

BA Spatial and Interior Design – Summer Task 2021



The K2, designed by Sir Giles Gilbert Scott has been given grade 2 status by English Heritage

Kent School of Architecture & Planning, University of Kent

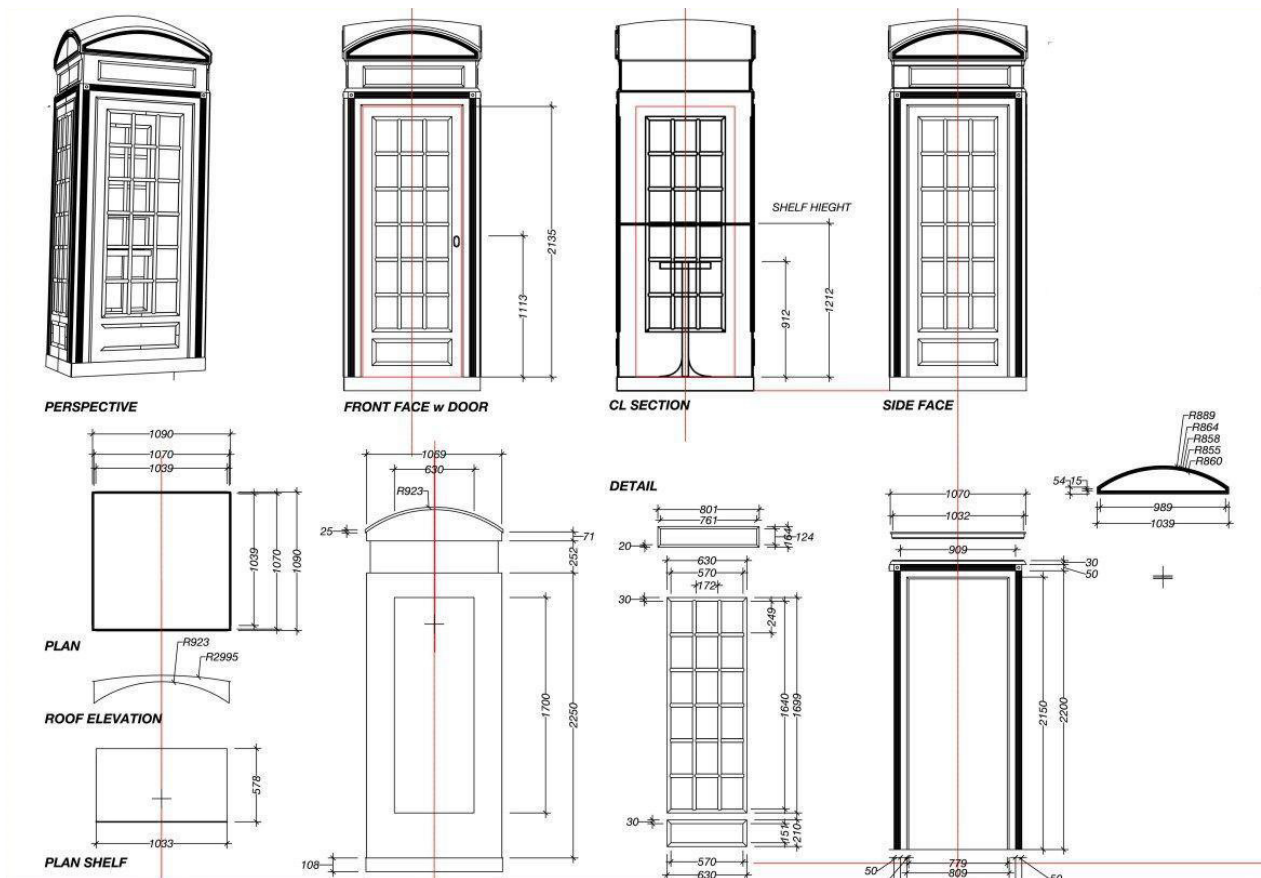
Programme: BA Spatial and Interior Design
Stage: 1
Academic Year: 2021-22
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Summer Task 1

THE K2

The Telephone box, Kiosk No.2 [K2], was designed by Sir Giles Gilbert Scott and was the result of a design competition in 1924 following an earlier version [K1] designed in 1921.

