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2020

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# PORT - FOLIO

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This portfolio showcases a number of projects in the context of Interior Design, Architecture, Furniture Design and Photography.

The first is my Masters of Architectural Studies thesis project at the Mackintosh School of Architecture, *The 'Other' Playground* and the second introduces my 4th Year Interior design project, *The Seed Bank Project*.

For both I have presented a sample of the final work and parts of the design process. For more information on the projects and the full portfolios please contact me.

Thereafter is a selection of projects in chronological order.

More information on each of these and the design process behind them can be found at [janwrightdesign.com](http://janwrightdesign.com)

# The 'Other' Playground

ARCHITECTURE / 2019-2020  
[MArch - Mackintosh School of Architecture]

*Masters design thesis project.*

My design thesis is built around the idea of the 'Right to the City' developed by Henri Lefebvre; specifically looking at ways to revive the city as a co-creating space that promotes life and culture, over commodification and capitalism which has suppressed social interaction in cities across the globe.

This project speculates about the exercise of the public's right to play in the city through an interactive three-dimensional design proposal. Developed out of a rich understanding of the host space, the project combines the ideas of community gardens and sculptural playgrounds, to convert a previously in-between, overlooked or interstitial space in Glasgow into a site of rich cultural activity.

Through embodied experiences of play, the design aims to engage and stimulate an interaction amongst the local population and the site; improving and enhancing the relationships between the body and the urban fabric, whilst giving the users a voice to celebrate their own imagination and creativity.



## The 'Other' Playground -

### *Possilpark*

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Based in Possilpark, the project takes advantage of growth opportunities and embraces innovative ways of working to develop a model for finding sustainable, attractive and economically viable ways to re-engage interest in lost and forgotten civic spaces.

The site is located on the intersection of Allander St and Barloch St in Possilpark. Previously supporting the east corner of a tenement block, demolished in 1970, the stalled space currently functions as a car park.

Along with the scale and derelict condition of the space, which provided a huge canvas for the project, the fundamental reasons for choosing the site was its location in Possilpark and the area's social demographic context. At the epicentre of one of Glasgow's poorest neighbourhoods and running parallel to Saracen Highstreet, the site provided the opportunity to benefit an extremely diverse and deprived community.

The site, as with many streets throughout Possilpark, had become an avenue of anonymity, rather than a place of rich culture and activity. After visiting the site and talking to local residents it became apparent the traditional sense of a community had broken down. The increased transience of people in and out of Possilpark had developed a situation of people living in close quarters to each other but operating very isolated and separate lives. This ultimately breeds fear, contempt and frustration, bringing on a sense of alienation and powerlessness within the community.

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# The 'Other' Playground -

## Collage

### Site analysis & Photographic collage

Borrowing ideas from analytical and synthetic cubism whilst learning from David Hockney's 'joiner' series and Frank Dresmé psychogeographical maps I developed over 25 collages of the site, using photographs, text and sketches. The value of collage is the abstraction has the ability to quickly stimulate the imagination, Pallasmaa says; "it is as if the various fragments, torn from their initial settings, would beg the viewer to give them back to their lost identity." The images constructed the space ex-situ, capture the temporal conditions, environment, movement and personality of the space. The process of collage provides a means of interrogating the site - allowing me to gain not only a closer and more focused understanding of the unique details of the area but also the relationships between open and closed space; solid and void.



# The 'Other' Playground -

## *Iterative + Experimental Design Methodology*

I developed a series of four experimental design methodologies (iteration 1, 2, 3 and 4) which used the overlooked and undervalued characteristics of the site as generators, each iteration furnished the space with a series of abstract 3D expressions. This 'insertion of stuff' filled the originally empty site with objects directly from and relating to the space which, in turn, became tools to engage and stimulate interaction amongst the people that gathered there.

This was one of the later photo collages of the site, and most successfully captured the temporal conditions, environment, movement and personality of the space. Using several photographs stitched together the collage importantly created a panoramic view of the entire space, allowing for an analysis of every corner of the site.

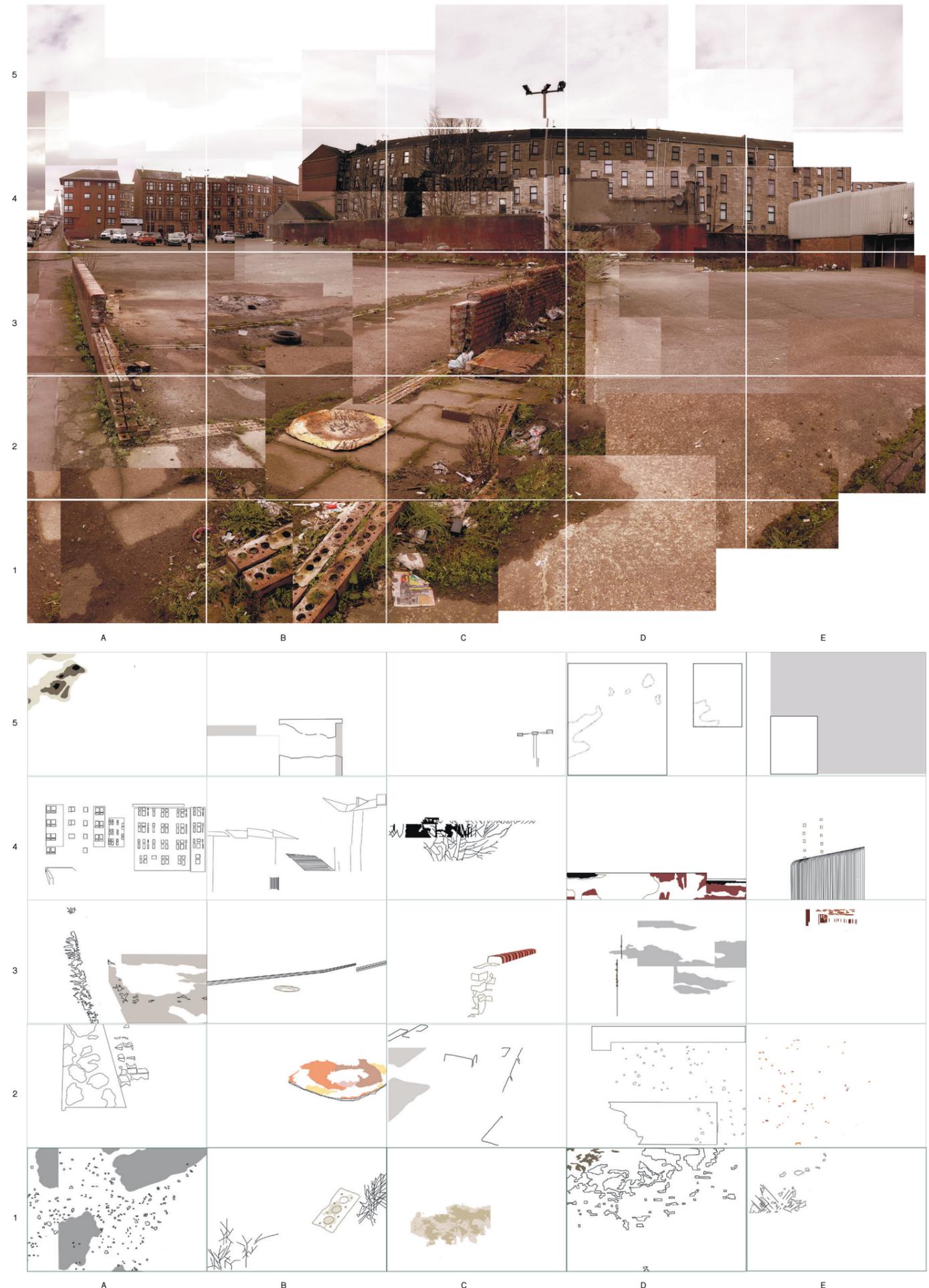
### *Process of Selection*

The purpose of this investigation was to home in on the smaller details of the space; colour, tone, material, texture, scale, form, the rhythm of repetition, leftover accumulation of detritus etc.

To digest the overwhelming wealth of information within the photo collage (seen earlier) and develop a process with a more explicit outcome the image was divided into a 5x5 analytical grid. The grid generated a particular type of photographic analysis, allowing me to zoom in on a set portion of the overall photo collage, remove it from its context and to analyse it closely in isolation.

### *2D-3D*

Tracing over two physical phenomena within each analytical grid square produced a series of 25 illustrations. The iPad drawings were then converted into a set of vector polygons before being translated into a series of abstract 3D expressions using a basic set of transformational rules. This initial strategy for going from 2D to 3D, based on the individual qualities of the illustrations, was very much in flux.



# The 'Other' Playground -

## Example Process for the 1st, 2nd and 3rd Iteration

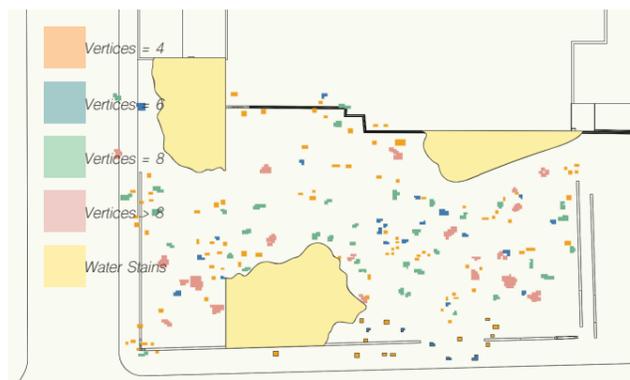
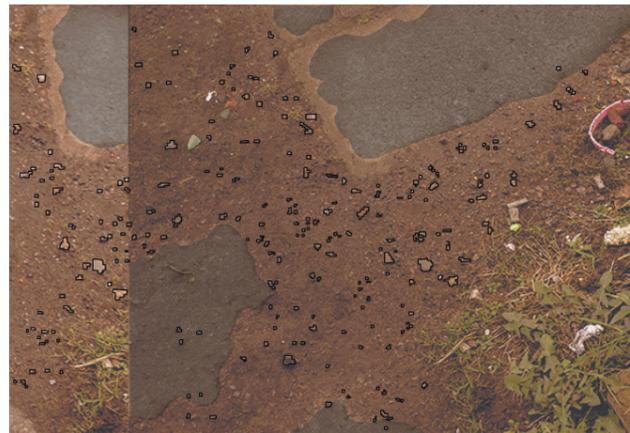
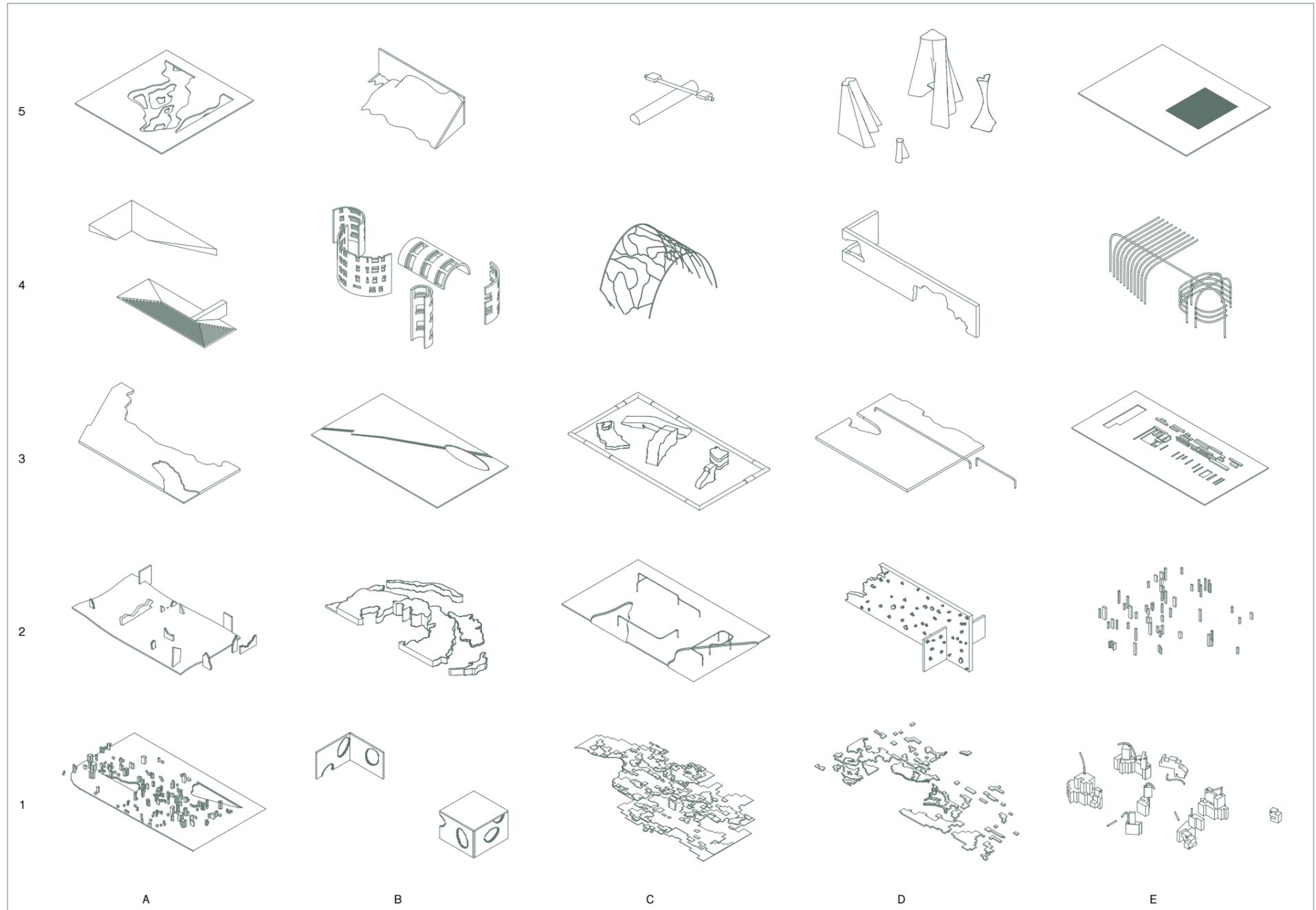
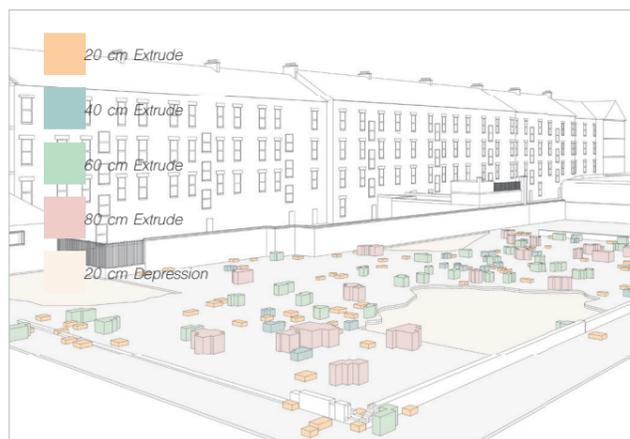


Illustration converted to polygons + overlaid on site plan



# The 'Other' Playground -

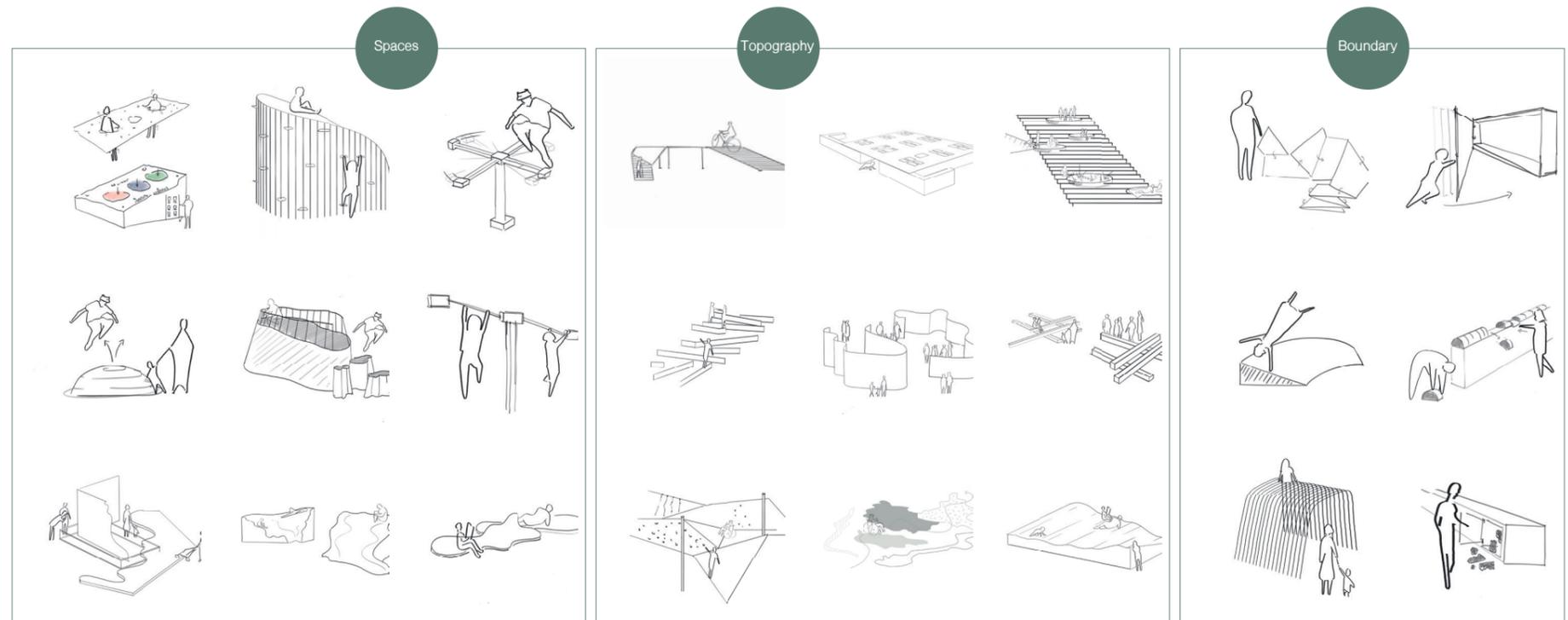
## 4th Iteration

The fourth iteration was inspired by the work of American industrial designer, Cas Holman, and introduced the notion of experiential goal-driven design. Learning from Holman the investigation began by cataloguing the sites attributes and characteristics in relation to experiential goals and the human body.

