

Program

Public exposure will be one of learning, intrigue. They will come away wanting to know more, and feel inspired to take time out of their daily lives to research and support future technologies.

Through the apparatus and technologies in the building they will have a distinct and personal experience to the exhibitions and the building its self.

The main purpose of this concept is to awaken the publics optimism in the future. To bring back that feeling of a prosperous and future of endless possibilities. To unleash the imagination.

Brief



01a

Brief and Program - Public



01b

Brief and Program - Private

Program

The private side of this design will focus on a futuristic working environment with the use of augmented reality and projection mapping.

I hope to consolidate the existing research councils into this one building. Bringing them closer to the government organisations that provide grants and funding.

The working environment for the council members will be honed to a personal perfection. Enabling them to be as productive as possible.

I also hope to provide ample show space for scientists and inventors to showcase their research to their peers, so that they may share ideas and increase the field.

Current Ladder of Council to Government Connections

Department for Business, Skills & Innovation

- The Rt. Hon. The Lord Mandelson PC

Office of Science & Innovation:

- The Rt. Hon. The Lord Drayson - Also attends cabinet jointly with MOD.

Joint Strategy Group:

- Director General for Science and Research, Professor Adrian Smith.

----- Government
----- Non-Government

Research Councils UK Executive Group:

- Professor Alan J Thorpe, Chief Executive of the Natural Environment Research Council. The Chair of the RCUKEG is selected annually from among serving Research Council Chief Executives.

Arts and Humanities Research Council (AHRC)

Biotechnology and Biological Sciences Research Council (BBSRC)

Engineering and Physical Sciences Research Council (EPSRC)

Economic and Social Research Council (ESRC)

Medical Research Council (MRC)

Natural Environment Research Council (NERC)

Science and Technology Facilities Council (STFC)

“Physical settings and virtual venues will function interdependently, and will mostly complement each other within transformed patterns of urban life rather than substitute within existing ones. Sometimes we will use networks to avoid going place. But sometime, still, we will go places to network.”
 (William Mitchell 2000)

“Caught in the crack-up of the old, with the new system not yet in place, millions find the higher level of diversity bewildering rather than helpful. Instead of being liberated, they suffer from over choice and are wounded, embittered, plunged into sorrow and loneliness intensified by the very multiplicity of their options.”
 (Toffler 1980)

“Our devotion to the new machine prevents us from seeing the possible consequences of spending long hours--in work and at play--with a machine.”
 (Brod 1984)

Maslow Model

PHYSIOLOGICAL:

Breathing, Food, Water, Sex, Sleep, Homeostasis, Excretion.

SAFETY:

Security of body, Of employment, Of resources, Of morality, Of the family, Of health, Of property.

LOVE/BELONGING:

Friendship, Family, Sexual intimacy.

ESTEEM:

Self-esteem, Confidence, Achievement, Respect of others, Respect by others.

SELF-ACTUALISATION:

Morality, Creativity, Spontaneity, Problem solving, Lack of prejudice, Acceptance of facts.

E.R.G. Theory

EXISTENCE NEEDS:

Physiological and Safety

RELATEDNESS NEEDS:

