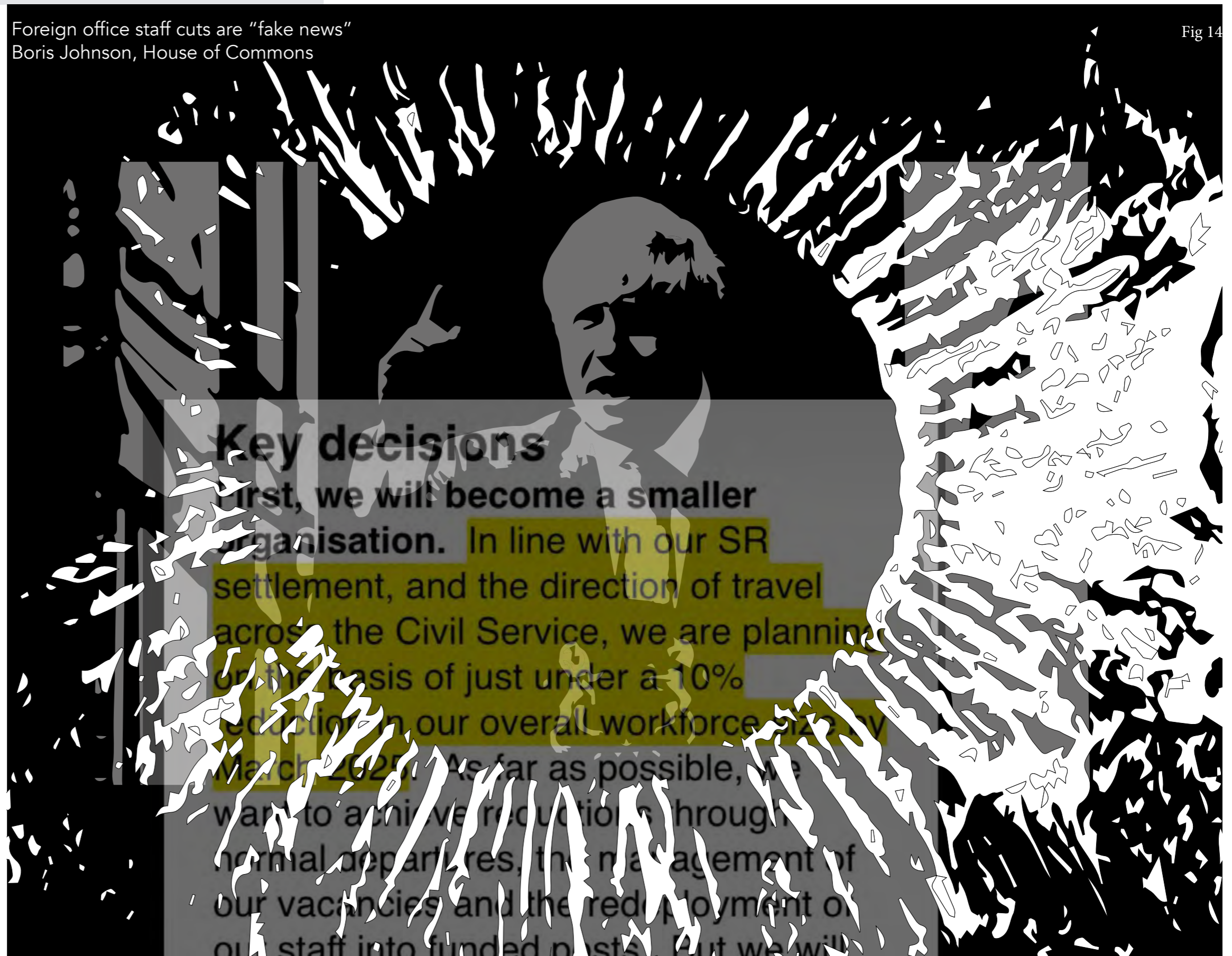
# HYPERNORMALISATION

Adam Curtis is a four-time British Academy Television Award winner who has been making documentaries about history, politics, and media since the 1980s. Curtis explores the history of how visions of social progress were supplanted by social control – and the unintended repercussions of this retreat in Hypernormalisation.

Hypernormalisation examines the intricacies and inconsistencies of the world we see in the news, using a variety of music, archive film, and interviews.

Foreign office staff cuts are “fake news”  
Boris Johnson, House of Commons

Fig 14



## Key decisions

First, we will become a smaller organisation. In line with our SR settlement, and the direction of travel across the Civil Service, we are planning on the basis of just under a 10% reduction in our overall workforce size by March 2025. As far as possible, we want to achieve reductions through normal departures, the management of our vacancies and the redeployment of our staff into funded posts. But we will

Even as the UK navigates uncharted seas outside of the European Union, the ongoing Coronavirus pandemic continues to occupy the majority of the political class's attention. Health is currently regarded as the most pressing issue confronting the country, while the economy is also regarded as a high priority because of the collateral economic harm caused by Coronavirus limitations. Although the current government's approval rating was low in late 2020, it began to improve in Spring 2021 before declining again in 2022 (Clark, 2022).

This drop in approval is mainly due to the current administration, and in particular, Boris Johnson, coming under fire for breaking lockdown regulations during the peak of social limitations in 2020. The issue has been dubbed 'Partygate' due to the nature of the claims, which include joyous social gatherings at Downing Street (Clark, 2022). This further fuelled negative perceptions surrounding the PM.

There is not much to say about British politics other than the fact that many deem it to be a shambles. Political scandals are surfacing left, right, and centre. How can we continue to rely on these individuals for our future?



# SCANDALOUS

Fig 16





SOME GREAT CONTENT YOU GOT ON THERE LAD!!!!

# BREAKING NEWS





Notorious :  
/nə(ʊ)'tɔːriəs/

adjective

famous or well known, typically for some bad quality or deed.

Fig 18

### Suicidal Thoughts

"All my life I been considered as the worst  
Lyin' to my mother, even stealin' out her purse  
Crime after crime, from drugs to extortion  
I know my mother wish she got a f\*\*\*\*\*' abortion  
She don't even love me like she did when I was younger (Get a hold of yourself, \*\*\*\*\*!)  
Suckin' on her chest just to stop my f\*\*\*\*\*' hunger  
I wonder, if I died, would tears come to her eyes?  
Forgive me for my disrespect, forgive me for my lies  
My baby mother's eight months, her little sister's two  
Who's to blame for both of them? (Nah, \*\*\*\*\* , not you)"

(Wallace, 1994)



## NOTORIOUS LIARS



## LOST IN TRANSLATION

Drawing- A form of communication arose that elevated the human intellectual ability to a far higher level than could have been accomplished by the mere uttering of vocal sound. Even the most rudimentary and twisted depictions of objects and devices, employ talents unheard of during the word-of-mouth era. With the drawing or writing method of thought-communication, it was necessary to first devise a pointed drawing stick, which was then guided by the hand, so that the desired characteristics or emblems could be scratched in simple outline in the ocean sands; or to provide a marking tool or implement for painting pictures on the inner walls of caves, such as the ancient bison of the Altamira caverns (Hunter, 1978).



Fig 19

## CHINESE WHISPERS

The history of printing is intertwined with the history of civilisation in general. During the last 500 years, printing has been the primary mode of transmission of ideas, touching and often diffusing into practically every sector of human activity. Political, constitutional, religious, and economic events, as well as sociological, philosophical, and literary developments, cannot be properly comprehended without considering the impact of the printing press. The printing industry contributes to the economic development of all other fields of industry and commerce as a business proposition. It is intimately tied to the evolution of applied sciences because it is based on a technical procedure (Steinberg, 2017).

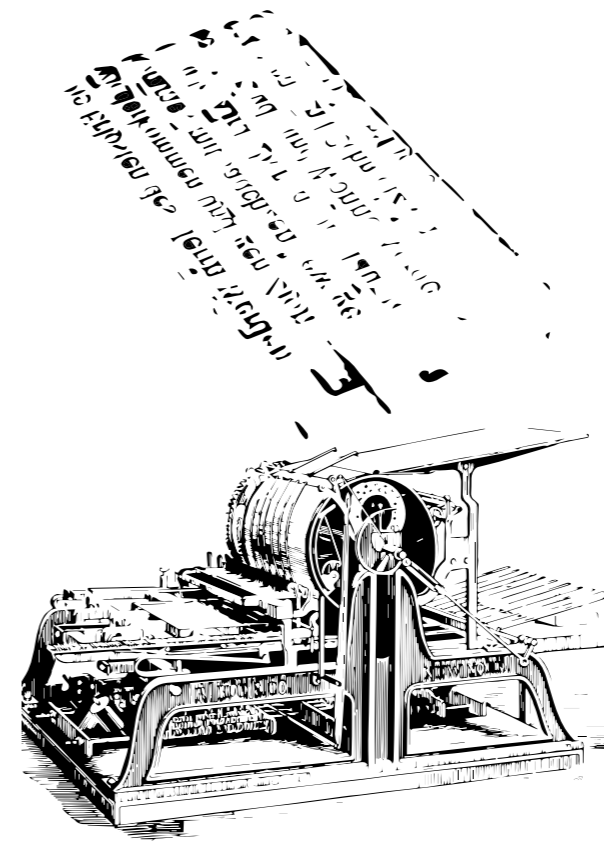


Fig 20

# HISTORY OF MEDIA

Media is constantly adapting and changing with time. As a result of this even old media was considered new at one point in time. And, at some point, every new medium will become obsolete. Nonetheless, the development of new media continues to be a perplexing process. Some believe this process is propelled by technology, while others believe it is fuelled by economics; some believe it is driven by audience desire, while others emphasise the importance of cultural conflicts (Stöber, 2004).

Understanding the history of all of these things, particularly printing, reveals the ever-changing and evolving nature of these industries. The significance of this is that it demonstrates the by-products of constant change, such as NFTs and deepfakes.



Fig 21

# NFTS

NFTS (Non-Fungible Tokens) is a new phenomenon that is revolutionising banking and blockchain. NFTs are digital tokens that can be anything from art, music, film, and any other digital asset developed on blockchain technology.

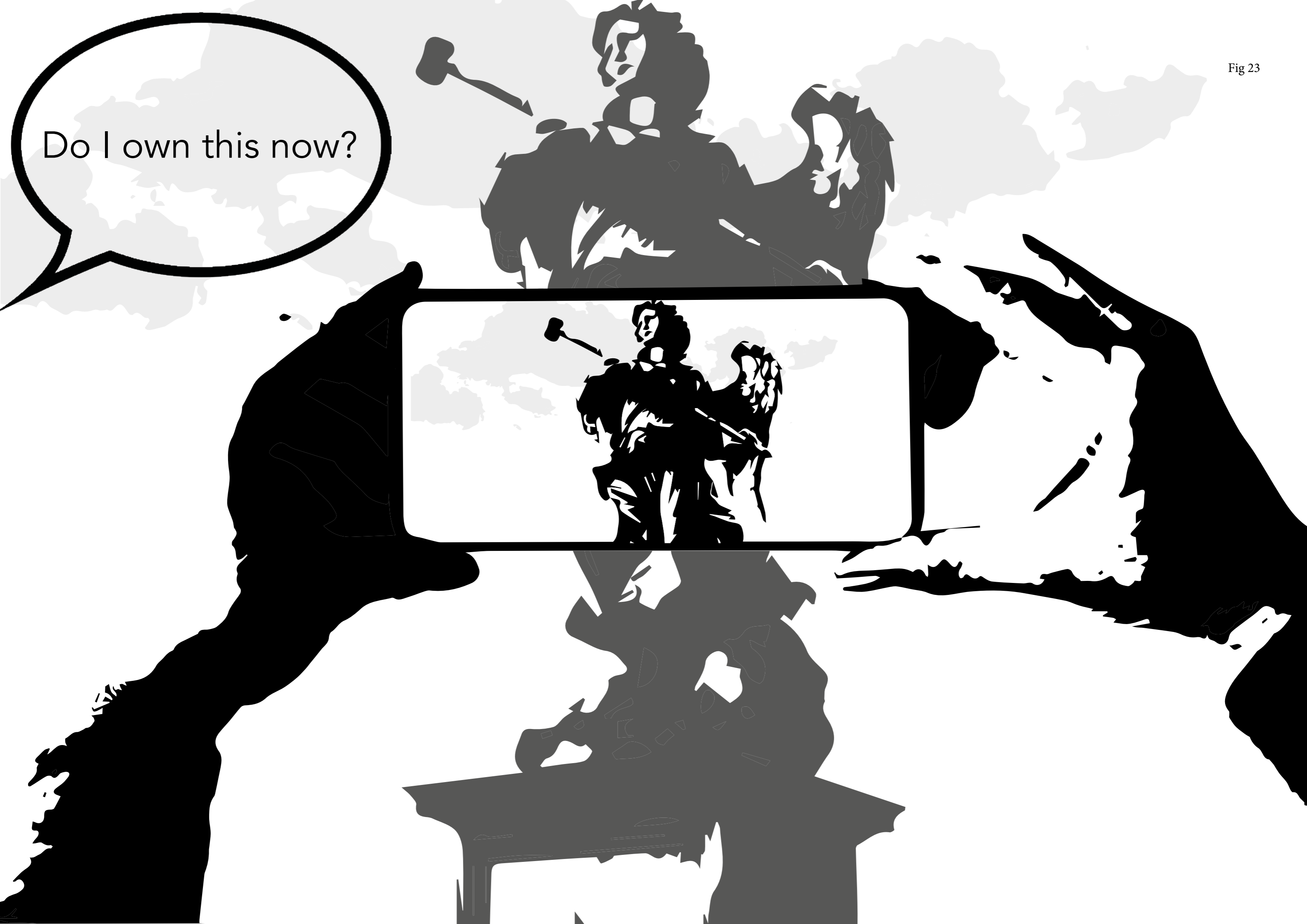
Digital producers are generating a substantial amount of wealth with NFT's. When a creator's NFT is sold in the digital domain, he or she can earn millions in a matter of seconds. It's becoming more common that consumers are more enthusiastic about buying, selling, and investing in the digital market.

Many drawbacks come with a meteoric rise. Because the industry is so unregulated, new consumers are especially vulnerable. Individuals with malicious intents can make money through fraud and hacks thanks to a phenomenon like this. The need to be liked by society and peers often leads to people leaping into things without first considering all of their options. These individuals are the ideal targets and feel the consequences. Influencers drive the price of the NFT's through advertisements, etc. then they sell the asset to a non-suspecting individual who later realises the asset has none or very little tangible value.



Fig 22

Do I own this now?



# DEEPPFAKES

In the digital era, it is becoming increasingly evident that cameras do not always reflect reality. People can create so-called deepfake videos thanks to increasingly advanced machine learning paired with inexpensive and simple-to-use video editing tools. These videos, which contain falsified footage of people and things, are becoming a rising source of concern in both everyday life and politics.

Deepfakes can be used to portray false news events in an attempt to influence public opinion, as well as to portray a political candidate or celebrity saying or doing something he or she never said or did. In the cancel culture era, we live in anything can be used in an attempt to ostracise an individual regardless of whether it's true.

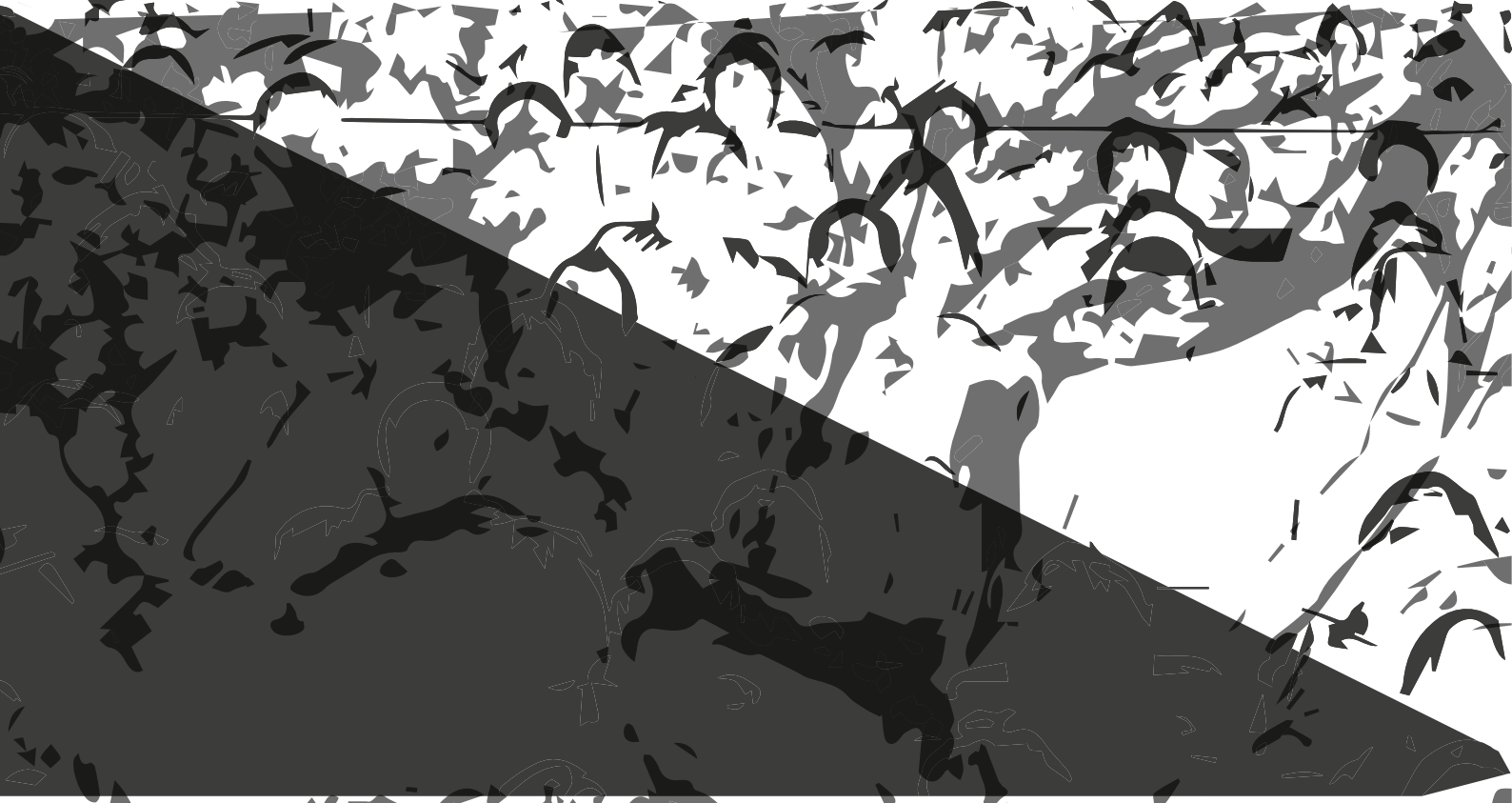
It is clear deepfakes are the new frontier in the propaganda battles. They can be used to stage news events that never occurred, such as immigrants rioting to spread discord, or they could be used to depict fake murders or frame someone for a crime they did not commit (Greengard, 2019).



Fig 24

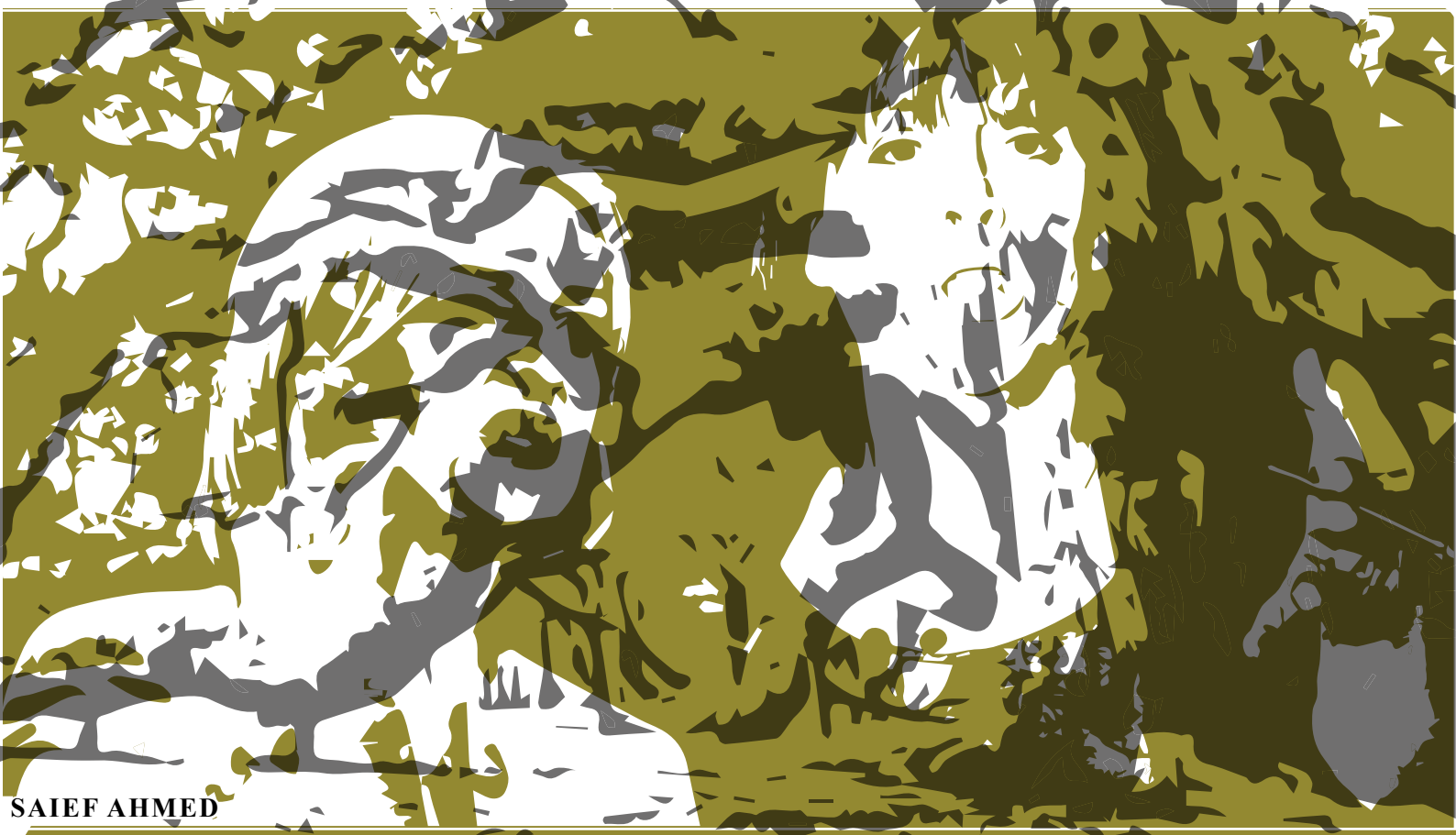
# LIST OF ILLUSTRATIONS

- Fig 1) Image by Ahmed, S (author) 2022. Photoshop Image.
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- Fig 8) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 9) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 10) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 11) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 12) Image by Ahmed, S (author) 2022. Photoshop Image.
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- Fig 15) Image by Ahmed, S (author) 2022. Photoshop Image.
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- Fig 19) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 20) Image by Ahmed, S (author) 2022. Photoshop Image.
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- Fig 23) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 24) Image by Ahmed, S (author) 2022. Photoshop Image.



