REAL STRANGE: Silvertown

'The story begins when a man hires a detective to follow a woman through a city. The man is an old acquaintance of the detective, the woman is the man's wife. What city it is depends on whether we are speaking of the book, or the film. The book is D'Entre Les Morts by Piere Boileau and Thomas Narcejac. The film is Vertigo by Alfred Hitchcock.

(text and image from Victor Burgin's *Some Cities*)

Task 3: Storyboard *(to be reviewed 17/03/09)*
In the first task of the term, *Screentest*, we investigated processes of layering, collage, inversion, mutation and fragmentation as techniques for the transformation of the real to the unreal. In task 2, *Capture*, we used these techniques as well as more traditional site investigations to identify a section of Silvertown to be your site for the rest of the year. Your proposal (large or small-scale, single or multiple locations) will draw on the reality of Silvertown and engage with the contradictions of the site - the industrial, the natural, the impossible and the possible. The starting point for your project could be a simple site observation or recording, historical or current research or an imagined future scenario. You could site your proposal on an empty plot, insert it into an existing building(s) or replace an existing structure. We are asking you in this next task, *Storyboard*, to develop the narrative or story of your proposal through five distinct elements - location, protagonist, scale, timeframe and plot.

Deliverables:
We want you to produce one drawing or a model for each of the five elements. These can be made at any scale and from any material. Think about the language that you use across your five pieces. These might use five different mediums but share a language that unites them together in some way. Try to communicate one idea about each element through each model or drawing and remember that they should be relatively short exercises (with the exception of the fifth element 'plot' which should tie all of your ideas together into the *story* of your building). At this stage you are not necessarily designing your building in terms of form or material but you are defining key ideas that you will then use later on in the design of your proposal.

Elements:
1.Location: You have already established your wider site through *Capture*. However, you all need to produce a more focused drawing or model to communicate a key idea about your location and/or describe it in more detail. This should be an interpretative piece of work rather than simply describing what exists at present.
2.Protagonist(s): This could be a person or group or people, object, material or quantity. You should all draw on the existing inhabitants and fabric of Silvertown but don't be afraid to add your own imagined protagonists.
3.Scale: How does your proposal relate to the scale of existing Silvertown? Does you proposal include multiple, distorted and fragmented scales? What are the scale of your ambitions and at what scale do you present your work to best communicate your ideas?
4.Timeframe: What is the timeframe of your proposal? Does it exist in the present, past or future? Are you imagining a building that lasts for a day, month, year or a century? Does your proposal respond to changes in season, weather and the passing of time?
5.Plot: A model or drawing that maps your proposal, combining the above four elements and defining their relationship to one another. This is the storyboard of your architecture and the generator of your narrative. This piece of work could range from more traditional architectural formats such as plans and sections to a film score, musical notation or three-dimensional map.

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