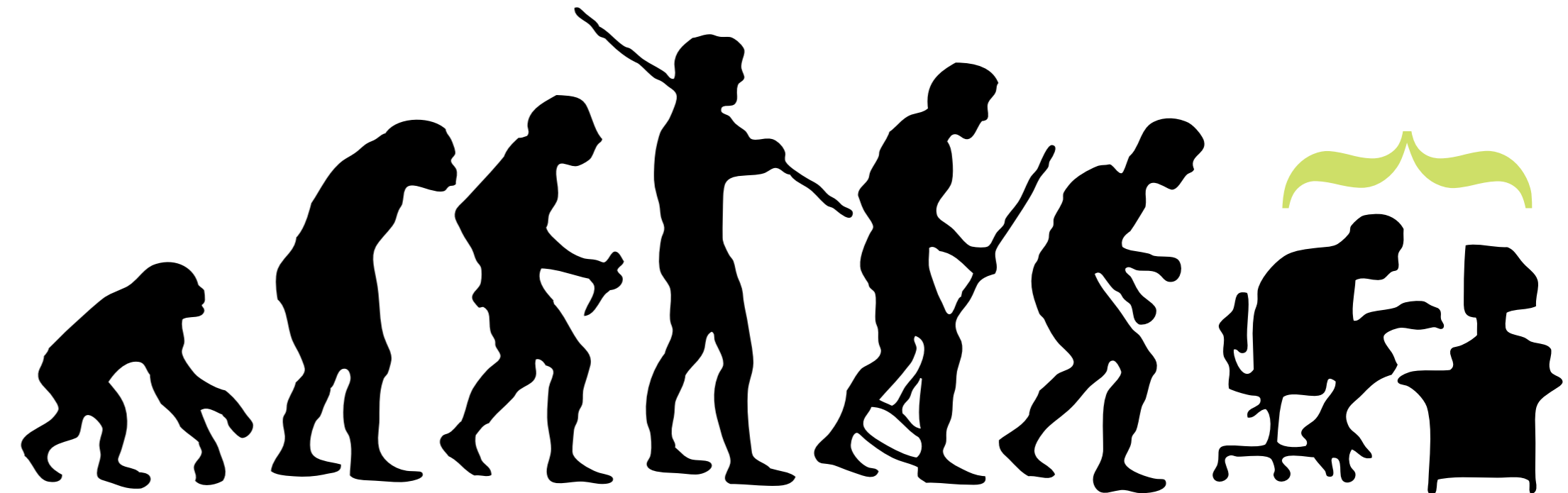
Love/Belonging and Esteem

GROWTH NEEDS:

