



**Design
Matters**

DRAWING ON WINDOWS

Design Matters: Engaging Young People with the Built Environment

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Design Matters: Engaging Young People with the Built Environment

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with Christine Atha

Contributor: Kirsty Morris

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Design Matters Team, past and present, has included:

Christine Atha, the originator of *Design Matters*

Kirsty Morris

Andrew Sides

Alaistair Steele

As well as our student ambassadors from Central Saint Martins: Christina, Nathaniel & Neki.

Designed by Andrew Sides

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Research leading to *Design Matters* copyright Christine Atha 2010

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CONTENTS

7	Introduction		<i>Analysis and Development Activities</i>
9	People matter at University of the Arts London	42	Sketch Modelling
10	Design matters for North Fulham	44	Design Iterations
12	The <i>Design Matters</i> Programme	46	Translate 2D into 3D
18	<i>Design Matters</i> - How it works	48	<i>Live Life in Another City</i>
		50	Collage
		52	Dioramas
		54	<i>Normand Park Visit</i>
		56	Presentations
			<i>Communication Activities</i>
		58	Model photos with scale figures
		60	Storyboards
		62	<i>Pop-Up Exhibition</i>
		64	Presentation Models
		66	The Pitch
		68	Taking Things Further
		70	Further Reading and Research
		72	Acknowledgements
		74	Picture Credits

INTRODUCTION

How do you introduce local communities to the significance of design in shaping the environment around them? How do you persuade young people from those communities to have a go at design? How do you convince students that creating the built environment is exciting and fun, something they can take part in? How do you have fun while at the same time feeling that you are doing something significant? Delivering answers to questions like these is what the *Design Matters* programme undertakes to do.

Behind all our activities is the belief that design should not be a mysterious process available only to a few but instead should be an open, dynamic pursuit for everyone who wants to participate in it. De-mystifying design is an important outcome of *Design*

Matters sessions and showing the way that design shapes the built environment, we believe, provides motivation for people to engage with it. By making it clear that all the activities used in the programme are well established within the practice of design for the built environment, we set out to remove participants' inhibitions to engage in creative practices. This publication recalls the original research project from which *Design Matters* evolved. It explains the aims and philosophy of the venture and outlines in some detail many of the activities and events that are the constituent parts of *Design Matters'* workshops and summer schools. It discusses ways in which the programme could be extended by exploiting new technologies, working with teachers as well as school students and assisting

communities to explore their creativity through interventions in their local environment. After reading this material we hope that you will agree with us that in engaging communities and young people with their local environment, design really does matter.

Like *Design Matters*, this publication is intended to provide a format for a range of people to encounter and learn from each other. It is a record, with some pointers and context, for our inspiring participants. We hope design educators will be able to use and build on the activities and exercises. We would like Urban Design professionals to recognise traces of the many approaches to criticising and making cities - and an affirmation of the creativity and seriousness of our students.

PEOPLE MATTER AT UNIVERSITY OF THE ARTS LONDON

University of the Arts London is committed to involving as full and diverse a range of people as possible in the world of design. We want to see greater diversity in the design practitioner community and we want local communities to have a greater ability to influence the design of their neighbourhoods. The *Design Matters* programme has made a major contribution to both our learning about, and the realisation of, these twin goals. We look forward to further developing this work.

I would like to thank colleagues at Central Saint Martins College of Art and Design and in our partner organisations, North Fulham NDC,

Stephen Lawrence Charitable Trust and Copenhagen Youth Project for their commitment and hard work which has ensured the success of the *Design Matters* programme over its first five years.

Mark Crawley

*Director of Widening Participation and Progression
University of the Arts London
September 2010*

Central Saint Martins College of Art and Design (CSM) is proud of its tradition of making through doing. The *Design Matters* programme exemplifies our ethos of innovation and exploration, inviting members of our diverse

community to participate and express their ideas through a meaningful creative experience.

I would like to thank our staff at CSM who have worked tirelessly to deliver a wonderfully rich programme of learning and teaching, our student ambassadors for their commitment and enthusiasm, and our College Management Team for their continued support of this work.

Oonagh McGirr

*Learning and Teaching Coordinator
Central Saint Martins College of Art and Design
September 2010*

DESIGN MATTERS FOR NORTH FULHAM

David Bowler
Programme Director, North Fulham NDC

North Fulham New Deal for Communities (NDC) is one of a network of New Deal partnerships located in 39 of the most deprived neighbourhoods in England. Established in 2001, it is an ambitious, 10 year, £44 million project, aimed at placing the community at the heart of the process of regenerating its own neighbourhood.

Surrounded by the affluence of Kensington and Chelsea and the gentrification of much of Hammersmith and Fulham, the NDC neighbourhood was a pocket of significant disadvantage. Successfully regenerating local housing, parks, schools and streetscapes, required significant change in the forms of engagement with local communities, to ensure that local people could fully influence the rejuvenation of their

neighbourhood. Relationships needed to change; community groups and individuals needed to engage meaningfully with local institutions and design professions; to develop their awareness of design and increase their design 'literacy'.

The *Design Matters* programme emerged from an initial research project by Christine Atha. The research project, a small scale partnership with academic staff at Central Saint Martins College of Art and Design (CSM), focused on exploring basic design concepts and drawing out the local residents' own innate, implicit appreciation of design. The *Design Matters* pilot project was born. Using reference points in everyday life – household objects, fashion, street furniture, local buildings. CSM staff worked in an informal setting with participants, to

develop a vocabulary of design terminology. This enabled residents to articulate their criticism and appreciation of design, to analyse their own tastes, and define 'good' and 'bad' design.

Participants enjoyed the programme, and reported increased interest in design issues and improved confidence as a result of their experiences. A publication, *Design Guide for North Fulham NDC Area* was produced, drawing on much of the work carried out by the pilot group and summarising the observations of Christine Atha and colleagues from CSM. For the initial adult participants, there were immediate successes. Key members of the resident steering group, which worked with the council and design professionals on the regeneration of Normand Park, were 'graduates' of the *Design*

Matters pilot.

Keen to develop the project, the NDC sought support from key local institutions, sustainable funding and worked to achieve a strategic fit with wider CSM and University of the Arts London priorities. By autumn 2007, a way forward emerged. This refocused the work on young people, prioritising work on increasing educational attainment and supporting local young people to explore new progression routes and career opportunities.

Young people aged mainly 15-19 years old participated in the *Design Matters* workshops held in the major school holiday periods, enjoyed a range of design focused educational opportunities and wide exposure to new experiences and learning resources. The high take up of *Design Matters* by young women, many from minority

ethnic communities was especially encouraging.

The strength of the developing relationship between the CSM *Design Matters* lead tutor and the Head of Art, Design and Technology at the local Fulham Cross Girls School, an 'outstanding' school, offers exciting opportunities for further work.

Design Matters began as a small scale pilot driven by the shared vision, commitment and enthusiasm of Christine Atha at CSM and myself as Programme Director at NDC. However it has moved well beyond these origins to become a valuable part of both institutions' offers to their wider communities.

As a programme which combines initial creativity and opportunism, a commitment to community empowerment,

education, and the promotion of design excellence, and which makes a valuable contribution to widening participation in higher education, I feel *Design Matters* is an exceptional case study.

THE DESIGN MATTERS PROGRAMME

Christine Atha
Design Matters

Research Background

Contemporary culture has developed a critical mass of consumers, brought up on Changing Rooms and other TV shows, who are familiar with the core processes of transformation through design. This combination of cultural, social and economic capital has been acknowledged throughout the literature of regeneration practice as the ambition for neighbourhood renewal projects. Improvements through design have payoffs in all directions in the renewal and remaking of community identities and the improvement of life chances for all. We seem now to agree that good design of the built environment is synonymous with good living circumstances, with general wellbeing and a strong sense of self-confidence.

Government had indicated its desire for communities to be more directly involved in the planning and design of their environments and asked for considerable commitments from local authorities to enable this and provide mechanisms to make it happen.

‘Effective community involvement will only take place if the tools are available to make it happen.’
Community Involvement in Planning: The Government’s Objectives, 2004

Due to these demands my research project, Urban

Regeneration Practice and Theory, and Central Saint Martins College of Art and Design became involved with the North Fulham NDC. The study examined

the roles of regeneration in the rebuilding of social and cultural identity. The project intended to enable a fuller understanding of the role of design in the built

environment from many social and cultural perspectives. Architecture and design can sometimes be divorced from the day to day functioning of the community. We needed to insert design into everyday life, to talk about our experiences of design, to increase the contribution the community

Good design of the built environment is synonymous with good living circumstances, with general wellbeing and a strong sense of self-confidence.

made to the vision for the design of the area. Consultation can fail if it does not involve and acknowledge the community. If government policy was to be implemented at community level it must be seen as a daily reality, not a vague ambition, capable of being converted directly into recognisable and measurable results. It would be possible to raise social cohesion and integrity through good design and enable broader social goals through design in the built environment.

In response to this *Design Matters* specifically targeted a community of residents in North Fulham’s New Deal for Communities area that had a distinctive demographic and reflected a broad constituency of design preferences. The residents had a detailed variety of specific needs and included

people with a range of disabilities, large numbers of older people, families with young children and young people. The area also had an imminent regeneration project planned. Working with this group allowed potential for both qualitative and quantitative research outcomes in relation to a real development situation.

The methodologies employed in the *Design Matters* programme of workshops combined traditional research and experimental design activities with popular culture references.



Methods of articulation employed by the community in expressing their understanding of and uses for design were observed.

The research was directed at developing a new approach to the language of consultation used in regeneration projects. It sought to establish clear communication between the stakeholders involved in the imminent development of the NDC area. This was

Architecture and design can sometimes be divorced from the day to day functioning of the community. We needed to insert design into everyday life, to talk about our experiences of design, to increase the contribution the community made to the vision for the design of the area.

to provide the testing ground for the application of the consultation tools that the residents had learnt



to use. The evidence gathered through meetings, focus groups, discussion and targeted activities revealed a knowledge base within the community that indicated a very considered approach to design and thinking about design. Conversations with individuals and in workshops

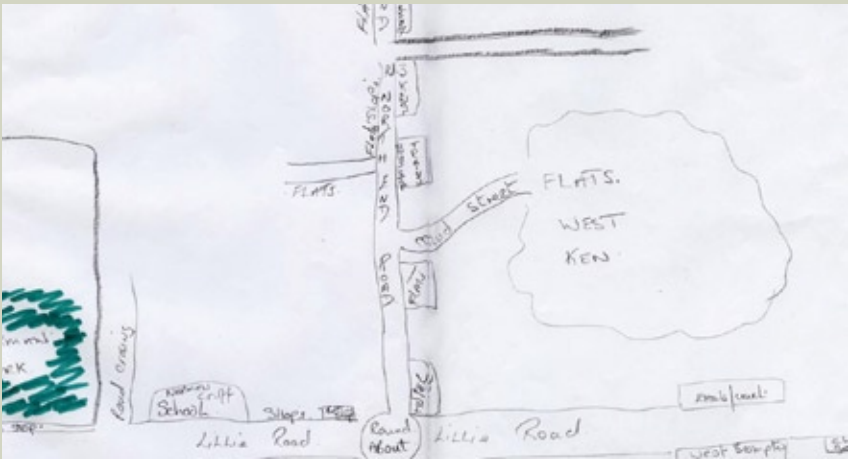
What constitutes good and bad design? What makes the perfect park? What is the best experience we can have of local shopping?

revealed a wealth of abilities. In discussions about design we found a broad spectrum of views and many shared areas of agreement. How this could be translated into consultation was more of a challenge. The workshops, our approach and qualitative research methods were commonplace in design research. It was the willingness

of participating residents to contribute that was striking. Anecdotal evidence exposed many examples of the intrusive nature of design decision-making when it is removed from residents' hands. Reflecting a community and all its manifestations needs to acknowledge

diversity. We have no illusions about the cost constraints that guide all projects, but good design is not all about cost and frequently increases cost effectiveness. The responsibility for design decisions frequently rests with individuals not interested in design and not qualified to make an informed choice. Equally,

the responsibility to reflect the needs, vision, expectations and, most difficult of all, the taste of a community is an onerous one. Aiming at homogenous, one size fits all recommendations creates problems. We originally set out to answer basic questions such as: What constitutes good and bad design? What makes the perfect park? What is the best experience we can have of local shopping? Arising from these questions were more specific research questions that isolated and probed individual issues. Our aim to develop a common language interface that could be used by professionals and residents alike in the consultation process would eventually take the form of a design style guide to the area. This incorporated more of the qualitative aspects of the research



the residents had participated in than the quantitative. Seeing their ideas in print for the first time provoked a desire amongst residents to improve their fluency and their familiarity with design principles and practices. Common goals and aspirations, recognisable attributes with meanings ascribed to them, can all be negotiated in order to establish a language base. The use of local authority archives helped to reinforce local identity and to involve all age groups in recognising the history of the design of their area. When the consultation process began the residents were well prepared to state their case and had a visual reference guide that catalogued and communicated their ideas, their feelings and their ambitions.

Design Matters

Design Matters initially

focused on capacity building in the North Fulham New Deal for Communities area. A sequence of workshops, public events, short courses, discussions, museum and gallery visits, and public presentations designed to expose and utilise the design capabilities of residents were delivered.

Prototype weekly design sessions held at the NDC offices on North End Road combined short lectures and discussions with practical workshops. Residents' design thinking and creativity emerged and developed. Participants experimented with unfamiliar visualisation techniques, drawing and image making, and ways of reflecting and

...the consummate design skills and latent potential of the residents of North Fulham.

evaluating responses to place. The programme engaged in spatial analysis and planning with a special focus on the local park and the high street. The *Design Guide for North Fulham NDC* was produced, which led to residents conducting more extensive analysis and investigation.

Bringing together all ages, all sorts of backgrounds and occupations produced a well rounded and inspiring set of outcomes composed of significant and deeply personal observations of local sensibilities and attributes, memories and wishes. Our intentions were to develop this small pilot project. Soon it grew to be much more. Residents

not only fully embraced the role design could play in their daily lives but also how it could be used in interpreting their most complex feelings and aspirations for the area. It became the best possible demonstration we could have hoped for of the consummate design skills and latent potential of the residents of North Fulham. In addition it became apparent that all members of the NDC community, whether they were familiar with the arts and design or not, were not simply hungry for information but were able and willing to make use of it in many everyday contexts to their tangible benefit. What did this awareness of design achieve in the long run? Has design made a difference? We sincerely believe so and we also saw this in the impact of well-designed built environment and objects in the NDC area.

As the programme developed

we turned our attention to focus on the needs of the younger people in the NDC area and began a programme based on our small pilot specifically tailored to them and their aspirations. Perhaps more significantly, though, we then combined another pressing agenda that came directly from the architecture and spatial design professions and began to find ways to use *Design Matters* as a potential mechanism to recruit those groups under represented until now into these professions. It was at this point that the *Design Matters* programme blossomed into its present form, working to promote the architectural and spatial professions to young people of all backgrounds and to encourage their active participation in becoming the shapers of their future environment.

The rest of the story is told

in the detailed descriptions of the *Design Matters* programme below. My initial research goals were more than met and my hopes and ambitions for design for the residents of North Fulham were certainly realised. But it is the long-term possibilities for the *Design Matters* programme that are most satisfying and exciting. The changes we might achieve to the profession through the inclusion of these young aspiring architects can be more effective in altering the built environment for all than any government legislation. In the long term we look to them to demonstrate just how much design really matters.

“

I work as an analyst and deal in facts. My free time revolves around sport. I was well into my fifties before I regarded design as anything other than an expensive irrelevance.

What brought about my conversion that design mattered? The answer was exposure. I was a board member of a community regeneration project trying to improve North Fulham.

Christine Atha and Kirsty Morris ran the Design Matters group and I joined by accident. It was a revelation. We were shown how simple things like juice-pressers and chairs were not just functional but could be improved by good design. We created collages from pictures. We visited museums and were shown the original squiggles that architects have used to

create buildings. In the end we created our own local statement, which we used to design a park, a school and build crime out of estates.

I cannot underestimate the importance that the Design Matters group has made to North Fulham. It has given local people the skills and confidence to challenge planners and developers to design our neighbourhood with the sparkle our residents actually want, rather than having unwanted and unloved badly designed drabness imposed, because none of us before Design Matters knew how to ask “What about us?”. Now that we know how to ask this question is thanks to Design Matters and is a real legacy to North Fulham.

”

Bill Cox

*Board Member
North Fulham New Deal for Communities*

DESIGN MATTERS: HOW IT WORKS

Andrew Sides & Alastair Steele
Central Saint Martins College of Art and Design

Having developed and deployed this program for over two years *Design Matters* is now in possession of a flexible portfolio of activities and events.

Modular

Short one day or half day sessions demanding little time commitment from young people have been conceived to whet the appetite by opening doors into the world of design and the built environment. Visits to the Design Museum’s ‘Brit Insurance Designs of the Year’ exhibition and the Royal College of

Art (RCA) Summer Shows in the company of design tutors have permitted the participants to not only engage with design at the initial ideas stage but also obtain answers to questions they might have about what they encounter. Other day long visits, to the Olympic Park in Stratford for example, have permitted young people to see the interaction of the designer’s, architect’s or planner’s vision and the constructed reality.

The structure of longer, multi-day workshops permits students to go through the design process from research through

analysis and into proposition. Each stage of work is related to practices found in industry. Whilst secondary sources such as examples of work from magazines can prove helpful, they are not a substitute for the immediacy of interaction with a real building or person in the midst of architectural production. *Design Matters* facilitates this interaction through a sequence of trips to relevant spaces and visits to architecture and design practices that complement the studio-based activities. Practice visits are made in order to introduce young people to a range of



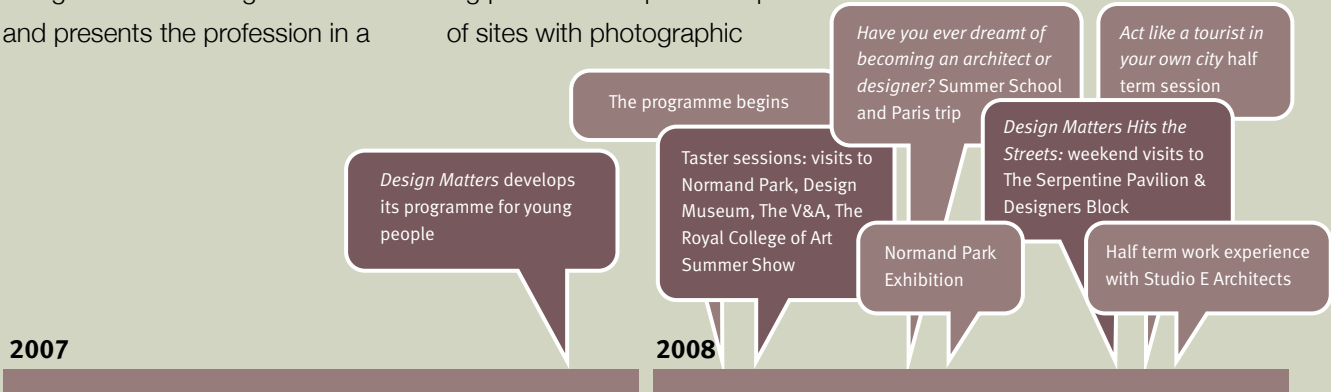
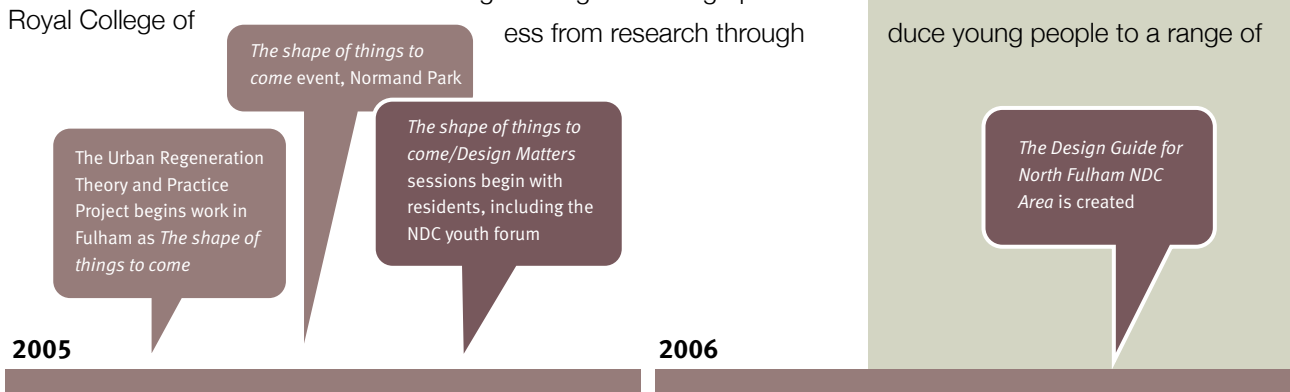
approaches to spatial investigation and production examples include 6a Architects and Jason Bruges Studio. It is invaluable in a session that introduces sketch modelling to thirteen to nineteen year olds to be able to drop in to an architect’s studio littered with such models and talk to an enthusiastic team of professionals about how they use them. The practical example helps build investment from the young person: they see what they are doing is real. It also unlocks the mystery of what the day-to-day of being an architect might involve and presents the profession in a

friendly, passionate, human (rather than built or mediated) form. These trips are presented as part of a dynamic process of research and investigation that underpin the workshops’ other activities. Research is therefore something that the student - not Wikipedia or the teacher – does, processing it through evaluation and analysis that directly informs the design decision-making process. This is new to many *Design Matters* students. It is made manifest through cross-referencing personal and public maps of sites with photographic

records, in situ sketching activities that promote looking and looking again and exercises that physically re-position the young people in relation to their areas. *Design Matters* students are acknowledged as local experts, with intersecting and complementary knowledge that is valued and refined through critical discussion and visual expression.

Confidence building

The creative design techniques used in workshop and studio activities are designed to engage





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young people who may have little or no confidence in their art and design ability. Drawing and model making avoid any attempt to model reality but are expressions of intuitive responses to the built environment and draw out the instinctive design sensibilities of the students. Confidence is developed rapidly using this approach with all students able to produce work that they are proud to defend in the presentations that end the longer workshops.

Contact with professionals working in

the field of architecture and the built environment is an important aspect of the *Design Matters* methodology and the programme further expands this to include planners, engineers, historians, archivists, community workers and others. The students encounter these disciplines just as they would in architectural practice – in human form and each with their own agenda and set of preoccupations. One of the consequences of this approach is that the young people are able to address real

problems and source real

solutions. It also makes manifest the collaborative nature of working at the centre of an interdisciplinary team.

The ‘pitch’ presentation session is the culmination of the week-long summer schools. The format, similar to the TV show ‘The Dragon’s Den’, has the advantage of being well-known – we have rarely worked with anyone unfamiliar with it – and contextual in that it resembles both the ‘crit’ and a client meeting. The panel will usually consist of some of the practitioners encountered during the week, sometimes joined by new

faces. The presence of familiar people whose work the students have seen further contextualises their own output and beds discussion within a common framework established in previous conversations. We have tried a range of different approaches, but usually the students make a Powerpoint-style presentation. The narrative quality of this format makes absolutely explicit the development from research through analysis into proposition. This can be positive as the inclination of the students, especially when nervous, can be to recount the events of the week chronologically.

Portable

The *Design Matters* programme has been developed in the most part via our work with students from west London and our work with North Fulham NDC. How-

ever, the tools and exercises are transferable, allowing us to work in other neighbourhoods, such as Kings Cross with the Copenhagen Youth Project and Lewisham, with the Stephen Lawrence Charitable Trust at their centre in Deptford. This process of working with other communities further enhances and develops the programme. 2010 saw us run our third summer school at The Stephen Lawrence Centre (SLC). The summer school marries up CSM’s innovative teaching programme with SLC’s mentoring project, where architects were paired up with the summer school ‘graduates’. This process sets those students up on an ongoing path of progression and continuing achievement within the sphere of architecture and design.

As a critical part of the ‘test, reflect, and test again’ process,

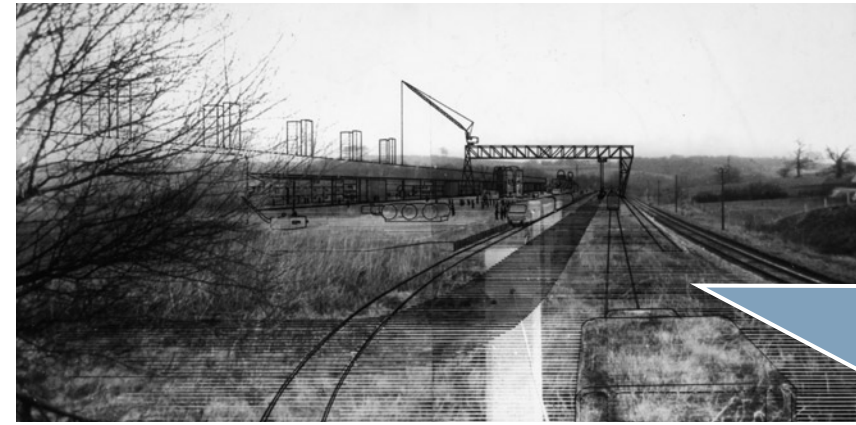
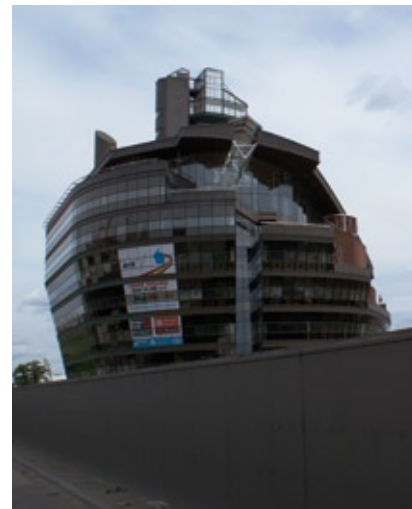
Design Matters has continuously recorded and analysed feedback from participants and partners. This has produced evidence showing that *Design Matters* activities put young people firmly in control within the context of subjects and environments that were, in the most part, completely new to them. By exposing them to HE staff and related methods of teaching and learning, visits, workshops and summer school/half term sessions promoted self directed and peer-to-peer learning, bonding of diverse groups, and confidence in communicating ideas to groups and external professionals.

The rest of this publication explains in more detail the teaching techniques we have used and the events where these have been put together to provide activities for young people.



DRAWING ON WINDOWS

We climb to the top of tall buildings like the Ark in Hammersmith and look out over the places we know. Then we get the pens out and draw...



Cedric Price, architect. Perspective sketch of transfer area, Potteries Thinkbelt, 1966 gelatin silver print of photomontage

Design Matters do this to:

- Celebrate and criticise the places we live
- Dream about how those places might be
- Record our thoughts
- Create a sense of entitlement and ownership

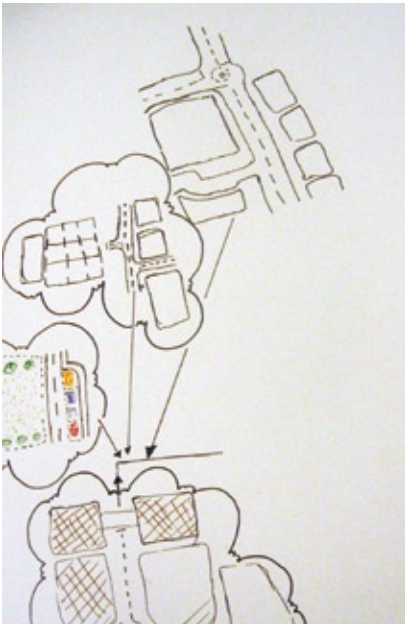
Innovative architect Cedric Price (1934-2003) often drew his ideas about how places might be on photos that showed how they are. His Potteries Thinkbelt scheme shown here was for a new type of University to be built amongst the post-industrial remains of the Staffordshire Potteries.

Will Alsop, Peckham Library architect, draws an idea for a new building on the side window of his car, so he can see how it would look in place. A virtual model of the building is superimposed, bringing the idea to life.



PERSONAL MAPS

Students are asked to draw abstract representations of familiar journeys – such as the trip from home to school.



British architect Terry Farrell re-imagines central London for pedestrians.



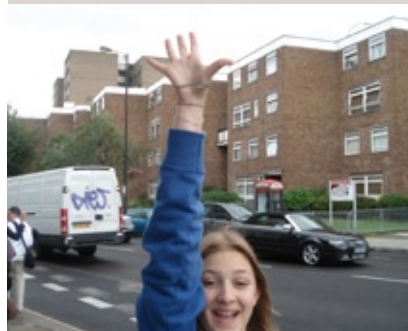
- Design Matters* does this to:
- Show students that the city is made up of places not just spaces
 - Demonstrate that individual perceptions of the environment are valuable
 - Help students prioritise the aspects of the city they would keep and those they would reject

This image from Guy Debord's 'The Naked City' shows, with arrows, the attraction and repulsion that areas of Paris exert on its people.



LOCAL AREA SURVEY

Students explore local streets looking for the things that make a place good or bad.



Design Matters does this to:

- Take a fresh look at familiar places
- Determine what works - and what doesn't - on the street
- Develop critical voices and skills
- Decide what to include in new proposals for the city

Landscape Architect and Urban Designer Christina Gestra uses photos, sketches and notes to help her understand the places she designs for.

FUTURECASTING

Our students examine familiar objects and speculate about what they will be like in the near future. We look at what their conclusions might mean for the city.



Design Matters does this to:

- Understand where the motivation to design new things comes from
- Understand innovation
- Think about the future – in a realistic way
- Explore ways to transfer thinking from one type of design problem to another

The proposed 80 floor Dynamic Tower (pictured) in Dubai, United Arab Emirates, designed by Florence-based architect David Fisher. Each floor rotates independently and it will be entirely powered from wind turbines and solar panels.



Dynamic Architecture™ David Fisher Architect all rights reserved 2008 © International Patent Pending

The evolution of the mobile phone.



SO WHERE'S MY FLYING CAR?

Half Term Session
February 2009



In previous taster sessions students were keen to get more out of their time with us rather than just visiting exhibitions and spaces in London. So *Where's My Flying Car?* tested the idea of combining a spin-off workshop from the summer school week with a visit to the 2012 Olympics site in Stratford. Over two days we doubled exposure to examples of good design and exploring urban sites.

We talked about designed objects, such as the mobile phone,

our relationship with these objects, and how the students thought these products we have become dependent on might evolve in years to come. (This was their first experience of Futurecasting). We also showed them new ways to develop their ideas through brainstorming and turning their design ideas from 2 to 3D. The workshop also involved David Ogunmuyiwa, a practising architect (one of our 'pitch' panelists), who worked very closely with students to help develop their work for the

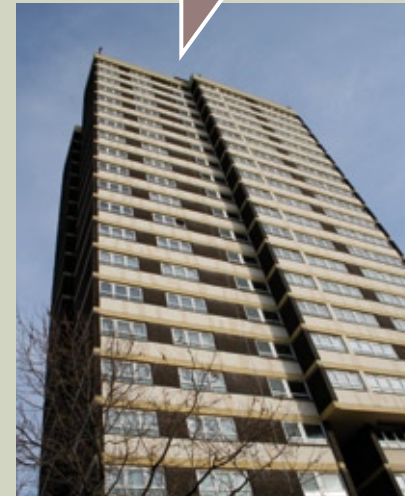
final presentation to the group.

The trip around and about the Olympics site included a visit to the official viewing platform, building on the enthusiasm that students had previously shown for 'accessing their city' from up high at the Ark, Hammersmith. A talk from the local planning officer also helped to understand what was involved beyond constructing the main buildings for the Olympics and the effect it is hoped these changes to Stratford will have on the people who live there.

Students survey the construction of the Olympic Stadium from the 'Greenway' path in Stratford.

Students present their ideas to their peers.

We met with a town planner at the top of this tower overlooking the development of both the Olympic Park and the new Stratford City.



Architect David Ogunmuyiwa gives some advice as students put together their collages.

At the end of the sessions students were able to take away a kit of art tools and materials.



HISTORICAL ARCHIVE

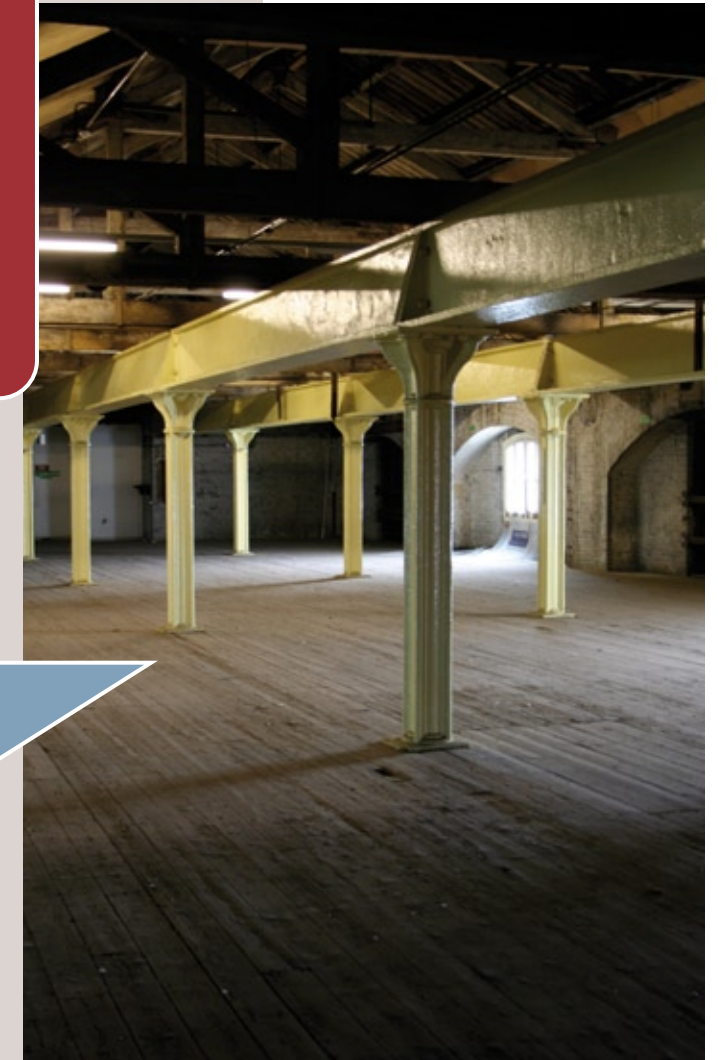
Visiting the local historical archive allows us to see just how much the urban environment has changed.



Design Matters does this to:

- Show that the current urban environment has its origins in the past
- Give students a sense of which features of the environment endure
- Help students develop a sense of time in relation to their surroundings

Central Saint Martins College of Art and Design's new home will be in 18th and 19th Century industrial buildings in Kings Cross. These buildings have been heavily used over the years and the evidence of this use is reflected in the fabric of the premises. The architects of the new building intend to retain many of these features to remind future inhabitants of the history of their surroundings.



HOT TOWN COOL CITY

Fulham Summer School July 2009

The *Design Matters* Summer School brief has always been about designing a building or space that might effect a positive change to a student's neighbourhood. This helps young people understand what role good design plays in improving their local area.

The summer school is taught at The Hammersmith & Fulham Urban Studies Centre, in order to take advantage of the borough's local history archives, and at Central Saint Martins College of Art and Design.

Students take a journey through the design process from observational research, idea development and onto presentation of ideas, taking in all the exercises described in this

report. The aim is to bring them to a point where they can confidently discuss and present ideas to design professionals, the pitch panel.

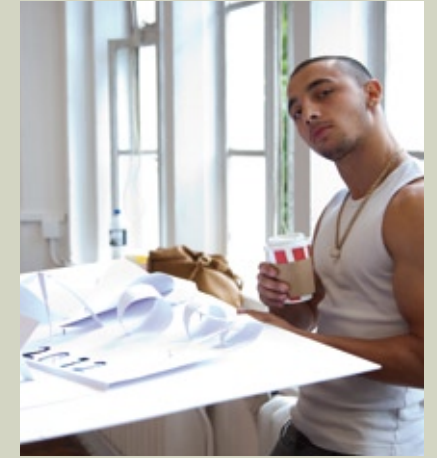
Running all the exercises in one week allows the team to see the peaks and troughs in engagement. Clear winners have always been visiting the Ark, this year made all the better by the *Drawing on Windows* exercise, and the finale of the week, the pitch presentation. The placing of the dioramas exercise half way through the week proved a real success, allowing students to easily and quickly shape their ideas in three dimensions.

Working within a community setting, as well as directly with schools means that students'



Students visiting the Architectural Association's annual Projects Review exhibition, July 2009 (Petra pavilion, designed and fabricated by the AA's Intermediate Unit 2 students)

motivations for taking part in the course often vary. They may be curious about art & design, want to change their local area for the better, or be very interested in design & architecture and at a key stage for decisions about their future. The 2009 summer school group demonstrated their commitment to pursuing art, design & architecture studies. The week marked a real milestone in reaching out to schools and the local community.



Mathias Koester, an architect from Rogers Stirk Harbour + Partners, gives some advice to one of the participants.

A student presents their work in 'the pitch' to a panel of experts at the end of the week.



www.markthomasphotos.com

PRACTICE VISITS

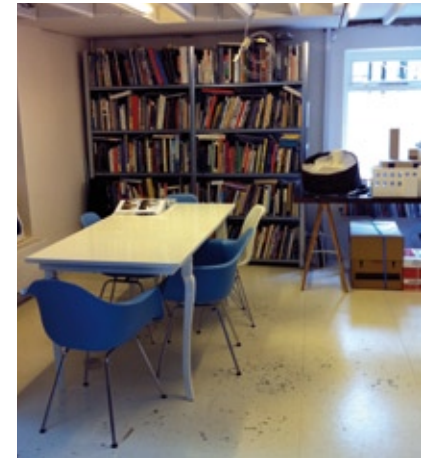
We take participants to see how professionals work by looking around architects' own studios.



Rogers Stirk Harbour + Partners



Rogers Stirk Harbour + Partners



Design Matters does this to:

- Give students a flavour of the working environment of an architect
- Allow students to see that the activities they do with *Design Matters* are the same as those in professional practice
- Show that designing for the built environment is a real job

6a Architects base their practice in a unique two storey building discretely tucked behind a street of houses in the Bloomsbury area of London.



DESIGN MUSEUM AND V+V VISITS

**Pre-summer school taster session
May 2009**

Museums and galleries are often places that our students have felt are 'not for them'. However with freedom to explore and a bit of encouragement to ask questions about what's on show these sessions have been a great way to see how design comes in many shapes and forms and how exactly it relates to them.

The Design Museum visit to the *Brit Insurance Designs of the Year* 2009 was based around students asking three questions related to things displayed in the show.

'How much did they cost to design? How much did they cost to make? Who were they made for?'

The end goal was a presentation of their thoughts on their chosen items, where other students were free to challenge their answers. Pitched like an informal presentation students

give in the first weeks of studying at university, the students learned about how to look again at designed objects, at how and why they were made.

The follow on session at the Victoria & Albert Museum saw some of the group's confidence levels really shoot up. The chance to gather their thoughts together, in two separate groups, about the museum and its contents and then make their argument 'for' and 'against' museums proved very successful.

Questions such as what are they for, what do they mean to you? Should we still have museums? helped two opposing teams feel comfortable about talking about cultural products. The exercise was also a perfect way for the group to get to know each other before the summer school week started.



Footwear in the V&A's permanent fashion collection.

Architecture is just one of the categories of design featured in the *Brit Insurance Designs of the Year* exhibition at the Design Museum.



Students come together to explore and debate the role of the V&A Collection.



A beautiful model of the Accordia Housing project in Cambridge, the product of work by three architectural practices. One of the shortlisted architectural projects in the *Brit Insurance Designs of the Year* at the Design Museum.

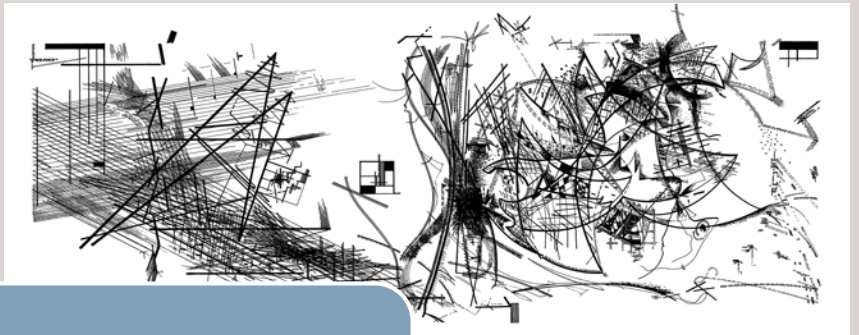
EXPRESSIVE CHARCOAL DRAWING

We encourage participants to record their feelings about places in large, expressive, charcoal drawings.



Design Matters does this to:

- Loosen up and get creative
- Establish that, for us, there is no such thing as a 'good' or a 'bad' drawing
- Generate Ideas
- Express the way places feel
- Express the way places could feel



Chamberworks IV-V © Studio Daniel Libeskind

These drawings are by Daniel Libeskind, architect of the Jewish Museum in Berlin, the Imperial War Museum North in Manchester and the Graduate Student Centre at London Metropolitan University (below).



Concept Sketch © Studio Daniel Libeskind



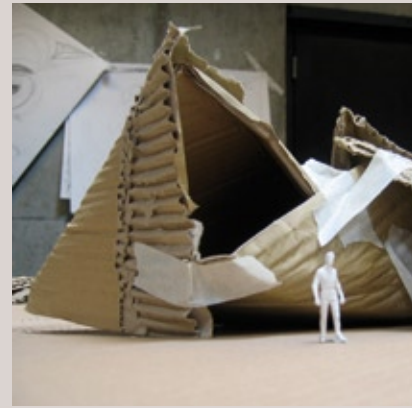
LMU elevation from the Northeast © BitterBredt

SKETCH MODELLING

We make many quick, loose models of our ideas for new spaces and things.



Office for Metropolitan Architecture demonstrate the organisational principles that shape their design for two libraries at the Jussieu campus of the Sorbonne university Paris, using a sketch model.



Design Matters does this to:

- Try out ideas quickly
- Create lots of ideas to work with
- Develop design concepts three-dimensionally
- Show other people what we are thinking
- Help make decisions about what works and what doesn't

Architecture students at Central Saint Martins College of Art and Design exhibit their sketch models at the end of the first year of their course to show the process involved in developing their ideas.



DESIGN ITERATIONS

Creative processes are broken into many small stages and we work with many versions of the same idea.



Design Matters does this to:

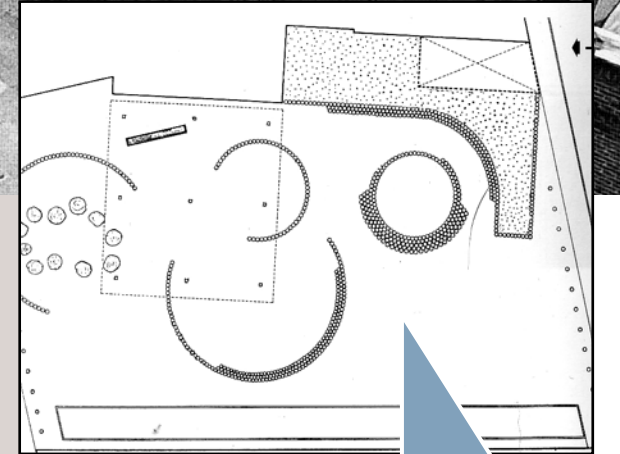
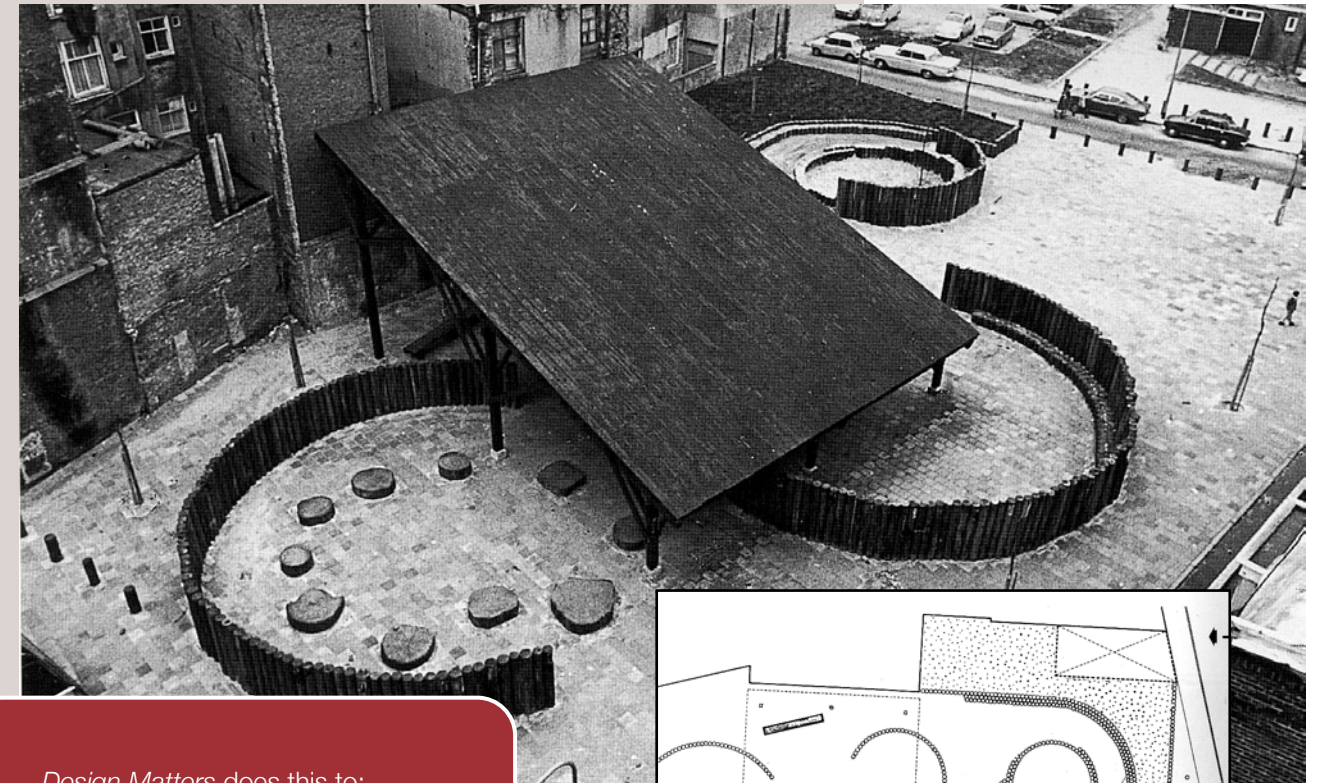
- Give us lots of options to choose from and discuss – making it easier to find the best design solution
- Explore all the possibilities for an idea as thoroughly as we can
- Be free, fast and decisive rather than slow and worried about ‘doing it right.’

Eminent Swiss architects Herzog & de Meuron work by producing many models to explore one idea. This image shows a cluster of these ‘iterations’ being exhibited at Tate Modern – which was their first big commission in the UK.



TRANSLATE 2D INTO 3D

We transform two-dimensional (2D) abstract drawings into three-dimensional (3D) forms.



Design Matters does this to:

- Start thinking in 3D
- Transform intuitive responses into physical things
- Introduce and develop core design skills used in the workplace

This drawing and photograph is of a playground, designed by influential Dutch architect Aldo van Eyck, in the Nieuwmarkt area of Amsterdam. The 2D design is clearly translated into a 3D finished construction, where drawn circular shapes become curved walls with seating and the rectangular element a roof.

Van Eyck designed over 700 Amsterdam playgrounds between 1947 and 1978 as the city recovered from war and its children learned to play again.

LIVE LIFE IN ANOTHER CITY

Liverpool Trip July 2009
Part of the summer school package

In Fulham, *Design Matters* offered a package of incentives to take part in the summer school. As well as the taster sessions, those who took part also received a free kit of materials. Their free travel to and from the summer school also extended to a trip outside of London, post summer school. 2009 saw the group head to Liverpool. Northern cities such as Liverpool, Manchester and Newcastle have been transformed over the last 10 years thanks to regeneration funding. Liverpool also held the extra accolade of being Capital of Culture in 2008.

The day trip gave students the opportunity to appreciate the value of exploring new places beyond London. The day was a walking tour of popular cultural hotspots new and old.



New developments along the waterfront sit side by side with the celebrated Three Graces



'You'll never walk alone': the famous Anfield football ground



The students explored the new developments that have radically altered the docks area of the Mersey river.



Richard Wilson's Turning the Place Over: the only piece of permanent artwork left standing from the city's Capital of Culture programme in 2008.

The Metropolitan Cathedral: the interior of the stunning 1960's building.

COLLAGE

We combine interesting images we find to create new compositions that evoke a mood or illustrate a vision for a place.

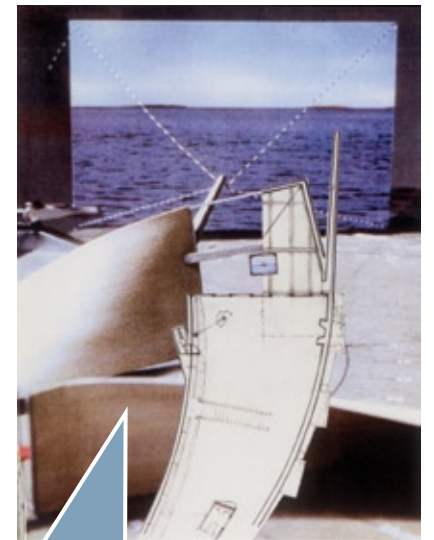


Cities Moving: New York ©1964 by Ron Herron of Archigram

Archigram – an alternative architecture group from the 1960's – used collage to show ideas of a future where cities could walk.

Design Matters does this to:

- Free up our sense of what is possible
- Suggest new types of buildings, spaces or ways of dealing with the city's problems
- Help us imagine what our design ideas might look like
- Test a mix of styles and forms that we don't normally find together



New York based architects Diller Scofidio + Renfro use collage to show clients their weird and wonderful designs for new types of buildings, like this one called 'Slowhouse', a home for clients who long to look out to sea.

DIO DRAMAS

Taking images from the past, present and future we combine them in layers to create a small 3D scene.



Design Matters does this to:

- Begin to map out two dimensional ideas (2D) in three dimensional (3D) space
- Help us think about how different elements might relate to each other in a design
- Help us imagine what it would be like to be in a space and to move through it

Nigel Coates used a similar layering technique to create his vision of the future eastern suburbs of London for the Global Cities exhibition at Tate Modern in 2007.



NORMAND PARK VISIT

**Pre-summer school taster session
May 2008**

Design Matters has always been about experiencing good design and how it relates to your own life. As a starter, nothing was more suitable than 2008's visit to Normand Park, North Fulham NDC's biggest neighbourhood project. A sneak peek before the official opening from Kinnear Landscape Architects' Maria Horn and Balfour Beatty's Works Contract Project Manager Andrew Strong showed the students how a local space can be transformed by design and built environment professionals by working together with local people.

With this access to key professionals involved in the re-development of Normand Park we brought the students much closer to what's involved in creating initial ideas as well as final designs. This includes mapping the history of the site as well as people's

current needs. The turning of the final design into a 'real thing' was about getting to know how people like Maria and Andrew worked together as an architect and a civil engineer to create Normand Park as it is today.

The visit signalled the start of the taster session visits leading up to our first Summer School which included trips to the Design Museum, The Royal College of Art Summer Show and the Victoria & Albert Museum. These trips and site visits offered a great way to introduce students to the world of design and architecture. The visits included the added dimension of being documented by the NDC's Young Advisors, a group of young people working to 'youth-proof' NDC projects.



Maria Horn from Kinnear Landscape Architects explains how the design concepts became reality.



Balfour Beatty's project manager Andrew Strong (left) and the group of local students from *Design Matters*.



Architect and project manager take the students through the park's new design explaining the thinking behind the changes.

Some of the park equipment gets a thorough test from members of the *Design Matters* group.

PRESENTATIONS

We use a range of presentation techniques throughout *Design Matters* sessions.



Architects present to others at the 2008 Architect's Journal & Argent King's Cross Charrette. A charrette is a common term used in regeneration for community workshops to develop and share design ideas with others about changes to the local area.

Design Matters does this to:

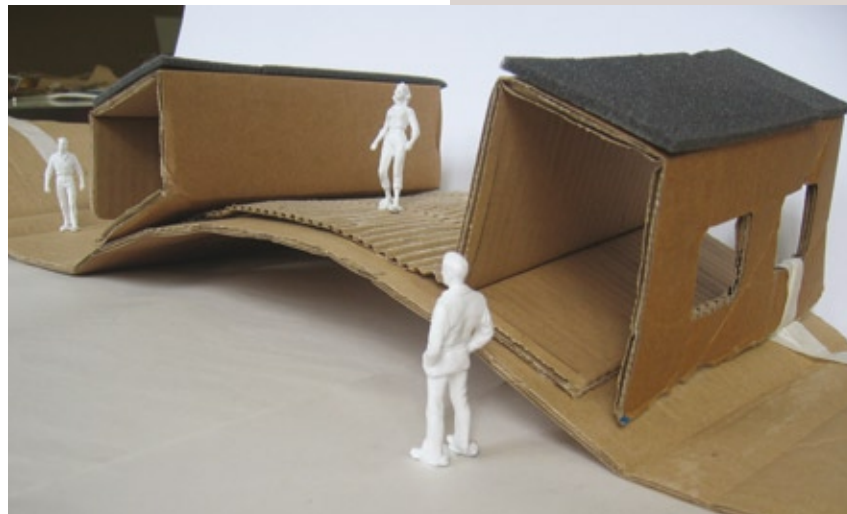
- Build the habit of sharing ideas as part of the creative process
- Make discussion helpful, comfortable and fun
- Test concepts and techniques with peers, professionals and others so the best ideas win through
- Give students an experience of what presenting can be like at University and in the creative work place
- Develop confidence and ability for interviews and portfolio submissions
- Learn the skills and habits of the professionals through authentic experiences

Students present work to peers, tutors and visiting professionals at Central Saint Martins College of Art and Design.



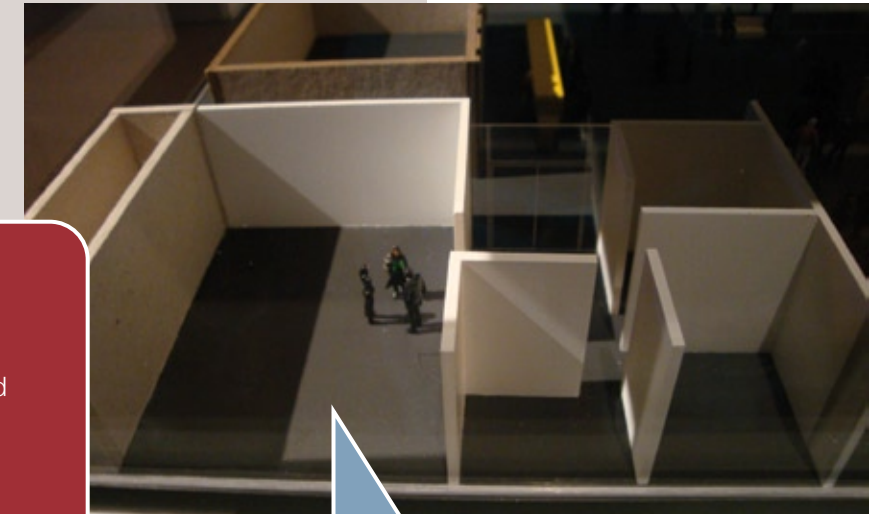
MODEL PHOTOS WITH SCALE FIGURES

We place different-sized scale figures in and around our models and other objects, then photograph the outcome from different points of view.



Design Matters does this to:

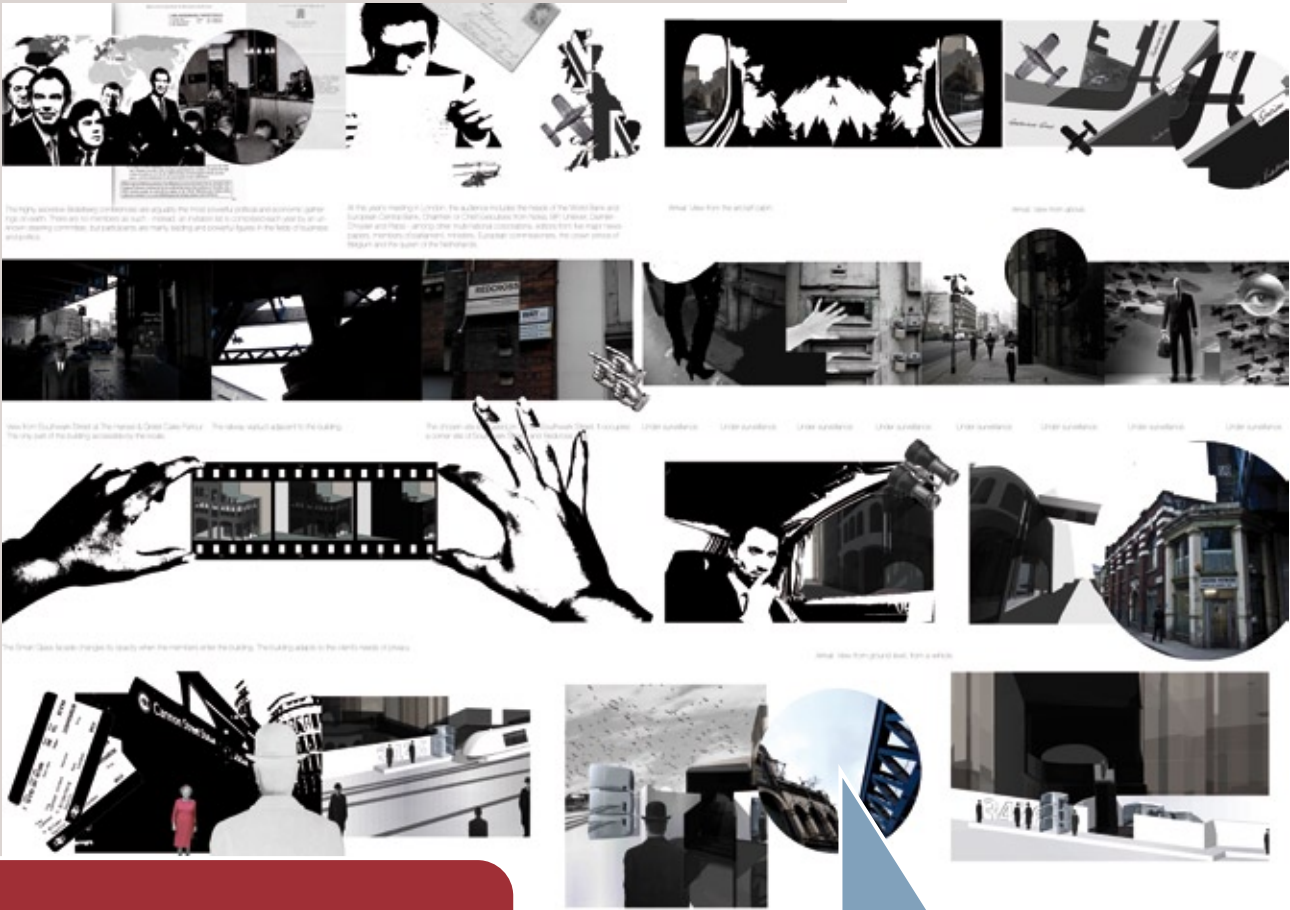
- Turn simple sketch models and other, more unlikely objects into design tools
- Decide how big the buildings and spaces we design should be
- Give the models life and to help us imagine what it would be like to actually be in a space
- Create stories to sell our designs to each other, critics and clients



Matthew Springett Associates (MSA) explore use with scale figures for a Building Schools for the Future project (top) 2008. Simple planes are brought to life as a building through the careful placing of scale figures, as in this simple model of the multi-award winning Westminster Academy by Allford Hall Monaghan Morris (bottom).

STORYBOARDS

We draw ideas as cartoon-strip like ‘storyboards’, borrowed from the film industry, where they are used to visualise a scene.



Design Matters does this to:

- Think about how a new place we are imagining might be experienced in real time as people move through it
- Consider how a new place might change over time
- Visualise events in space and as part of a sequence

This storyboard by London College of Communication’s Ekaterina Kitaina follows a user approaching a hidden building for a closed meeting of international business and political leaders known as the Bilderberg Group.

POP UP EXHIBITION

Half Term workshop feeds exhibition March 2010

Pop-up exhibitions, shops and restaurants are becoming a popular way of showing the public new products, services and ideas. *Design Matters* wanted to build on its first event in 2008, showcasing summer school work at the Normand Park Celebration Day, by taking its exhibition to the streets.

The agreement to hold a two week exhibition in an empty property at the far end of North End Road, the local shopping area, provided a great way to show off work created in February Half term. The half day session held at The Hammersmith & Fulham Urban

Studies Centre was just about the diorama exercise. A quick and effective way of generating ideas of how the students would like their local area to feel.

The model of workshop and exhibition proved a great way of responding to young people's need for instant realisation of their work, both in terms of their creating during the workshop and the display to the public of their ideas. Siting the exhibition in an empty shop on a main crossroads really put the students' ideas on how they would like to see their local area into context.



The unoccupied former coffee shop, site of the Pop-Up exhibition, was on the corner of Dawes Road and North End Road, a very busy part of Fulham.



The dioramas were created by pupils from a local school at a half term workshop.

The students who had created the exhibits came to the opening of the show which took place in the street outside the shop.



PRESENTATION MODELS

Towards the end of a project we make Presentation Models.



model - John-Patrick McCarron-Shipman

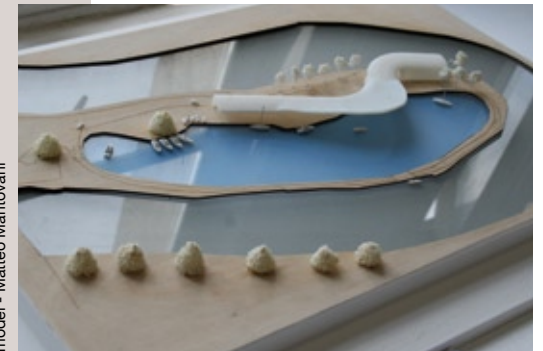


model - Julian Konti

These models were made by architecture students at Central Saint Martins College of Art and Design for their final year Degree Show.

Design Matters does this to:

- Clearly communicate design ideas
- Share skills and practices from industry
- Open up discussions about what a design might deliver for its users



model - Matteo Mantovani



model - Joel Kendall

THE PITCH

At the end of the longer workshops our students get the opportunity to present their proposals to a panel of industry experts.



Design Matters does this to:

- Help students to focus their thinking
- Teach participants how to present their ideas in intimidating circumstances
- Encourage students to adopt professional standards of presentation



Entrepreneurs pitch their business ideas in order to obtain investment funds from the fearsome panel in the long-running BBC TV series - *The Dragons' Den*. Students in *Design Matters* pitches learn how to overcome their fears of such intimidating situations.



"I remember the first time I was involved in the pitch, meeting the students in the morning, when they were still finishing their presentations, building 3d sketch-up models, or gluing last pieces of cardboard onto their physical models, others working on power point presentations. I remember being totally fascinated and first could not believe seeing them working along confidently almost like professionals."

It is a great opportunity for me to discuss ideas about architecture in an unusual and fresh context, with young people, who are creative, inspiring and incredibly aware of our environment and what is calling for a change.

Kristin Trommler

6a Architects

TAKING THINGS FURTHER

Alastair Steele
Central Saint Martins College of Art and Design

Since 2008 *Design Matters* has incorporated a range of technologies into its programmes for young people. We have mainly used everyday, affordable equipment and software. This is not because it is cheap but because we think creativity and resourcefulness exist in our participants' minds, not in the tools they use. We prefer tools that are used by professional designers and are universally available to our students, even after they have finished a workshop or programme. So we have asked students to document their areas with camera phones and Google Earth, shape proposals with online maps and Google SketchUp, the free 3D modelling software, and illustrate them with simple photo-editing applications. In partnership with Kingwood City Learning Centre and the Hammersmith &

Fulham Urban Studies Centre we looked at animation and film-making in the development of a School Travel Plan.

FreeSpace

In response to these experiences we have been investigating the idea of finding free – or nearly-free – ways of adapting and developing readily-available technological resources with our students. Our aim is to make representations of how the city should or could be, develop visual critiques of spaces and propose new ways of making places.

Design Matters piloted this development during the *Design Matters* Summer School at the Stephen Lawrence Centre, Deptford, Summer 2010. We aim to build on this by inviting industry partners to join us in this work next year.

FreeSpace in the real world

Following the success of the half-term workshop and pop-up exhibition in Fulham this Spring, we plan to take on more vacant sites for exhibitions and events. We want to apply our participants' ideas directly to the built environment and turn the 'gap-tooth' cityscape created by recession into an opportunity.

Inset Days

Following consultation in Fulham and some successful pilot sessions, *Design Matters* has developed a series of Inset Day Career and Professional Development workshops for delivery to school and Further Education (FE) teachers. These sessions are designed as a platform for the sharing of ideas between school, FE and Higher Education (HE) educators



interested in using design as a tool for facilitating cross-curricular teaching and promoting design as a subject area and career path to students.

Evaluation and Reflection

Inspired by *Design Matters* mentor Christine Atha's original research into using popular culture references to develop a common language for regeneration and renewal, we piloted new techniques for combining student

reflection with course evaluation, loosely based on the Big Brother Diary Room format during the 2010 *Design Matters* / Stephen Lawrence Centre Summer School.

We hope to build on our portfolio of evaluation and research tools in 2011.

FURTHER READING AND RESEARCH

Books

Architecture: An Introduction (Portfolio) by

Geoffrey Makstutis (Lawrence King, 2010)

Outlines the steps to becoming a qualified architect.

Architecture: Form, Space, and Order by Francis

Ching (John Wiley & Sons, 3rd Edition 2007)

Comprehensive introduction to the basic elements of architecture. Used by architects and students for over 30 years.

Designing with Models by Criss B Mills (John Wiley & Sons, 2nd Edition 2005)

Step-by-step guide to design process model-making; basic to advanced level.

Freehand Sketching: An Introduction by Paul

Laseau (W. W. Norton & Co., 2004)

Exercises that teach the fundamentals of freehand sketching, an essential tool in graphic communication and design exploration.

Modelmaking: A Basic Guide by Martha Sutherland

(W. W. Norton & Co., 1999)

Solid beginner's guide that is useful for experienced model-makers too.

The New Drawing on the Right Side of the Brain

by Betty Edwards (HarperCollins, 2001)

Fantastic drawing instruction book for beginner and advanced students alike.

Ways of Seeing by John Berger (Penguin Classics, 2008)

Shows how people think, communicate and exert power through image-making, art, and advertising.

Note: You may have access to these books via University of the Arts London libraries: check with your existing college library or contact *Design Matters* directly.

Film

The Genius of Design (BBC/Acorn Media UK, 2010)

TV series that tells the story of design from the Industrial Revolution to the present day. Features interviews with Jonathan Ive, designer of many of Apple's most iconic products, Philippe Starck and others.

The Sketches of Frank Gehry by Sydney Pollack

(Director), (Artificial Eye, 2007)

Frank Gehry, architect of the world famous Guggenheim Museum, Bilbao, reveals his working process in this inspirational film.

Note: these may be available online via YouTube or similar.

Web

ArchDaily

www.archdaily.com

Latest architectural news, projects, products, events, interviews and competitions.

Inhabitat

<http://inhabitat.com>

Blog devoted to the sustainable solutions driving the future of architecture and design.

London Architecture Diary

www.londonarchitecturediary.com

Comprehensive daily listings. Click through 'what's on today' to access future events.

ACKNOWLEDGEMENTS

We would like to thank Oonagh McGirr, Jackie McManus, Mark Crawley and Aretha Rutherford for their guidance, advice and support.

The finale to our summer schools, ‘the pitch’ event has inspired students with insight from:

- Lucas Brandes (Studio E Architects)
- Lorna Edwards (Rogers Stirk Harbour + Partners)
- Tilo Guenther (Niall McLaughlin Architects)
- Maria Horn (Kinnear Landscape Architects)
- Mathias Koester (Rogers Stirk Harbour + Partners)
- Chris McAnneny (Rogers Stirk Harbour + Partners)
- David Ogunmuyiwa (Haverstock Associates)
- Miriam Sleeman (Jason Bruges Studio)
- Peng Chua Siok (Studio E Architects)
- Kristen Trommler (6a Architects)

We would like to extend our thanks to 6a Architects for their collaboration during our summer schools. Stepping ‘behind the scenes’ of the practice has been a unique experience for our students.

Thank you to staff past and present at North Fulham NDC, especially David Bowler, Jo Higgs and Marcus

Harris for their advice and support.

Additionally, thanks to Moya O’Hara and Jo-Ann MacMenamin at The Hammersmith & Fulham Urban Studies Centre.

Staff at Hammersmith & Fulham’s secondary schools, especially David Sibbald have also welcomed the project as a unique opportunity for their students- we are grateful for your support.

Access to the Hammersmith & Fulham Archives and Local History Centre and The Ark, Hammersmith has provided a window to the world of the built environment and it’s social history for our students. We thank you for your co-operation.

The pop-up exhibition in Fulham, was realised thanks, in no small part, to the efforts of Nicky Burgess, Fulham Town Centre Manager and the generosity of 10 Ant Group.

Most importantly we extend our gratitude to all the adult residents and younger students who have taken part in *Design Matters* over the years. The project has

developed and evolved thanks to your enthusiastic engagement in what we do! Finally, thank you to the Stephen Lawrence Charitable Trust and The Copenhagen Youth Project, whose students we have also worked with to develop some of the tools within this report.

For further information about *Design Matters* contact: designmatters@csm.arts.ac.uk Or take a look at our website: www.design-matters.org.uk

Fulham’s Design Matters programme was funded by North Fulham NDC and Central Saint Martins College of Art and Design in partnership with the Hammersmith & Fulham Urban Studies Centre.



Our work in other areas of London has been in partnership with the Stephen Lawrence Charitable Trust and Copenhagen Youth Project.



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Design Matters

Design Matters is a programme that seeks to introduce young people from the ages of 13 to 19 years old to design for the built environment.

Working with local communities in inner city London the project runs workshops, taster events, courses and summer schools.

This publication describes the origins of *Design Matters*. It explains the aims and philosophy of the venture and outlines in some detail many of its activities and events.

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