# **TREE OF DEMOCRACY**

## **VOLUME III: PHOTO JOURNALISM**





**Building, Site, and Structural Analysis**

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| <b>Site Analysis</b>     | 6  |
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2016  
January 2010  
\$110,000  
**CONTENTS**  
TRUMP  
MAKE AMERICA GREAT AGAIN



SET IN STONE



Fig 1

# BUILDING OVERVIEW

ADDRESS - 2 Great George St

POSTCODE - Leeds LS1 3DW

ARCHITECTS - BIRCHALL AND KELLY

BUILT - 1889

GRADE - II LISTED

Fig 2



# LEEDS

Leeds is the largest city in the county of West Yorkshire, England. On the north bank of the Aire, it originated as an Anglo-Saxon township. Leeds has the most listed buildings of any city outside of London.



Fig 3

# ACCESS ROUTES

2 Great George Street

Leeds

LS1 3DW

Train Station (0.5 miles) - 11 min walk

Leeds City Bus Station (0.6 miles) - 13 min walk

Car Park- Q- Park The light (0.1 miles) - 3 min walk

Car Park- CitiPark Merrion Centre & First Direct Arena (0.2 miles) - 4 min walk



# SURROUNDING ARCHITECTURE

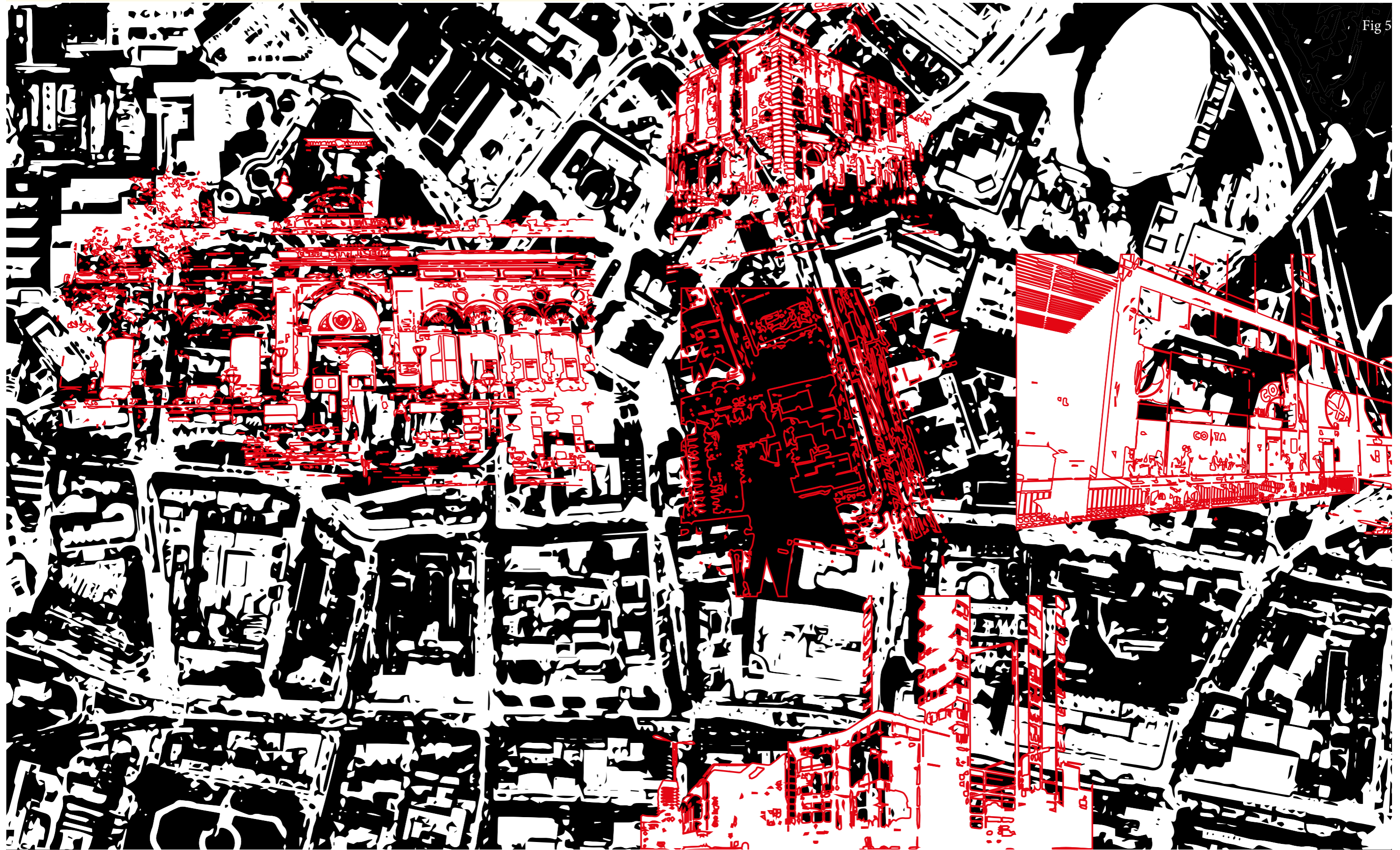
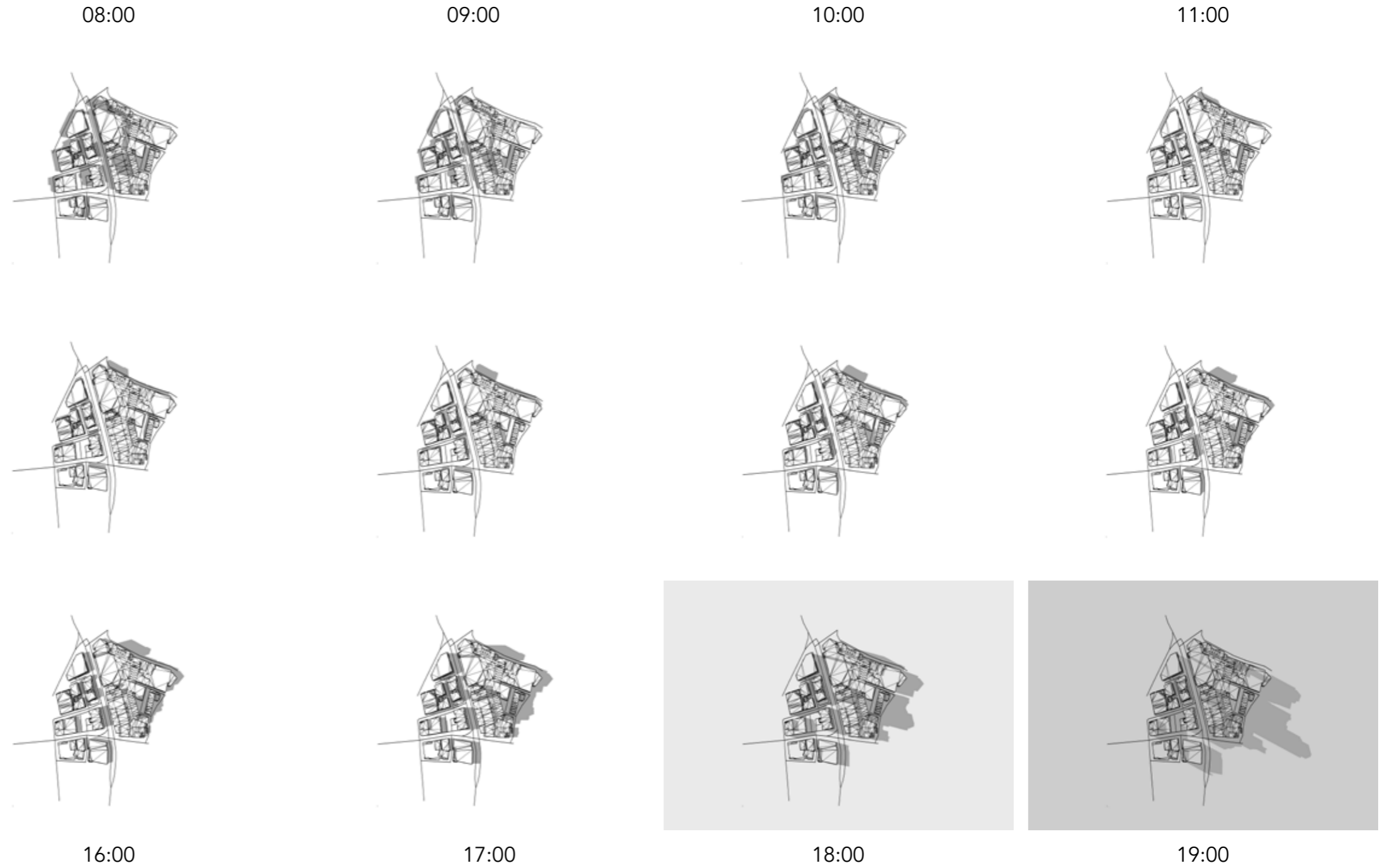


Fig 5

# LIGHT STUDY

Because the Sun rises in the east, travels south, and sets in the west, a big portion of the site is bathed in sunlight for most of the day. However, the site is surrounded by several tall buildings, which block out a significant amount of this natural light.

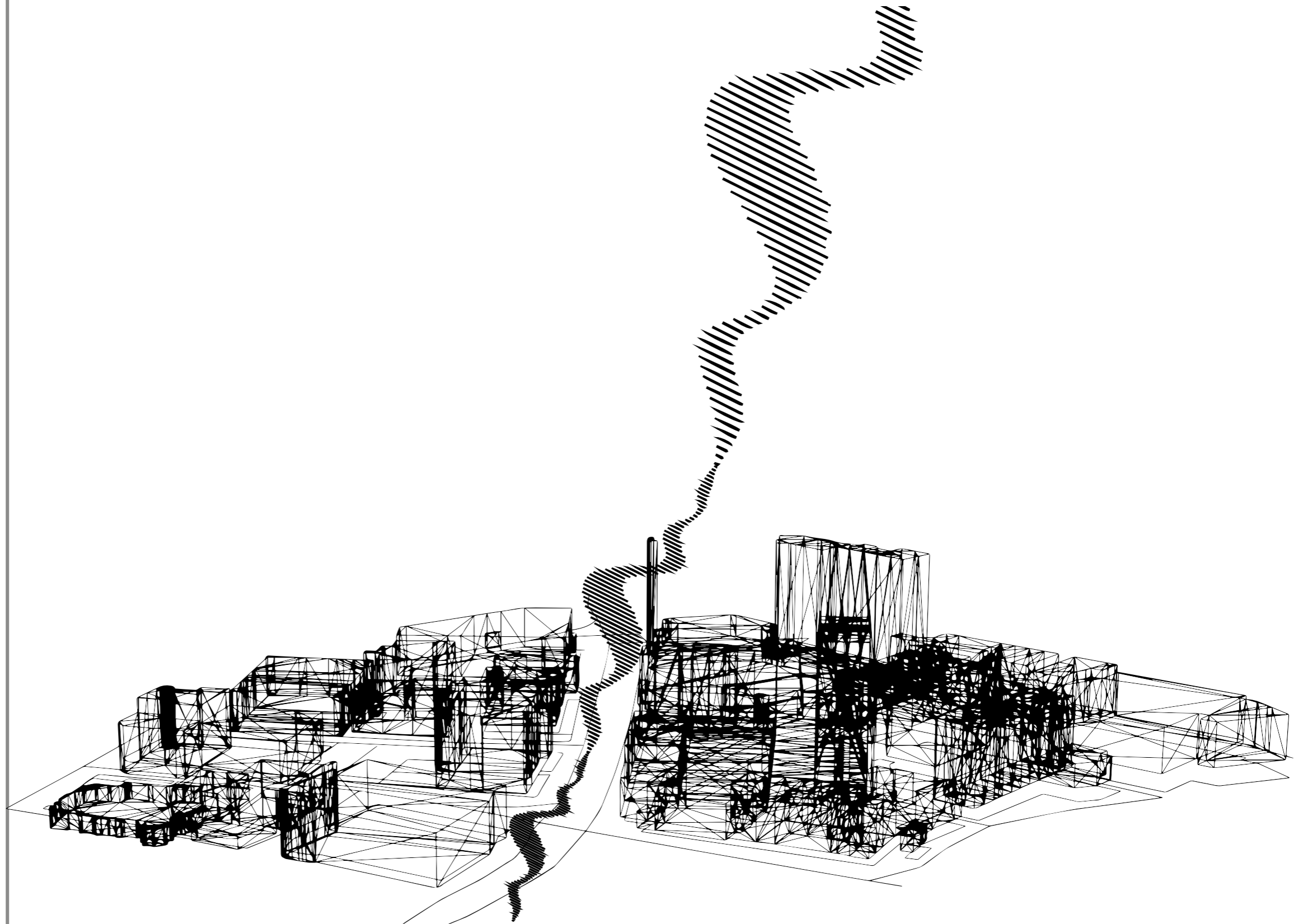
Fig 6



# NOISE POLLUTION

The building is vulnerable to noise disturbances from traffic and the overall city centre environment due to its central location.

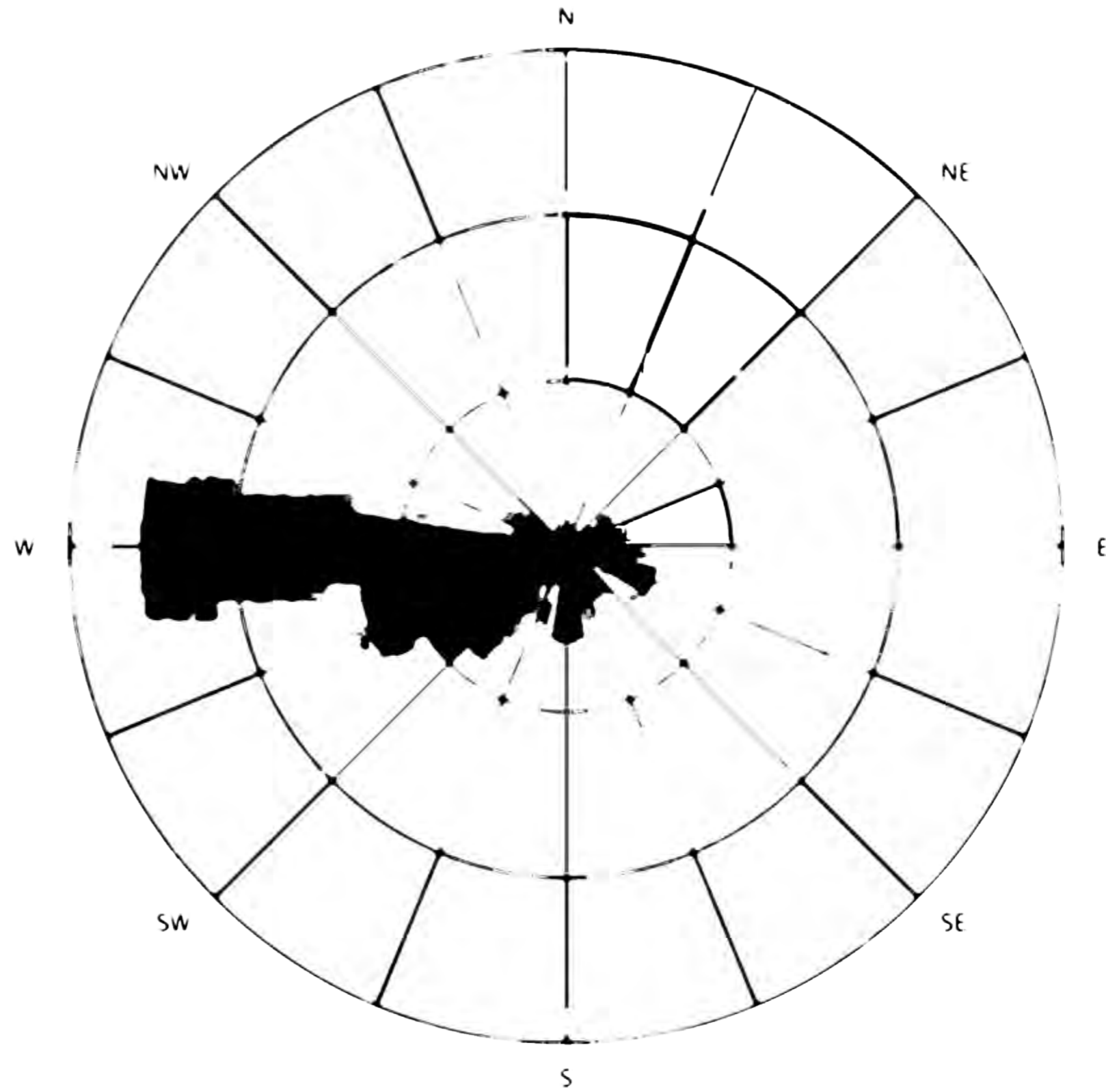
Fig 7



# WIND STUDY (15/03/2022)

The predominate wind-direction across most of the UK is from the South-West.

