

THOMAS ROWNTREE

SEQUENCE

00:01:06;16



00:00:01;23



SEQUENCE

*"a set of related events,
movements, or items that follow each
other in a particular order"*





START UP MENU ▶ II

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EPISODE 1
The site



[INSITU]ATIONIST

Situationist – refers to the construction of situations, precisely, any individual engaged in the construction of situations

In-situ -- In the original place; in the appropriated position

[Insitu]ationist – refers to a designer engaging in the construction of architectural situations in given context

This studio is designed to encourage the exploration of a new generation of creative spatial design process. We aim to discover new tools and methods to employ on our social and physical infrastructure.



BRIEF [ACTIONS]

The project will begin with the studio collecting data and diagramming all existing vacant lots within Digbeth. This will allow us to produce a matrix display of Digbeth's terrain vague and further help us coordinate the individual site we seek to explore. Moving forward, we will discuss the use of photography and its importance in helping us understand the site. Photography will particularly help us understand the urban realm through photomontage and inventive juxtaposition of forms. Conversely, with its ability to frame and 'edit' the urban conditions - resulting in a disconnect of image from reality.

Methods of investigation will include mapping, utilizing graphic, physical and time-based registers in order to understand the site in greater detail. The design process will be developed through this mapping and eventually result in a hybrid construct which will be presented.



DIGBETH 'A PEOPLE'S PLACE'

Recently named as the 'coolest' neighbourhood in Britain after topping the Sunday Time's list of the coolest areas in the UK, due to the creative quarters vast independent business's and ability to create a unique vibe. It's an area known for its food, drink and entertainment including favourites such as ghetto golf, dining club and the custard factory which hosts many of these shops.

ACTIVITY HISTORY

Activities vary in many ways but principally by form, volume and by coherence. Form includes those activities dependent on residences, work, commerce, entertainment, delivery, exploration and transit.

RESIDENCE

Increasing from a recent very low base and former industrial complexes have been converted to residential and mixed uses. A masterplan expects many more residential units to be created through the regeneration of existing structures and creation of new ones.



"When architecture and urban design project their desire onto a vacant space, a terrain vague, they seem incapable of doing anything other than introducing violent transformations, changing estrangement into citizenship, and striving at all costs to dissolve the uncontaminated margin of the obsolete into the realism of efficacy."

TERRAIN VAGUE

This studio is interested in the form of absence in the contemporary city. This interest focuses on abandoned areas, on obsolete and unproductive spaces and buildings, often undefined and without specific limits, places to which Solà-Morales applies the French term terrain vague.

Our site is Digbeth. Initially each studio separated and made their way to their given area of the site (mine indicated with the thicker dashed line). We spent time mapping the vacant lots and categorised each vacant lot into abandoned, abused and vacant.

From this data, we decided on our own vacant lot that we would further analyse and use as our site.

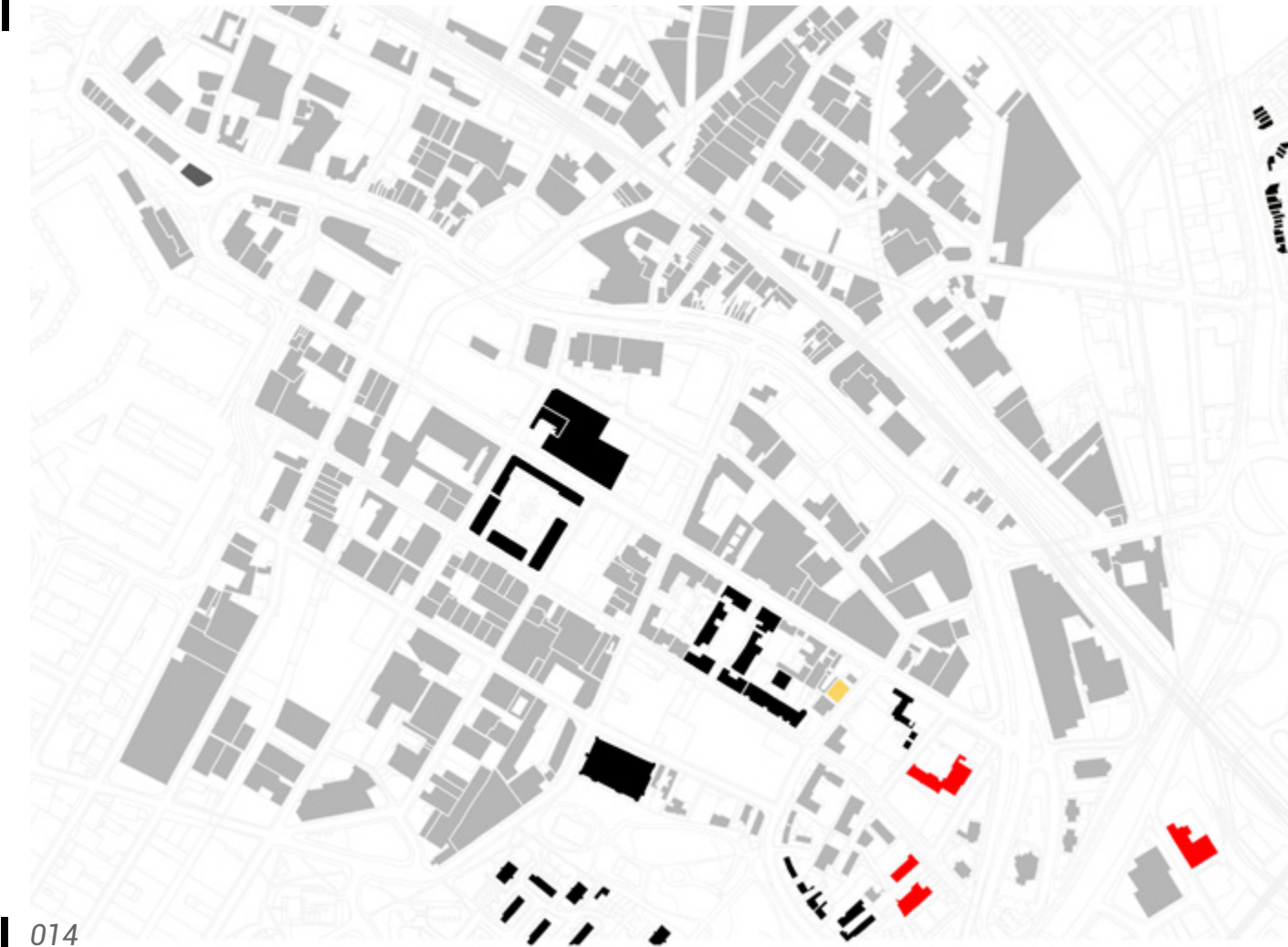


MAP 1:10000

VACANT LOTS

Following our initial terrain vague research, we explored the area and mapped all the vacant lots, categorising the lots into abandoned buildings, abandoned lots and abused parking lots. This allowed us to narrow the area down into individual sites and for us to further chose our own site.

- = Abandoned buildings
- = Abandoned lots
- = Abused parking lots



RESIDENTIAL VS NON-RESIDENTIAL

Digbeth is famous for its old industrial buildings filled with businesses, shops, pubs and event venues that dominate the Digbeth area and leaves little space for residential units.

This map highlights the residential areas in relation to the non-residential units.

This influenced my decision in choosing my site as I felt this area was an interesting intersection between the more industrial side of Digbeth moving into more residential units. I have also highlighted the schools that sit right next to my chosen site to further indicate the potential need for residential units.

- = My site
- = Residential
- = Schools
- = Non-residential

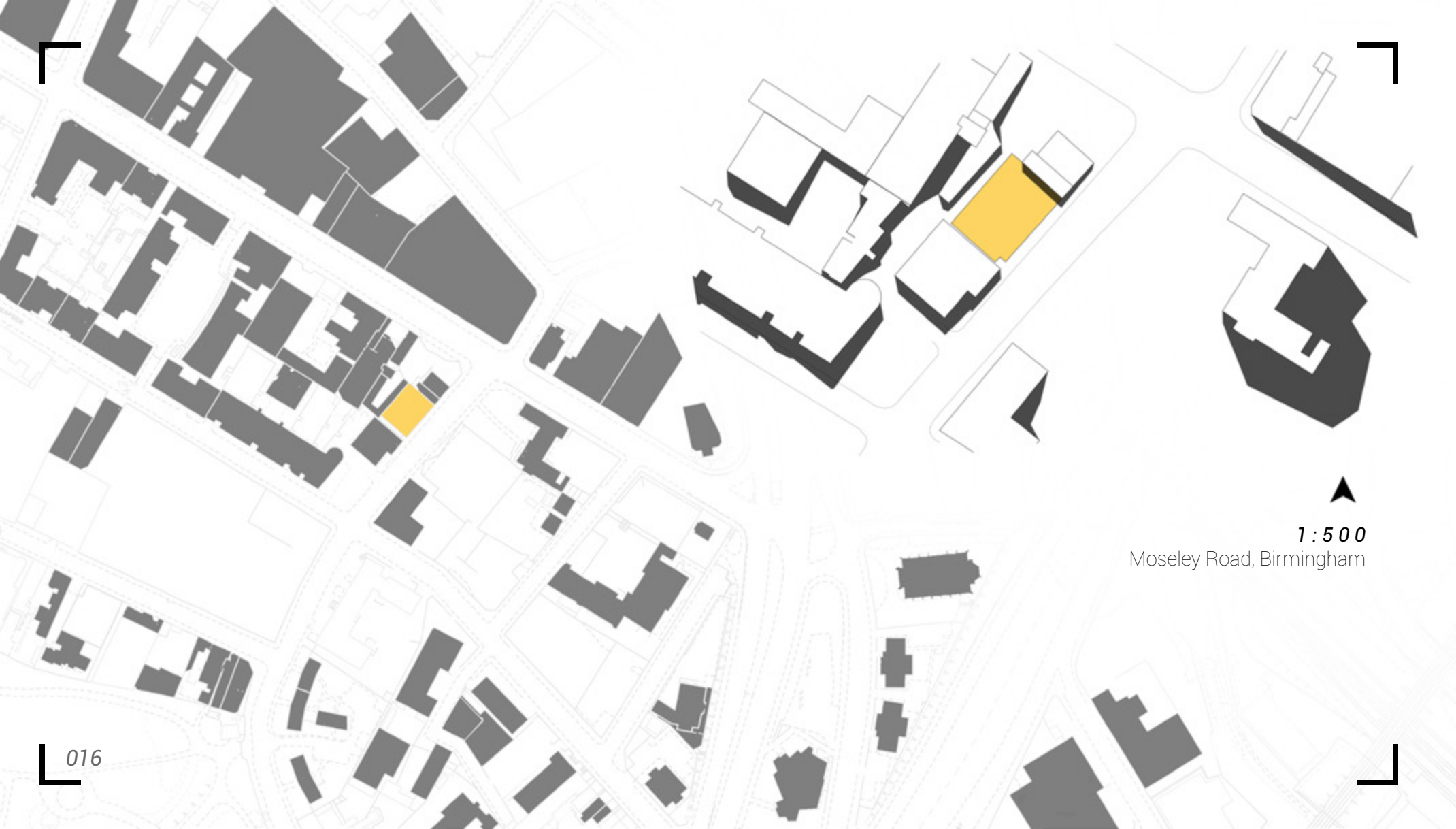


BUS ROUTE & STOPS

After doing my residential research I came to understand that there is a bus route from New Street Station that directly passes my site. This map indicates the bus stops within Digbeth and the route that passes from New Street Station through my chosen site.

The route continues all the way to King's Norton and acts as a regular means of transport for people to get into the city from the south area of Birmingham. This bus stop could act as an interesting aspect to my future research.

- = Bus stops
- = Bus route that passes
- = my chosen site



FILM THEORY. GILLES DELEUZE

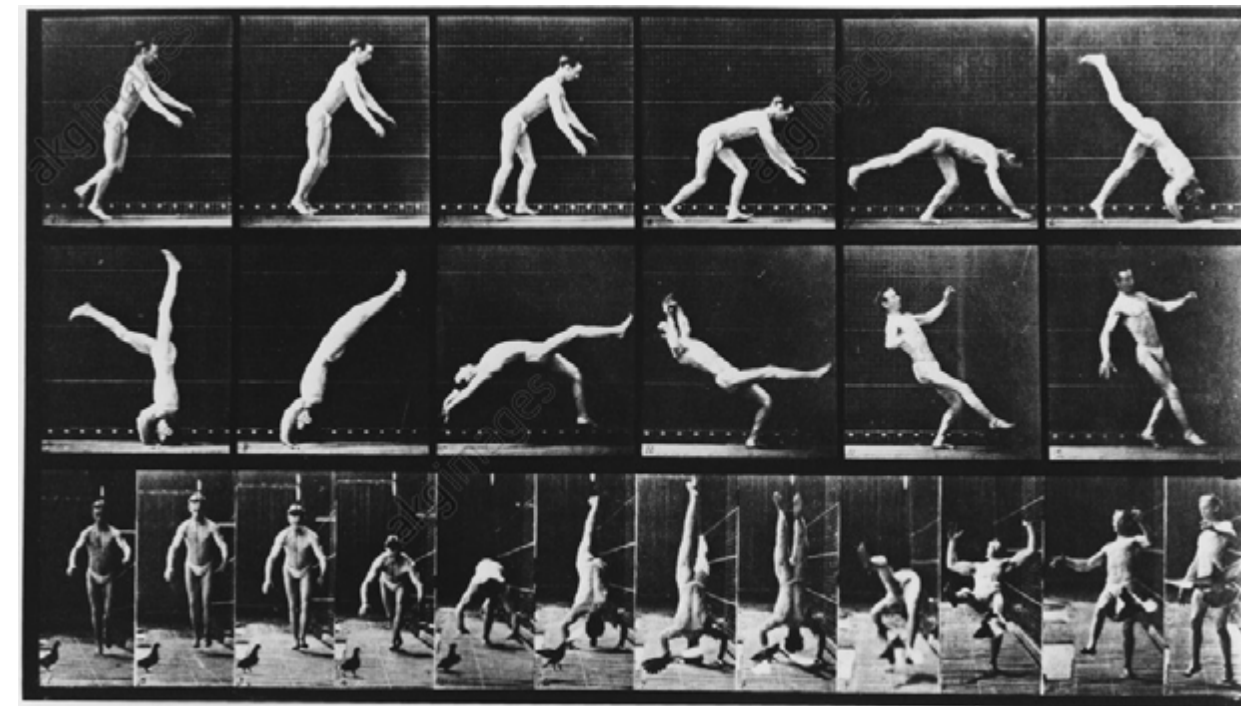
Gilles Deleuze is a French writer and philosopher who wrote the two books 'Cinema 1: The Movement Image' and 'Cinema 2: The Time Image' known famously as the cinema books. In Deleuze's view, movement and time are the two essential components that come from cinema and aims to encourage people to look at movement as something we assemble with. His basic concepts of cinema break down into the frame, shot and montage and incites the viewer to fuse with these elements in perceptual thought. As we view the world, we naturally preconfigure cinema biologically and look at things as a frame which our eyes can gain or lose focus. The human eye is encased so there are limitations as to where we can look and theoretically creating a frame. Way before

film, the human mind was already capable of capturing and playing out narratives due to the constraints of our eyes and so film acts as an extension to that ability.

Film allows us to see movement outside of our bodies which was previously contained and Deleuze discusses that when we watch a fighter (for example) our mind gets so caught up in the action that it begins to carry on the narrative after the film has stopped. The rhythm subconsciously taking control of our thought process causes the movement to continue in our minds and creates a need for the motion to be finished. 'Movement-image' is the term Deleuze uses in describing this film narrative. In a film where a



character has been set up to surprise our expectations in an event where the character may die, causes a disruption that Deleuze questions and relates back to the way our mind continues to play out the character due to seeing it in motion and causes the viewer to want its return. Seeing movement and its flow that is then disrupted causes the mind to want a return of that movement and so Deleuze's discussions indicates that motion in film once started, causes our mind to carry on with the flow of the movement and so on a biological level, movement in film causes us to transform and follow this flow. The form and content work in unison and in Deleuze's view, light could be more important than the story and creates even more significance.

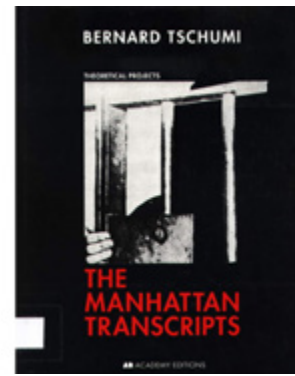


FILM. EVENTS. MOVEMENT. BERNARD TSCHUMI

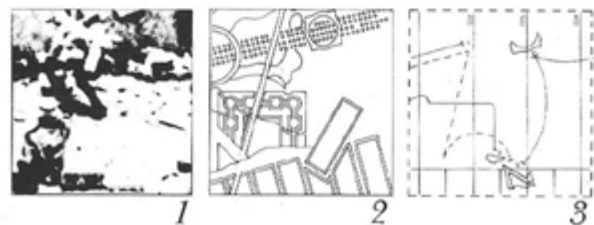
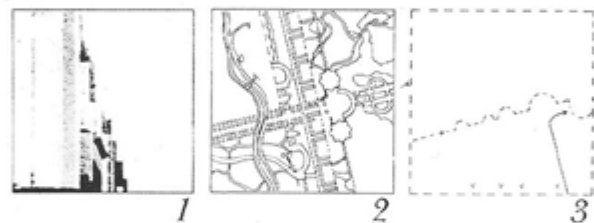
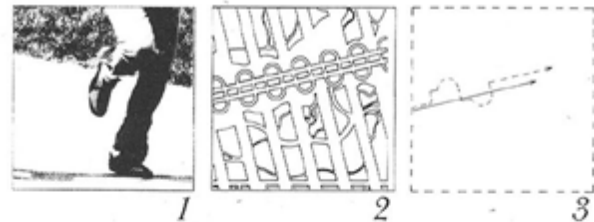
Bernard Tschumi is an award-winning Swiss-French architect and widely known for proving that architecture isn't simply about space and form, but also about event, action and what happens in space.

'Red Is Not a Color & The Manhattan Transcripts'

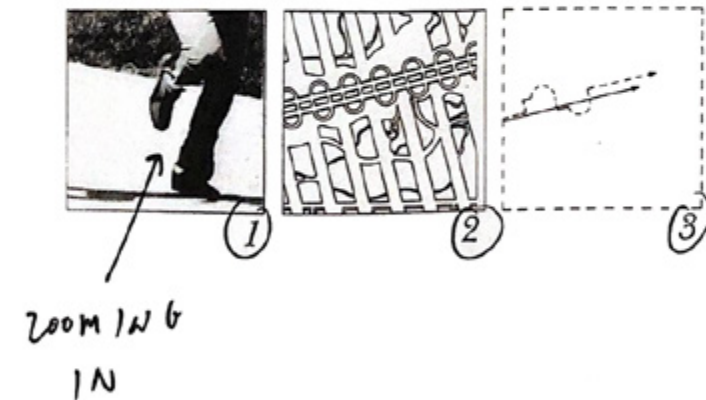
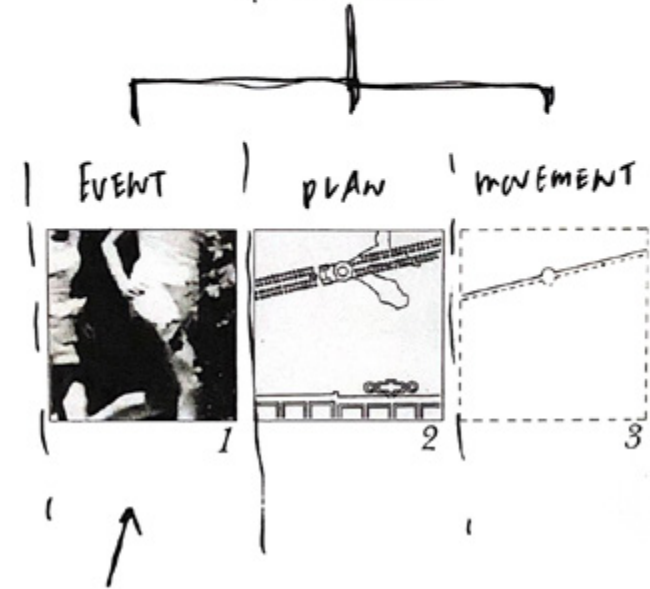
Throughout his books *'Red Is Not a Color & The Manhattan Transcripts'* he discusses his belief that there is no architecture without events, actions or activity. His architectural process follows this exploration and he breaks down action into 3 components, the event, plan and movement. This allows his buildings to respond to this and so intensifying the activities that occur within them. Quoted by Bernard, "The question becomes whether one can organise architectural drawings as a movement sequence" (Tschumi, 2012)



The Manhattan Transcripts process



EISENSTEIN FILM → **ALEXANDER NEWSKY**
Relationship between the frame, music, nature of composition
is related to the movement of the camera.
ACTION



ARROWS AND DOTTED LINES ARE USED TO SHOW MOVEMENT AND DIRECTION.

A film directed by Eisenstein and tells one story with a single narrative arc and focuses on one main character. It was the first of Eisenstein's films to use sound with Prokofiev composing the music.



BERNARD TENSINI
RED IS NOT A COLOR

"You become fascinated by the idea of movement in space, regardless of whether the movement is innovative"

"Architecture is about senses → movement"

Eisenstein → Russian filmmaker

"Your experience or intuition tells you that architecture is also about movement - movement of bodies in space"

"Just as you had taken pieces of novels or excerpts from other fiction as your program before, now you take film clips as your starting point"

nature of
plays within the architecture itself"

'The notion of event'

"The logic of events is not actually the same as the logic of space"

MOVEMENT

"There is relation between the movement that occur in the action and the object itself"



"movement of crowds, crowds that determine spaces, literally, through the movement of the body"

EISENSTEIN → FILM → Alexander Nevsky
Relationship between the frame, music, nature of the caption is related to the movement of the camera.

