

Independent Project: *The Other Half of the Story*



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Eastbourne is a seaside town situated on the South Coast of England (Fig 1). Founded in 1859, the seaside town has become a tourist hot spot and is popular to visit in the summer periods because of its beaches, the pier (Fig 2) and the famous beauty spot, Beachy Head (Fig 3). The architecture is typical of East Sussex seaside towns, Victorian hotels with flower carpets that pave the urban space (Fig 4). Whilst Eastbourne has preserved its traditional Victorian-era style there has been efforts to reconsider core elements that make up the conventional idea of a seaside town. As a part of an initiative, Eastbourne Borough Council invited designers to reimagine traditional beach huts.¹ Five designs won, four being from designers across the world and one from 8 students from Sussex Downs College. Only two have been built so far from the designers Dublin based SFA and Jak Studio (Fig 5). While they bring a vibrant take on the current 86 beach huts Eastbourne's coastline hosts², they have been stood empty since their construction in 2017. Both huts have been vandalised (Fig 6) and have had to be cleaned or boarded up since their arrival. The beach huts boast of functionality whilst being a public piece of sculpture, yet the empty huts seem to be disconnected from their environment with no clear connection between the people and the space they are placed in. The theme of juxtaposition within Eastbourne's urban design emerged again in the redevelopment of Terminus Road and The Beacon Shopping Centre (Fig 7). The "£85 million plan to transform Eastbourne Arndale Centre was approved in 2014"³, with the opening of the shopping centre in November 2018. Terminus Road begins at Eastbourne train station (Fig 8) all the way through to the coastline, therefore making it an integral part of the towns urban space for both tourists and locals.



Fig 1. Map of Eastbourne Town



Fig 2. Eastbourne Pier



Fig 3. Beachy Head



Fig 4. Victorian architecture, Claremont Hotel



Fig 5. One of two new beach huts. Designed by Jak Studio



Fig 6. Beach hut after vandalism



Fig 7. The Beacon shopping centre, Terminus Road



Fig 8. Eastbourne train station, opposite The Beacon shopping centre

¹ India Block, "Rotating Beach Hut Can Catch the Sun's Rays All Day," <https://www.dezeen.com/2018/09/09/rotating-beach-hut-can-catch-the-suns-rays-all-day/>.

² BBC, "Beach Huts Re-Imagined for Eastbourne Seaford," <https://www.bbc.co.uk/news/uk-england-sussex-35844892>.

³ Eastbourne Council, "Arndale Centre Extension," <https://www.lewes-eastbourne.gov.uk/regeneration/arndale-centre-extension/>.



Fig 9. Inside train station



Fig 10. Entrance (1) of The Beacon



Fig 11. Entrance (2) of The Beacon



Fig 12. Debenhams

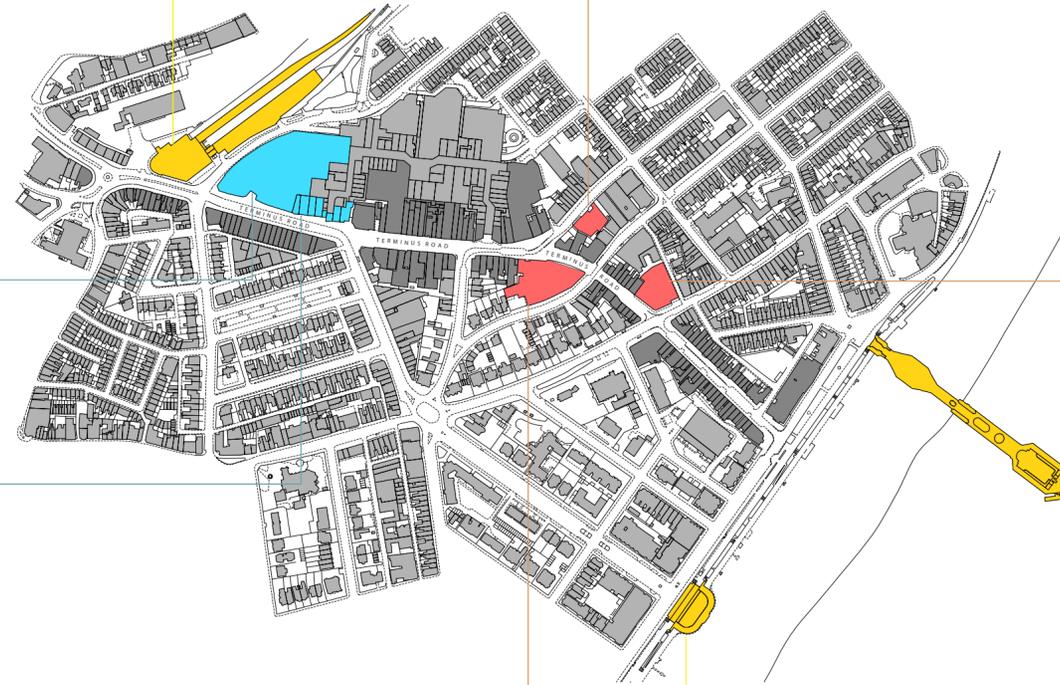


Fig 13. Curzon Cinema



Fig 14. T.J Hughes



Fig 15. The Pier



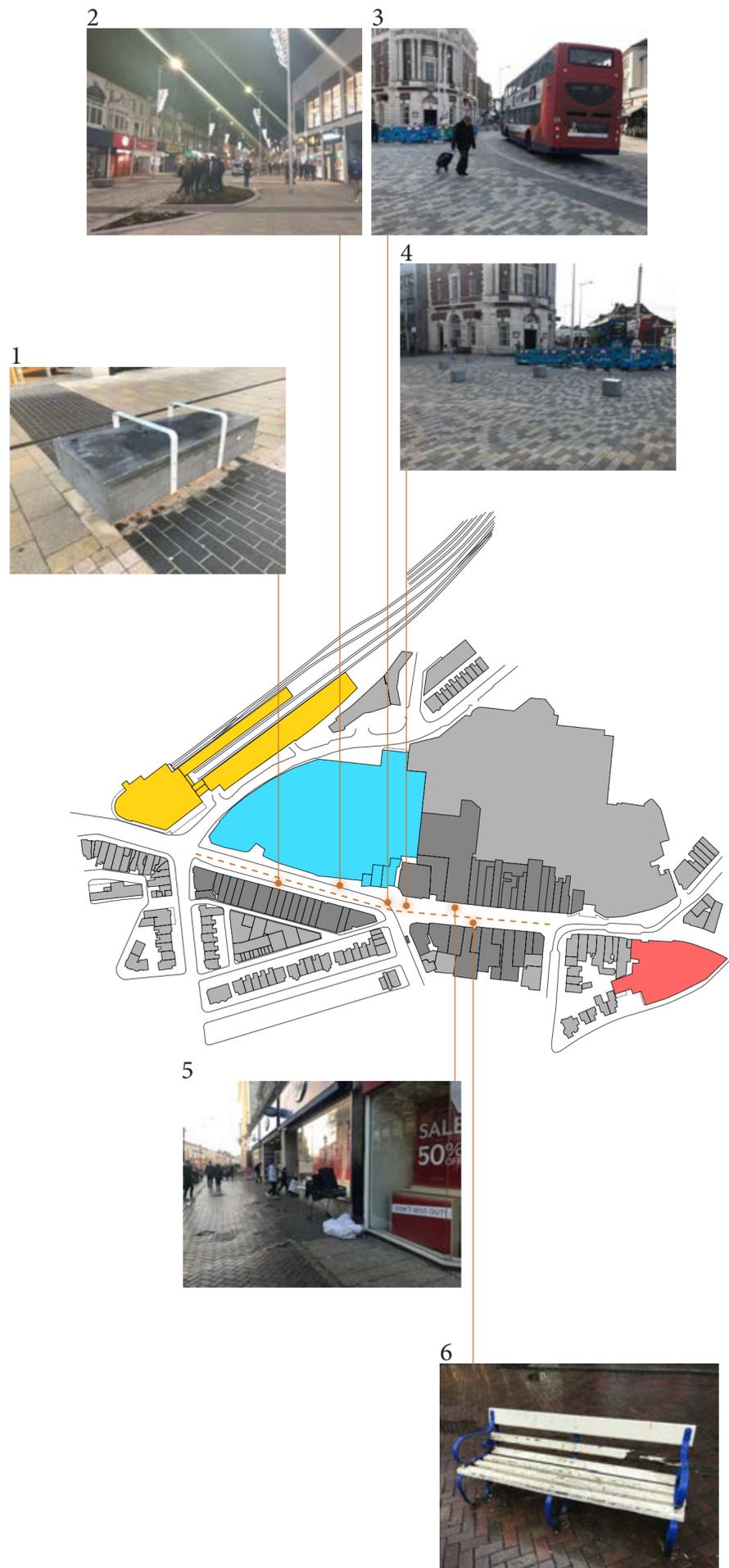
Fig 16. The Bandstand

In the map above, the buildings in dark grey are situated on Terminus Road. The buildings highlighted yellow are buildings that are significant to the area, the buildings in pink are spaces that are no longer used and the buildings in blue are a part of the redevelopment of Terminus Road. The road itself is surrounded by important entities such as the train station (Fig 9), The Pier (Fig 15) and The Bandstand (Fig 16). I think this increases the significance of Terminus Road as it is well connected to shops, tourist attractions and transport. However, there is a clear imbalance in the road that can be seen when highlighting where the new shopping center (Fig 10, Fig 11) has been constructed and the closed down businesses (Fig 12, Fig 13, Fig 14). I began to compare the The Beacon to The Curzon Cinema and how they

related to the concerns surrounding the beach huts. The Curzon, a ninety-nine-year-old independent cinema, just off of Terminus Road shutdown in early 2020 because it could no longer compete with the new Cineworld complex in the Beacon Centre that opened in 2019.⁴The department store T.J Hughes shutdown in 2019 and Debenhams in 2020, although the closures of department stores in the UK is a wider issue that is concerning retail economy⁵, it still remains that in Eastbourne, the buildings that housed these failing businesses become a representation of depletion. In the case of Terminus Road, the style of architecture used in the two large superstores hint towards Victorian and Classical architecture whereas The Beacon shopping center sits within the style of Modern architecture.