Fig 8





# ELEVATIONS

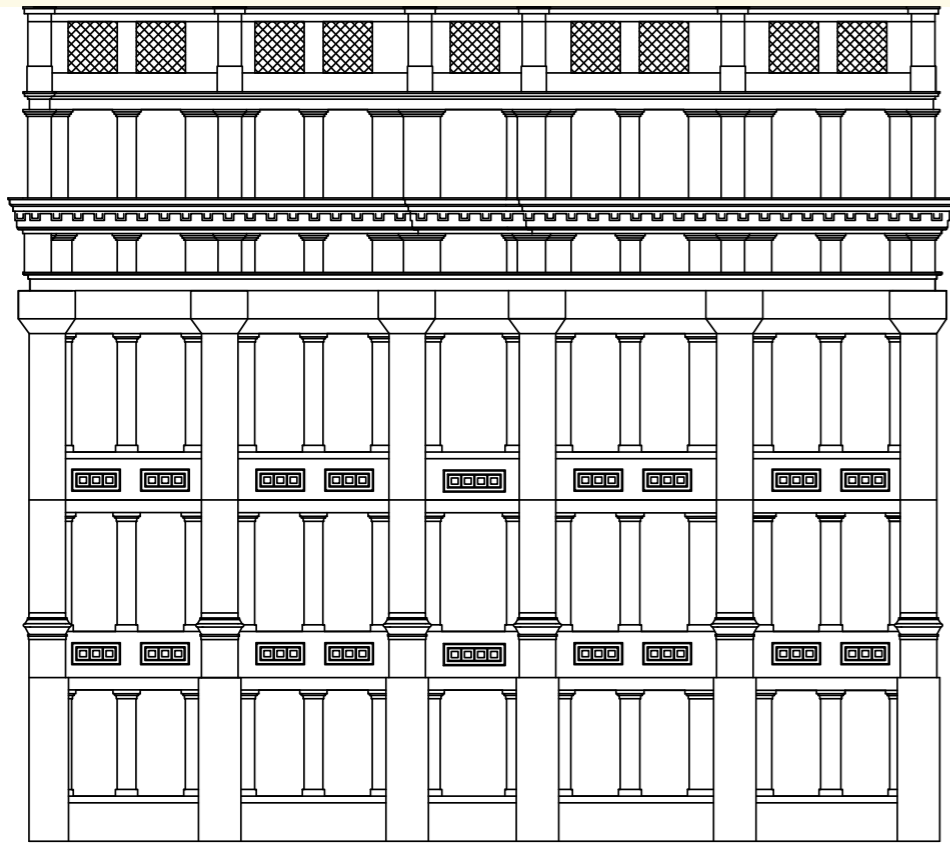
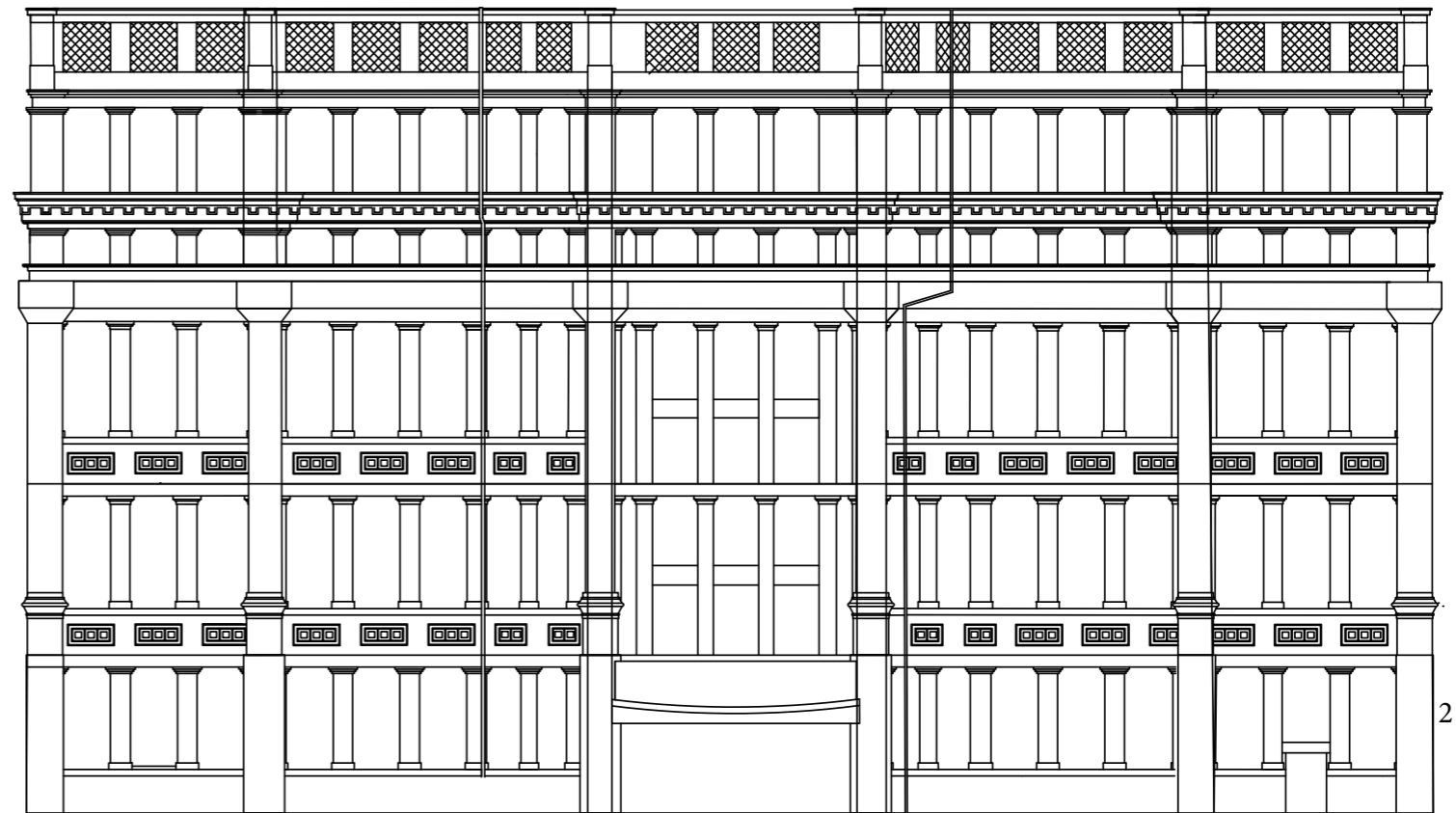


Fig 9-12



20



21

# CIRCULATION

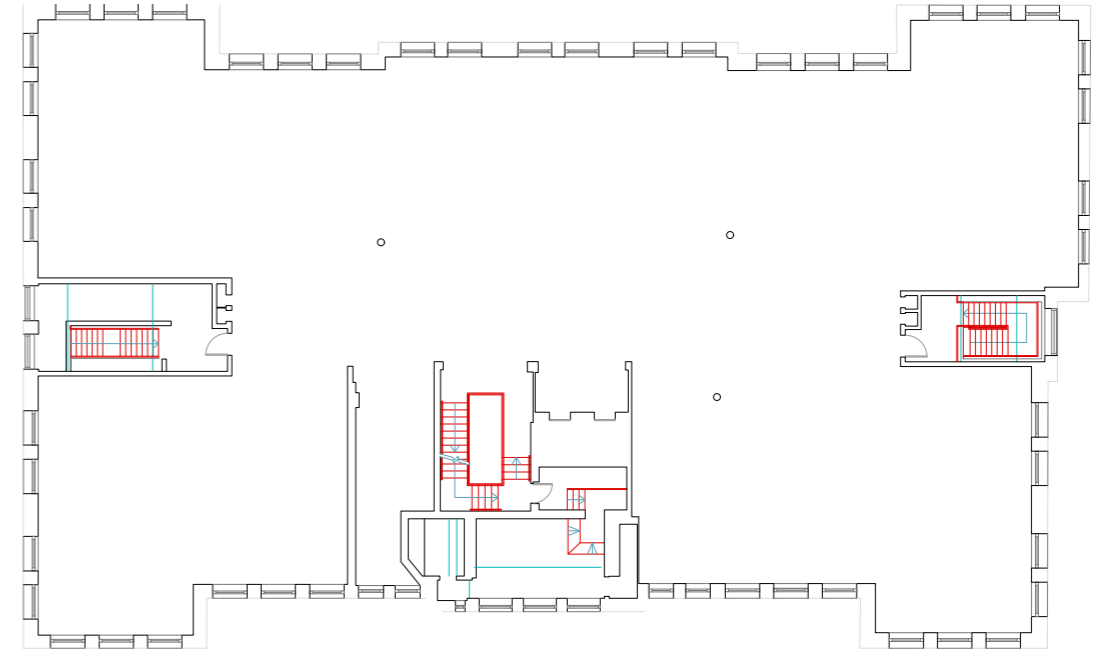
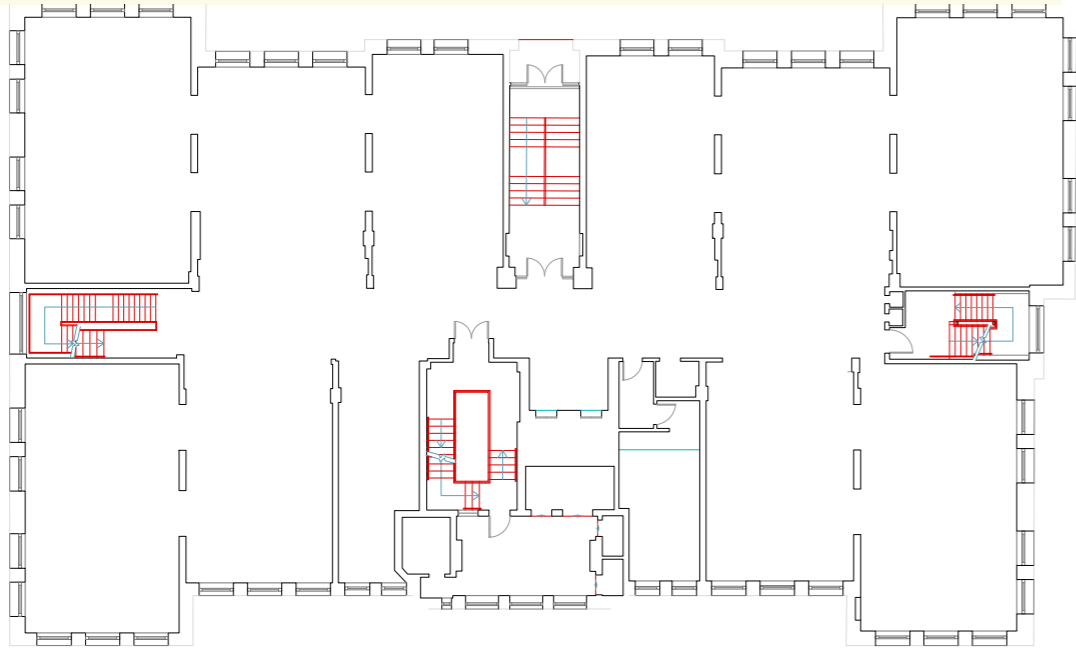
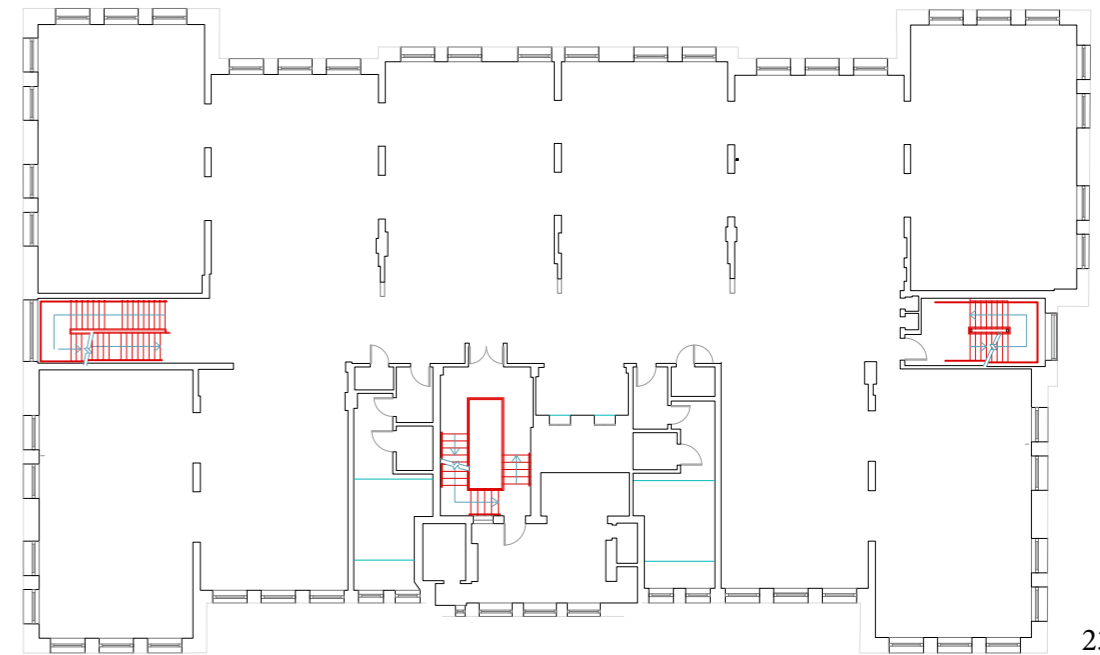
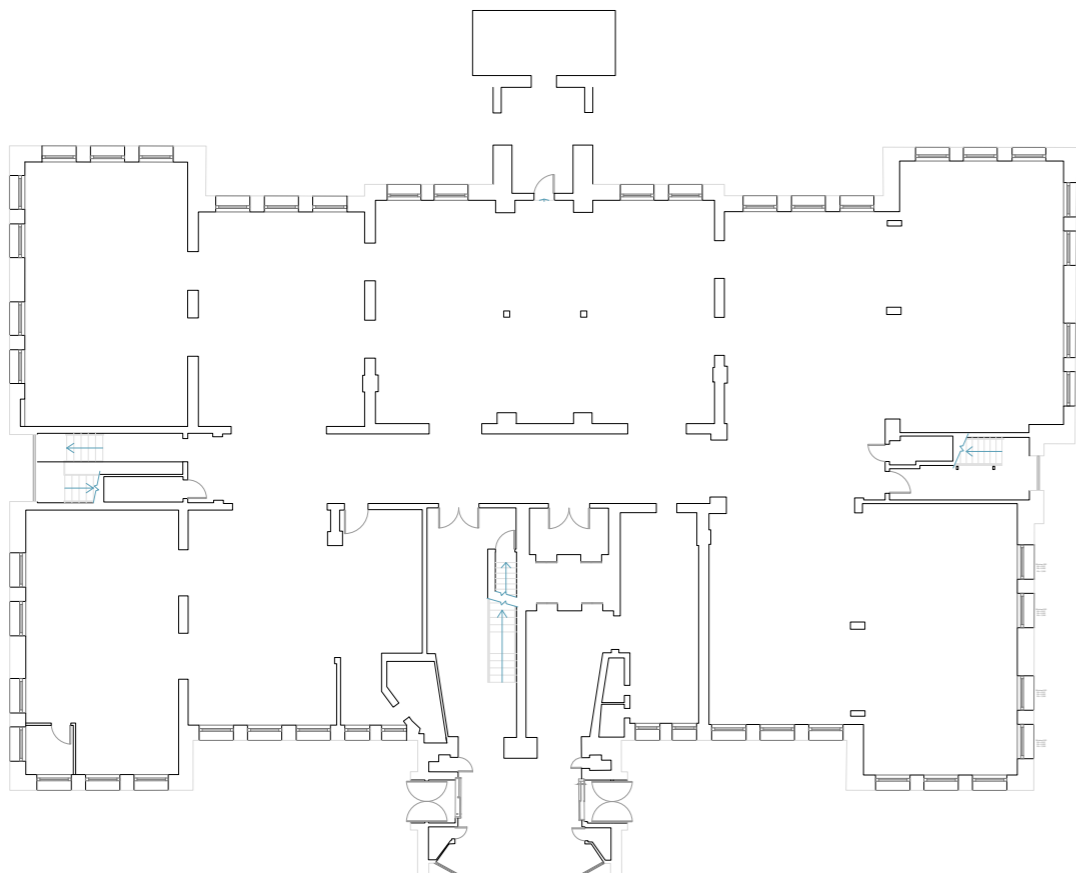


Fig 13-16



# STRUCTURAL PLANS

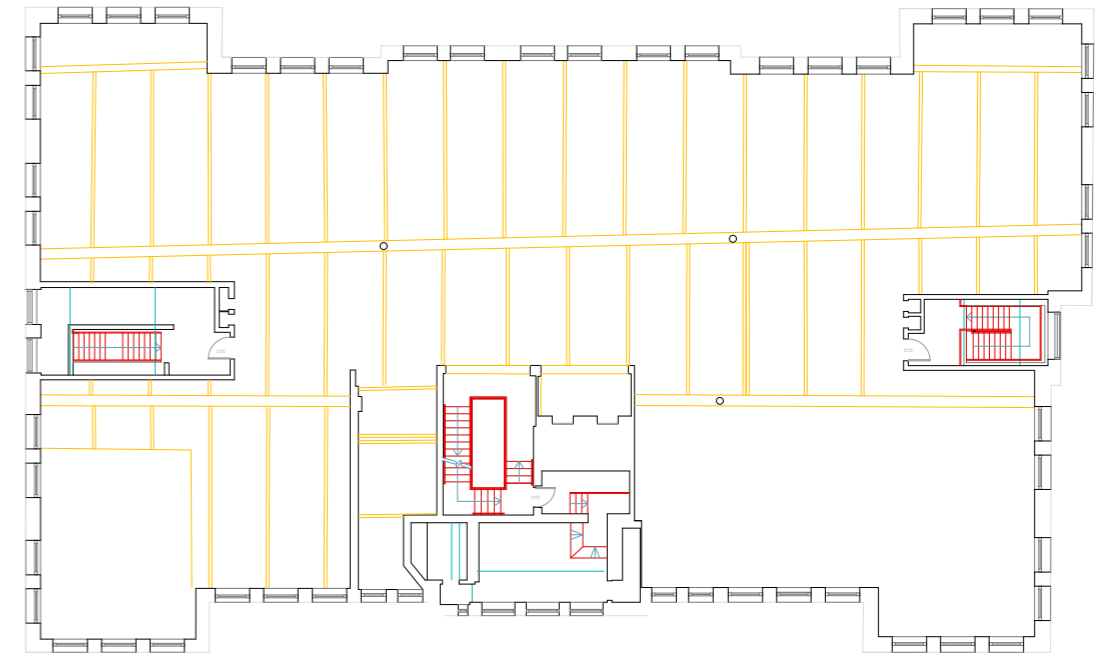
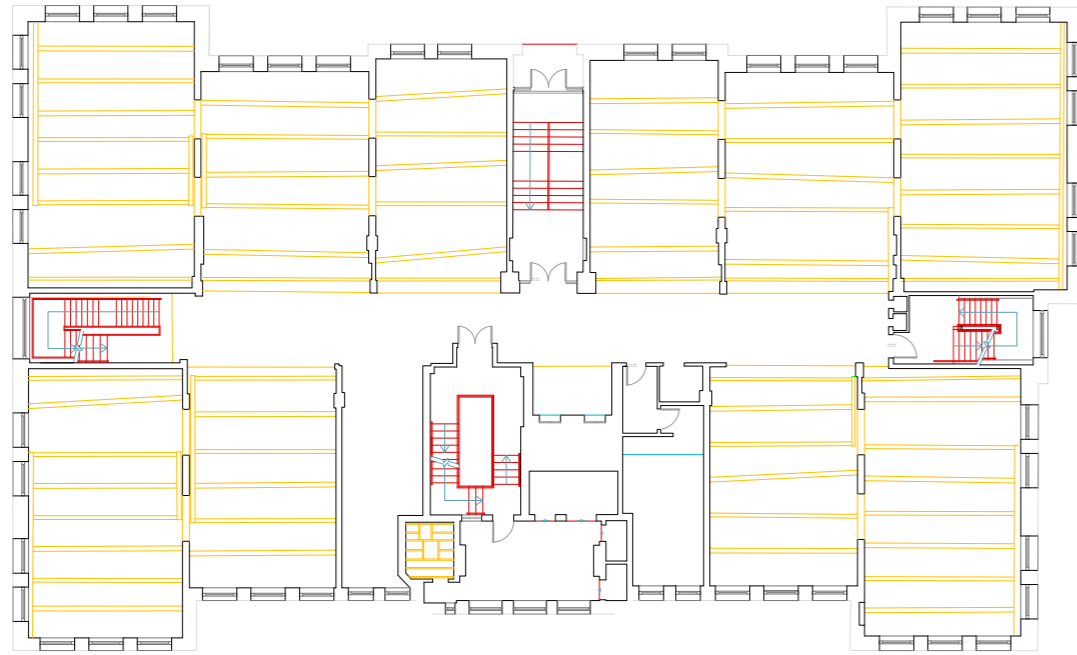
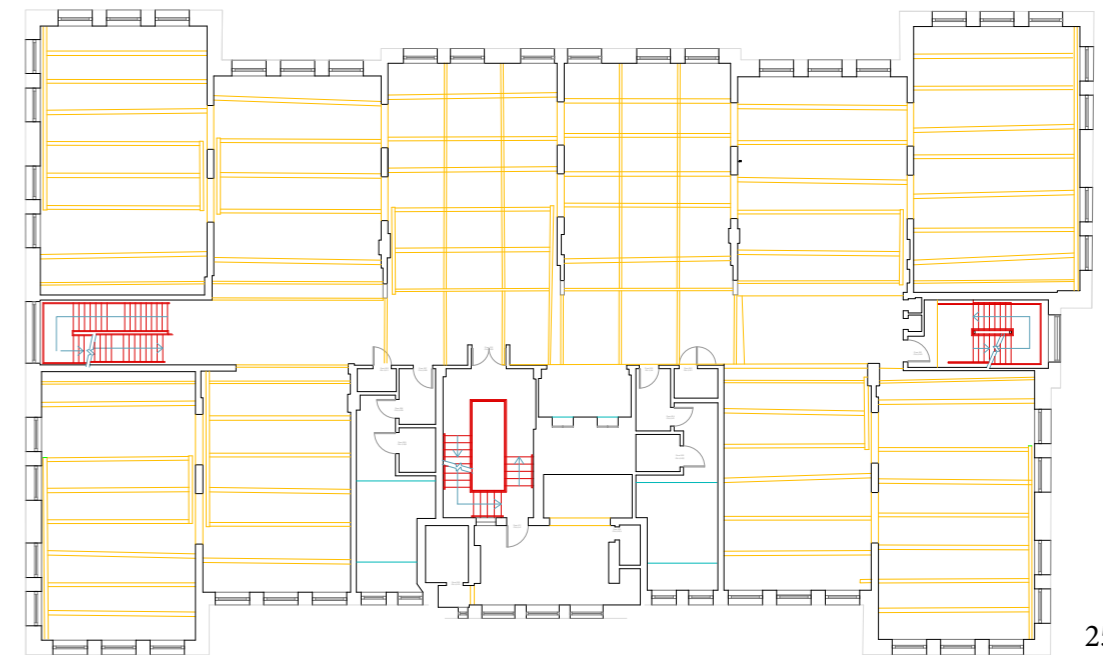
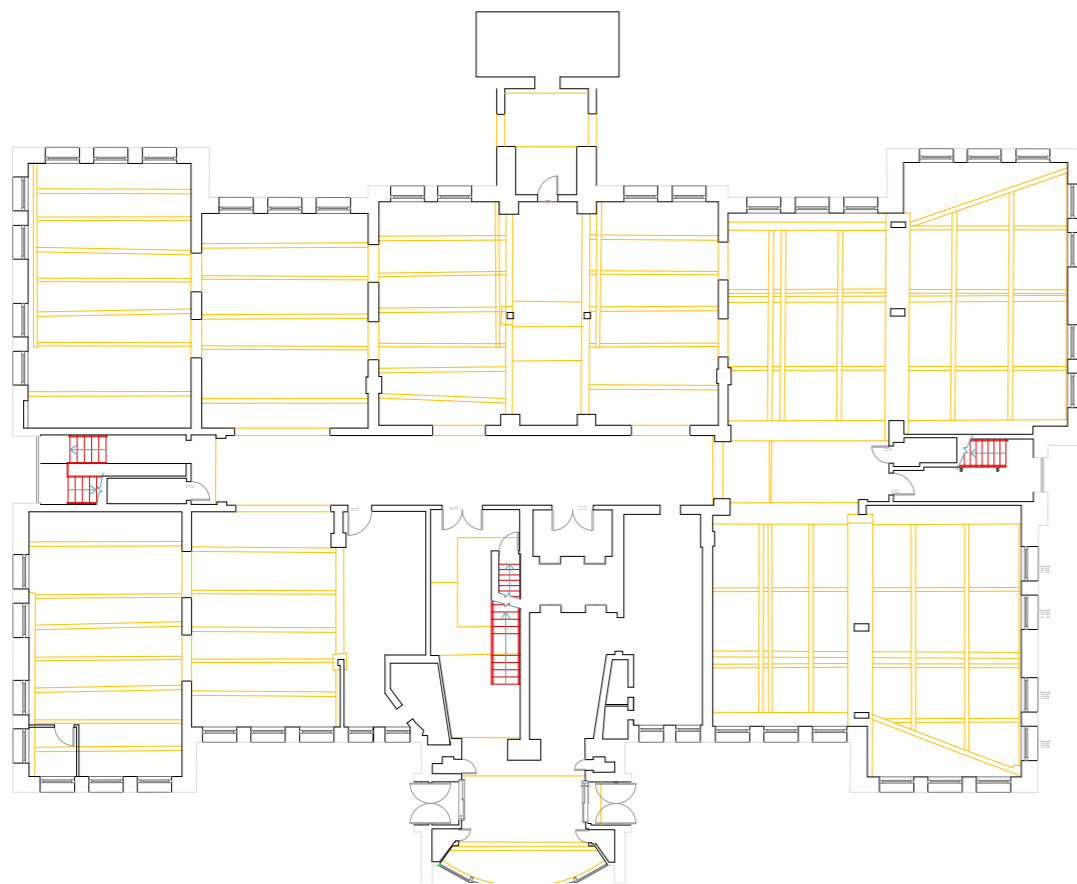


Fig 17-20



# NORTH FACADE

# EAST FACADE



Fig 21



Fig 22

# SOUTH FACADE



Fig 23

# WEST FACADE



Fig 24

## SITE OVERVIEW

It's crucial to think about the site's heritage when designing it. The site has been subject to multiple planning applications, all of which have been denied due to its protected status. This includes the space around the building. The chosen site is surrounded by a number of Grade II buildings. Additionally, it is also crucial to think about the local community when making decisions.