1976-1981
MANHATTAN TRANSCRIPT
BERNARD TSCHUMI

Architecture is not simply about space and form, but also event, action and what happens in space

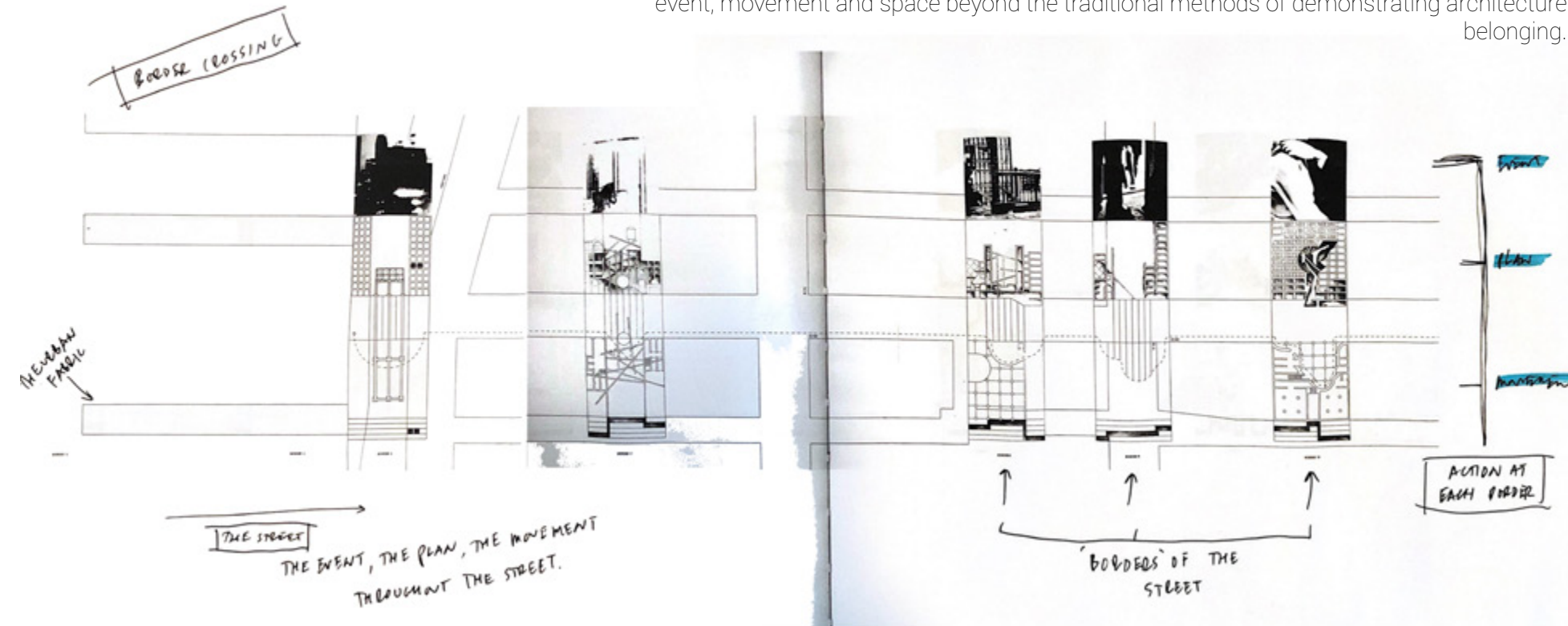
"you can't talk about architecture without action"



EVENT PLAN MOVEMENT

3 COMPONENTS
ABOUT ACTION

"A certain type pattern of choreography of movement, which"



THE MANHATTAN TRANSCRIPT

The Street (Border Crossing), Forty-second Street chronicles the movement of a person drifting through violent and sexual events. Tschumi uses narrative techniques in representing his idea of the event, movement and space beyond the traditional methods of demonstrating architecture belonging.

EPISODE 2: THE STREET (BORDER CROSSING)

SERGEI EISENSTEIN

Soviet film director and film theorist

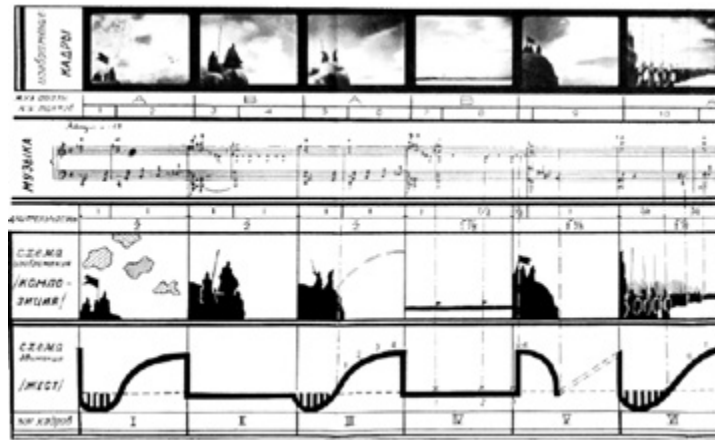
Eisenstein's theories and structural diagramming was a huge influence on Tschumi's work. Tschumi adapted Eisenstein's diagrammatic methodology in his investigations between the elements space, event, and movement (or activity).

The Russian's methods helped evolve Tschumi's understanding of montage techniques taken from film and further used these techniques as formal strategies.

Montage theory

Eisenstein montage theory asserts that a series of connected images allows for complex ideas to be extracted from a sequence.

'When strung together, constitute the entirety of a film's ideological and intellectual power,'



Sergei Eisenstein, 1910

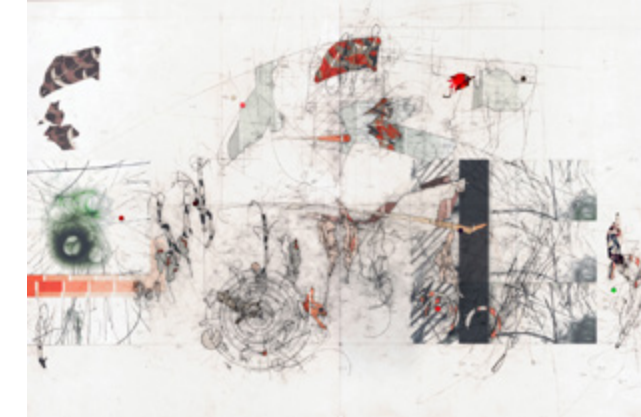
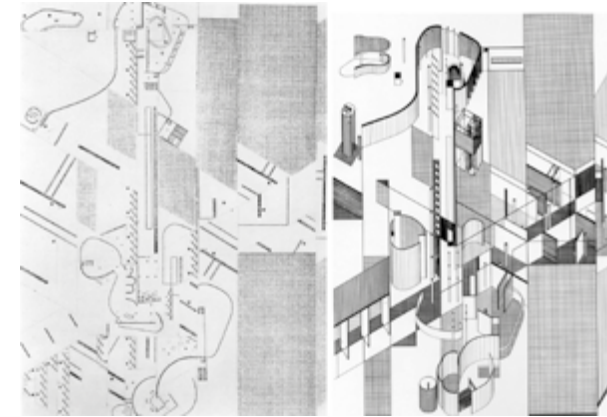
OTHER REFERENCES

Throughout my exploration, I came across these designers and architects who's work inspired my creative process and my understanding of different ways of representing my research and ideas.

Daniel Libeskind's & Perry Kulper

Perry Kulper has adopted the 'hybrid' formation of his drawings which is the method of fusing diverse drawing types to produce one drawing. To many people his work comes across as confusing, complicated and sporadic but this method is very strategic and rational. He uses notations and layering as techniques to form his work.

Daniel Libeskind on the other hand doesn't use these techniques and a lot of his work are collages that would be easier to read. A collage is the assemblage of different forms creating a new whole and this method can be used to show a range of different types of drawings. Some of his drawings represent his process and methodology.



DANIEL LIBESKIND'S EARLY COLLAGE DRAWINGS
: The overlapping of visual art and architecture was explored by means of collage works aimed to explore space and form, and "to demonstrate the concept of pure plastic composition".
- Collage became a method of research for Libeskind, a series of drawings called collage. These were based on the deconstruction of architectural plans.
- "Orthogonal or 30° rotated grids provided the framework for the recreation of complex geometries while the translation to axonometry offered a tool to explore formal relationship

PERRY KULPER
: relying on an understanding of design as a kind of 'relational thinking, framing objects, events, or conceptual frameworks, as structural relationships within the world'

MOVEMENT IN THE URBAN EVENT

Following my research and my great interest in film and film production, I aim to question the movement in the site and the urban events that take place. I have employed a rule that I would monitor the movement within a frame and film, that will allow me to break movement down into individual key-frames and events. This investigation aims to further Bernard Tschumi's beliefs that 'architecture is not simply about space and form, but also event, action and what happens in space' and question the sequence of these actions and events. Further using the theory from Gilles Deleuze, we can understand the significance of the movement and flow in film and the impact on the human mind. By breaking the information down into individual key-frames, I can analyse the events in detail and assess the sequences that take place.



EPISODE 2

Movement



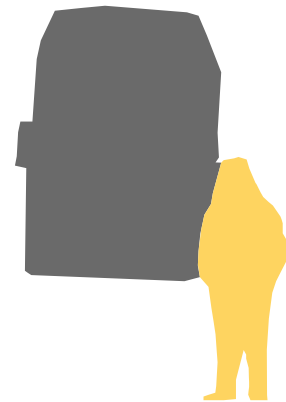
MOVEMENT.

After my initial observations of the site, the movement of people and vehicles was something that I wanted to further analyse, using a camera to gather information within a frame.

I then decided to revisit the site on a Friday and monitor the movement within a 12-hour period, 8:00am to 8:00pm to understand what times and areas of the site would be contain more movement. I spent 12 hours on the site and took a picture from 4 angles every 30 minutes to get a 360-degree view of the space directly outside my chosen site.

After gathering photos across the 12 hour period, I drew every car and person within each shot and this indicated the movement within each photo. Further turning this information into graphical data to indicate which times and area of the site had the most movement from 8:00am to 8:00pm.

Vehicles



People

08:00

08:30

09:00

09:30

10:00

10:30

11:00

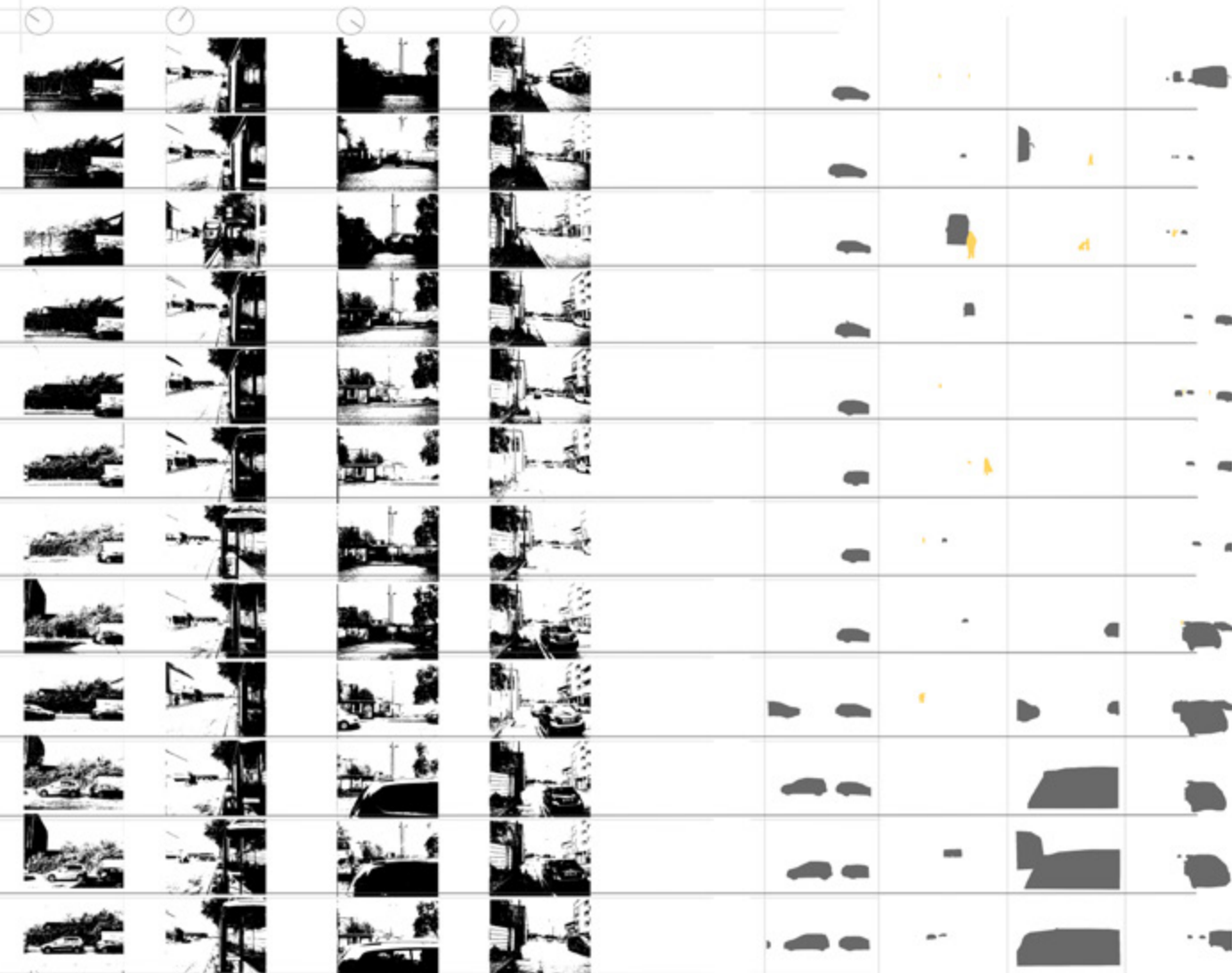
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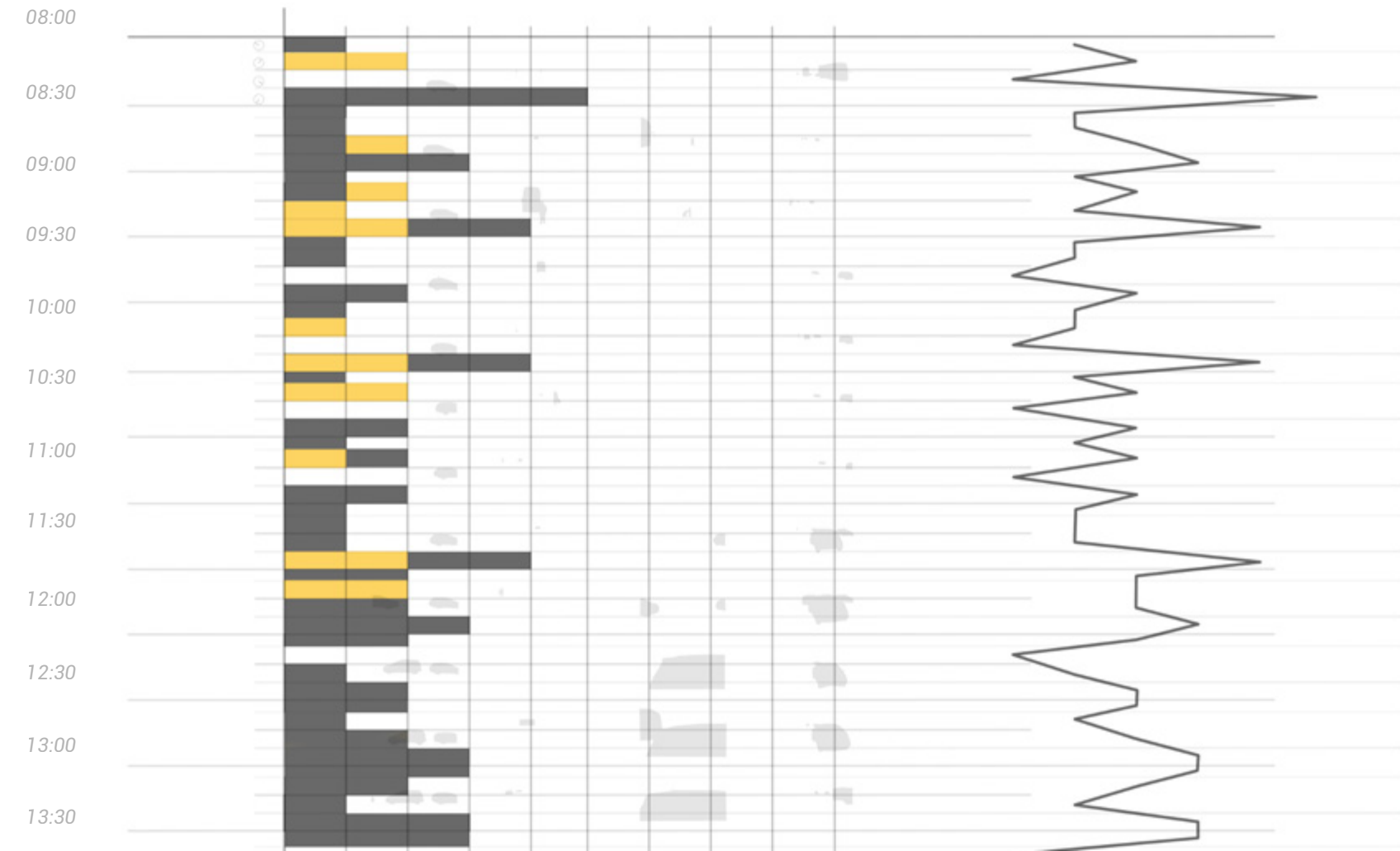
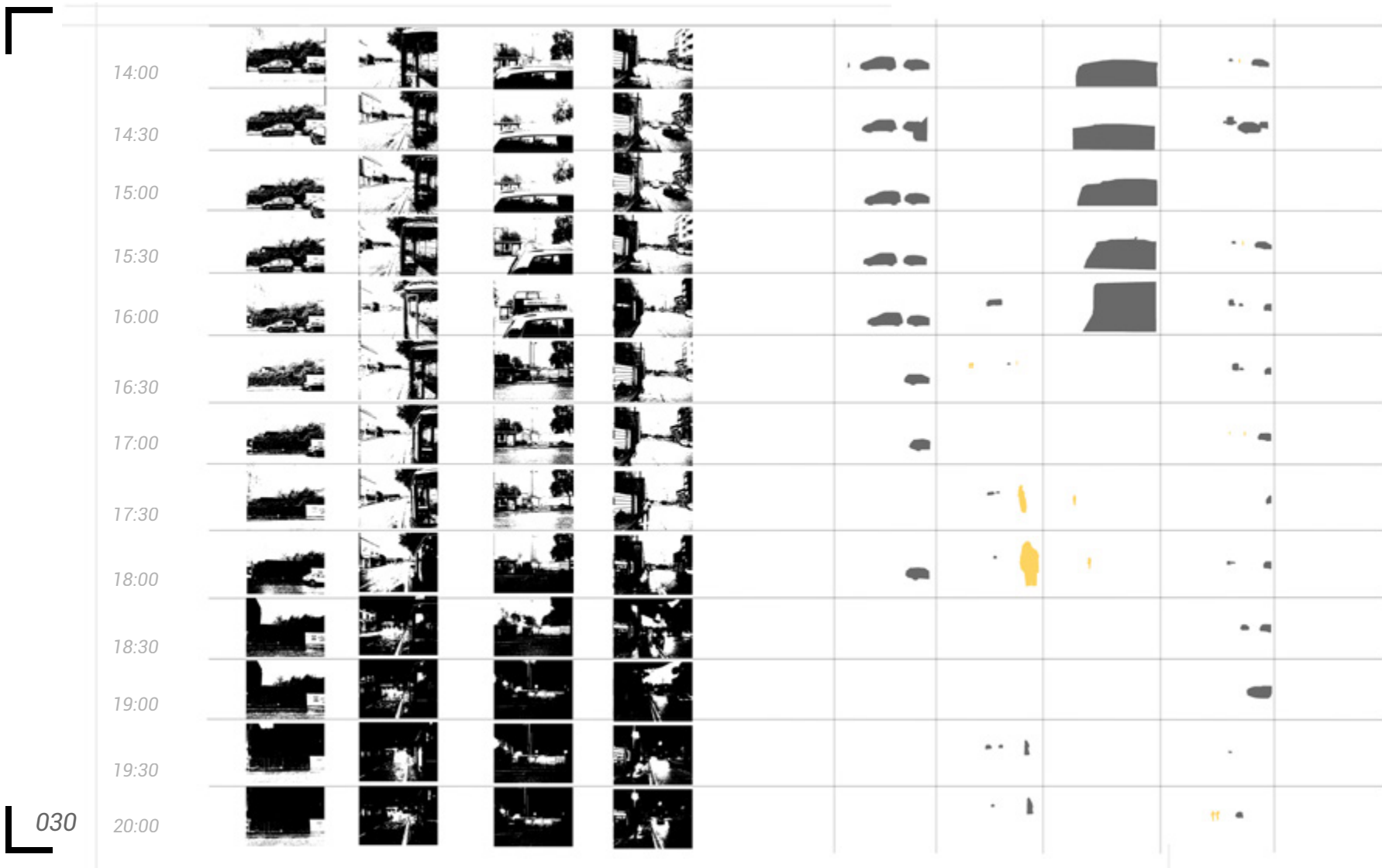
12:00

12:30

13:00

13:30







14:00

14:30

15:00

15:30

16:00

16:30

17:00

17:30

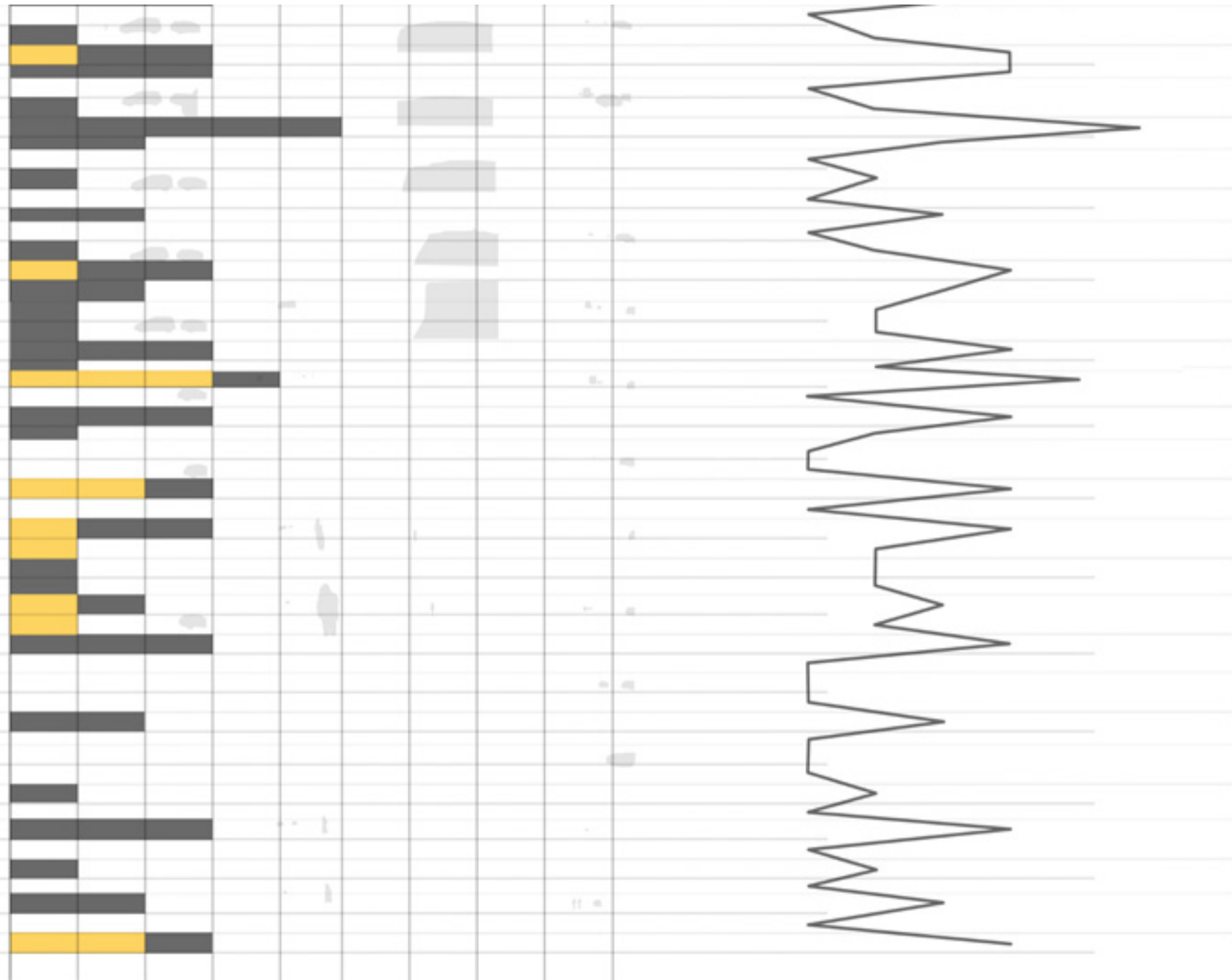
18:00

18:30

19:00

19:30

20:00



09:00

4 people - the most throughout the day



After my initial observations of movement on the site and monitoring this through photography, I decided to further my on research movement through film. I broke movement down into 3 components.. **direction, speed & time** and used these components to map movement of people.