⁴ Eastbourne Herald, "Eastbourne Curzon Cinema Announces It Will Close Next Year," <https://www.eastbourneherald.co.uk/news/people/eastbourne-curzon-cinema-announces-it-will-close-next-year-927341>.

⁵ Julia Kollwe and Sarah Butler, "High Street Crisis: Which Big Names Closed Stores in the Past Year?," <https://www.theguardian.com/business/2019/nov/06/high-street-crisis-big-names-job-losses-store-closures>.



In this project I focused my concern within a smaller part of Terminus Road and used it as a critical starting point when discussing the conflicts that are arising in this urban environment. In 2018 the site was dramatically changed from a traditional bus lane, with bus shelters and arcades running along shop fronts to a place where there are little road markings, little shelter and its core use is a space for consumers to get from one shop to another. The map shows the section of Terminus Road that I chose to investigate further. Image 1, 2, 3, 4 are within the redeveloped part of the street, whereas image 4 and 5 are within the fully pedestrianised space of Terminus Road. Image 1 is an example of one out of eight new benches that have been placed throughout the redeveloped part of the street. By using stone, they have created a surface that will become very cold to sit on during the winter and are at a low height that made me wonder how an elderly user may find these benches hard to use. The flower beds that have been installed are low rising and instead have been seen to be used as a gathering point in image 2. This demonstrates how this space lacks definition for any other function other than walking through. Although the bus stops have been moved, one lane of buses still drive through this road making it a confusing space as at a glance it looks fully pedestrianised. Image 3 is an example of how the space works and the grey paving that has been assembled throughout the redevelopment. To the left of this, at the end of the redeveloped part and the beginning of the fully pedestrianised space are grey cubes. The grey cubes act as bollards and can be used as seats. The anti-social spacing, height and colour feel unsafe and I started to question how these impact the wider community thoughts on the redevelopment. Moving into the older part of Terminus Road, this space tends to be where vulnerable people become visible, an example of someone's belongings can be seen in image 5. The upkeep of this space hasn't been maintained and is a sudden contrast compared to the redeveloped part, an example of the wooden bench shown in image 6.



Fig 17. Front page of Eastbourne Herald, January 30th 2020

“The group believes immediate action needs to be taken to remove the cubes and feels this is more evidence that East Sussex County Council is failing in its duty to provide safe, sustainable access for all, as outlined in the Equality Act”⁶ was a response from Eastbournes Access Group that made front page of the Eastbourne Herald (ig. 17).

6 Logan MacLeod, “Disability Group Criticises New Cubes in Town Centre,” Eastbourne Herald 2020. p.10

After identifying the conflicts within the section of Terminus Road I started to think about how users, specifically elderly users, appear to have been forgotten when redesigning this public space. In an essay I wrote earlier this year I discussed the demographic of Eastbourne:

‘Eastbourne is highly populated with older residents resulting in it being famously referred to as God’s waiting room. The town made the headlines when it was revealed that Eastbourne “has the highest median age in England and Wales, with the typical resident [being] 71.5 years old, according to figures from the Office for National Statistics”.⁷ Although, with a closer look, this figure was taken from only a small area of the town. There are many articles online that discuss the demographic in Eastbourne. For example, Vice, a website that posts provocative articles and documentaries surrounding popular culture, wrote a piece titled ‘What It’s Like to Be a Young Person in the Oldest Town in the UK’ which includes interviews from young people living in Eastbourne and their experiences living with a high percentage of older people. The interviewee answers are varied but a common sensitivity towards the elderly population of Eastbourne runs throughout the discussions. One response was, “being in Eastbourne has made me more considerate of old people in a weird kind of way”.⁸ This provides an idea of other user’s perspectives, and the prominent role elderly people have in Eastbourne.’

Following this I began to look at how a highly elderly populated demographic is common in coastal towns. Eastbourne is one of eight local authorities in the cluster ‘Coastal Resorts’. This is “characterised by a high proportion of very old people and health in these areas is below average (linked to the older population). Many older people also live alone, and bedsits are more common than average in this cluster.”⁹ I think this was important moving forward with my research to acknowledge the issue of the different users being forgotten could become a common result of coastal town regeneration projects within the urban sector. By using Terminus Road as a case study of research I wanted to gain an insight into the impact that a public space could have on an elderly user and how this could be explored through design.

As well as the lack of thought for the elderly user in this space, I had also observed the movement of where homeless people gather and sleep since the redevelopment. Through the redevelopment of Terminus Road, a wide-open space has been produced (Fig 18). That has seen the bus shelters and shop arcade removed and replaced with a vast opening directly into the heart of the town centre. Homeless people have naturally moved either side of this space meaning it is common for people to be sleeping under the sheltered entrance to the train station (Fig 19) and in the undeveloped, pedestrianised part of Terminus Road. In Figure 20, I have shown this motion of where homeless and vulnerable people being ‘moved out’ of the redeveloped part of the site. I think it is important to recognise this is a highly complex issue and I do not believe that buildings or public space should have shelter built into their designs as a way of housing the homeless in the urban environment as this would keep the issue maintained, preventing the opportunity to develop serious change within the homeless community.



Fig 18. Facing East on Terminus Road, station behind



Fig 19. Sheltered entrance of train station

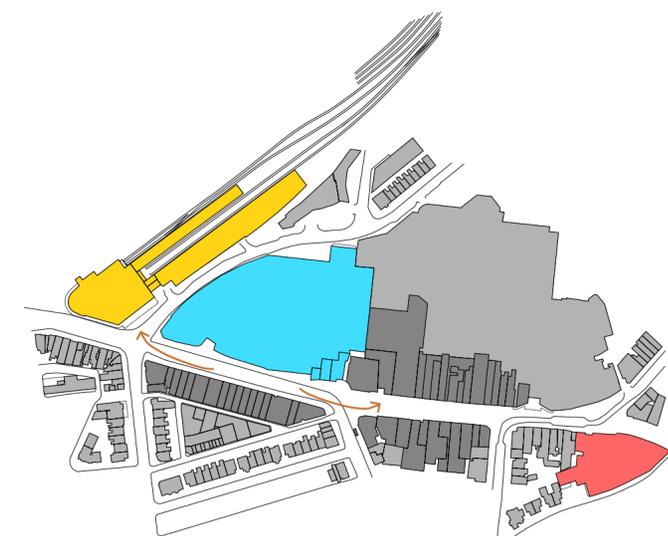


Fig 20. Map of site showing direction of homeless people being ‘moved out’

⁷ Collinson Patrick, “Which Parts of England and Wales Have the Oldest and Youngest Populations?,” <https://www.theguardian.com/society/2015/nov/25/england-wales-oldest-youngest-populations-eastbourne-bury>.

⁸ Collinson Patrick, “Which Parts of England and Wales Have the Oldest and Youngest Populations?,” <https://www.theguardian.com/society/2015/nov/25/england-wales-oldest-youngest-populations-eastbourne-bury>.

⁹ Jane Atterton, “Ageing and Coastal Communities,” (Centre for Rural Economy, University of Newcastle Upon Thyme, 2006). p.14

I looked at two projects that encompassed the ideas of involving the community in urban design. The first was The Boundary State project. This project wanted to “explore ways to address the inequality of London’s light distribution”¹⁰ (Fig 21) over a two-year period through a range of workshops, events and interviews, resulting in new lighting design in the estate (Fig 22). The research method has now been used in estates all over Europe, proving the benefit of working at a multitude of scales. I am interested in how complex issues within two communities (homeless and elderly) are dealt with, play a role and perform in urban design and used Myerson’s approach of scaling down and zooming in by focusing on Terminus Road. The second project ‘How to Design a Fair Shared City?’ is a small book with eight short stories that are based on ‘equitable urban planning in everyday life’. The book discusses how “social sensitivity is essential in ensuring the quality of urban living for the future”¹¹ and the creators did so by gathering stories from different people in Central Europe about their experiences in their urban environment. The book offers insights into people’s thoughts and feelings (Fig 23 & 24) whilst triggering questions for the reader and giving pointers in how to ‘design change’. The idea of gaining insights into the elderly and homeless community through talking about their experiences in the Terminus Road is the approach I included in the first steps of designing my research.