The chosen location is a stand-alone site in Leeds City Centre, which is also part of the City Centre Conservation Area. The building is a Grade II listed structure. The structure is constructed of red brick with stone dressings in the Classical style. "Pilasters" are utilised to give the appearance of supporting columns in the design. The main entry features a rusticated circular arch with paired columns and a railing. The building has a strong presence and is an integral part of the community; this should be preserved in any new designs.

## IMMEDIATE REACTION

The building is imposing in every way, surprisingly, it is readily overlooked. It harkens back to a bygone period. Every detail of the design is symmetrical. With time, the stone balustrades have faded. The original entrance is no longer in use, giving the structure a run-down appearance. Despite this, the building blends in perfectly with its surroundings due to the common usage of red brick.

When first entering this building, it has a distinct historic air about it. The perfectly symmetrical windows and classic materials utilised demonstrate excellent craftsmanship and overall quality that is lacking in modern construction. The architecture is noticeable once discovered, but it is readily overlooked in everyday life and, ironically, blends into the hectic cityscape of Leeds.

## EXTERNAL FEATURES

A short brick wall and square-section piers with segmental pedimented capstones face Rossington Street, as do the wrought-iron railings and double gates with pointed finials. All of these connect to the site's outdoor area/car park boundary at the west end.

The structure is primarily made of brick with stone accents. Slate is used for the roof. The structure includes four levels. It's a building that emanates classical-style architecture. The main facade has five uneven bays, while the facades to Rossington Street and Great George Street have three bays each with three, six, and three windows. Below the top level, which has 5-light Diocletian windows and carved gables with 'AD' and '1900' in oval plaques, the Rossington Street façade has Corinthian pilasters and a deep cornice.

The front is reminiscent of Great George Street, with the exception of stone carvings on the gables. Stone surroundings, Diocletian windows, and carved gables can be seen in bays 1 and 5, while square-section turrets with Ionic columns, louvred ventilators, modillion cornices, and ogee roofs can be discovered in bays 2 and 4.

## INTERNAL FEATURES

Due to its deteriorated state, to manoeuvre around the site the use of personal protective equipment was required. There is a clear clash between the more historic masonry/ steelwork and the newer council work. Wrought iron beams can be found strewn over the site, along with the rudimentary I beam interventions built more recently to accommodate the existing structural configuration.

The glazed tiles date back to the building's construction in 1889 and have been a part of it ever since. Wortley Fireclay Company of Elland Road, a local business, created it.

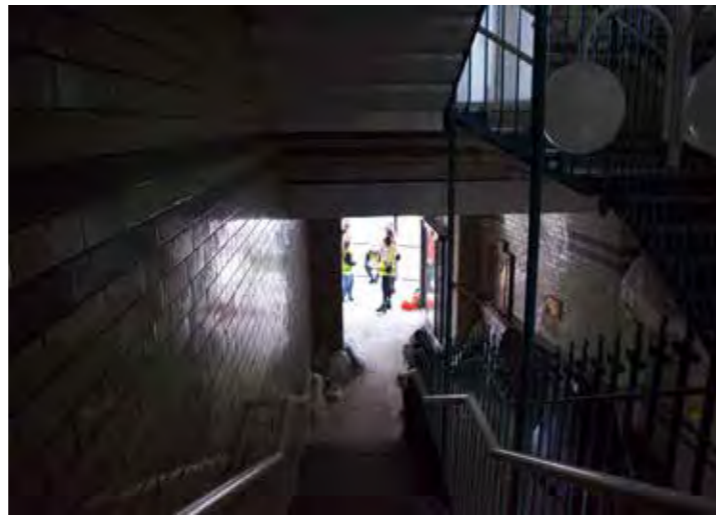
The site's beauty and character are embodied by its elegant cast-iron stairway. Because the original stairs are listed, they must be respected and modifications are not permitted.

During the site's brief identification as council offices, the lift in the centre of the structure was crudely installed.

The glass sunroof is the building's highest point, allowing light to cascade into the top floor. The lack of natural light in the building could be a problem that necessitates considerable correction.

# SITE PHOTOS

Fig 25 - 36



# TIMELINE OF HISTORY

Birchall and Kelly designed No 2 Great George Street. Leeds Central High School, an all-boys school with a scientific and technology-focused curriculum, was based here. (1889)

From Leeds Central High School, the school was renamed City of Leeds School. (1928)

The school renamed itself Leeds Central High School sometime between 1940 and 1945. (1940 – 1945)

Thorseby High School, which was an all girls school, occupied the adjacent building, and the two schools united and established City of Leeds School. (1972)

The school was relocated to a new site, and the building was converted into Leeds City Council offices. (1994)

The property was placed on the market. (2018)



Fig 37



# GENIUS LOCI

Imposing :  
adjective  
grand and impressive in appearance.



Fig 38

# VIEWS

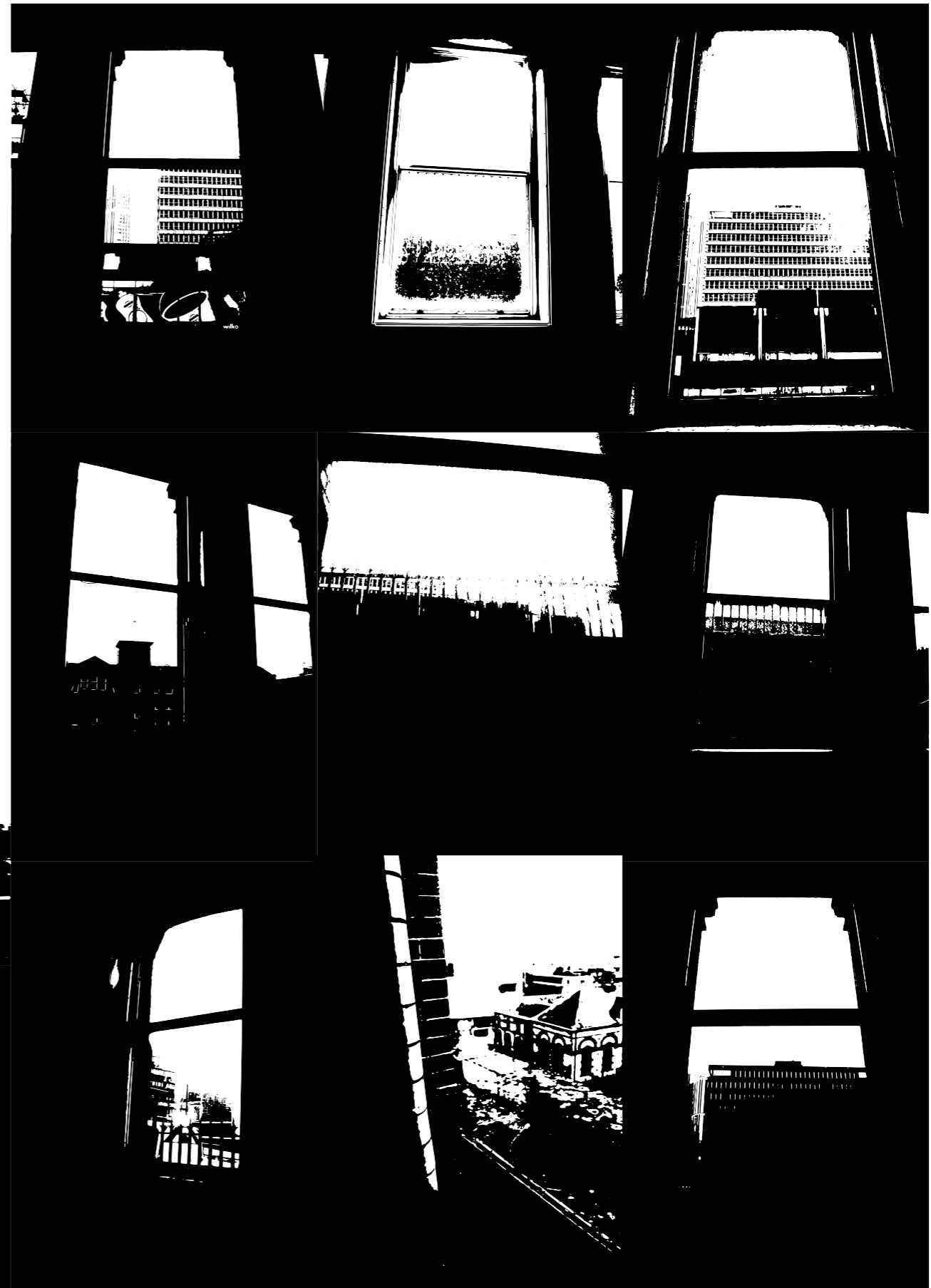
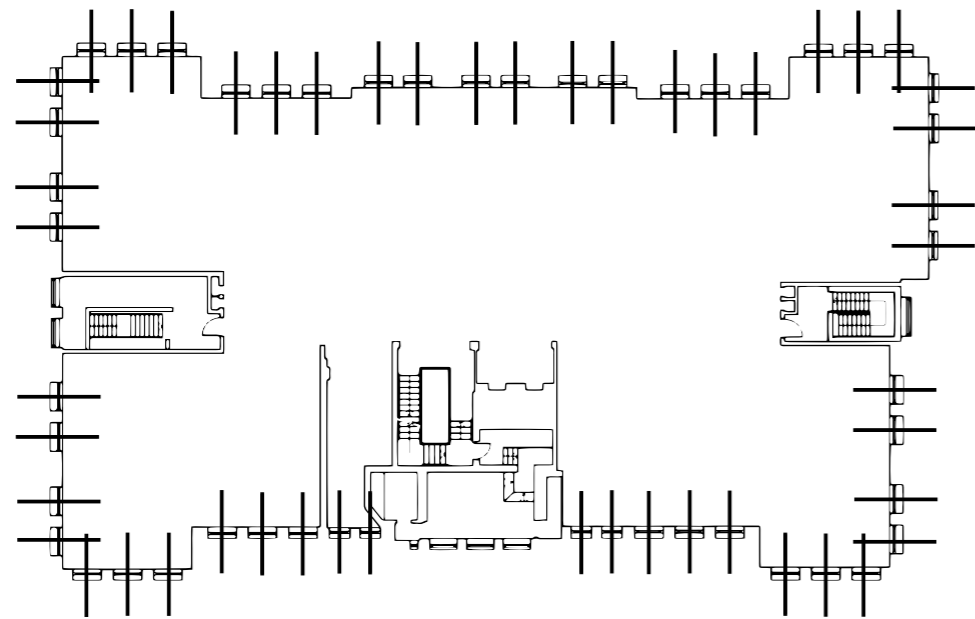


Fig 39

# LIST OF ILLUSTRATIONS

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- Fig 4) Edited Digimap on Photoshop Digimap, 2022 & Ahmed, S (author) 2022
- Fig 5) Edited Digimap on Photoshop Digimap, 2022 & Ahmed, S (author) 2022
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- Fig 8) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 9 - 12) Image by Ahmed, S (author) 2022. Autocad Elevations
- Fig 13 - 16) Image by Ahmed, S (author) 2022. Autocad Plans
- Fig 17 - 20) Image by Ahmed, S (author) 2022. Autocad Plans
- Fig 21) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 22) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 23) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 24) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 25 - 36) Image by Ahmed, S (author) 2022. Photograph.
- Fig 37) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 38) Image by Ahmed, S (author) 2022. Photoshop Image.
- Fig 39) Image by Ahmed, S (author) 2022. Photoshop Image.



# **TREE OF DEMOCRACY**

## **VOLUME IV : REVIEW JOURNALISM**





**Case Studies**

London City Hall

6

Channel 5

18

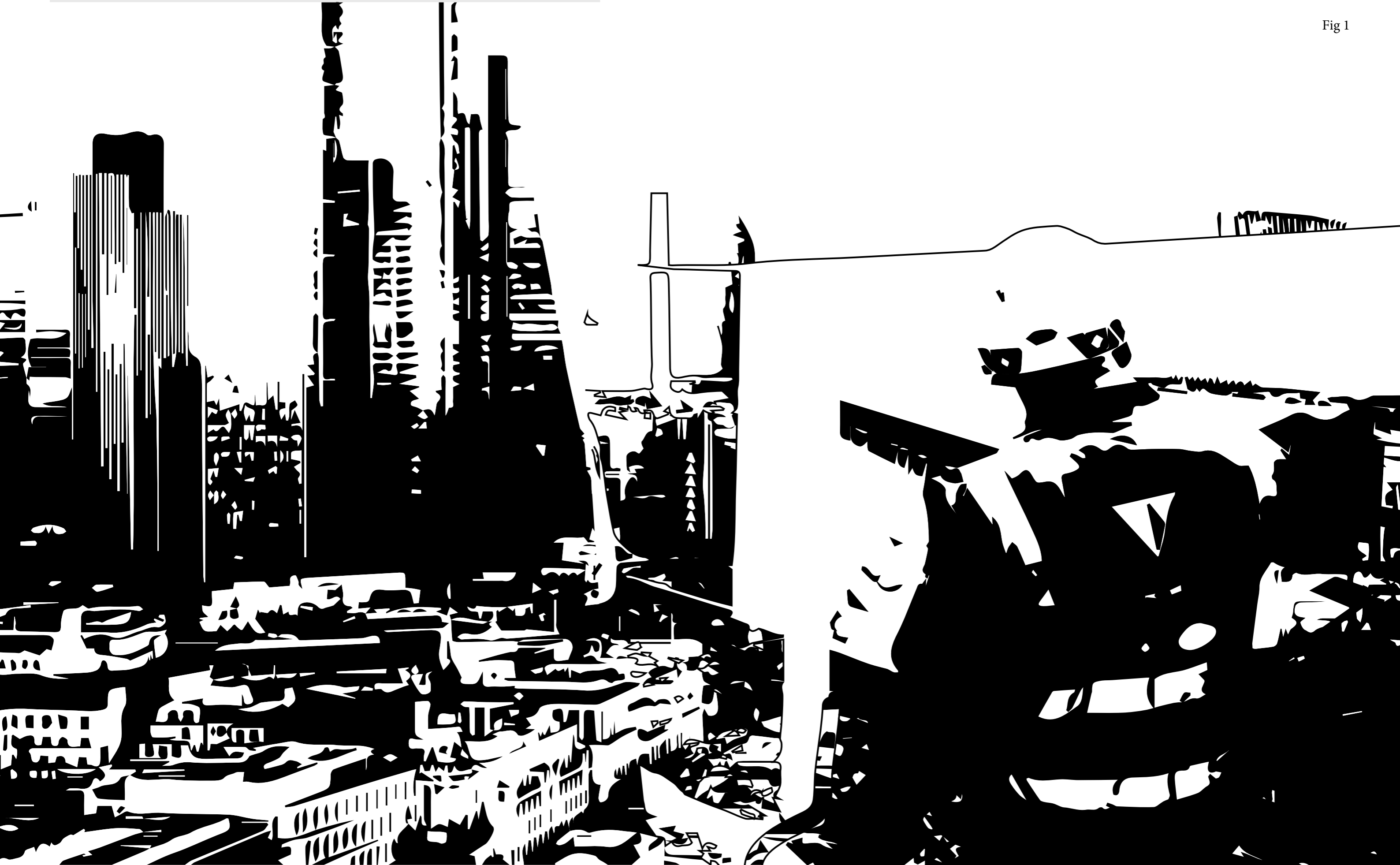
List of Illustrations

40



2016  
January 2010  
\$110 000  
TRUMP  
MAKE AMERICA GREAT AGAIN

# CONTENTS



# LONDON CITY HALL

ADDRESS - Kamal Chunchie Way

POSTCODE - London E16 1ZE

ARCHITECT - Fosters +Partners

BUILT - July 2002



# ACCESS ROUTES

Kamal Chunchie Way

London

E16 1ZE

Royal Victoria Train Station (0.3 miles)  
- 6 min walk

Charrington Steps Bus Stop (0.2 miles)  
- 5 min walk

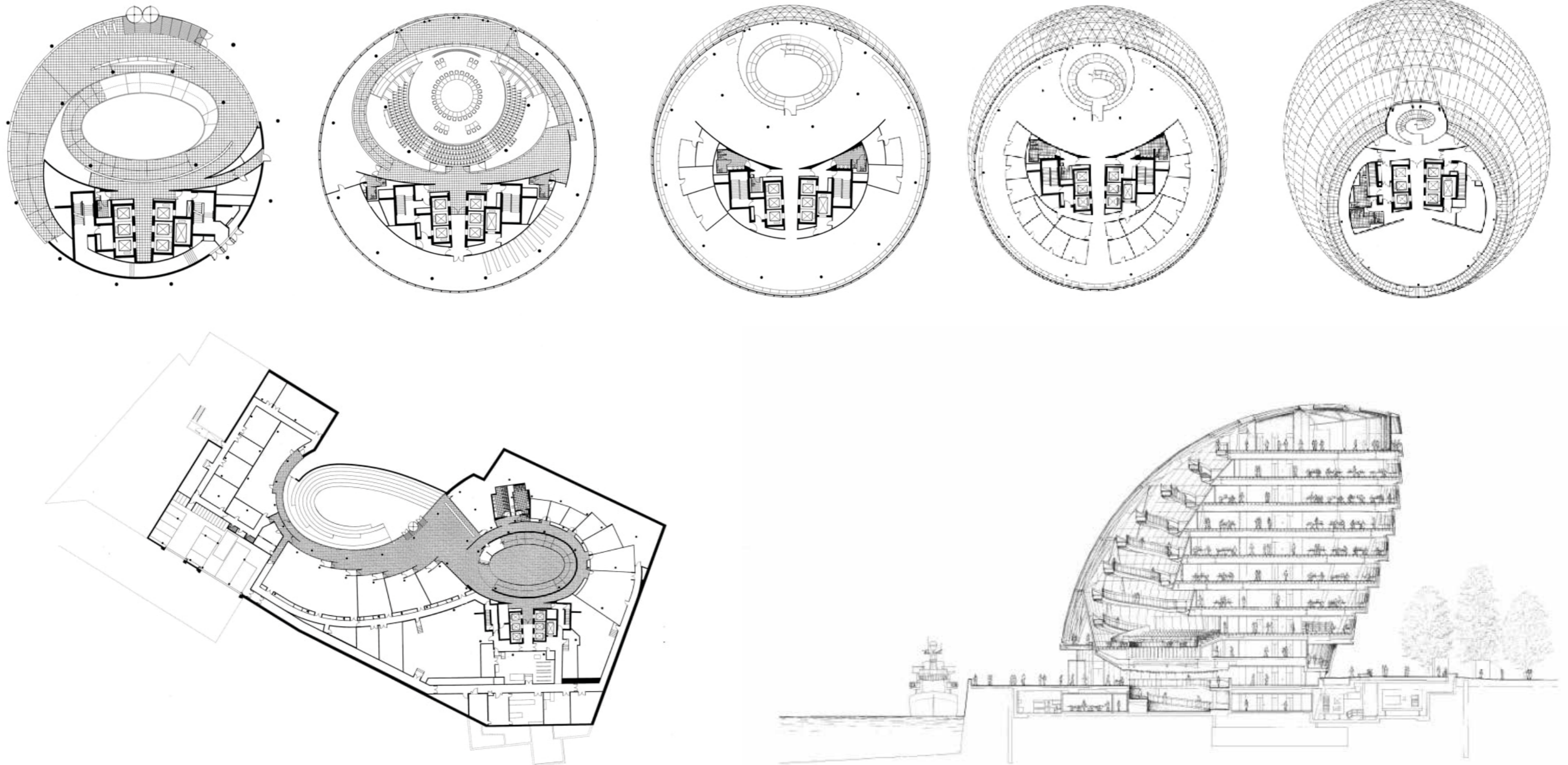
Car Park – Just Park (0.3 miles) - 6 min walk





# LONDON CITY HALL (PLANS+SECTIONS)

Fig 4 - 10



# LONDON CITY HALL (OVERVIEW)

The London City Hall, designed by Foster & Partners in 2000, is the subject of this case study, which investigates how it serves as a sustainable structure. The building was developed with sustainability in mind, with natural ventilation, ground water cooling, and solar panels all being used to produce a green, environmentally friendly building.