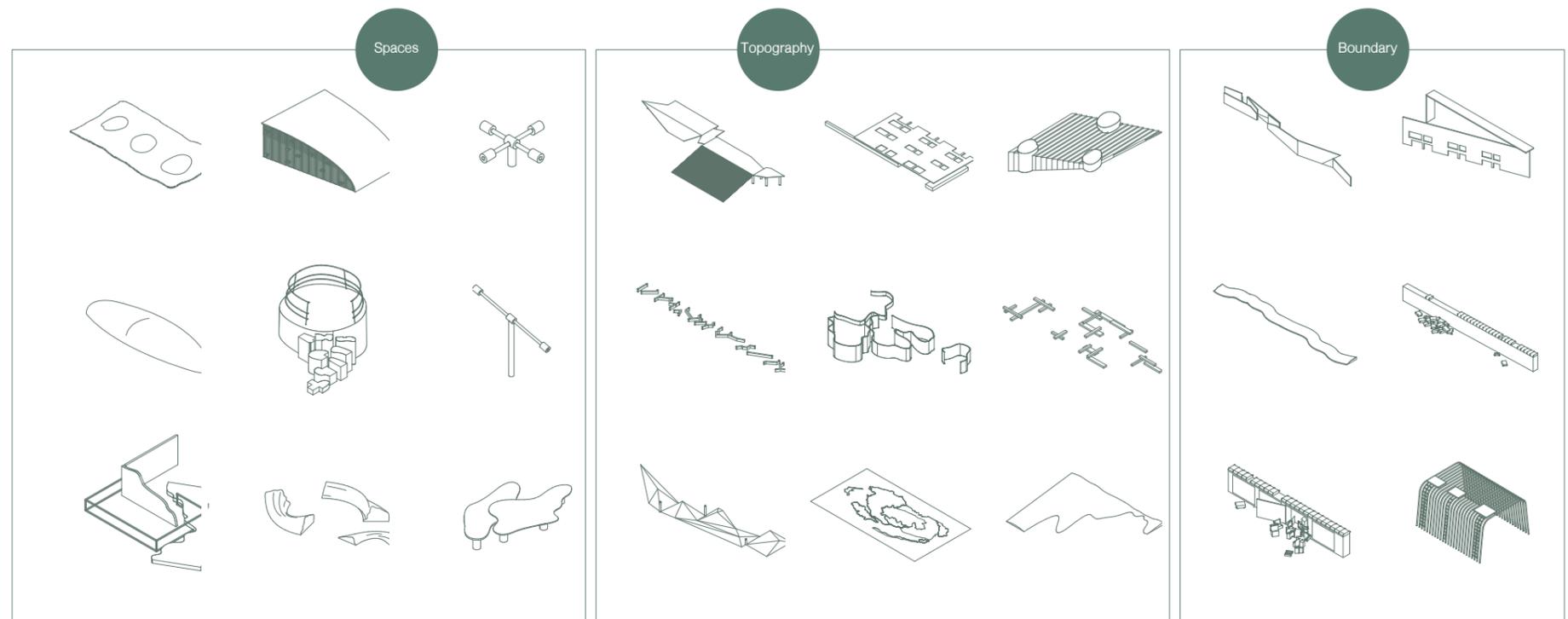
For each of the six experiential goal categories, a series of human figures were drawn in a range of body positions. To represent the demographic of people in Possilpark the models were of varying abilities and ages with differing heights and body shapes. Each figure was annotated with basic dimensional descriptors based on their body anthropometrics. This data helped generate a set of rules and requirements for the designed objects, becoming the source code for what happened in the space

The sketch concepts were organised into the three categories; Spaces, Topography and Boundary. The key driver behind the categorisation was the scalability of the conceptual designs and the scale relationships each had to the human body and the site. The concepts were then built-in 3D model before being scaled and placed in the site according to the rules for each category.

Sketch Concepts



3D Expressions



# The 'Other'

## Playground - *Final Rules of Operation*

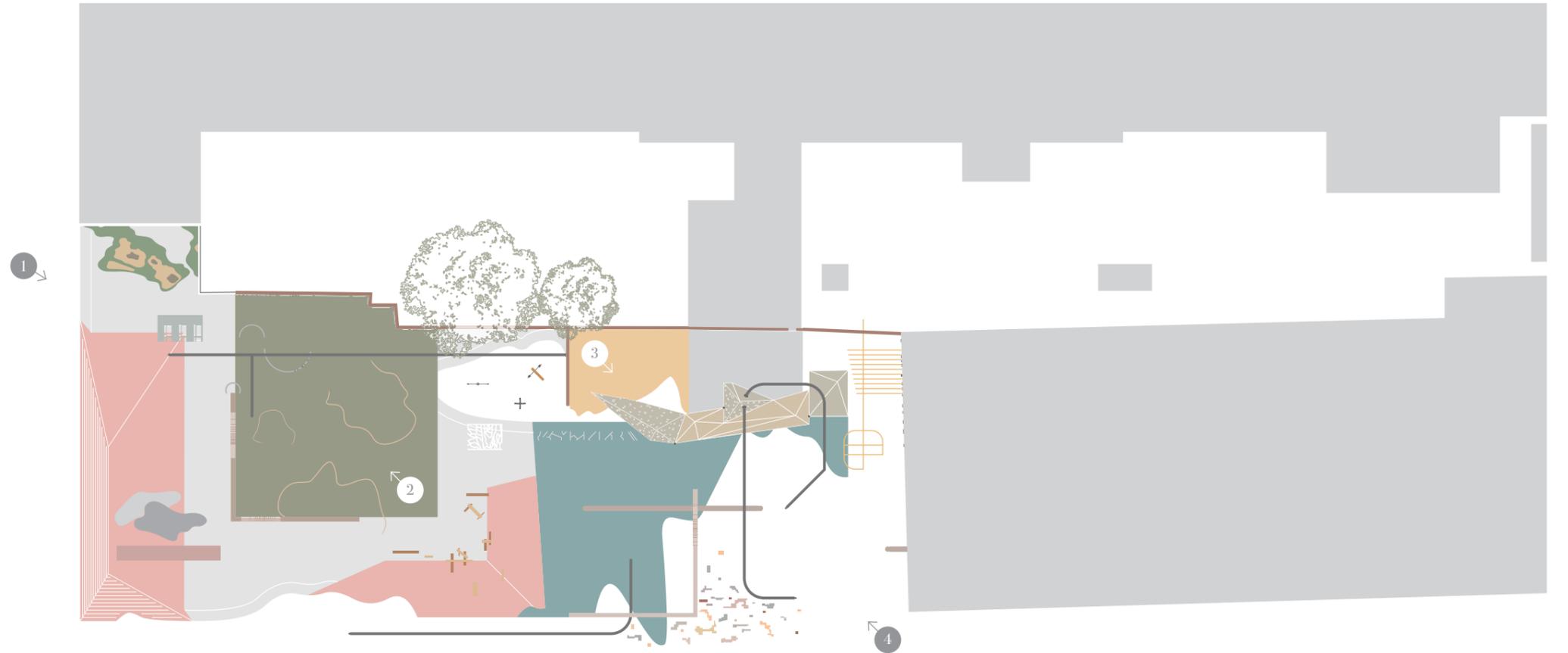
<i>Topography</i>	<i>Spaces</i>	<i>Boundary</i>
<p>3D expressions</p> <p><i>Isolating 2 physical phenomena from the illustrations and using body anthropometrics to translating them from 2D to 3D (2nd iteration + 4th iteration).</i></p> <p>Placement</p> <p><i>Scaled by 5 and operating over the whole site (3rd iteration).</i></p>	<p>3D expressions</p> <p><i>Isolating 2 physical phenomena from the illustrations and translating them from 2D to 3D (2nd Iteration).</i></p> <p>+ <i>Experiential goal-driven design (4th iteration).</i></p> <p>Placement</p> <p><i>Occupying a specific local in the site according to the 5x5 analytical grid and the source illustration.</i></p>	<p>3D expressions</p> <p><i>Isolating 2 physical phenomena from the illustrations and translating them from 2D to 3D (2nd Iteration).</i></p> <p>+ <i>Experiential goal-driven design (4th iteration).</i></p> <p>Placement</p> <p><i>Located along the entire site boundary.</i></p>



Saracen St



Allander St



Barloch St



Top Plan, Detailing View Standpoints // 1:500

View 1



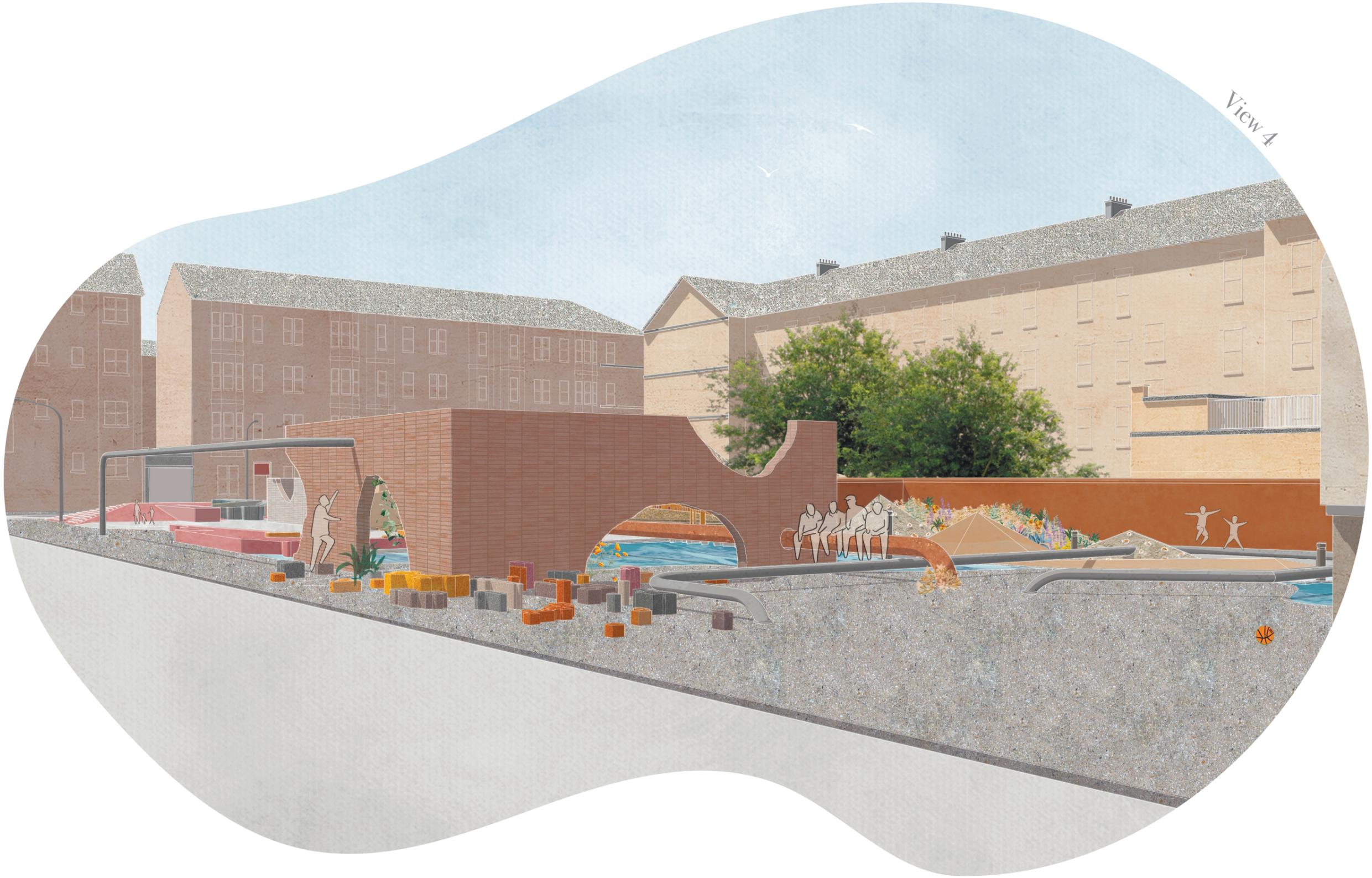
View 2



View 3



View 4



# The Seed Bank Project

L4 INTERIOR DESIGN, GSA / 2018 - 2019

*GSA's final year project for BA(Hons) Interior Design requires the development of an individual project over the course of a year. Each student picks a site in Glasgow to respond to, and host a programme of choice within.*

The Seed Bank Project is my proposal, hinged on the principals of ecology, conservation and sustainability through the act of archiving and storing, within an urban environment.

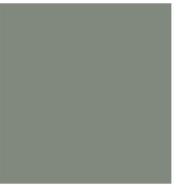
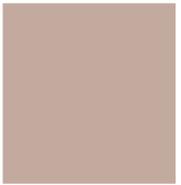
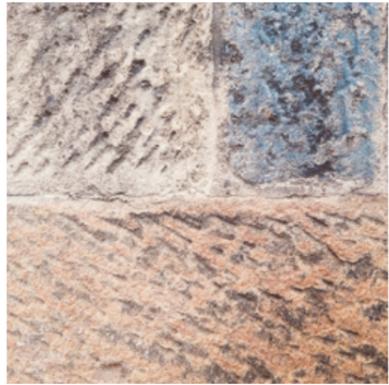
The principal idea is a seed bank; a centre built around the conservation (collection and storage) of gymnosperms (seed-producing) plant species, specifically those indigenous to the UK and more specifically Scotland.

Through this project I have created an interface between the public and private domain, by way of physical conversations of space and an overlapping of typologies.

The seed bank itself is the only private space in the site, the other spaces are open to the public and are driven to engage the users in the act of collecting, storing, and documenting, however the objects or artefacts concerned are not necessarily seeds.

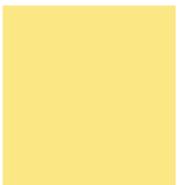
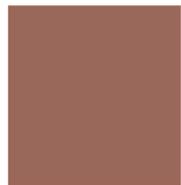
The site; 8 derelict garage units and a disused railway vent, is particularly important as the project seeks to repurpose and reengage interest in an idle/dis-used/derelict/degraded space. By unifying this dying real estate [ grey ] with the already growing neighbouring artists community [ colour ] a successful 'micro-community' can be developed that is both intimate and engaging, which can then feed the major social networks of Finnieston and Glasgow as a whole.

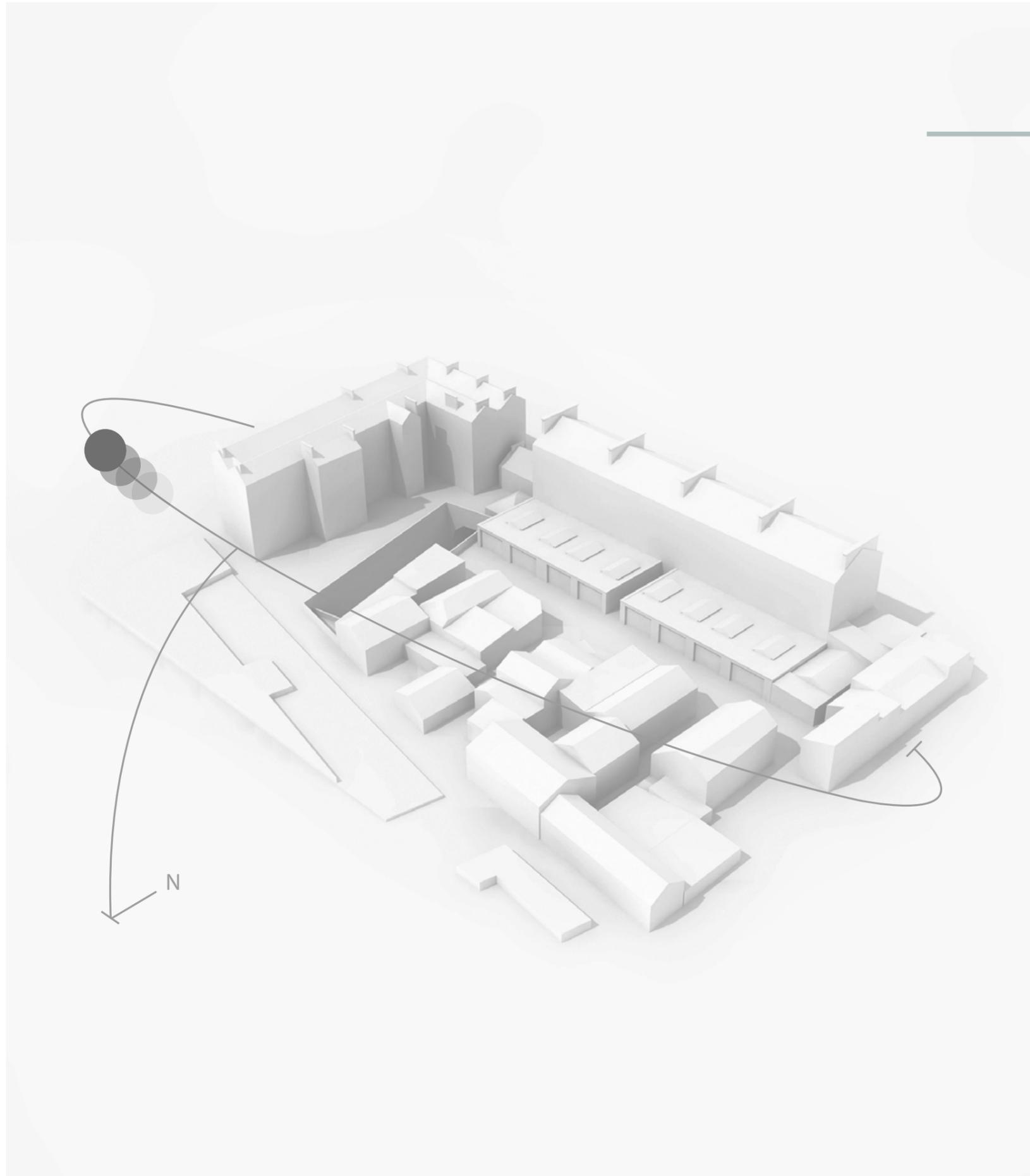




Colour informed by material.