Esteem and Self-Actualisation

Satisfaction / Progression
 Frustration / Regression

SECURITY ADVENTURE FREEDOM POWER EXPRESSION COMMUNITY ACCEPTANCE EXPANSION EXCHANGE



Maslows Hierachy Of Needs Model - 1943
 ERG Theory by Clayton Alderfer - 1969

02
 Human Needs

Mixed Reality

Real Environment Augmented Reality Augmented Virtuality Virtual Environment



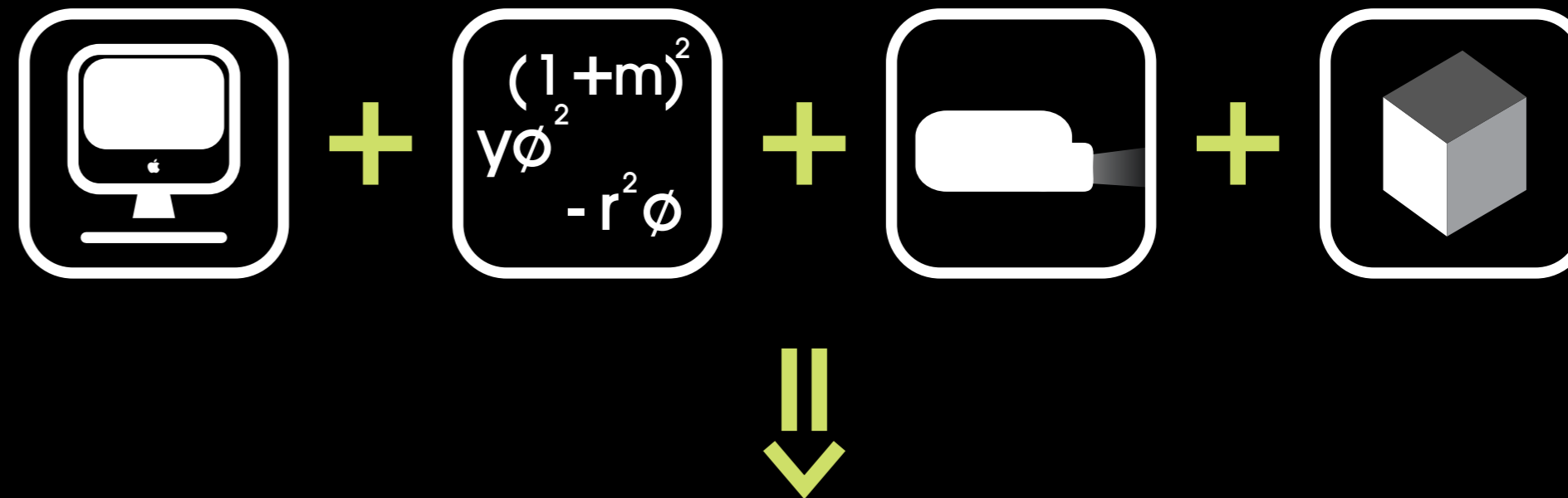
03
Augmented Reality



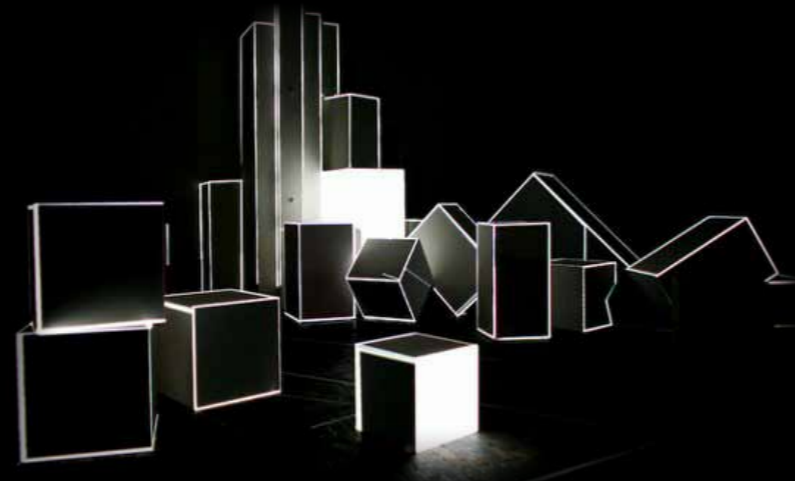
Graffiti Lab Research - Various Projects:

“Art is a tool of empowerment and social change, and I consider myself blessed to be able to create and use my work to promote health reform, bring awareness about ALS and help others”

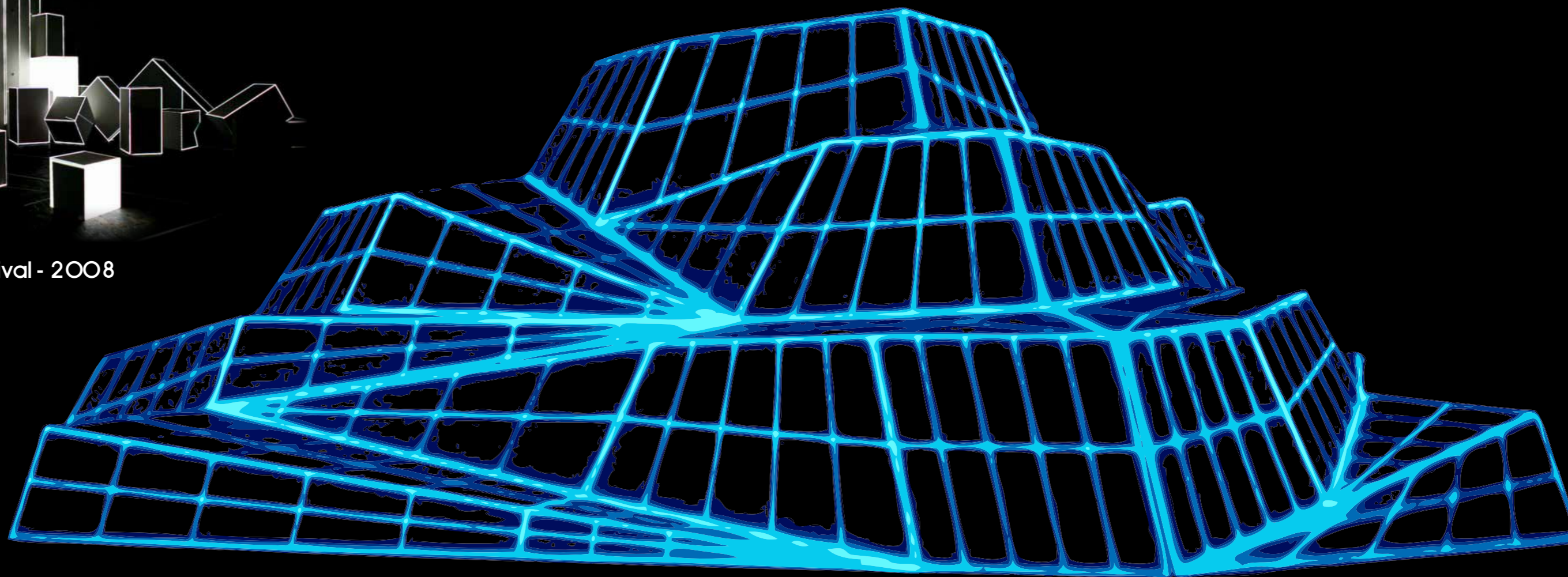
[Tony Quan, aka Tempt One]