London City Hall is arguably one of the most iconic sustainable new projects, aimed to symbolise the 'transparency of democratic progress.' It was designed so that London residents may observe and understand the local authorities' routine actions. The City Hall was built on the south bank of the Thames in a somewhat desolate area with the goal of revitalising London in the same way that the glass dome revitalised the historical Reichstag building.

The project, which lasted four years and began in April 1998, was planned to house the newly formed Greater London Authority. Tony Blair, the newly elected prime minister at the time, founded the GLA in order to restore localised government to London, which had not existed since 1986. The Greater London Council had previously existed and was chaired by Ken Livingstone, a Labour MP, but it was abolished by Prime Minister Margaret Thatcher with the local government act of 1985. The GLC was disbanded owing to allegations that it was swayed by Labour Party viewpoints. Tony Blair introduced the Greater London Authority Act into law in 1999, and

Ken Livingstone was elected as London's first mayor in 2000 following a local referendum.

The GLA imposed 2 strict criteria for the architects when developing the London City Hall building.

The environmental criteria aimed to define a new standard for all new construction in the London area, emphasising the importance of environmentally friendly buildings. In order to achieve ecological value, London City Hall must sustain and include a variety of passive and active design measures (Gonzalez, 2011).

On the other hand, the democratic criteria were created to make an immediate impression. The goal was to create an environment that drew people in while simultaneously portraying an open democratic government. Due to the lack of public trust, this goal establishes a new relationship of transparency and honesty, which many previous political institutions have attempted.

Some of the key design features include:

A central winding ramp which allows patrons to ascend symbolically through all 10 floors of the structure and above the debate chamber of their elected leaders.

An iconic form that redefines the traditional approach as there is no true front or back to the building.

The translucent façade conveys this idea of transparency by allowing the public to see all of the rooms including the operating chamber.

The building is situated in the heart of London close to iconic structures such as Tower Bridge. Meaning accessibility is not of concern as there are a plethora of choices in terms of transport.



Fig 11

The structure has 10 levels which include an assembly chamber, committee room, public facilities as well as a number of offices housing individuals from the mayor to support personnel.

Environmental studies appear to be a common responsibility assigned to most architects while designing transparent political structures. The architects must thoroughly understand how much natural sunlight the structure receives, as well as which regions of the building are most impacted. The London City Hall building, on the other hand, takes it to a whole new level. They went above

and beyond to achieve the goal of being environmentally friendly. At first glance, the form appears to be just ornamental, yet there is another reason for it. The larger the area of external faces, the more surface area there is for heat to escape to the outside. The shape controls the amount of heat loss via surface area. This is where their well-known form comes from. Furthermore, the designers considered factors such as the advantages of a leaning structure. The building tilts on the southern side casting a shadow, which allows for more natural ventilation in the offices. They have also implemented a variety of techniques, such as boreholes, that help to conserve energy. Highlighting the architects' extensive thought process while designing the space, and more notably how every aspect of the architecture is focused on the concept of conservation.

# LONDON CITY HALL (ANALYSIS)

This case study intends to present an in-depth analysis that was taken into account when designing London City Hall. Nothing in the design appears to be by chance or for aesthetics; all appears to be deliberate and more than likely aimed towards assisting the building in achieving efficiency in any way possible.

The location appears to be great at first glance, as it is in the centre of London. However, as in other capitals, noise pollution is a factor. Noise pollution has a wide range of health consequences for people who are exposed to it for extended periods of time. The team chose a location near the Thames bank to shield the building from most traffic noise and pollutants. This, along with the technology included in the design, makes full use of the Thames' pure air, as well as the building's orientation to the sun, to maximise efficiency. Taking advantage of all the perks of being located in an area like this.

The external form, which was previously stated as being focused on efficiency, accomplishes this by lowering the overall glass surface area. As a result, heat loss and solar heat input through the building envelope are minimised. The architects meticulously detailed every aspect of the building, from the general design to the placement of each individual panel. There are around 654 panels that span the top of the structure and are tilted in a specific manner to maximise control of light. The use of advanced technology to accurately identify and cut out each

individual panel to a specific size and shape accurately lead to achieving this higher standard of efficiency. Sun control glazing, insulation panels, and operable vents make up each of these panels. The stepping floor plates that overhang the southern façade of the building were designed to maximise lighting in the winter while simultaneously providing natural shade for the summer.

To understand the critical role that an extensive environmental analysis played in the designing of the building, we can evaluate the assembly chamber. The assembly chamber is considered the focal point of the building. Generally speaking, focal points tend to be positioned and based on conforming to site parameters, as well as accessibility and circulation. The London City Hall building decided on placing it on the northern façade in order to meet both the democratic and environmental criteria. Rather than prioritising one, which is usually the democratic one, the architects were able to strike a good balance that accommodates both. To emphasise the sense of openness and transparency, the façade is entirely composed of glass, but they've also pinpointed the precise location in the building where direct light exposure is limited. They achieved transparency, removed the need for a shaded piece, which would defeat the goal of transparency, and improved the user experience by removing sun glare.

Some of the systems used to achieve maximum efficiency:

The environmental policies of London City Hall are beginning to capitalise on the use of passive control systems that allow the building to run more effectively. Displacement floor grills, which are situated beneath windows and provide fresh air to the office spaces. Natural ventilation is also possible thanks to operable vents along the building's perimeter. The committee rooms and debating chamber in particular are cooled using a displacement ventilation system.

Cool groundwater can be piped up from the ground to chiller beams in the ceilings using borehole cooling. Borehole water is recycled and utilised to flush toilets after cooling the building.

During the winter, a hygroscopic thermal wheel absorbs heat and moisture from the air and is used to preheat the air supply. The identical method is utilised to cool the incoming air supply during the summer.

The main sources of cooling are chilled beams and low-level air supply.

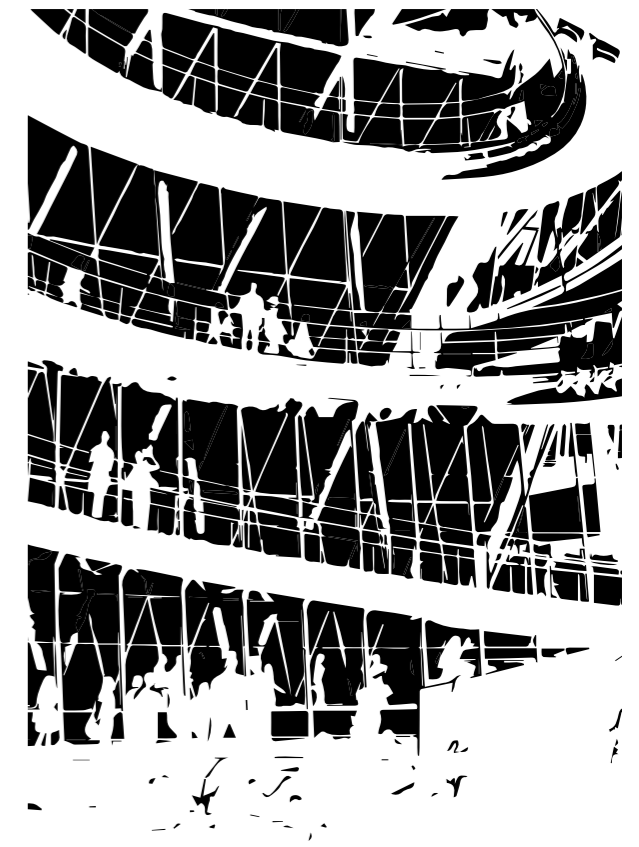
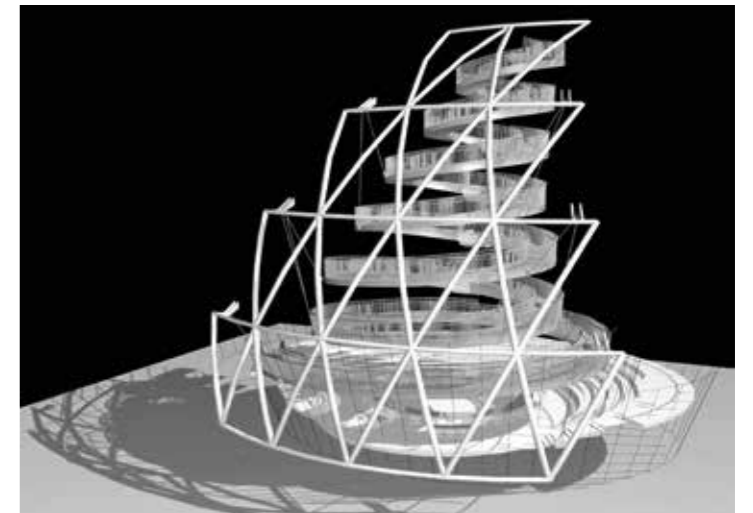


Fig 12

# LONDON CITY HALL (SITE PHOTOS)

Fig 13 - 24



16



17

# CHANNEL S

ADDRESS – Prestige House, 36  
Clifford Road

POSTCODE – London E17 4JE

ARCHITECTS – N/A

BUILT – 2004

Fig 25



# ACCESS ROUTES

36 Clifford Road

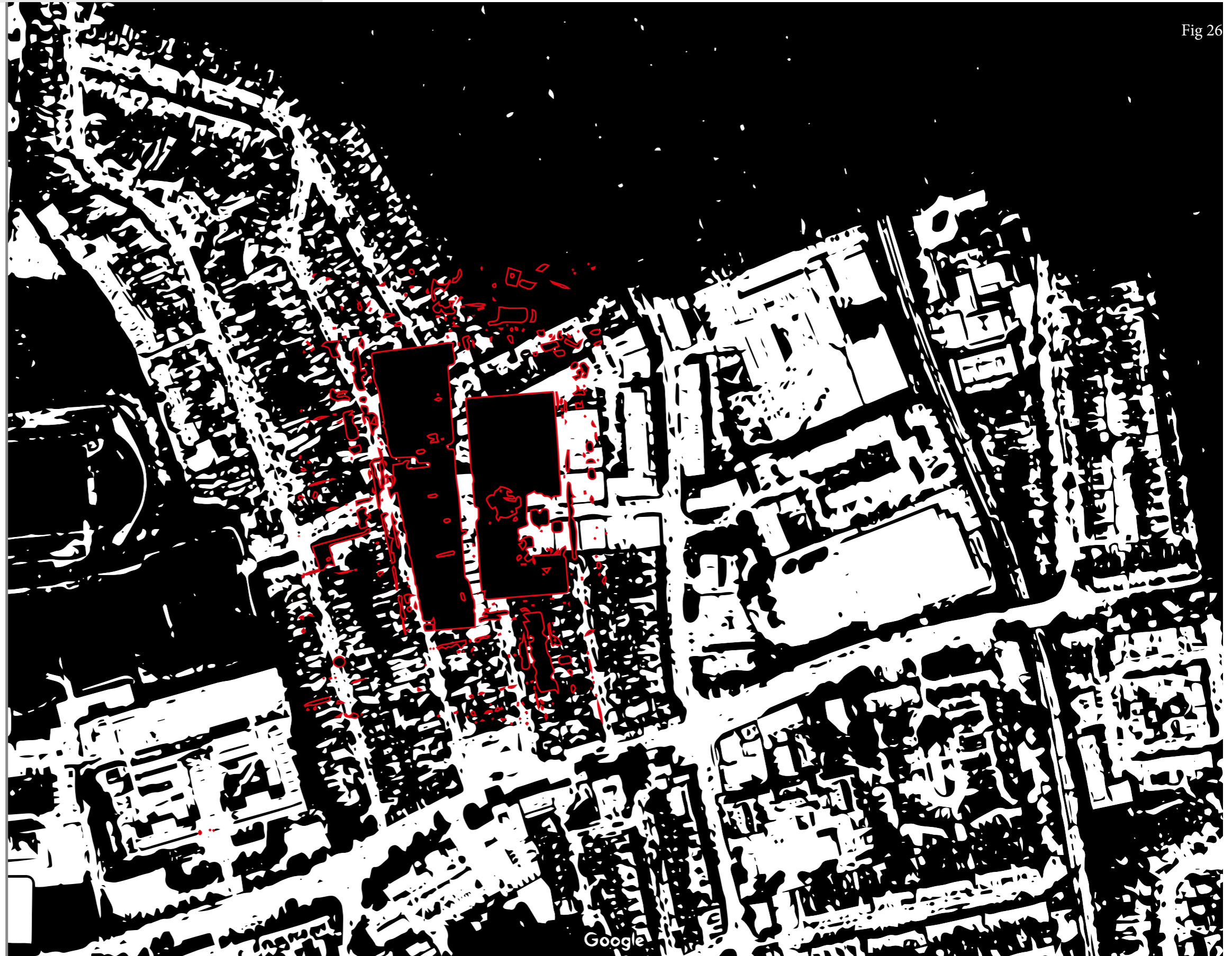
London

E17 4JE

Wood Street Train Station (0.6 miles) -  
12 min walk

Clifford Road Bus Stop (0.1 miles) - 2  
min walk

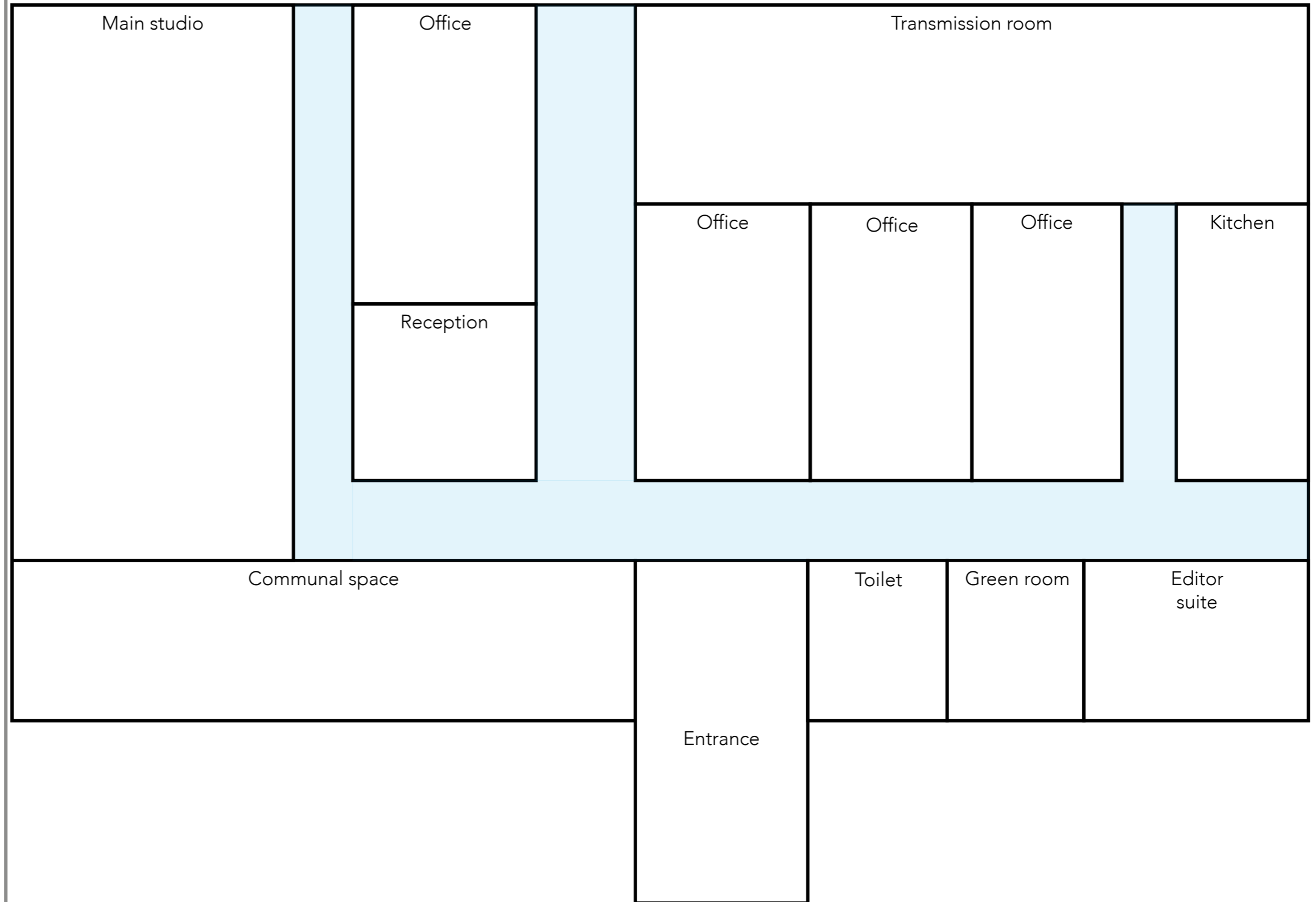
Car Park - Linford Road Car Park (0.5  
miles) - 10 min walk



# CHANNEL S (PLAN)

Blue = Corridor Space

Fig 27



## CHANNEL S (OVERVIEW)

Fig 28

Channel S is a London-based television channel that tailors towards the British Bangladeshi population. The channel was launched in 2004 with the goal of becoming the “voice of British Bangladeshis around the world,” with programming tailored to the community’s needs.

British Bangladeshis are people of Bangladeshi descent who have obtained British citizenship through immigration and then passed it onto the preceding generations. Since the 1940s, Bengalis have been migrating to the United Kingdom, with the majority being from the Sylhet district. Sylhet is well-known for being the political and economic heart of Bangladesh.

Channel S offers a diverse range of programmes in order to appeal to a wider demographic. The majority of their content is broadcasted in Bengali and English. The shows range from political debates to religious performances and cultural shows. They are committed to providing daily news on the political climate in Bangladesh as well as the most relevant headlines in the United Kingdom on top of their dedicated programmes.

Talk shows:

Obhimoth is a show that focuses on political events in Bangladesh

Let’s Talk – a programme that debates current issues and religious affairs.

Entertainment:

Channel S offers a range of entertainment programmes such as Bengali dramas, music events, and conventional shows.

Islamic

Channel S was one of the earliest Bengali television networks to dedicate itself to transmitting Islamic content. These include shows like Islam Essentials, a live religious chat show and allows viewers to ask questions about Islam based on everyday life. Moreover, Nasheeds (religious songs) are broadcasted daily.

Charity Department:

On Channel S, there are numerous charity events benefiting Islamic institutions. During Ramadan in 2006 and 2007, the British Bangladeshi community gave millions of pounds to live appeals. Channel S has raised £7.5 million for 65 mosques, 17 madrassas, and 35 other charitable activities as of 2008.





## CHANNEL S (ANALYSIS)

Over the years, Channel S has experienced consistent growth. This expansion mandated a headquarters upgrade, which they have executed. Previously, they operated out of a home that had been converted into a news studio. The facilities were disorganised and crowded, owing to a lack of prior planning. They could cope with that facility for years based on demand, but as they grew and diversified their content, their old studio could no longer meet the needs, forcing the company to relocate. As a result, they moved down the road. The current building at 36 Clifford Road was previously a military hangar for the Royal Air Force. The structure was essentially a shell because its function was to shelter military vehicles. As a result, the designers were given a once-in-a-lifetime chance to design without regard for existing constraints or barriers.

The building exudes a sense of patriotism. The history of Bangladesh is plastered on the walls from the beginning, taking the user on a journey in itself. This starts at the entrance and extends along the hallway, educating new users about the country's history and development as well as key historical events. Covering topics from the time of its inception until now. Emphasising the amount of pride they have in the country and that they are sincerely committed to serving the British Bangladeshi community.

The facility is constructed and designed with finesse and efficiency in mind. This is evident in the entire design and layout. From the placement of each individual area to simple access and mobility between essential locations. The designers were focused on making the area as transparently simple as possible for newcomers and their employees. The corridor system serves as a means of getting from one place to another as well as providing orientation. A well-designed lighting system creates a clear path for all visitors, making it difficult for them to become disoriented in the space. There is also a sense of coordination and system in place. All senior offices are positioned in the building's core, parallel to one another. Each individual office has a window that provides a clear view into the transmission room, which is the building's heart and soul. The studio is usually assumed to be the heart of the operation, although it is actually the transmission room. The transmission room emits a chaotic energy that is absent from the rest of the building which is due to it being a constant fast-paced and loud environment as this room controls everything that viewers see.

Travelling through the space, the notion of openness prevails visually with the use of glass being the material of choice. Perspective also plays a heavy role in the design. Windows acts as a design tool to draw light between all parts of the building creating this sense of unity. The capacity to peer into another workspace and communicate through gestures is a beautiful thing in itself. The unity forms teamwork and or community in that sense.

Furthermore, the use of glass eliminates any truly visible barriers, furthering the impression of openness. Glass offers a timeless quality that many other materials do not.