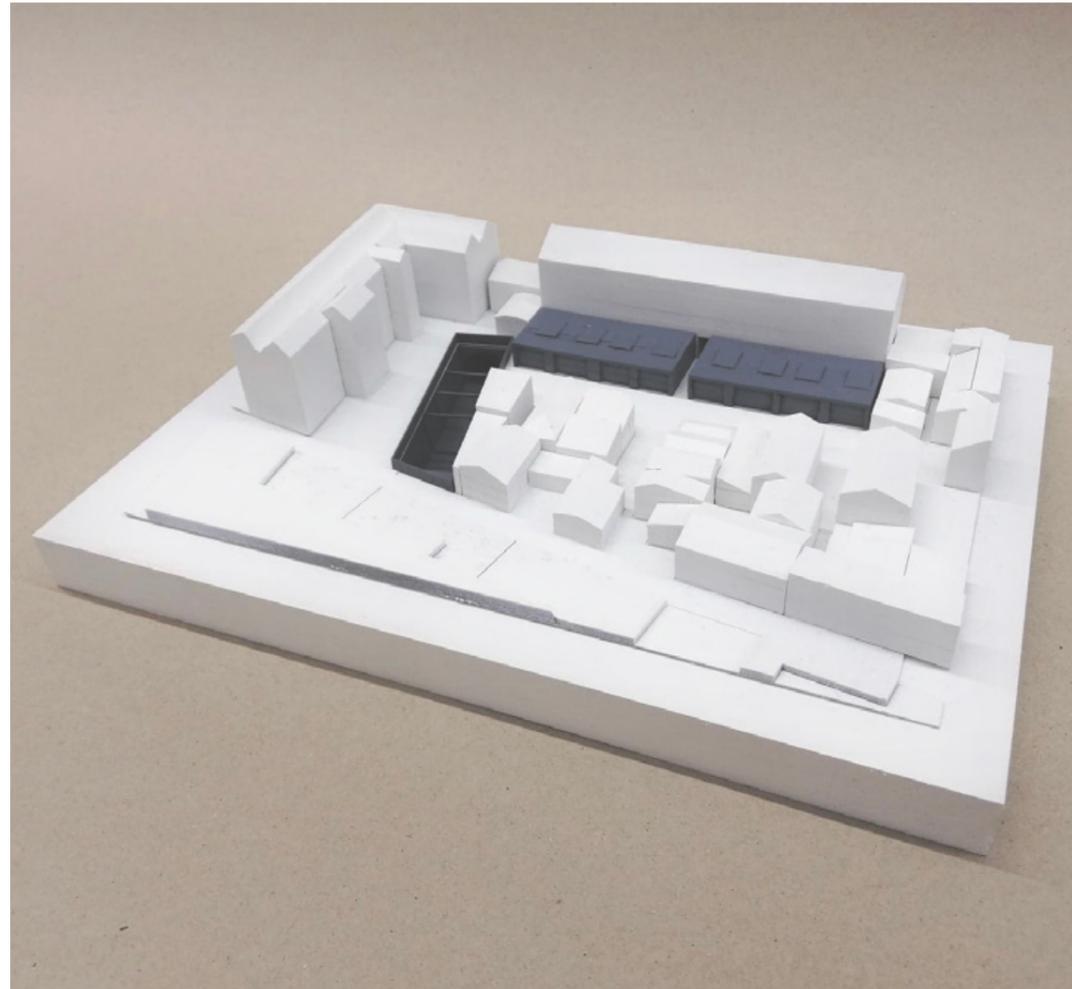
Material informed by colour.





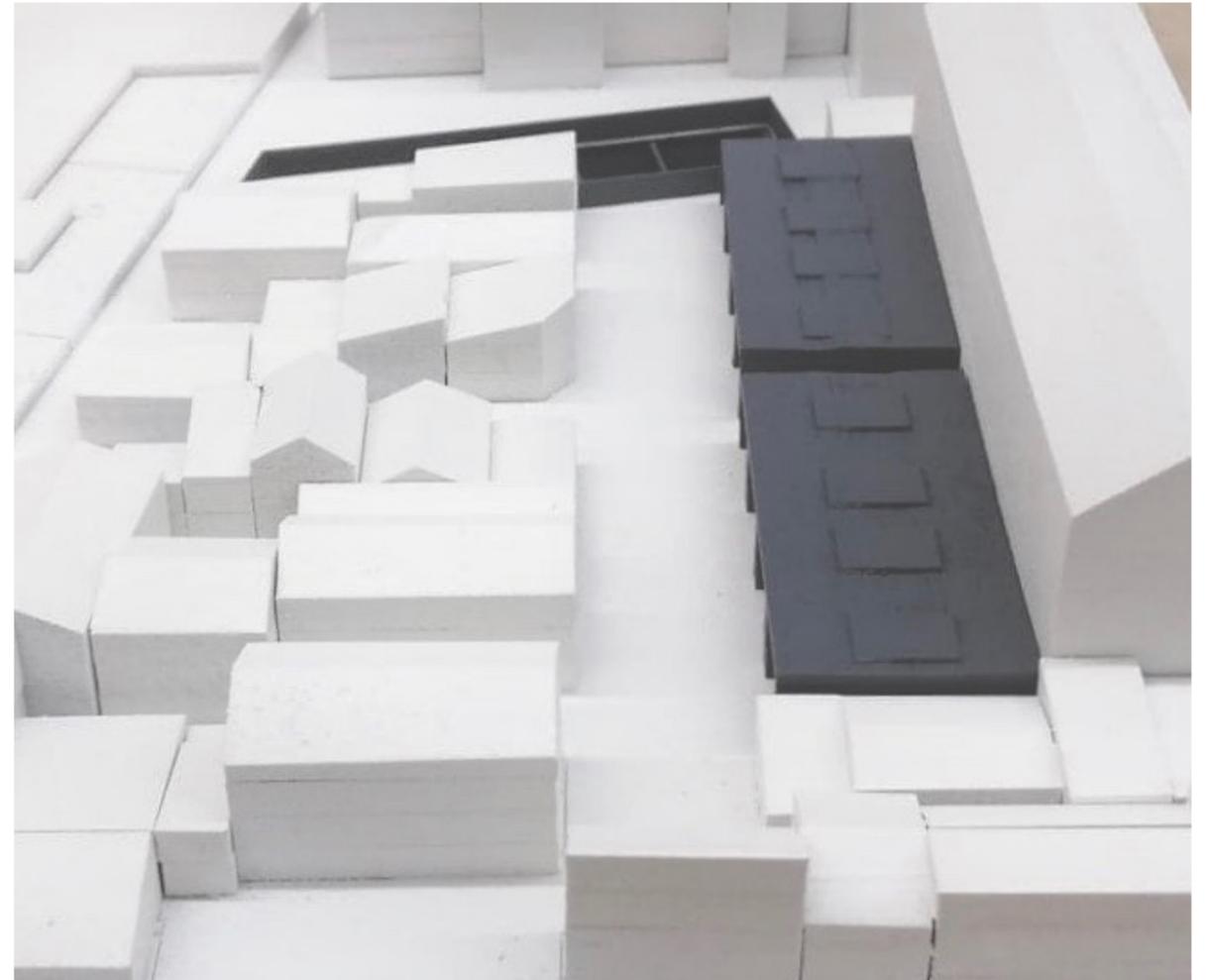
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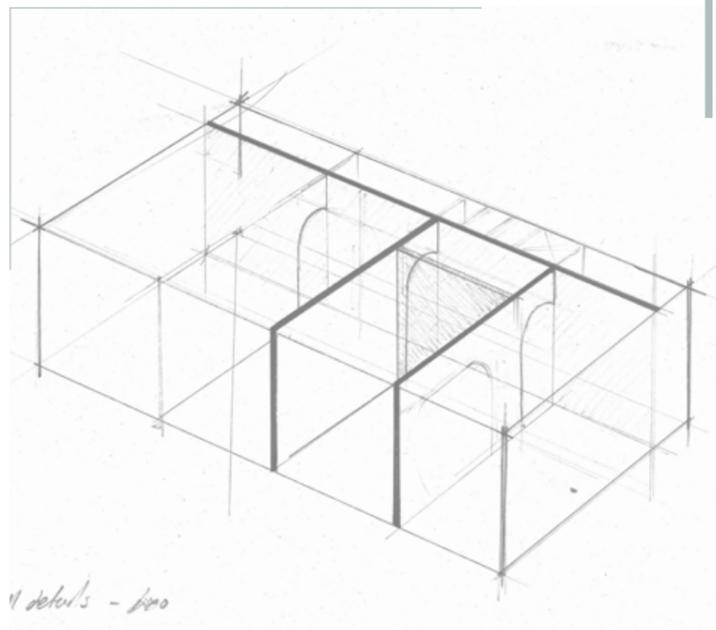
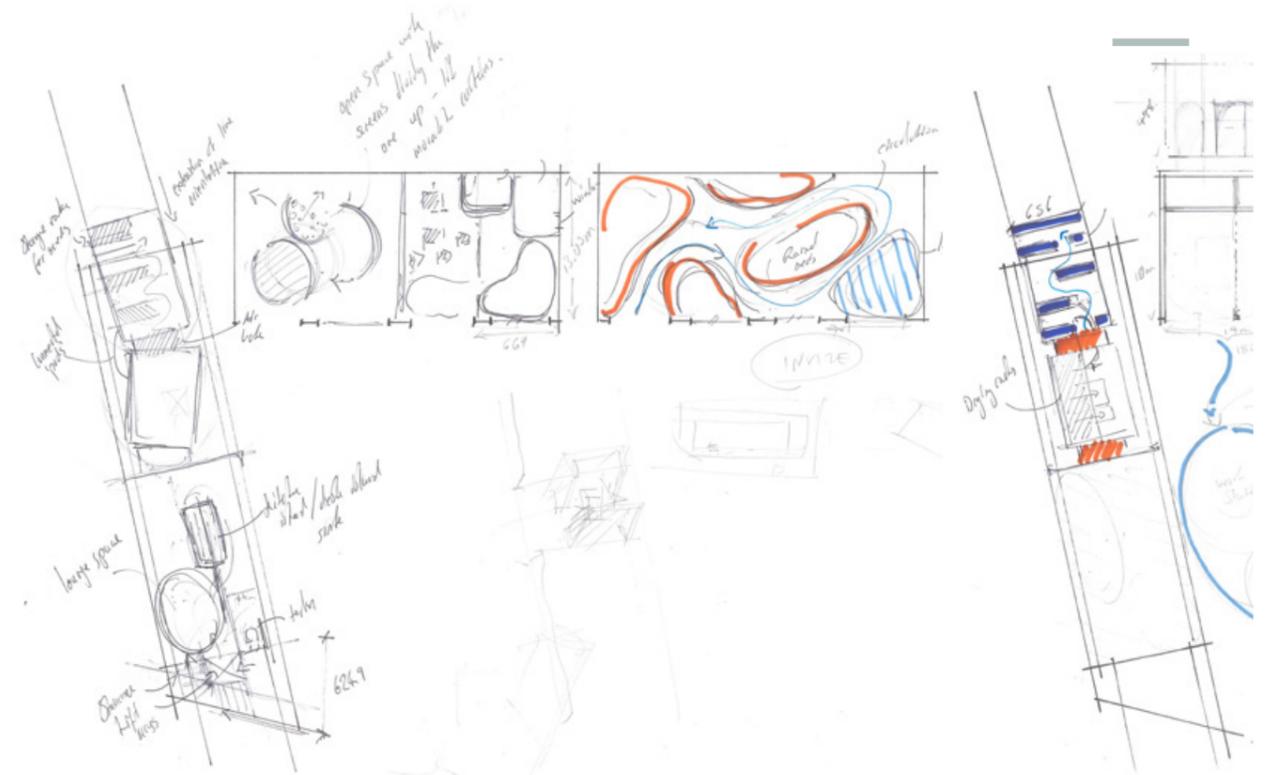
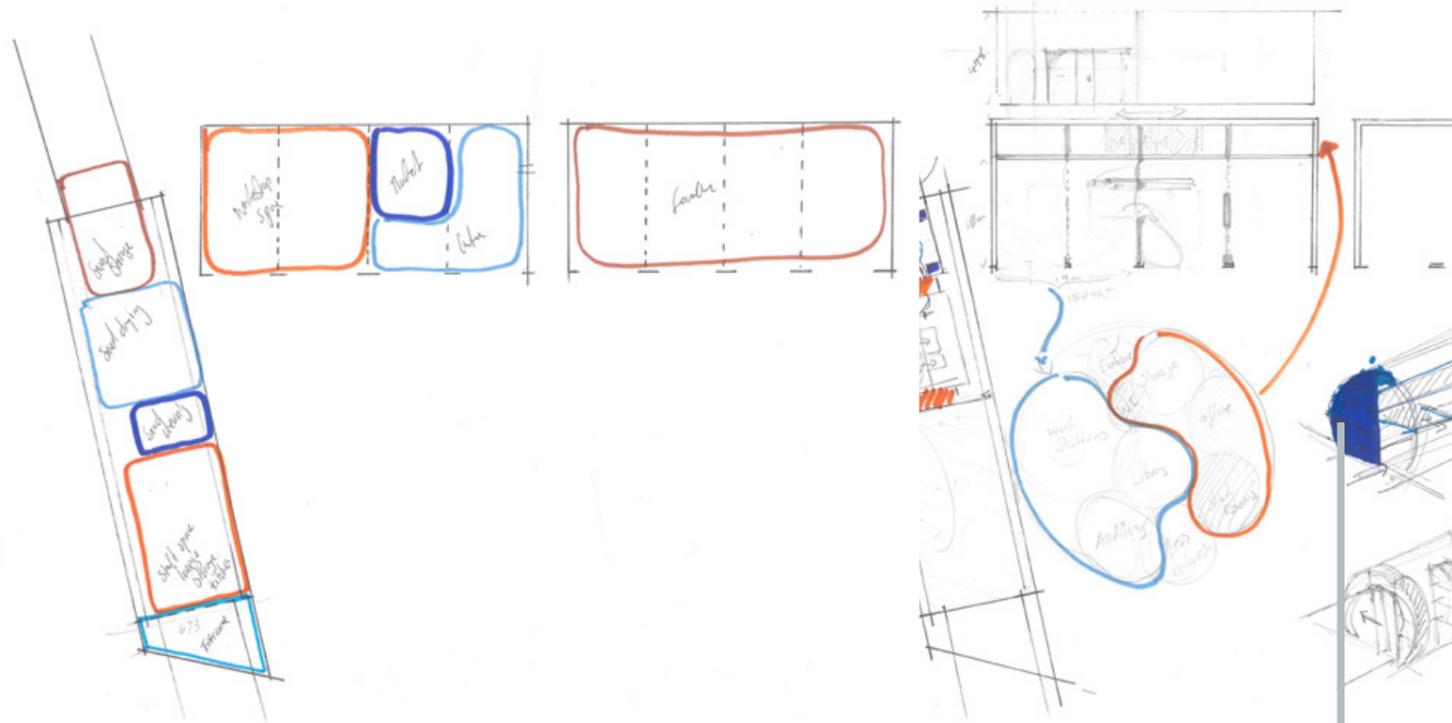
Summer Solstice  
21/06/2018  
14:00  
Sun Angle 10.63 degrees



