

Architecture

Brief Setter:

David Carmichael

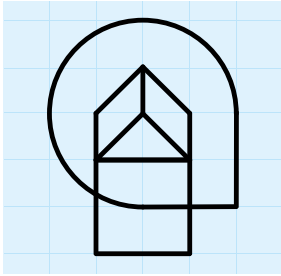
Architect and Director at Lyster Grillet & Harding Ltd.



Lyster Grillet & Harding Ltd are a Chartered RIBA Architects practice based in central Cambridge. Established in 1956, the practice has a long track record of designing a diverse range of building types including schools, further education, research and development, private and social housing, pubs, and sports and leisure facilities.

With a particular specialism in education building design, David Carmichael and his colleagues at Lyster Grillet & Harding are passionate about school building design and have assisted many of their clients in realising high quality, exciting and inspirational, yet cost effective school building projects.

CREATIVE
BRIEF



Architecture

Creative Brief

Brief Title:

Conceptual House Design

You have been approached by a new client who wishes to invest in the design and development of an exciting 'ideas'-based project (please refer to accompanying resource for the client's brief).

This brief is probably every architect's dream project: in reality, it is unlikely that many architects will experience this type of 'open brief' project. However, most commissioned briefs start life with an 'ideas' brain-storming session, so it is not entirely unrealistic! Building regulations, construction standards, planning restrictions, structural engineering, and mechanical and electrical considerations, together with budget constraints (to name but a few), all need to be considered when developing new designs for all aspects of building types. All these elements help to shape and determine the final design solution. However, good architectural design strives to test these potential constraints and design parameters to create functional, yet inspiring and exciting spaces, which both heighten the user experience and help shape our world in terms of living, working and playing.

To this end, this creative brief is free of restrictive aspects, such as budget and regulation. Hopefully, this will facilitate free-flowing ideas, whilst also providing an insight into some of the basic, fundamental, design considerations likely to be encountered in the conceptual design stage of any new building design project.

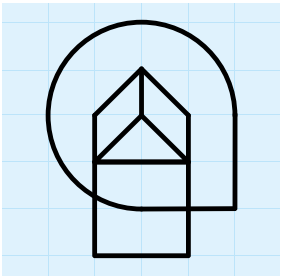
You will however need to develop your concepts and ideas quickly in order to meet your deadline.

As a guide, your final proposals should include the following to a known scale (1:100 or 1:50 for plans and elevations and 1:2500 for site location plans):

- A site location plan (how the proposed building will sit and be positioned on your chosen site within the context of the external garden and surrounding spaces)
- Floor plans (how the building interior is laid out with windows and doors indicated).
- Sample Elevation (how the building appears externally from either the north, east, south or west facing sides)
- A model of the building: this can either be a physical model, made from say card or wood, or
- an electronic CAD model created via SketchUp or similar.

Remember, a scaled model will help show you the overall appearance and mass of the building and is often much more useful in terms of portraying the real feel of your proposals. This may include floor levels which come apart to show the internal layouts and help illustrate how your building is configured.

This project should be considered as a fun task: enjoy the process and do not get too hung up about how it can be built and whether it is affordable at this stage – it is all about ideas! Above all, have fun – let your imagination run wild and ideas flow freely and do not let practicalities stifle your creativity!



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Suggested project timeline:

Essential Skills Developed



WEEK 1

School: Live brief setting and Q&A.

Homework: Consider where in the world you would like your building to be located. This could be anywhere you like. On a hot sunny desert island, high up in the mountains, floating in the ocean or a city location. You can use Google Earth or Maps to investigate possible site locations. Use screen grabs to take images of your preferred site and make a list of reasons why you have chosen that site: e.g. climate/views/access to the sea or beach/quiet etc.

WEEK 2

School: Start to consider where you might want to place the building on the site and why. This is called 'site analysis' and allows you to consider the benefits of – and maybe the constraints of – the site. Identify design considerations, such as orientation relative to the sun and views: e.g. early morning sunshine from the east is nice to wake up to or at breakfast, or catch the evening sun for dinner or barbecues to the west. Where is the building best located to benefit from views? Think about privacy and which areas of the house/garden can be hidden more than others.