Fig 29

Materiality was one of the primary design characteristics identified. The materials complement one another, allowing the structure to flow. The dark grey tiles dominate the flooring, while the rest of the structure is filled with grained wood furnishings and furniture. The black, grey, and brown colour scheme complement each other seamlessly. It is easy on the eyes and visually appealing with this

colour palette. After speaking with one of the crew they explained the reasoning behind the heavily wooden design. Wood is not only water resistant and acoustically sound but also is a material built to last. This is because of its excellent mechanical capabilities and lighter weight than brick. After discussing with the team, it was evident that one of the main criteria that the designer was tasked with was to ensure longevity with respect to the design and general build quality. Many staff feel this will be Channel S' last home, and that all of the equipment and design will be long-lasting. As a result, a lot of the materials and colour schemes were selected since they are relatively safe options that should not look out of date.

The main studio is a venue that is primarily used for charity events and debate shows with invited speakers. This space has been constructed with mobility in mind. Everything on the stage and in the space may be adjusted to suit any scenario. The set and stage, as well as all electrical equipment like lighting and audio, may be moved to any part of the room. The majority of this has been accomplished through the use of overhead metal rigs. Because the metalwork that holds all of the lights, speakers, and other system components up can bear a heavy load, it takes up less square footage. Furthermore, having an adaptable lighting set is critical, especially in

the television sector. Lighting is an essential tool for the lighting crew. If any presentation or event is attempting to elicit an emotional response from the audience, lighting can really assist with that. Lighting and colour can aid in the creation of a mood or environment in a space.

From the walls to the ceiling, the entire space is soundproofed. It's all about the audio in broadcasting. Sound interference is a critical problem that must be addressed. Any interference, echoes, or other undesired sound will be amplified by a microphone, prohibiting the broadcast of a clear, high-quality output. That sound quality is crucial to their reputation and success. By absorbing undesired echoes and vibrations, great soundproofing ensures that they can deliver only pure, sharp sound to their listeners. In addition to soundproofing, natural blackout curtains are available, which prevent natural lighting from entering, which is important for the lighting team because this could cause interference.

Camera equipment is the only thing that takes up a significant amount of floor space. A professional video camera is a high-end gadget that is used to create electronic moving images. They can be rolled around and altered according to the day's set. For greater perspective and camera angles, the studio has many of these cameras. In filmmaking or broadcasting, several camera angles are employed to help enhance the narrative, topic, and overall

mood of the broadcast. The way cinematographers put up these cameras is usually a calculated choice to acquire the intended narrative.



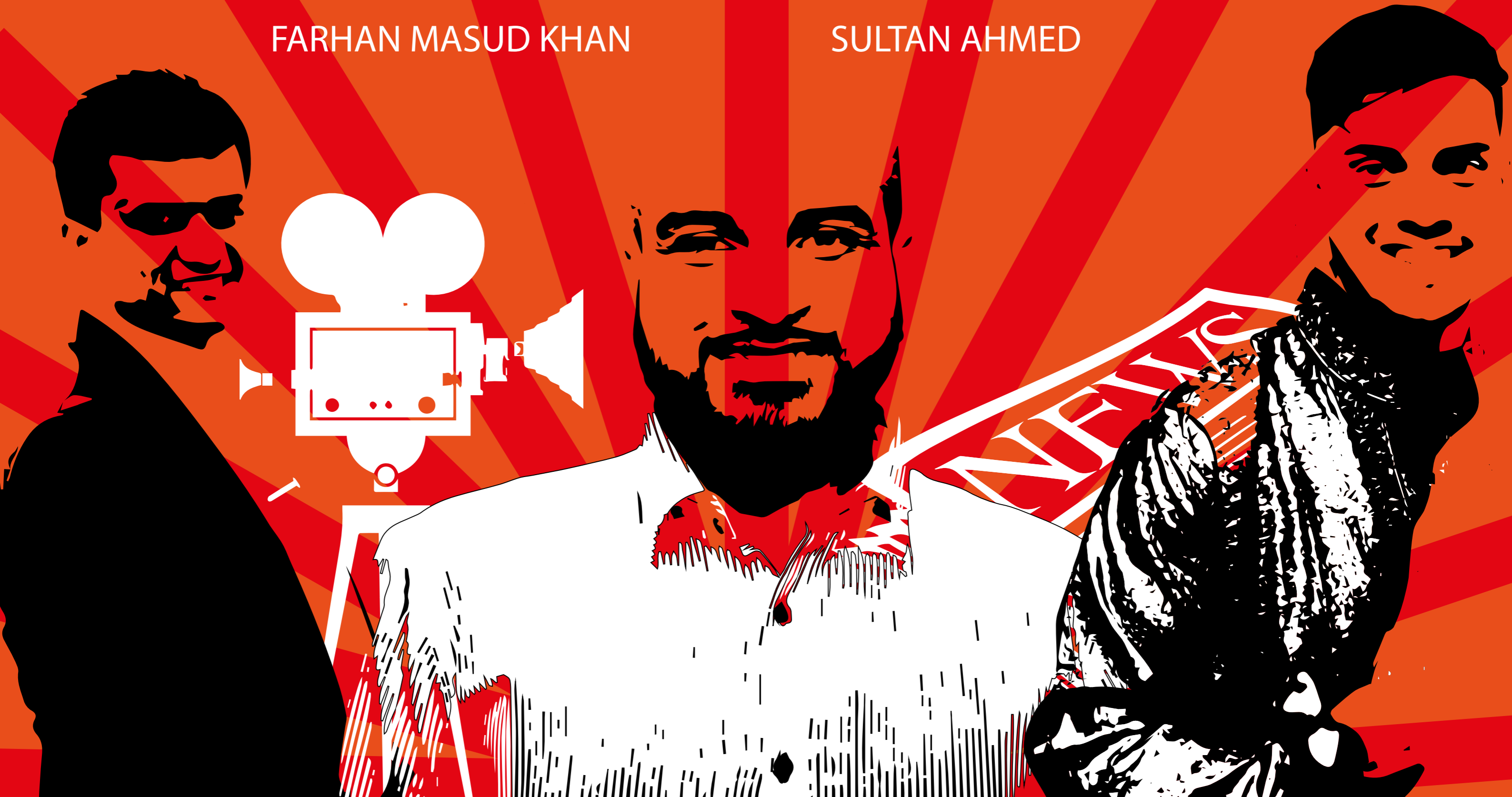
인터뷰

뷰티인

# THE INTERVIEW

FARHAN MASUD KHAN

SULTAN AHMED



## CHANNEL S (INTERVIEW)

The QR code on the right corresponds to an impromptu interview that took place during the case study. The origins of the company and its future plans are discussed throughout the interview. Providing a clear picture of what Channel S represents and the company's aspirations.

The interview is primarily with Farhan, although Sultan is also present and shares some behind-the-scenes information while simultaneously serving as a second interviewer.

The interviewees. :

Farhan Masud Khan – Head of Programmes for Channel S

Sultan Ahmed – Former Tv Presenter for Channel S

Link: [https://soundcloud.com/user-898408909/channel-s-interview?utm\\_source=clipboard&utm\\_medium=text&utm\\_campaign=social\\_sharing](https://soundcloud.com/user-898408909/channel-s-interview?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)



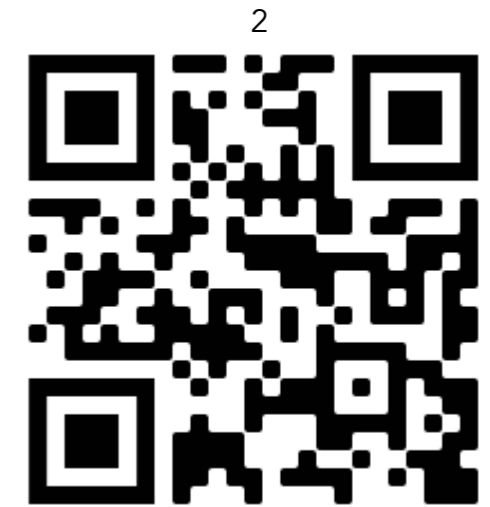
1) View from inside the transmission room, showcasing the equipment.

2) Main filming studio and some of its key design characteristics are showcased in this video.

(1) <https://youtu.be/Nxzxujc9yTM>

(2) <https://youtu.be/n5tJXgauWkI>

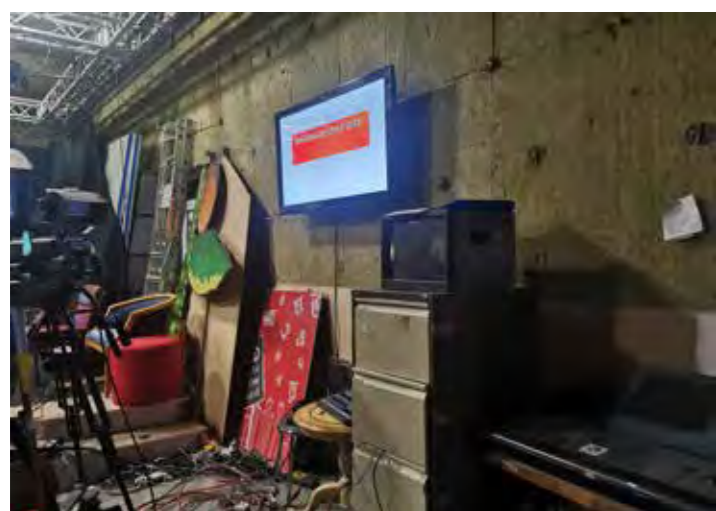
Scan the QR codes below for guided tour

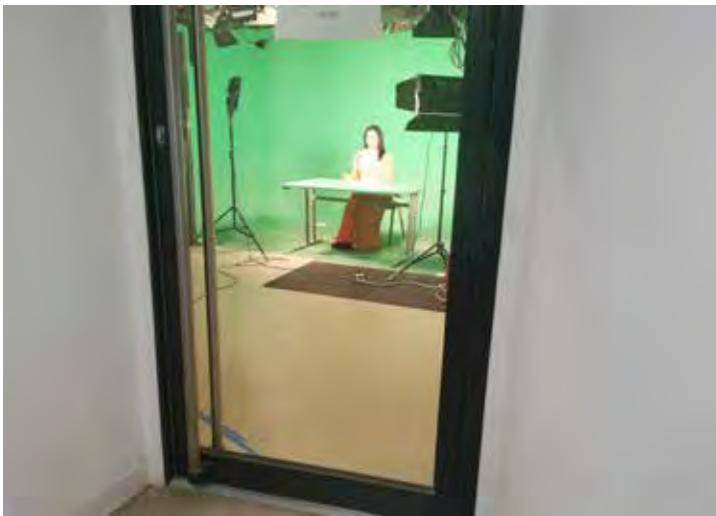
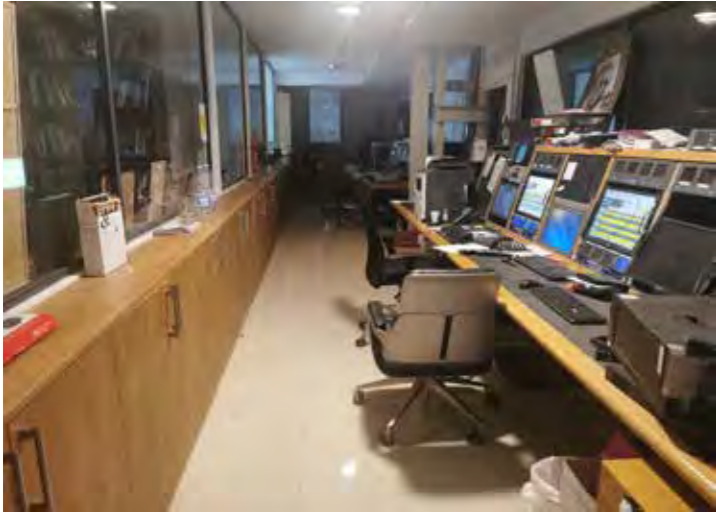


# CHANNEL S (SITE PHOTOS)

Fig 32 - 43







# LIST OF ILLUSTRATIONS

Fig 1) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 2) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 3) Edited Digimap on Photoshop Digimap, 2022 & Ahmed, S (author) 2022

Fig 4 - 10) FOSTER + PARTNERS, 2015. Greater London Authority Headquarters. [image] Available at: <<https://divisare.com/projects/290433-foster-partners-dennis-gilbert-nigel-young-city-hall>> [Accessed 17 April 2022].

Fig 11) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 12) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 13) itv, 2020. London's iconic City Hall set to close in a shock plan to save £11m a year. [image] Available at: <<https://www.itv.com/news/london/2020-06-24/londons-iconic-city-hall-set-to-close-in-a-shock-plan-to-save-11m-a-year>> [Accessed 13 May 2022].

Fig 14) Tripadvisor, 2022. City Hall. [image] Available at: <[https://www.tripadvisor.co.uk/Attraction\\_Review-g186338-d262421-Reviews-City\\_Hall-London\\_England.html](https://www.tripadvisor.co.uk/Attraction_Review-g186338-d262421-Reviews-City_Hall-London_England.html)> [Accessed 31 May 2022].

Fig 15) Hamilton, A., 2022. LONDON EVERY DAY · LONDON CITY HAL. [image] Available at: <<https://www.andreahamilton.com/exhibitions/london-every-day-at-city-hall/#image-0>> [Accessed 17 May 2022].

Fig 16) Foster + Partners, 2002. City Hall. [image] Available at: <<https://www.fosterandpartners.com/projects/city-hall/>> [Accessed 5 May 2022].

Fig 17) Inside Croydon, 2021. Mayor's relocation plans place City Hall on 'at risk' register. [image] Available at: <<https://insidecroydon.com/2021/05/05/mayors-relocation-plans-place-city-hall-on-at-risk-register/>> [Accessed 20 May 2022].

Fig 18) Pitcher, G., 2020. Khan plans to move GLA from Foster's City Hall to WilkinsonEyre's Crystal. [image] Available at: <<https://www.architectsjournal.co.uk/news/khan-plans-to-move-gla-from-fosters-city-hall-to-wilkinsoneyres-crystal>> [Accessed 12 May 2022].

Fig 19 - 20) Foster + Partners, 2002. City Hall. [image] Available at: <<https://www.fosterandpartners.com/projects/city-hall/>> [Accessed 5 May 2022].

Fig 21- 24) L360 ARCHITECTURE, 2011. LONDON CITY HALL 2ND FLOOR AND COUNCIL CHAMBER UPGRADE. [image] Available at: <<https://l360arch.com/projects/london-city-hall/>> [Accessed 22 March 2022].

Fig 25) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 26) Edited Digimap on Photoshop Digimap, 2022 & Ahmed, S (author) 2022.

Fig 27) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 28) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 29) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 30) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 31) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 32 - 43) Image by Ahmed, S (author) 2022. Photograph.

Fig 44 - 55) Image by Ahmed, S (author) 2022. Photograph.

Fig 56 - 67 ) Image by Ahmed, S (author) 2022. Photograph.





# **TREE OF DEMOCRACY**

## **VOLUME V : SOCIAL JOURNALISM**





2016  
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DOORS

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TRUMP

MAKE AMERICA GREAT AGAIN

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# PRECEDENT STUDIES



Fig 1

# REICHSTAG

ADDRESS – Platz der Republik 1

POSTCODE – 11011 Berlin, Germany

ARCHITECTS – Norman Foster, Paul Wallot

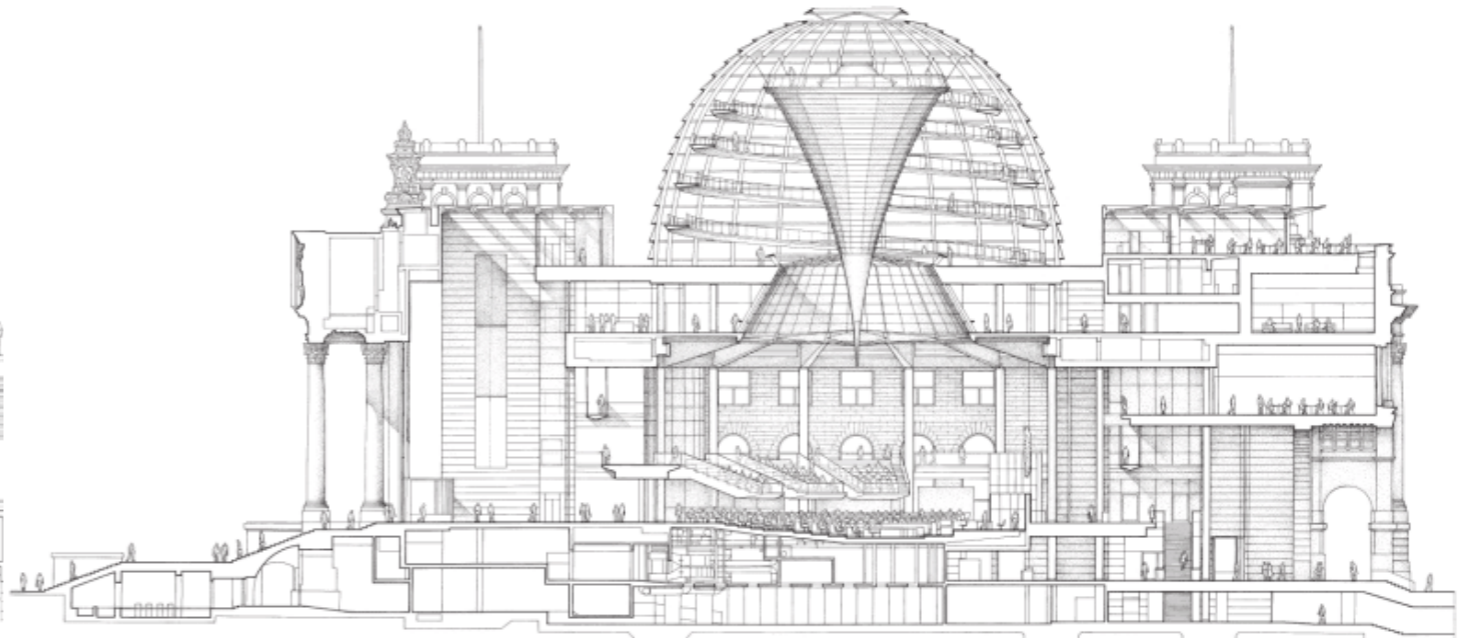
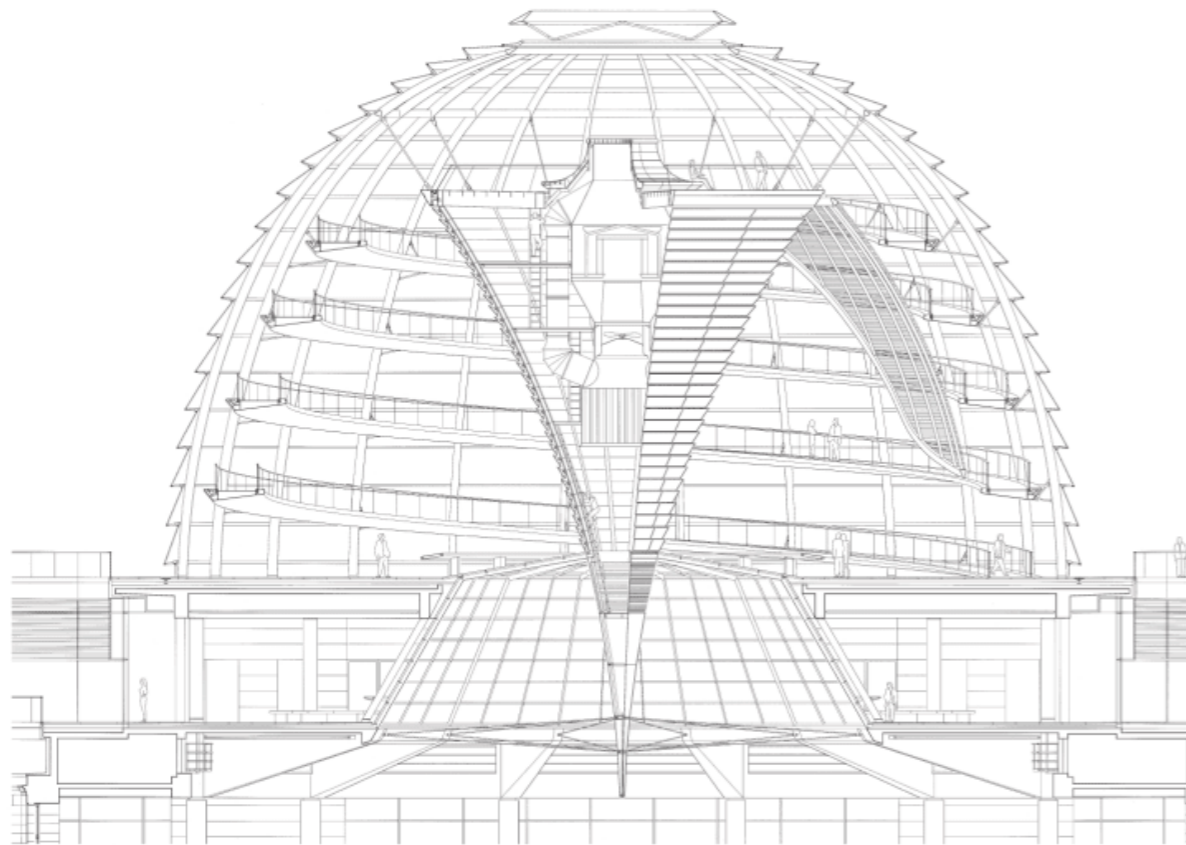
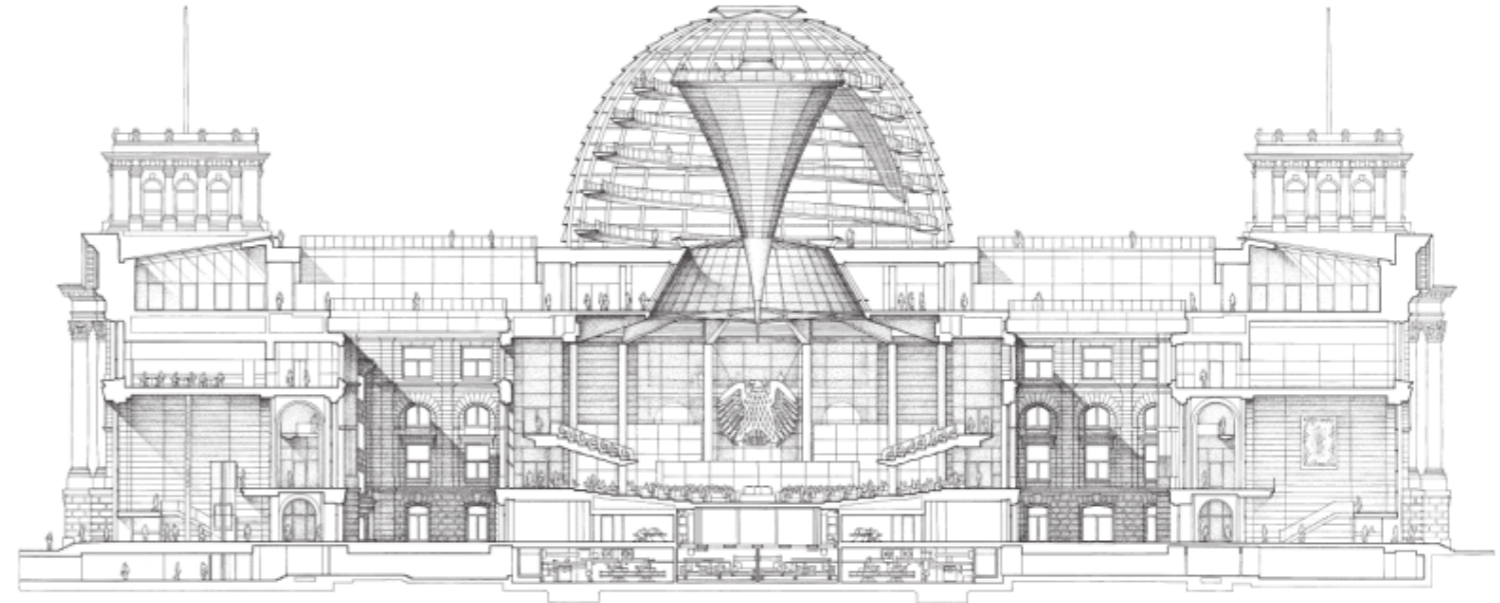
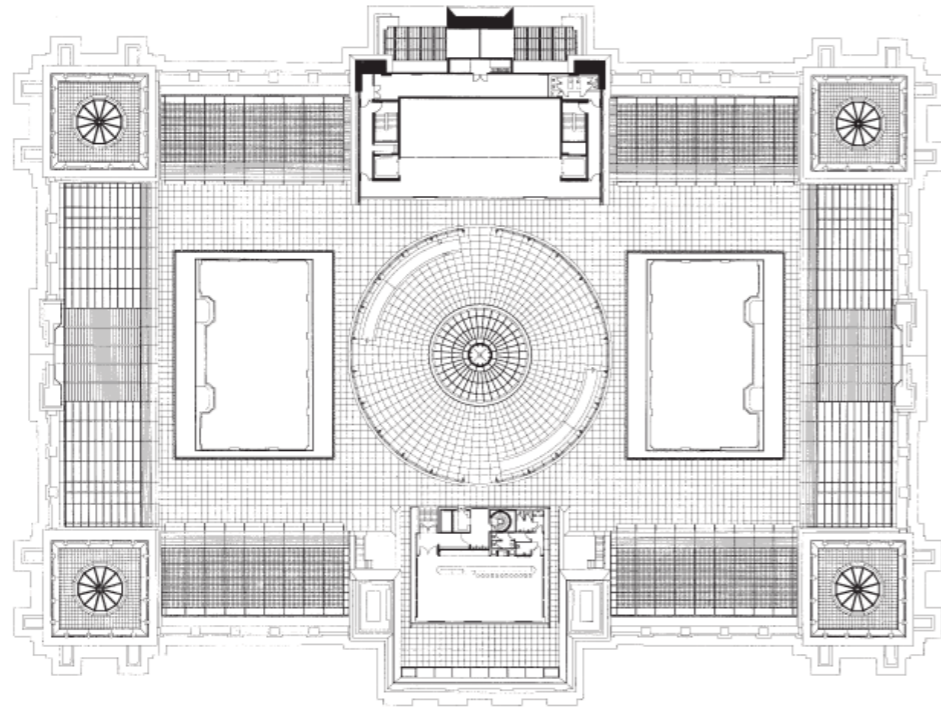
BUILT – 1894