Using the most populated time from my previous mapping - **9:00am (4 people)** and revisiting the site at this time to map direction and speed using time as my rule.



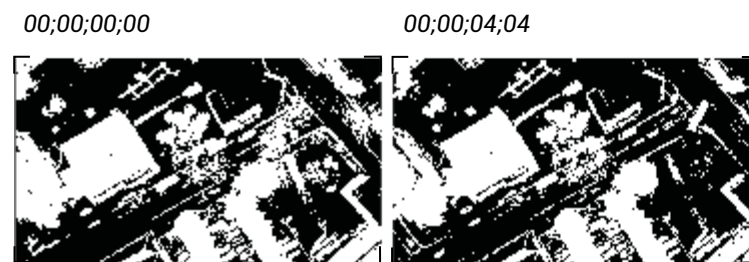
DIRECTION.

Direction mapping. At 9:00am, I flew the drone 100 metres in the sky which was its maximum height and filmed for approximately 2 minutes to gather information on the direction that people are moving in. Using the drone camera as a frame, I wanted to ensure my site was roughly central and the main access routes were seen, rotating the frame directly north.

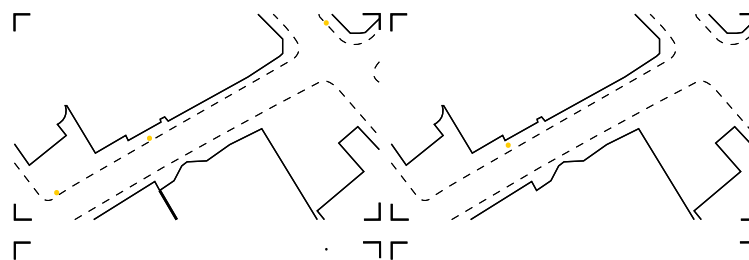
I then broke down this piece of film every 100 key-frames and mapped the movement within each 100 key-frames, giving me a set of mapping that identifies the direction that people are moving through the site.

THE FRAME

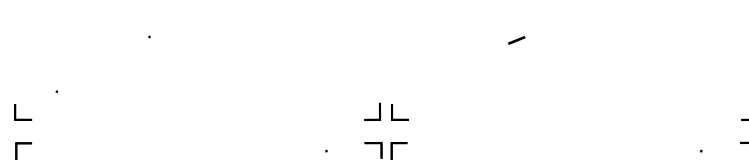
Photo every 100
key-frames



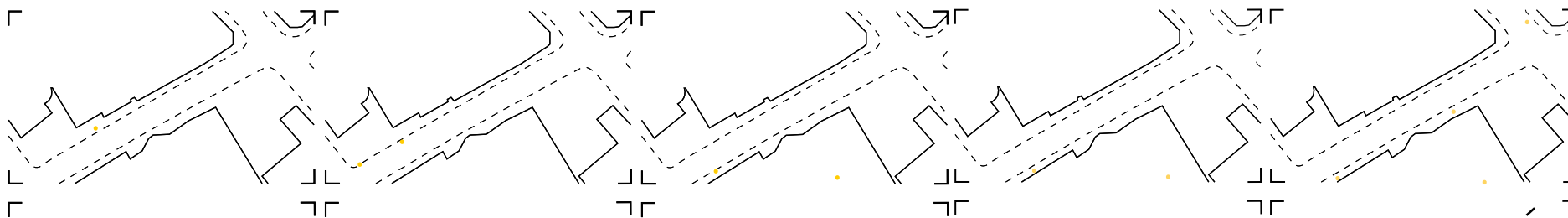
Roads/paths/circulation
space. Position of person at
that key-frame



Movement between
100 key-frames



Combining movement
from previous frames



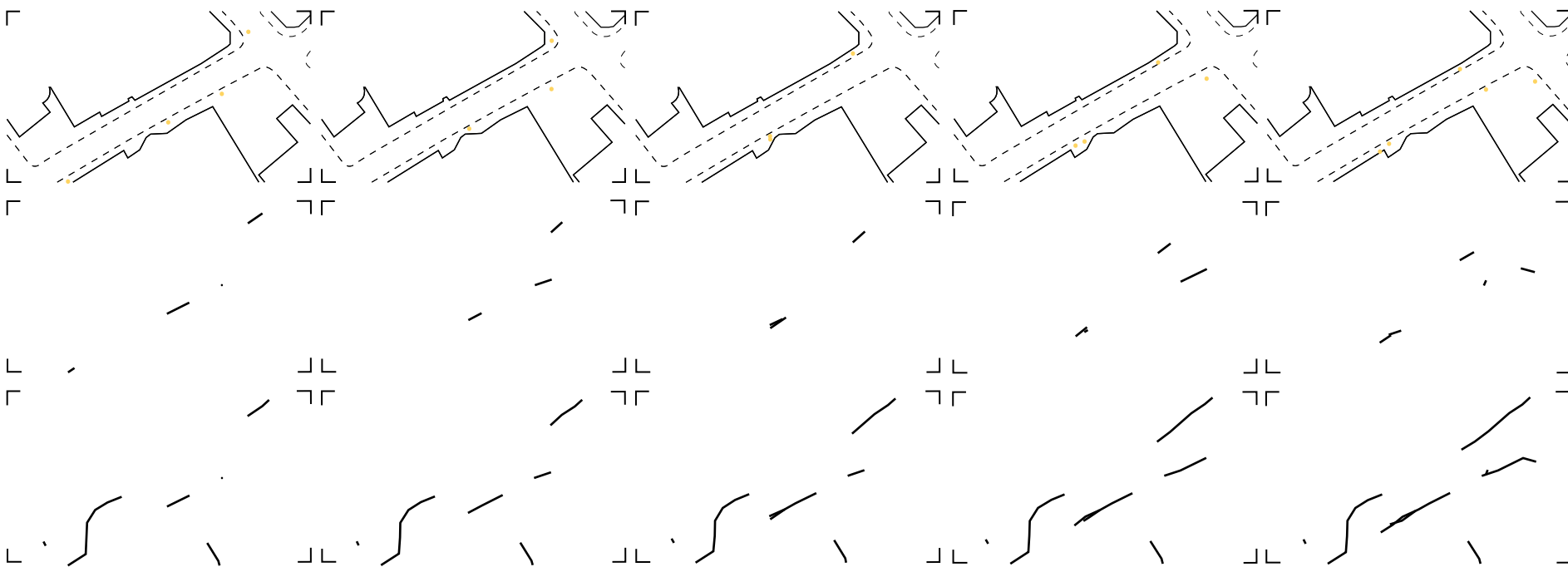
00;00;29;04

00;00;33;08

00;00;37;12

00;00;41;16

00;00;45;20



036

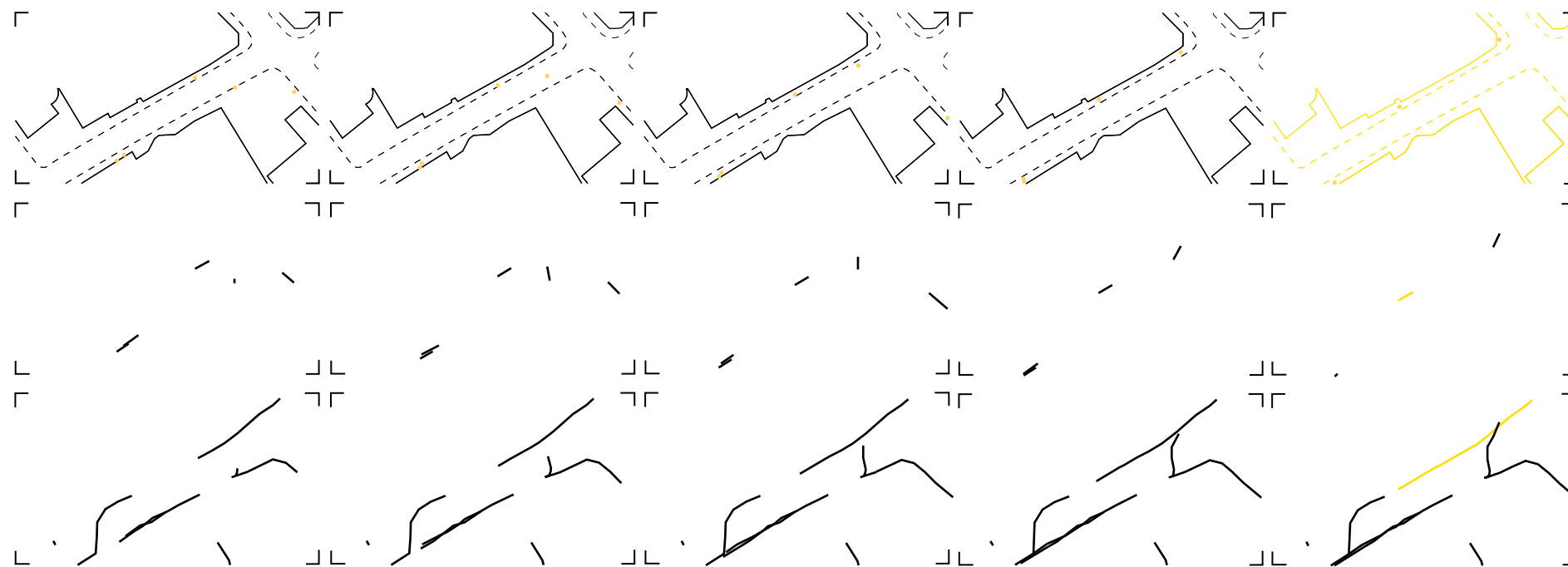
00;00;50;00

00;00;54;04

00;00;58;08

00;01;02;12

00;01;06;16



00;01;10;20



00;01;15;00



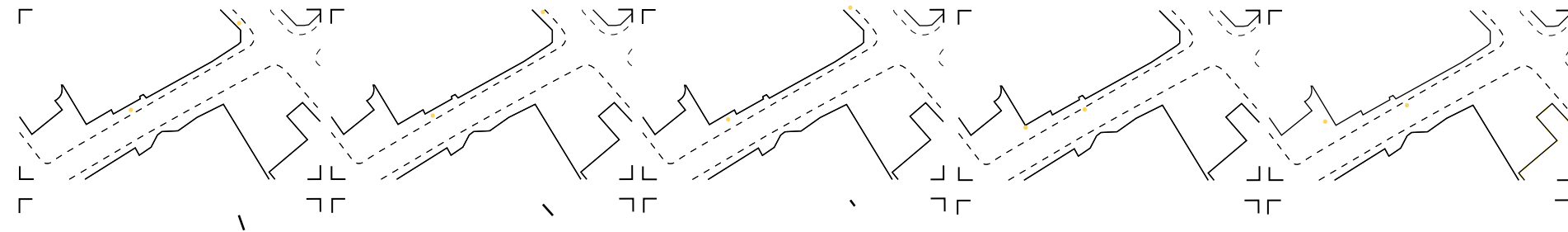
00;01;19;04



00;01;23;08



00;01;27;12



038

00;01;31;16



00;01;35;20



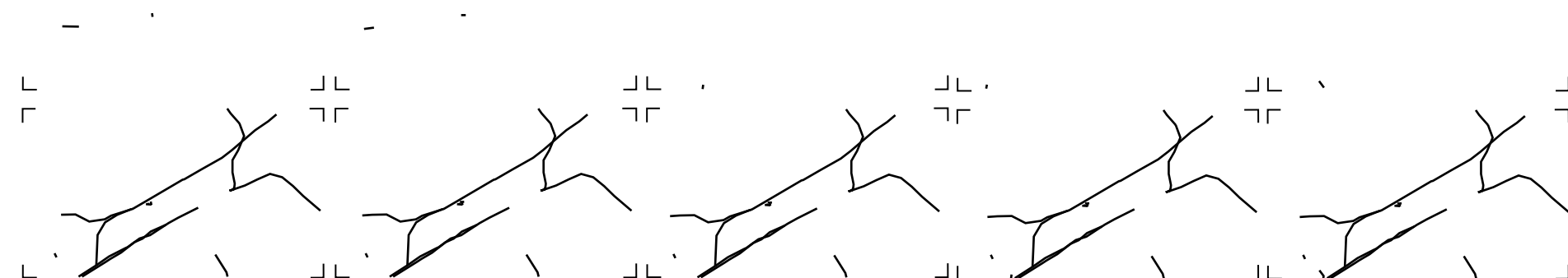
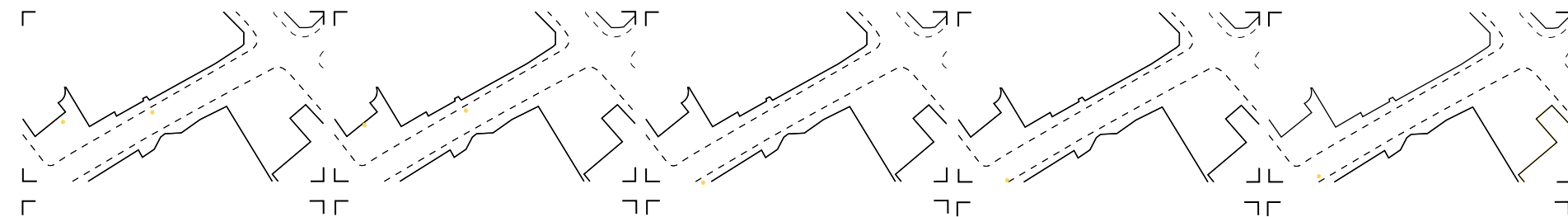
00;01;40;00



00;01;44;04



00;01;48;08

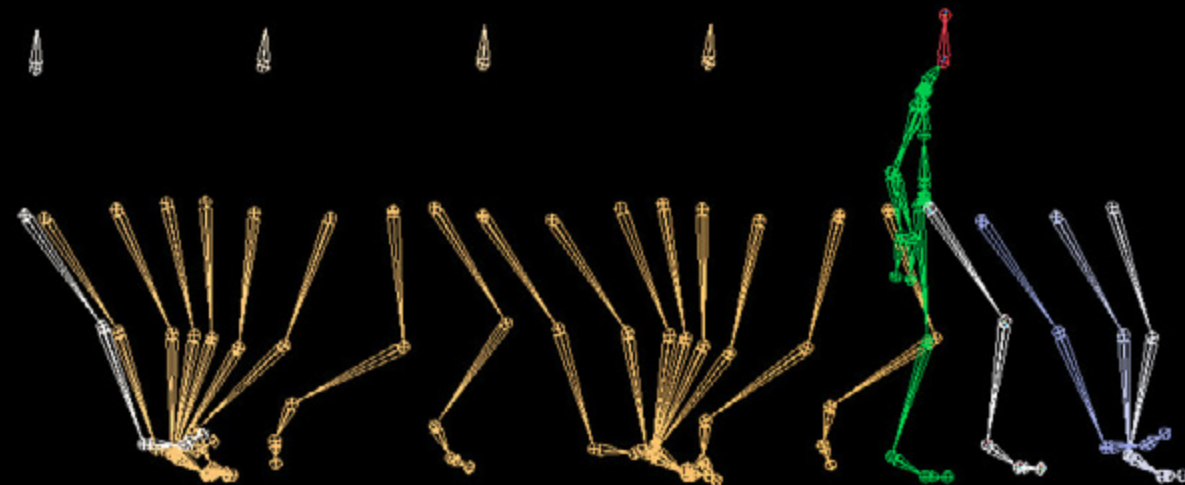


THE DOUBLE PENDULUM SWING

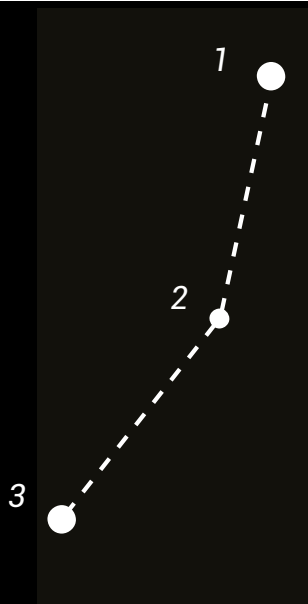
How humans walk.

Human walking is accomplished with a strategy called the double pendulum. As someone walks forward, the leg that leaves the ground swings forward from the hip, demonstrating a pendulum swing.

1. The hip, the only fixed part of the swing
2. The knee
3. The heel, as the heel touches the ground, this starts another cycle of the pendulum.



Computer simulation of a human walk cycle



"The speed of light does not merely transform the world it becomes the world. Globalization is the speed of light" - Paul Virilio.

WHAT DEFINES SPEED?
'Transportation, movement, acceleration'

"History progresses at the speed of its weapon system," However the logistics of war is just the starting point in underlying the similar logistics in mobility in city transportation and communication."

"Speed is what drives history, it is speed that impacts space and time, altering them."

"Speed is the assault on time, because whoever is quicker has the advantage."

"Winning time becomes an all hail ideal, in the city."

NOTES:

Reagan
"When speed dictates an organization we have the geological society"

Dr. Ida H. J. Snelis - Organizational Anthropology "for me ~~the~~ *promotional* geology is the motion and we always compare it with the speed on highways"

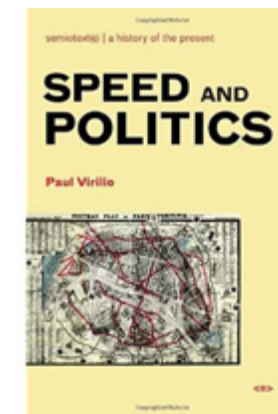
"as soon as you have the option of travelling faster, you will travel faster and then the travel output becomes more important than travelling."

"collective mobility"

SPEED INSPIRATION

Speed and Politics by Paul Virilio

'Speed and politics' Paul Virilio
- Virilio's vision sees speed - not class or wealth - as the primary force shaping civilization.
- A look into how humanity's activity has shaped the way we function today.

