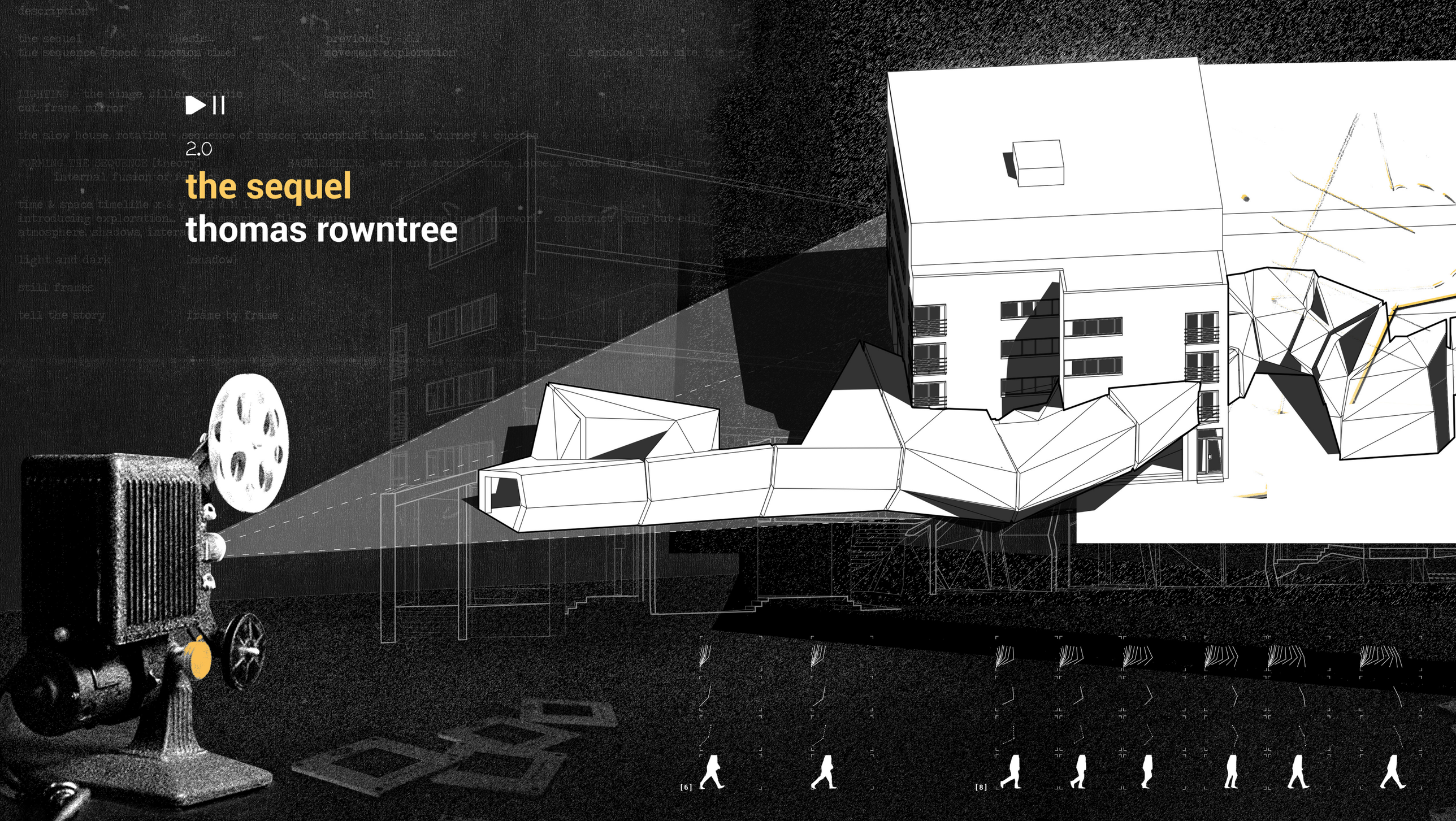
2.0

the sequel

thomas rowntree



START UP MENU ▶II

Episode 2
5. Action
6 - 9. 0.1 The Sequence
11 - 14. Timelines

Episode 2
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Episode 3
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112 - 115. The end

Film vocabulary
Backlighting - research analysis
Continuous edit - drawings
Jump cut edit - medium jump
[models]

action / **thesis**

Design is a puzzle, solving problems and providing solutions. Design resolution requires us to respond and resolve the information we gathered during our research. It is a continuation that will utilise the themes and approaches of our design exploration to be able to respond conceptually and contextually in forming a building. In resolving our research, we will work through the macro, meso and micro scales to develop a well-established solution.

The thesis is an intellectual proposition grounded on design research. The questions posed should be addressed and the methodology must be precise.

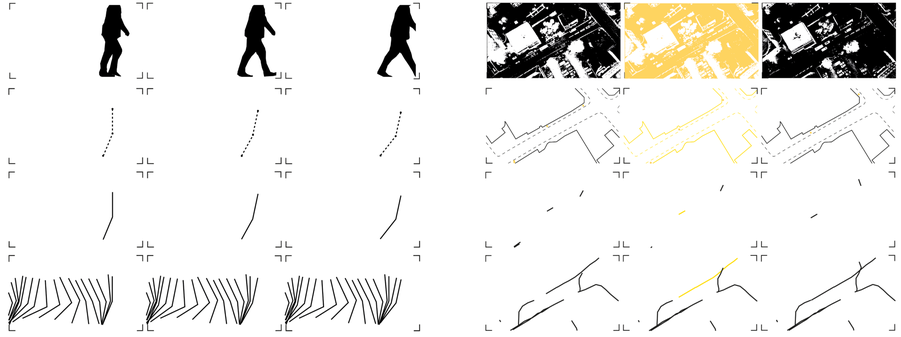
⏮

previously...

1.0

The Sequence - Thomas Rowntree

the sequence. speed, direction, time



The sequence questions the movement on the site and the urban events that take place. I employed a rule that allowed me to monitor the movement within a frame and film, allowing me to break movement down into individual key-frames and events.

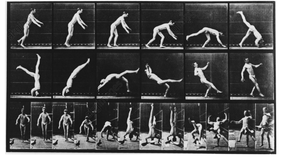
This investigation aimed to further Bernard Tschumi's beliefs that 'architecture is not simply about space and form, but also event, action and what happens in space' and question the sequence of these actions and events.

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 analysed the events in detail and assessed the sequences that take place.

2.0

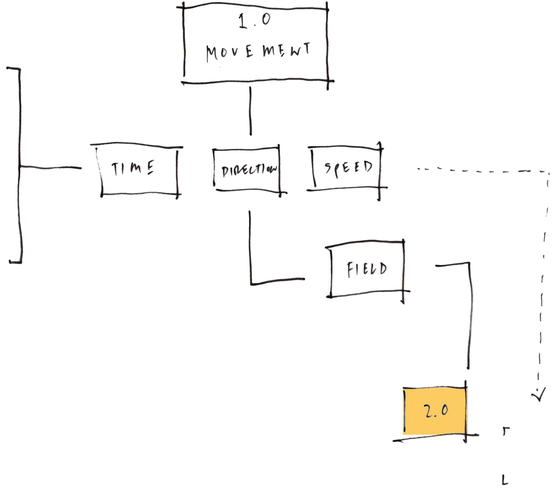
EPISODE 1

Gilles Deleuze



Bernard Tschumi

"The question becomes whether one can organise architectural drawings as a movement sequence" (Tschumi, 2012)



2.0

The sequel

The sequel is a thesis that aims to explore how we can use film framing and sequences of spaces to speed up or slow down the rate at which ex-convicts can reform.

Definition of a timeline: “a sequence of related events arranged in chronological order and displayed along a line”. A timeline can represent a series of events that happen between a period and run in a linear fashion. Though time is irreversible and is a component of change, timelines can represent different units of time and different durations.

Time can define a range of quantities including velocity, speed and events that occur within the past, present, and future. To observe space, time is fundamental.

Can you freeze time? As discussed, time is irreversible and is not tangible, however we can use devices to capture time in a still frame and a series of still frames can tell a story from the past. Using a timeline to order those still frames in a chronological fashion creates a sequence of captured events. Adjusting the length of the timeline will determine the length of the sequence and the speed that the story can be told.

Therefore, though we cannot fast forward or rewind the events in spaces that are moving in the forward progress of time, we can use film framing and timelines to form spaces that tells stories from the past. Repetition of film framing and timeline lengths that hold those frames can determine the speed of those captured events that take place in between.

sequel in context [1:500]

2.0

EPISODE 2

The story of the convicts

Prison rehabilitation

Within the last 30 years, prison population has risen by a staggering 69% and in 2018, 59,000 people served either a short, community or suspended sentence. The percentage of who reoffended is highlighted below:

Prison sentence of less than 12 months

63%

Community order

56%

Suspended sentence order

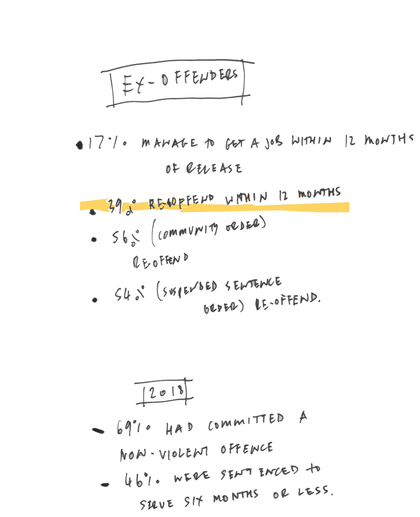
54%

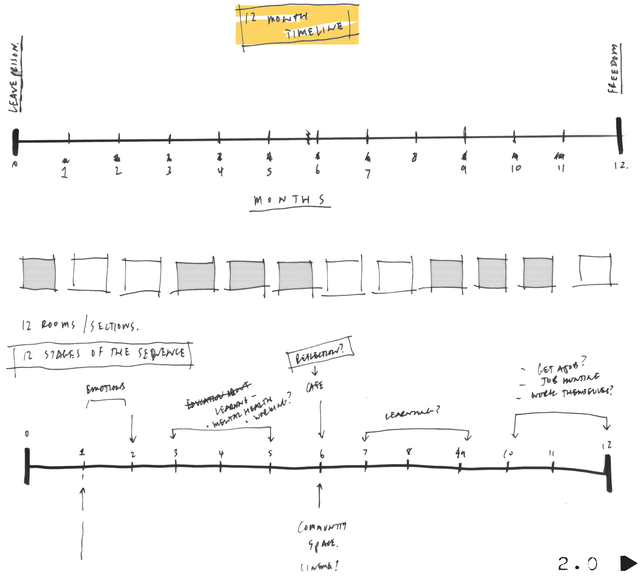
People are spending a longer time in prison due to the severity of the crimes which has resulted in the average prison sentence reaching 58.3 months, a drastic increase within the previous 2 years.

Re-offending statistics have changed in response. 48% of those being released, reoffend within the first 12 months.

The cycle of re-incarceration is prominent and breaking the cycle involves policy change in the hunt for innovative methods of reform.

Edited by Thomas Rowntree, original image available at: https://www.monster.com/career-advice/article/company-helps-ex-convicts-learn-tech-skills





Rehabilitation takes place both inside and outside prison and the process has switched focus to preventing reoffending and techniques used vary between individuals depending on the offence committed. Techniques predominantly include educational and vocational training and psychological support.

A considerable issue that ex-convicts face during their time of rehabilitation is the struggle to integrate themselves back into society due to the attitudes of the existing society. The stigma that surrounds ex-convicts and their time in jail further influences employers to back off from hiring which then increases social exclusion and the risk of re-offending. (Dixon, 2020)

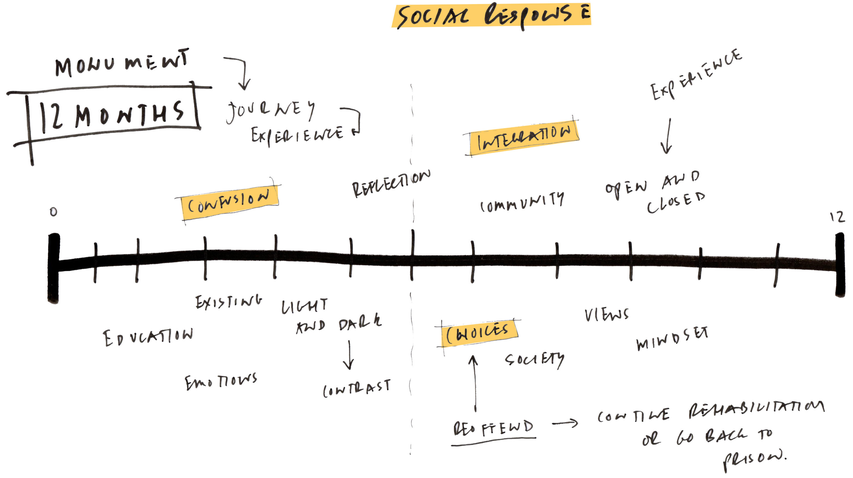
What are the issues that convicts face when they leave prison?

- Lack of social skills
- Psychological problems developed due to experiences and time in prison
- Lack of access to a home
- Poor vocational knowledge
- The existing society' stigma towards their imprisonment
- Social exclusion as a result of stigma

my response

In response to the issue of reoffending within the first 12 months, my thesis aims to create a monument that tells the story and experience of the ex-convicts first 12 months after leaving prison.

The monument will be a metaphor of their journey back into society illustrating to the community the challenges and issues they face. It will incorporate elements of existing fabrics and working environments to highlight the integration between the ex-convicts and existing society. Though they face struggles, they have the choice of breaking the cycle.



Social response
the timeline
To display the journey of the ex-convicts and form a monument of their experiences, I want to continue my exploration of film framing and introduce a timeline of spaces. The timeline would represent the first 12 months of their re-habilitation and the spaces that follow the timeline identify the changes that happen along their path.

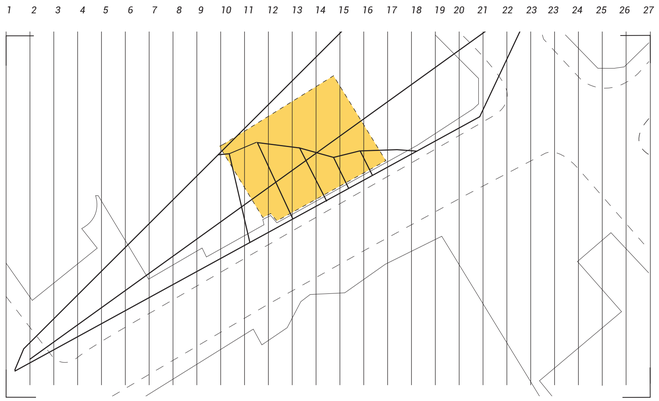
the field

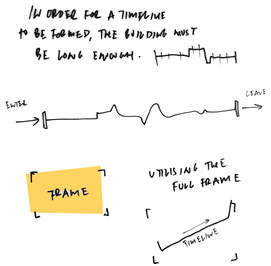
Using the field formed during my design exploration, I began to look for an opportunity to form a linear timeline that would continue my initial ex-convict research.

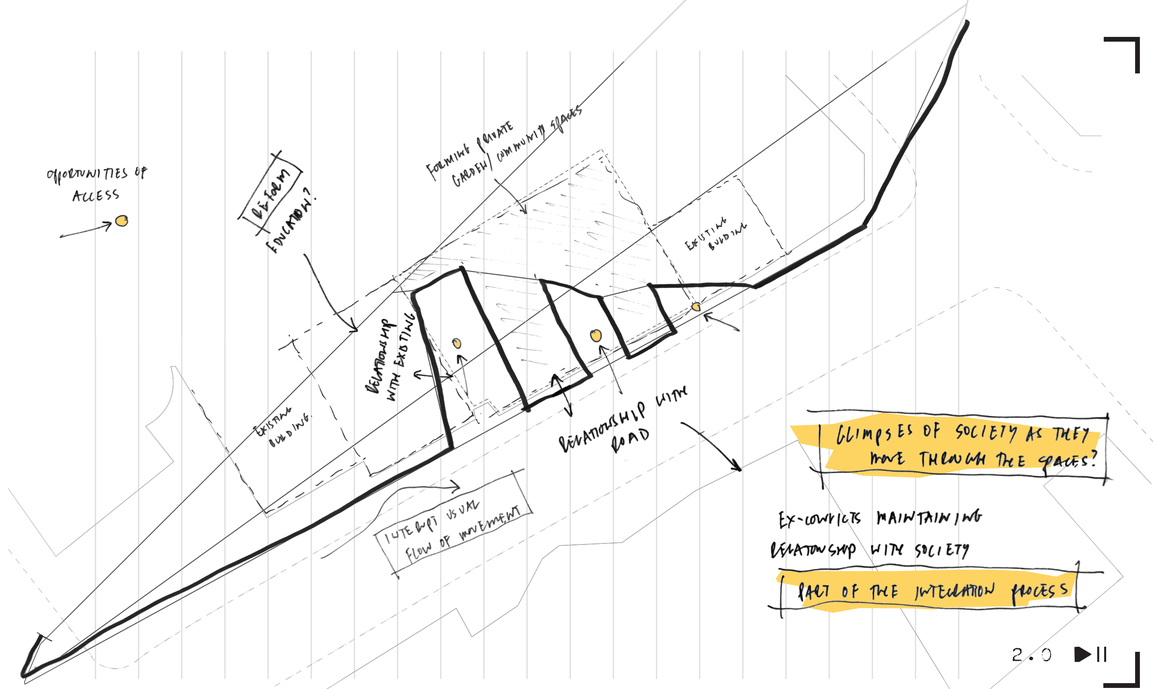
My site is highlighted in ▬

The lines within the field diagram mainly break through my site but begin in the bottom left of the frame and end at the top right.

The field moves through the entire length of the street.



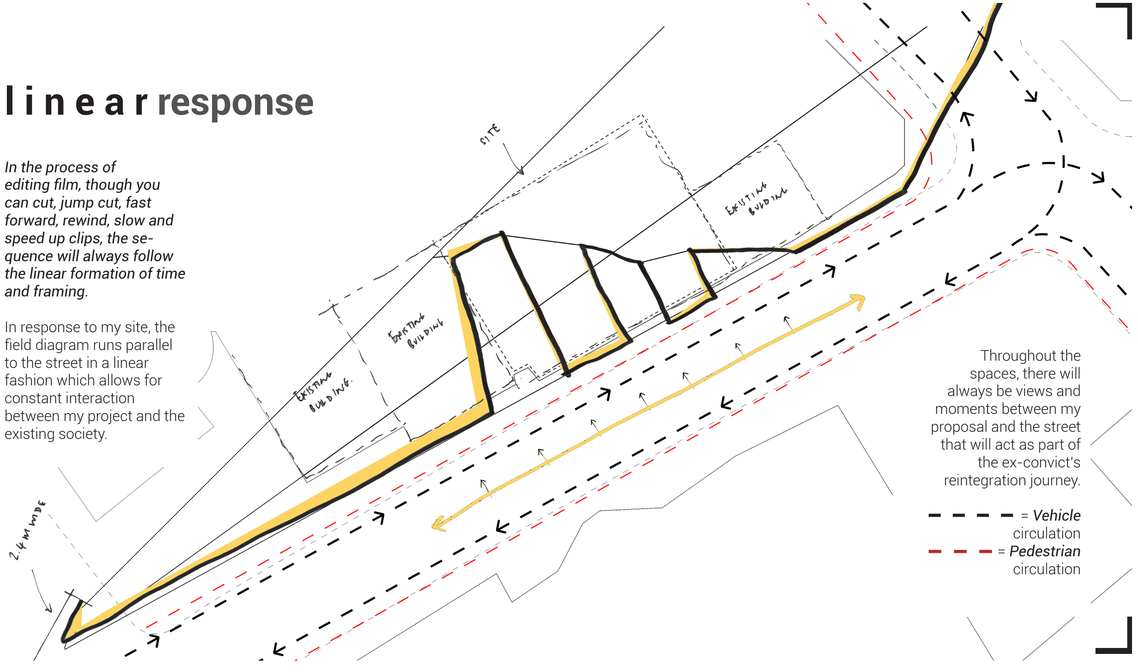




linear response

In the process of editing film, though you can cut, jump cut, fast forward, rewind, slow and speed up clips, the sequence will always follow the linear formation of time and framing.