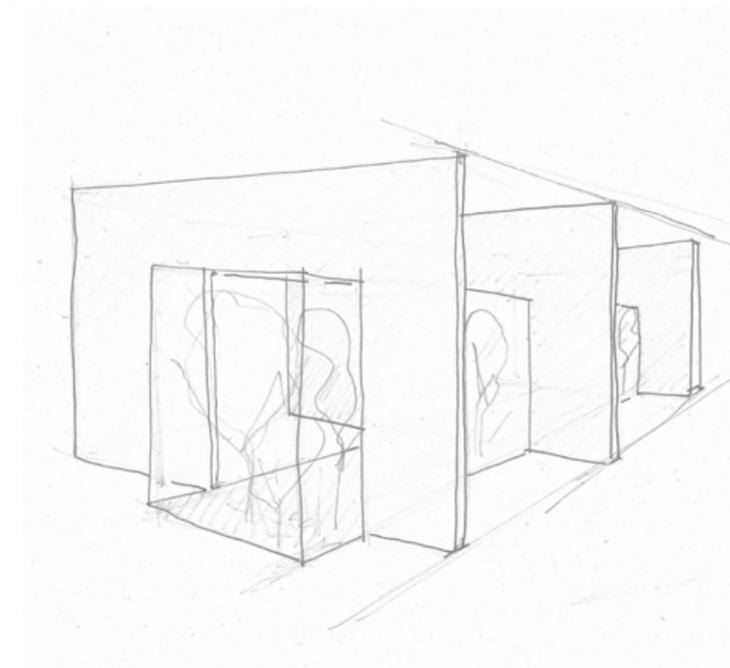
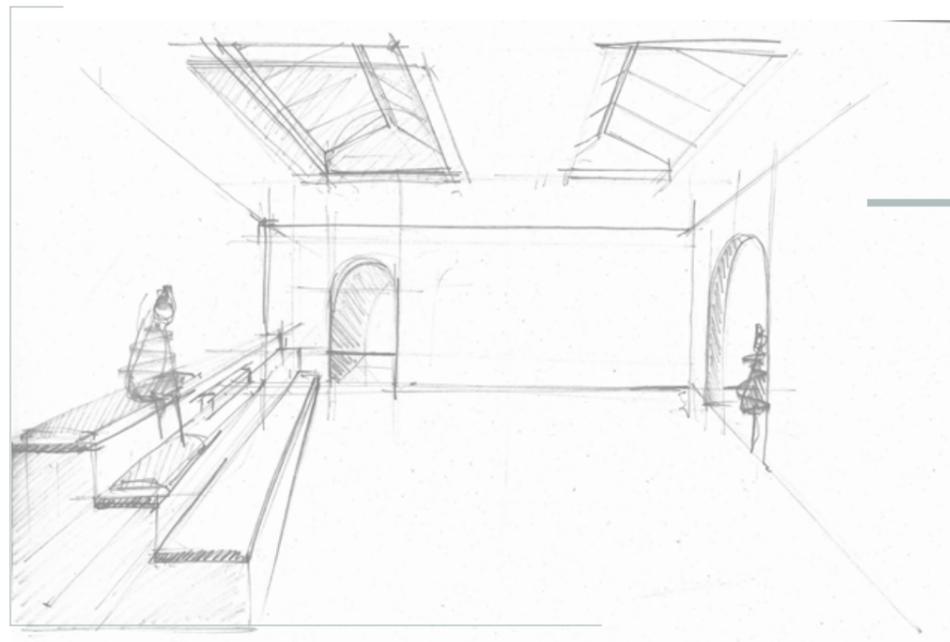
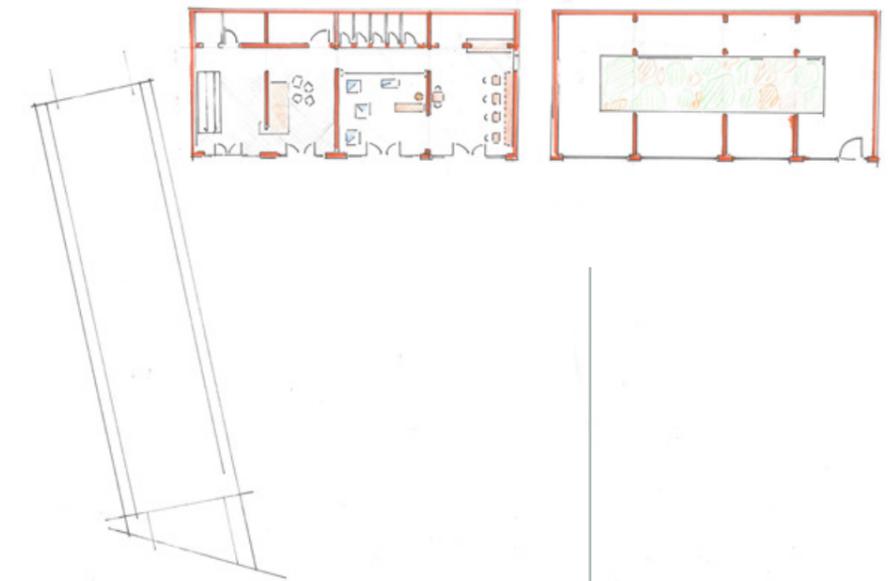
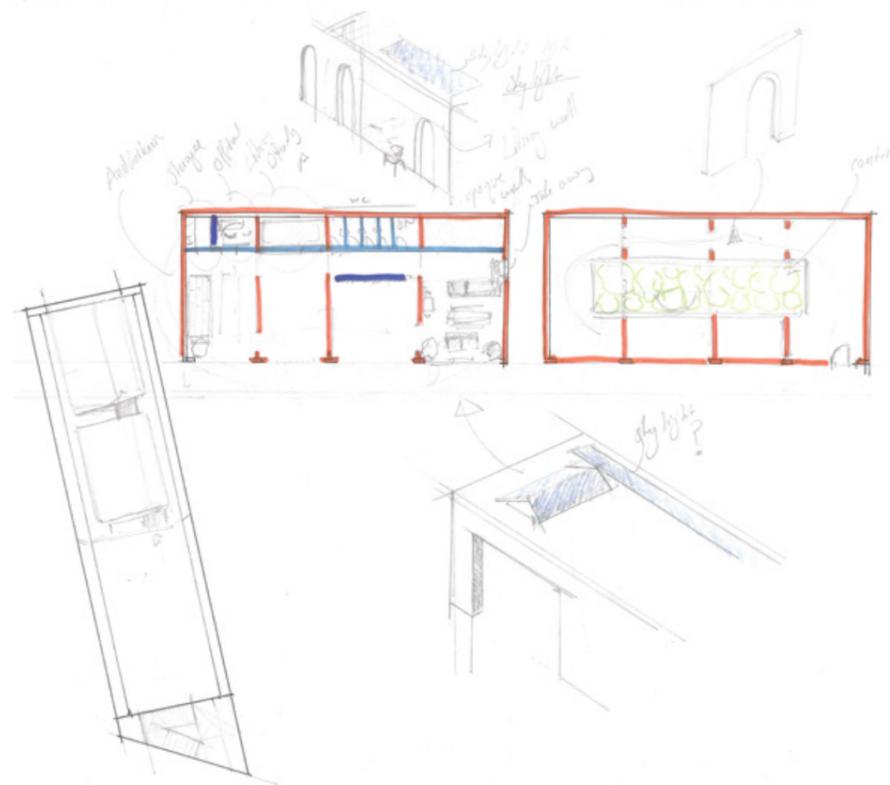
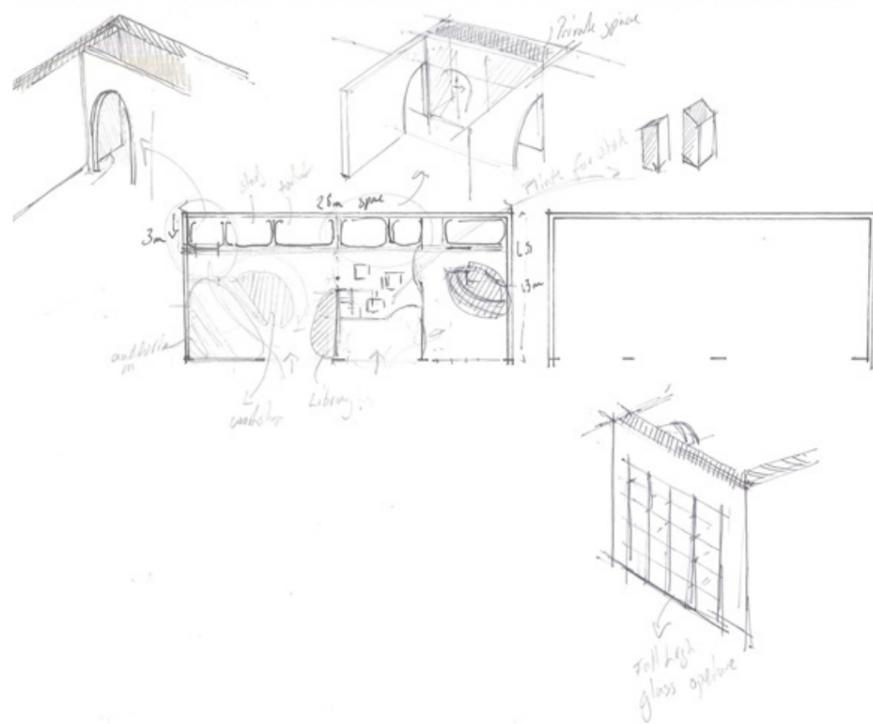
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Site model @ 1:500  
Detailing my three spaces within  
the urban context of its neighboring  
buildings and landscape





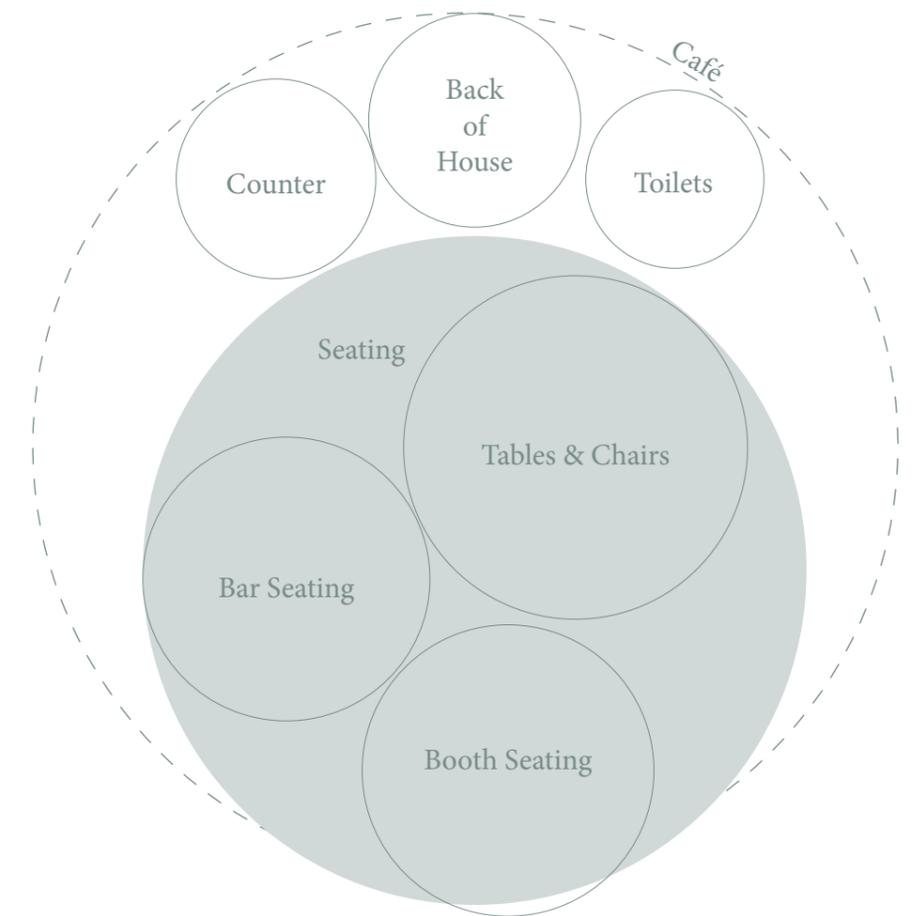
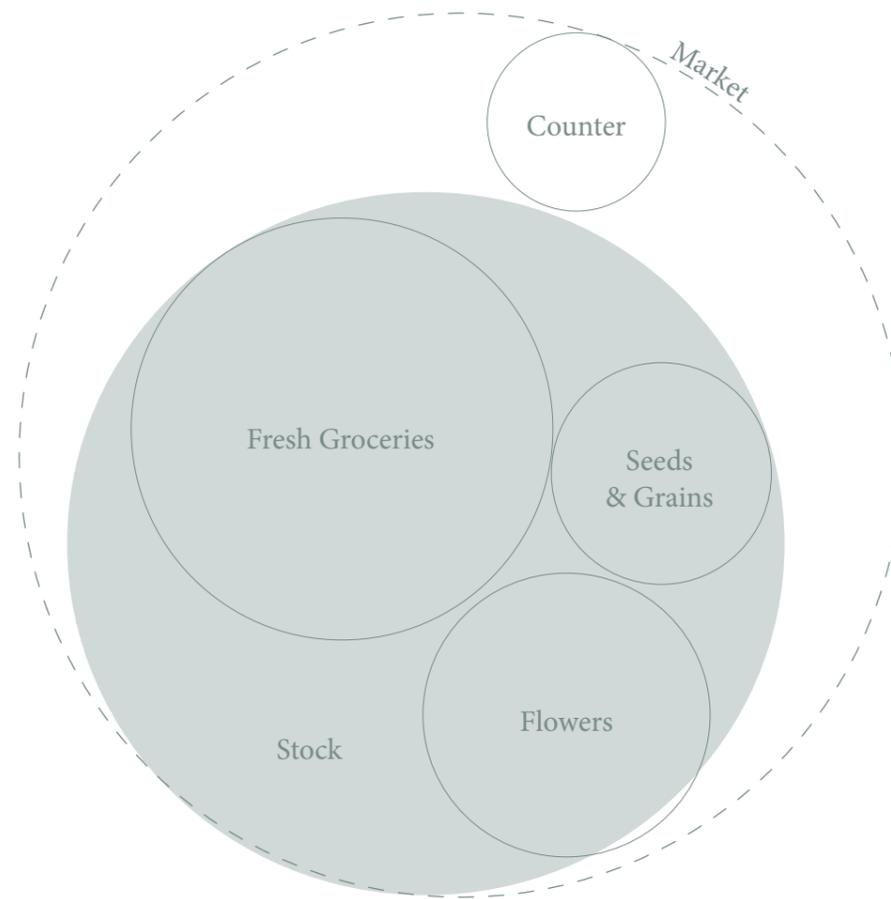
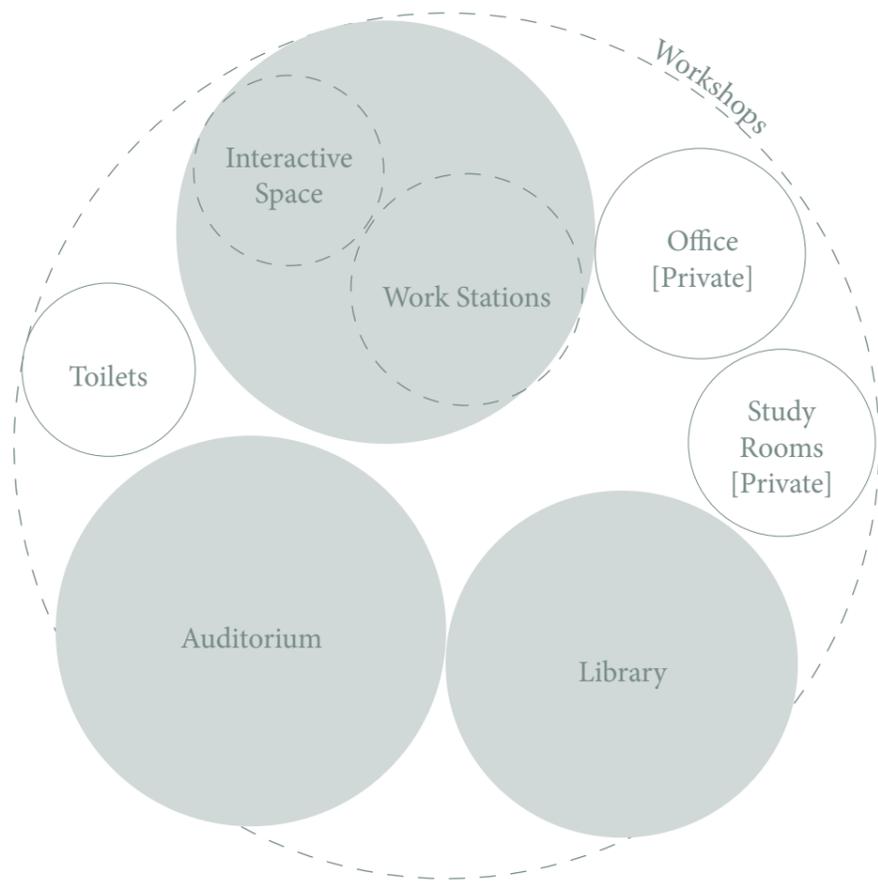
Planning and sketch concepts;  
Schematic layout planning and hand drawn design process.



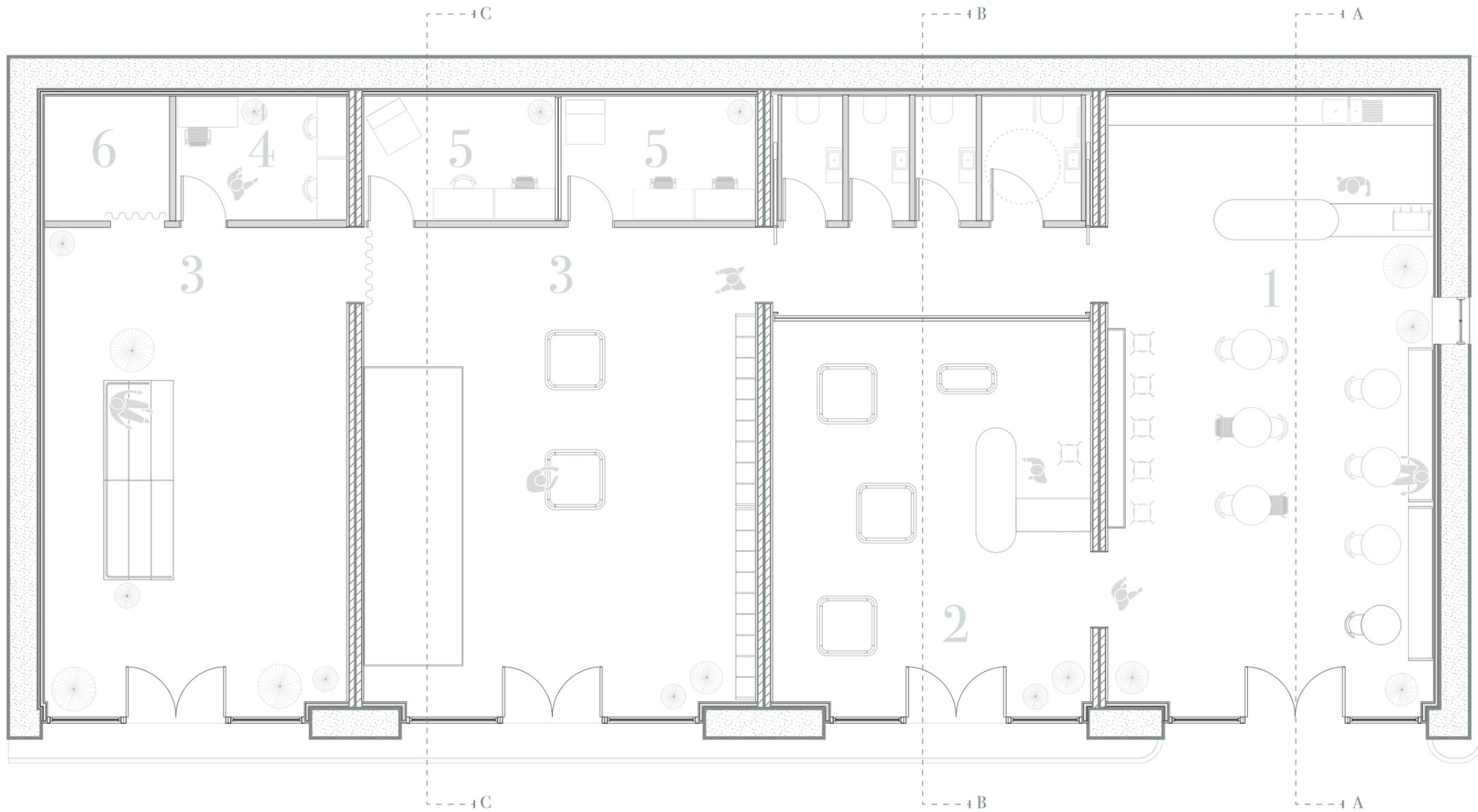
Planning and sketch concepts,;  
Considering the relationships and conversations between spaces and volumes through floor plans and perspective sketches



Proposed Elevation for Garage 1 // 1:100.



Schematic zoning diagrams for Garage 1;  
Detailing programs of space and spatial hierarchy.



Ground Level Plan // 1:100.

- 1 - Cafe, 2 - Market, 3 - Workshops
- 4 - Private Study Rooms, 5 - Offices, 6 - Cloakroom



Garage 1 Exploded Isometric // 1:100

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## CAFÉ

### *Conceptual Visual.*

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The cafe is an informative space that introduces users to the centre, whilst promoting social engagement and positive loitering.

As a place to rest, eat or work, the cafe needed to mask the harsh nature of the garage unit it occupied. Through soft colours, birch clad walls and numerous indoor plants in terracotta pots both life and warmth is generated in the previously strident space.