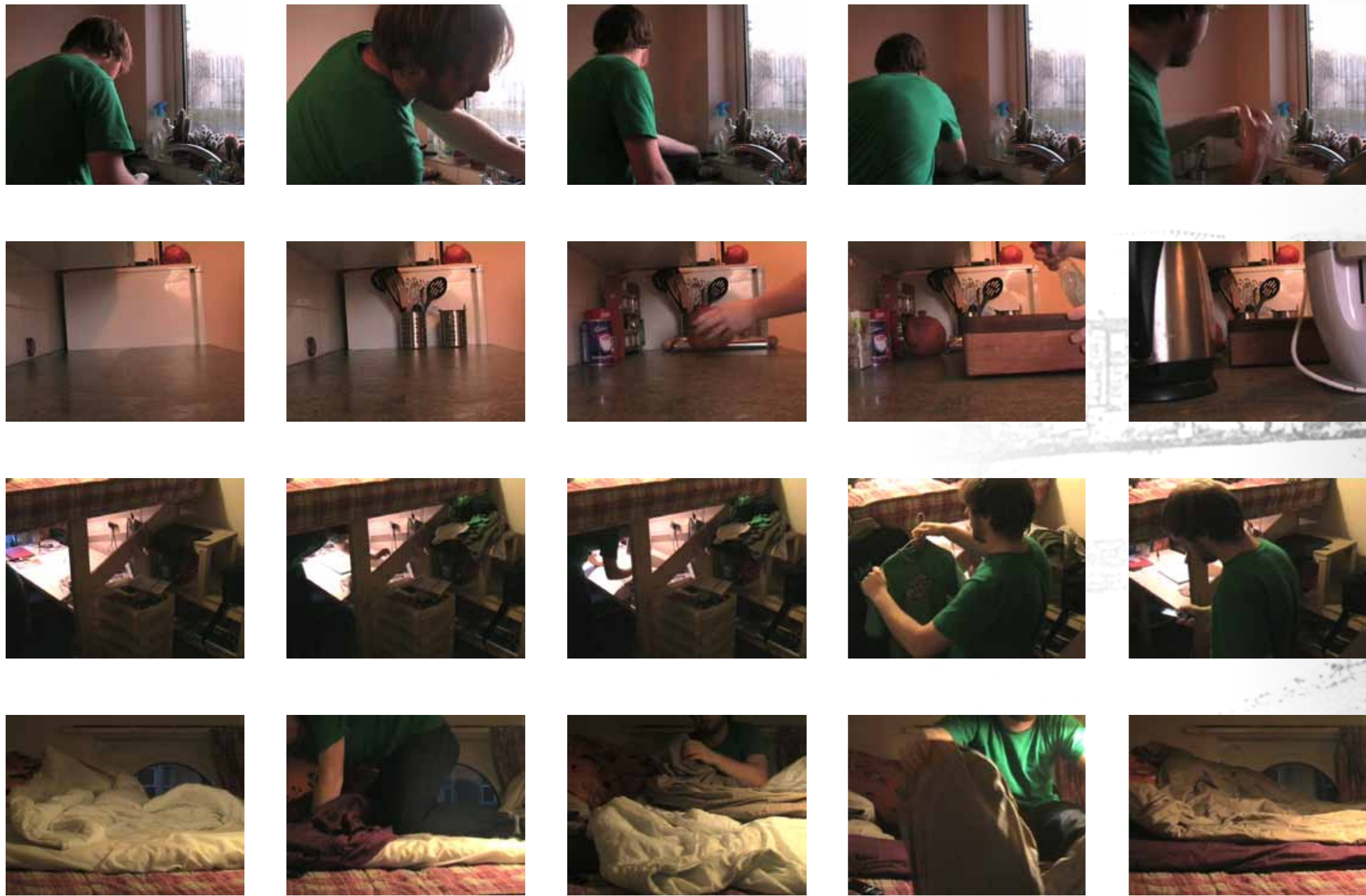
Teemu Määttänen - Noste Installation



Mapping Festival - 2008



● **04**
 Projection Mapping



Directing a standard domestic afternoon for myself.

Creating a hyper-realistic situation, that is totally staged.
 The purpose of this it to depict a situation that can be used in
 another staged and analytical piece.

● **05a**

Domestic Life - Analytical



Insert Video



1. Leaving there and proceeding for three days toward the east, you reach Diomira, a city with sixty silver domes, bronze statues of all the gods, streets paved with lead, a crystal theatre, a golden cock that crows each morning on a tower. All these beauties will already be familiar to the visitor, who has seen them also in other cities. But the special quality of this city for the man who arrives there on a September evening, when the days are growing shorter and the multicoloured lamps are lighted all at once at the doors of the food stalls and from a terrace a woman's voice cries ooh!, is that he feels envy toward those who now believe they have once before lived an evening identical to this and think they were happy, that time.

2. When a man rides a long time through wild regions he feels the desire for a city. Finally he comes to Isidora, a city where buildings have spiral staircases encrusted with spiral seashells, where perfect telescopes and violins are made, where a foreigner hesitating between two women always encounters a third, where cockfights degenerate into bloody brawls

among the bettors. He was thinking of all these things when he desired a city. Isidora, therefore, is the city of his dreams: with one difference. The dreamed-of city contained him as a young man; he arrives at Isidora in his old age. In the square there is a wall where the old men sit and watch the young go by; he is seated in a row with them. Desires are already memories.

3. In vain great-hearted Kublai, shall I attempt to describe Zaira, city of bastions. I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades' curves, and what kind of zinc scales cover the roofs; but I already know this would be the same as telling you nothing. The city does not consist of this, but of relationships between the measurements of its space and the events of its past: the height of a lamppost and the distance from the ground of a hanged usurper's swaying feet; the line strung from the lamppost to the railing opposite and the festoons that decorate the course of the queen's nuptial procession; the height of that railing and the leap the adulterer who climbed over it at dawn; the tilt of the