In response to my site, the field diagram runs parallel to the street in a linear fashion which allows for constant interaction between my project and the existing society.

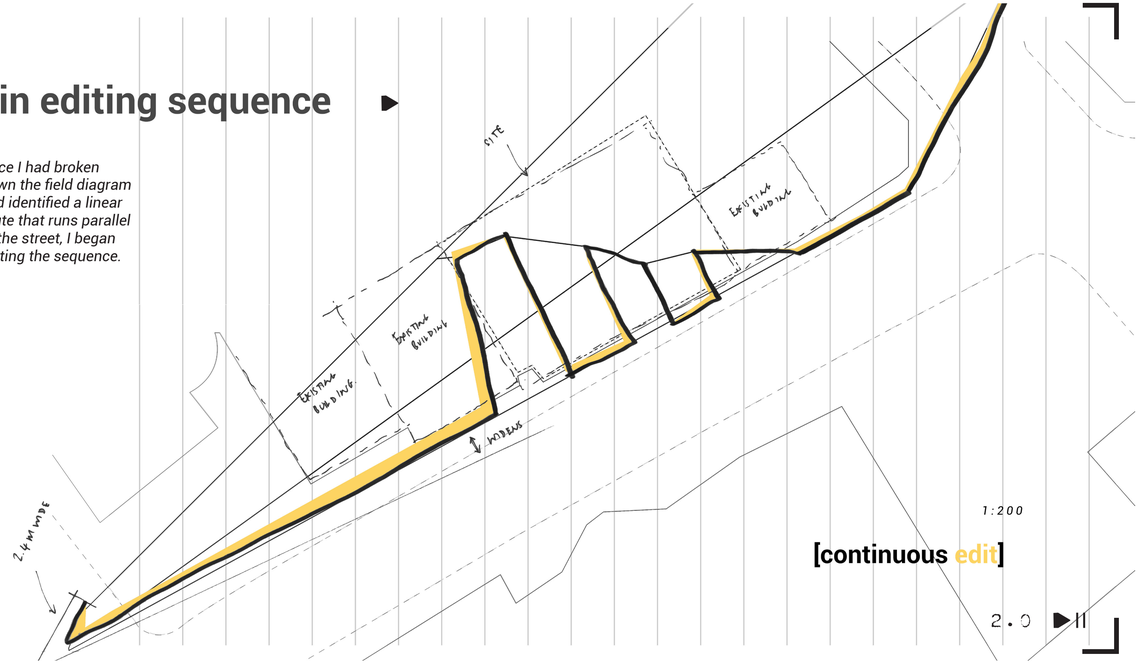


Throughout the spaces, there will always be views and moments between my proposal and the street that will act as part of the ex-convict's reintegration journey.

= *Vehicle* circulation
= *Pedestrian* circulation

begin editing sequence ▶

Once I had broken down the field diagram and identified a linear route that runs parallel to the street, I began editing the sequence.

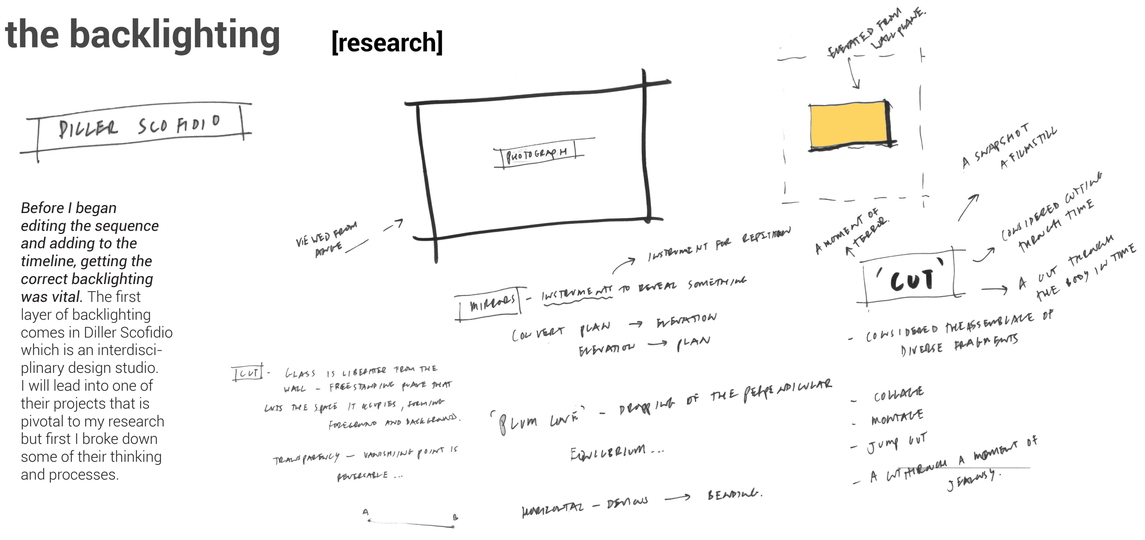


1:200

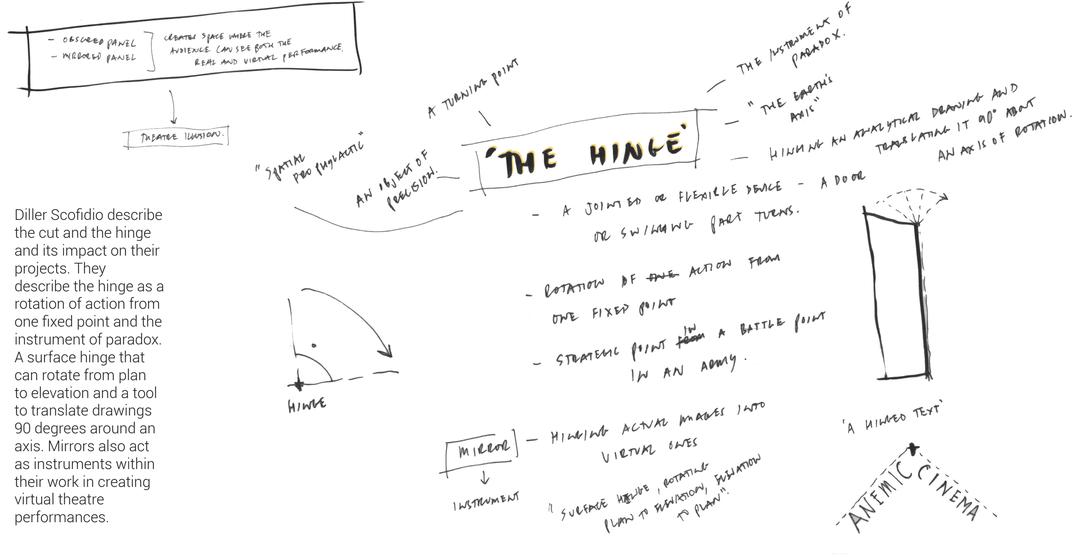
[continuous edit]

the backlighting [research]

Before I began editing the sequence and adding to the timeline, getting the correct backlighting was vital. The first layer of backlighting comes in Diller Scofidio which is an interdisciplinary design studio. I will lead into one of their projects that is pivotal to my research but first I broke down some of their thinking and processes.



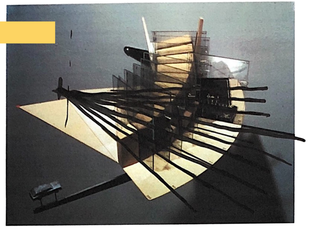
Diller Scofidio describe the cut and the hinge and its impact on their projects. They describe the hinge as a rotation of action from one fixed point and the instrument of paradox. A surface hinge that can rotate from plan to elevation and a tool to translate drawings 90 degrees around an axis. Mirrors also act as instruments within their work in creating virtual theatre performances.

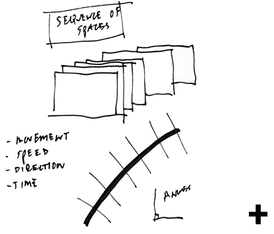


the slow house

The slow house is a weekend house accessed by a car, following a curve and ending with an optical departure designed by Diller Scofidio. Sequences of spaces follow the curve created by a hinge and sets up a series of camera films.

The hinge, allows for a melodic sequence of spaces to be created and plays with exposure by fluctuating between reality fiction.





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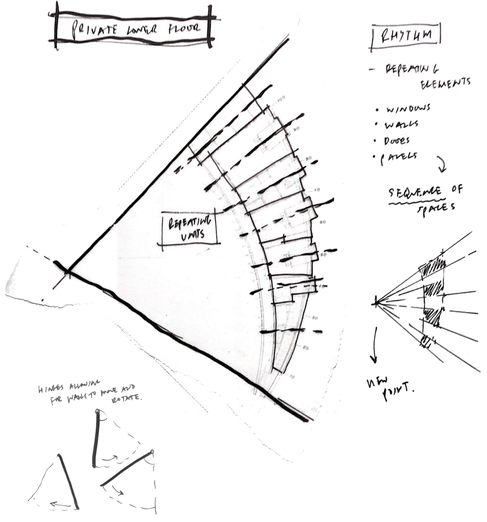
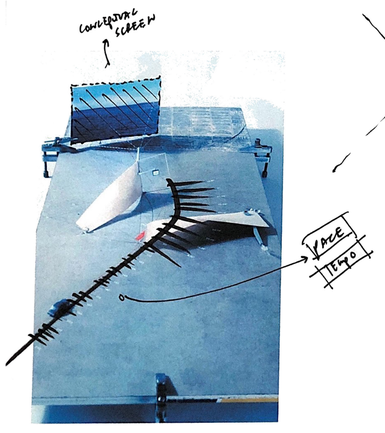
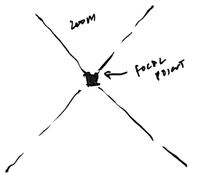
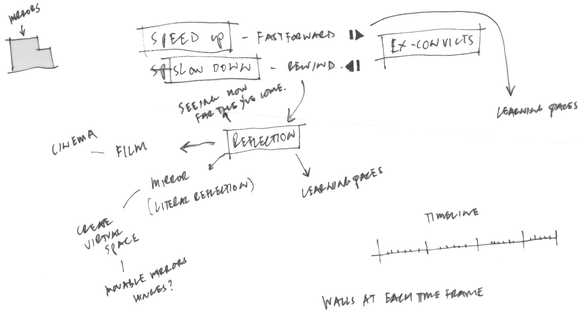


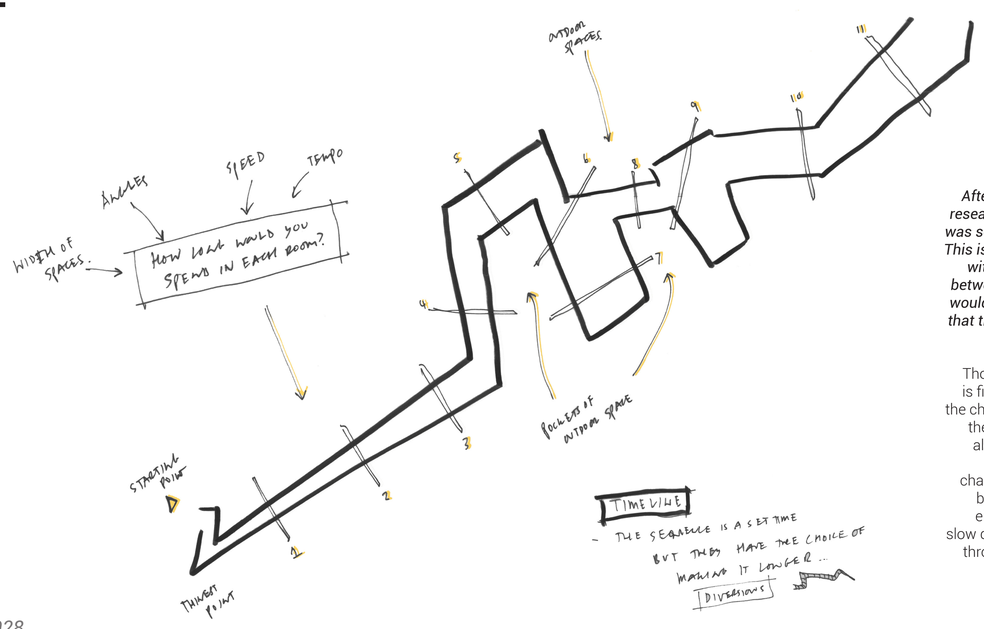




Understanding the slow house allowed me to begin to think how I could create a sequence of spaces that would describe the journey of the ex-convicts.

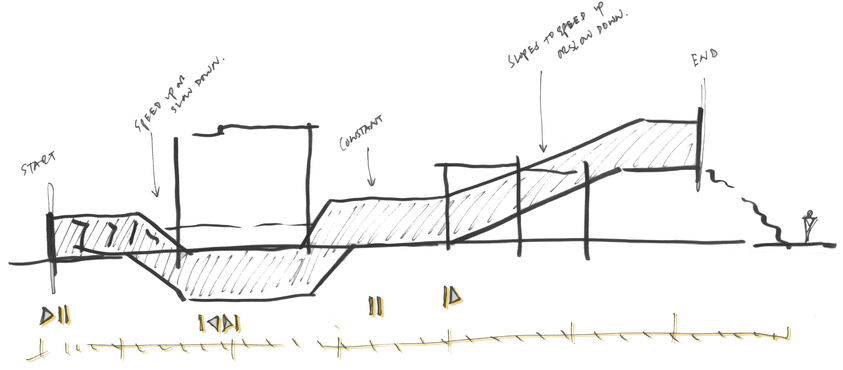


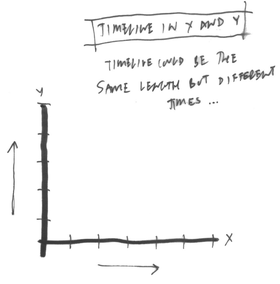
Similarly to the importance of the hinge that creates an anchor for the spaces, I could create a timeline that would anchor my sequence.



After my ex-convict research, the timeline was set at 12 months. This is a fixed timeline with equal spacing between months that would reflect the idea that time is linear and fixed.

Though the timeline is fixed, people have the choice of how long they want to spend along the timeline. Diversions, level changes, ramps and boundaries would either speed up or slow down the journey through the spaces.



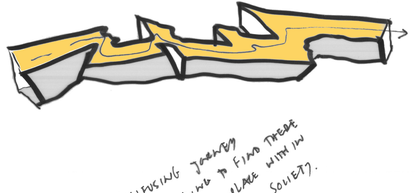


TIMELINE | 12 MONTHS

LEAVING CELL

THEY CAN SEE FREEDOM BUT DON'T KNOW HOW TO GET THERE

OPEN AIR AND BRIGHT ROOM (EXPERIENCE FREEDOM)

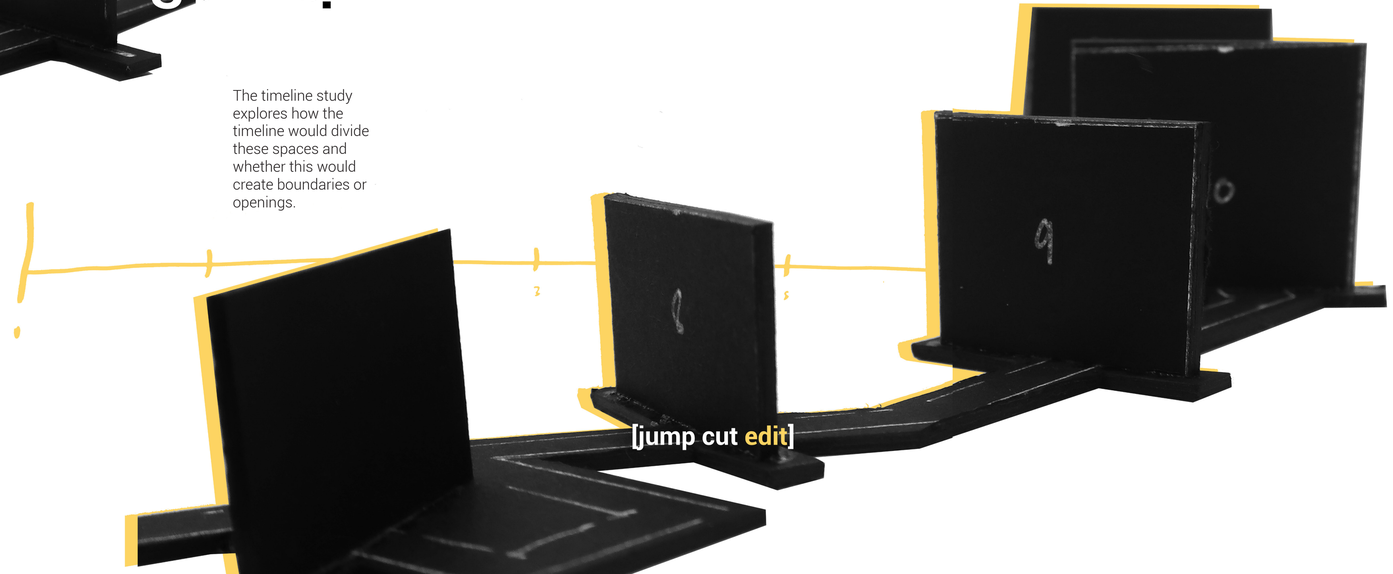


TIMELINE STUDY

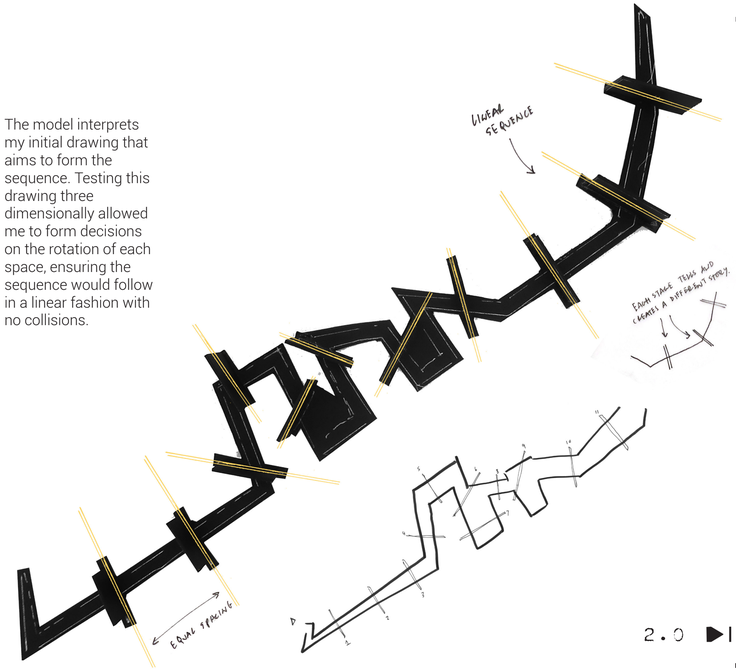
Having understood the length of the timeline and the sequence of spaces that would follow, models became important to understand how the timeline could translate three dimensionally.