Fig 21 & 22. Images from the project ‘Lighting the Boundary Estate’ 2016

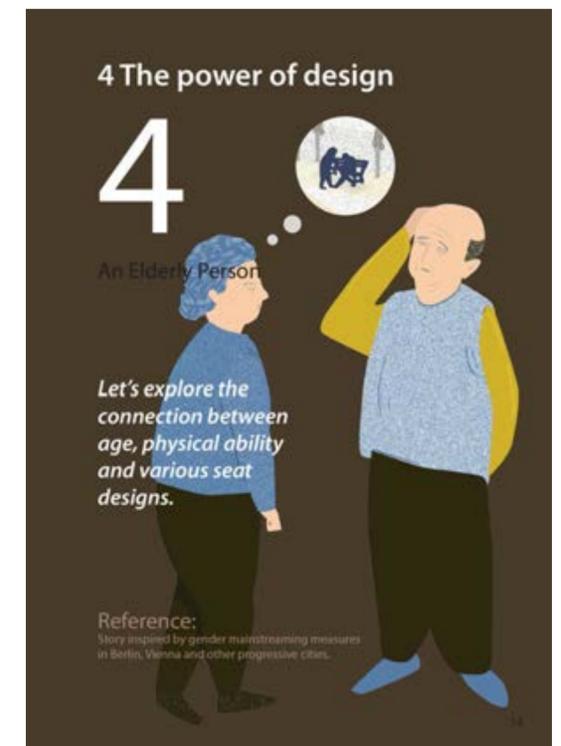
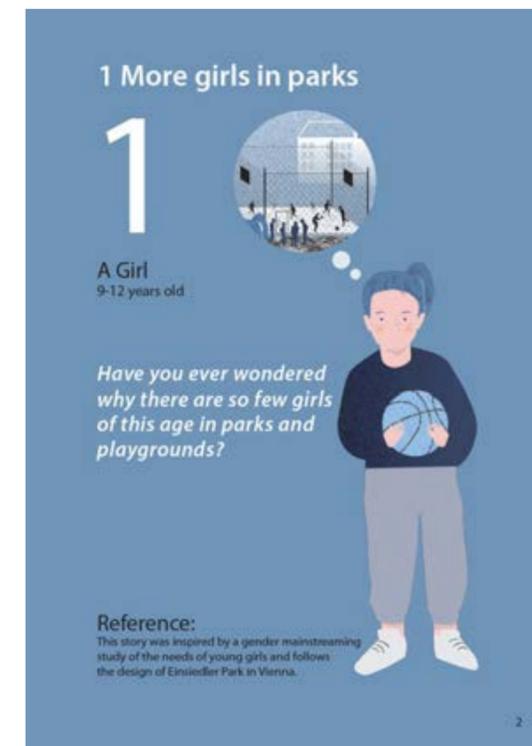
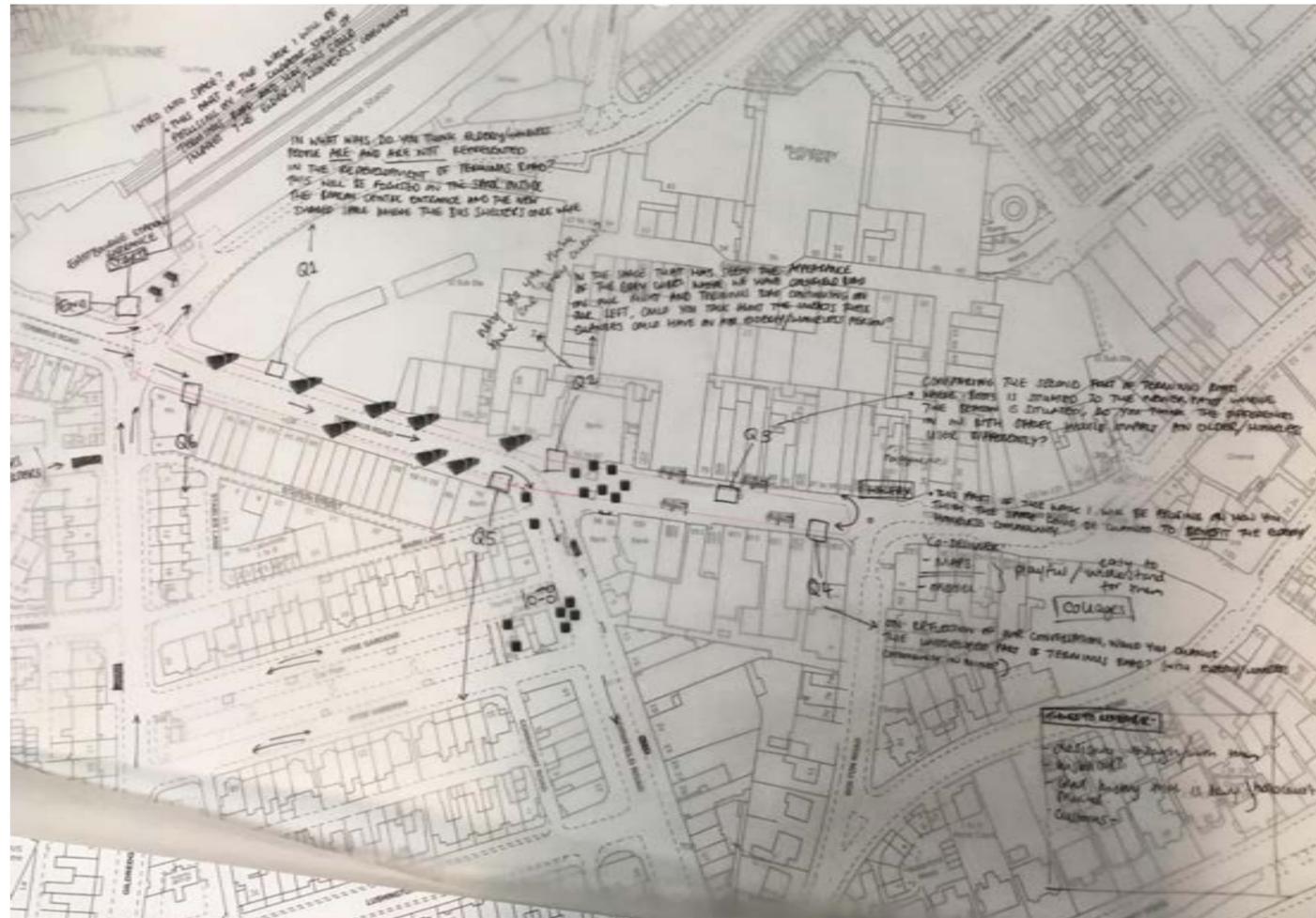


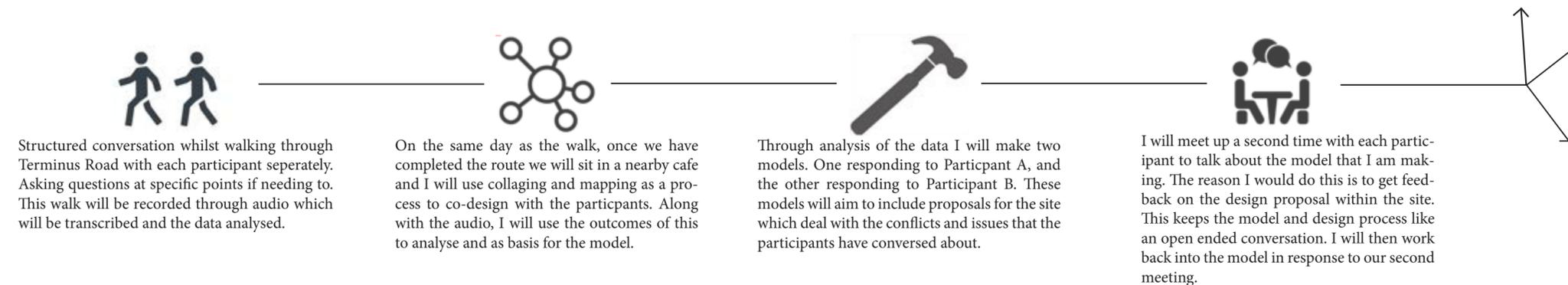
Fig 23 & 24. Pages from the book ‘How to Design a Fair Shared City?’ 2016

¹⁰ Jeremy Myerson, “Scaling Down: Why Designers Need to Reverse Their Thinking,” *She Ji: The Journal of Design, Economics and Innovation* 2, no. 4 (2016).p.288

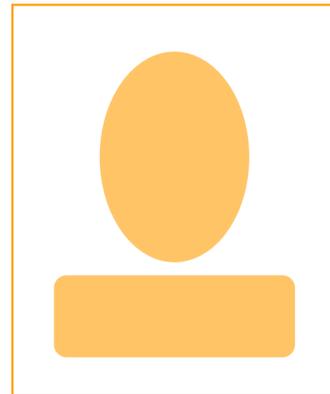
¹¹ Miha Mazzini et al., *How to Design a Fair Shared City? 8 Short Stories Based on Equitable Urban Planning in Everyday Life* (Creative Commons licence, 2016).