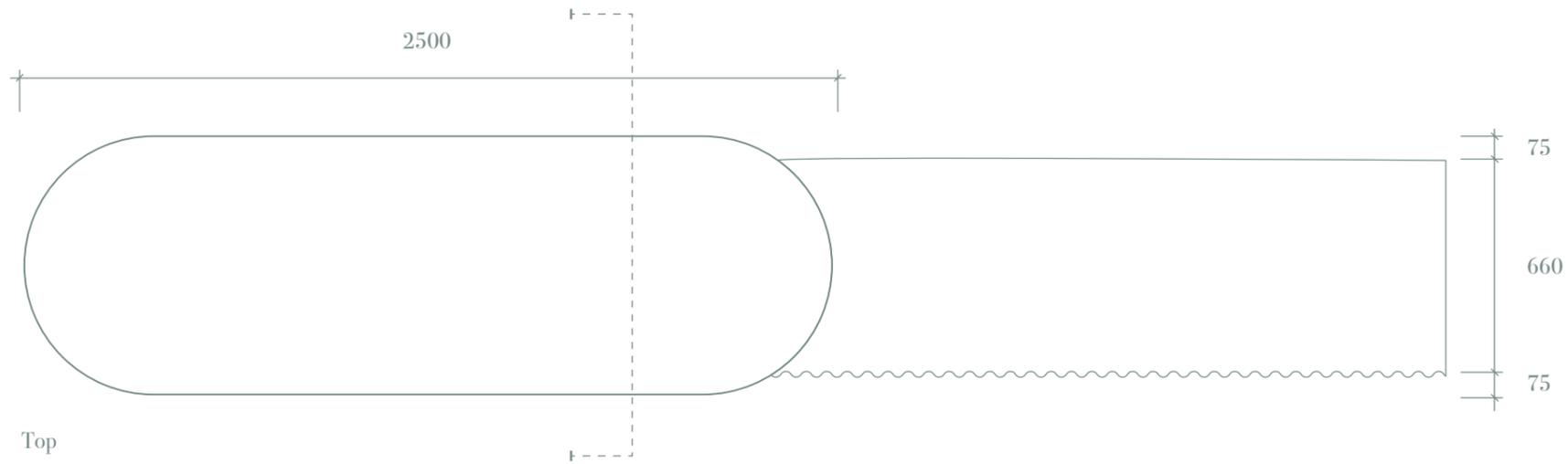
Two different floor finishes of exposed concrete in the rear 'active' space and white aggregate terrazzo in the central 'passive' space, broken by a corrugated brass threshold, consciously divide the cafe in two; the fast paced to-go ordering area and serene seating area.

A bespoke precast corrugated concrete counter, topped with an aggregate white cement and brick worktop, sits at the heart of the to-go area. The unique material I designed takes advantage of the waste brick rubble from the site, whilst landmarking the transaction between the customer and the barista.

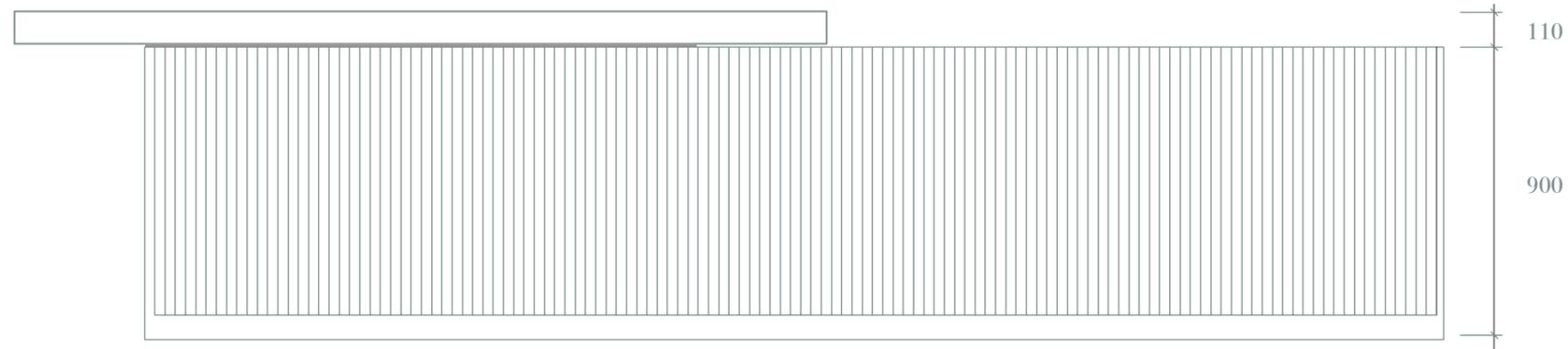
The adjoining seating area is populated by bespoke furnishings and a series of chairs and stools by Russian design office Delo Design. The booth seating creates intimate moments within the large space; encouraging longer stays whilst the range of upholstered and bare chairs accommodate the passer-by or spontaneous customer.



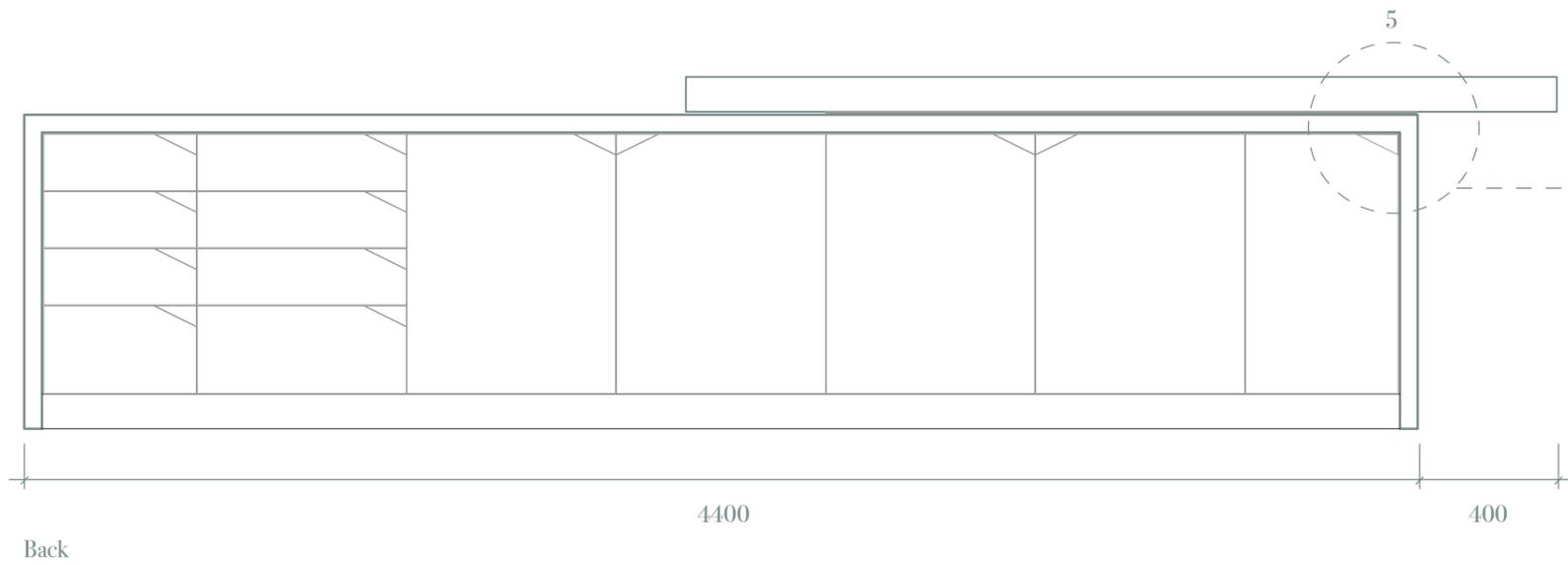




Top

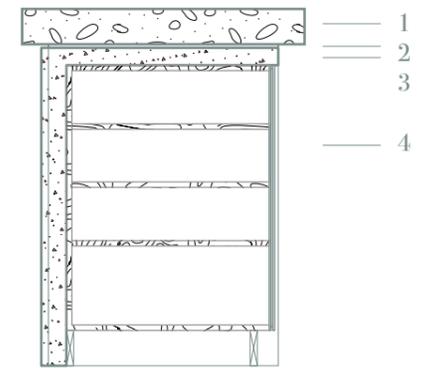


Front

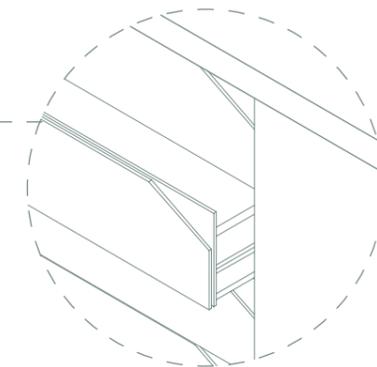


Back

- 1 Aggregate red brick and white cement counter top, 100mm.
- 2 Shadow spacer [metal], 10mm.
- 3 White cement counter [cast corrugated front] 50mm.
- 4 Birch plywood units.
- 5 Bespoke handle detail [1:10]; 3 x 5.5mm plywood sheets laminated together.



Section



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## MARKET

*Section B-B // 1:100.*

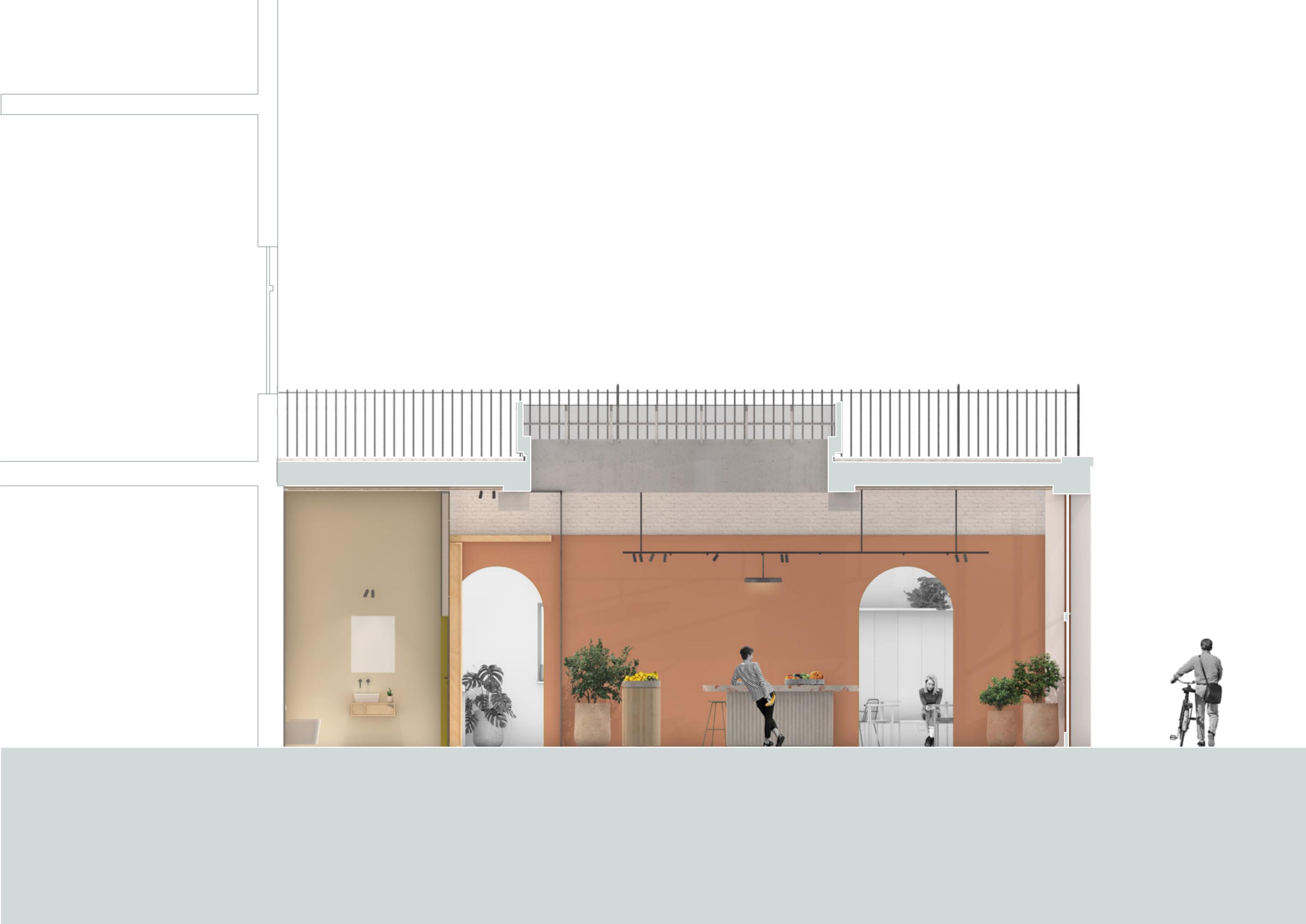
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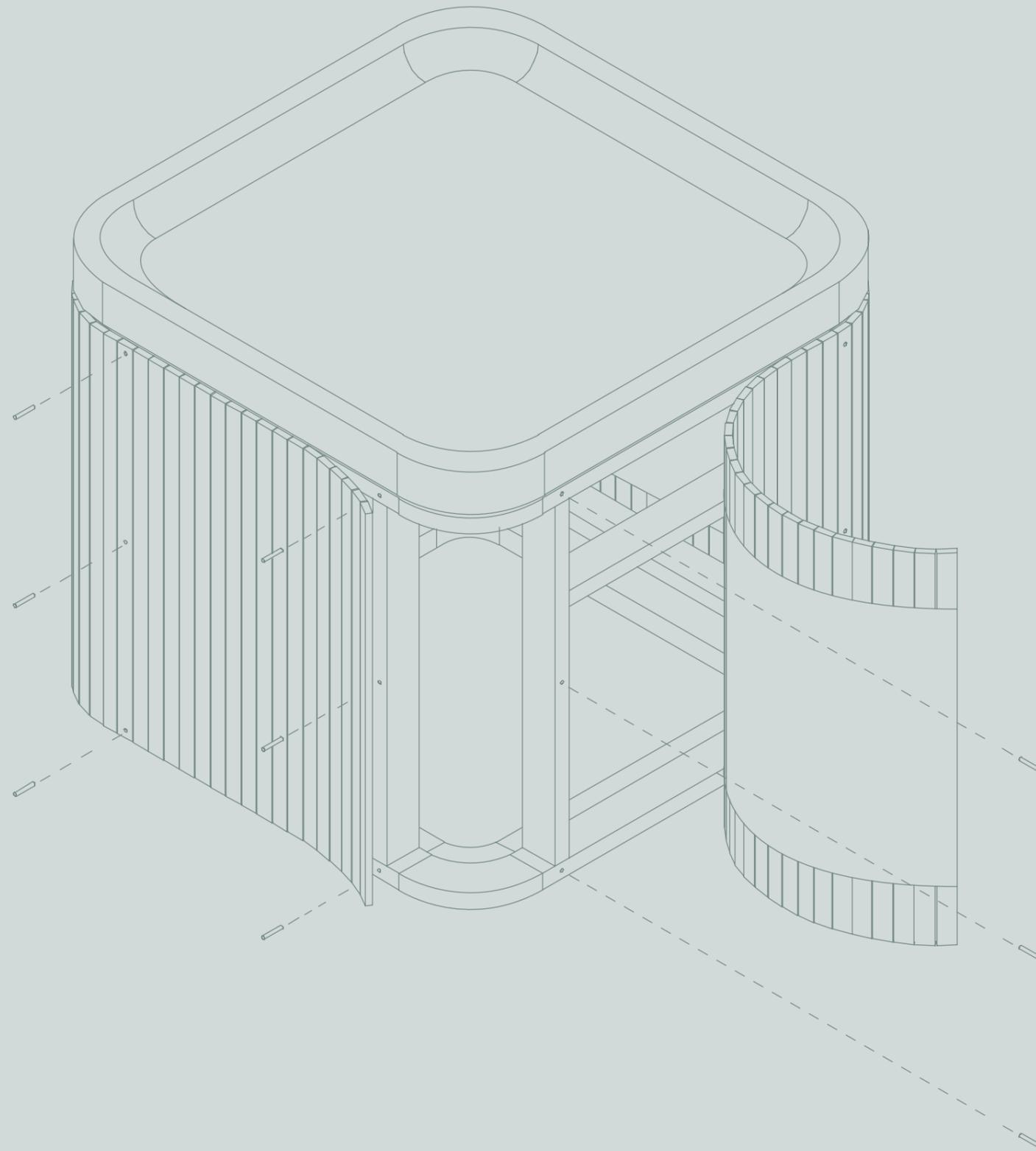
The market, accessible from its own streetside entrance, is populated by a number of bespoke items. Displaying the produce are a series of stalls, in two configurations, 1200x1200 and 600x1200. Each stall is encased by wood clad work and topped with a concave precast concrete counter.

The 'L' shaped service counter is another configuration of the same model used in the cafe, directly accessible from the market through an arch cut out into the neighboring unit.

Directly behind the market is the thoroughfare walkway connecting all the spaces within the garage through a series of arch openings. Off the walkway are a series of entries to the private spaces, hosted at the rear of the garage unit, including the toilets visible in this section, opening onto an Internally Ventilated Space (IVS).







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Market Stall, Revealed Isometric // 1:10.

# Shop |

SMALL SPECIALIST SHOP / 2016

Brief: Design an artisan bakery amidst the homogenisation of the UK High Street and the shift to online commerce; considering the qualities of the shop specialism, how the shopfront will sit alongside the adjacent properties in the streetscape, and how the design can intervene with existing structural elements within the buildings shell.

Proposal: 'Bread', an honest bakery where nothing is hidden. The 76% glass facade and glass door, facilitates a transparent and engaging relationship between the customers and the bakery. Passers-by can see the journey of each loaf of bread from the mixing of ingredients to the proving of dough and finally the baking of bread.



# Interstitial House

RESIDENTIAL / 2016

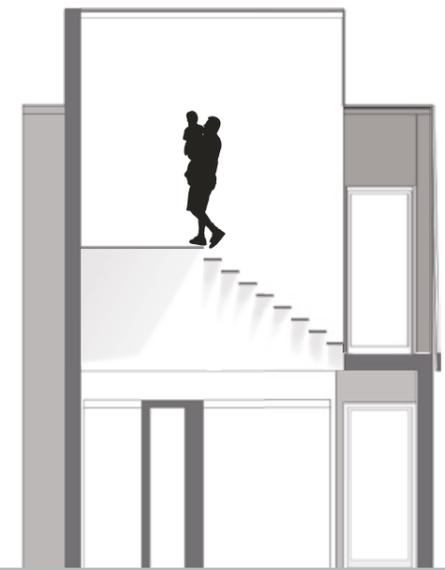
Brief: Design a house for 2 individuals, across 3 levels. The exterior shell cannot exceed 7m in height, and must be contained within the exact parameters of void space defined between the two existing buildings on either side of the site. All the amenities of a home must be incorporated, including a fixed bathroom pod, and disabled access to all levels via a lift.