guttering and a cat's progress along it as he slips into the same window; the firing range of a gunboat which has suddenly appeared beyond the cape and the bomb that destroys the guttering; the rips in the fish net and the three old men seated on the dock mending nets and telling each other for the hundredth time the story of the gunboat and the usurper, who some say was the queen's illegitimate son, abandoned in his swaddling clothes there on the dock.

As this wave from memories flows in, the city soaks it up like a sponge and expands. A description of Zaira as it is today should contain all Zaira's past. The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the street, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.

4. Beyond six rivers and three mountain ranges rises Zora, a city that no one, having seen it, can forget. But not because, like other memorable cities, it leaves an unusual image in your recollections. Zora has the quality of remaining in your memory point by point, in its succession of streets, of houses along the streets, and of doors and windows in the houses, though nothing in them possesses a special beauty or rarity. Zora's secret lies in the way your gaze runs over patterns following one another as in a musical score where not a note can be altered or

displaced. The man who knows by heart how Zora is made, if he is unable to sleep at night, can imagine he is walking along the streets and he remembers the order by which the copper clock follows the barber's striped awning, then the fountain with the nine jets, the astronomer's glass tower, the melon vendor's kiosk, the statue of the hermit and the lion, the Turkish bath, the cafe at the corner, the alley that leads to the harbour. This city which cannot be expunged from the mind is like an armature, a honeycomb in whose cells each of us can place the things he wants to remember: names of famous men, virtues, numbers, vegetable and mineral classifications, dates of battles, constellations, parts of speech. Between each idea and each point of the itinerary and affinity or a contrast can be established, serving as an immediate aid to memory. So the world's most learned men are those who have memorised Zora.