Sophie Handler describes ‘walking alongside’ as an ethnographic method that helps “surfacing of otherwise hidden stories”¹² in the urban environment. Handler talks specifically how this method can be used for “gaining a better understanding of how older people’s social networks and community relations are spatialized.”¹³ I am going to use this method of walking with participants, from the elderly and homeless community, in Terminus Road. To the left is a map showing the route I will take, mapping where I may ask certain questions about the site but making sure they are free to interject and keep the conversation open. I have included the street furniture as these may be places we stop and/or elements that we discuss. Below is a diagram showing the methods I will take in my research.

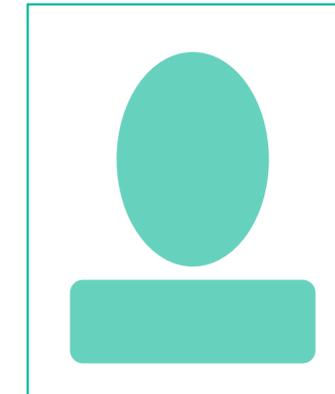


12 Sophie Handler, An Alternative Age-Friendly Handbook (for the Socially Engaged Urban Practitioner) (London: Royal Institute of British Architects, 2014). p.88-89
 13 Ibid. p.88-89



Participant A Profile

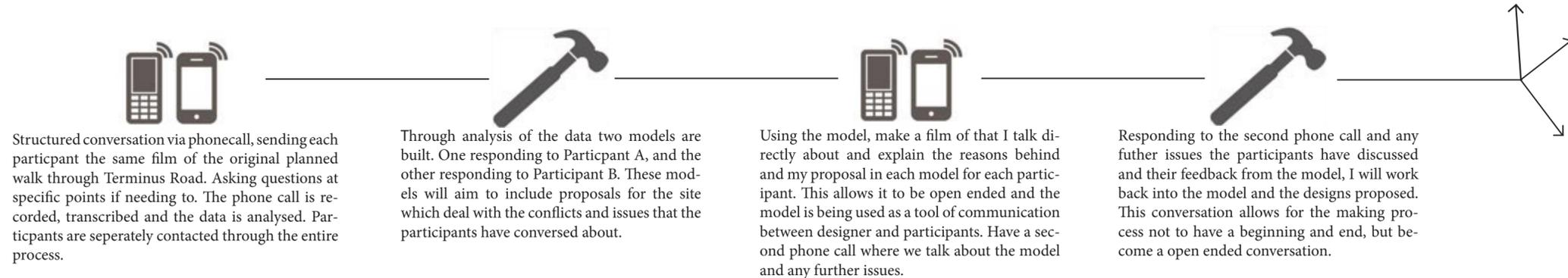
Due to the time constraint on this project, I was unable to have an interview with an elderly participant which would have been the best method to get direct feedback of the site. This is because the process of the ethics application would have taken a considerable amount of time. Instead, I chose to find a participant who has had a background of working with elderly people. Participant A is a fifty-seven-year-old female who was born and educated in Eastbourne. She worked for local hospitals, nursing homes and private patients as an auxiliary nurse before training as a nurse in Brighton where she specialised in palliative care. She returned to Eastbourne continuing her palliative work at St Wilfrids Hospice. The participant, whilst caring for three children and elderly family members spent ten years running a bathing service in the Age Concern Centre in Eastbourne. For the last ten years she has been working as a support worker at the Hive Day Center at Eastbourne's Mencap running various workshops for adults with learning disabilities.



Participant B Profile

For the same reasons as Participant A, I found a participant who works with the homeless community rather than a homeless person. Participant B is a fifty-five-year-old male who was a Beachy Head Chaplin, due to the high rates of suicide, Beachy Head has Chaplin's on site 24/7 to support people in need. He then began working for Matthew 25 Mission based in Eastbourne. Matthew 25 Mission is a charity that support people with life-threatening addiction, loneliness, bereavement, unemployment, homelessness and offending. The charity provides a range of activities, including a public garden, that are designed for those in need and also provide breakfast and dinners throughout the week. The project has been running for twenty years which Participant B was the charity manager for thirteen years before becoming the Chaplin at the start of 2020.

In March 2020, the United Kingdom went into lockdown because of the pandemic of Covid-19. I needed to adjust the methodology to adapt to the situation. Below shows the changes and the screen shots of the film I made of the Terminus Road Virtual Walk.



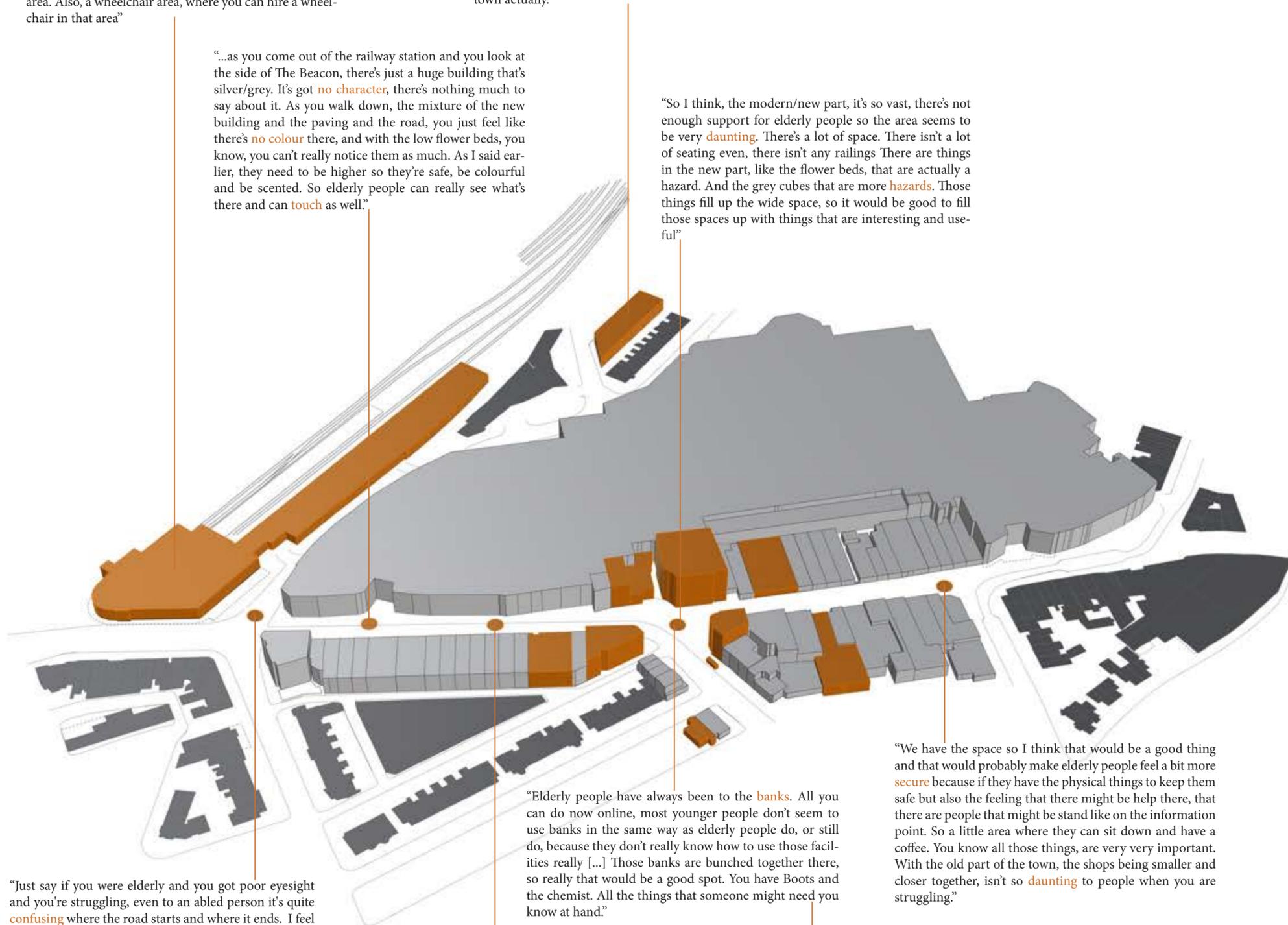
The map is showing the site and I have highlighted the buildings that Participant A discussed as being important to the elderly community. I have also placed important quotes at the point they were said in the virtual walk that I think represent the ideas and thoughts best from the participant. I have highlighted words that became significant through our conversation.