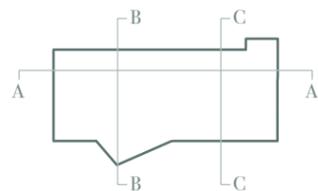
A-A



B-B



C-C



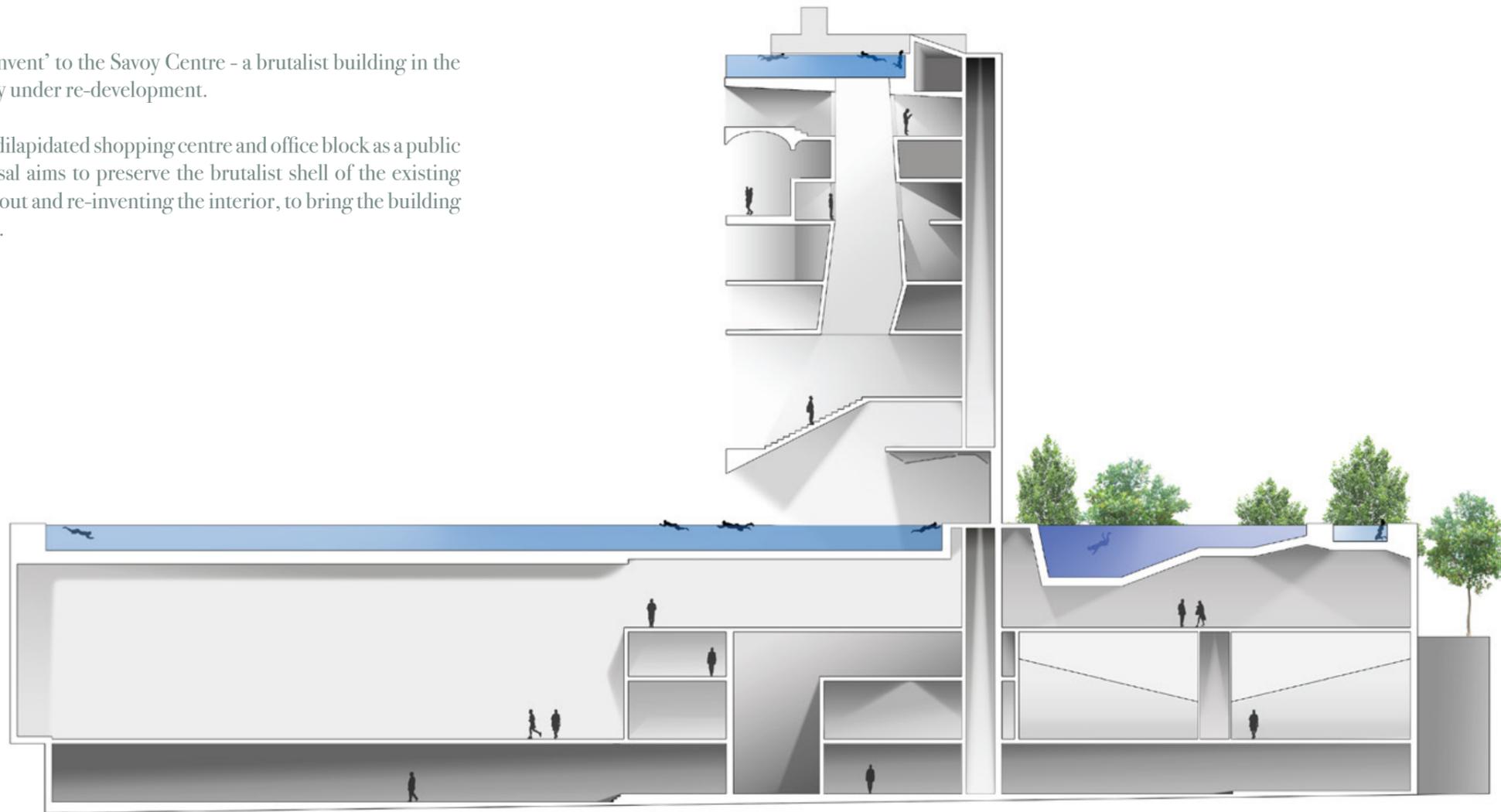
# Savoy

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CHARRETTE / 2016

Brief: Apply the term 're-invent' to the Savoy Centre - a brutalist building in the heart of Glasgow, currently under re-development.

Proposal: To reinstate the dilapidated shopping centre and office block as a public leisure centre. The proposal aims to preserve the brutalist shell of the existing building, whilst hollowing out and re-inventing the interior, to bring the building back into function and use.



Section / Renfield Street, Glasgow

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# Small Office

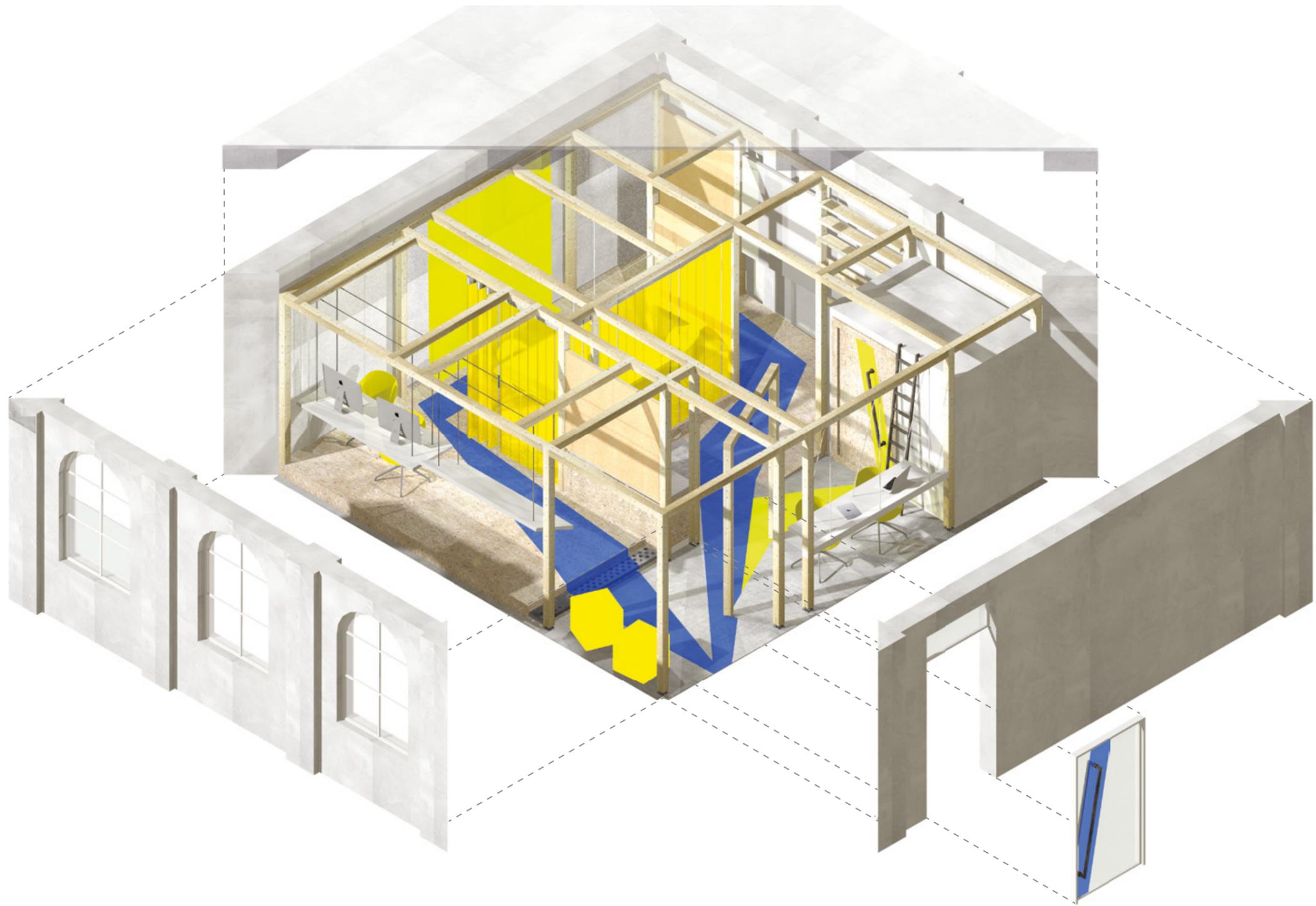
COMMERCIAL / 2017

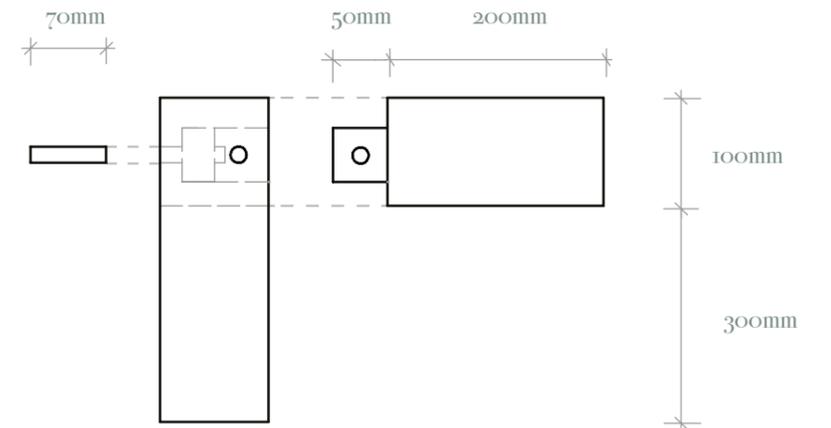
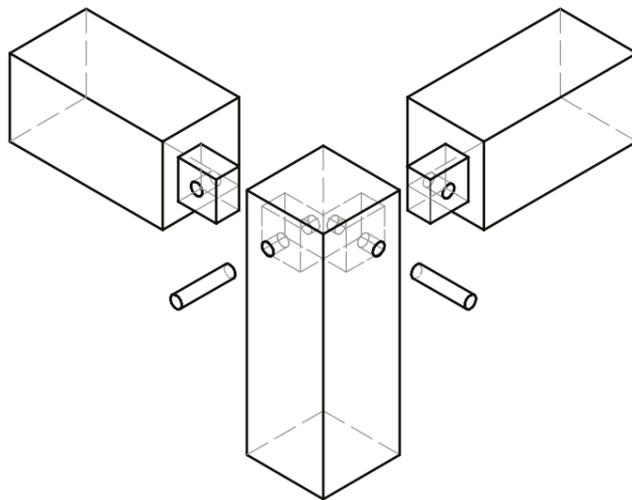
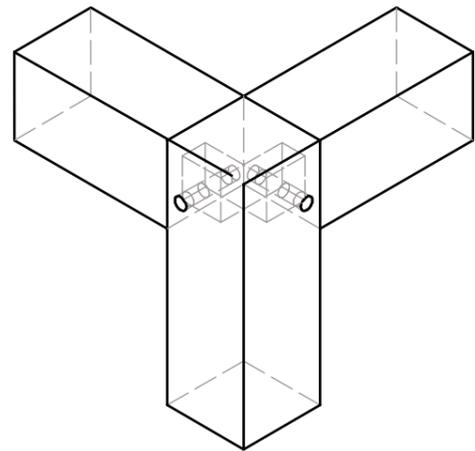
Brief: Design an office for 2 multidisciplinary designers and 2 freelance designers, within the 7mx7m parameters of a 2-year leased premises. The design should consider the nomadic nature of the studio and offer all the services and facilities demanded by the client.

Proposal: An impermanent, Shortleaf Pine timber-frame design, which optimises both transferability and flexibility, being totally detached from the interior walls, instead free-standing in the 147m<sup>3</sup> space. The grid system and highlighted circulation path throughout the office facilitates efficiency and creates zones for specific activities.



Plan





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Construction details:  
Shortleaf Pine timber-frame design fixing and fitting

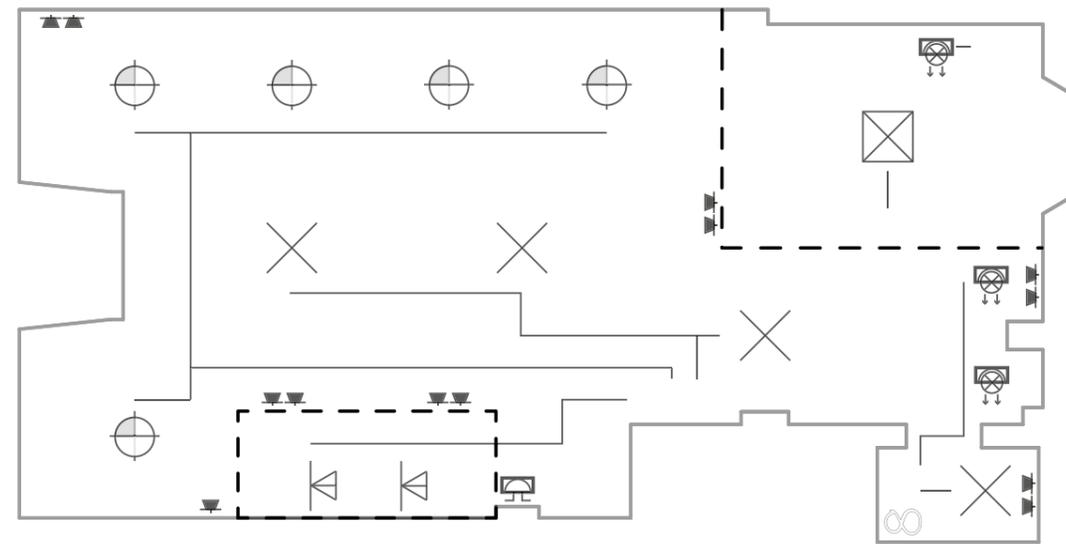
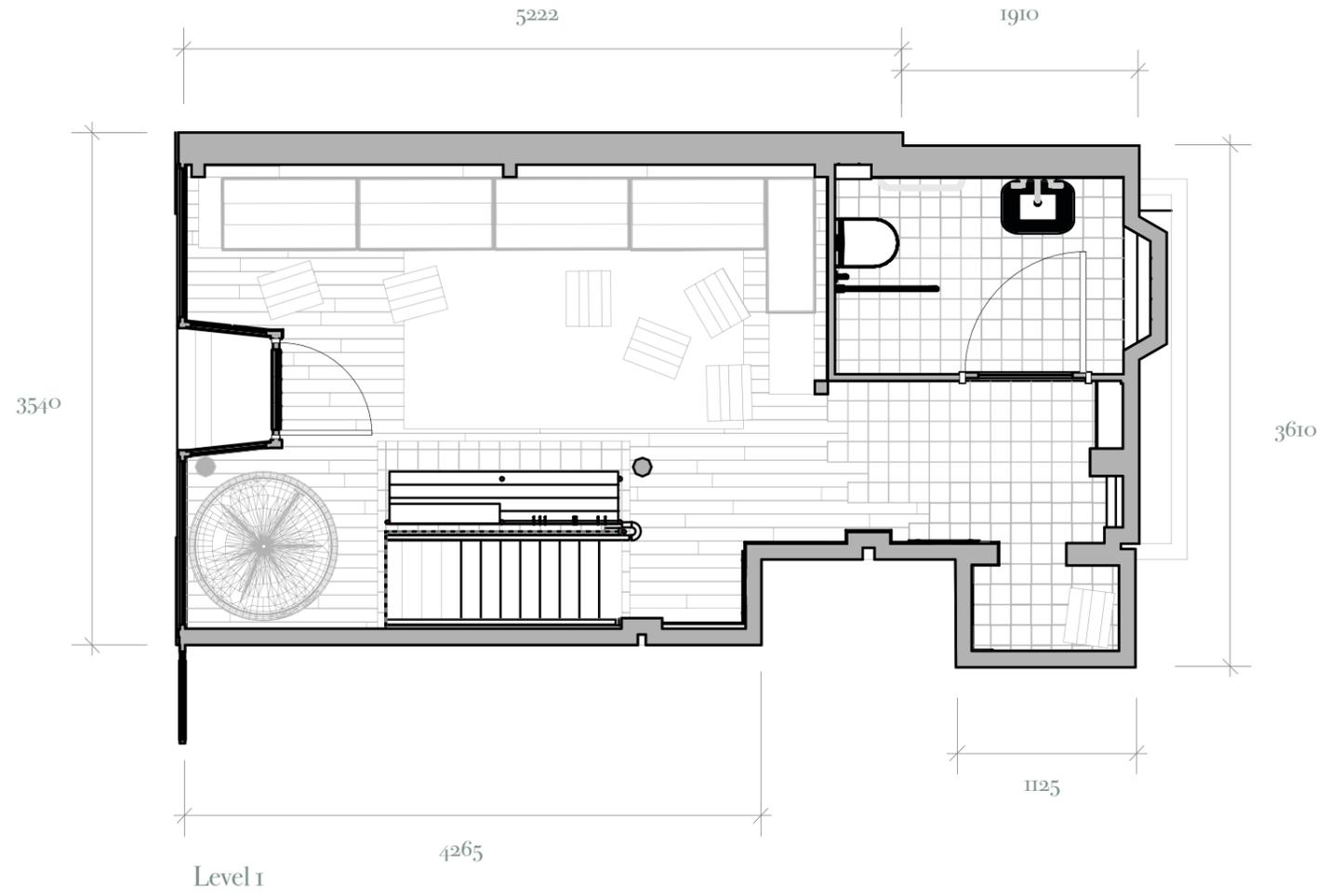
# Res - tauriant

HOSPITALITY / 2017

Brief: To design a restaurant that reflects and responds to my childhood memories, capturing my unique cultural and social heritage [half English, half Turkish].