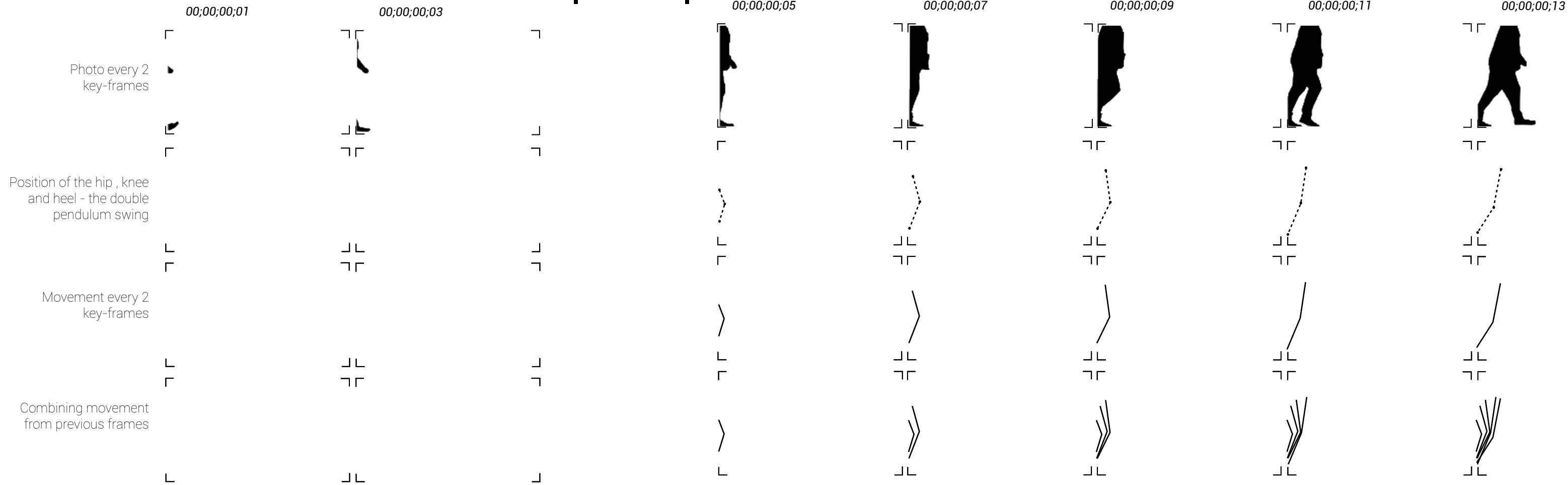


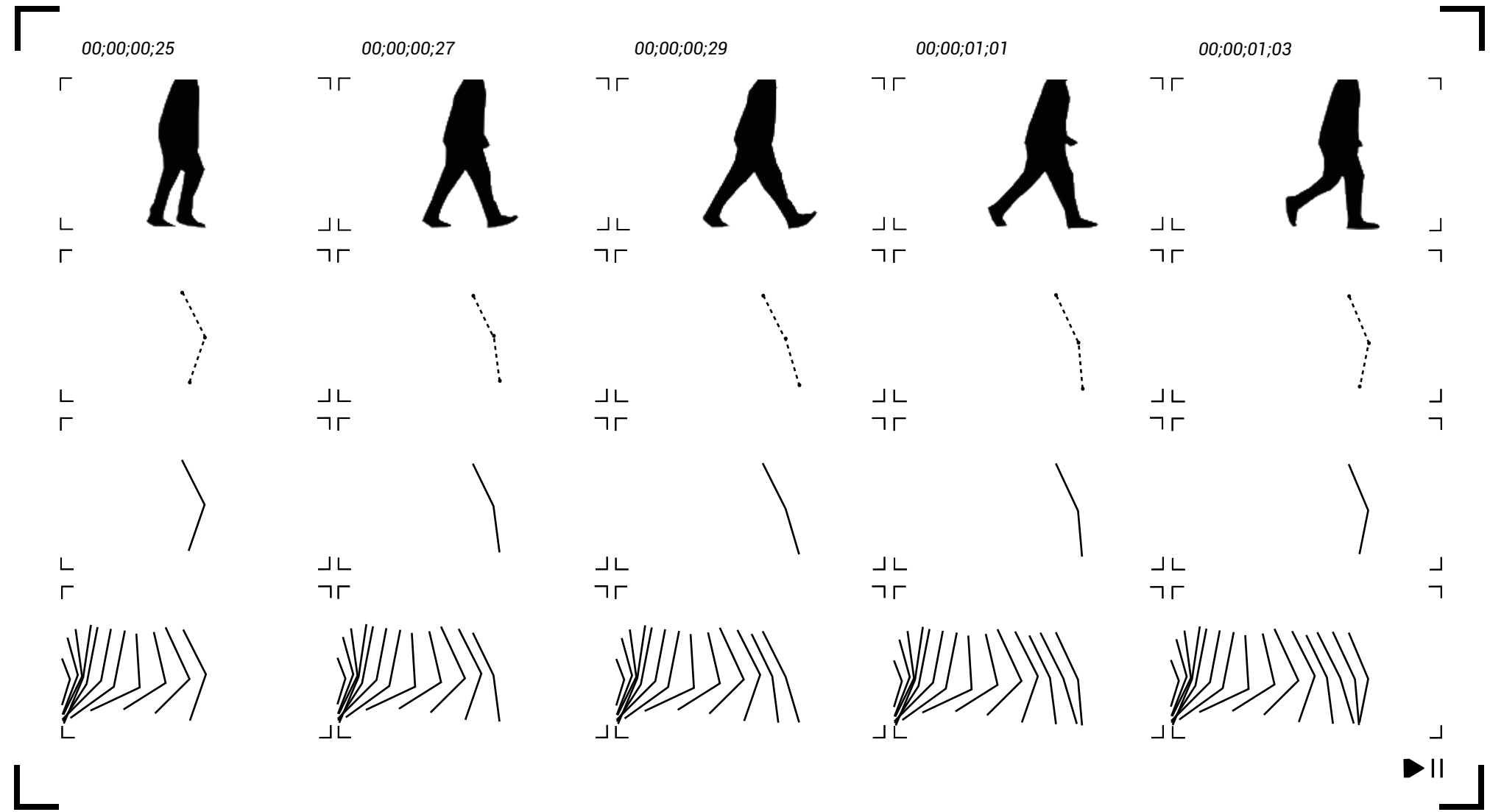
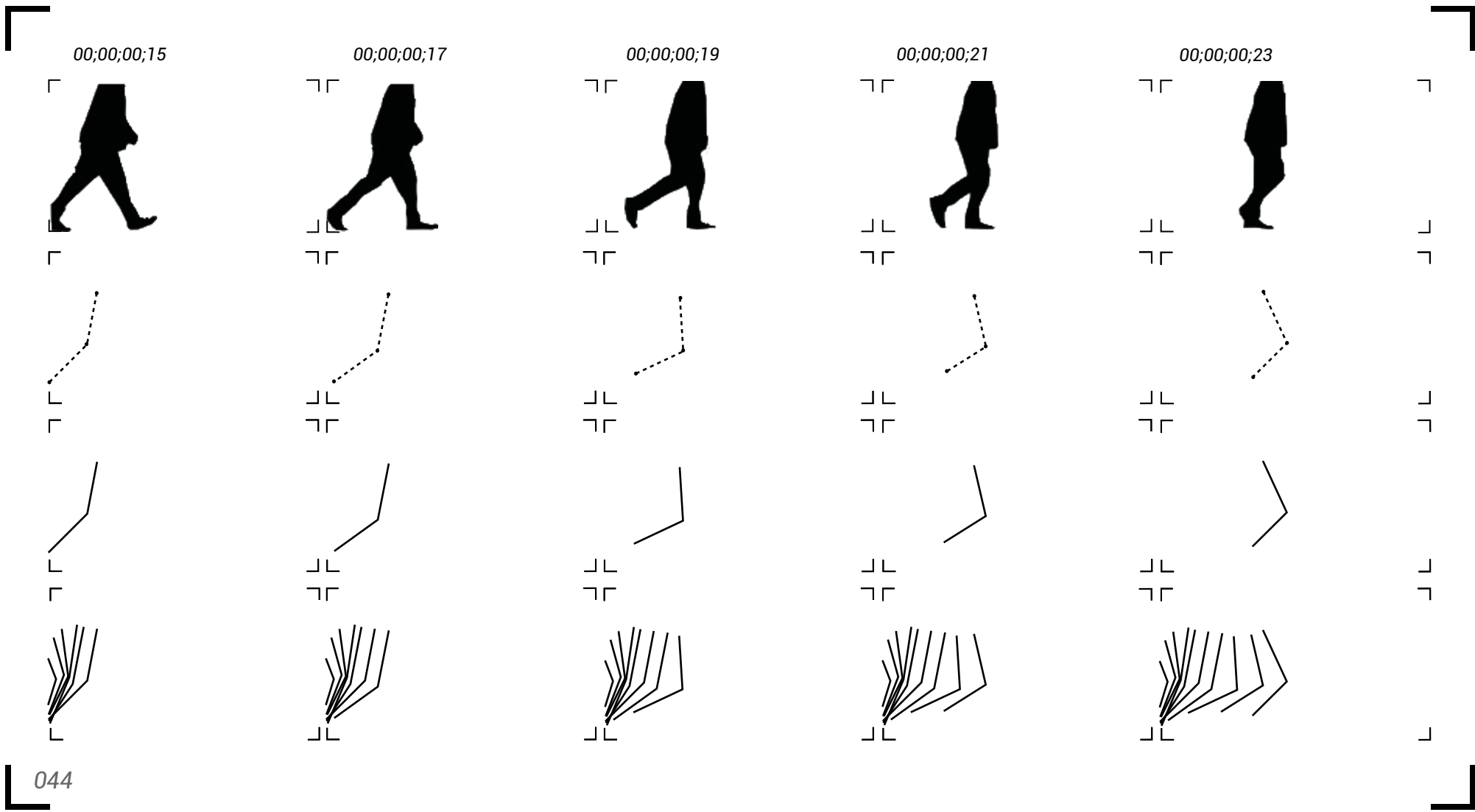
SPEED.

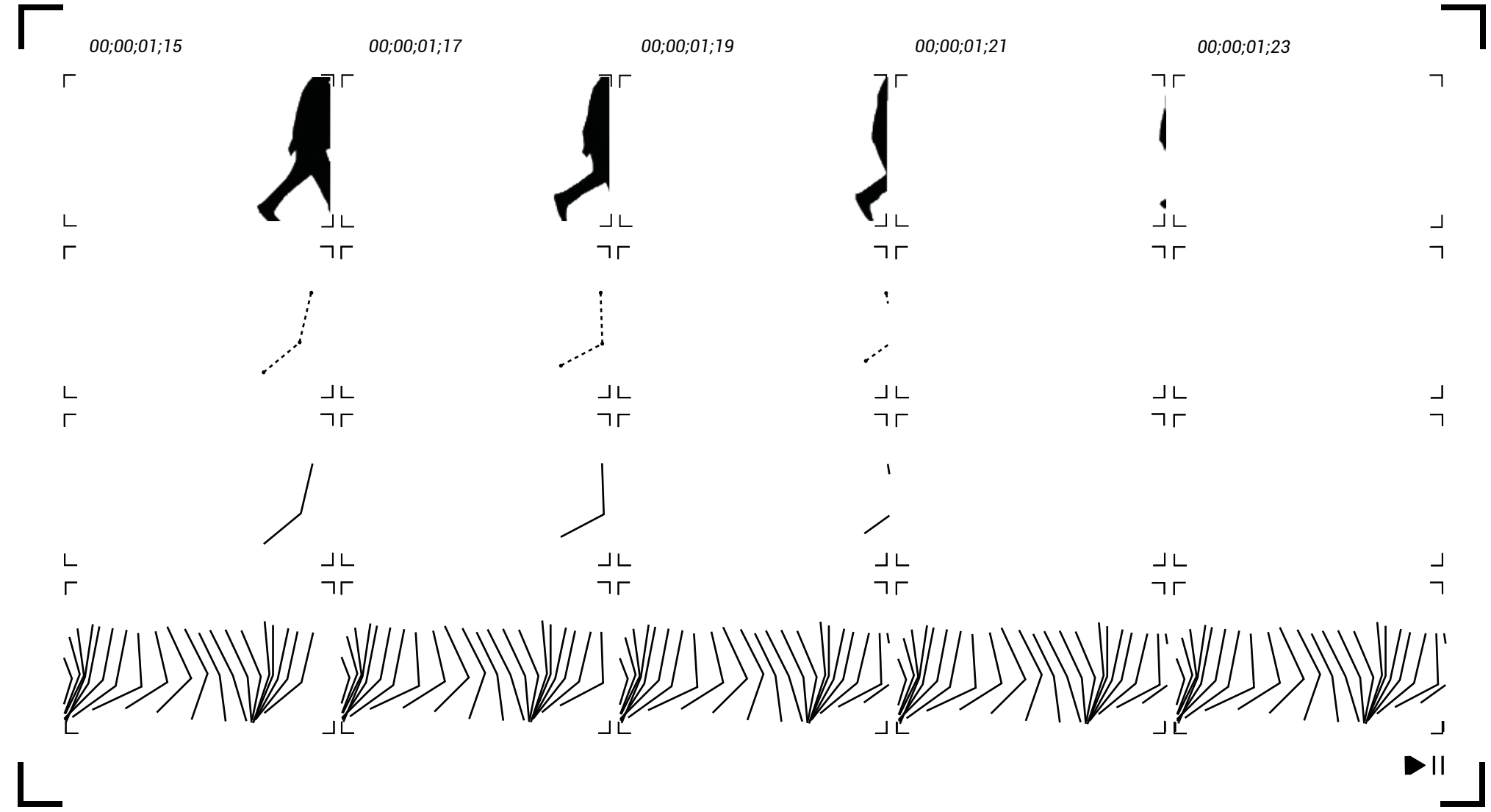
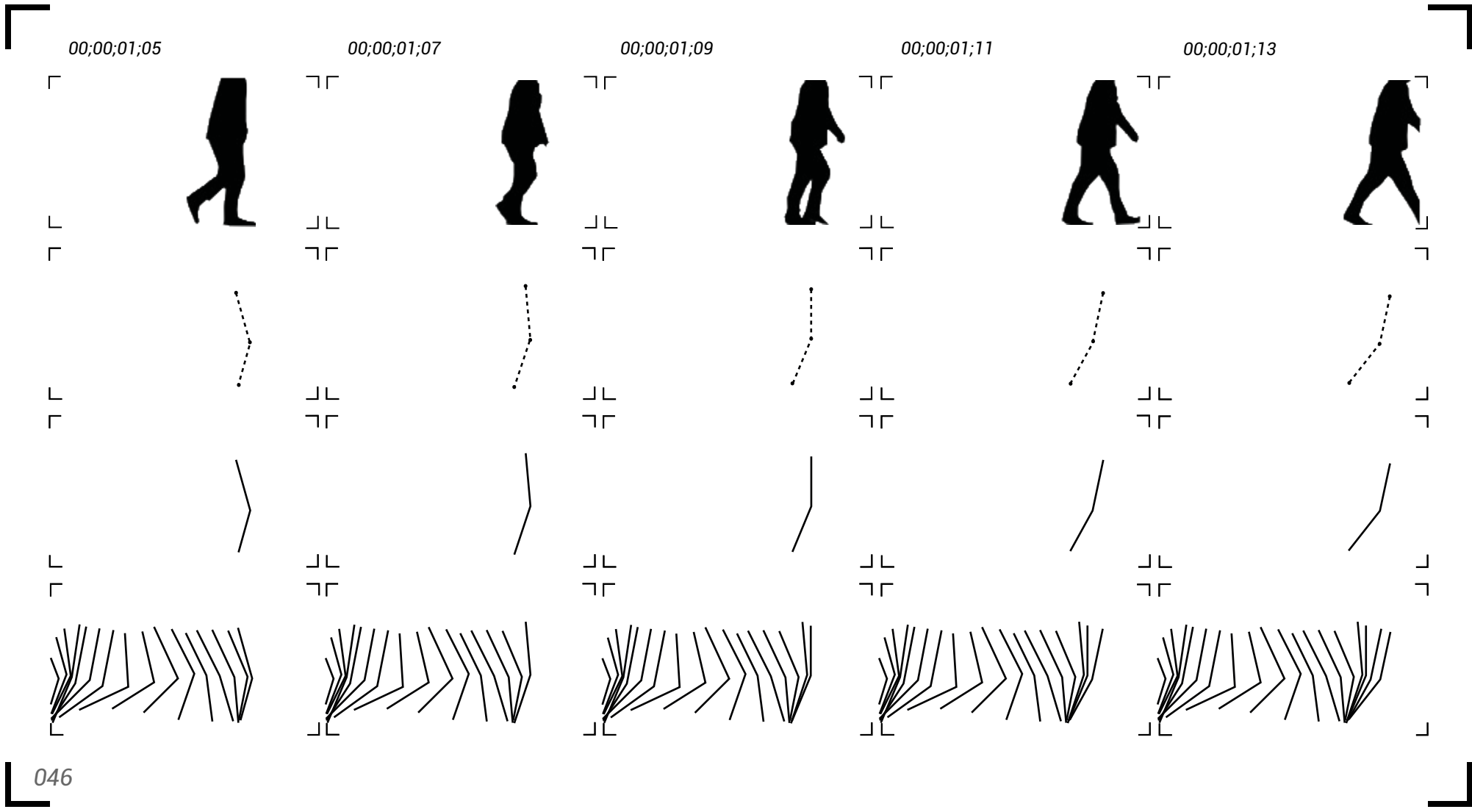
Speed mapping. At 9:00am, exactly the same time as filming from the drone, I set up a camera at ground level directly outside my site. At **00;01;06;16**, someone passes the camera indicated in yellow in the direction mapping. This clip would then tell me how many key-frames this person is in the frame in relation to the time which would indicate the speed he is walking at.

I broke this clip into every 2 key-frames and analysed the movement of the leg from the hip. Using the hip, knee and heel as points to analyse.

THE FRAME







EPISODE 3

Finding form



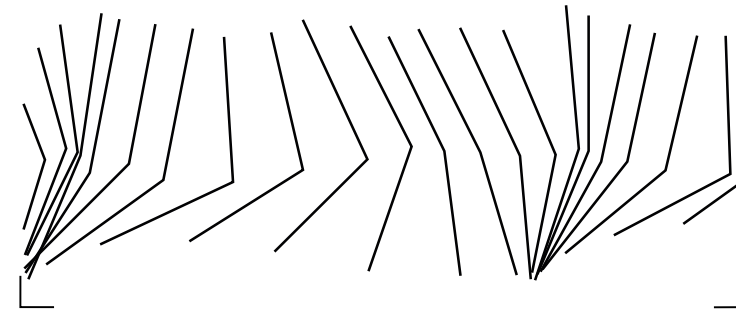
LAYER.

By analysing the human walking and demonstrating the double pendulum swing, I decided to collate all the frames from the video and produced a final speed mapping.

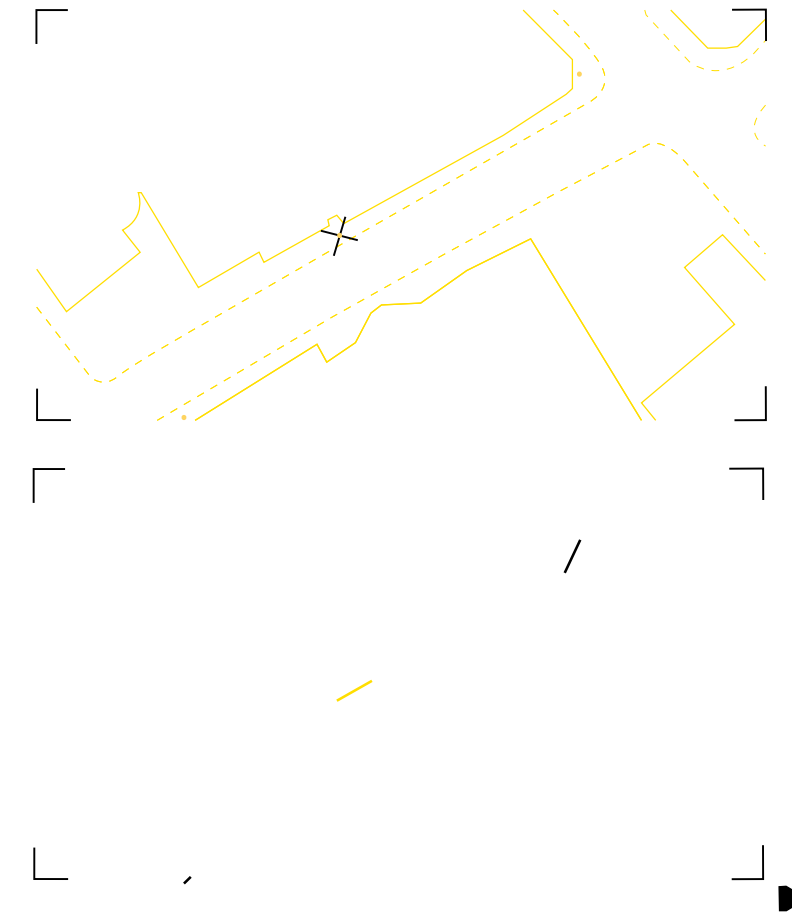
I then took the frame from my direction mapping at which the person crossed my speed frame set up at ground level. This was a key time in my mapping as this demonstrates the exact time at which the person crosses the camera at ground level (indicated to the right).

The point that the person crossing the camera = ✕

DOUBLE PENDULUM MAPPING



00;01;06;16

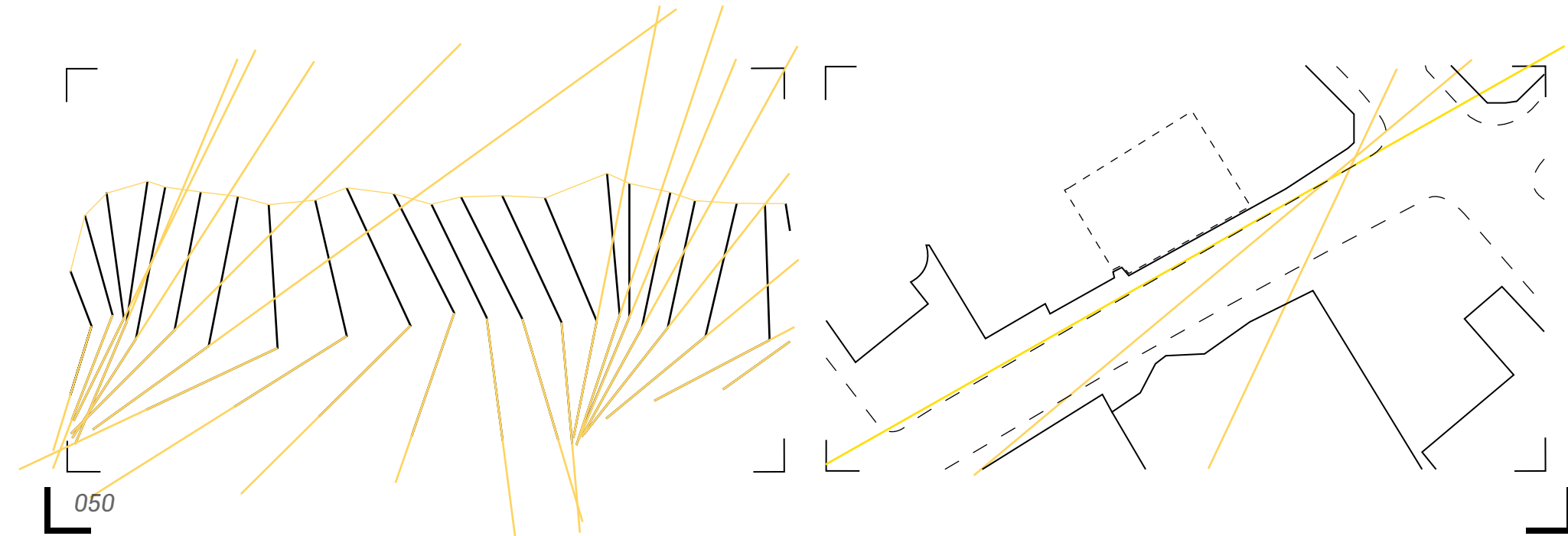


Following my double pendulum swing research, the moment that the heel touches the floor starts a new cycle of the pendulum and the next step that a human would take whilst walking. I wanted to interpret this in creating my field diagram, I used the direction in which the heel is moving - either up or down to extend the lines (between the heel and knee).

I also used the only fixed point of the pendulum (the hip) as reference and used these points to add to the diagram.

Also using the direction mapping at 00;01;06;16, I decided to extend the direction of each person within that frame in both directions to form the peoples direction of movement at that specific time.

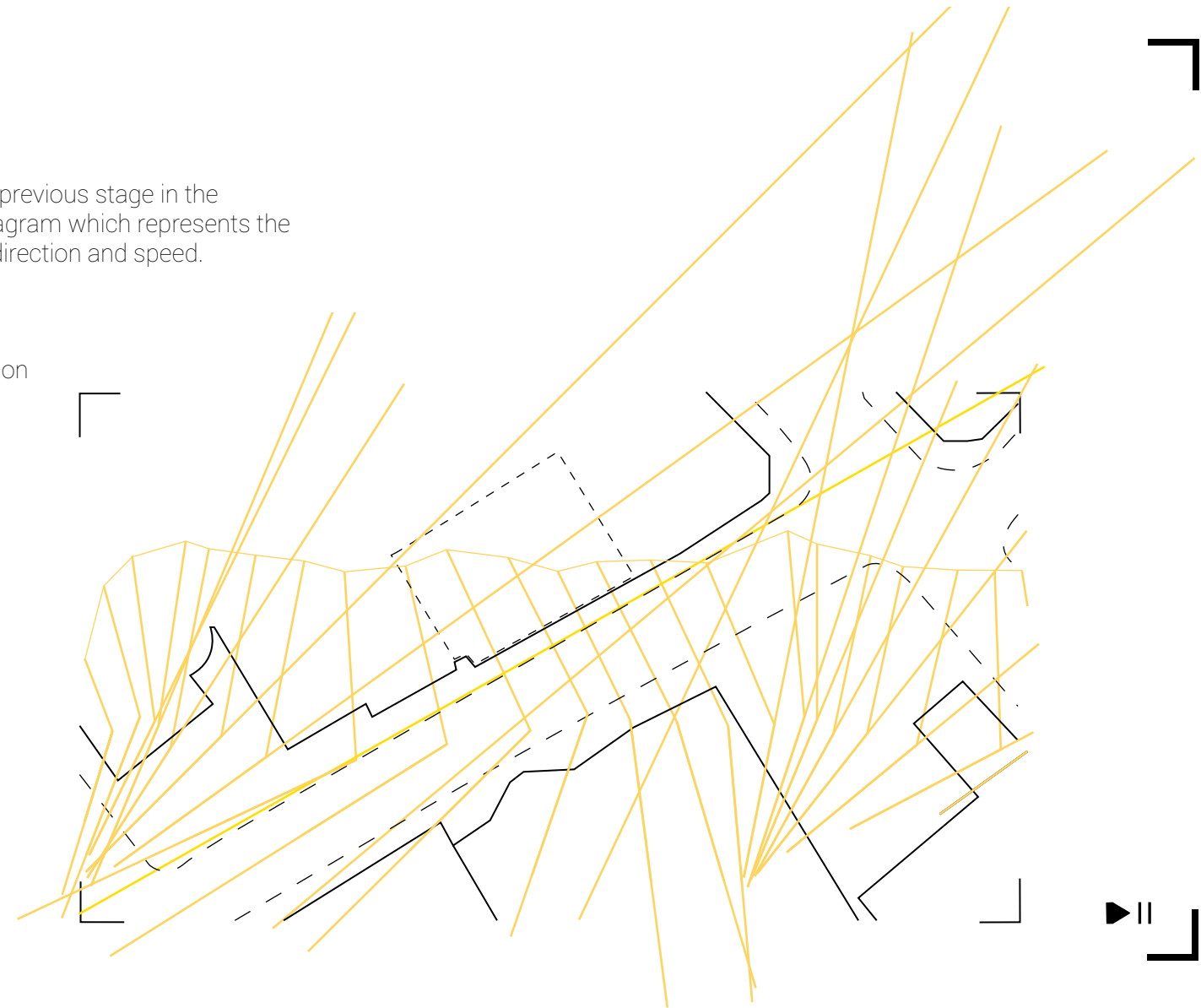
Extension lines indicated using the colour = 



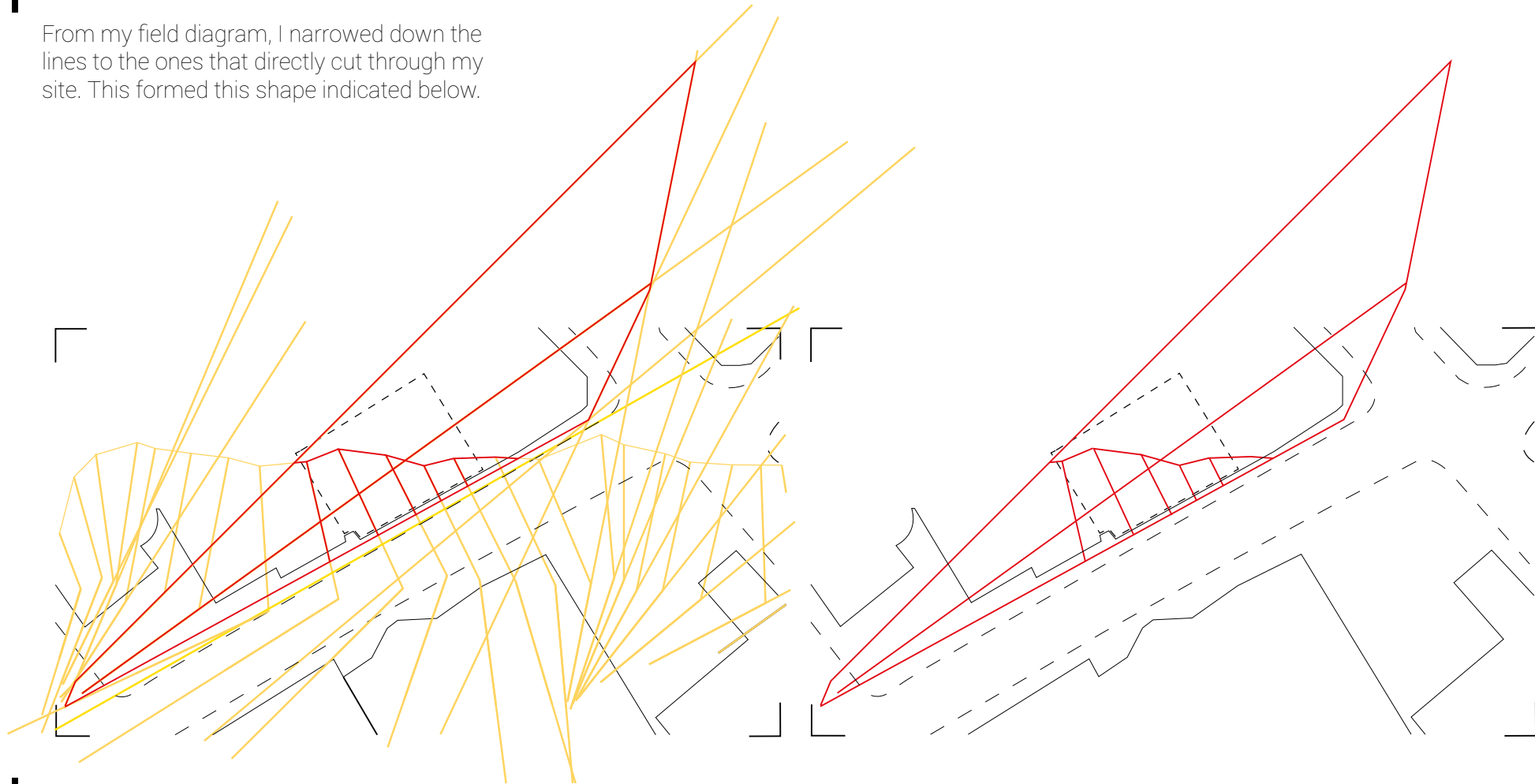
FIELD DIAGRAM.

By combining the two mappings from the previous stage in the development, I have formed a final field diagram which represents the movement of people both from mapping direction and speed.

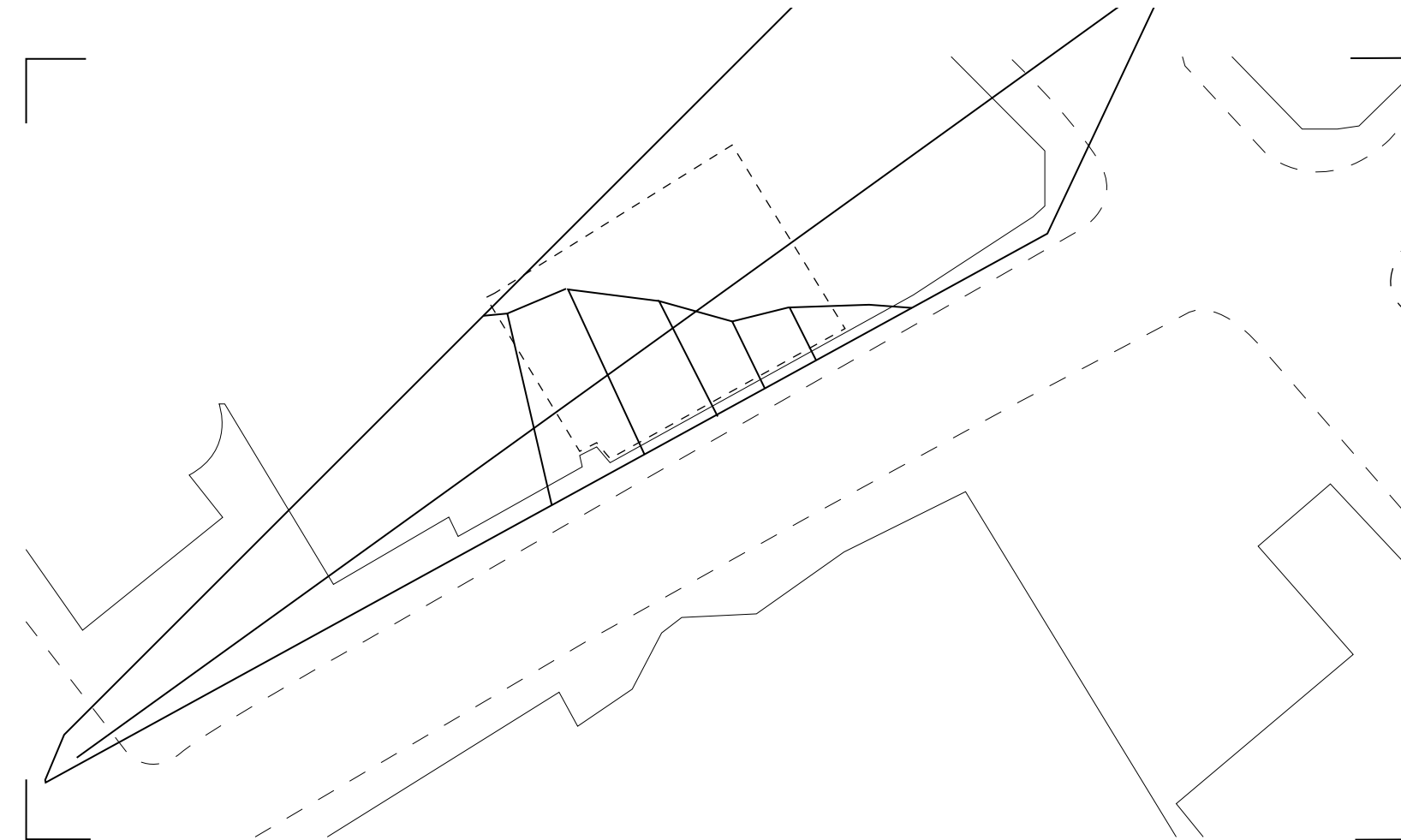
By using the same frame size from both mappings, I was able to layer the information using the frame size.



From my field diagram, I narrowed down the lines to the ones that directly cut through my site. This formed this shape indicated below.



052



1:500 PLAN

▶ II

THE RULE .
FILM EDITING TECHNIQUES



Continuous editing

Visual editing where shots are cut together in a clear and linear flow of uninterrupted action. This type of cutting seeks to maintain a continuous sense of time and space.

Jump cut edit

An abrupt cut that creates a lack of continuity between shots by leaving out parts of the action.

Score editing

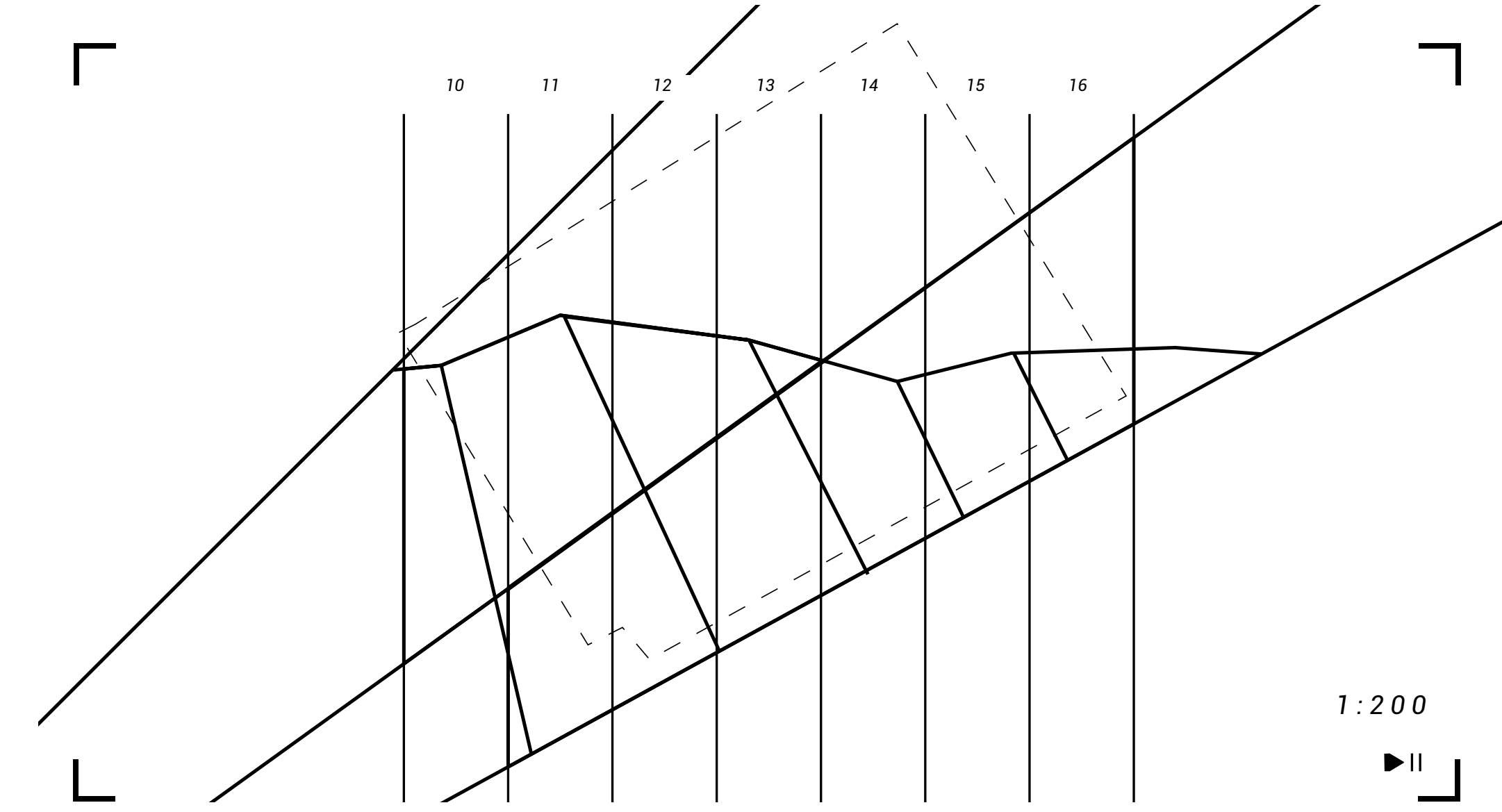
Score forms the soundtrack in specific points during the film in order to enhance the dramatic narrative and the emotional impact of the scene in question

Montage edit

A sequence of shots assembled in juxtaposition of one another to create an emotional impact

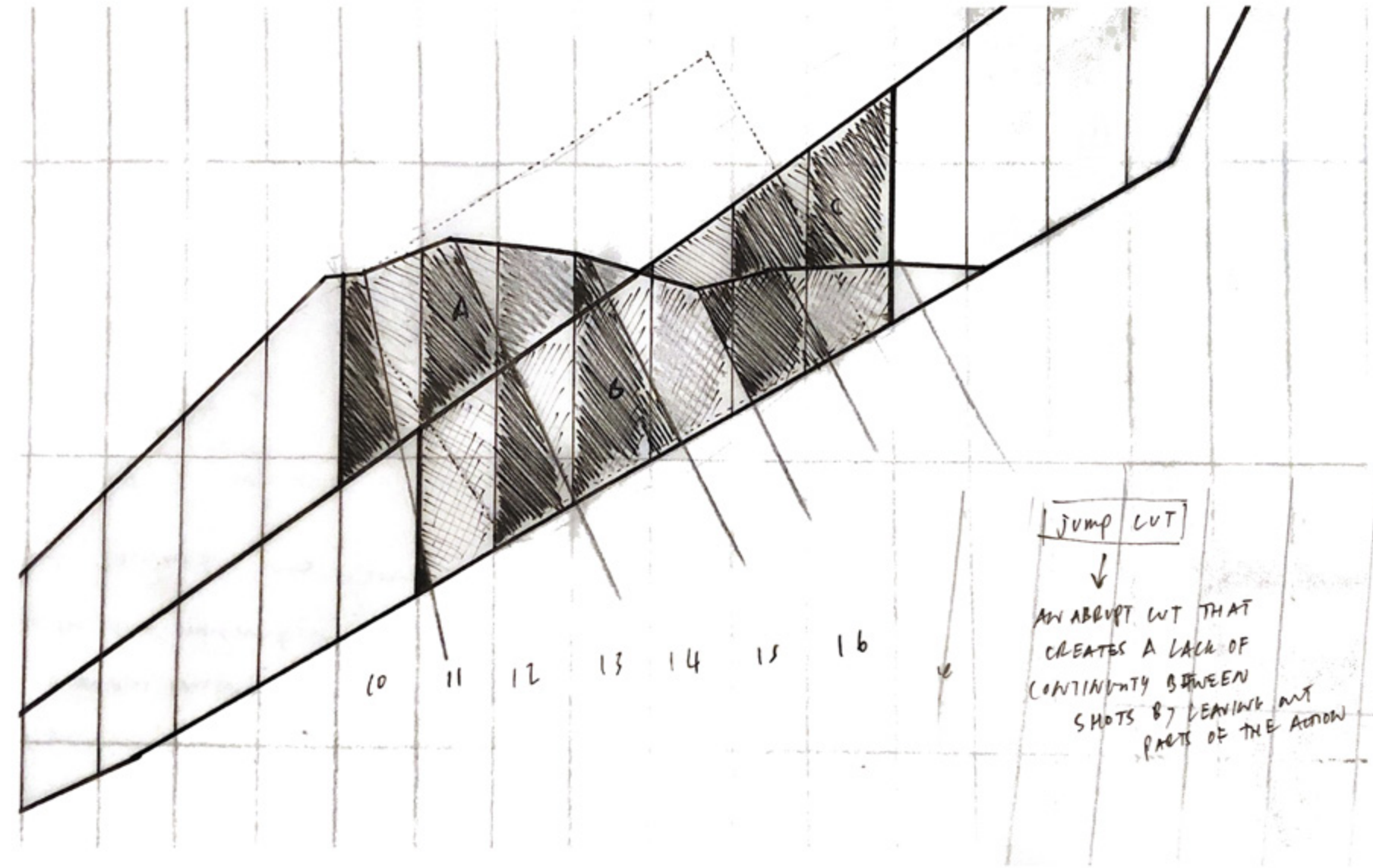
CONTINUOUS EDITING

Splitting the frame up into the continuous 27 keyframes from my speed mapping.


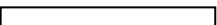


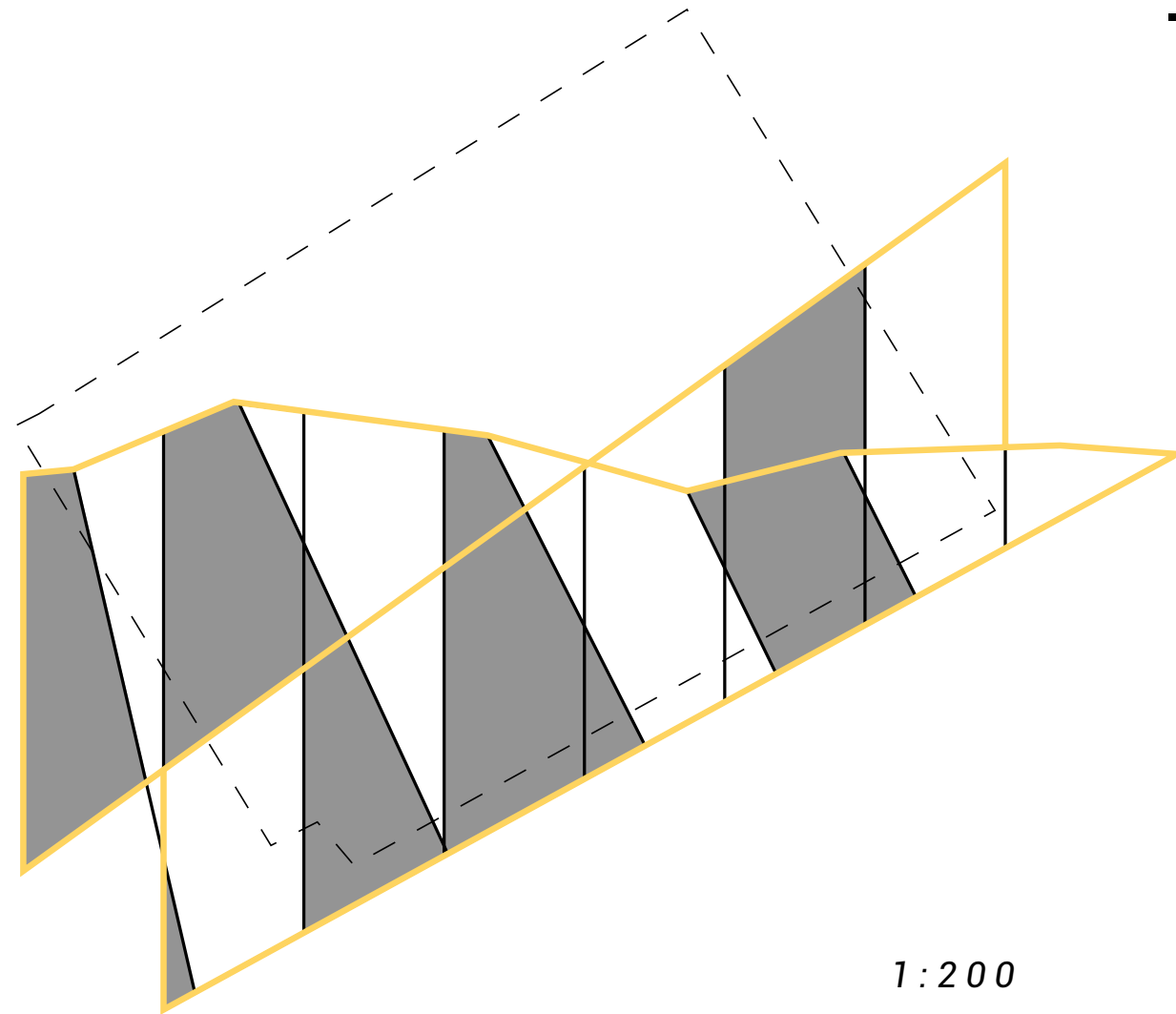
JUMP CUT EDIT

Removing every other shape throughout the frames to create a lack of continuity.



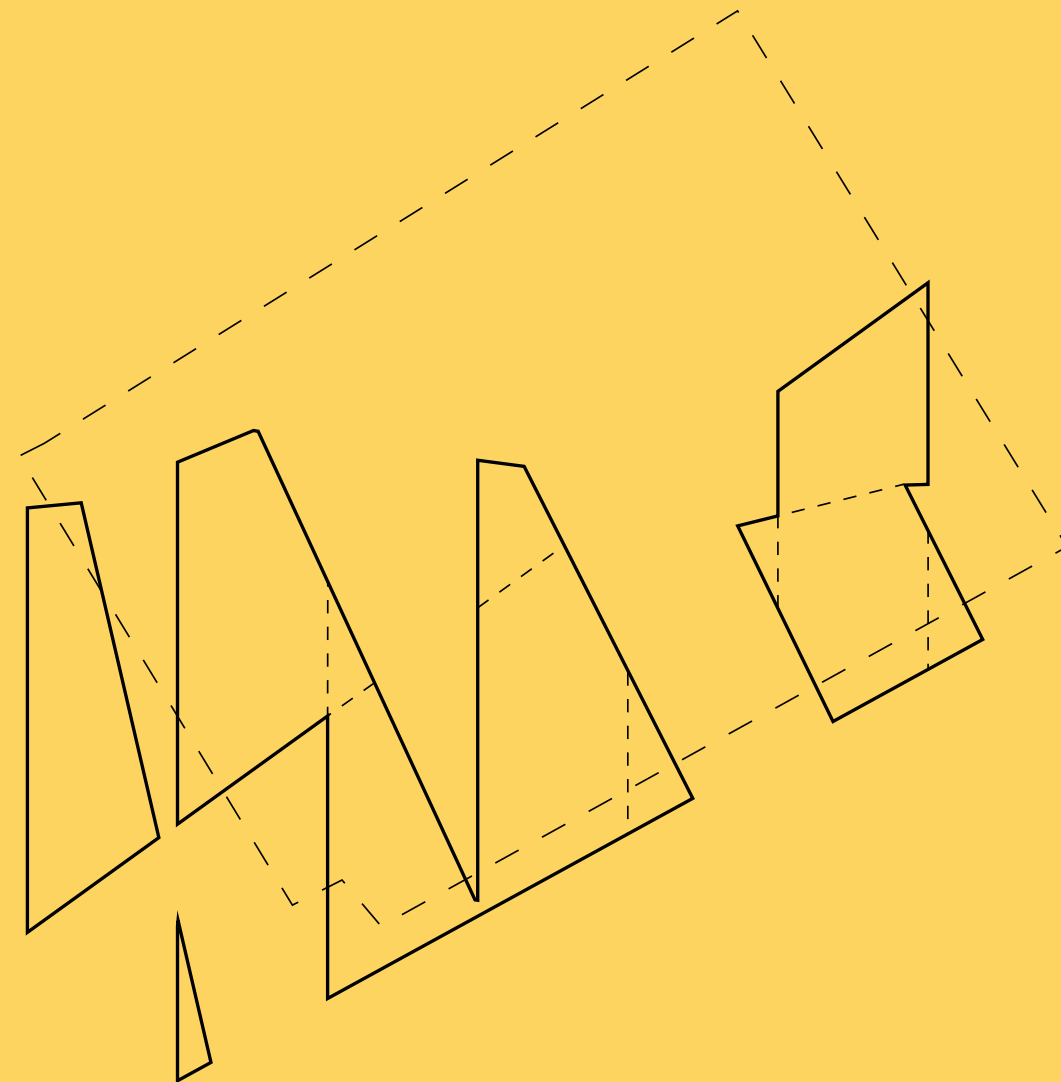
Keep one - delete one method
Creating a lack of continuity

Shapes kept = 
Deleted shapes = 



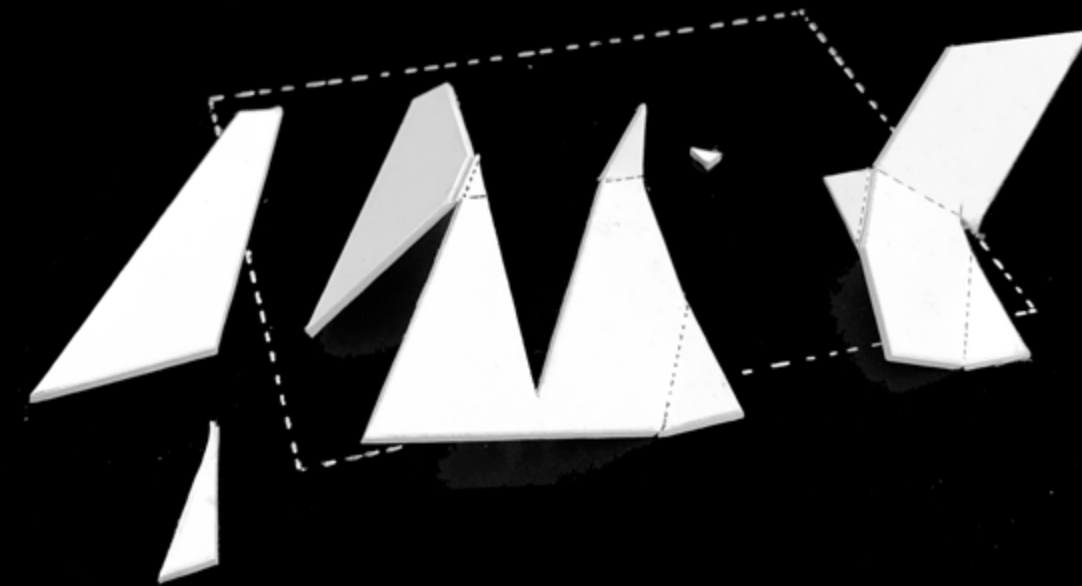
1:200

060



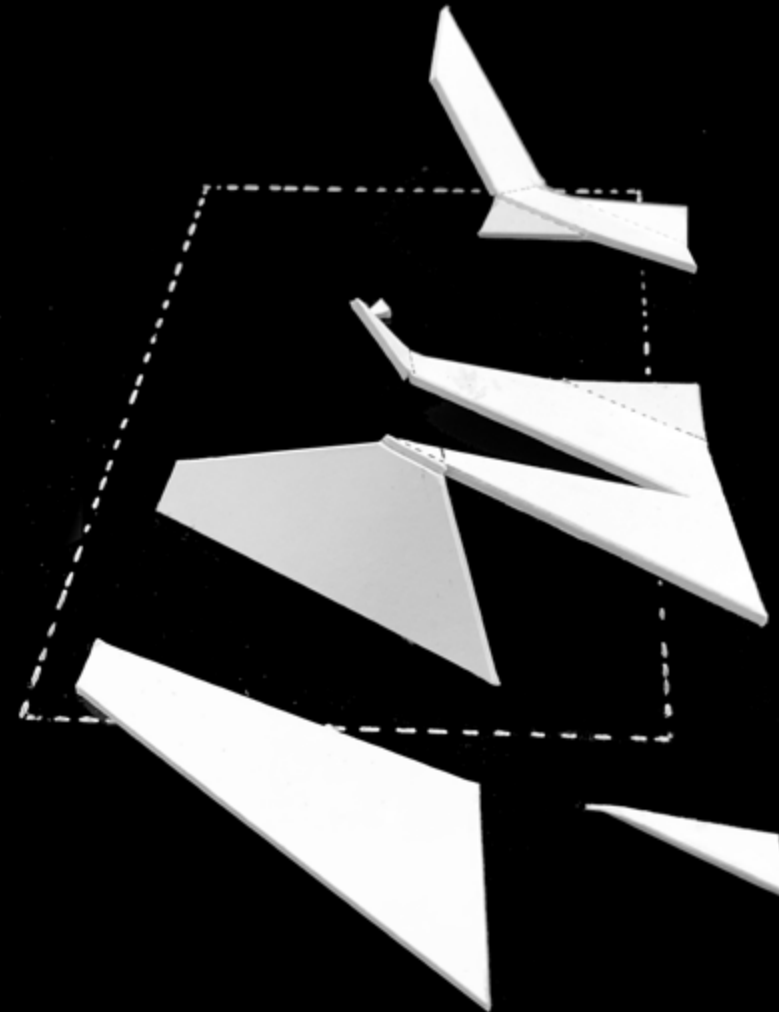
SCORE EDITING & FOLD

Using the dotted lines from my field diagram, I began to score and fold. This will create a dramatic change in form, producing a three dimensional form in the process.



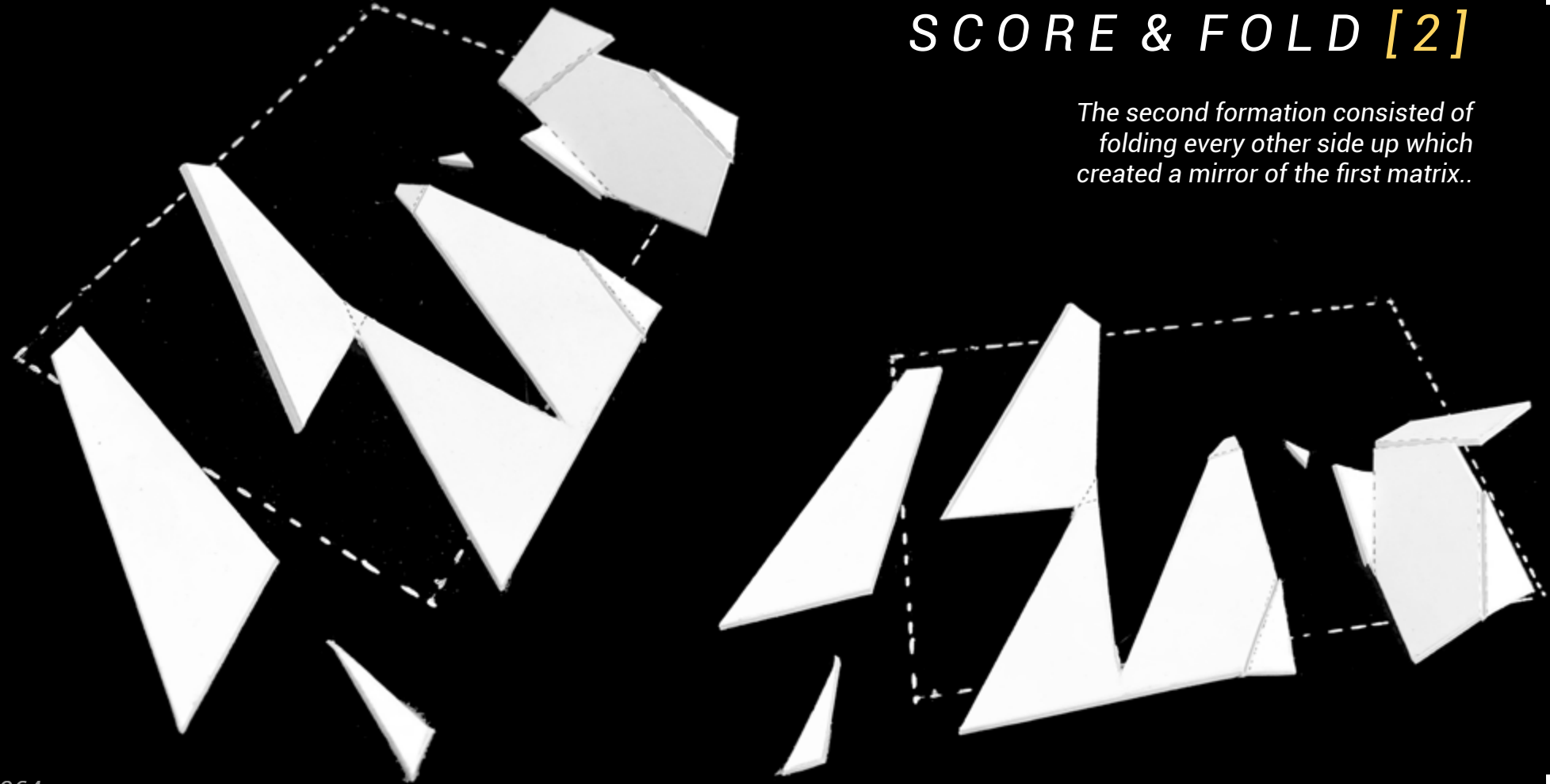
The first formation consisted of folding every other side down.

SCORE & FOLD [1]

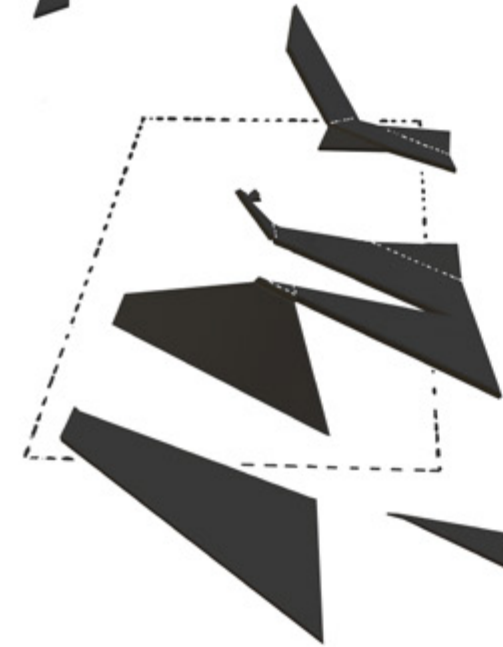


SCORE & FOLD [2]

The second formation consisted of folding every other side up which created a mirror of the first matrix..



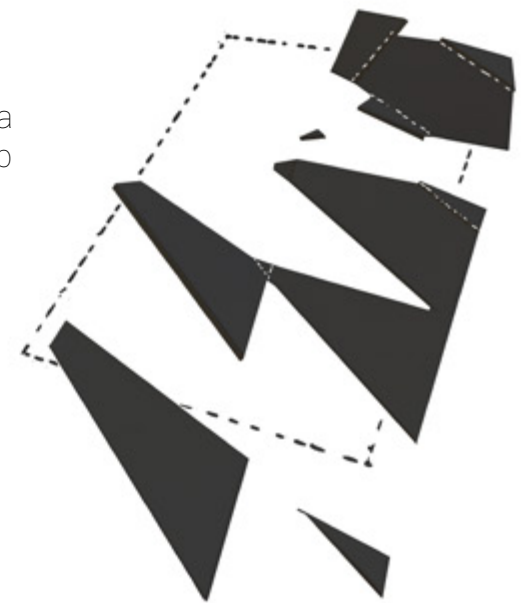
[1]



SCORE EDITING & FOLD MATRIX

Scoring along the dotted lines from my field diagram gave me the ability to fold and create a three-dimensional form. I folded each shape up or down to create two score editing forms.

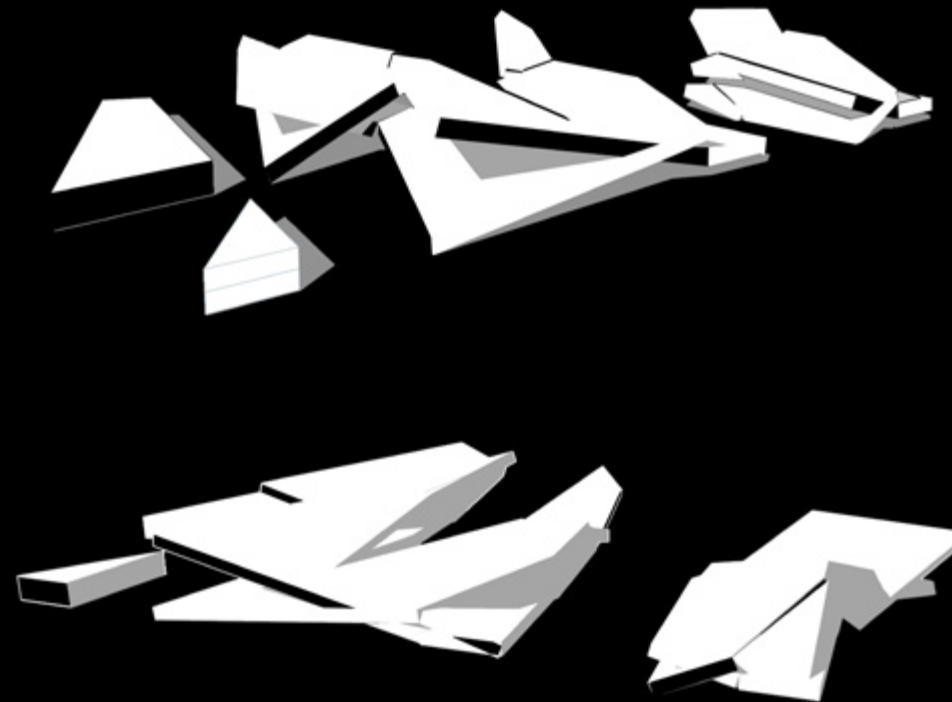
[2]



MONTAGE EDIT

Combining the two score and fold variations to create a montage of form.

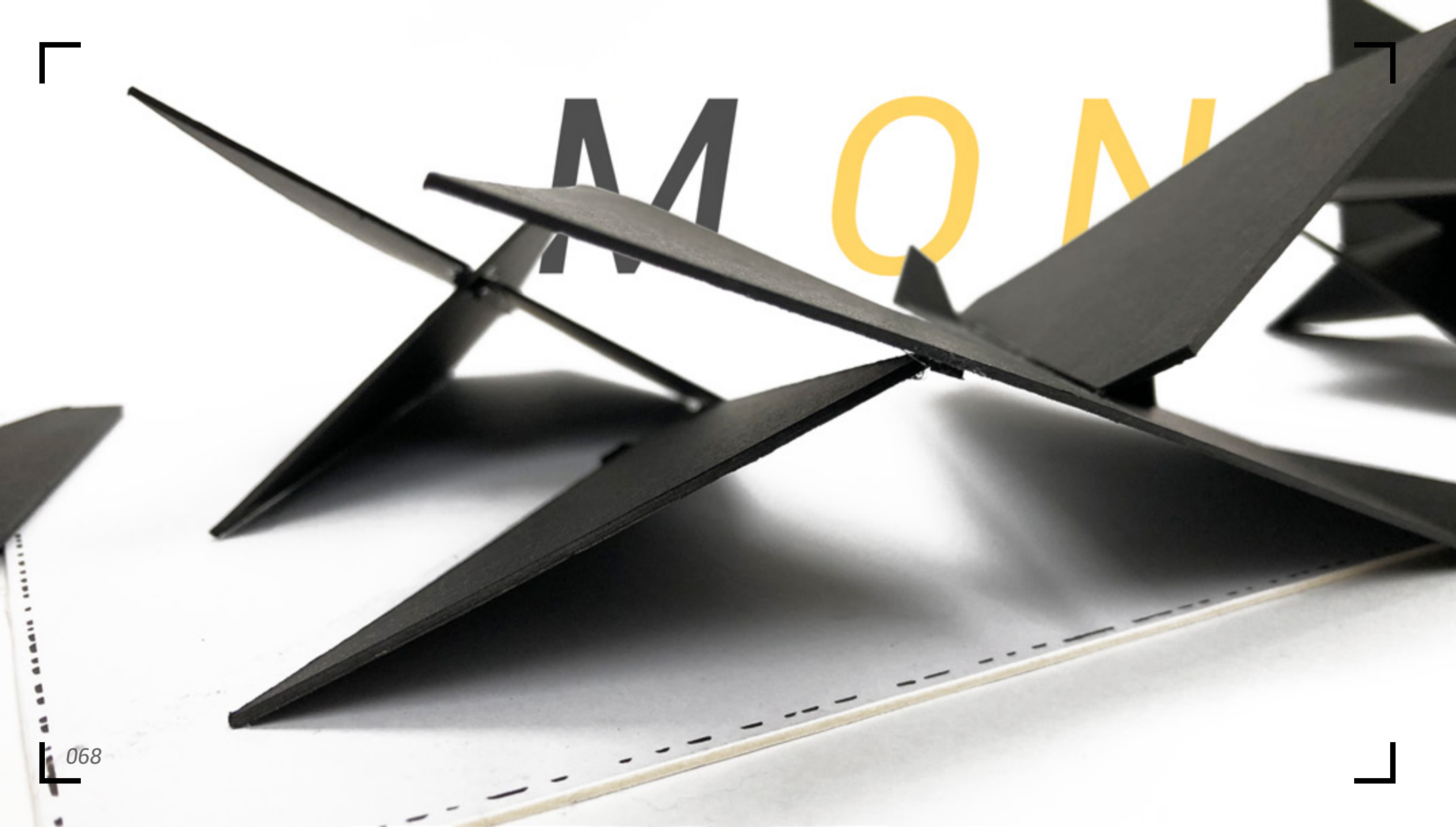
This is the final step of the editing series and creates the final piece of the film story.

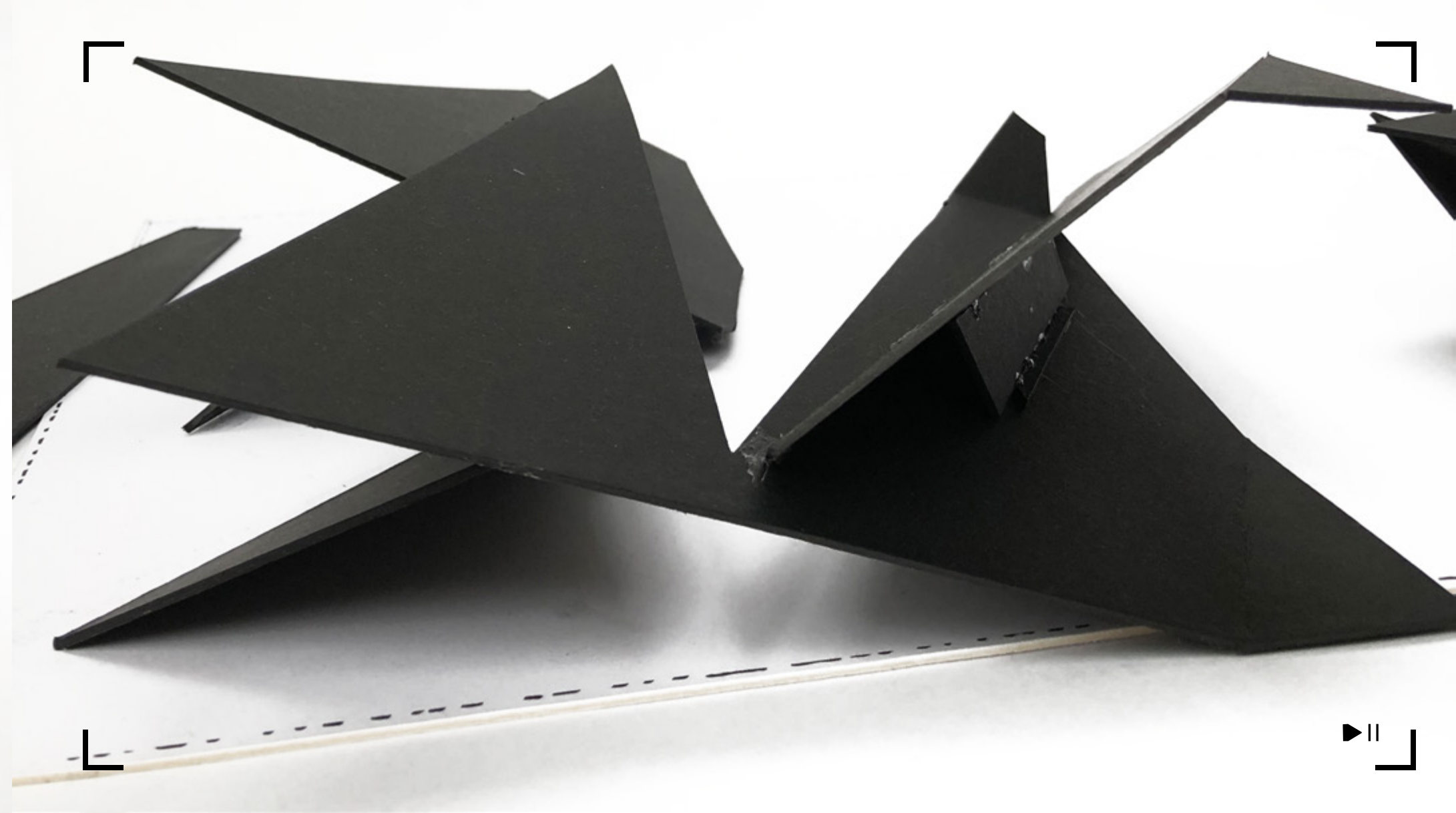
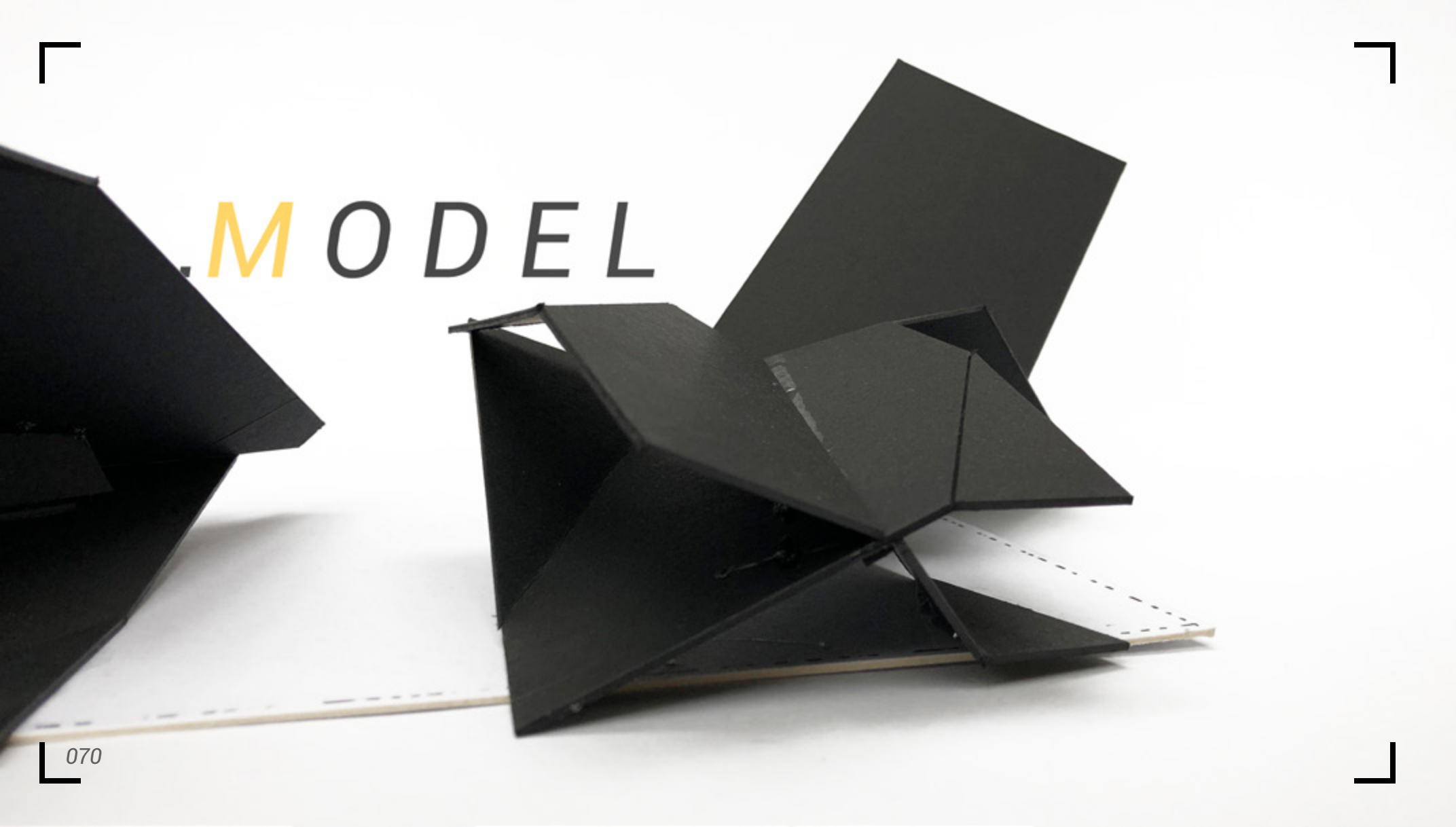


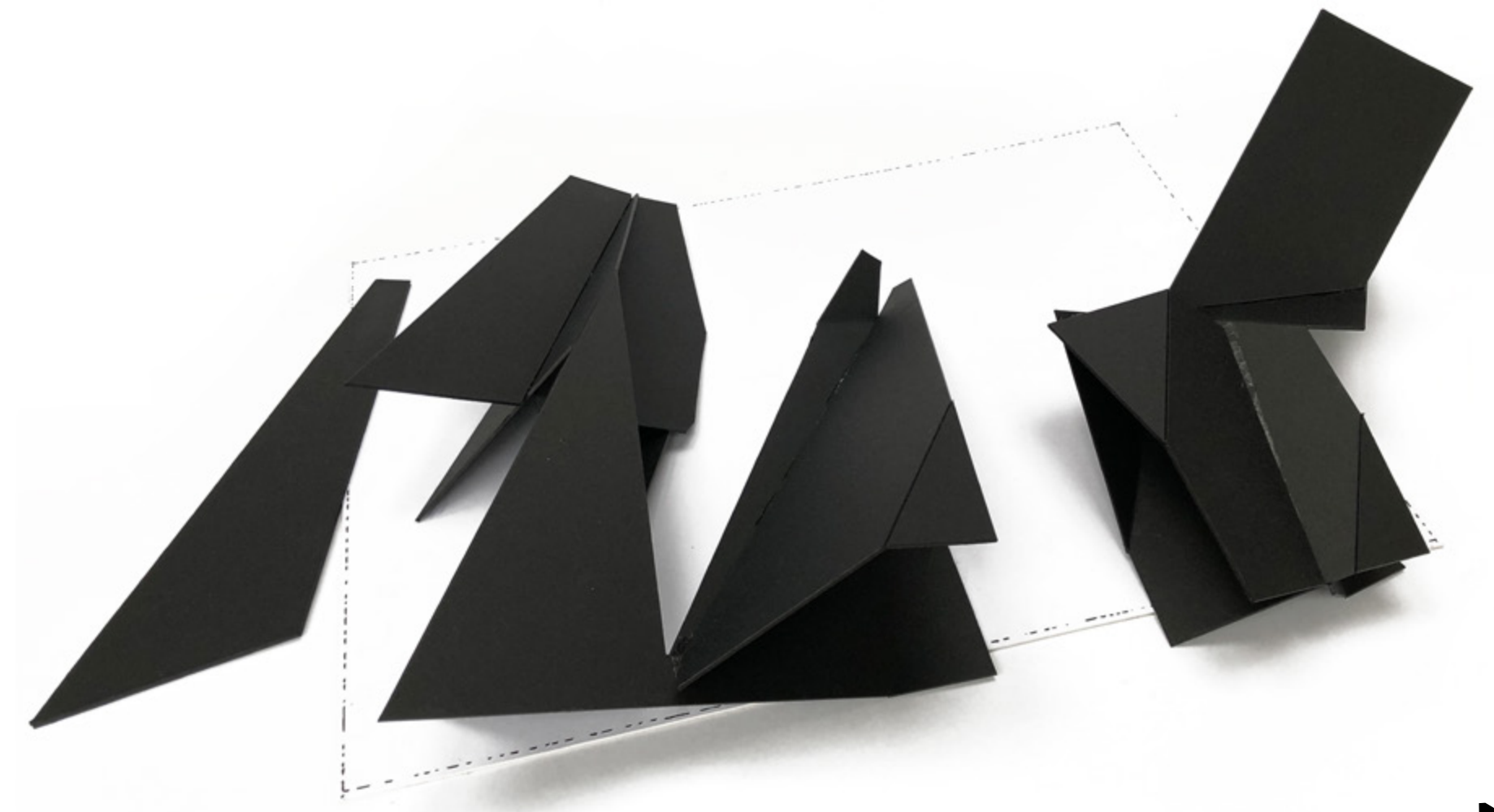
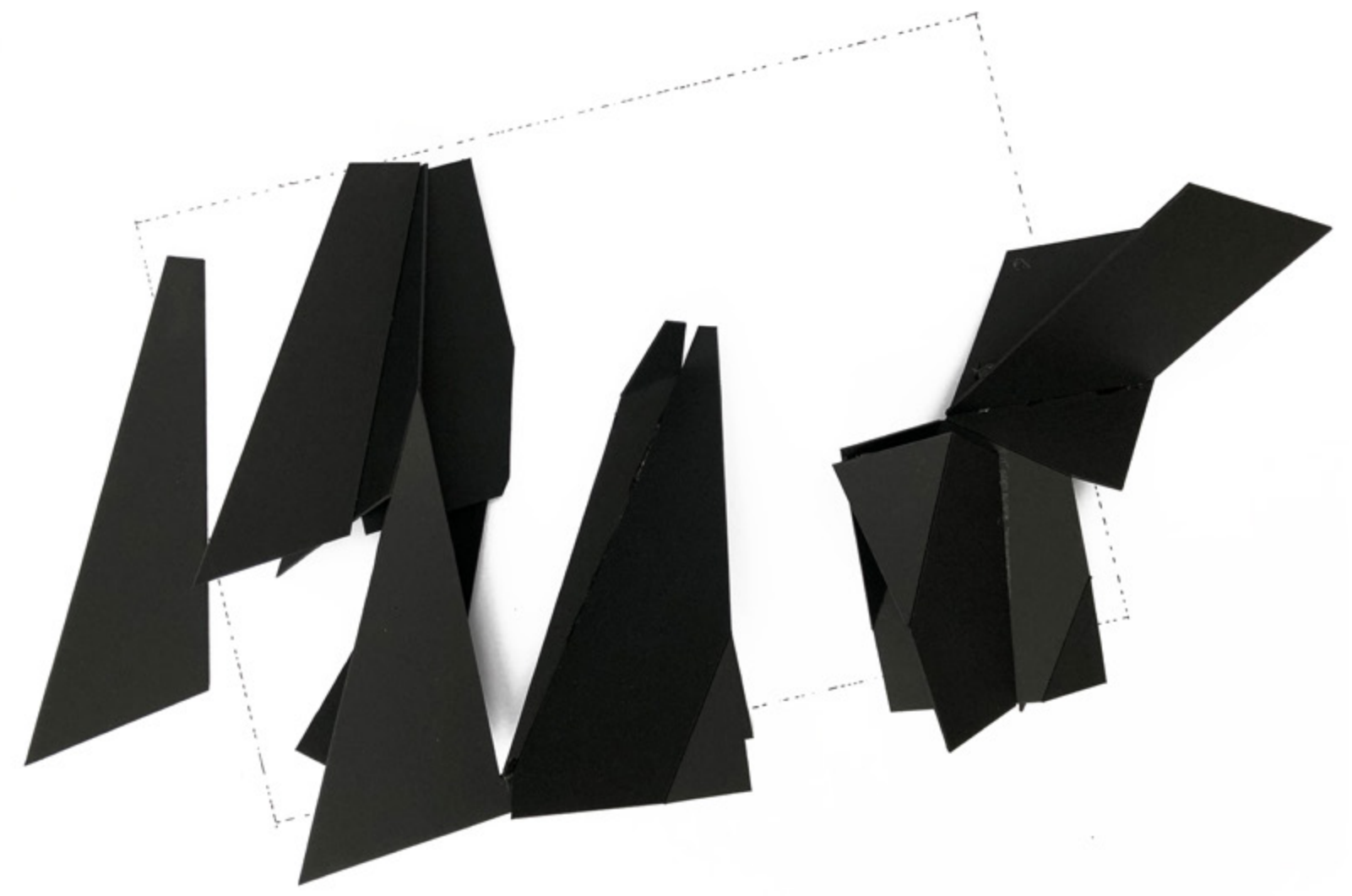
MONTAGE EDIT

Eisentein's montage theory asserts that a series of connected images allows for complex ideas to be extracted from a sequence.

The montage edit is the combination of the two score and fold variations and the final piece of the story. This edit will allow me to create a final form following the previous episodes of research and analysis.







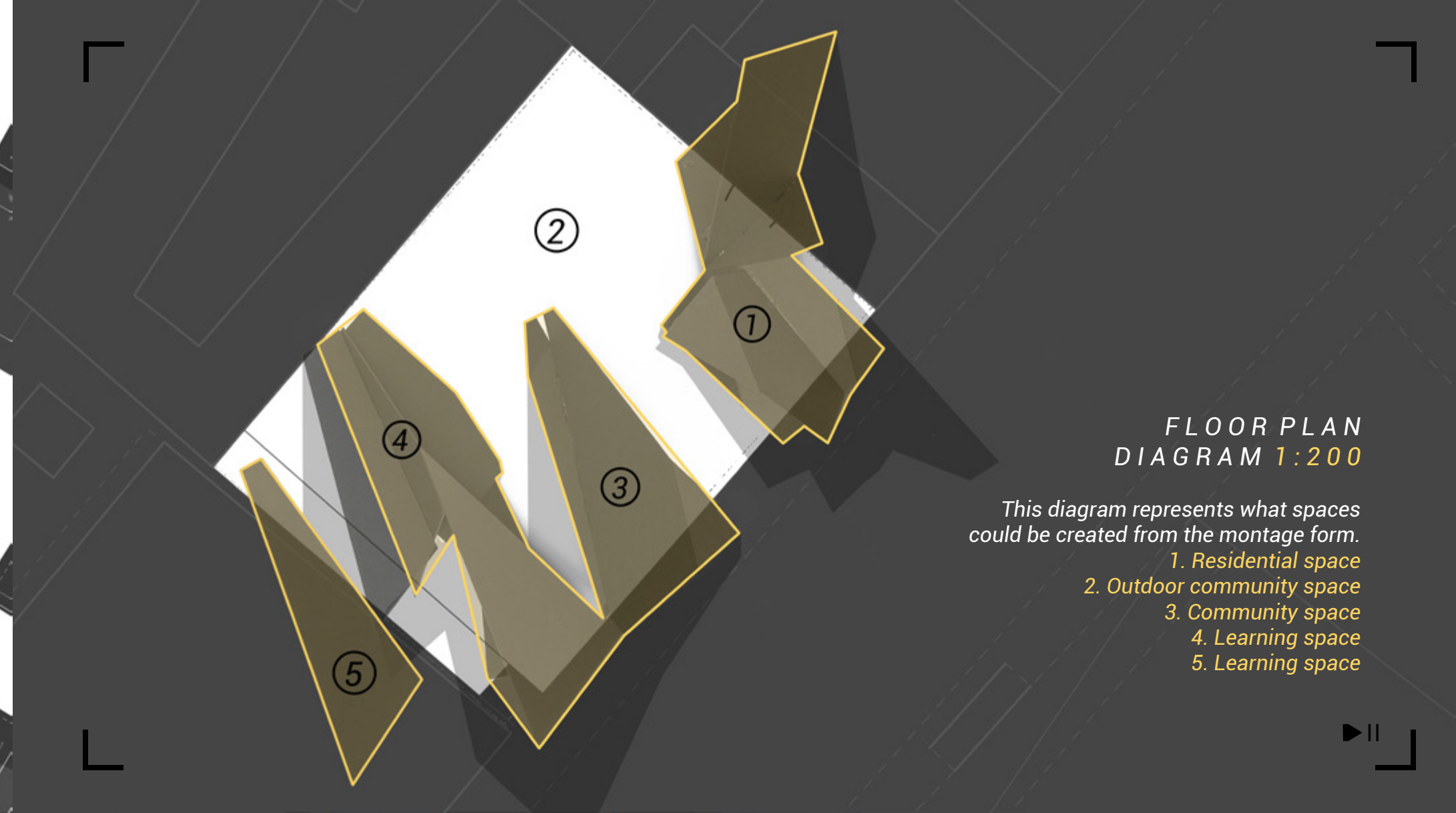
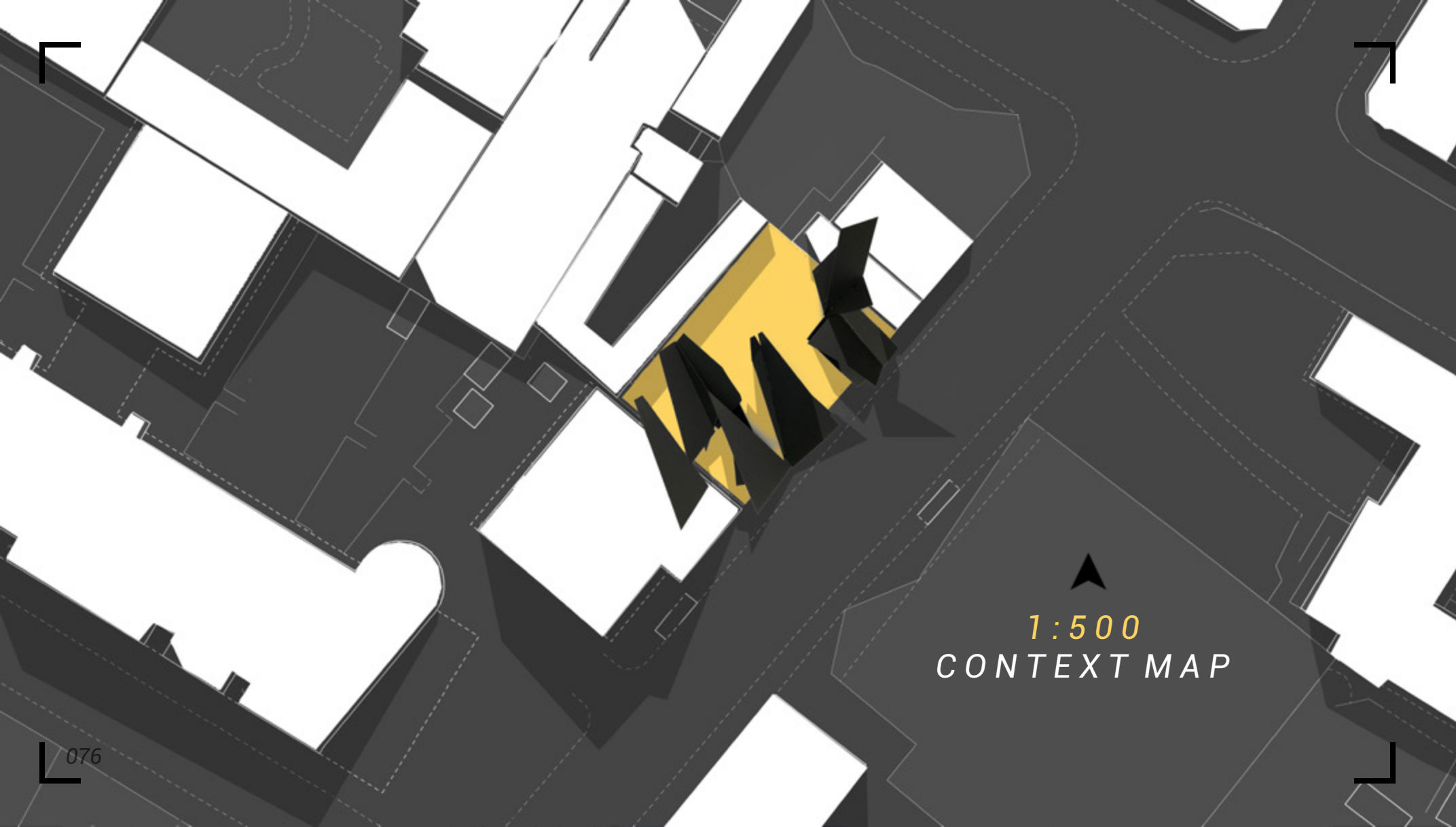
THE SEQUENCE

In designing a community centre, it is essential that we must:

- Provide space and facilities in the interest of social, recreation and leisure time occupation with the purpose of improving the condition of health and well-being for its inhabitants.
- Create a cohesive community within the Digbeth area.
- Improve understanding and increase acceptance between different groups within the community.
- Improve access for local people to the services and amenities that they need.

The halfway house and community centre will aim to accommodate ex-convicts. Throughout their life sequence, they have experienced an interruption due to their conviction and their own doing. Becoming an 'ex-convict' usually has lifelong implications, such as social stigma, reduced opportunities for employment and physiological impact. Introducing an ex-convict back into society, a space that they have been isolated from, will come as a challenge and my community centre will act to fill in the void from their life sequence.





COURTYARD - IMPORTANT FEATURE!!

- GREENERY
- WATER
- OUTDOOR CAFE??
- BENCHES



COMMUNITY SPACE

OPEN / COMMUNITY SPACE

COURTYARD

PRIVATE SPACE

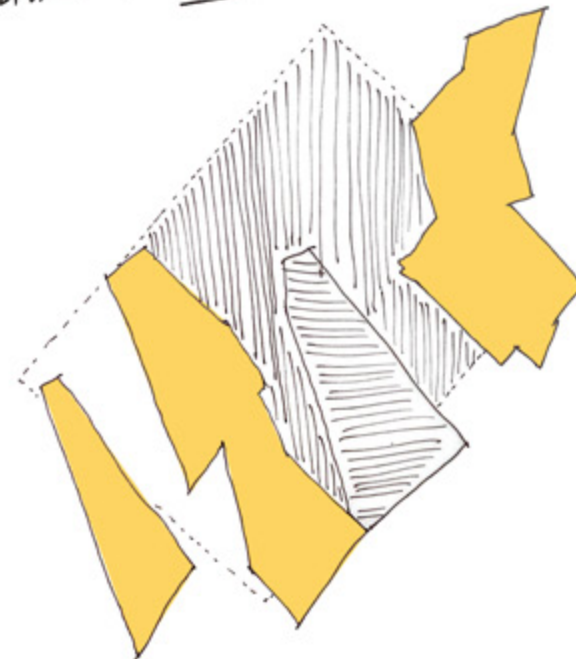
ONE ACCESS POINT..

PUBLIC = 
PRIVATE = 

PUBLIC VS PRIVATE

INTRODUCING EX-CONVICTS INTO THE PUBLIC REALM COULD BE A SHOCK...

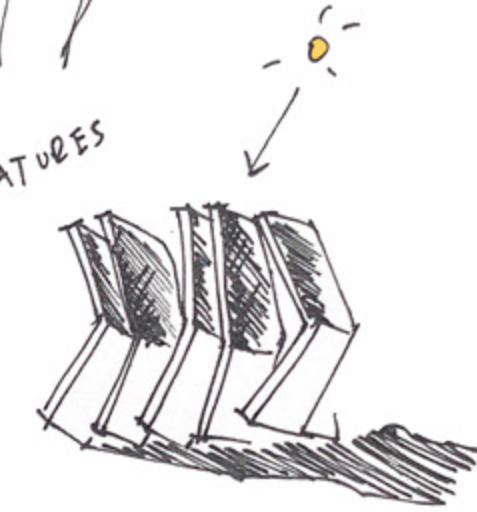
SO FINDING A BALANCE BETWEEN PUBLIC AND PRIVATE IS VITAL.



RE-INTRODUCING INITIAL MOVEMENT MAPPINGS INTO FINAL FORM

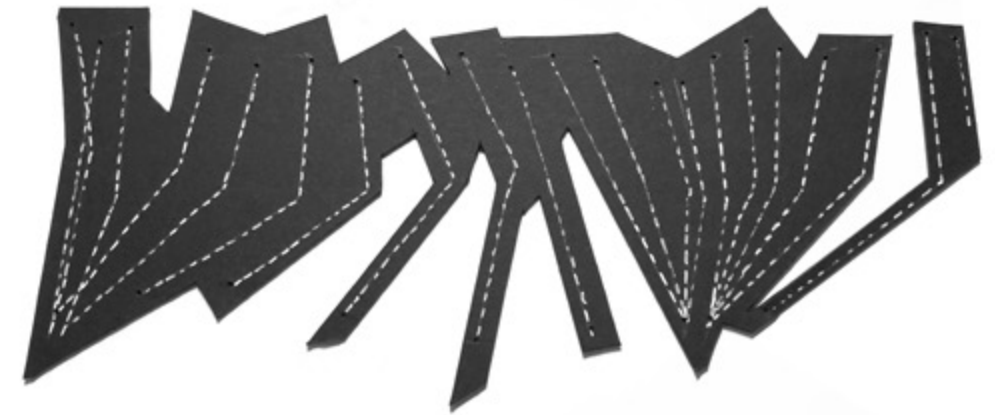


3D FEATURES

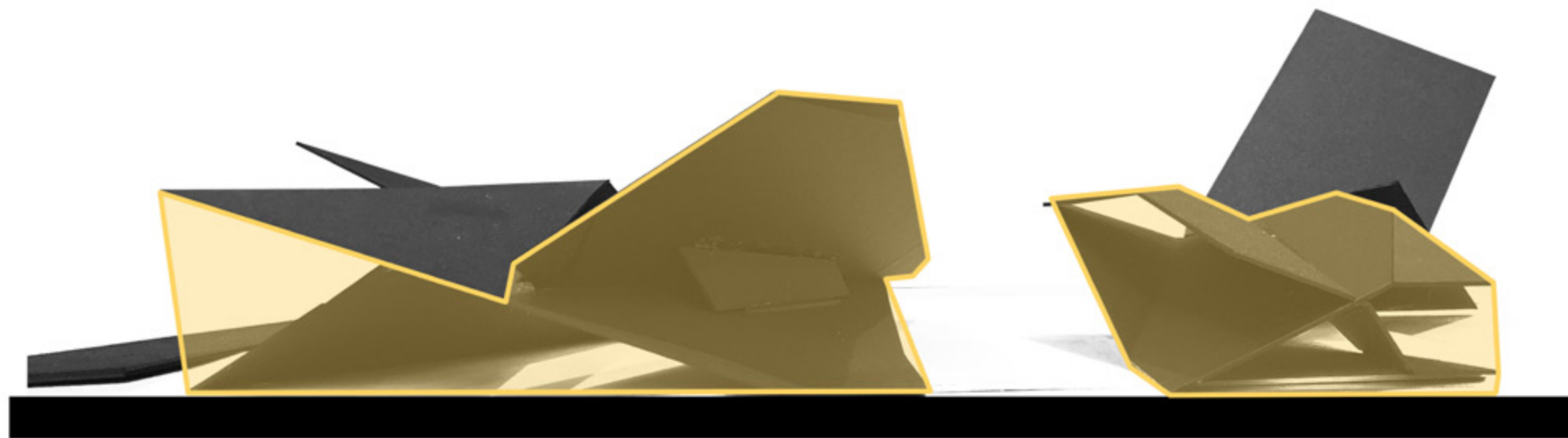


FEATURE WALL TO CAST SHADOWS AND CREATE ATMOSPHERE..

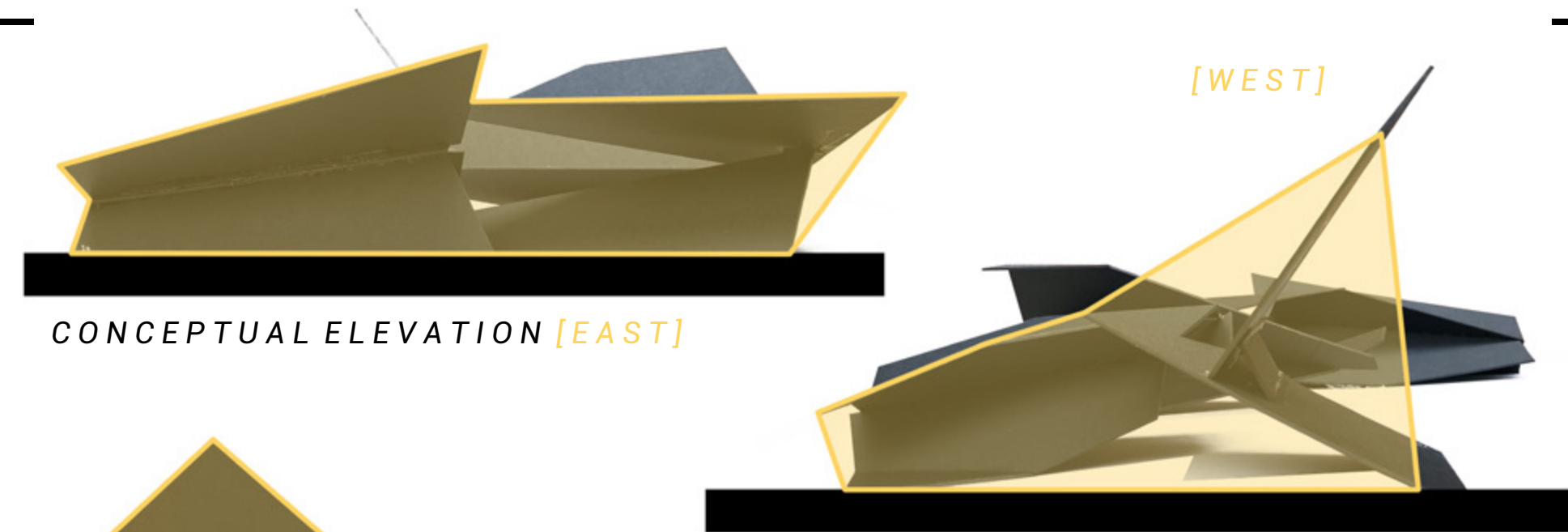
SPEED MAPPING FEATURE



Re-introducing research and process mapping will be vital in creating a building that reacts directly to the site. I aim to use the speed mapping as a wall feature and utilise its form to create atmosphere within my building. This could also provide for views in and out of the site to act as a privacy feature for the ex-convict's community.



CONCEPTUAL ELEVATION [SOUTH]



CONCEPTUAL ELEVATION [EAST]





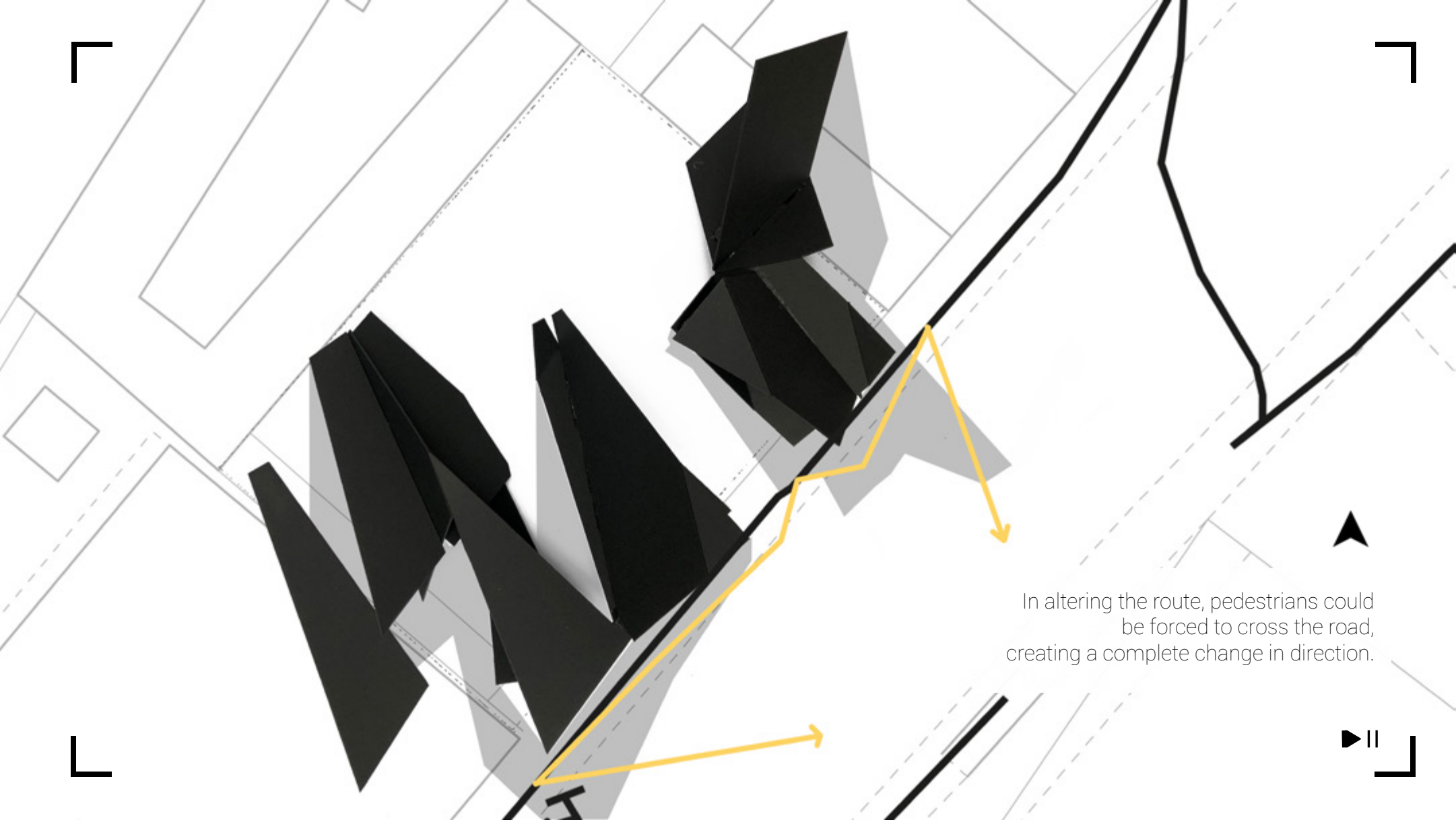
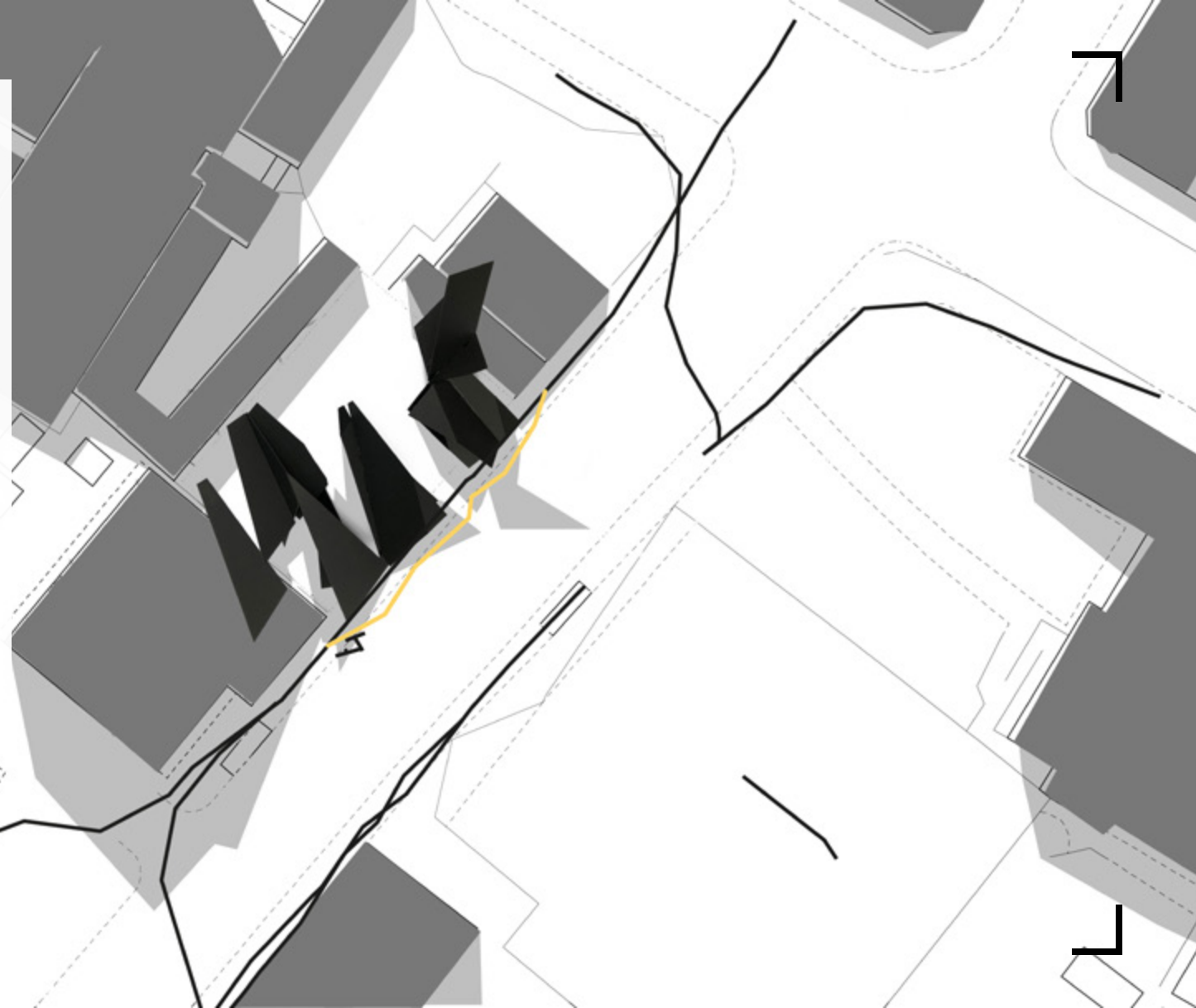
[NORTH]

[WEST]

PROPOSING A NEW MOVEMENT ROUTE

If we return to my movement mapping, we discovered the direction that people moved through the site at 9:00am. This mapping data helped create this form and so we could discuss how the form could alter the speed and direction movement on the site. By placing the direction mapping back onto the site, we find that the form will force a change in route.

Direction mapping = 
Potential new route = 

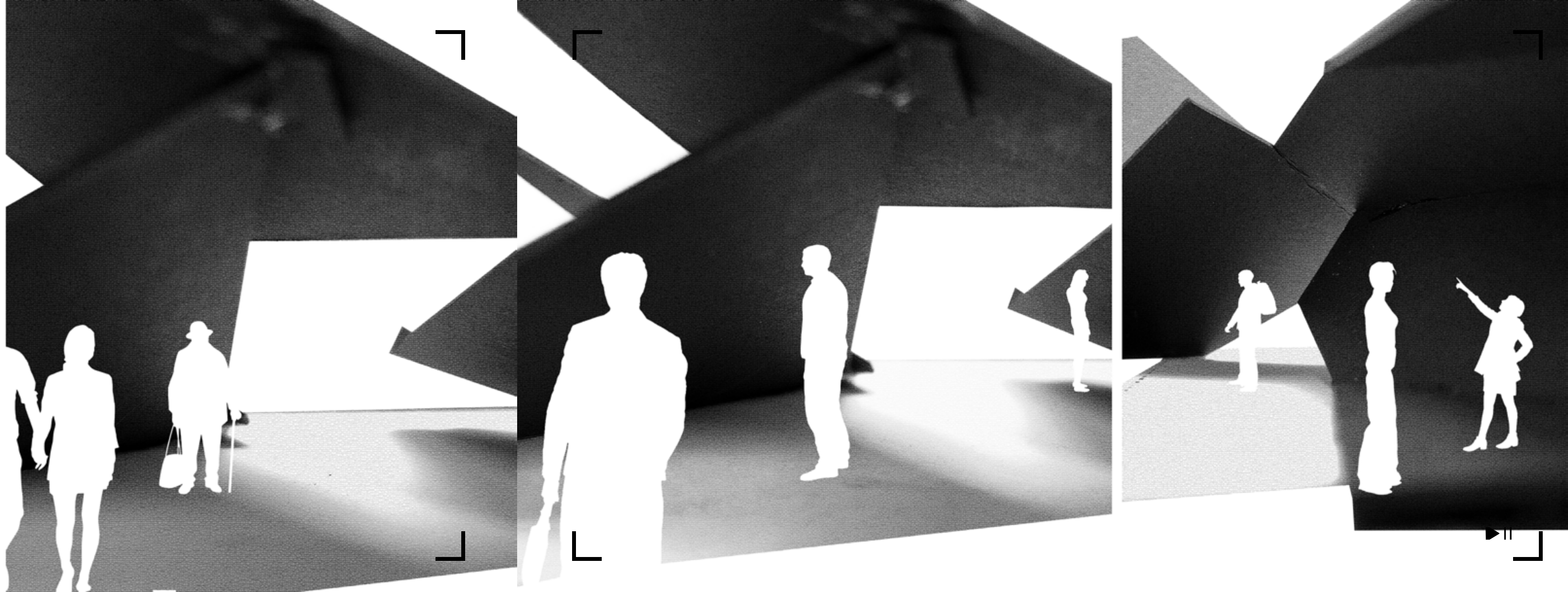


In altering the route, pedestrians could be forced to cross the road, creating a complete change in direction.

The 'wow' space

After previously discussing the interruption in the ex-convict's life sequence, my building aims to fill the missing piece of their sequence. For my building to be successful in helping the ex-convicts, it must be flexible to act upon different situations and experiences people have faced during their time in prison. My building will include facilities to help people develop social skills, provide job training and assist in understanding mental health issues that they possess after their conviction. Essentially, my building will act as a steppingstone for people to find their feet in society.

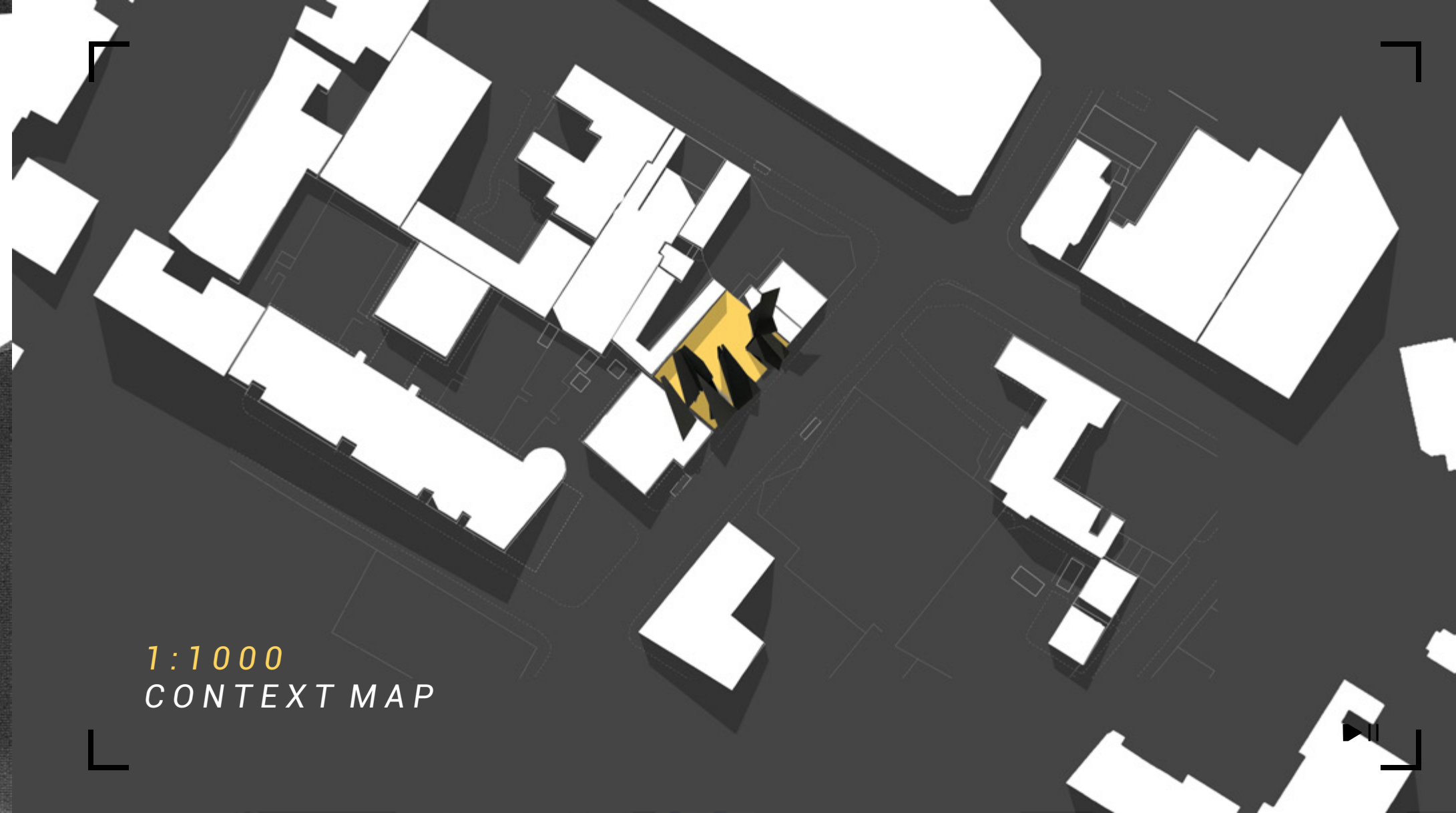
The 'wow' space is at a conceptual level but will be a learning space that will be designed to be open with plenty of natural light to contrast the conditions that they may have experienced within prison.



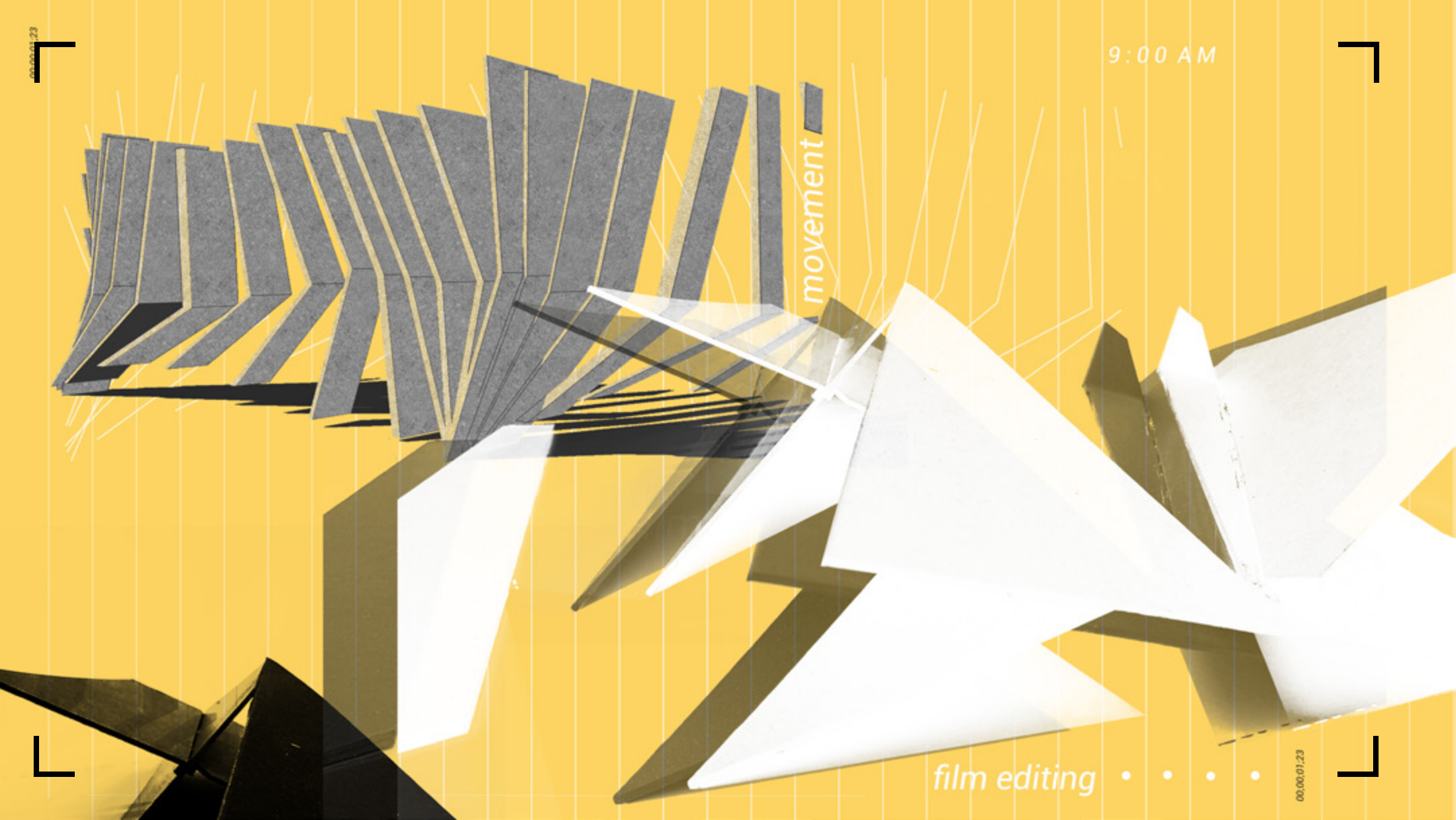


visualisations .

086



1:1000
CONTEXT MAP



To be continued.. ►||