“...if people can get off the bus or come out of the station, or come in in a taxi or maybe they were on a bicycle, you know, and even if they are around where the map is, somewhere along there, if there was an **information point** where they could find out where the shops that they might need, help reading timetables, but actually manned by someone, so they when they come into town, there’s actually someone they can go to, sort of a space in that area. Also, a wheelchair area, where you can hire a wheelchair in that area”

“The information sign is good but it hasn’t got any directions to the **Age Concern Centre** which is turning to the left as you come out of the railway station. So probably sign posts there to show where the Age Concern centre would actually be a good thing because it’s close to the town actually.”

“...as you come out of the railway station and you look at the side of The Beacon, there’s just a huge building that’s silver/grey. It’s got **no character**, there’s nothing much to say about it. As you walk down, the mixture of the new building and the paving and the road, you just feel like there’s **no colour** there, and with the low flower beds, you know, you can’t really notice them as much. As I said earlier, they need to be higher so they’re safe, be colourful and be scented. So elderly people can really see what’s there and can **touch** as well.”

“So I think, the modern/new part, it’s so vast, there’s not enough support for elderly people so the area seems to be very **daunting**. There’s a lot of space. There isn’t a lot of seating even, there isn’t any railings There are things in the new part, like the flower beds, that are actually a hazard. And the grey cubes that are more **hazards**. Those things fill up the wide space, so it would be good to fill those spaces up with things that are interesting and useful”



“Just say if you were elderly and you got poor eyesight and you’re struggling, even to an abled person it’s quite **confusing** where the road starts and where it ends. I feel like it could be a better sort of colouring of pavement which stands out much better really.”

“Elderly people have always been to the **banks**. All you can do now online, most younger people don’t seem to use banks in the same way as elderly people do, or still do, because they don’t really know how to use those facilities really [...] Those banks are bunched together there, so really that would be a good spot. You have Boots and the chemist. All the things that someone might need you know at hand.”

“We have the space so I think that would be a good thing and that would probably make elderly people feel a bit more **secure** because if they have the physical things to keep them safe but also the feeling that there might be help there, that there are people that might be stand like on the information point. So a little area where they can sit down and have a coffee. You know all those things, are very very important. With the old part of the town, the shops being smaller and closer together, isn’t so **daunting** to people when you are struggling.”

“It just looks very open and plain and quite daunting I think maybe to an elderly person. If you were struggling, perhaps, you were **slowly** walking along there, you’ve got the buses to **worry** about, you’ve got **big spaces** ahead of you.”

“I think if we could have a stop somewhere in town, it doesn’t have to be just **for elderly** people, just catered to elderly people. And people with disabilities, whether they’re physical or mental or whatever, it is in the centre of town. So you can be part of Eastbourne, be in the middle of it all and so you don’t feel **uncomfortable** because it’s catered to you and all kinds of people”

“Where we were coming out of the station and the first thing you actually see is the Beacon but you have sort of this the older part of the town down on one side and then you’ve got sort of this modern thing on the other side but there’s no seating. It’s not community based, it’s really sort of like, it’s turning into a place where you’re going from A to B. And then onto C, then onto D. There’s no hanging around **inbetween**”

“So, it’s like, on the homeless side it’s going to affect homeless people as well because they’re not going there to specifically shop because they don’t have the capacity, situation, they can’t do that. So, it’s really sort of **isolating** for vulnerable people in that town centre, and not making it a place for belonging, and if it’s not a place of belonging, where’s that **ownership**? It could be any town.”

“I think that showed up really well, when people were talking about young people with hoodies about 10 years ago, anyone with a hoodie on was a thug. Now 99% of the people that hoodies on were good, kind people and a good part of the community and a very small percentage were perceived to be the aggressive, so therefore everybody got **labelled with the same brush**. Now this is exactly what is actually happening with the homeless and more vulnerable people in Eastbourne, people with the complex needs, because there is a certain amount of people that are aggressive, they’re aggressive beggars, or they are professional beggars, they’re begging for their drugs money.”

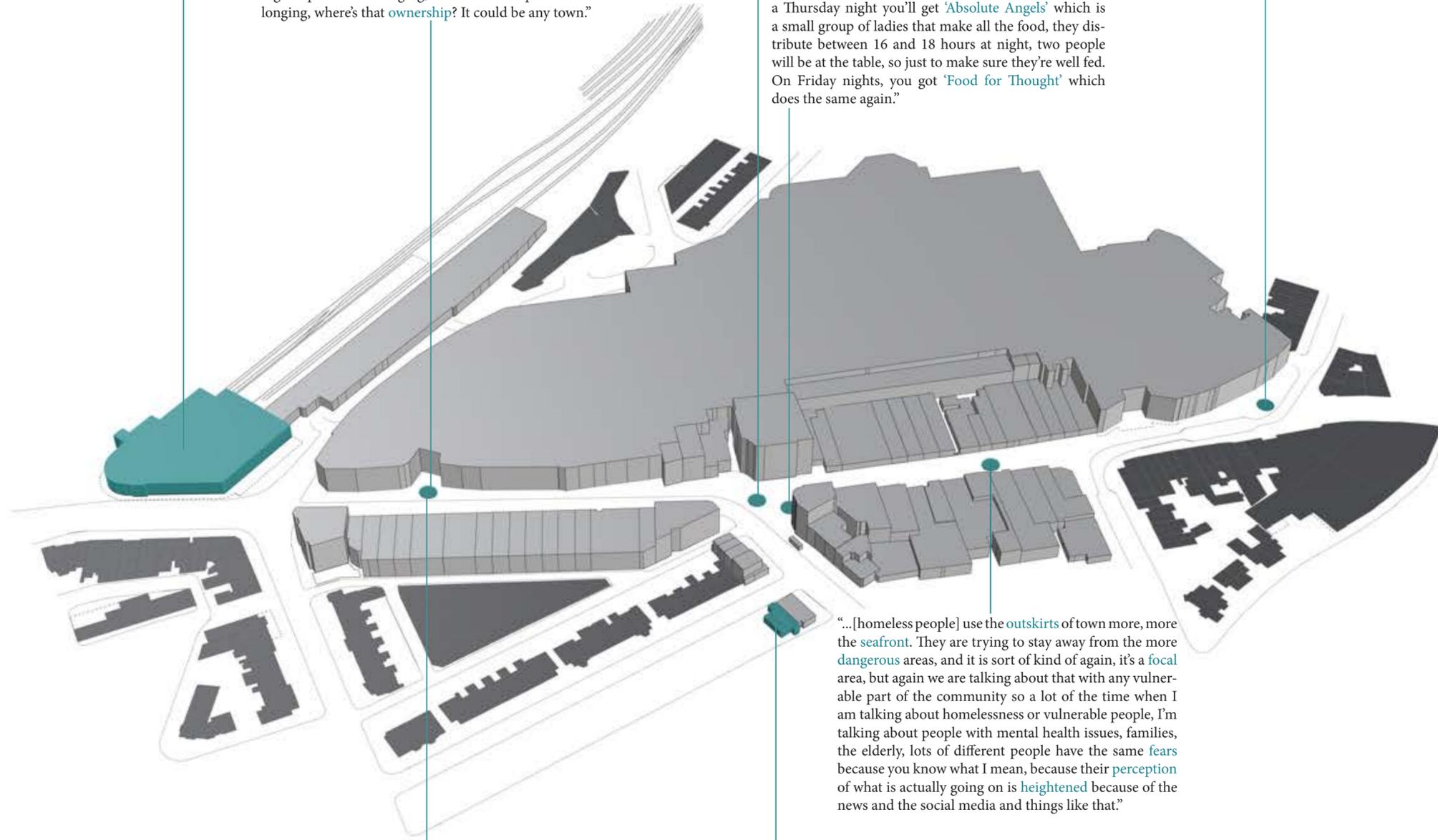
“It’s such a shame, when we were watching the video and we got down to the entrance at the far end of the Beacon, down my Marks and Spencer’s, around that area there, it was starting to **grow** really nicely. It had a little market area, lots of people would go to the post office, but then there were a few instances with street drinkers, and they removed all the seating from around there. So, everybody kind of got **punished**, for a **minority** causing an issue.”

“Very, very successful elements to it [Terminus Road], but again it’s can be **disjointed**. So, example being, on a Thursday night you’ll get ‘**Absolute Angels**’ which is a small group of ladies that make all the food, they distribute between 16 and 18 hours at night, two people will be at the table, so just to make sure they’re well fed. On Friday nights, you got ‘**Food for Thought**’ which does the same again.”