Plan



RCP - A.F.F. - 2600 / 2300 [ incl. timber frame ]

# Library

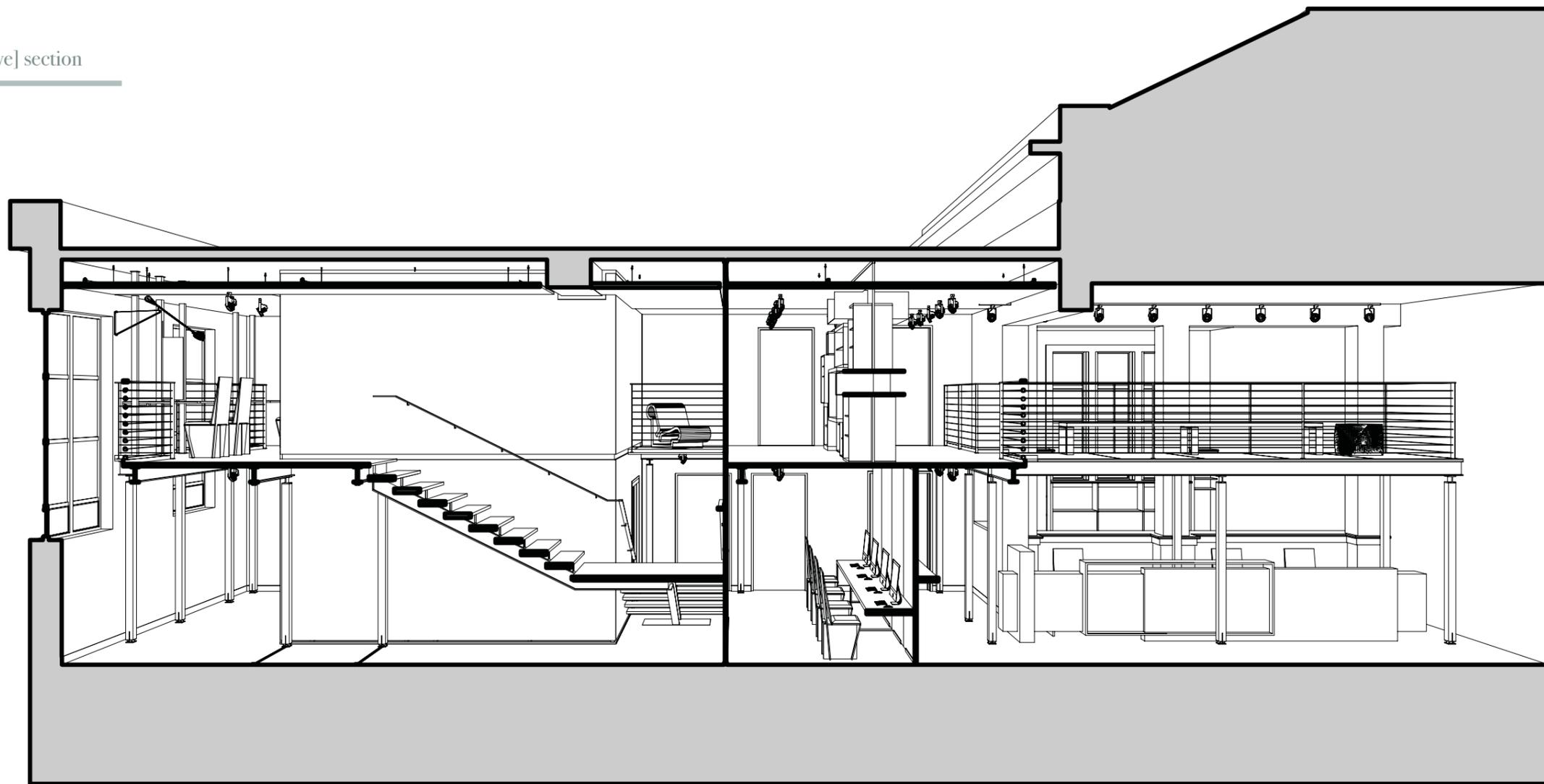
BROOKLYN PUBLIC LIBRARIES / 2017  
[Brooklyn Public Libraries, Pratt Institute]

Brief: To re-envision the existing Bedford branch of the Brooklyn Public Library, NY. Responding to precedent research analysis, and developing individual design methodologies in response to contemporary issues of the library typology in its cultural setting.

Proposal: A teenage orientated space, that aims to increase youth usage of the library, and balances technology and the community ethos of the existing library.



Long [perspective] section

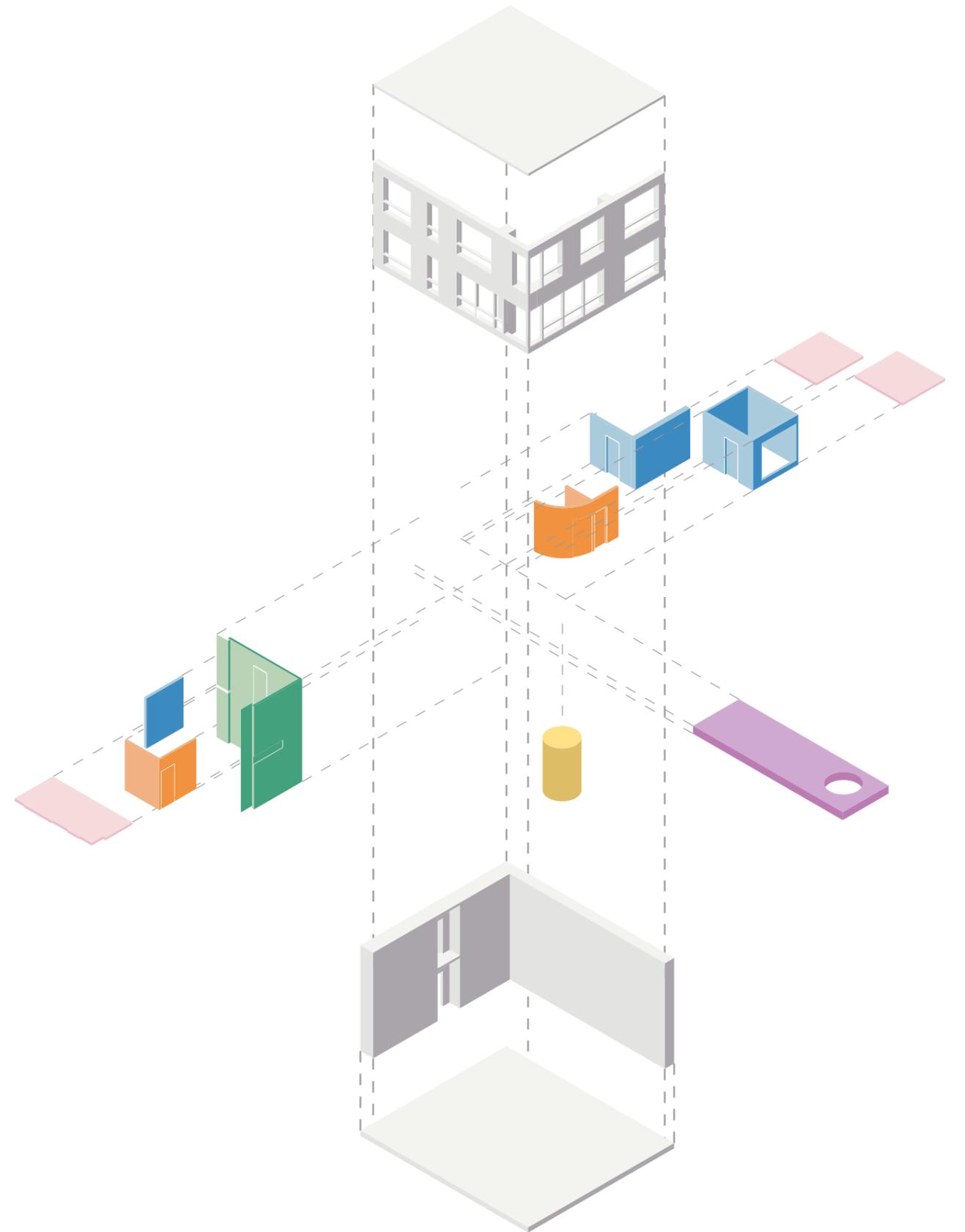


# Urban Dwelling

RESIDENTIAL - CONDOMINIUM / 2017  
[SOM Architects, Toren Brooklyn, Pratt Institute]

This project explored the adaptive strategies [temporal and spatial] within a dwelling unit, between people and their environment, and how these are shaped by personal behaviour, habits, cultural norms and physical abilities with a conscious awareness of Universal Design.

Brief: To design a urban residence, within the new Toren development, Brooklyn NYC. The dwelling accommodates an inter-generational family in an urban setting and must consider the family's evolving needs and changes to patterns of living over time.





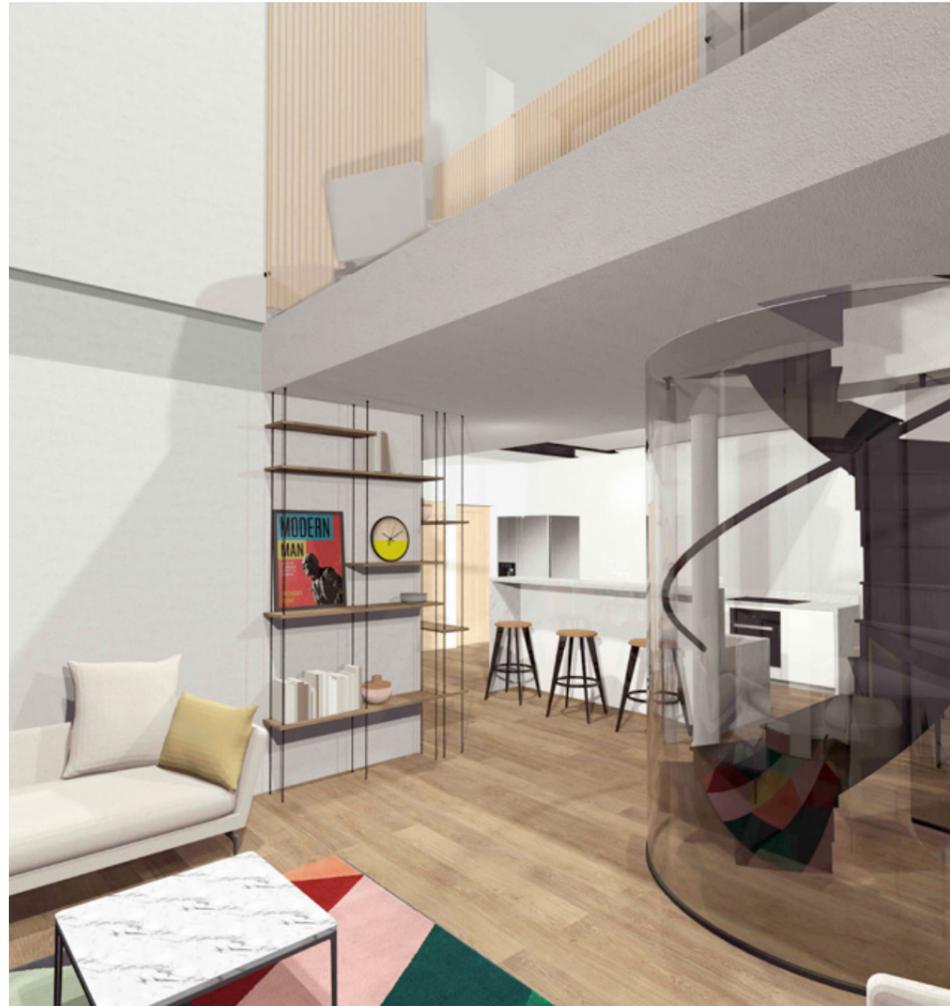
Level 1



Level 2

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Proposal: A contemporary design which address the need for accessibility and adaptability of design, from products to environments, accommodating the different age groups and various [changing] levels of agility of the inter-generational family. The program of the space, along with a close attention to the coordination of furniture, materials, colour and lighting creates a sense of place which responds to the needs of each family member and their relationships within the shared dwelling.



# Baño –

BATHROOM CONCEPT / 2018

Minimal bathroom concept and render for a client in Bangkok, whilst working for Interior Visions.



# Coffee / Table

FURNITURE DESIGN / 2018

Proposal for a minimal coffee table  
Steel & Spalted Maple  
Model @ 1:20 [image]



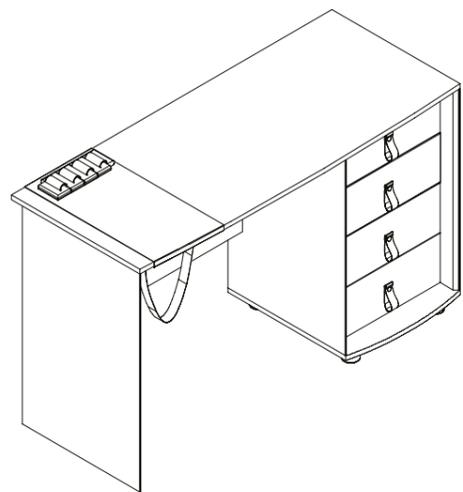
# Scottish Leather

FURNITURE DESIGN / 2018

Brief: To submit a concept that explores the potential of the material [ leather ]

Proposal: 'Desk 2.0', was an exercise in gentrifying dilapidated, dated furniture and took advantage of the resilient, fragrant, and tactile nature of the leather. After documenting the faults and design opportunities of an existing desk, I resolved the issues using exclusively leather and wood.

Short film | <https://www.janwrightdesign.com/scottish-leather>



# Manifesto

LAB85 / 2018

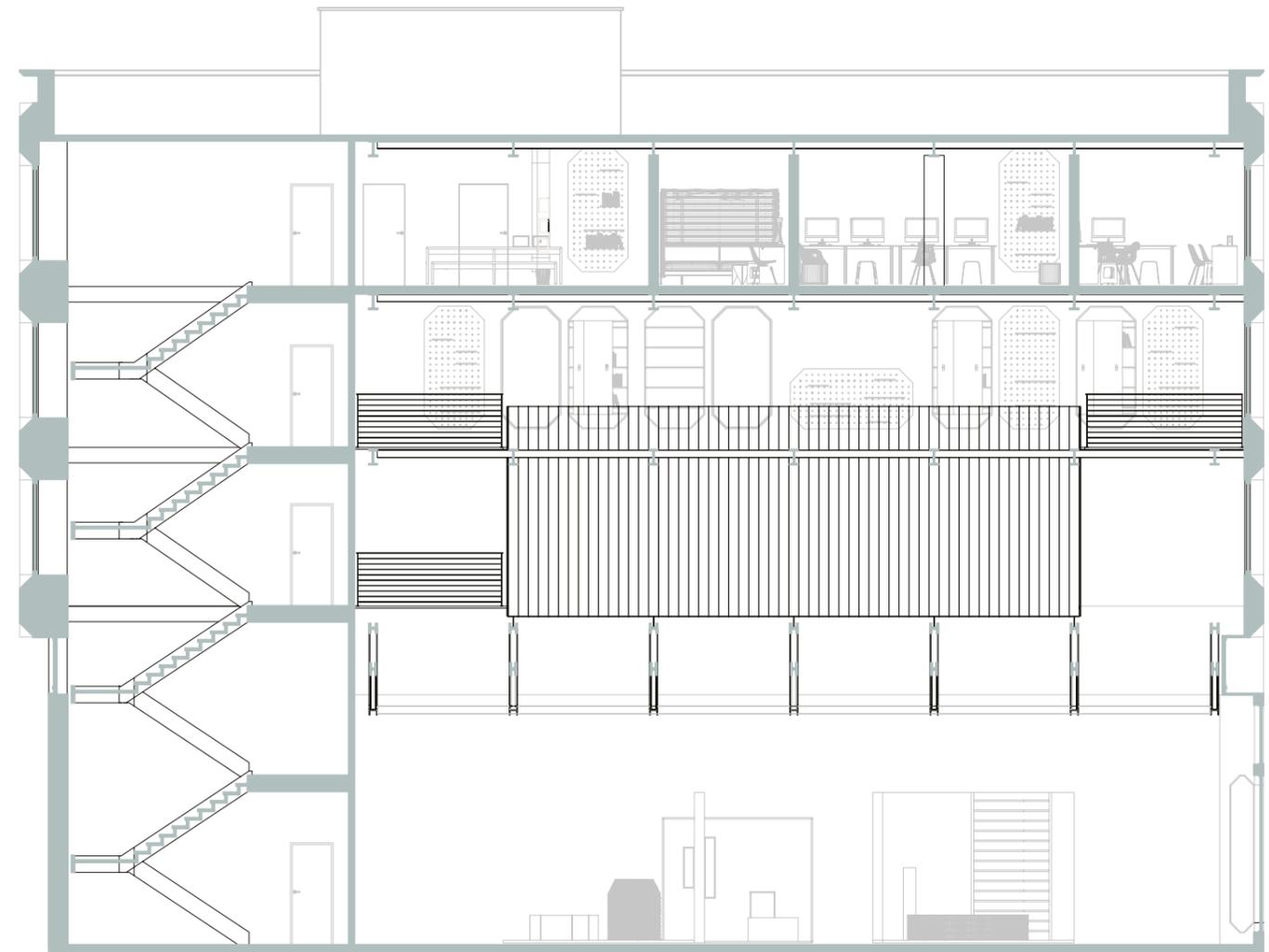
## Brief:

Manifesto was a the concluding self-led project of L3; providing the opportunity to independently declare a creative position within the broad and diverse practice of Interior Design. Used to challenge the implications of either temporarily or permanently altering the site, the project required the selection of a site and program, accompanied by carefull scoping and researching of matters significant to the individual brief.

## Proposal:

LAB85 is a creative, educational and research institute. With a focus on scientific exploration and education it encompasses a practicing research lab, study space, educational centre and gallery.

The design alternates between floors open to the public and those reserved for members; with the concept combining both a gallery space and educational centre with a 'live' lab and study space, used by practicing researchers and students.

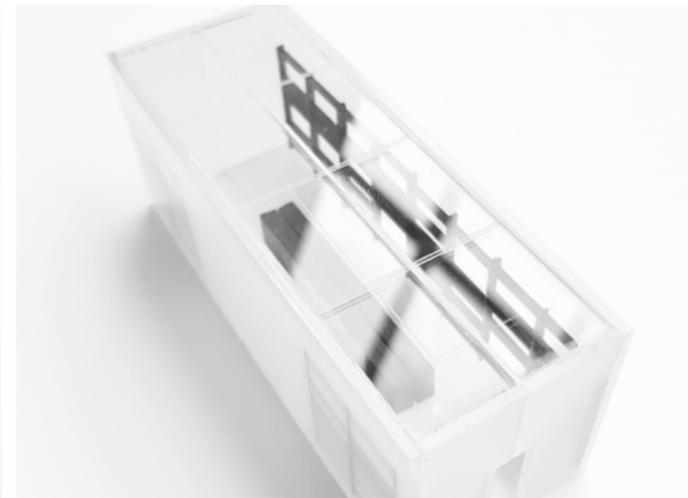


Long Section



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The differentiation between public and private space is maintained by the design and isolation of each area on separate floors, by way of a physical barrier. The public floors, ground and second, harmonise with the existing architecture of the building; mimicking the form and referencing key architectural features through details and finishes. The two private spaces on the other hand, on the 1st and 3rd floors, act instead as interventions within the existing building, consciously moving away from the typology laid down by the former BOAC building.