The K2 was inspired by the architect Sir John Soane's mausoleum and was made from cast iron and painted red. There are many still found in the streets of Britain, Bermuda, Malta and Gibraltar but most are now redundant.



YOUR DESIGN

What could this 'box' be? Your task is to look at the form of the Telephone Box and repurpose it as it is now an obsolete object.

There may be a version of the Telephone Box in your town, village or city, which is ripe for conversion. Your proposal may be site specific or pertinent to the needs of your community.

The general form should act as an inspiration for your design. The glazing can be removed and the box extended in any direction. However, whatever you design, its origins should be recognisable.

You could think of it as an extension of street culture, of the different types and ages of people, who could use it. Perhaps it could be a tiny business or it may have a recreational purpose. Perhaps it might form an entrance to a secret activity.

YOUR PRESENTATION

You must present your proposal as a drawing or a series of drawings. You can use any media of your choice.

The drawing/s do not have to be to scale but roughly in proportion. There are dimensions of the K2 above for reference and guidance. You should add some context (surroundings) to your drawings to illustrate its location, either as you see it in its location or what you imagine its location might be.

You will be presenting your work to your tutor group in the first design tutorial, providing a chance for us to get to know you – and you to know us, as well as the rest of your classmates.

RESOURCES

If you are interested in looking at some key architects works prior to your arrival, look at the following:

- Ronchamp Chapel – Le Corbusier – France
- The Gando Primary School – Francis Kéré – Burkina Faso
- The Schröder house – Gerrit Rietvelt – Holland
- The Church of Light - Tadao Ando – Japan
- The National Museum of African American History and Culture – David Adjaye – USA
- The London Aquatic Centre – Zaha Hadid – UK
- The Guggenheim Museum, Bilbao - Frank Gehry – Spain
- Falling Water – Frank Lloyd Wright – USA
- Hepworth Wakefield - David Chipperfield – UK
- Therme Vals, Spa - Peter Zumthor – Switzerland
- Curtain Wall House - Shiguru Ban – Japan
- The Jean Marie Tjibaou Cultural Center - Renzo Piano – South Pacific

There are several online magazines that illustrate international architecture:

- Arch Daily (archdaily.com)
- Dezeen (dezeen.com)
- Landezine (landezine.com)

Summer Task 2

HANDMADE SKETCHBOOK



AIM

- To develop your skills in experimentation, making, improvisation, problem-solving and presentation of your work
- To become familiar with recording your process, as well as result
- To explore the structural and architectural potential of books
- To see the potential in materials that otherwise might be thrown away

TASK

Ahead of the start of your studies, we want you to consider the way you can (re)use materials, which you may ordinarily disregard and throw away. The second part of your summer task is to make your own sketchbook with pages created from different materials, enabling you to experiment with ways of drawing/mark making on each page throughout the year.

Explore the architectural potential of books and allow the materials to determine the form of the page, letting your sketchbook grow to become an object or structure in its own right. Books can be architectural objects. Importantly, your book should be considered as unfinished, presented as a work in progress that will grow and change over the year ahead. This 'process' is as important as the final outcome with all your project work.

This project is a chance to engage all your senses: touch (how the pages feel? perhaps contrast rough with smooth, hard/soft etc.), sound & smell. Push materials to their limits, tearing, sanding, perforating them, etc., repairing and patching up, if necessary.

THINGS TO CONSIDER:

- Use different materials, such as cardboard, textiles, plastic, metal, rubber, bread, leaves etc.
- Think ahead about how you might invent ways of drawing and mark making on each page/material, such as scratching, scoring folding, stitching/sewing, scraping, sanding, drilling, melting, stretching etc.
- Consider the size, structure, form and shape of your book, for example, flat, concertina, scroll, etc.
- Relate your book to your body and explore ergonomics and scale. Perhaps your book could fit around your hand, or collapse/extend or be worn as a body extension.
- Devise and invent ways of holding your book together to allow it grow, such as binding, bolting, clamping, tying together, etc.
- Traditional books are designed to protect the pages by expelling the air when closed. Perhaps challenge this, allowing the pages/materials to fuse and touch/absorb.