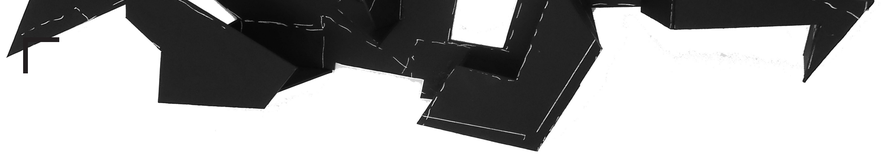
Though the journey aims to explore ex-convicts confusing and meandering path back into society, it is important to maintain a linear structure of a timeline.

The timeline study explores how the timeline would divide these spaces and whether this would create boundaries or openings.



The model interprets my initial drawing that aims to form the sequence. Testing this drawing three dimensionally allowed me to form decisions on the rotation of each space, ensuring the sequence would follow in a linear fashion with no collisions.



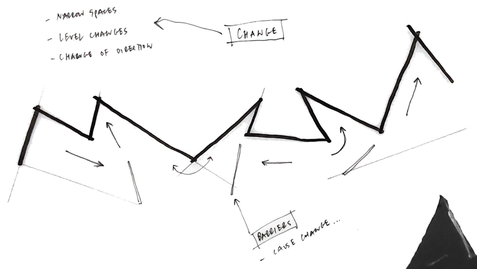


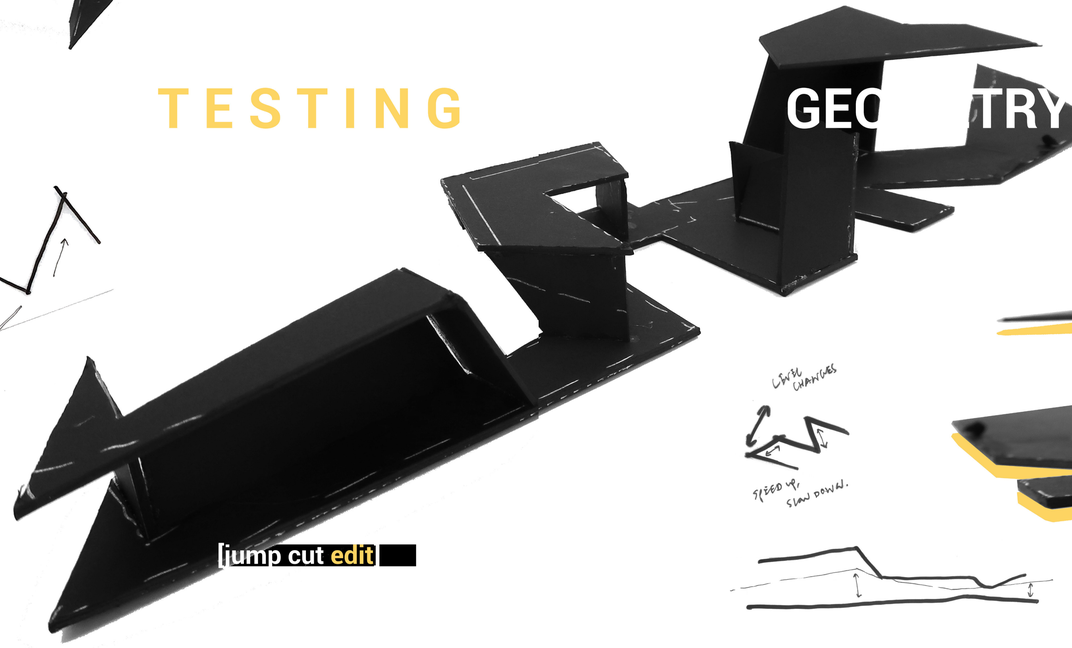
TESTING GEOMETRY

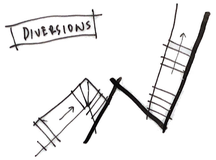
Testing the geometry explores how level changes, angled walls, open and closed spaces can begin to interpret the confusing path that ex-convicts find themselves on their path back to society.

This geometry would be set along the timeline but mainly between the months 2 and 6 as diagrammed in my previous sketches.

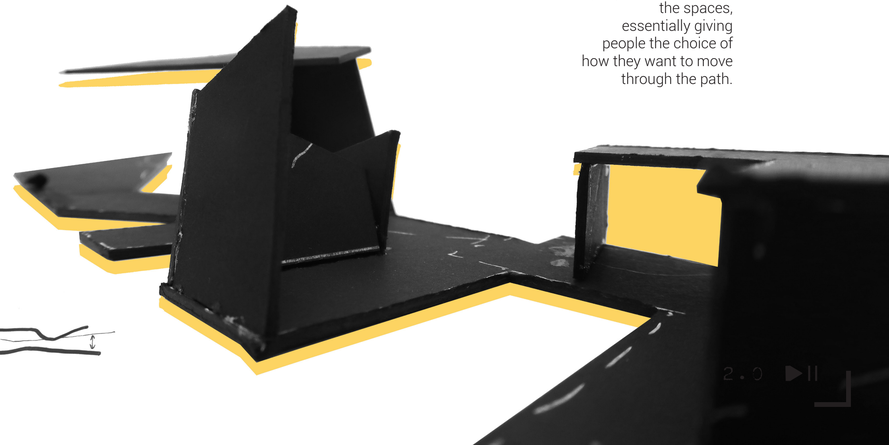
This geometry will also form atmosphere and dictate the speed at which people will move through the spaces.







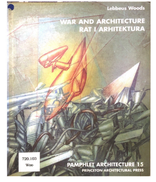
Alongside changes that take place along the journey, the geometry creates opportunities for diversions that could be hidden. These diversions will also dictate the speed that people move between the spaces, essentially giving people the choice of how they want to move through the path.

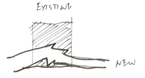


the backlighting

[research]

WAR AND ARCHITECTURE — LEBBEUS WOODS



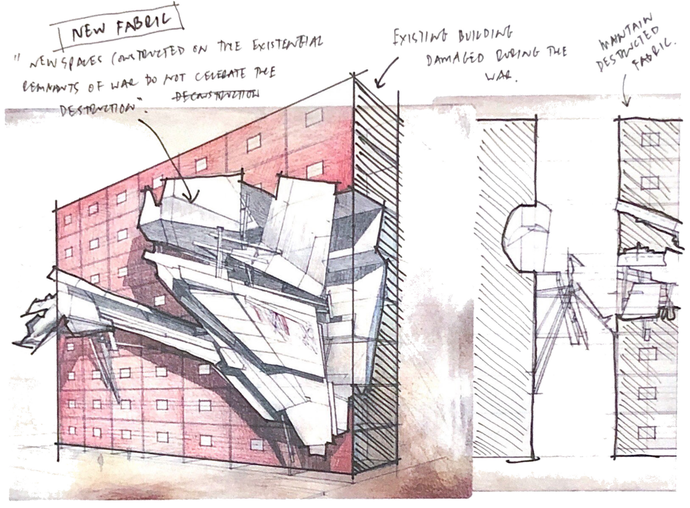


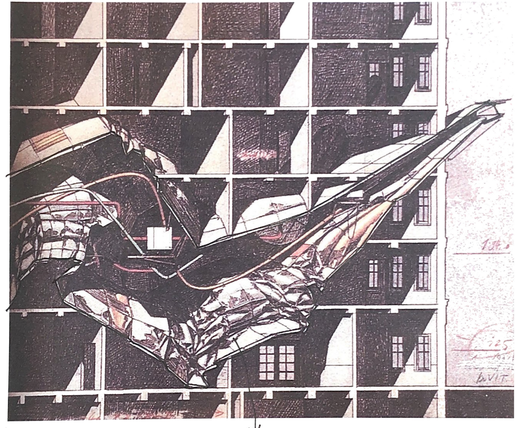
- DECONSTRUCTION
- SHATTERED PATTERNS OF SPATIAL AND CONCEPTION ORDER.

BUILDING ON THE EXISTENTIAL REMNANTS OF WAR

" WHEREVER BUILDINGS ARE BROKEN BY THE EXPLOSION OF BOMBS OR ARTILLERY SHELLS - THERE FROM MUST BE RESPECTED AS AN INTEGRITY"

" WITHIN THIS FRAGMENTED LAYER OF URBAN FABRIC ANOTHER, MORE INTIMATE SCALE OF COMPLEXITY THAT CAN SERVE AS THE POINT OF ORIGIN FOR A NEW FABRIC"





" IN THE SPACES VOIDED BY CONSTRUCTION, NEW STRUCTURES ARE INJECTED"

" MAKING NO ATTEMPT TO RECONCILE THE GAPE BETWEEN WHAT IS OLD AND NEW → TWO RADICALLY DIFFERENT SYSTEMS OF SPATIAL ORDER".

[THE SCAB]

NATURAL STAGES OF HEALING

" THE VERY EVIDENCE OF VIOLENCE"

" ARCHITECTURE MUST LEARN TO TRANSFORM THE WOUNDED"

[THE SCAR]

" THE SCAR IS A MARK OF PRIDE"

A DEGREE LEVEL OF CONFLICTION EXISTS THE NEW AND THE OLD

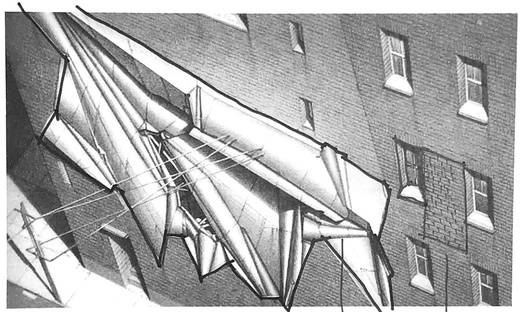
War and architecture by Lebbeus Woods explores the deconstruction of buildings in Sarajevo, Bosnia and believes their form must be respected as an integrity and embody its history.

"In their damaged states they suggest new forms of thought and comprehension" and within his works he injects new structures that can only be habitable by particular people.

New spaces named 'the scab' and 'the scar' follow natural stages of healing and marks of pride that cannot be erased.

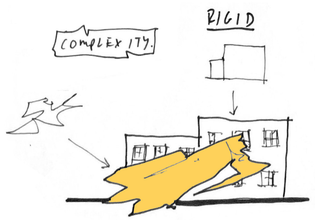
The scar explores demolition due to the war as something that cannot be erased. Instead Woods provides a new fabric that fuses with the remaining post war buildings and acts as a mark of pride. Though the new fabric would fuse onto the existing buildings, there is a clear contrast between the two due to the geometry and materiality.

There is an internal fusion between the fabrics in maintaining the story of the war but there is a clear visual divide to represent the experience.



"A deeper level of construction fuses the new and the old"

(Woods, 1993)

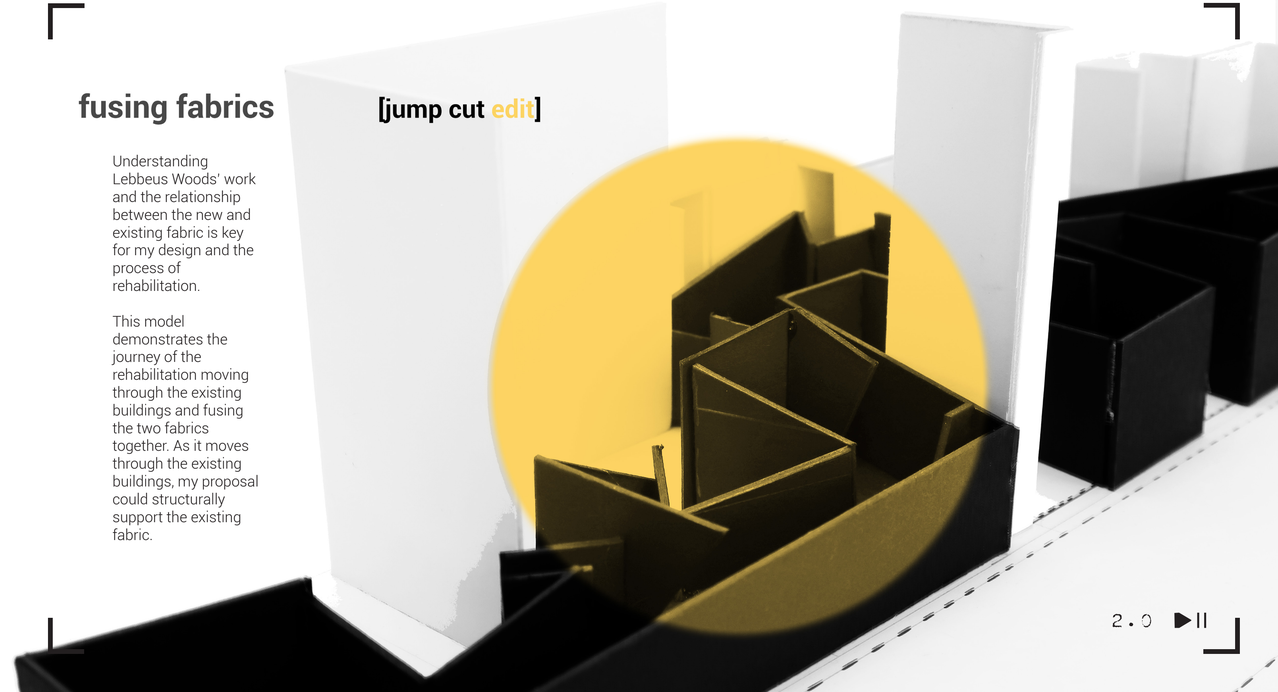


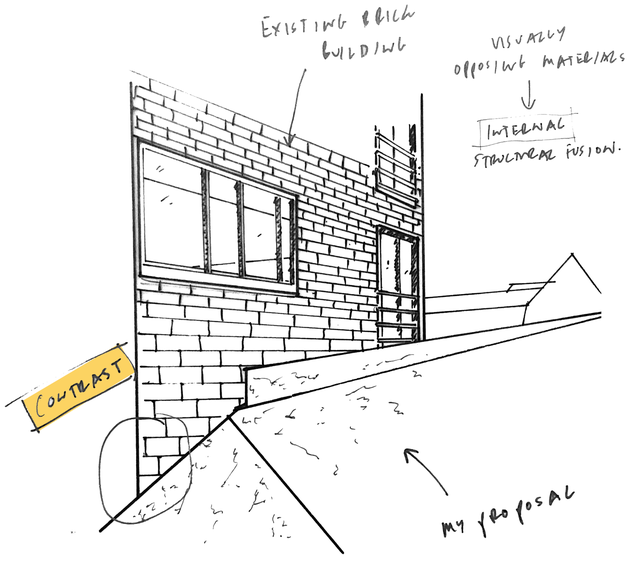
fusing fabrics

[jump cut edit]

Understanding Lebbeus Woods' work and the relationship between the new and existing fabric is key for my design and the process of rehabilitation.

This model demonstrates the journey of the rehabilitation moving through the existing buildings and fusing the two fabrics together. As it moves through the existing buildings, my proposal could structurally support the existing fabric.





The brickwork of the existing building will contrast to the concrete of my proposal.

I have chosen concrete because:

- They visually oppose one another

- Concrete is strong enough to support the existing building as my proposal breaks through it

- Concrete allows me to form bespoke modules in response to the complex geometry of my proposal

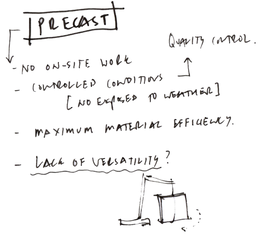
fusing fabrics & rehabilitation

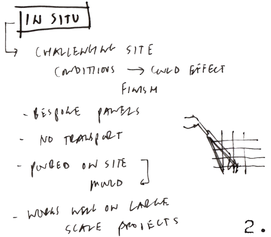
Image edited by Thomas Rowntree, original available at: https://www.designing-buildings.co.uk/wiki/Precast_concrete_cladding

Image edited by Thomas Rowntree, original available at: https://www.droneace.com.au

Precast vs In situ concrete

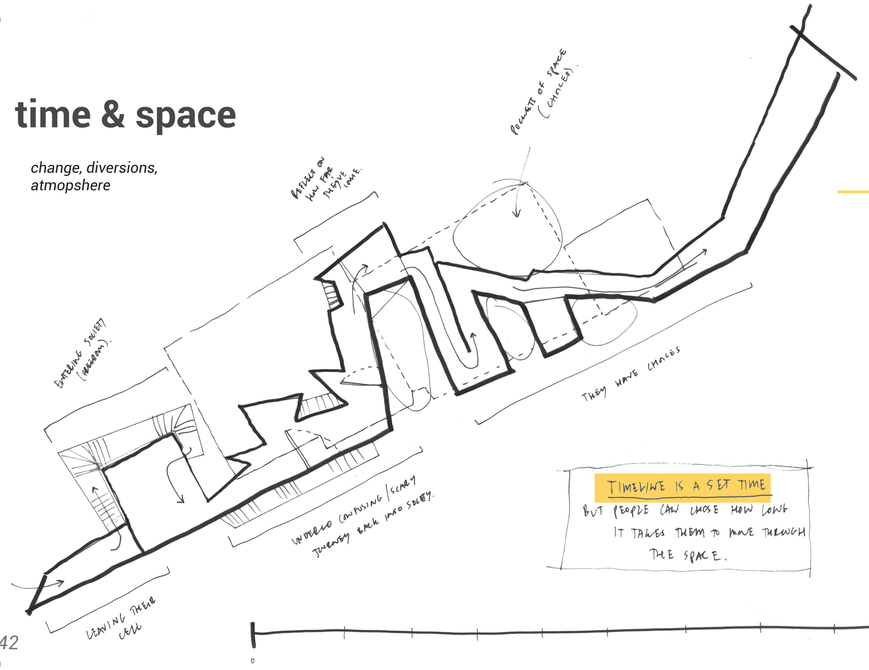
As a result of the complex geometry in response to my initial research, concrete gives me the opportunity to form bespoke modules. There are two types of concrete that I could use, precast concrete or in situ concrete (site cast).





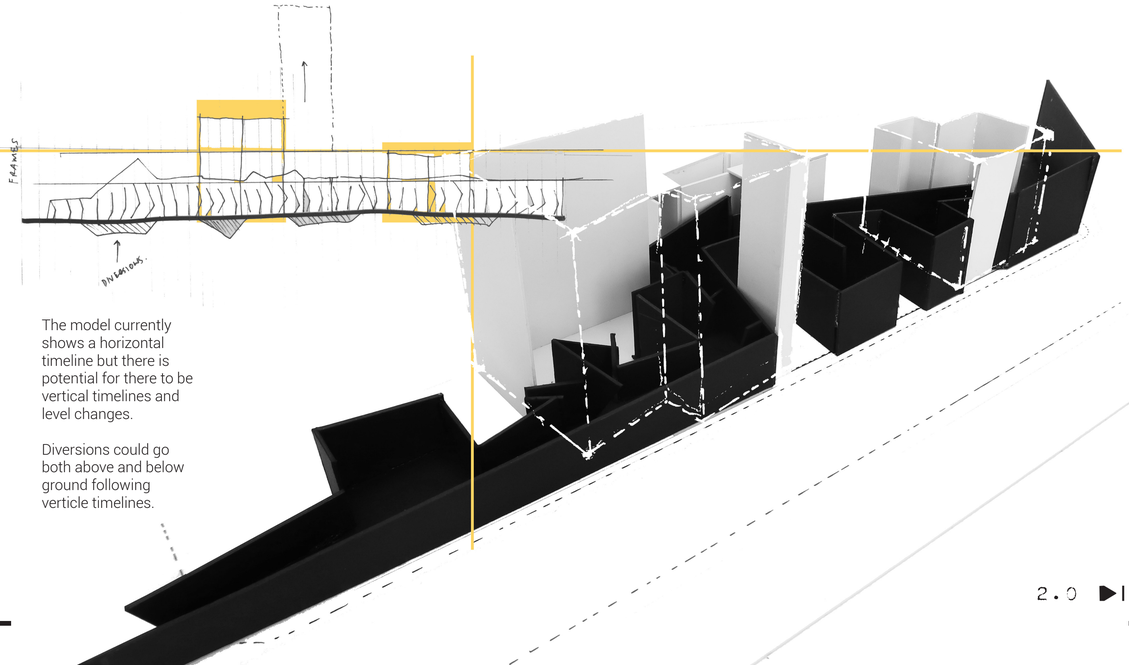
time & space

change, diversions, atmopshere



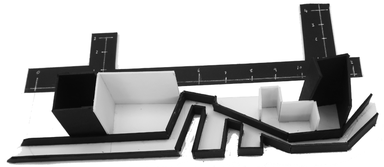
TIMELINE IS A SET TIME
BUT PEOPLE CAN CHOSE HOW LONG IT TAKES THEM TO MOVE THROUGH THE SPACE.

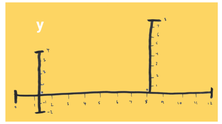
Continuing the initial sketches and models, the floor plan follows the structure of a timeline which acts as an anchor for different experiences and changes to occur at different stages. The drawing shows that though the timeline is set, there is an opportunity to take different routes and diversions which could speed up or slow down the pace that people move through the spaces. At the moments where I break through the existing buildings, there could be a change in atmosphere and temperature.

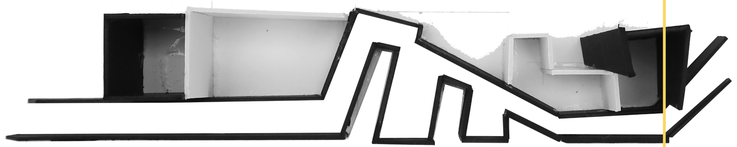


The model currently shows a horizontal timeline but there is potential for there to be vertical timelines and level changes.

Diversions could go both above and below ground following verticle timelines.



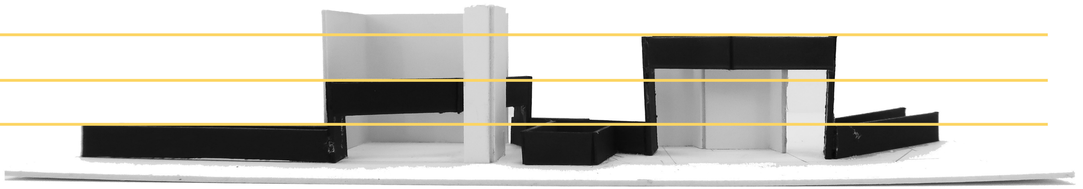


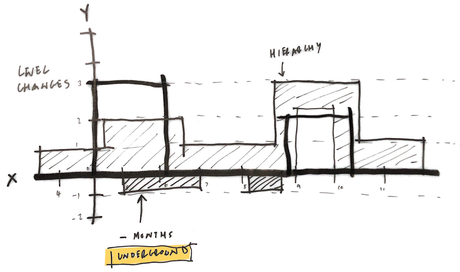


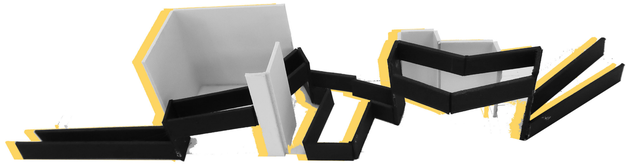
TIMELINES

vertical y
horizontal x

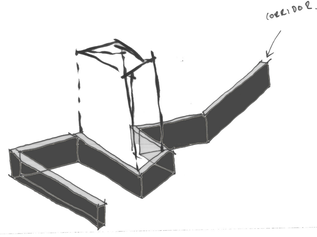
Timeline models, introducing level changes to alter speed and direction. Though the level changes, people have the option of which path they want to take and how long they spend on that path. This also creates different levels and opportunity for views both into the existing building and into the surrounding environment. The level changes follow a vertical timeline which can either go above or below ground.







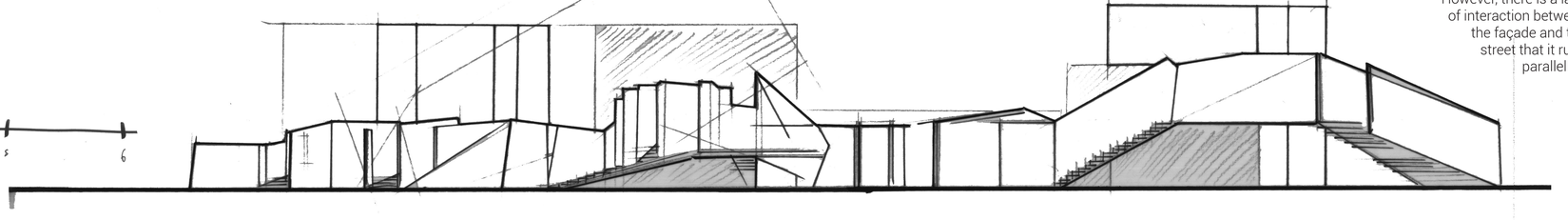
forming the SEQUENCE

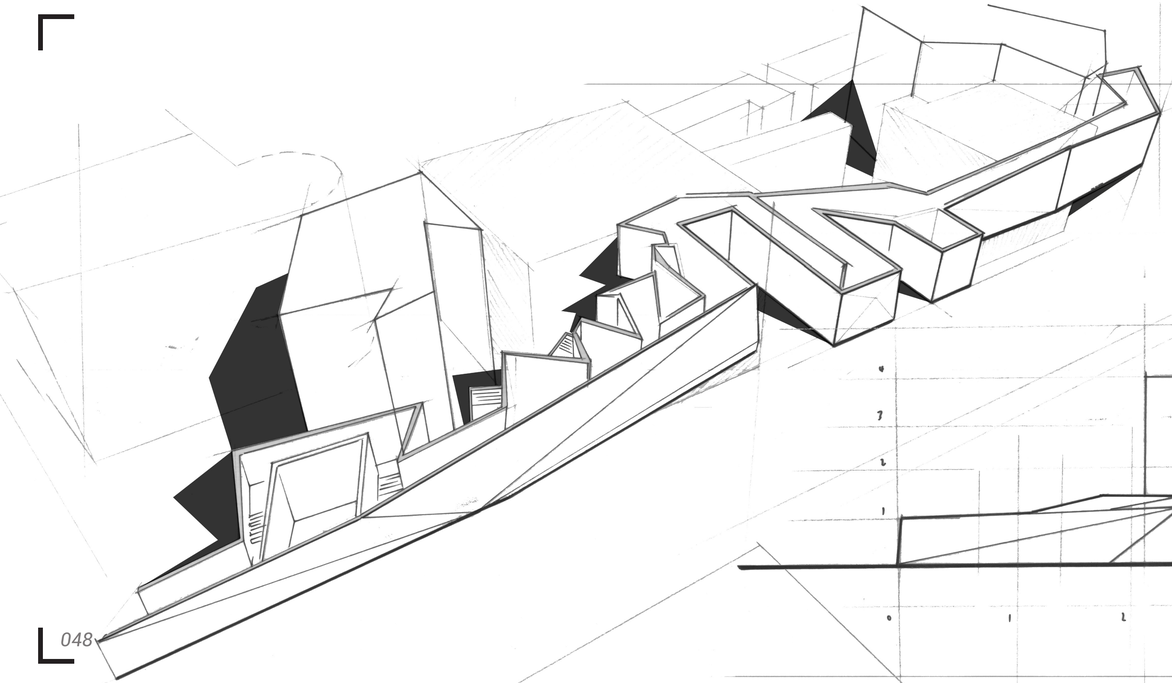


As the sequence began to form, the meandering pathways and diversion exploration began to develop. The buidlings acts as a corriodor (timeline) that events take place along the way.

The level changes add a greater level of interaction with the existing buildings and creates different moments for views.

However, there is a lack of interaction between the façade and the street that it runs parallel to.



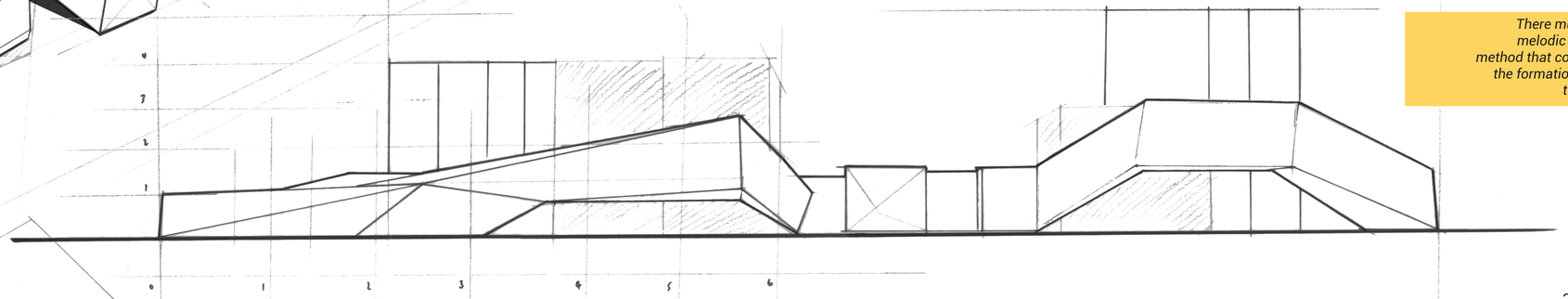


The elevation demonstrates the sequel running through the existing buildings but also wrapping around the façade of the existing fabrics.

The corridor runs through the existing building, changes level, and returns to the ground at the midpoint.

There is then a series of openings that give people the choice of which space they want to enter to interact with the wider community but lighting and views at other stages of the building have yet to be considered.

There must be a melodic lighting method that continues the formation of the timeline.



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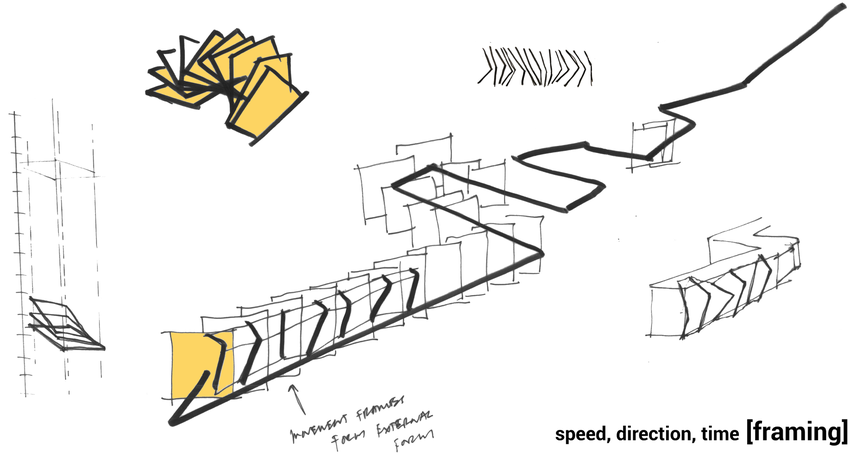
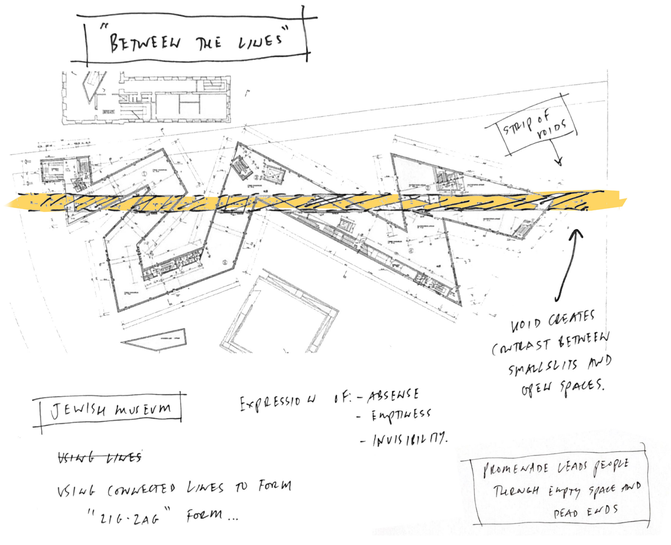
EPISODE 3

To reintroduce my exploration [the sequence], using my timeline as an anchor, the frames collected from my speed study could be used to form a façade that adds a level of interaction with the street that the building currently doesn't have. The frames could be placed along the timeline to form a lighting method and a change in atmosphere internally.



speed, direction, time [framing]



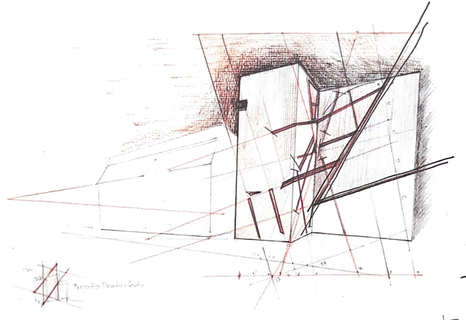
the backlighting

[research]

DANIEL LIBESKIND

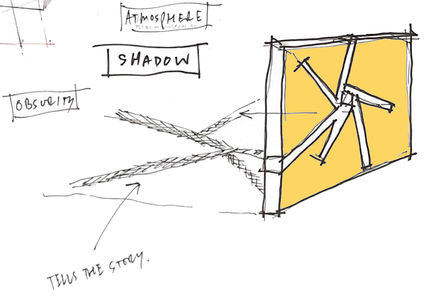
The Jewish Museum Berlin exhibits the social, political, and cultural history of the Jews, and its history is reflected throughout the buildings design. The building contains pathways that move both above and underground, maintaining the contradiction between the two fabrics.

As analysed, a void cuts through the entire building and acts as a central focus. These spaces within the void are well naturally lit and contrast to the darker atmospheric journey underground.



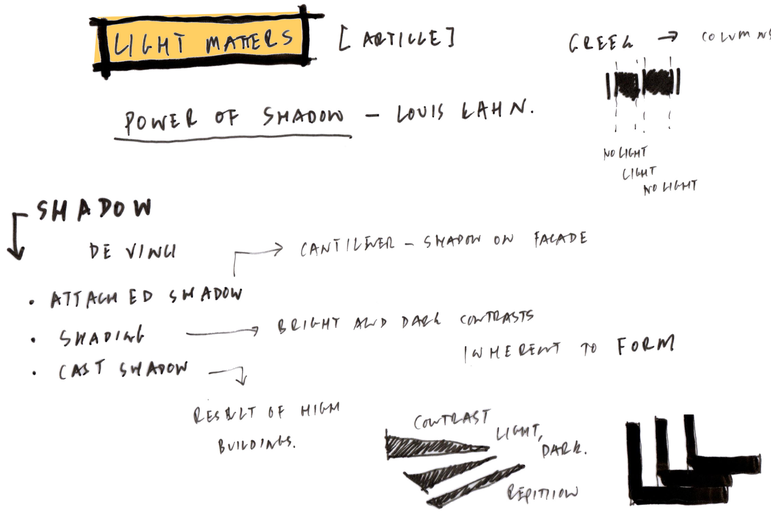
As well as the voids, Libeskind designed a crisscrossing window system that aims to blur the boundaries between the floor levels. The complex oblique slashes create interesting shadows within the interior that adds to the atmosphere within the building.

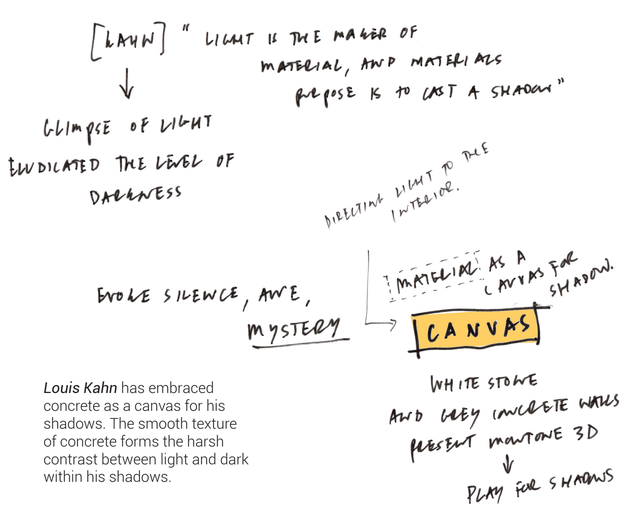
Using the frames collected during my exploration, I can create a framework that'll allow for light to pass into the building and cast dramatic shadow.



The article 'Light Matters' published by ***archdaily*** explores the work of ***Louis Kahn*** and the art behind his concrete canvas. Kahn believed that dark shadow is a natural part of light and states that "each space must be defined by its structure and the character of its natural light" instead of hiding the origins.

Mystery is also discussed to be a driver to the formation of shadows.





Louis Kahn has embraced concrete as a canvas for his shadows. The smooth texture of concrete forms the harsh contrast between light and dark within his shadows.