“...[homeless people] use the **outskirts** of town more, more the **seafront**. They are trying to stay away from the more **dangerous** areas, and it is sort of kind of again, it’s a **focal** area, but again we are talking about that with any vulnerable part of the community so a lot of the time when I am talking about homelessness or vulnerable people, I’m talking about people with mental health issues, families, the elderly, lots of different people have the same **fears** because you know what I mean, because their **perception** of what is actually going on is **heightened** because of the news and the social media and things like that.”

“...because of the structure, if we just look at the physical structure within the town centre, sitting down for five minutes, having a chat with somebody, there really isn’t that many places to go and do that. Not within the town centre at all. Now, it is always the **elderly**, and that is just how it is, it is always the elderly that will just start the conversation and they’ll start a conversation, doesn’t matter what anybody looks like, you know what they are perceived like, if they’re sitting there and feel comfortable enough to do so. And, that **social integration**, that social interaction, everybody automatically **feeds off of it**.”

“Again, we are talking about a minority of people that use drugs, will actually be using drugs in the toilets, we had that further down seaside. Any of the public toilets, on the seafont as well, where you have a certain amount of people, it’s an **extreme minority**, that will actually use drugs in there, but everybody gets **painted with the same brush**. And it’s not nice, it’s not nice for people to actually go into, you know what I mean, it can be **dangerous** for people to go into, but that’s not just, that’s families, elderly, homeless”



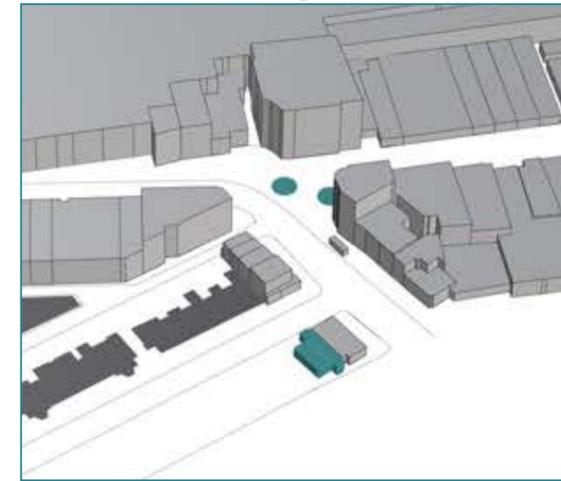
Participant B
The map also shows the site and I have highlighted the buildings that Participant B discussed as being important to the homeless community. I placed the important quotes at the point they were said in the virtual walk. The visual representation shows a difference between the two communities and the contrast of balance between the buildings importance and the street importance.

Participant A



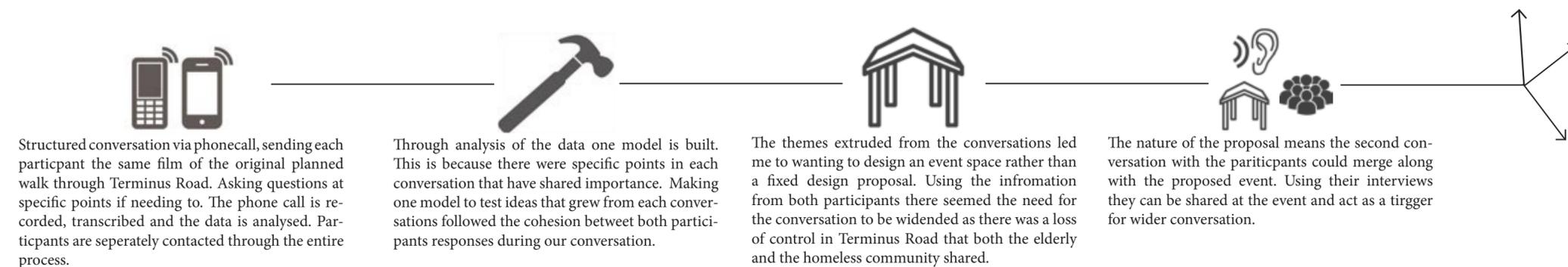
Throughout the conversation the word **daunting** was repeated when discussing the redeveloped site, I think this was poignant because it started to build a picture of how the spacious and uncluttered characteristics of the site, which are likely to be seen as positive attributes to a street plan, are in fact enhancing a feeling of fear and danger to users who struggle with their eye sight and mobility. When Participant A described users as “slowly” walking through Terminus Road, I began to think about pace and how the relationship that different paces would increase the aspect of this space being daunting. Participant A spoke about the lack of character and this was a reason why there is a daunting atmosphere because the neutral colours created a lack of definition and a feeling of danger when crossing the road. I have focussed on Bankers Corner, which is shown above in the zoomed in part of the map. This became a significant part of the conversation as it is a focal point of the town for an elderly person as it has the post office, the chemist and the banks in one cluster. This made the grey cubes that are in this section even more of an issue as participant A described them as dangerous for people with bad eyesight.

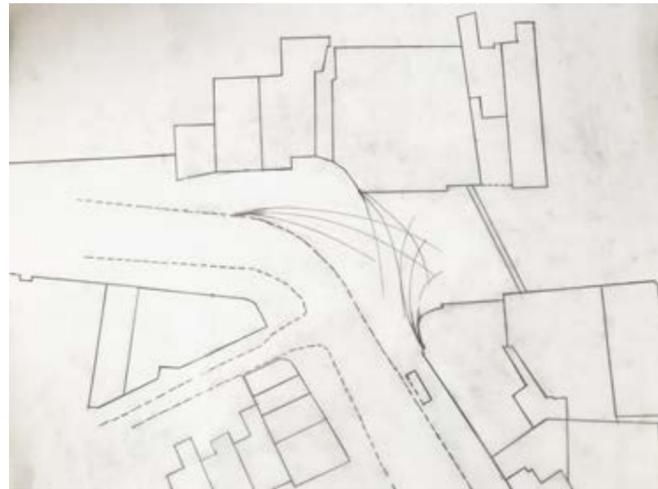
Participant B



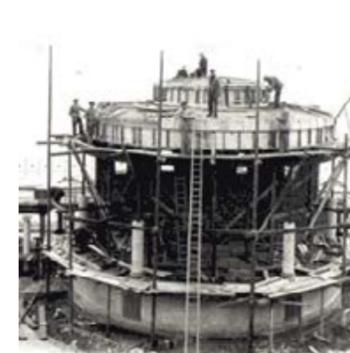
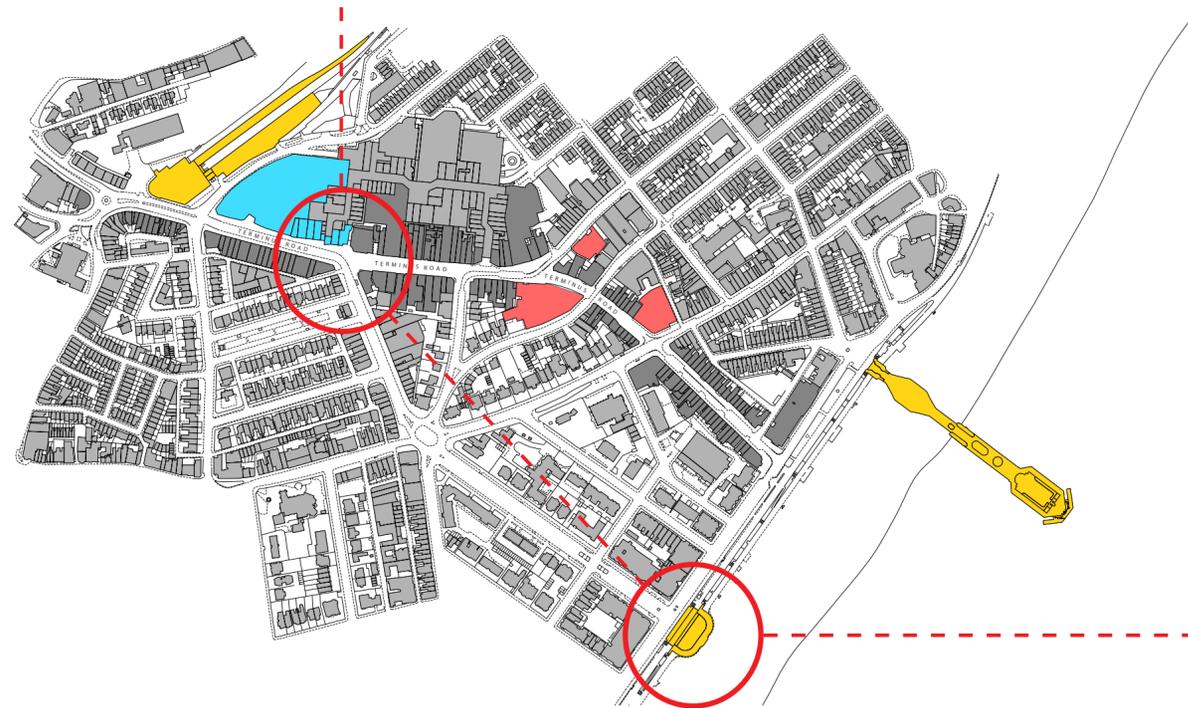
Through having the conversation with Participant B about the impacts of the redevelopment of Terminus Road, I learnt that there is a real issue of lack of integration in the space and anti-social behaviour of minorities, such as street drinkers and professional beggars, becoming the representation of the homeless community in Eastbourne. What I see on Terminus Road as a passer-by is different to the current situation that Participant B described the homeless communities are in. Terminus Road has become dangerous for vulnerable people, the people that are really in need now try and stay away from this sector of town. They discussed how this is harmful as it means there is a lack of integration in the community which stops people being able to converse with each other. The importance of these conversations to individuals can have a positive impact of their mental health and even bring light to opportunities for help that is available for homeless and vulnerable people in Eastbourne. Participant B suggested that a positive representation and better **integration** of the homeless community means that it could help the wider communities understandings and combat possible fears people may have due to the current misrepresentation. Similar to Participant A, there seemed to be a contrast of positive and negative situations that occur in Bankers Corner.