But in vain I set out to visit the city: forced to remain motionless and always the same, in order to be more easily remembered, Zora has languished, disintegrated, disappeared. The earth has forgotten her.

5. In Maurilia, the traveller is invited to visit the city and, at the same time, to examine old postcards that show it as it used to be: the same identical square with a hen in the place of a bus station, a bandstand in the place of the overpass, two young ladies with white parasols in the place of the munitions factory. If the traveler does not wish to disappoint the

inhabitants, he must praise the postcard city and prefer it to the present one, though he must be careful to contain his regret at the changes within definite limits: admitting that the magnificence and prosperity of the metropolis Maurilia, when compared to the old, provincial Maurilia, cannot compensate for a certain lost grace, which, however, can be appreciated only now in the old postcards, whereas before, when the provincial Maurilia was before one's eyes, one saw absolutely nothing graceful and would see it even less today, if Maurilia had remained unchanged; and in any case the metropolis has the added attraction that, through what it has become, one can look back with nostalgia at what it was.

Beware of saying to them that sometimes different cities follow one another on the same site and under the same name, born and dying without knowing one another, without communication among themselves. At times even the names of inhabitants remain the same, and their voices' accent, and also features of the faces; but the gods who live beneath names and above places have gone off without a word and outsiders have settled in their place. It is pointless to ask whether the new ones are better or worse than the old, since there is no connection between them, just as the old postcards do not depict Maurilia as it was, but a different city which, was called Maurilia, like this one.

Italo Calvino - Cities and Memory 1 - 5.

