

Design Brief

1. What will you be designing?
2. Why is this relevant?
3. For Whom?
4. Aim/Goal of this project?

Seating in the Matadero and Surrounding *Rio de Madrid*, and the Rhythm of the Social Life in a Bar: Investigations and Interventions.

Preamble

Background

I've been in Man and Leisure since the start of the 2nd year at the Design Academy. During that time I've worked on projects investigating tourism in Athens, alternative methods of recycling, and new furniture and tools for enjoying the urban garden. I've also experimented with ceramics, and metal casting. I undertook a Minor in the 3rd year that focused on colour theory and the power of the image. I'm currently undertaking this project: City Circles Madrid. I have been researching and analysing the movement and resting of people through public space, and the rhythm of eating, drinking and socialising at a local bar.

Profile

Specialisations, designer profile, "name", accomplishments.

My strengths lie in the latter parts of a design process: sketching, prototyping, and fabrication. I have a very good spatial awareness, which I utilise. I am a competent photographer and draughtsman. I specialise in visual curation with the intent tell a clear, linear narrative.

My proudest accomplishment is the successful design and fabrication of my *Garden Chair*, a large round lounge with an attached arm for creating different states of relation to the environment. I developed a fine sense of the importance of colour, image, and graphics with the exercises I did in my minor. I am also proud of my time as an intern at two furniture studios. I learnt the value of consistent and incremental steps in the process, and had the opportunity to assist in making pieces for a show, respectively.

Problem Statement

Description, constraints, budget, time.

Project #1: Seating

Design an appendage to the stone slab seating in the *Rio de Madrid* to enhance the experience of resting and change the perception of space of the park. Design nodes for the grassy area to enhance resting activities there.

The Matadero and the encompassing *Rio de Madrid*, a park that runs astride the *Manzanares* river, are both newly renovated and popular urban spaces. They are well considered and popular, and I believe that a few small interventions could further improve them. My research and analysis on seating in the Circle, and in the *Rio de Madrid* in particular, made me aware of two factors that limited the spaces: the park is narrow and area “flat”.

The park runs at some distance with large thoroughfares looping through the flora. In the evening, it becomes a promenade as Madrileños walk, exercise, and travel through the space. Most of the seating in the space is comprised of granite slabs; singular, in lines, or arranged in clusters. Most are placed to the side of large paths. I think that this has led to an imbalance with how the space is used: because of the linearity of the park, the movement through it is particularly pronounced and energetic. There is a need to encourage more stillness and *lounging*, as opposed to shorter stints of sitting, like *resting* or *waiting*.

Secondly, the area is “flat”. It serves as a stage for the people walking through it, with little wildness or active stimulation from the environment. This flatness is emblematic in the stone slab seating. The simple ambitious form of these belies the flexibility in posture and use they offer. In simply offering a surface, or canvas, they offer up many possibilities of use, which may remain unseen. An intervening item would make this clear and possible and provide a fun occupation/distracted for the sitter.

Creating perceptible affordances and imbuing my designs with movement, in order to change the relation the sitter has with the environment, will be starting points for ideation. In keeping with the design style of the park, colours will be muted and ornamentation minimised. I view this project as a minor imposition, complementing a beautiful space and further enhancing it by providing different ways of thinking about it.

As a public and outdoor structure there are several obvious constraints. Price per unit, durability and safety are paramount factors. Additionally, placement in the public domain will leave work vulnerable to vandalism and theft. My end result will be a proposal, either as a maquette or 1:1 model. But it will be a proposal for industry nonetheless, and whilst I intend to enjoy some artistic

and material freedoms to better express the project, I must still be realistic. Showing how the item/s can be configured for mass-production is key. Because of time, logistical and financial constraints, the piece must be as simple as possible. Mechanisms, heaviness, electronics and fragility must be avoided. The pieces will be exhibited in the Matadero, and my workplace/shops are in Eindhoven. Driving to Madrid remains an option, but flying is more likely. This means that the work will either have to weigh, cumulatively, under 20kg and fit inside standard hold luggage, and survive the journey. Or it must be made in the area, where tools and materials will be less readily available. Extreme simplicity of form and construction are therefore very important.

My budget for the remainder of the project is €200, excluding travel and accommodation in January. This sum covers ideation, prototyping, fabrication, and exhibition.

Presentation of the project is in approximately two months, with Christmas and the New Year in the middle.

Project #2: Food

Tapasification: Create a range of sculptural objects for table use/display that highlight, deconstruct and exaggerate the rhythm of eating/doing a little, frequently.

“La Cerveceria” is a bar located on the Paseo de las Delicias, a large road. It is halfway between Legazpi roundabout and the Plaza de la Beata María Ana de Jesús, on the corner of a smaller street. It is a typical bar for the area and the country: cramped, with fluorescent lighting and paper strewn on the floor, and aluminium chairs spilling out onto the street. Small plates of complementary tapas are served alongside every round of cañas. This style of consumption imparts a completely different energy and sense of time than a large singular plate would. Frequent small portions of salty and fatty food removes the slump in social interaction over the table that happens when eating and digesting something larger. As opposed to the finite length a dinner suggests, it is easy to lose track of time and stay on for hours. This duality of conversation and consumption is to be treasured.

A series of objects will be made, sized for a table. They will take further the idea of changing how two activities are mixed.

The objects need to be able to withstand travel to Madrid, and have a clear function. They must maintain a relevance to what I observed in the circle, at minimum through visual cues and physical placement there. They must be well made, with an obvious consideration given to form.

My budget for the remainder of the project is €100, excluding travel and accommodation in January. This sum covers ideation, prototyping, fabrication, and exhibition.

Presentation of the project is in approximately two months, with Christmas and the New Year in the middle.

Goals

What is to be accomplished/due dates.

Project #1: Seating

Week 0: 27.11 – 3.12

- Design Brief and clear outcomes/intentions finalised.
- Settle on an exact idea of what to make, and how many.
- Sketching: make clear priorities and references, explore different forms and materials.

Week 1: 4.12 – 10.12

- Make scale models to further express the ideas and gain an appreciation of how they would work three-dimensionally in the space, and would be interacted with.
- Make 1:1 models to test physical interaction and further see how they could be fabricated.
- Take into account logistics at this stage, and plan for transportation more concretely. Decide where the pieces will be fabricated.

Week 2: 11.12 – 17.12

- Continue with model making and sketching.
- Finalise designs, express with CAD to clearly visualise, and aid with manufacture.

Week 3: 18.12 – 24.12

- Prepare for manufacture in the New Year: any moulds and jigs that are necessary.
- Fly to London on the 20th.

Week 4: 25.12 – 31.12

- Christmas Holidays: 24th – 26th and 31st – 1st off, school and workshops closed for this period.
- Fill in any blank areas in my process: any retroactive visualisation and research to clearly show the project to be made.
- *Assign time for thinking about the exhibition work, prioritise work on the other project.*

Week 5: 1.1 – 7.1

- Return to school on the 2nd. Assemble materials and start construction.

Week 6: 8.1 – 14.1

- Continue with construction, move into assembly and finishing.

Week 7: 15.1 – 21.1

- Finish project.
- Wrap up any loose ends: photograph and prepare accompanying material.
- Prepare for transport (if made in NL).

Week 8: 22.1 – 28.1

- Travel to Madrid (22nd?): setup the work in the space, investigate how it works with its surroundings, source/make any material needed for the exhibition.

Week 9: 29.1 – 4.1: Endterm on the 1st February, work and presentation material must be installed and completed!

Project #2: Food

Week 0: 27.11 – 3.12

- No more writing! Analyse and establish important factors in this project: are multiple people/social activity/eating always required?
- Consider the relation to the circle, and strengthen.
- Find designers and artists to reference.

Week 1: 4.12 – 10.12

- Settle on exact purposes of the objects, how they will function. Sketch and construct 1:1 models.

Week 2: 11.12 – 17.12

- Continue with sketching and model making, test out prototypes in environment to see if they work.
- Start making necessary jigs and templates. If working with ceramics then make plaster moulds.

Week 3: 18.12 – 24.12

- Ready for return in January and subsequent manufacture.
- Return to London on the 20th.

Week 4: 25.12 – 31.12

- Christmas Holidays: 24th – 26th and 31st – 1st off, school and workshops closed for this period.
- Fill in gaps with research: clearly visualise philosophy behind work and solidify process.

Week 5: 1.1 – 7.1

- Return to NL, continue with preparation and commence manufacture.

Week 6: 8.1 – 14.1

- Continue with manufacture of objects and material.

Week 7: 15.1 – 21.1

- Continue with manufacture of objects and material. Finalise.

Week 8: 22.1 – 28.1

- Travel to Madrid (22nd?): setup the work in the space, source/make any material needed for the exhibition.

Week 9: 29.1 – 4.1: Endterm on the 1st February, work and presentation material must be installed and completed!

Solution Analysis

Risks/benefits, planned solutions.

The primary risk to committing to manufacturing large objects under a tight schedule is the inability to finish to the desired standard of quality. Relying heavily on an end product as opposed to a body of research means that there is a lot of expectation for the object. Having to exhibit in another country means a lot of consideration will have to be given to logistics, regardless of where it is made. This will occupy a lot of my time in the New Year, so I must schedule accordingly to avoid stress.