Due to the what I learnt through the Participants, I decided that the methodology needed to be changed again to suit the new insights I collected:



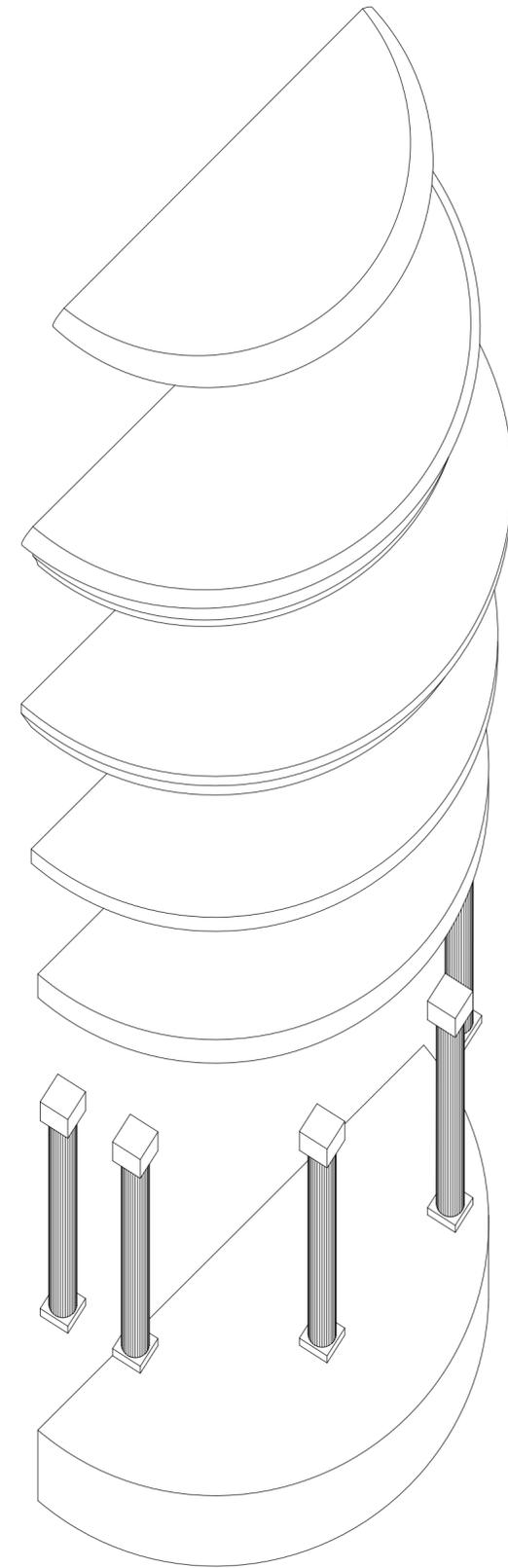
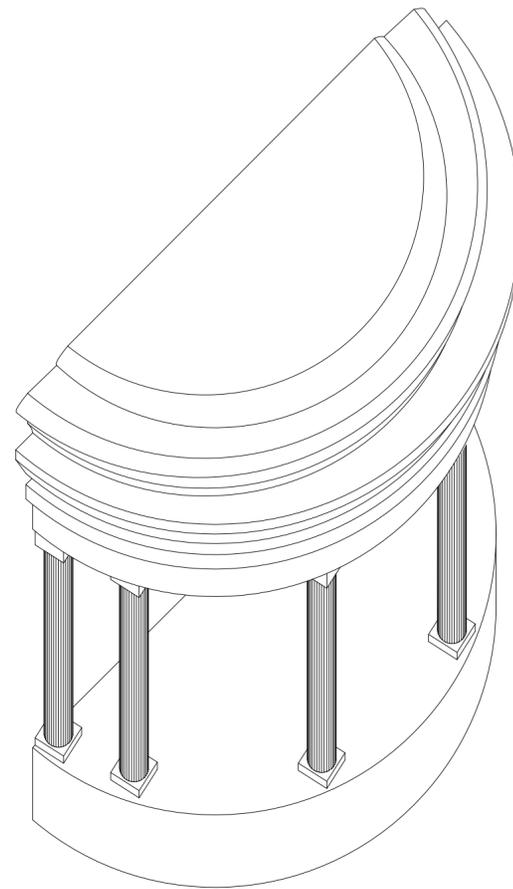


Both communities share loss, danger and lack of representation through the redevelopment. I want to design an event space that will allow voices such as Participant A and B to be heard and for the wider community to have the opportunity to join the conversation. A positive part of Terminus Road that I noticed after drawing the space were the curves through the road plan that harmonise well with the curves that the banks on Bankers Corners share. The curves break up the straight edges that the shops and surrounding design produces. These resembled the curves of the rails seen at Eastbourne bandstand. Built in 1935 the art-deco style bandstand is unique as it is the only one in the UK that is a semi-circle. This led me to thinking about the idea 'the other half of the bandstand'. I began to think about how I could use the other half as a structure to house the in the site on Bankers Corner, Terminus Road.





I started by drawing the bandstand in a simple version to deconstruct the space and figure out elements from the structure that could be used as a way of bringing character back into this space, that Participant A spoke about being lost through the redevelopment. This I also want the space to become an area to further my research, therefore I needed to think about how the elements of the bandstand that could act as a trigger for conversation.

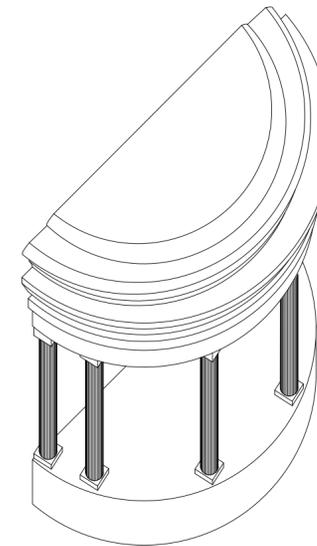
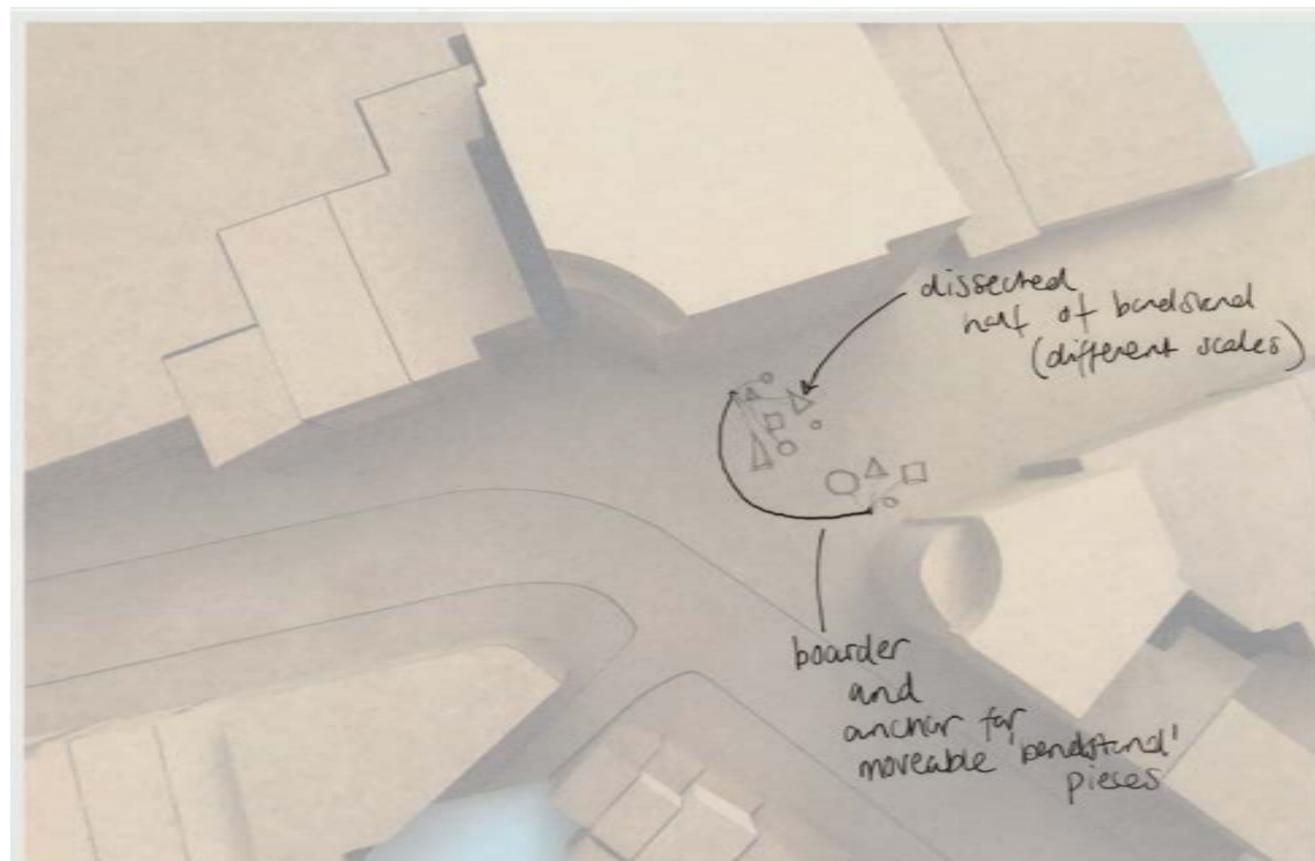