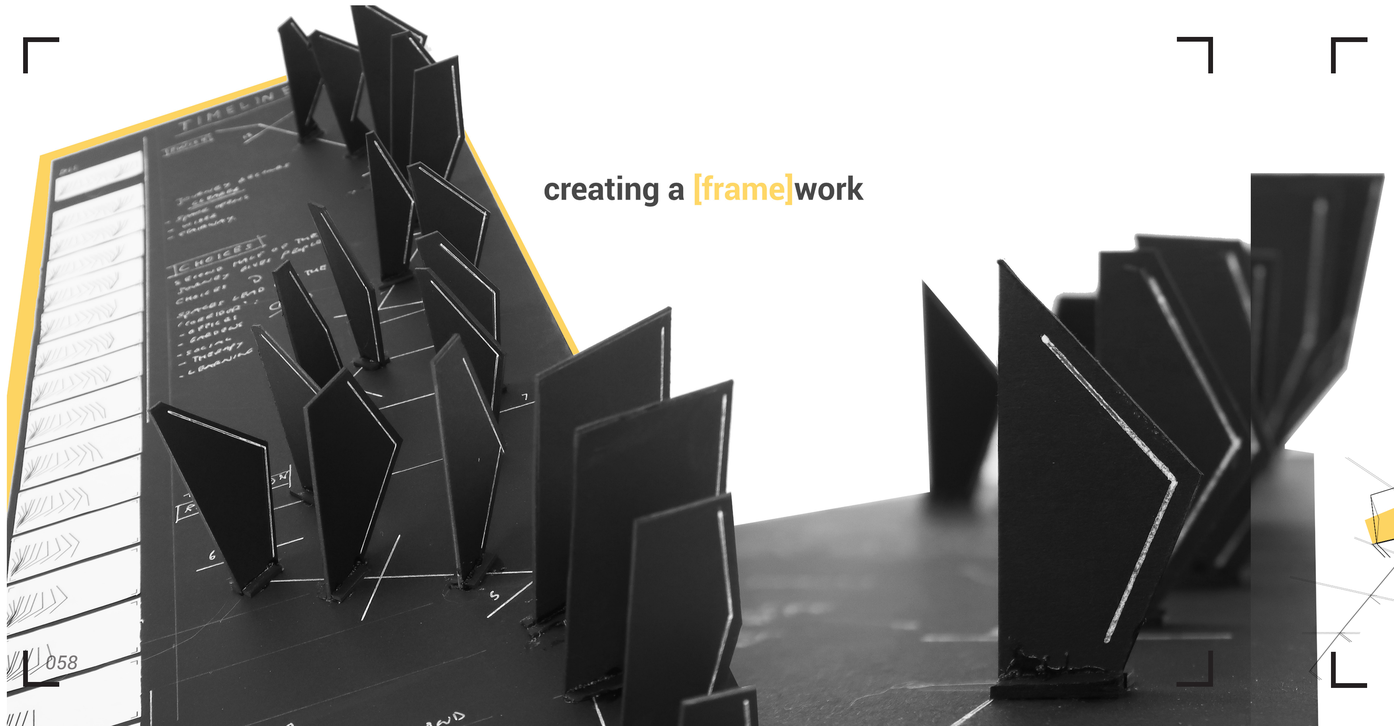
Salk Institute of Biological Studies, Louis Kahn, California, USA, 1979

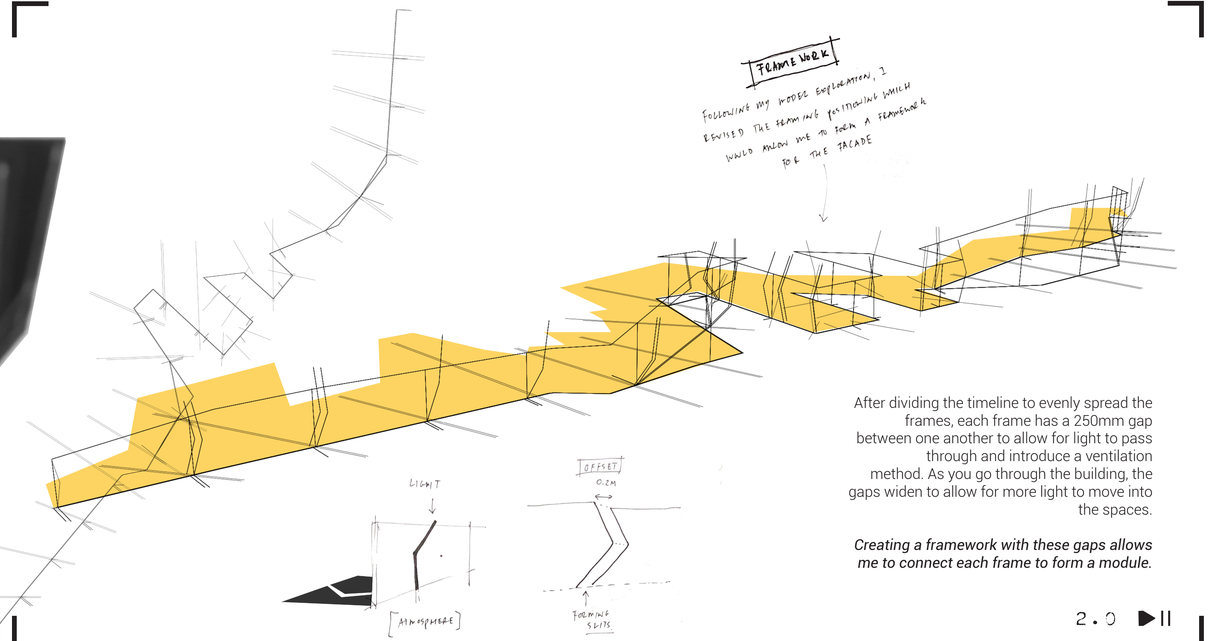
Image available at: https://www.tate.org.uk/art/artworks/burri-salk-institute-of-biological-studies-designed-by-louis-kahn-california-usa-1979-p14319

[jump cut edit]

Using the timeline, I divided it into 20 to give an even spread of the frames. The façade of the building would follow the frames and create a form that responds to the movement on my site. This model demonstrates how I can use the frames to create slits that would allow for openings.

creating a [frame]work



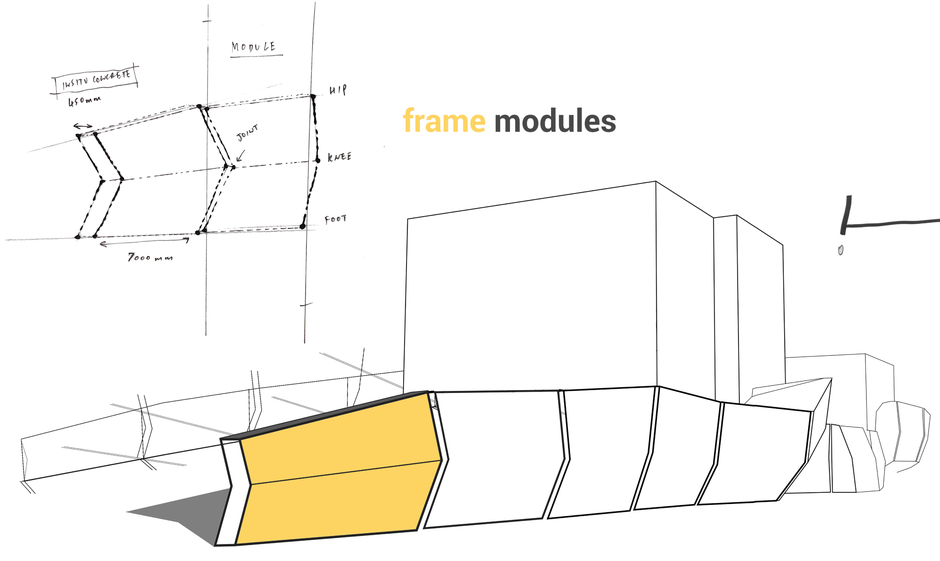


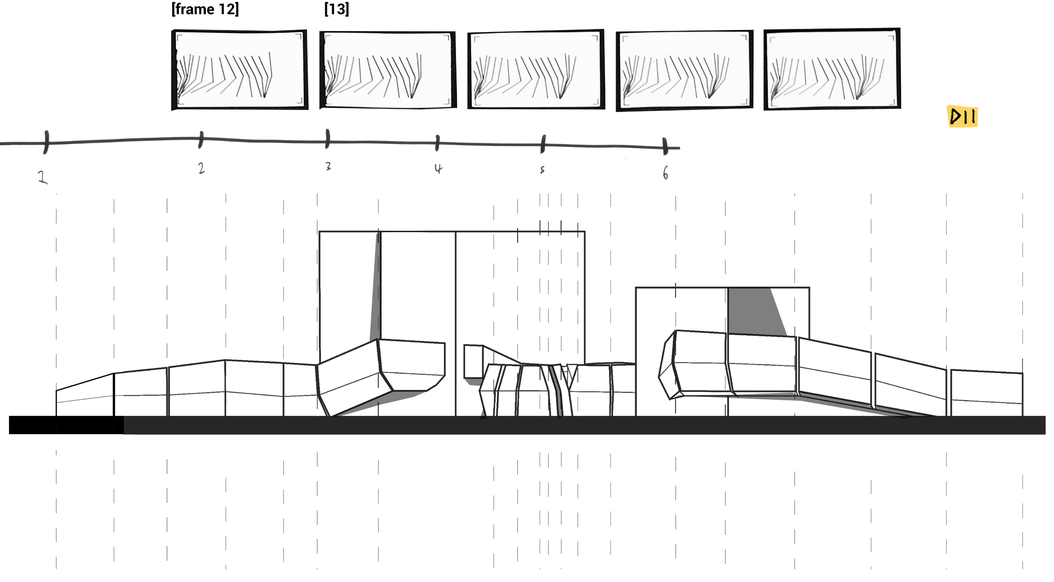
After dividing the timeline to evenly spread the frames, each frame has a 250mm gap between one another to allow for light to pass through and introduce a ventilation method. As you go through the building, the gaps widen to allow for more light to move into the spaces.

Creating a framework with these gaps allows me to connect each frame to form a module.

Once the framework was complete, I could connect the frames to create individual modules that would act as an individual space. The slits would divide the spaces and create a sequence of framing. Each module would be made from in situ concrete in contrast to the existing brick buildings. The concrete will add to the internal experience with shadows being key.

frame modules

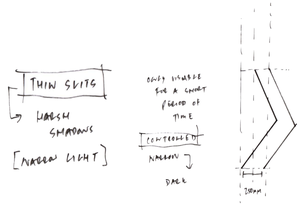


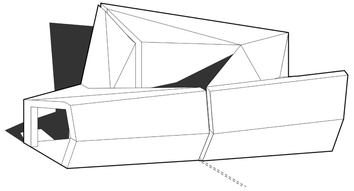


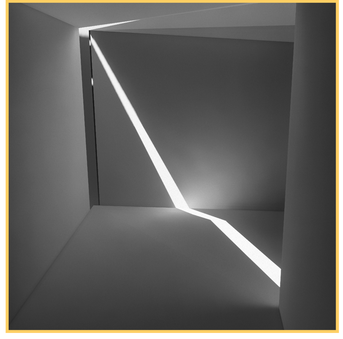
The timeline would act as the anchor for the frames and it is just a matter of adjusting the angles of positions to create an internal atmosphere that would reflect the journey of the ex-convicts rehabilitation.

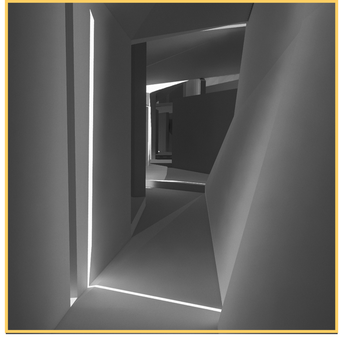
testing shadow & atmosphere

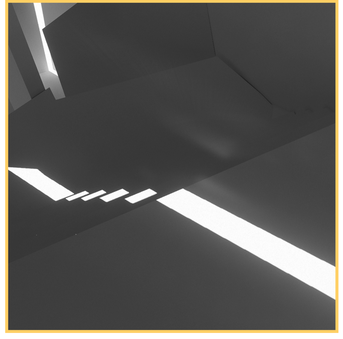
The positioning and width of the slits aim to control the internal atmosphere and add to the confusing pathway. The thin slits provide narrow beams of light and a contrast between light and dark, creating a space of discomfort.



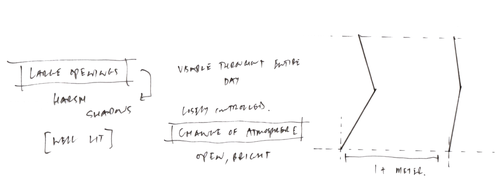


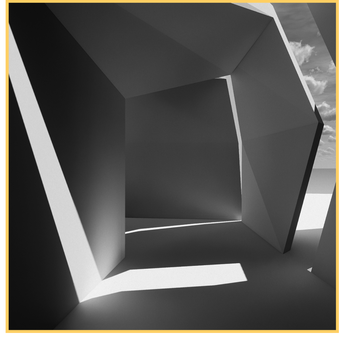


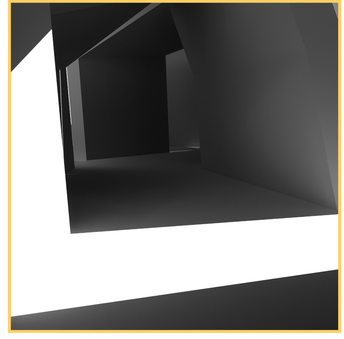


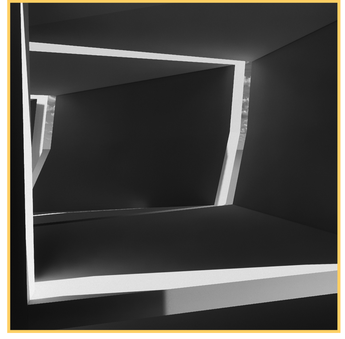


Larger slits aim to provide a greater beam of light that'll also be visable for longer periods of time. These larger openings create more comfortable spaces but also maintain the internal story of the convict. The slits widen towards the end of the building to allow for greater integration with the surrounding society.









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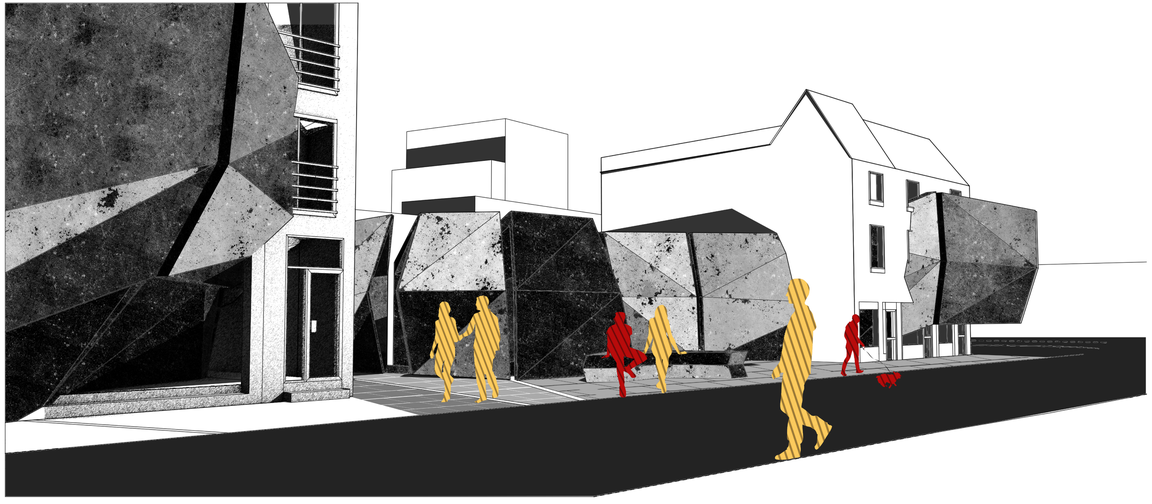
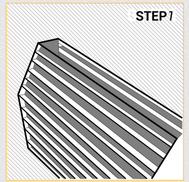
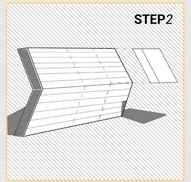
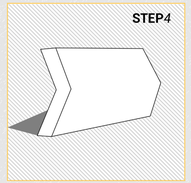
EPISODE 4



in situ concrete *modules*





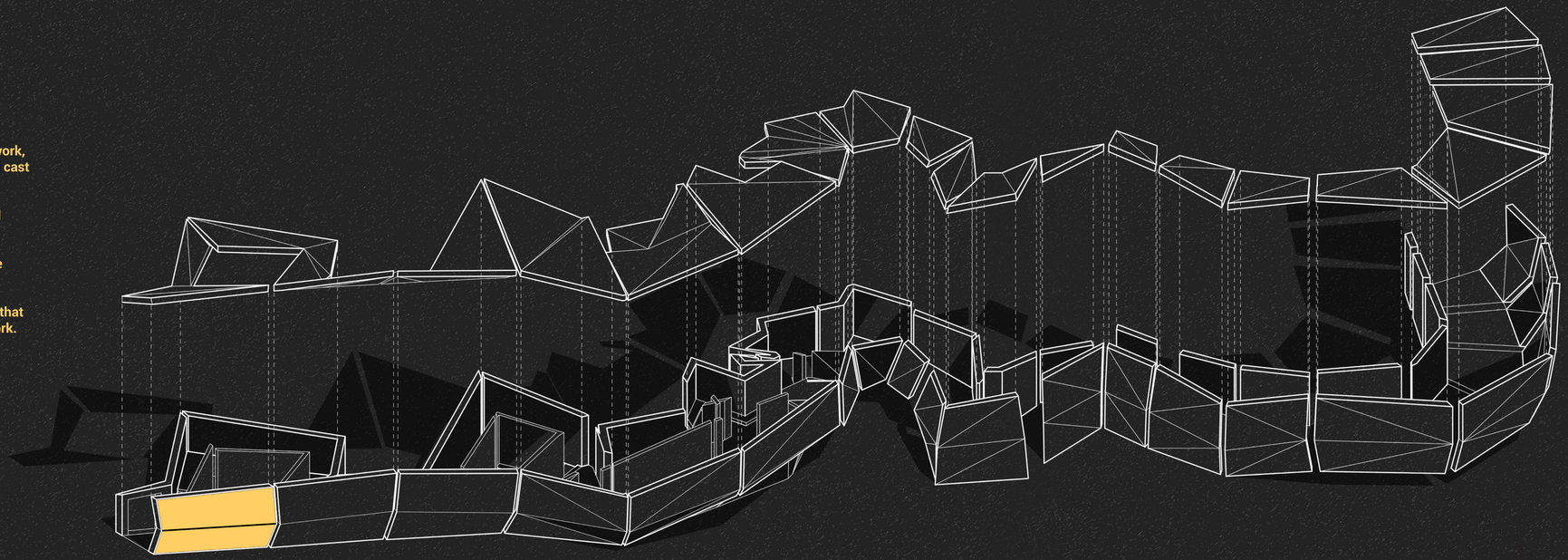


1. Create temporary formwork, install reinforced cage and cast inner structural layer.

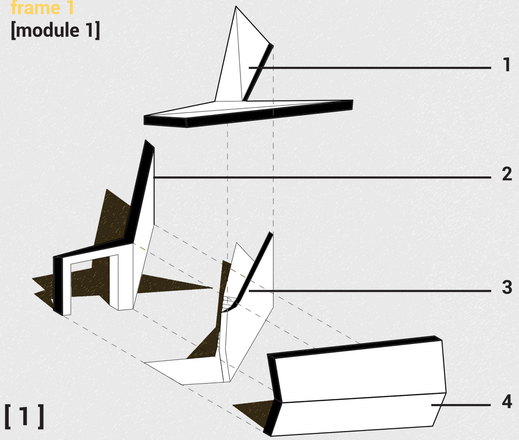
2. Add insulation layer and membrane.

3. Spray concrete to create bespoke concrete panels.

4. Smooth concrete finish that takes shape of the formwork.



frame 1
[module 1]

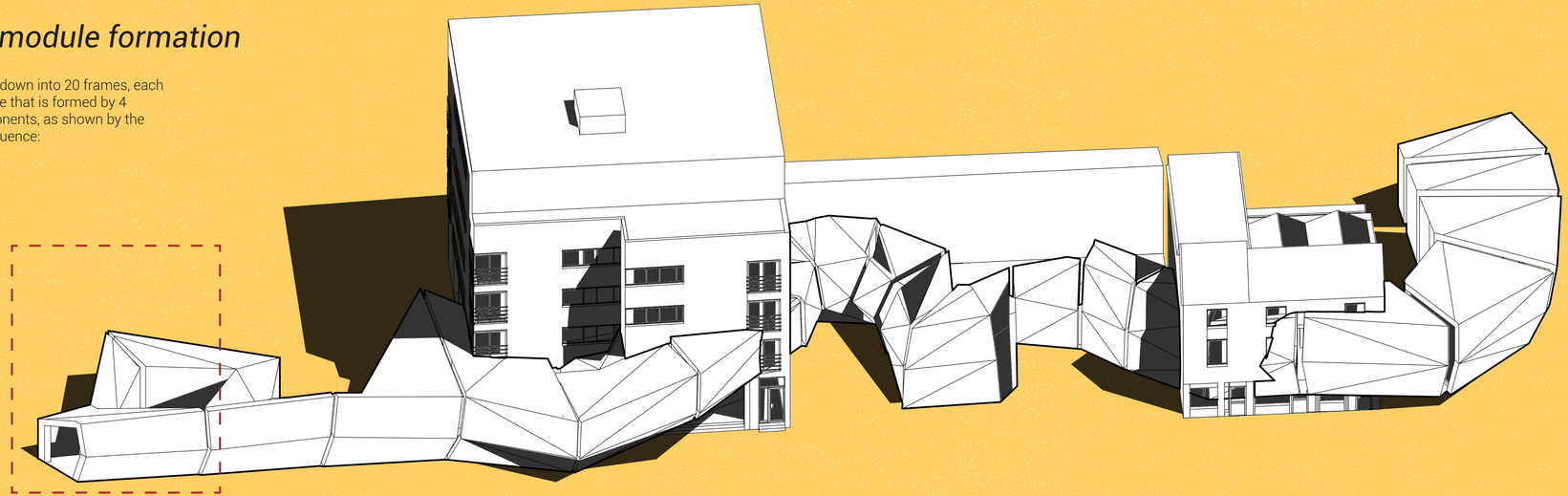


[1]

sequence *module formation*

The building is broken down into 20 frames, each frame acts as a module that is formed by 4 in situ concrete components, as shown by the first module of the sequence:

1. *Roof*
2. *Back wall*
3. *Interior*
4. *Front wall*



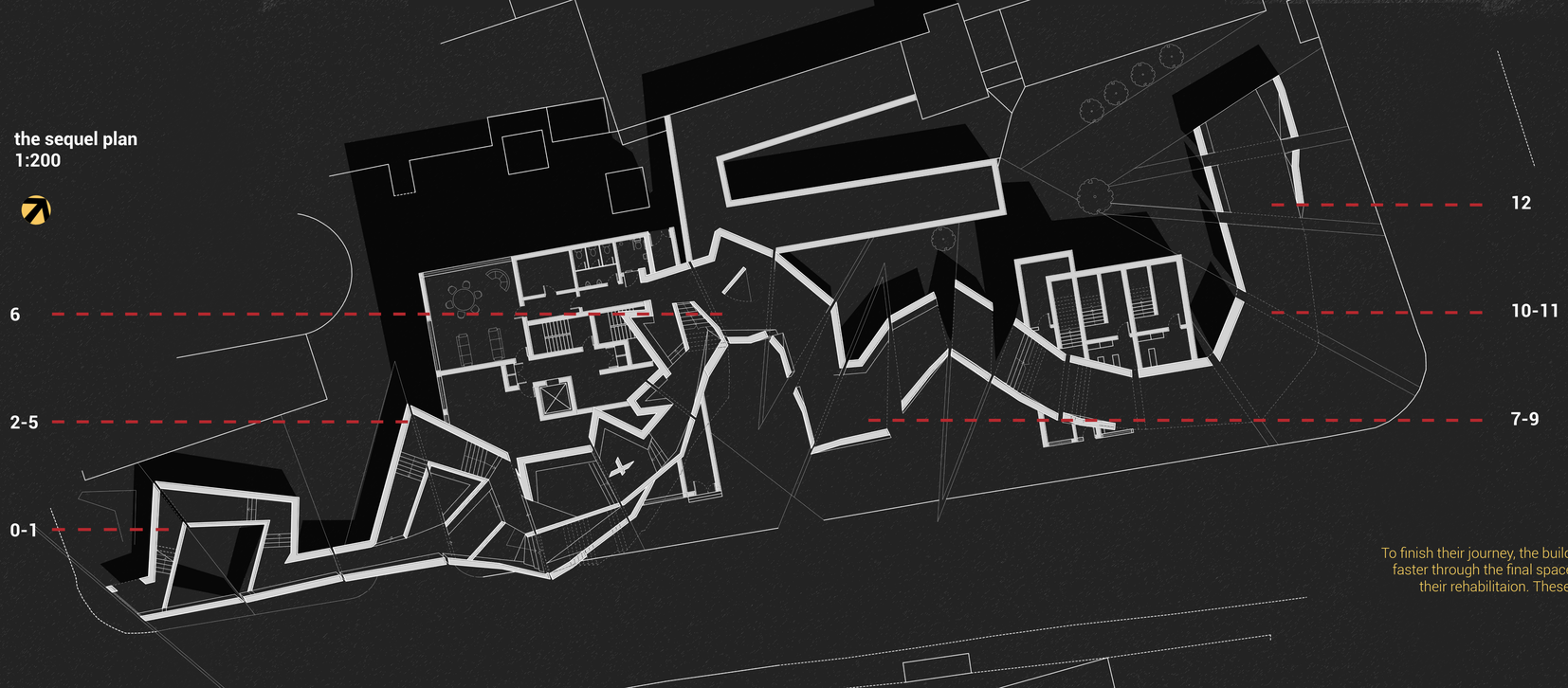
the story of the convict
12 months, the timeline

0-1 months
The timeline begins at the west side of the building. The entrance has been designed to the width and height of a prison cell to indicate that this is the moment they leave their cell and begin their rehabilitaion journey.

2-5 months
A series of spaces to describe their journey back into society. Ramps and stairs aim to change speed and direction and diversions provide choice. A series of changes through these spaces emphasise the confusing and emotional journey they begin in reform. There are views into the existing building to provide moments of integration and education of the current society.

6 months
The mid point of the journey provides a room of mirrors to reflect on themselves and their journey of rehabilitation so far.

the sequel plan
1:200



7-9 months
After they have reflected on their journey so far, they are now deep enough to begin to make their own choices. The following spaces provide a series of openings to give people the choice of what space they want to move in and provides further integration with the surrounding society These openings emphasise the choice that ex-convicts have in continuing their rehabilitation process or re-offending.

10-11 months
Once they have made the choice to continue their journey, they move through a second existing building that contains a different type of working environment. Views into these spaces provide moments of education about the existing society before they finish their journey. As they move through this existing buildings, there is a drastic level change to provide greater views into the surrounding environment and adding a feeling of being on top.

12 months
To finish their journey, the building ramps down to the exit to force people to move faster through the final spaces to describe the momentum they build in finishing their rehabilitaion. These final spaces are the widest throughout the journey.

the sequel

thesis…
previously - 0.1 the sequence [speed, di
. movement exploration

2.0
episode 1
the site, the field

ex - convicts - 12 month rehabilit
timeline…. begin editing sequen

BACKLIGHTING - the hinge, diller s
the slow house, rotation - sequence
conceptual timeline, journey & choi

[jump cut edit] timeline study, geo
FORMING THE SEQUENCE [theory]

BACKLIGHTING - war and architectur
the scar, the new and the old
internal fusion of fabrics

time & space
timeline x & y

F R A M I N G
introducing exploration…
speed mapping, film framing

create timeline framework - construct

jump cut edit [framing conceptual model]

T I M E L I N E

frame modules [FORM]
Shadows, interaction

[SENSE FABRICS]

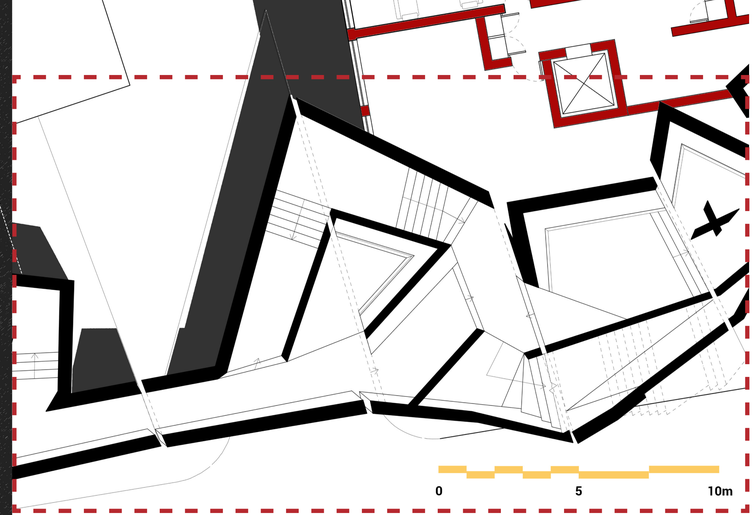
front elevation

"The question becomes whether one can organise architectural drawings as a movement sequence"
(Tschumi, 2012)

the sequel plan
[ground 1:200]

the sequence
the journey
the monument

confusion
choice
narrow
sufficating
lost
neglect
ups & downs
isolating

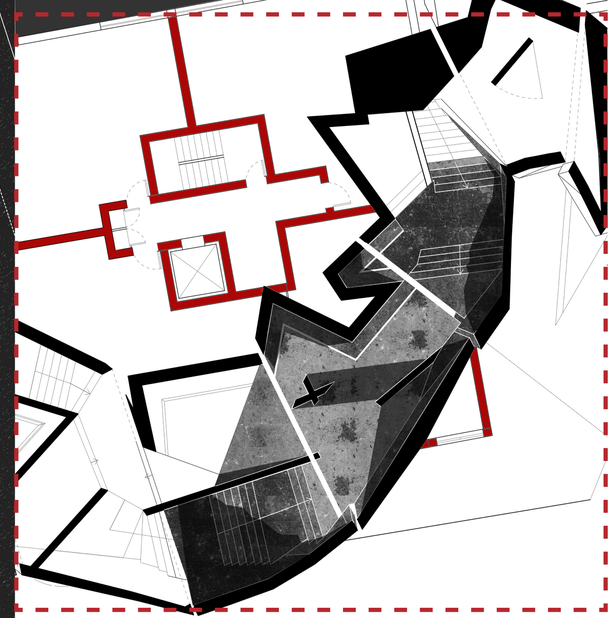


The first half of the journey describes the confusing and lonely path the convicts take when they leave prison. The path they take within the first few months expands, shrinks, diverts, ramps up, ramps down and changes direction. A journey of ups and downs in their route for reintegration. Diversions provide a choice for how they want to spend those initial months and gives them time to speed up or slow down their rehabilitation process.

the sequel plan
[second 1:200]

the sequence
the journey
the monument

diversion
views
change
hierarchy



0 5 10m

There are diversions that take you up or down the vertical timeline. The second floor diverts from the path and provides views from a higher level into the street and interaction with the second floor of the existing building which are residential apartments. This gives people glimpses into a different type of existing society from the offices on the ground floor.

frame cut 21 1:100

As part of the 12 month sequence, the sequel moves through existing buildings with views into the existing spaces. This demonstartes their journey of reform and reintegration into society.

The existing building contains offices on the ground floor and residential apartments on the upper.

The sequel begins with 250mm gaps between each module

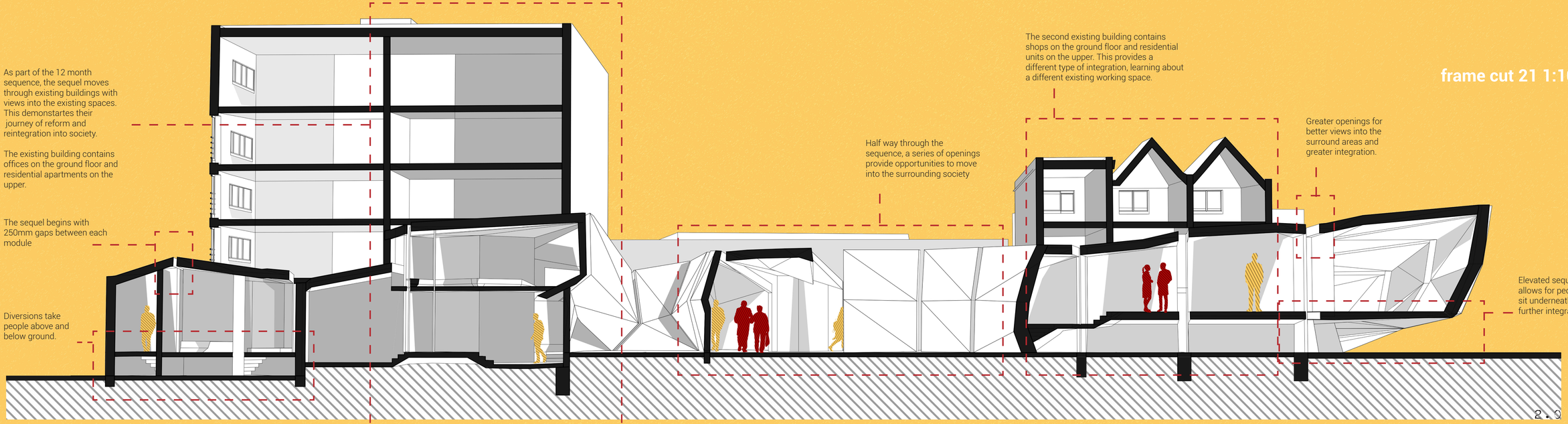
Diversions take people above and below ground.

Half way through the sequence, a series of openings provide opportunities to move into the surrounding society

The second existing building contains shops on the ground floor and residential units on the upper. This provides a different type of integration, learning about a different existing working space.

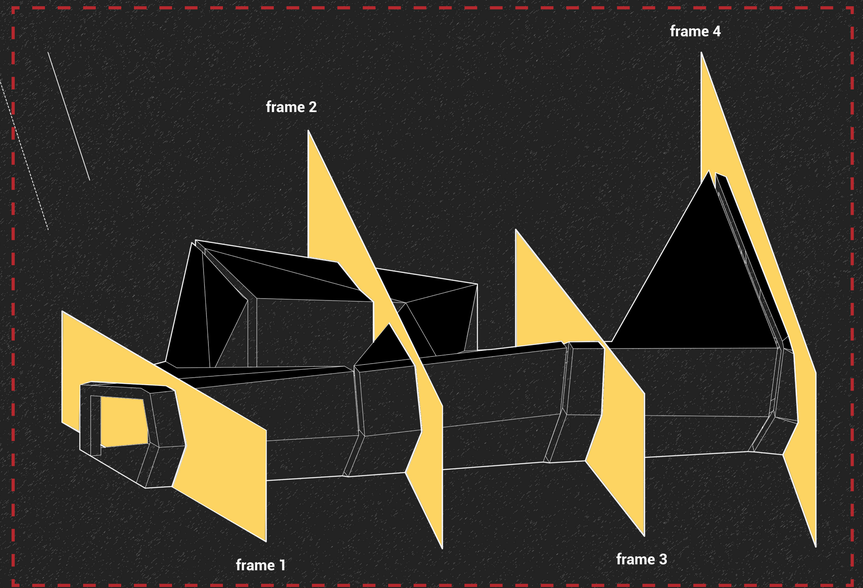
Greater openings for better views into the surround areas and greater integration.

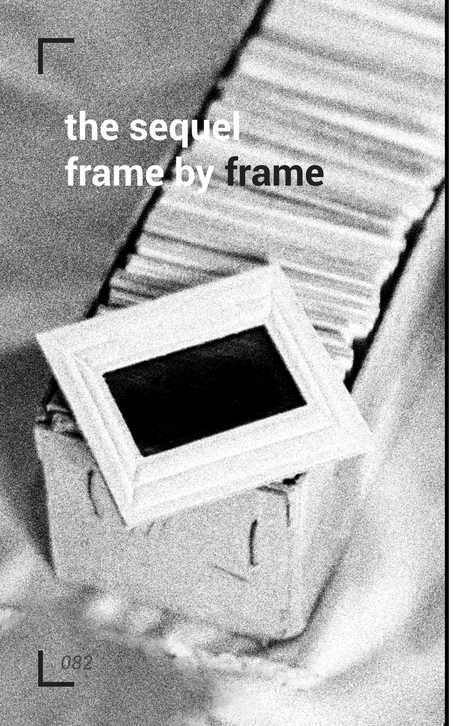
Elevated sequel allows for people to sit underneath to add further integration.



the sequel plan
[ground 1:200]

frame
by
frame



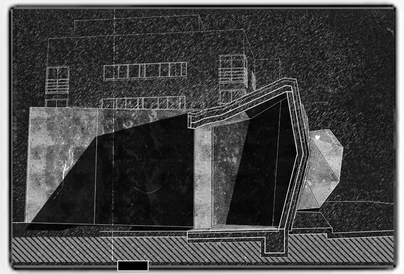


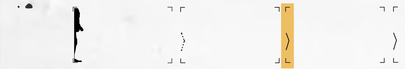
the sequel
frame by frame

description

the sequel
frame 1

the sequence begins
diversion 1
hidden path



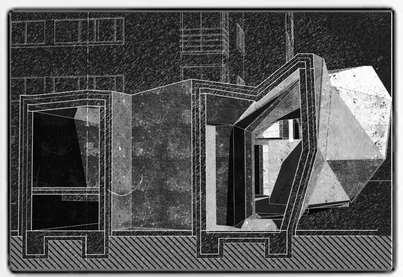


0 5 10m

description

the sequel
frame 2

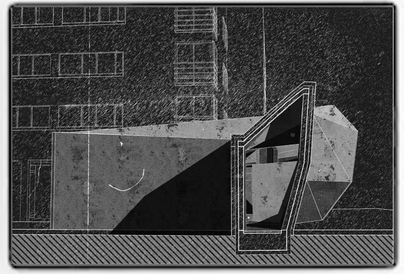
diversion
level change
begin meandoring journey

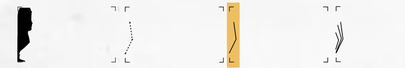


description

the sequel
frame 3

path narrows
tall space
ramps down

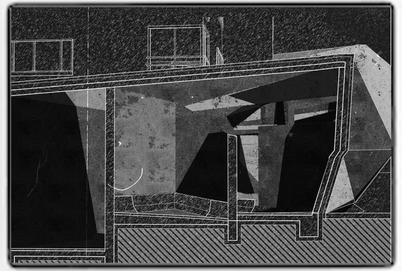




description

- the sequel
  frame 4

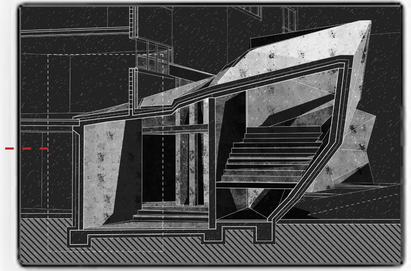
diversion underground
seating



description

- the sequel
  frame 5

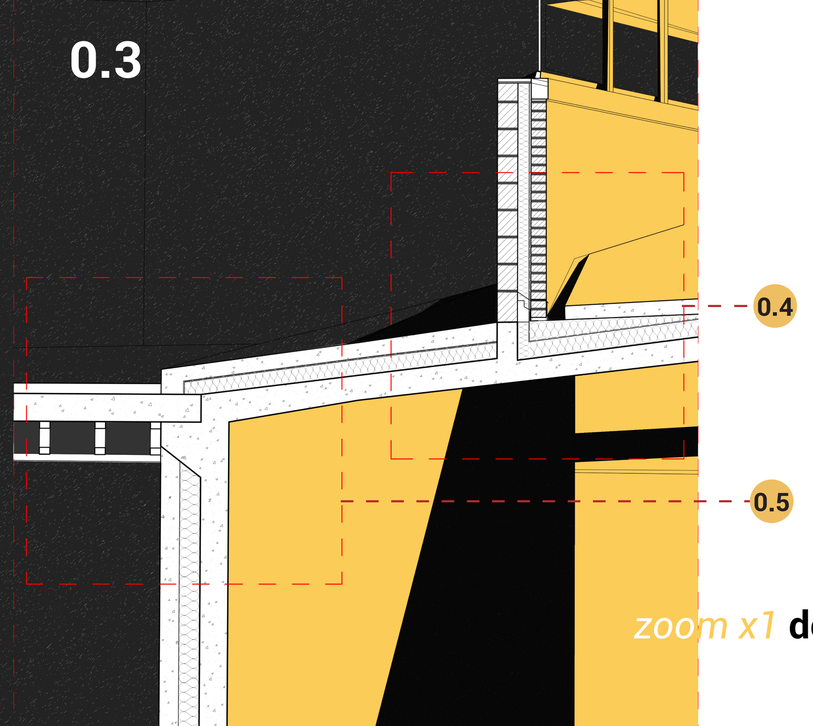
sequel reaches existing fabric
views into existing
internal fusion
diverion to upper level



0.3

0 5 10m

0.3



1:20

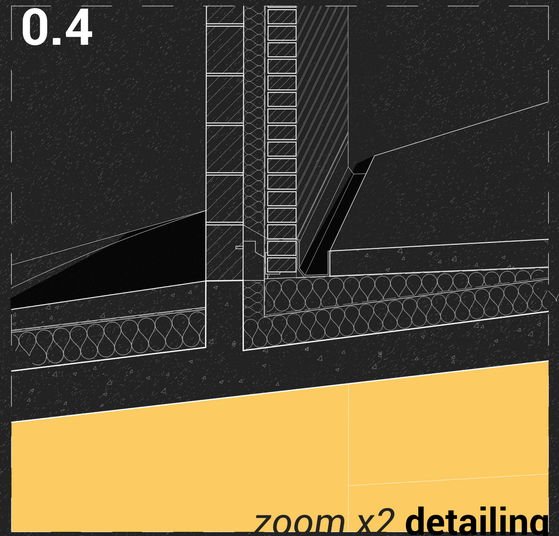
At the point of intersection between my proposal and the existing building, the detail shows the importance of integration between the two fabrics.

Though the brick and concrete visually oppose one another, the structure of the existing building is supported by the sequel. The block work of the existing external wall is supported by the structural concrete and the existing concrete floor slabs also rests upon the concrete structure that my building provides.

This aims to continue my resolution in generating a space of rehabilitation for ex convicts and their connection with the existing society.

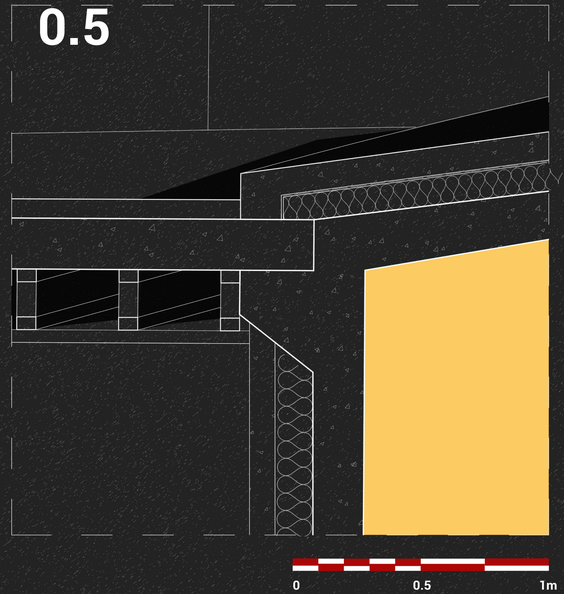
zoom x1 **detailing**

0.4

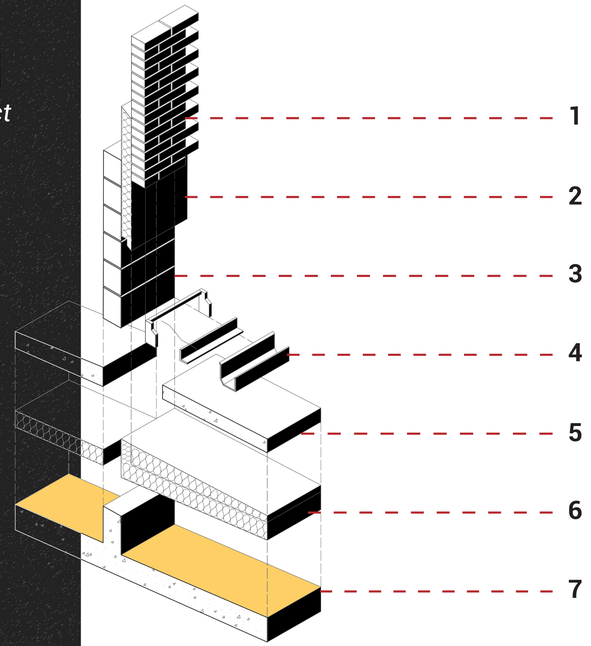


zoom x2 **detailing**

0.5



0.4.1
iso project

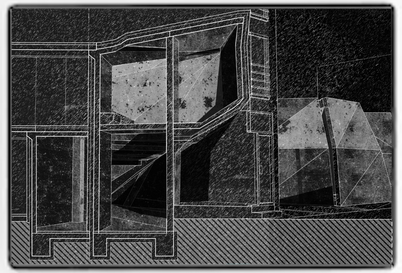


1. Existing brickwork
2. 150mm insulation
3. Existing concrete blockwork
4. Guttering and halfen brick support
5. Concrete cladding
6. Insulation
7. 200mm structural concrete

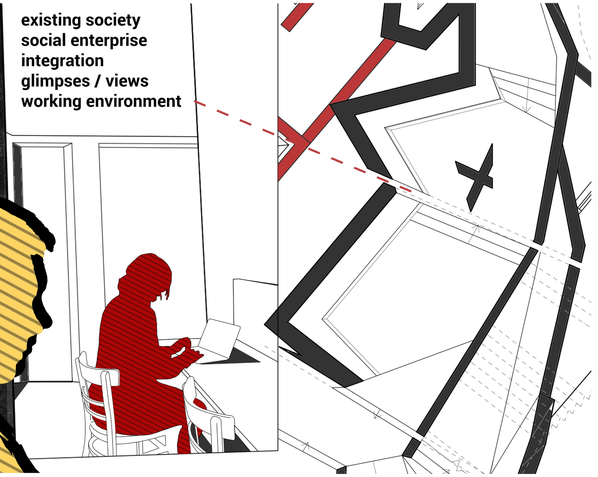
description

the sequel
frame 6

views into the existing office space
diversions provide choice
upper level views onto street



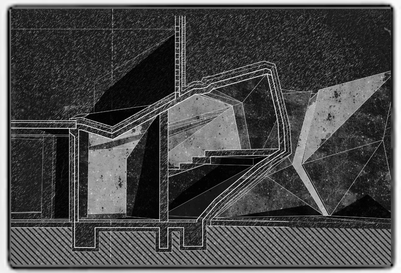
existing society
social enterprise
integration
glimpses / views
working environment



description

- the sequel
  frame 7

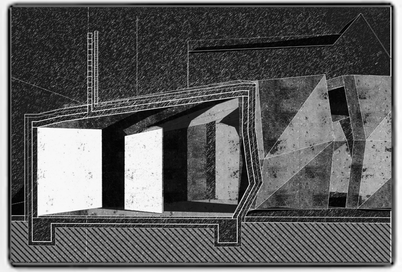
upper floor comes to an end
leading into the midpoint
of the sequence



description

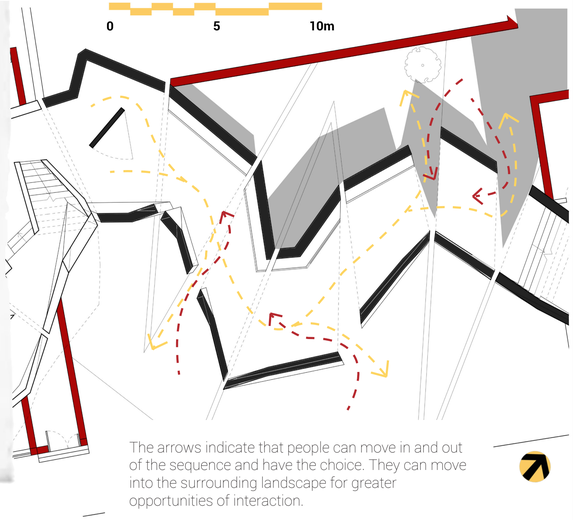
- the sequel
  frame 8

reflection room
a room of mirrors to reflect
on themselves and their
journey



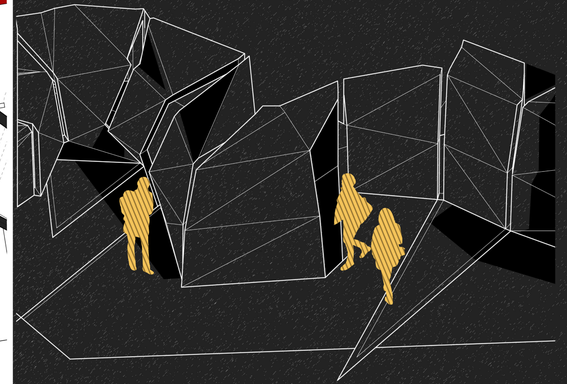
reflection and choice. reflect on themselves and their journey

As the sequel leaves the existing building, it enters the midpoint of the journey. This is a room of mirrors and a central rotating mirror to create virtual space and an opportunity to reflect on themselves and their rehabilitation journey so far. The spaces that follow provide choices to how they want to spend the rest of their journey.



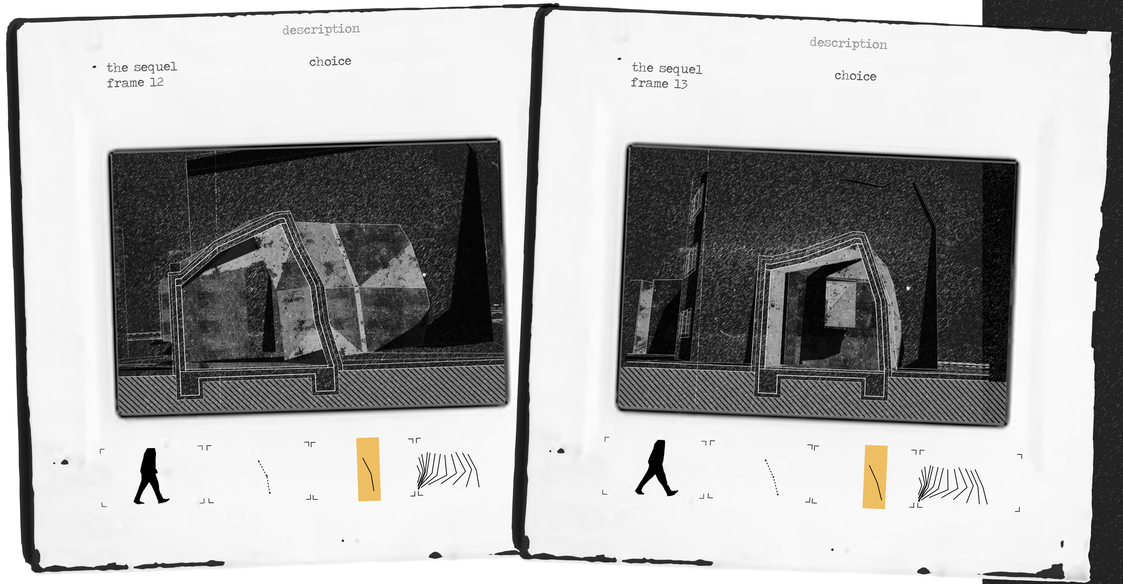
The arrows indicate that people can move in and out of the sequence and have the choice. They can move into the surrounding landscape for greater opportunities of interaction.

choices. stay or leave, integrate



This series of spaces explore the element of choice. The idea that within the rehabilitation process, they have the choice to go back to prison or continue their journey of reform.

There is a sequence of openings that give people the decision of what space they want to move into and how long they want to spend there. This also introduces the surrounding landscape and society.

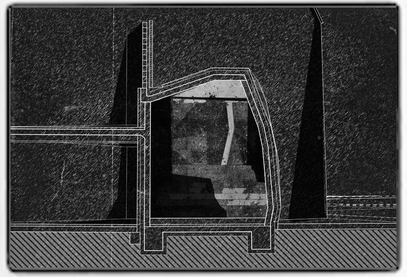

description
the sequel
frame 12
choice
description
the sequel
frame 13
choice

choices
choices
choices

description

the sequel
frame 14

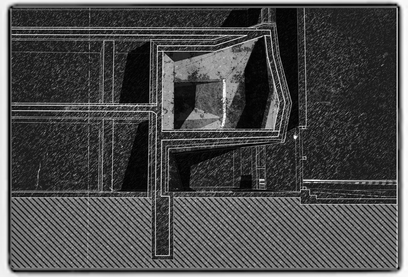
sequel enters second
exisisting building
level change

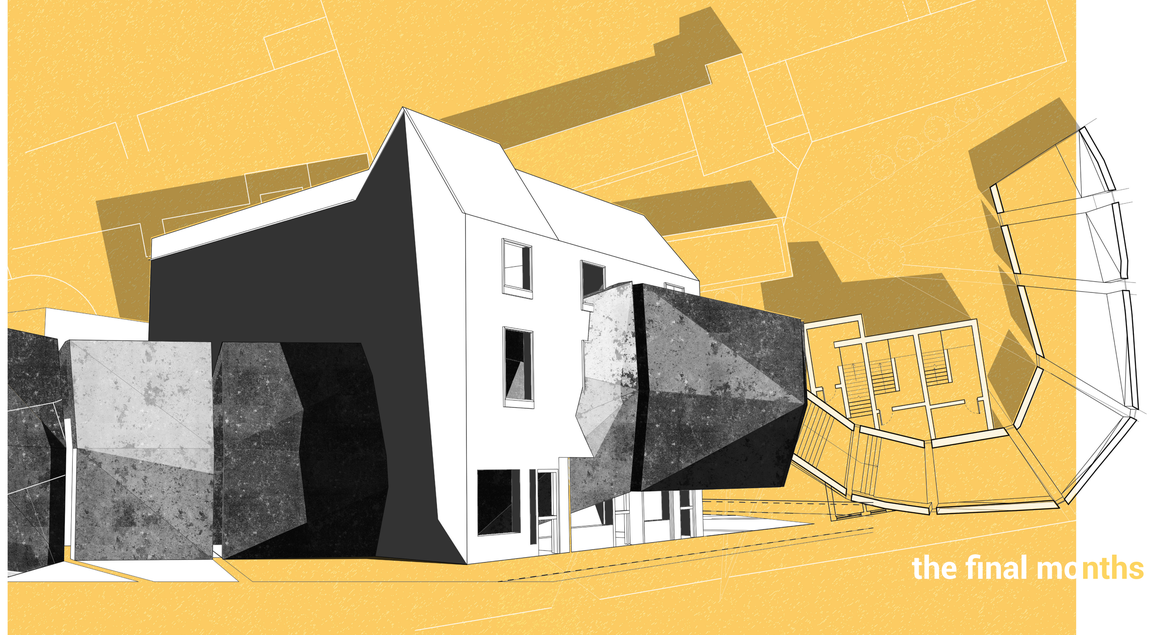


description

the sequel
frame 15

integration with second
working environment
level change

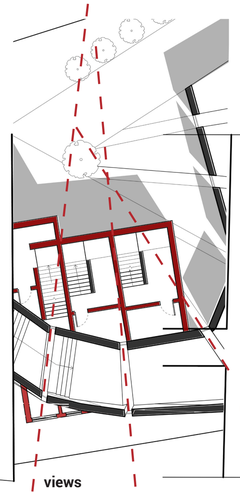




the final months

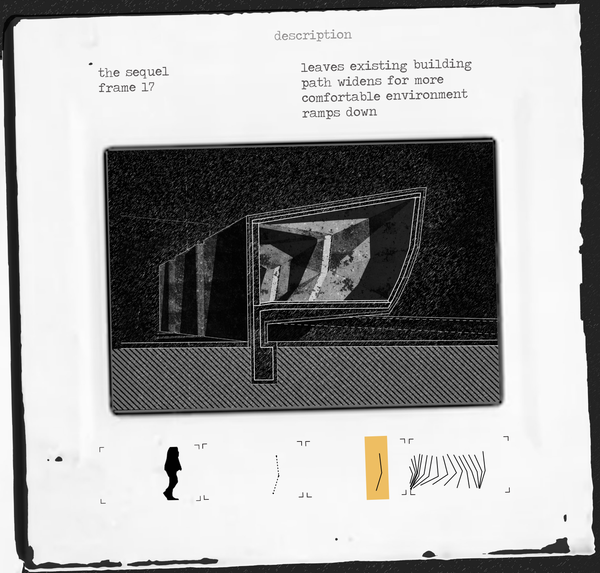
existing society

corner shop, residential
greater views, greater interaction



views

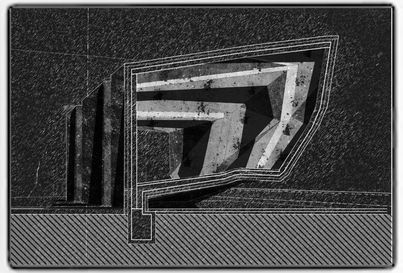
The final months of the timeline begin by moving through the second existing building that is a corner shop and residential spaces. The gaps between the modules now begin to widen allowing for greater views and interaction between the existing spaces and surrounding landscape. Furthermore, the wider gaps increases the exposure to more natural light.



description

the sequel
frame 18

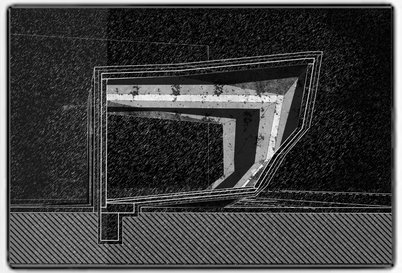
ramps down
gaps widen

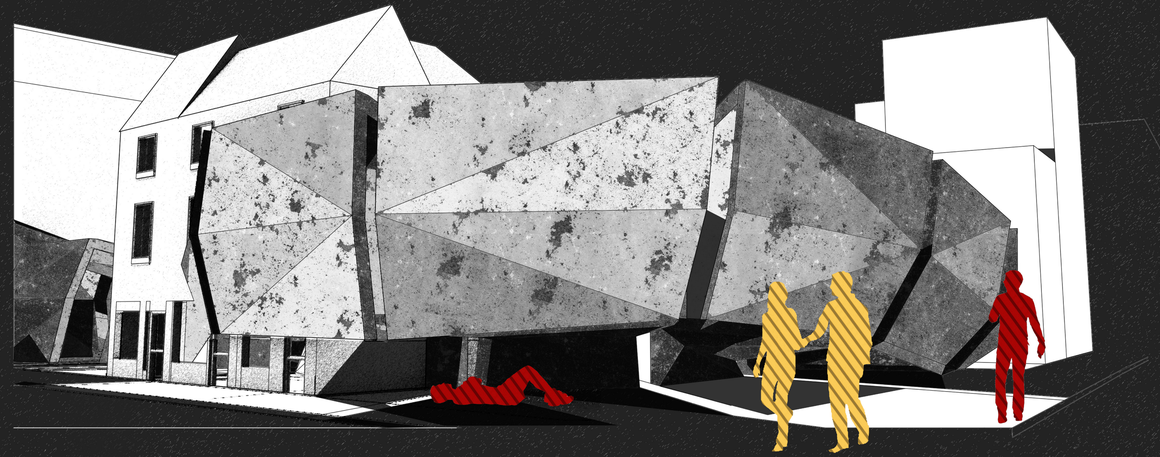


description

the sequel
frame 19

ramps down
gaps widen





The final spaces of the journey ramps down towards the exit. This speeds peoples journey through these spaces and demonstrates the momentum the convicts build in their final months.