05a

Domestic Life - Analytical

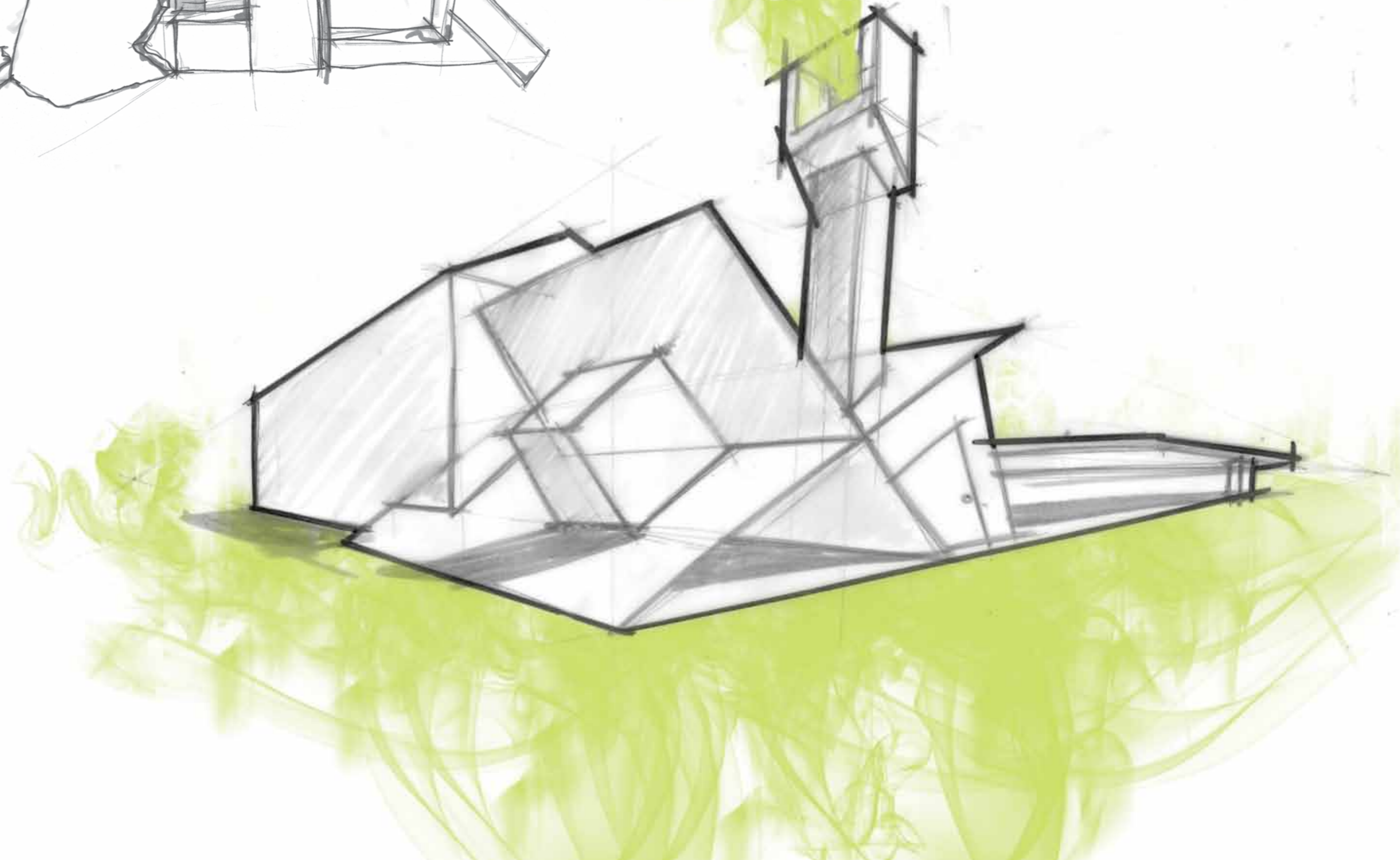
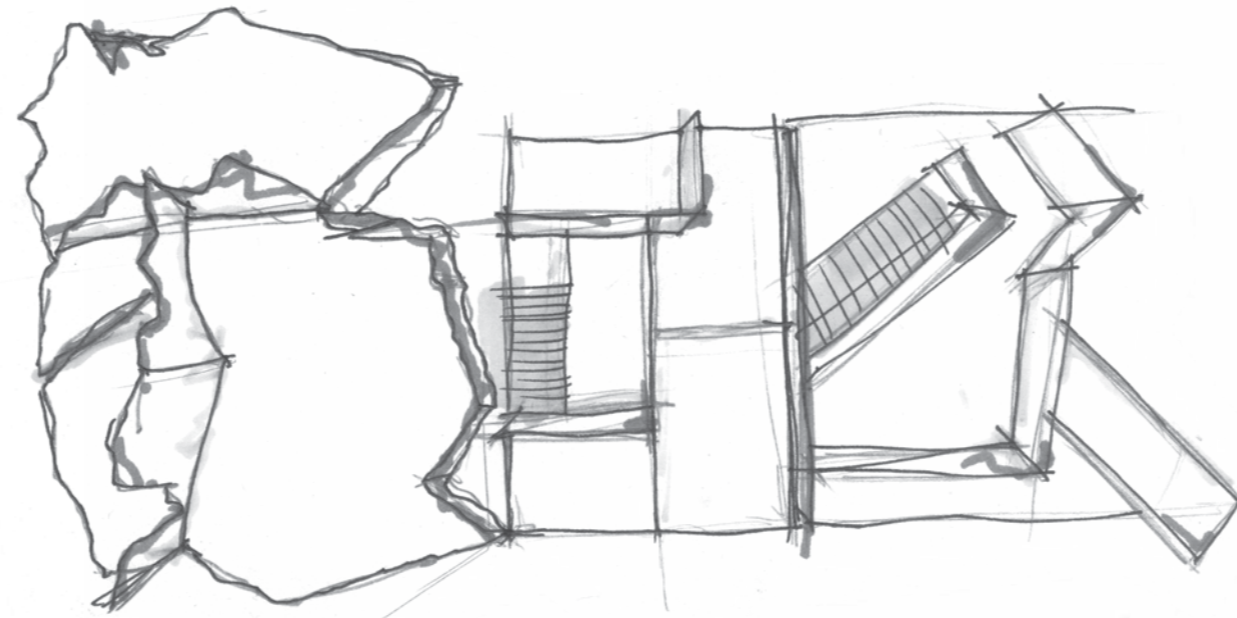
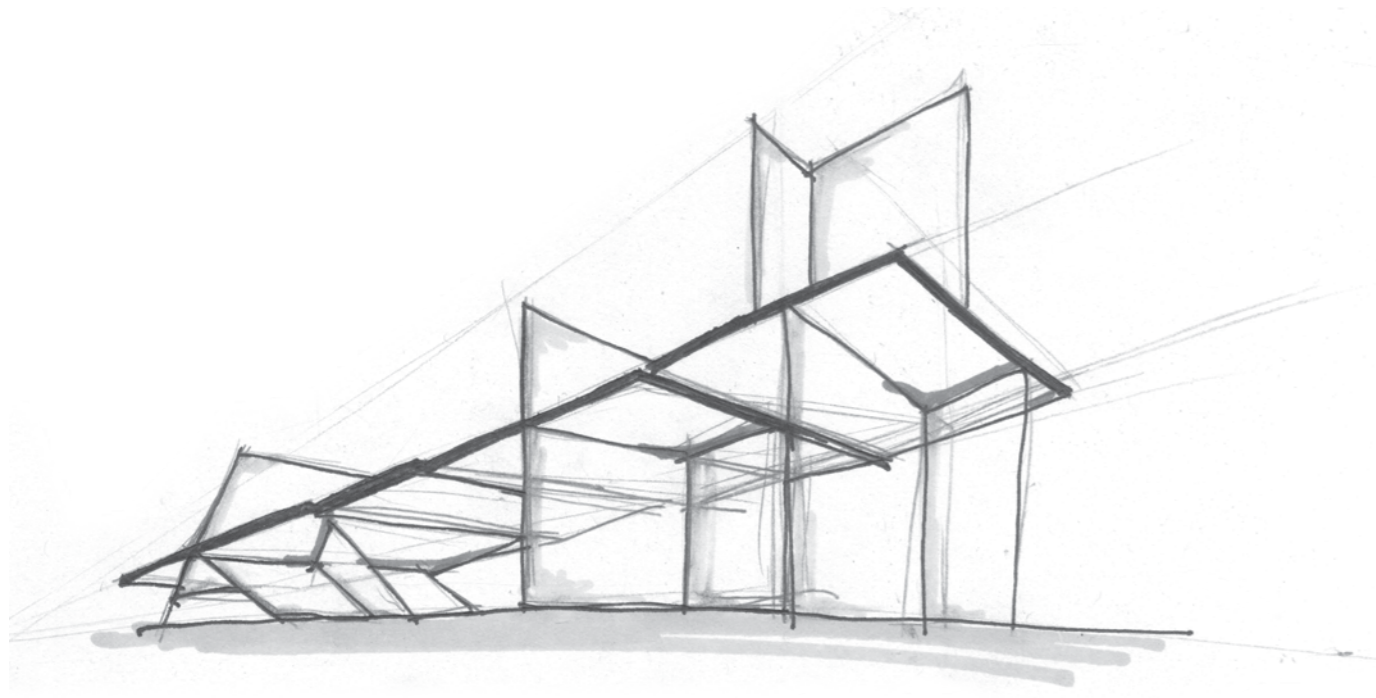


Data



05^b

Domestic Life - Assimilation



What happens to a space; that you have grown accustomed to, grown up in, lived our entire life, and experienced so many memories; when you distort and augment it?

Change of: scale, position of objects, addition or subtraction of building elements, orientation of partitions and floors. How does your emotional attachment to this place change?

Finally, what about a space you have never been before, but is vaguely familiar, in no way other than you recognise a series of components, but not the connection between them, or the way they are organised.

● 05^c

Domestic Life - Augmented



● 05^c

Domestic Life - Augmented