Through the process of making a 1:200 model of the space, I thought about the tactile elements of the space. When making simple versions of the banks from MDF I started to think about the feeling of control and being able to pick these up and the importance of texture. The columns that support the structure and the texture that they have is important to what makes up the core elements of the bandstand. People would recognise the texture. This is also something that would be in contrast to the space as the redevelopment is very neutral in textures.





I initially thought that deconstructing the bandstand and manipulating parts of them to make them bigger or smaller would be a way to symbolise the idea of the public being able to gain control and interact with the urban environment. This proposed questions such as, who would be able to move these elements? I decided that by doing this it would act as a limitation to the site, it could exclude members of the public because they cannot be physically involved due to the weight or size of the interactive forms of the bandstand structure. I concluded that it would be better to mimic the space and instead use materials that could be manipulated.





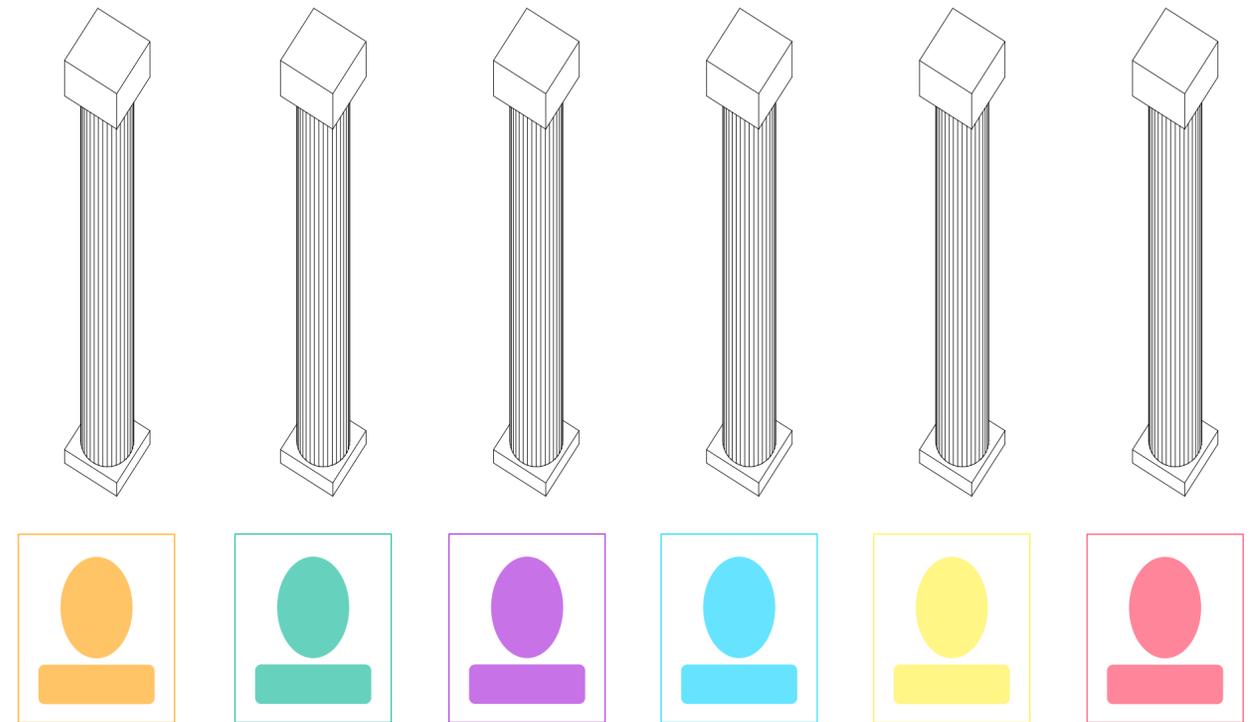
Art of Scent, Diller Scofidio + Renfro, 2012



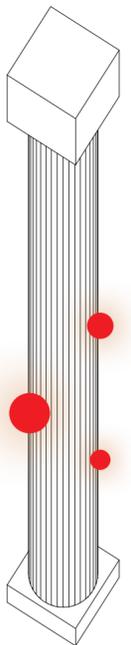
Peckham Toymaker, Tsuruta Architects, 2016



Memory Cloud, Detroit, Minimaforms, 2013



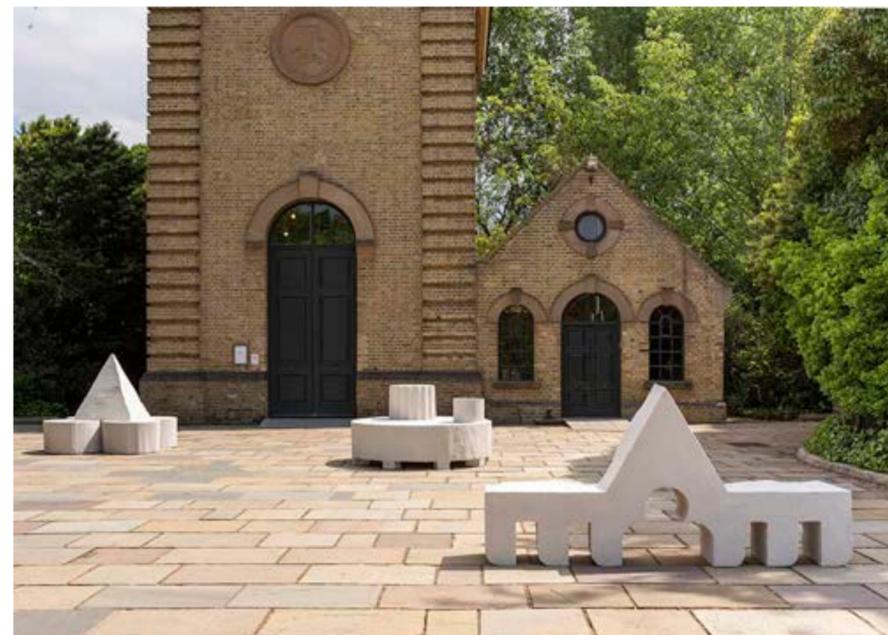
To trigger conversation and also give a platform for voices for people from communities such as the elderly and homeless community I want to use each column as a way to play out conversations that surround Terminus Road and what it means for each participant. Each column would play out one participants conversation. Inside the column would be various speakers meaning the audio would rotate through different speakers and change in volume. This would mean that sometimes a person may have to be closer to the column to hear or it would be loud enough to echo and bounce off the bandstand structure. Looking at Diller Scofidio + Renfro's work where someone has to lean into the wall provokes thoughts of intimacy between the viewer and the audio and I would like use that element within my design. The second element to bring the idea of open-ended conversation into the structure I looked at Tsuruta Architects and Minimaforms and their use of text and interaction between the public and the structure. Minimaforms had a messaging system which meant the public could send messages anonymously which were then streamed live onto a backdrop of smoke and significant architecture in Detroit. Tsuruta Architects used handwritten memories of a mythological tale to give the sense of legitimacy in the story being told. I would like to bring the element of interaction through inviting the public to write their thoughts about Terminus Road on the structure.



I thought about what material the event space should be built from. I decided chalk would be a suitable material as it has connections to Beachy Head in Eastbourne, but also the stark whiteness of the Beacon. I want to play on the use of white in the event and although this seemed add to a 'daunting' atmosphere on the site, I want to bring the clean whiteness of chalk together with the Art-Deco style bandstand in hope to defuse the loss of character. Chalk is easily written on so it will be a perfect surface for people to interact with. In a similar project, