I was separated by a connecting doorway from the office of the four structures guys, who configured the strength, loads, and weight of the airplane from preliminary design sketches. They put skin and muscle onto the original design concept. After lunch one blazing summer afternoon, the aerodynamics group in my office began talking through the open door to the structures bunch about calculations on the centre of pressures of the fuselage, when suddenly I got the idea of unhinging the door between us, laying the door between a couple of desks, tacking onto it a long sheet of paper, and having all of us join in designing the optimum final design to make full use of the chines.


Harley Earl’s 1938 Black Y-job was built to point the way to the future, and to excite those who would see it and about where the automobile could take them. Larry Edsall. 2003. Concept Cars. From the 1930s to the Present.

Go on, enjoy yourselves. Look around at the new dream cars built to test new ideas and your reactions to them. The way you look at this La Salle will help build tomorrow’s cars. … The way you look at it can put some of its features on cars of the future.

Commentary accompanying a promotional film for the General Motors 1955 Motorama. ©General Motors
project: acmi

Initial research into typologies.
Concept sketching. Preliminary ergonomic + viewing geometry study.

Project report to client.
Visualising the first design proposal. Research + design development presented in a multimedia package.

First design proposal rejected by the client.
The theatre set prototype.
Client meetings within the theatre set prototype. Blister pack. Technology demonstration prototype.

ACMI. Hyperlounge plan. Modular planning variations.

Final installation. Photograph: Peter Clarke.

The conversation: scenario mapping and narratives connect the technology prototypes to the client position.
Information technology tools such as Macromedia Director demos are fundamental to simulate the scenarios of interaction concepts that are usually presented and discussed with users. We do this on a regular basis. When we have to test and evaluate physical objects, if the size and complexity allows it, we often prefer to use physical models, since the touch and weight and surface treatment are much better shown with a model than with a digital or paper rendering – take design as an intellectual act of narration. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people. Design is not so much about solving problems; it is about testing scenarios that create positive experiences for people.

Marco Susani. 1999. Director, Domus Academy Research Centre, Milan.

Cedric Price’s striking design concept [for Fun Palace]... expressed two features of his position... The first is that of an architecture which supports and enables human activity... The second is Price’s fascination with technology... Technology will be used to play a critical role, meaning that it will be expected to take part in the architectural debate, perhaps through contribution, disruption or the ability to shock.

scenario

enable

act 02: design embedded in narrative. project: acmi

Cedric Price's architecture dispenses with the visual and invites us to reconsider the experience of time and social accumulated experience of all of the programmers expanded and enriched the possibilities of space.


The Pavilion became theatre conceived of as a total instrument, using every available technology in which the act 03: design as immersive education. project: hoyts cinemas

Converse no design without a script

What underlies Svododa’s work … is his search for the intangible essence of the work and his attempt to express it in the most appropriate manner, or stage, in theatrical terms, which for him, implies a synthesis of expressive elements. … Scenography is not a background nor even container, but itself a dramatic component that becomes integrated with every other expressive component or element of production and shares in the cumulative effect upon the viewer … “Above all, of course, scenographic work implies a very close tie with direction [the script and its interpretation] … The question is whether they’ve managed to concretise their idea. … Scenography must draw inspiration from the play, its author, all of theatre.” Joseph Svoboda


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Michael Trudgeon zukunftsmusik

act 03: design as immersive education. project: hoyts cinemas
immersive

Bodystorming: coming out design swimswimming in the original context. In the wild. instead of the office. We found that bodystorming permits immediate feedback for generated design ideas, and can provide a more accurate understanding of contextual factors bodystorming asserts were found remarkable and inspiring. Bodystorming seems particularly suitable for getting familiar with unfamiliar activities in easily accessible locations.


walking the plank

Central to our method is to begin by loosening the ground or preparing our clients for the idea of investigating or questioning the conventions that surround their practice and their expectations. We use our process as a bit like having the client’s view a bit like having plane board your ship. It comes with all of the uncertainties that accompany such an event. Stepping off the ship onto the infamous plank, we can look back at it from another perspective. Ultimately we hope that this process will allow us much greater freedom to address the project. We want to explore and experiment and this requires creating uncertainty but we have to provide a safety net or it is too dangerous for our clients. We need to hold their hands.

Michael Trudgeon, 1996.

act 04: space as a social platform. project: nab retail roll-out