Fig 2



# REICHSTAG (PLANS)

Fig 3 - 6



## REICHSTAG (OVERVIEW)

The Reichstag is a structure built on the idea of symbolism, with hidden significance underlying every detail. It is a prime illustration of historical preservation and emphasises the need of embracing the past as a tool for progress and development. The Reichstag has a long history, mirroring Germany's struggle between monarchy and dictatorship. The fire served as a kind of clean slate, laying a new foundation for what the Reichstag represents.

The Ramps leading to viewing platforms are a prime example of hidden meaning in the design. The ascension of people above the heads of their representative in the chamber suggests that the people climbing these ramps are of a higher social position or in a position of authority than those below. Going away from this notion of dictatorship and towards the power of the people.

Lighting and ventilation interventions are another example of strong symbolism within the site. The concept of 'rebirth' guided the design of both elements. A light sculpture at the epicentre distributes light into the chamber, while a shield tracks the sun to reduce glare. Similarly, as darkness falls, the cupola morphs into a lighthouse, symbolising the vitality of Germany's democratic process.



# REICHSTAG (ANALYSIS)

## Design

After its iconic renovation, the Reichstag has become a modern symbol of democracy. The location is ideal, with a large network of transportation to bring people in and out of the facility efficiently.

The design relies heavily on transparency and lighting. The objective behind the heavy usage of glass and lighting is to improve user wellbeing while also portraying the idea of openness and change in politics. The architectural team did extensive environmental studies, including aspects such as the sun path, to determine how they could best utilise the natural lighting in the area. By integrating a dome-shaped skylight at the building's pinnacle, daylight is captured and reflected deep into the structure. Drawing light into the heart of the building helped to create a transparent and open platform for Germany's democratic process. Creating a framework that was open and honest about its past has enabled it to become more open-minded and forward-thinking in the future.

Acknowledging the nature of preservation was an important aspect of the design criteria for the reconstruction of the Reichstag. The Reichstag is a structure steeped in history and significance. As a result, there was relatively little demolition, and the majority of the original structure was preserved. This preservation of most of the original space led to the innovation of a

"living museum" that displays the site's remarkable history, including graffiti left by Soviet soldiers.



Fig 8



Fig 9

## Energy Usage

The Reichstag is not only impressive in its aesthetic but also in its reduced energy consumption. The structure was created to make the most of passive systems while reducing the requirement for active ones. The operating energy profile of the Reichstag reveals that it uses roughly 57% less primary energy than typical existing structures and 39% less than new building requirements. The site is surrounded by manicured areas with rich biodiversity. Establishing a symbiotic relationship with surrounding agriculture by using biofuel to power its systems. This has aided in the protection and growth of local agricultural sectors by procuring locally and bringing money into the immediate area.

REICHSTAG (PHOTOS)

Fig 10 -21





# NEWCASTLE CIVIC CENTRE

ADDRESS – Neville Hall, Westgate Road

POSTCODE – Newcastle upon Tyne, NE1  
1SE.

ARCHITECTS – George Kenyon

BUILT – 1967

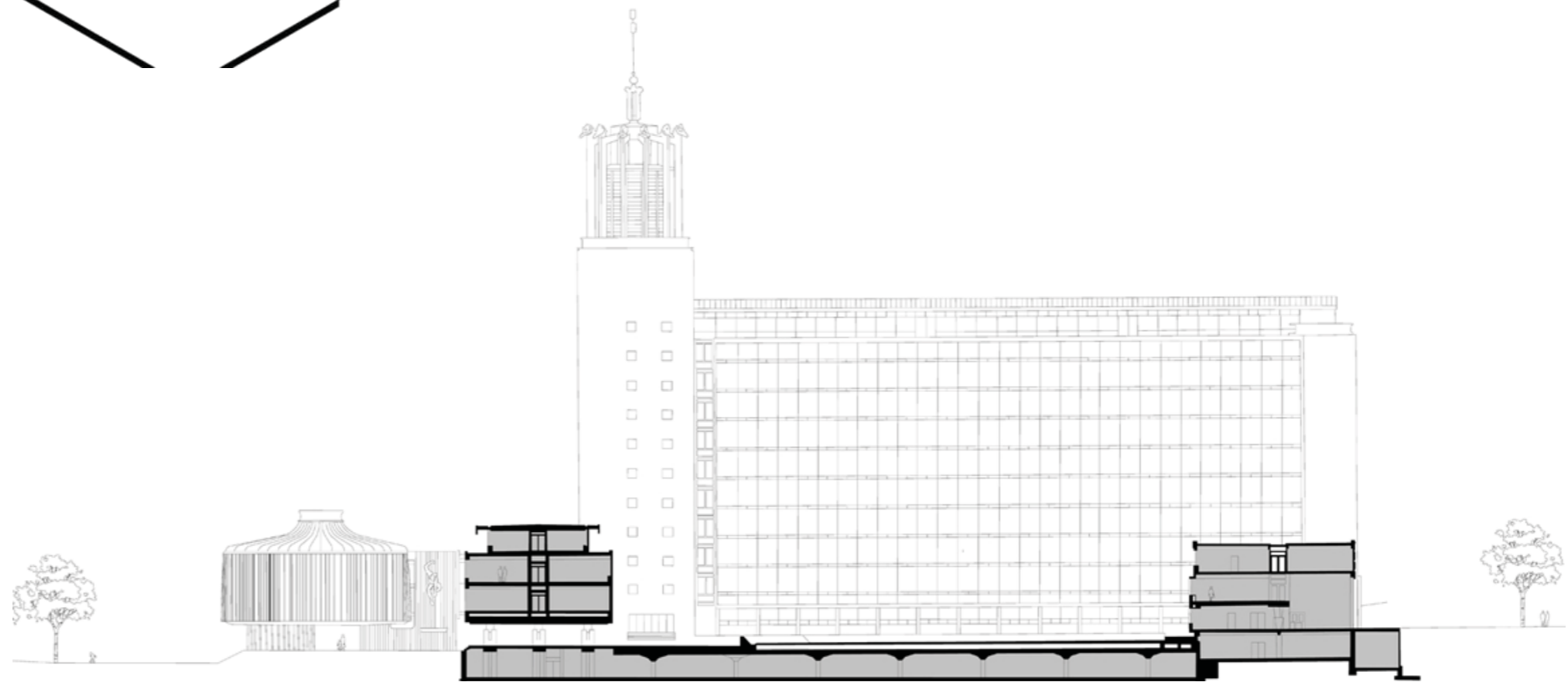
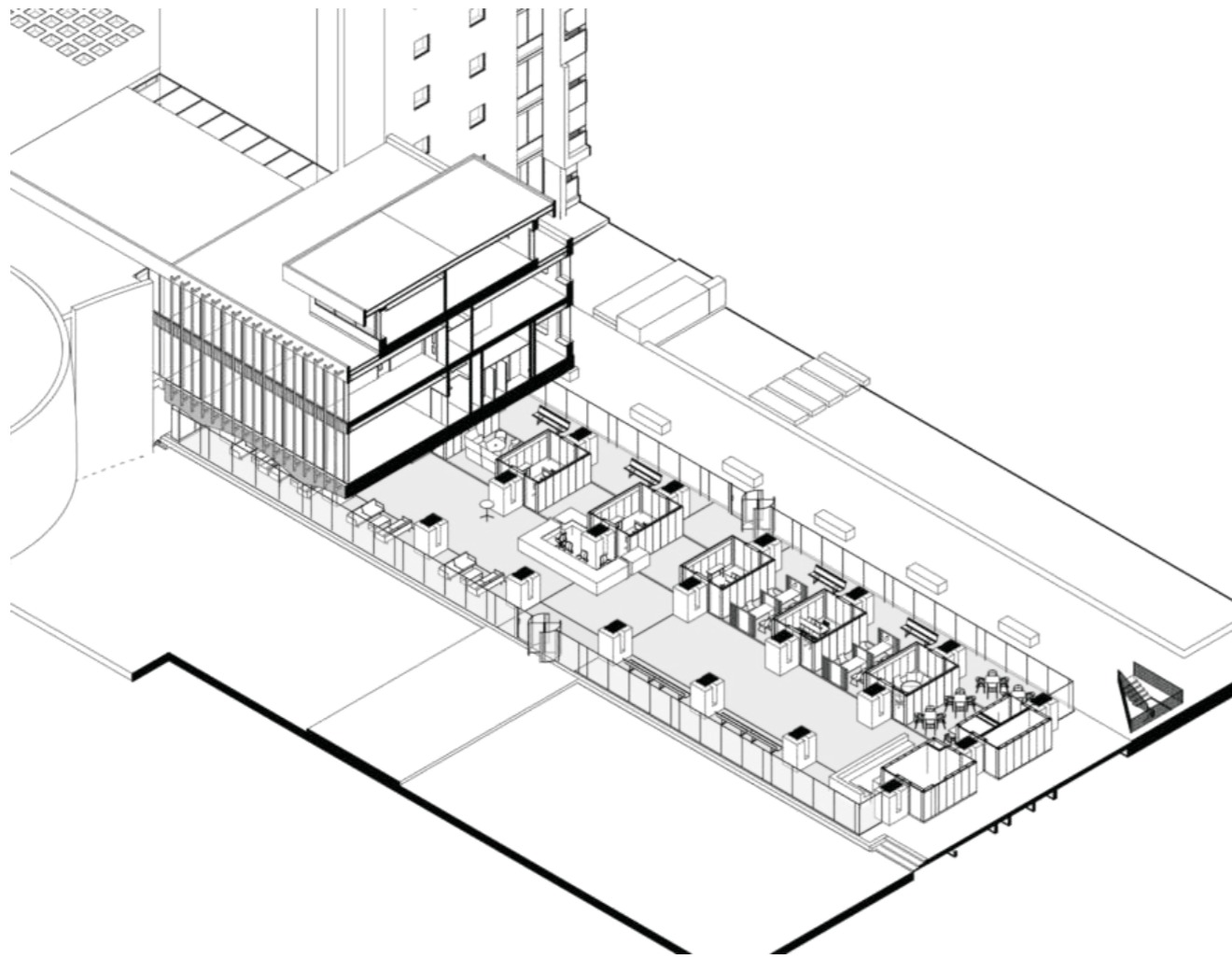
GRADE - II LISTED

Fig 22



# NEWCASTLE CIVIC CENTRE (PLANS)

Fig 23 - 24



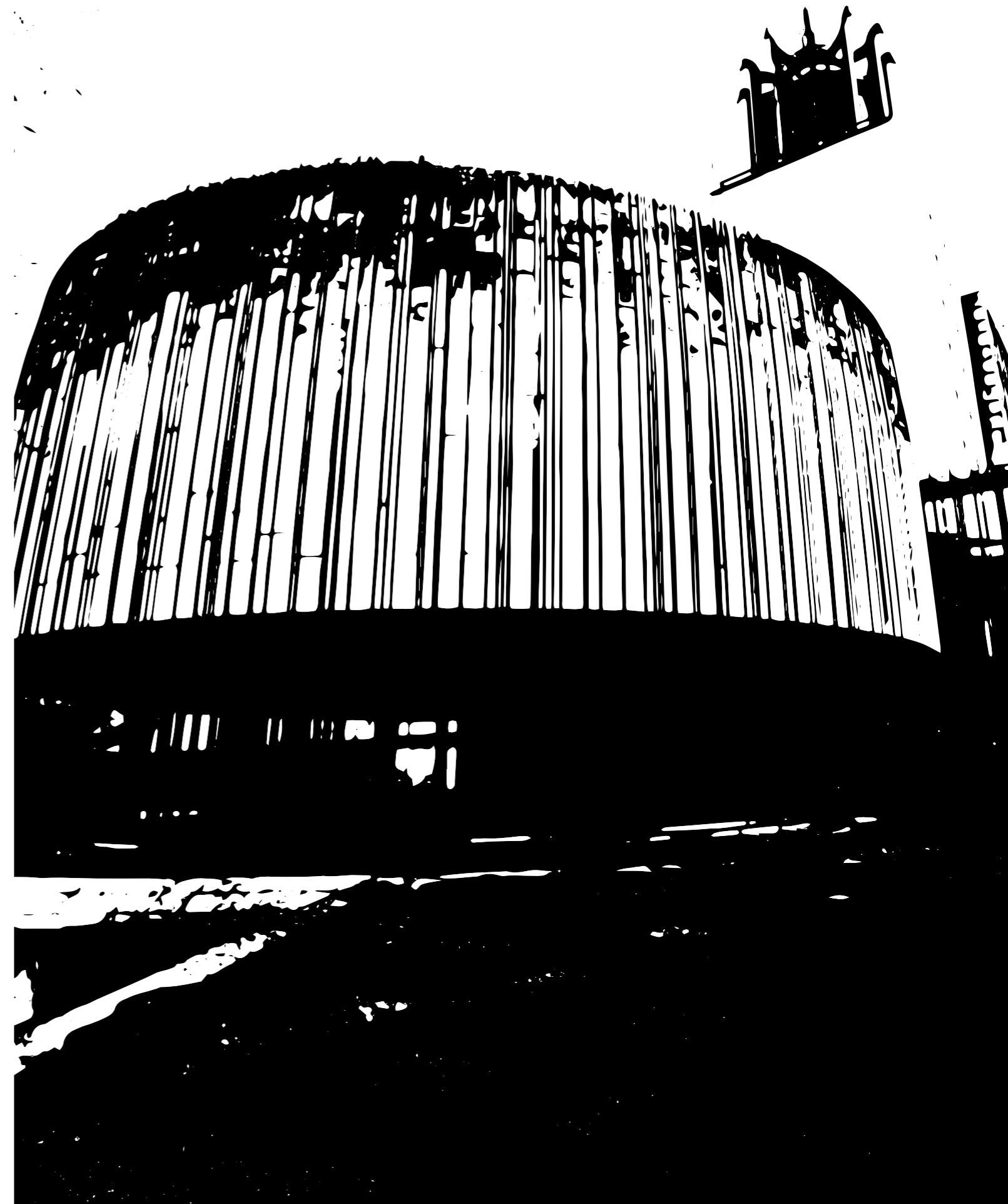
## NEWCASTLE CIVIC CENTRE (OVERVIEW)

Fig 25

The Civic Centre is a landmark in Newcastle upon Tyne, a regional capital in the North-East of England. It serves as a municipal administration facility as well as a venue for special events such as weddings. From its completion in 1968 to now, it has become a Grade II listed building which is where the controversy lies within its renovation. Listed buildings have historical importance or architectural significance worth preserving. Leaving architects faced with the difficult task of striking a balance between preservation and innovation. Which is why it is important to gain an insight into how Faulkner Brown's team approached this challenge. Understanding this could be of relevance to the 2 Great George Street project which is in a similar position.

The rich history of the structure is an important component worth exploring and understanding. The Town Crier's screams and the clang of his bell were used to announce council meetings, and dozens of barrels of tar along the front of the building were lit to lure spectators to the hearings. Every effort was made to incorporate these traditions into its cutting-edge design including traditions that date back to when The Civic Centre first opened in 1968. To this day, nine flambeaux span the entryway to this building and can be ignited on demand for any event. This combined with the ringing of the carillon's 25 bells can create the ideal grand opening or start of an event for their guests. Creating an environment reminiscent of the past.

The team behind the renovation took every effort of understanding its history and long-standing traditions used from the inception of the building to today. Preserving every element which they believed was of significance. They haven't, however, just relied on the judgments of the sceptics. They've managed to include cutting-edge technology while keeping the building's architecture in mind.



# NEWCASTLE CIVIC CENTRE (ANALYSIS)

Newcastle's civic centre was a four-story structure that stood next to Rates Hall and faced St Mary's Place. When the building was first constructed, its committee and member's quarters, as well as the cylindrical Council Chamber that overhangs the ceremonial entrance to the centre, were undoubtedly the most successful aspects of the building.

The whole building exudes this notion of elegance with materiality. Materials sourced from a variety of countries, including Sweden and Lebanon, all of which complement one another and provide a sense of luxury. More than 40 different types of marble are utilised on the floors, walls, skirting, and door frames of the building. To the north of the site, the Banqueting Hall is one that is mesmerising and perfectly summarises this point. The use of cut stones and encrusted crest on the ceiling ribs emphasises the attention to detail given to every aspect of the building.

Visitors are exposed to a variety of artwork, from sculptures to paintings, as they travel throughout the grounds. Most notably, The Tyne of God, a masterpiece created by sculptor David Wynne, which guards the ceremonial entrance. Water trickles down the raised hand, symbolising the Tyne's importance in local culture.

Newcastle Civic Centre's refurbishment maintains and enriches one of the city's most important heritage assets, George Kenyon's Grade II\* listed Civic Centre. The

project establishes a new, clearly observable entryway to the centre while maintaining the historic fabric.

A central reception with casual seating, a public café, and new meeting pods gives a range of individual and group meeting spaces for council services such as marriages, births, and bereavements.



Fig 26

Meeting pods and other internal obstructions are aligned behind wide existing columns to minimise their impact this was due to the new criteria. A key design factor was preserving visual connections through the colonnade between Ceremonial Way and the Garth using a glazed facade.

To prevent ceiling-mounted modifications and preserve the prominence of the colonnade's brick faced arches, all servicing is carried from the floor. The rising metal screens created by Charles Sansbury, which can now be utilised to separate conference spaces from the informal café area, are among the listed elements which are celebrated.



Fig 27

A new entranceway is also included in the project to solve circulation and security concerns. The ground-floor colonnade is wrapped in a frameless glass façade, giving it a new purpose while maintaining its original qualities.

The current building's utility as a civic centre is boosted, and its

environmental performance is improved, with a 30% reduction in energy use.

# NEWCASTLE CIVIC CENTRE (PHOTOS)

Fig 28 - 39



INSPIRATION



Fig 40

# ANIMAL FARM

## Overview

The plot follows a group of farm animals who rebel against their human farmer in the hopes of establishing a society in which all animals are equal, free, and content. The rebellion is eventually betrayed, and the farm reverts to its previous form under the dictatorship of a pig named Napoleon.

## Key themes:

Corruption

The Abuse of Language As Instrumental To The Abuse Of Power

The Corruption of Socialist Ideals In The Soviet Union

The Danger of A Naïve Working Class

The Exploitation Of Animals By Humans

The Failure of Intellect

The Societal Tendency Toward Class Stratification

In the early 1940s, George Orwell predicted much of what we see today in society. The blissful ignorance, as well as the hidden ambitions that lurks beneath. The story emphasises that no matter how much we try to work collectively, someone will always try to take control, and the concept of community will be lost. Breaking away from established political parties in favour of more equitable approaches, such as the Green Party's, is critical to drive change.



# MACBETH

## Overview:

Three witches predict that Macbeth will become King of Scotland. Macbeth kills the king, becomes the new king, then kills more people out of paranoia, courtesy of his wife's encouragement. To topple Macbeth, civil war breaks out.

## Key Themes:

Ambition

Guilt

The Corrupting Power Of Unchecked Ambition

The Difference Between Kingship And Tyranny

The Relationship Between Cruelty And Masculinity

Women

Macbeth is a brilliant illustration of human nature. The desire for more which in essence is greed. The significance of this is determined by the individual interests of members of parliament. Many people in positions of authority have hidden agendas and are more concerned about their own longevity than the preservation of society as a whole. This stresses the importance of using the electoral system to benefit society as a whole.

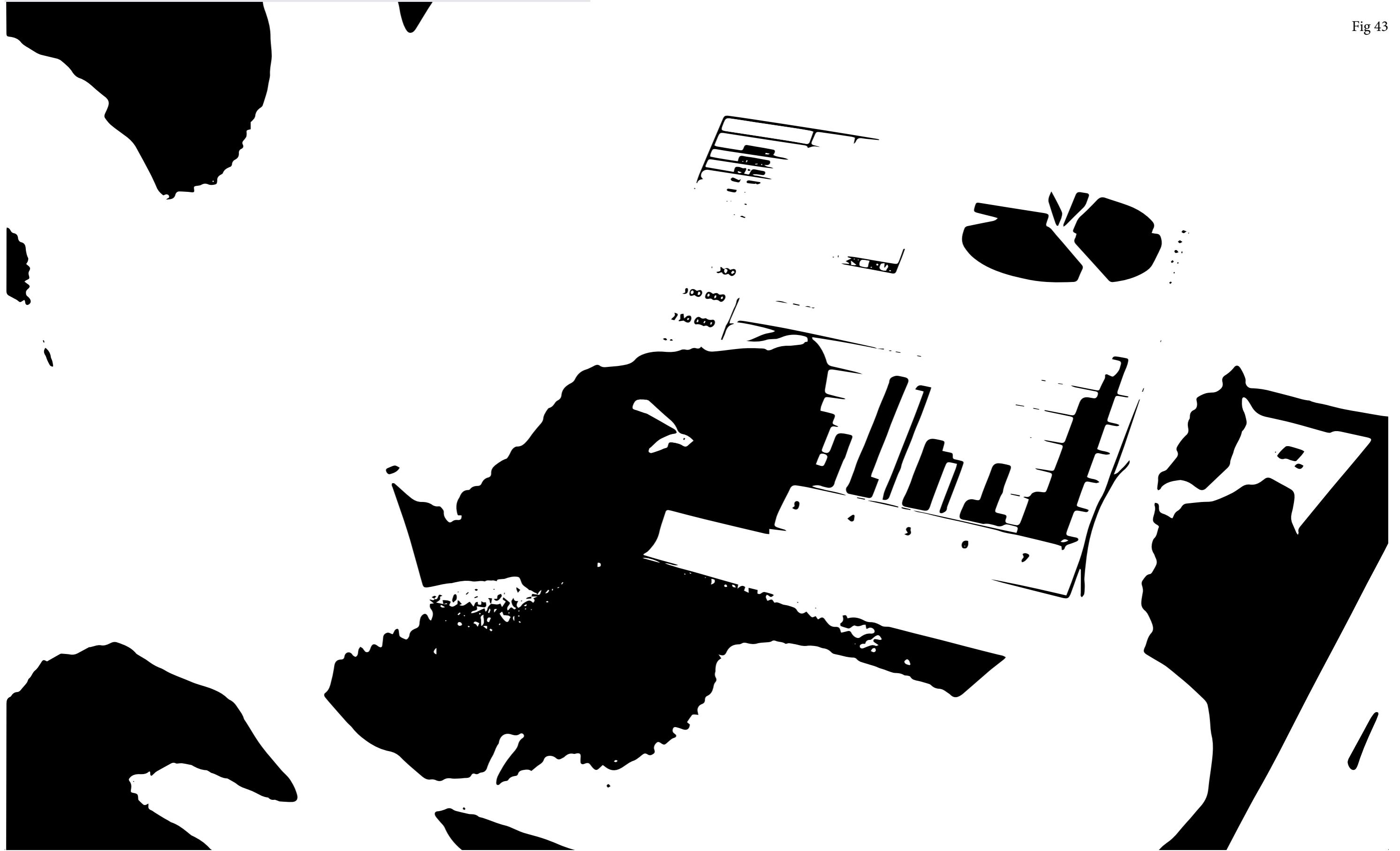
Fig 42

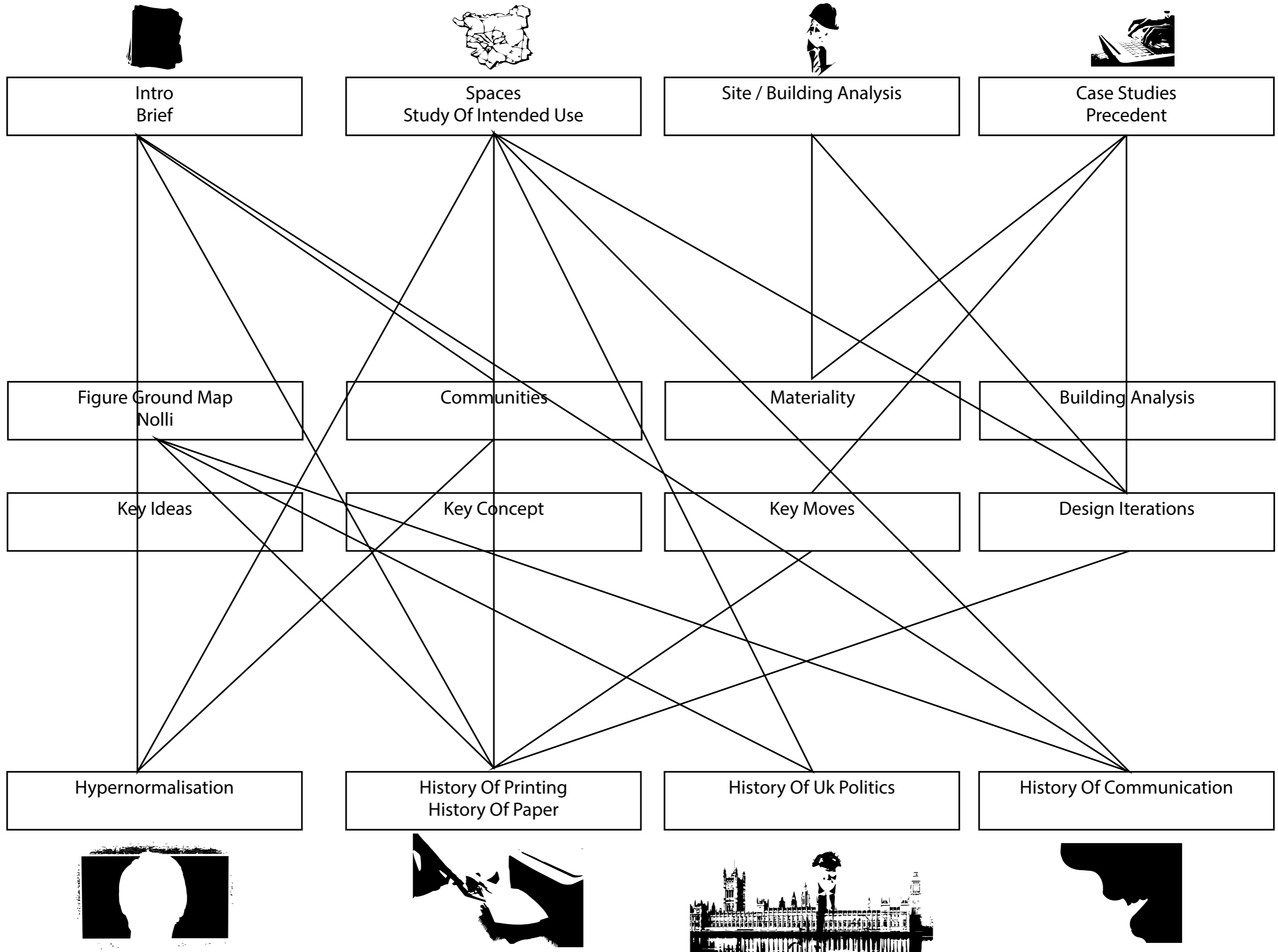




# DESIGN RATIONALE

Fig 43





# DESIGN RATIONALE

The project begins in the heart of central Leeds at 2 Great George Street. Given that multiple proposals for the site have been rejected due to the nature of their interventions, it only makes sense to repurpose the space to focus on Leeds' culture and its people. Facilitating and promoting spaces that embrace its communities and counter a current problem we face in the modern era.

The goal of this project is to satisfy those who are concerned about the redevelopment of 2 Great George Street. As a result of the building's Grade II status, any interventions must be justified and flow gracefully with the existing architecture. To keep up with the competition, current interventions must fulfil today's criteria for modern spaces which contain state of the art equipment whilst also complimenting what currently exists.

The concept of putting pen to paper is one that is used throughout the design process. It all boils down to establishing the truth and informing the public about it. As a result, the design elements seek inspiration and structure from the tree.

The visitor centre and a space for Leeds 2023 are on the ground floor. The goal of this area, which is designed for Leeds 2023, is to be temporary. As a result, no drastic measures are required. The spaces are retained largely as they were before, with the emphasis being on utilising lighting to illuminate the displays. Tunnels lead users throughout the site, guiding them to

their desired location. This portion of the building should emanate the notion of relaxation and enjoyment through the incorporation of souvenir shops and café spots.

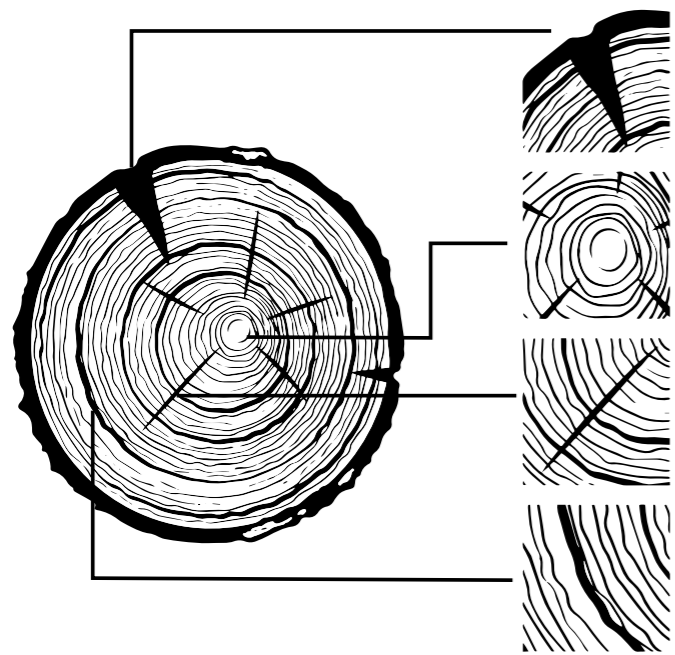
On the first floor, there is a community Hub. Containing the expected spaces such as a library and computing facilities. The conference room is one of the most well-designed spaces. This will function as both a teaching centre and a practice facility for users. It completely transforms the conference room concept. The sitting positions are designed to be fluid rather than stiff in order to create a more relaxed mood. If newcomers plan on giving a presentation or improving their communication skills, this will put them at ease because the layout is unstructured and the ambiance is set to be more serene.

On the second floor, you'll find the Gryphon. This area is centred around the company's heart, which is printing. The spaces are designed to facilitate the transition from bullpens to recording spaces as seamlessly as feasible. It has a massive structural beam system that allows cameras and lights to travel throughout the structure to generate the necessary effects desired. Everything about this place screams control, from the covering of all light sources in the recording spaces to the sound proofing. As a result, none of the many spaces are incompatible. This location is private because the firm wants to work as effectively as possible. As a result, fob key cards are required for full entry.

The Green party is housed on the third floor, as well as on the roof. Rather than following the example of

many other political buildings, which use glass as a form of transparency. I've given the term a completely distinct meaning. The structure has been designed with viewpoints in mind. One of the key design features is the beams. The beams are spaced apart to allow users to peer inside without having full access.

The layout's goal is to guide users to various areas while also allowing them to watch a debate unfold from anywhere in the room. A mezzanine section is dedicated solely to offering users multiple optimal viewpoints. A light tunnel piercing throughout the building allows users to look directly down on the debate.



Concept image



Concept model



Internal visual

How can an understanding of politics and current issues redefine a designer and their preconceived ideas, influencing the design process?

This personal research journey began with the film 'Hyper Normalisation' and the idea that we are fixated on a false reality. "Politics has become a pantomime in that it creates anger rather than argument..." (Curtis, A 2016). In many ways, the quote is appropriate; politics is very much a public performance, and the notion that the control lies within those in a position of power seems to be prevalent and accepted.

The notion of becoming embedded into politics seemed, from an outsider's perspective, to be akin to falling into an information vacuum, a void, which one could easily (and undesirably) be consumed by. Having been swallowed by this vacuum, what results is a deeper individual understanding of our political landscape and the topic and has truly opened my eyes. So, here begins a journey into personal discovery... reflecting and consolidating thoughts and opinions.

To prevail where the true power lies which is in the people. This claim of mine is very much unsubstantiated as can society truly ever group together as one. Similar to how George Orwell foreshadowed in Animal Farm 'All animals are equal, but some animals are more equal than others' (Orwell, 1945). This statement contains a grain of sense which allows the bigger lie to flourish. The intelligence of

Orwell's writing lies in the political doublethink that is involved to make sense of the paradox: how can some animals be more equal than others? Orwell's work serves as a reminder of the value of education. We meet characters who are blissfully ignorant, incapable of learning, and those who truly understand throughout the story. Those in the first two categories are left vulnerable, while those in the third are in a position to take power. In many ways, this relates to the Gryphon's objective of being a voice for students and becoming slow media in order to open students' eyes and minds.

Curiosity and Interest.

Open-ended curiosity—beyond being merely interested—can be both encouraging and beneficial when beginning to enter a topic as wide reaching and non-spatial as 'politics'. The ability to detach yourself from your individual preconceived notions, experiences, or already formed perspectives, and being open to assess information or political agendas more objectively and less subjectively has, on reflection, had a profound impact on this professional journey and growth as a designer.

The idea of being deeply interested in something, which is driven or nurtured from within yourself and not from the shared experiences of others is at the heart of this research. This can be summarized in the quote

"Reminds me that interesting is not a quality that resides in something, but rather that being interested is a capacity I have. It's a capacity we all have and can cultivate" (Niemann, 2013).

The idea that 'interest' is more a skill that can be developed redefines the understanding of the word 'interested', resulting in flexibility that all designers should aspire to have.

Experiences, more importantly current, contextual, political, and lived experiences fall most in question. Ingrained from youth, systemically one absorbs information and opinions from their social and cultural surroundings. The saying 'monkey see, monkey do' seems to be fitting. If one never really understands or takes part in politics, they assume the role of a bystander, influenced by generalisations, and complicit through ignorance. It is not something new, for a political scandal to arise in the media, but previously, ignorance was bliss, with the daily political rumblings and print columns having little impact on my development as a designer or an active citizen in a democratic society. Leading to the age-old question is politics really worth getting into?

In my opinion, students are an easy target audience for truth manipulation, or media misinformation especially those in higher education. Most fake news is spread on social media, where there are no governing bodies. Because the younger generation uses social media more frequently, they are more likely to be exposed to false information. The issue is that we have built a systemic urge to 'skim' information through social media. We don't continue reading something if we aren't drawn in by the first sentence. This leaves the header or title to complete the task.

One such criterion is a laser-like focus on a specific subject framed by sustained interaction with a subfield's literature. When writing an academic report, essay, text, or a major design project, everything seems to be relevant to the research topic at hand. Where do you start or stop when you have little pre-existing knowledge to call upon? Ultimately, providing you commit to becoming an active participant, you make a decision to immerse yourself into the bias political environment and its media coverage. By doing so, preconceptions can be changed, ideas can be formed, contextual information and relationships become embedded into the reality of a design process.

Open mindedness

Open-mindedness is a crucial personal characteristic that allows us to think critically and rationally. Before consolidating thoughts, it is critical to be able to venture outside of an individual's comfort zone and consider alternative ideas and perspectives.

Not only can curiosity influence academic work, but a willingness to accept one's ignorance can be beneficial. Explaining emerging research to someone who is completely unfamiliar with statistics and has little interest in the subject area can help gain a better understanding and perspective on the topic which can then be translated into a design.

A wide range of influences can help define a designer's identity, create a personal manifesto, or allow one to feel truly part of a community, of a sort.

The ability to sit and reflect on your perspective or preconceived ideas can help to shift and combat these sometimes-ingrained approaches to design. More specifically one-on-one conversations stimulate inquiry and reciprocal engagement.

#### Collaboration

In higher education, most subjects have lectures, seminars, and tutorials that can significantly impact a student's journey and understanding of a new topic. Input and feedback are key in becoming immersed in the topic whilst also opening one's eye. Within spatial design, a tutorial is seen as a forum for the student to present developing work for critical review and to ensure that they have grasped and translated previous comments and directions.

Often tutorials are primarily viewed as a venue for mentorship, in the form of imparting of knowledge, guidance, or affirmation, which potentially assigns a more active position for the educator and a more passive role for the student who waits for direction from the educator. In the case of a design report, a much different role for a student is expected. The student should be the one driving this interaction. Rather than waiting for guidance they should be truly in 'control of the wheel' and guiding the direction of the project. The educator

often takes a more passive role in that their goal is to keep it on track ensuring relevancy for the student and their professional ambitions.

The desire to learn new things, have new experiences, and explore new possibilities is a basic human trait. Curiosity is far more vital to an individual's success than one can imagine. A flexible perspective is essential for designers, rather than allowing difficult situations to govern them. Seeing change as an opportunity rather than a danger can have a great influence on how you operate and what you do.

My own personal encounter with the abyss known as politics confirms this. It is clear that the situation was one of questioning and affirmation. The truth is that in politics, there are no right or wrong answers. Yes, what politicians do in their spare time can have moral implications. But it is what comes after that and looking at the larger picture that matters. When examining all of the above, it is evident that politicians represent something greater than themselves. When it comes to voting or even becoming more politically informed, this is where we should concentrate our efforts. It is not about the individuals, but about the big picture.

Though frightening, accepting change and a limitless future will inevitably increase your ability to adapt and therefore impact upon your ability to design. The capacity to adapt can be valuable in any industry, but it is especially important for designers. Designers can frame their practice by being flexible, (intellectually, emotionally, and situationally) open to new learning opportunities, and by

having an adaptable approach ensures that a designer can truly listen to a client, thereby helping form a brief or to manage or enhance expectations.

Learning to overcome your individual confirmation bias, is, in my recent experience crucial to bringing to life a design that not only enhances the end user's experience but sculpts space as a response to experience, context, and hierarchical (or political) constructs.

All of this necessitates a level of emotional intelligence that goes beyond simple empathy for a subject, with an obvious or pre-determined design response.



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# LIST OF ILLUSTRATIONS

Fig 1) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 2) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 3- 6) DIVISARE, 2022. FOSTER + PARTNERS REICHSTAG. [image] Available at: <<https://divisare.com/projects/337781-foster-partners-dennis-gilbert-nigel-young-reichstag>> [Accessed 5 March 2022].

Fig 7) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 8) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 9) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 10 - 21) pixabay, 2022. Reichstag. [image] Available at: <<https://pixabay.com/images/search/reichstag/?page=2&>> [Accessed 2 May 2022].

Fig 22) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 23 - 24 ) Something Concrete + Modern, 2022. Newcastle Civic Centre. [image] Available at: <<https://www.somethingconcreteandmodern.co.uk/building/newcastle-civic-centre/>> [Accessed 4 March 2022].

Fig 25) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 26) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 27) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 28 - 39) Image by Ahmed, S (author) 2022. Photograph.

Fig 40) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 41) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 42) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 43) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 44) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 45) Image by Ahmed, S (author) 2022. Photoshop Image.

Fig 46) Image by Ahmed, S (author) 2022. Photoshop Image.