# Wedge Table



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FURNITURE DESIGN / 2019

Flat MDF elements.

The three interlocking legs generate a solid structure and define the table's characteristic aesthetics. The splayed position and tapering of the legs bundles the static stresses and counteracts the tendency of the table to tip.



# Walking in Circles

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ARCHITECTURE / 2019  
[MArch - Mackintosh School of Architecture]

**Brief:** Starting anywhere along the circle drawn on the map of Glasgow, you should walk as closely as possible on the line the circle describes. This may require negotiation with “gatekeepers” or environmental barriers. You are encouraged to engage these obstacles. Be willing to communicate and adapt to the limitations that you find. Most importantly you need to both take it seriously and to “let go”.

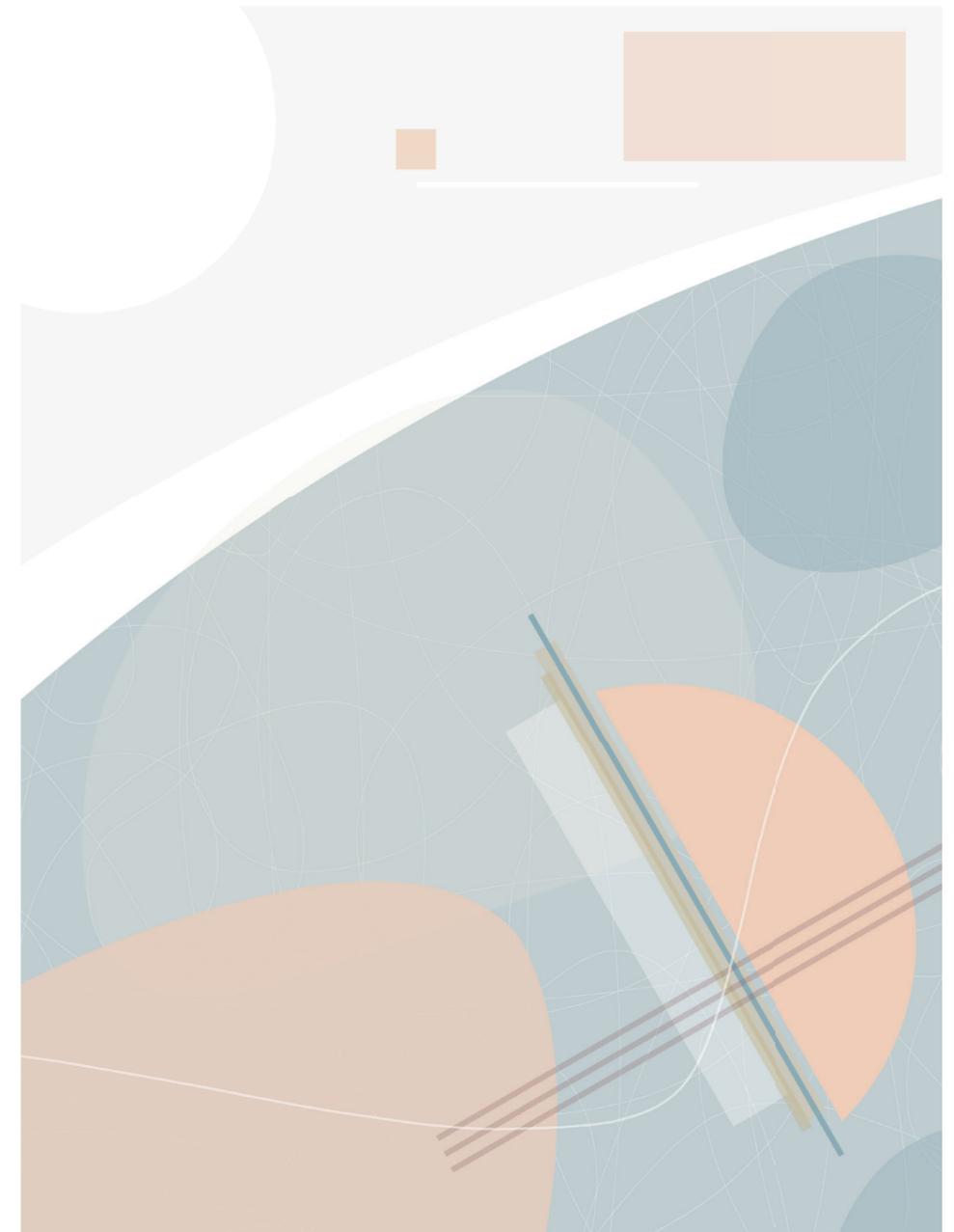
Observe people’s behaviour, investigate the phenomenon as well as the physical aspects of the spaces you move through. Following the walk prepare an artifact which communicates the insights and understandings which were developed through the experience.

**Artifact:** The city was the field of play and discovery in the same way the canvas for this artifact was a reflection of the experience.

Following the walk, I referred back to images, videos and memories of my experience and observations which I collected along the route; building up an understanding of people’s behaviour the sense of place and the architectural makeup of the city.

The artifact is not a documentation of the experience but a reflection of it. I side-lined the data I gathered and instead wrote down my thoughts from the task, critically reflecting on the process and what I learned from it. In doing so I built up a body of words and adjectives, both abstract and removed from the process which inspired the graphic visual.

The artefact has an intentional reductiveness, using minimal colours, forms and composition to represent movement, social ecology and complex ideas of architectural phenomenon on people.



# John Street

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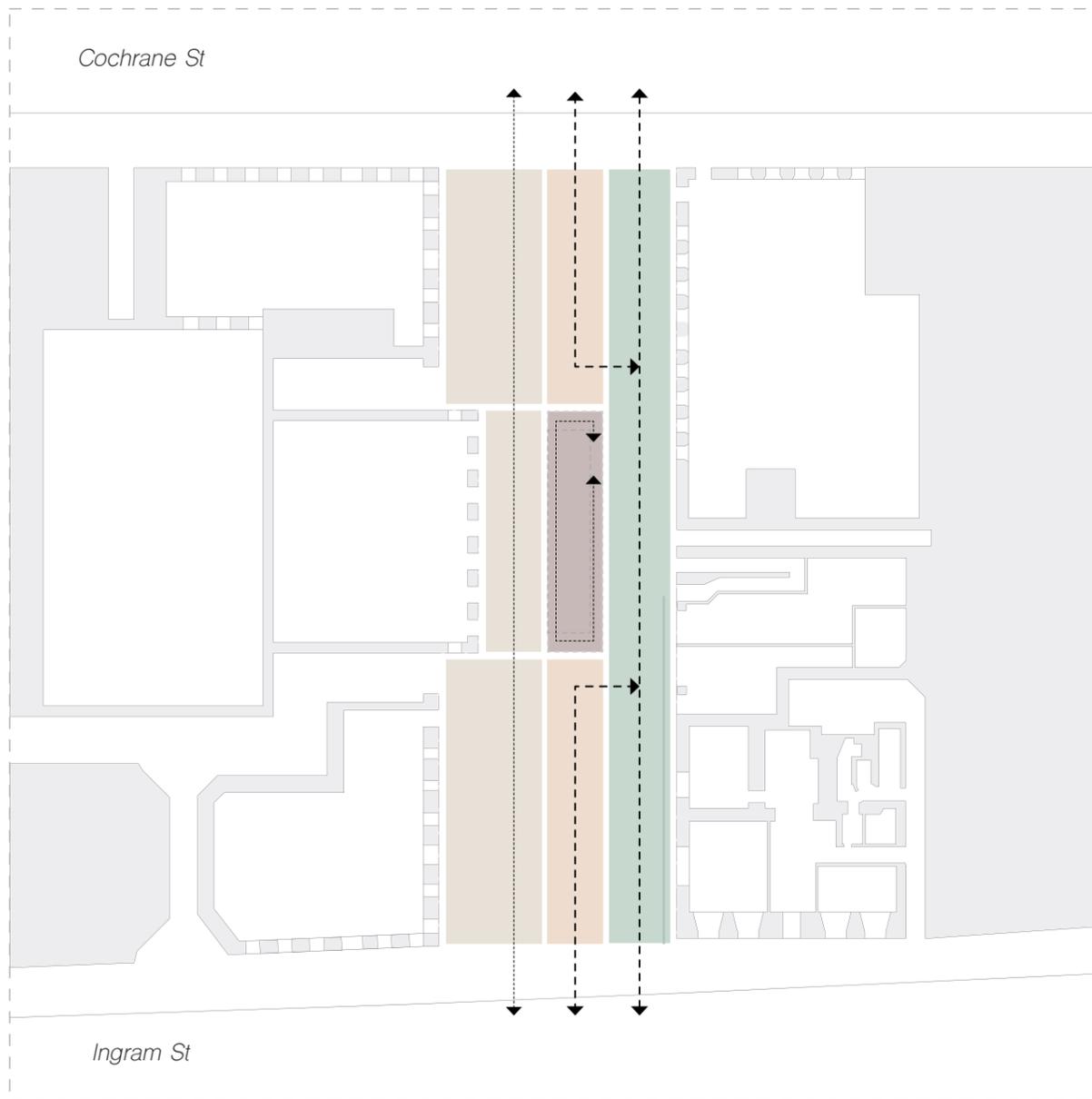
ARCHITECTURE / 2019/20  
[MArch - Mackintosh School of Architecture]

Brief: Following an architectural analysis of the site, produce a spatial event/construction for a location anywhere in the described area.

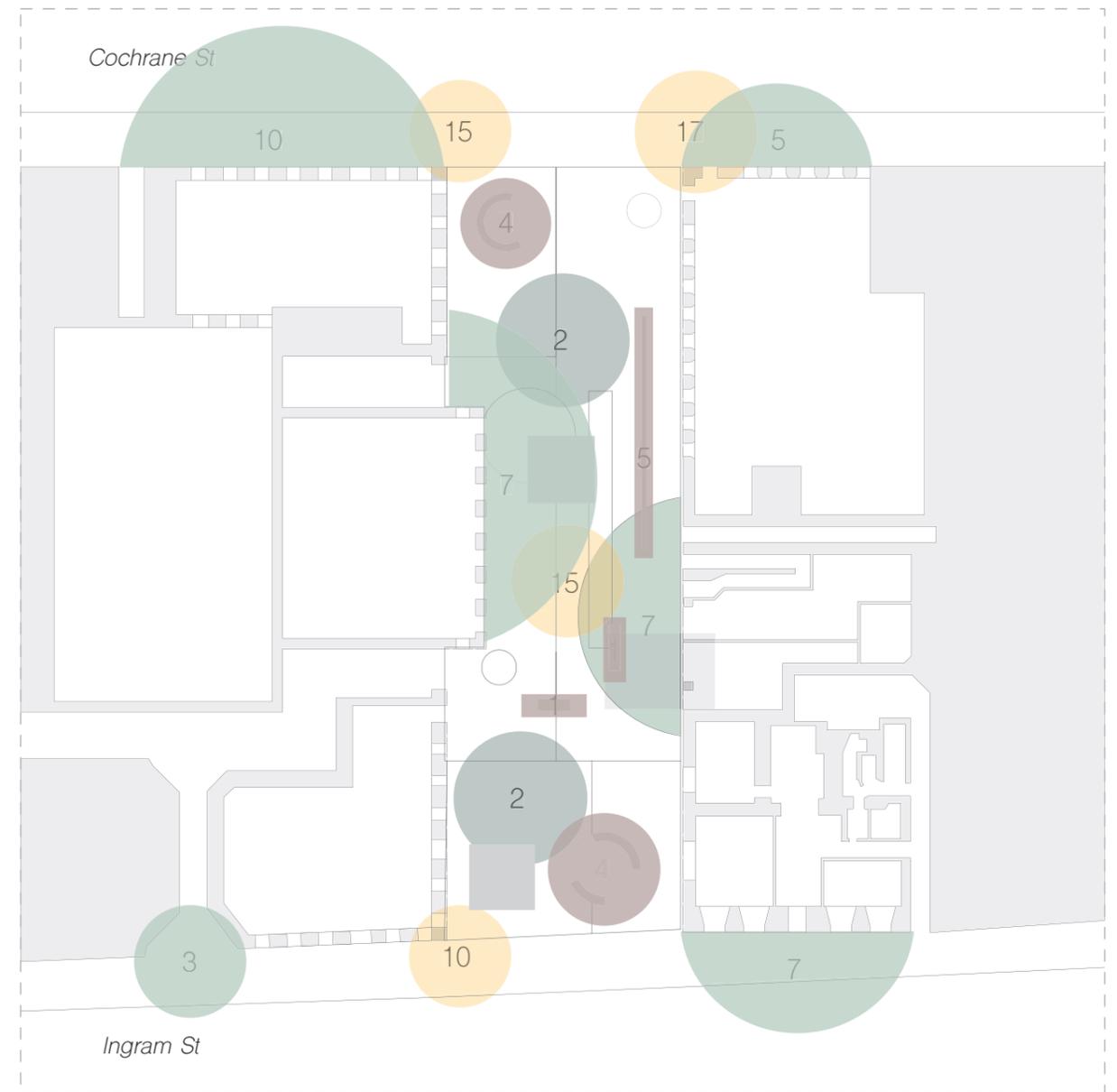
Proposal: After analysing the site; looking at circulation, the public private character and the activity patterns throughout the space, it became obvious that the pedestrianised street lacked character and any clear identity. The thoroughfare was used predominantly as a means of access between Cochrane St and Ingram St with very few loitering, gathering or playing in the space.

The proposal aims to revitalise the street as a public square; interrupting the original linear circulation using varying floor finishes and patterns, whilst also providing moments of play, conversation and rest, with seats, benches and sculptures throughout the space. Green beds and trees also soften the site and increase spatial quality, making the area more conducive to social activities and life between buildings.



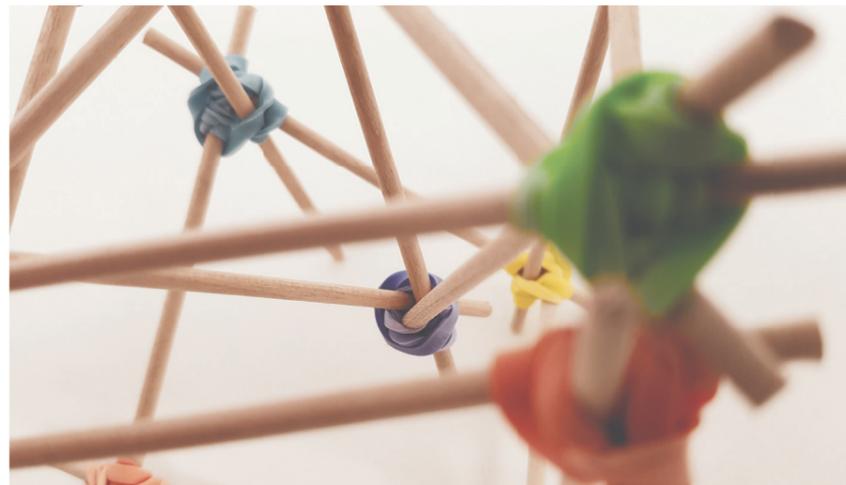
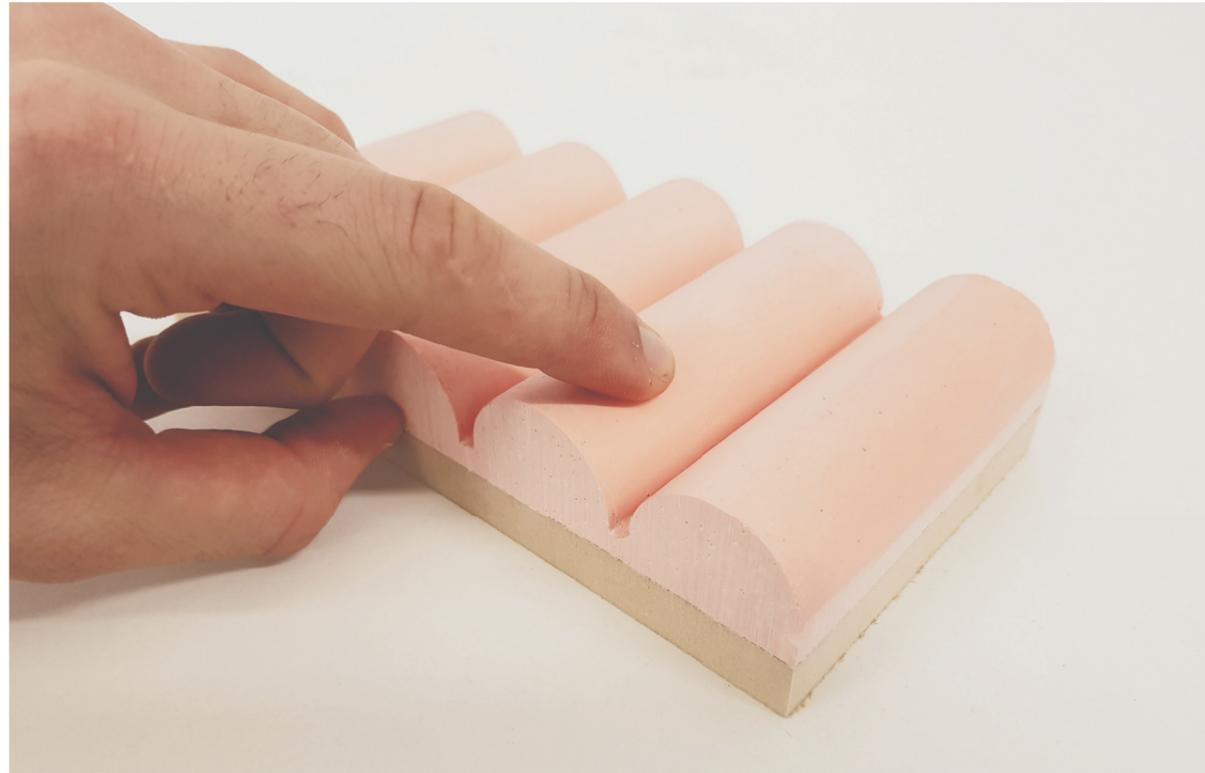


Existing Plan // 1:500  
Public Private Character & Circulation



Proposed Plan // 1:500  
Potential/Projected Activity Patterns and User Numbers (conceptual)

# Make



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ARCHITECTURE / 2019/20  
[MArch - Mackintosh School of Architecture]

A week of making in the workshop and studio

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