This can be carried out in diagrammatic form at this stage and does not need to be too detailed in terms of how the building is arranged. However, you can start to think about where some of the primary spaces might be positioned relative to the site so that there is some logic and reasoning in this early stage to help inform the more detailed design moving forward. Carry out 'site analysis' and feasibility studies to inform, shape and position the proposals.

Homework: It may be useful to prepare an ideas board and research the types of buildings which interest you or some of the ideas in these designs which may inspire your proposals. You can prepare an ideas board using various resources, such as Pinterest, online searches, cuttings from magazines, or actual photos you have taken from buildings you have visited. Have a look at Grand Designs or Instagram and YouTube for inspiration. Try not to just copy the ideas, but instead use them as precedents in alternative ways to inform your design and create a unique design proposal.

WEEK 3

School: Consider how some of the ideas you have formulated and sourced in your ideas board may actually be incorporated to influence your design. How could these ideas, or variations of these, work on your chosen site? Sometimes it is useful to have an overall idea or a few 'bigger picture' concepts which you can try and capture in an early concept design sketch or model. Again these can be quick sketch ideas and not polished finished pieces at this stage. These can then be used or referenced as the design develops in the following weeks.

Homework: Pull together your concept and ideas board so that you can clearly illustrate and portray how your ideas might influence your building design and why the site was chosen

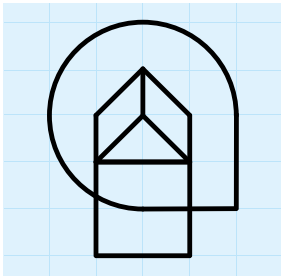
WEEK 4

School: Live check in with brief setter. 2-3 students will be chosen by the teacher to present their ideas and receive feedback from the professional and their peers.

Homework: Develop your ideas further in terms of any feedback and try to fix the design idea. Start to look at the floor plans of the building and how the various spaces required in the brief may sit in relation to one another. You might consider how spaces are inter-related in your own home, and how they could be best improved/re-designed when considering the plan layout of your new building proposals. Don't just opt for the normal arrangement – try and think outside the box and consider alternatives. Talking of boxes – not all rooms and spaces need to be square or rectangular! Consider how the use of free-flowing shapes might be appropriate in providing additional functional use – such as easing circulation or creating usable space – whilst providing a sense of movement, dynamism and excitement when experiencing the building. Try and think about the relationship of the space, how they can be used, and how they support the idea(s) of your new design.

Think about how private and more public areas of the proposal may be located and which floors should the various elements of accommodation be located: is it multi-storey or just on one level? Consider which spaces need external access. Consider which of the spaces are most logically placed near to, above, or part of, other spaces to maximise use and flexibility.

Continued ►



Architecture

Suggested project timeline:

Essential Skills Developed



WEEK 5

School & Homework: a digital portfolio of creative careers in the industry sub-sector will be provided. Students to review the digital portfolio of creative careers in industry sub-sector.

WEEK 6

School: Students to feedback to teachers the creative careers they have researched.

Homework: Continue to develop the plans for the building whilst considering how the building may look externally. The plans and elevations are integrally related; wherever you place a window or a door in the external wall plans it will become a feature on the elevation of the building. Think about the composition of these features and how they impact upon the overall appearance of the building. If you don't like the way the elevations are developing, see if there are better places for the windows and doors to be placed which work both in plan and elevation.

Think about what the building might be made of: how will the materials you chose affect the appearance of the building? How is the building seen from the outside? Is it a statement piece of architecture or something which sits back into the landscape and surroundings leaving the interior as the showcase? Is it made from materials found on the site or does it utilise contrasting finishes to break up the elevations and provide texture? Consider the use of materials to illustrate what finishes you propose incorporating in the building design; consider colour and texture. These finishes could be portrayed on your model or on mood and finishes boards.

Through the use of sketches/photo montage/CAD or Sketch Up programmes or a physical model you will need to create a series of drawings which will clearly reflect your concept design and embody the creativity of your proposals.

WEEK 7

School & Homework: Work on the content for the final presentation.

WEEK 8

School: Students will present final response to creative brief to peers and the brief setter. A select group of 4-6 students will be chosen by the teacher to present in order to get feedback from the brief setter and their peers.