The slits widen to make these final spaces brighter whilst retaining the light and dark atmosphere within the space. Once they leave the building they can move into the more private back gardens.

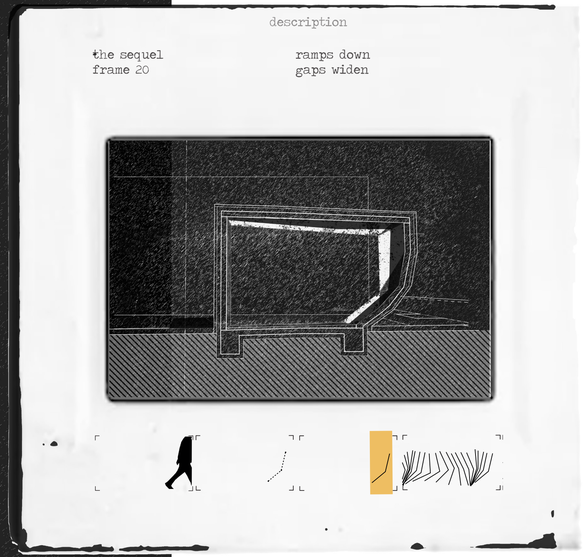
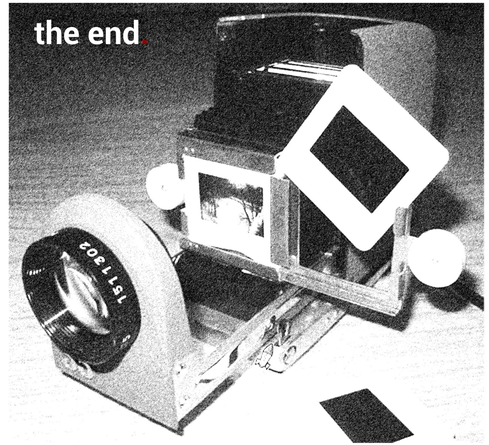
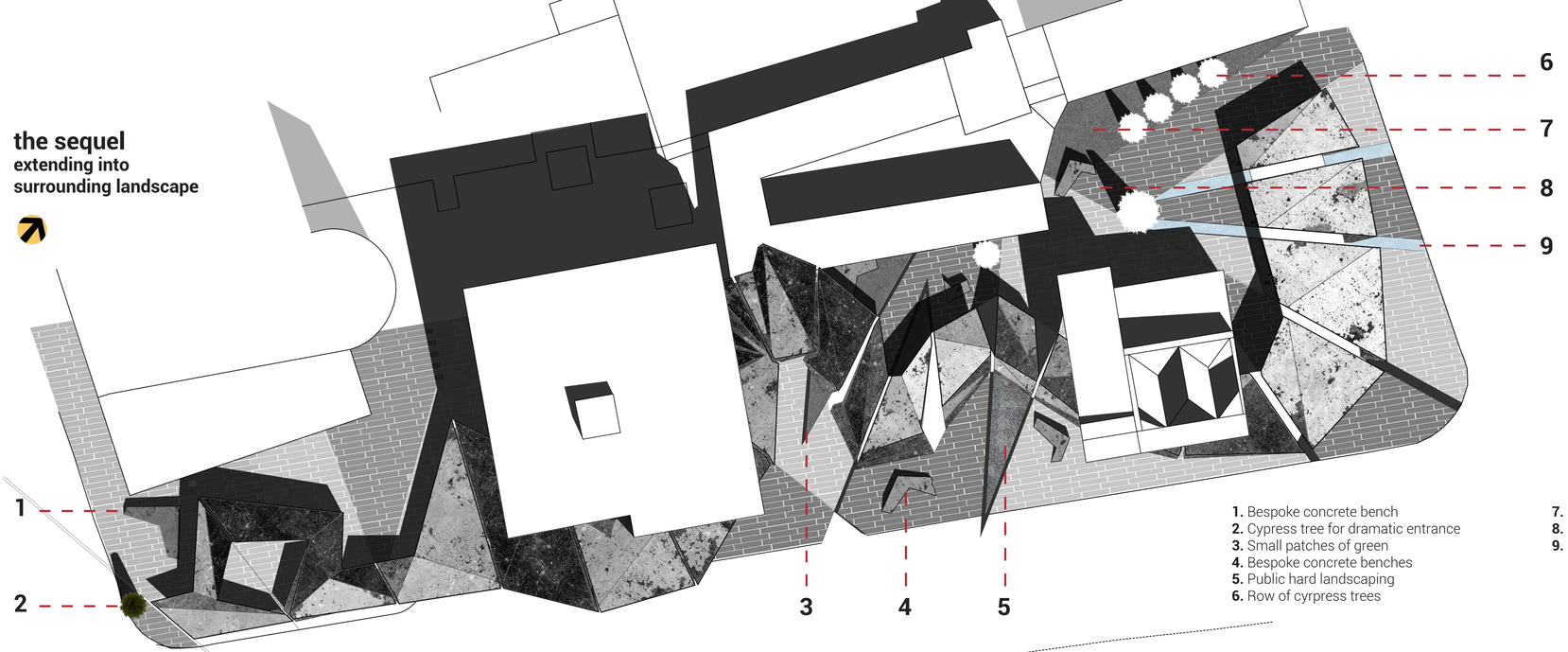


Image edited by Thomas Rowntree, origina available at: https://www.retrothing.com/2007/07/minolta-mini-35.html#tpe-action-resize-383



the sequel
extending into surrounding landscape



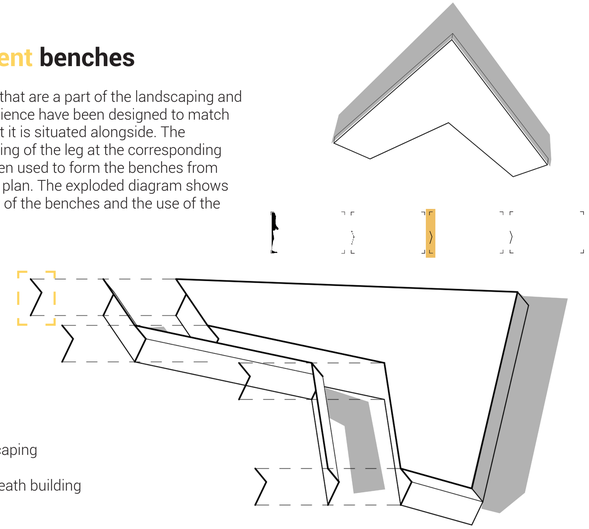
1. Bespoke concrete bench
2. Cypress tree for dramatic entrance
3. Small patches of green
4. Bespoke concrete benches
5. Public hard landscaping
6. Row of cyrpress trees

7. More private soft landscaping
8. Quieter benches
9. Water that runs underneath building

movement benches

The benches that are a part of the landscaping and internal experience have been designed to match the frame that it is situated alongside. The pendulum swing of the leg at the corresponding frame has been used to form the benches from elevation and plan. The exploded diagram shows the formation of the benches and the use of the frame.

frame 1



environmental strategy
1:100

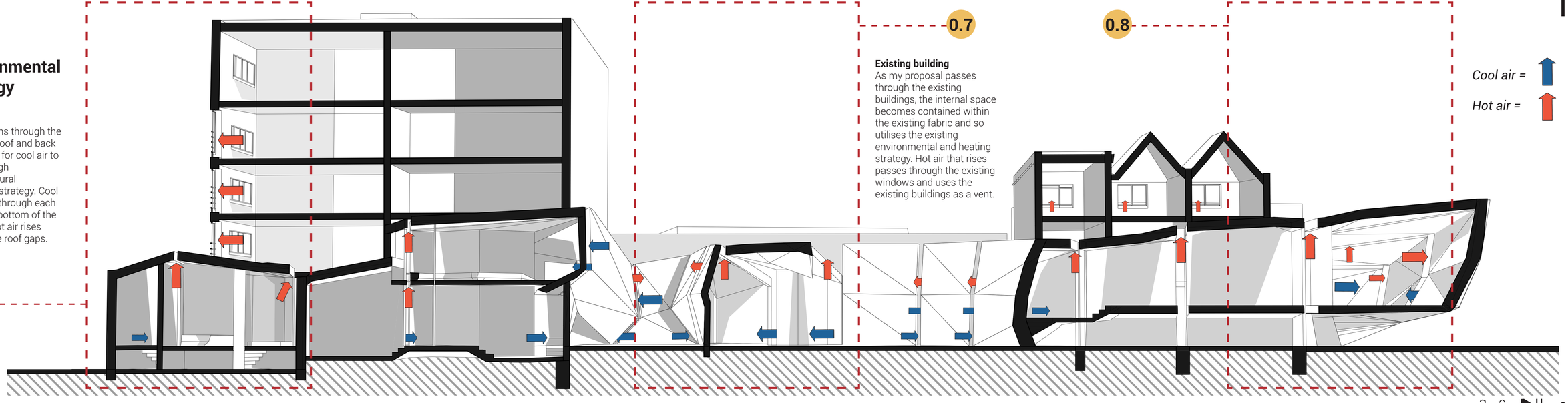
The gap runs through the front wall, roof and back wall allows for cool air to pass through using a natural ventilation strategy. Cool air passes through each gap at the bottom of the slits and hot air rises through the roof gaps.

0.6

0.7

0.8

Existing building
As my proposal passes through the existing buildings, the internal space becomes contained within the existing fabric and so utilises the existing environmental and heating strategy. Hot air that rises passes through the existing windows and uses the existing buildings as a vent.

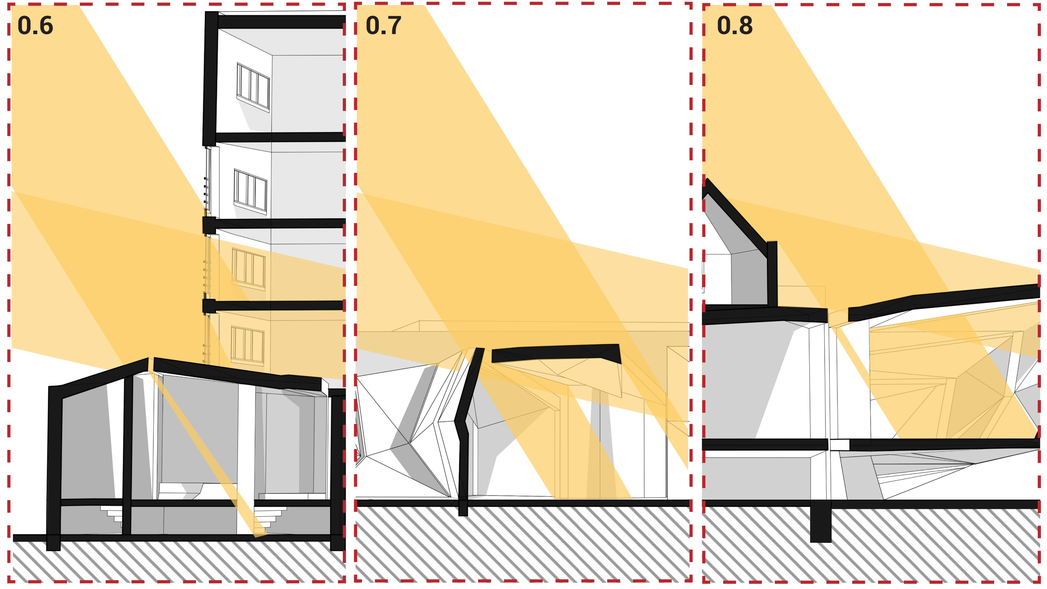


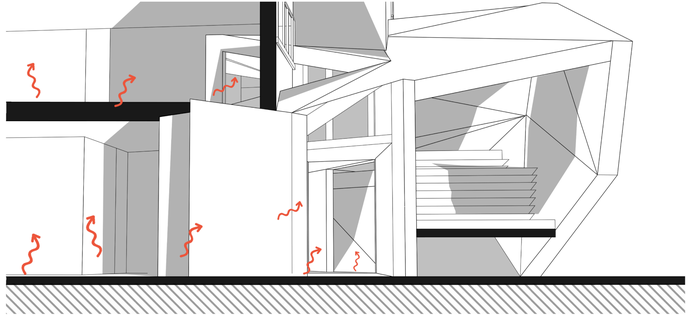
Cool air =

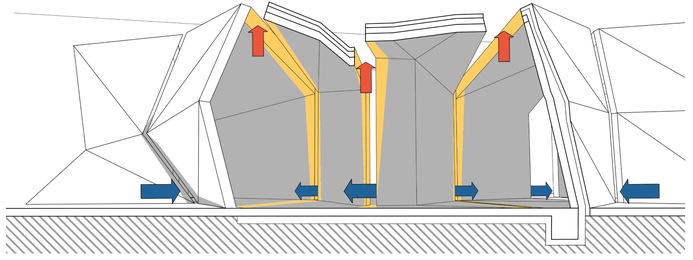
Hot air =

58degree
20th
June
12:00pm

13 degree
21st
December
12:00pm







0 1 2m

Heating
The proposal moves through the existing building and becomes part of its interior. It therefore uses the existing heating strategy as the heat generated within the existing building passes into my building.

Lighting
The slits that run through the building in between each module are key to the lighting strategy. Light passes through the slits to create harsh shadows that add to the experience of the journey.

The first 7 modules have been designed with 250mm gaps between one another and widen as the modules continue. The diagram to the left shows the narrow slits at the beginning of the sequence letting minimal light in and the gaps widen to allow more light to enter the spaces.

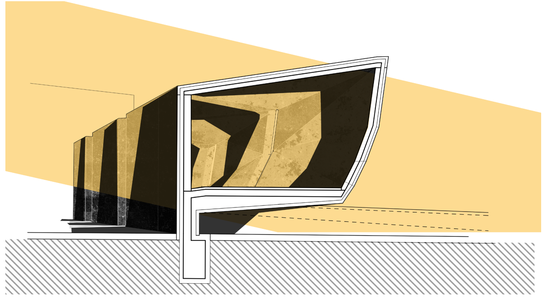
Testing in both the summer and the winter. 20th June midday, 21st December midday

= Heating
= Lighting strategy

thermal mass

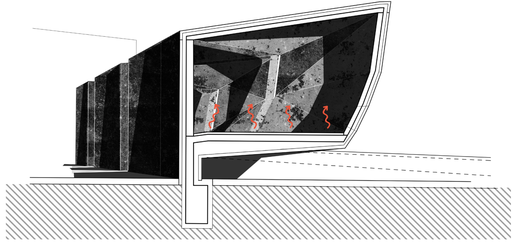
winter

day



Day heating
During the winter months, the slits between the modules allows for light to pass through and heat the spaces.

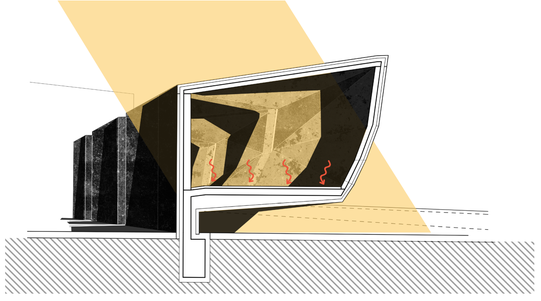
night



Retaining heat
After the concrete and building is exposed to sun during the day, at night it retains the heat within each module.

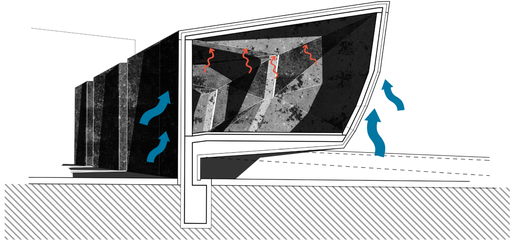
summer

day

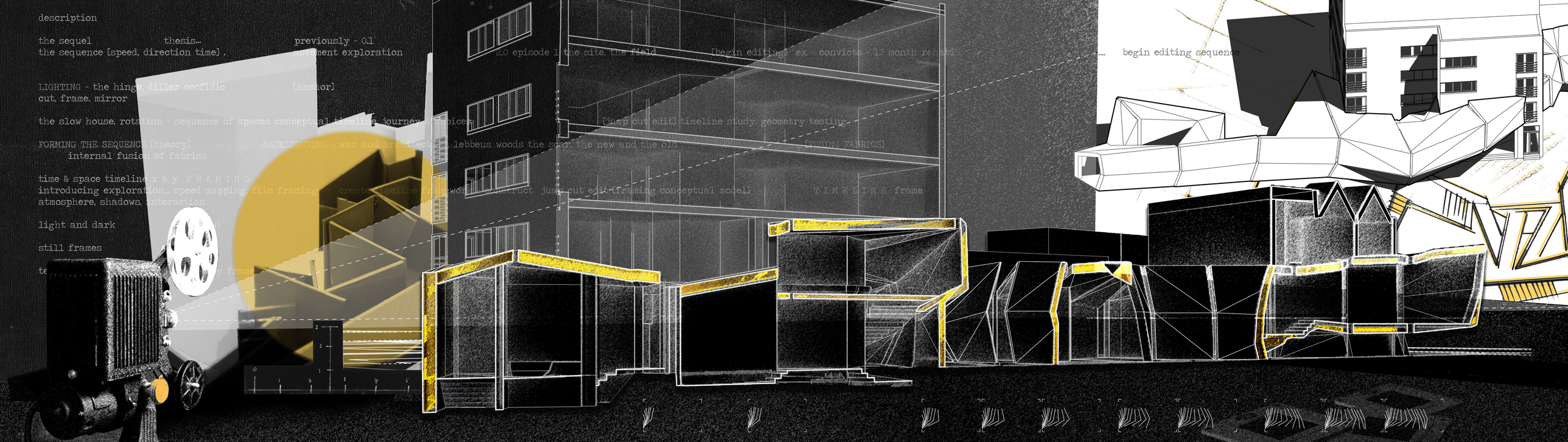


Day heating
During the summer there are long periods of time that the spaces are exposed to sun. This heats up the concrete and the internal spaces that can get very hot.

night



Night purging
During the evening, the cool air runs past the concrete and takes some of the contained heat with it. This is a natural method to cool the internal spaces that have exposed to direct sun all day.


description
the sequel thesis... previously - 0.1
the sequence [speed, direction time] . movement exploration
2.0 episode 1 the site, the field
[begin editing] ex - convicts - 12 month rehabil
.... begin editing sequence
LIGHTING - the hinge, diller socfidio [anchor]
cut, frame, mirror
the slow house, rotation - sequence of spaces conceptual timeline journey & choices
[jump cut edit] timeline study, geometry testing
FORMING THE SEQUENCE [theory]
internal fusion of fabrics
BACKLIGHTING - war and architecture lebbeus woods the scar, the new and the old
[FUSING FABRICS]
time & space timeline x & y F R A M I N G
introducing exploration... speed mapping, film framing
create timeline framework construct jump cut edit [framing conceptual model]
T I M E L I N E frame
atmosphere, shadows, interaction
light and dark
still frames

the end

references

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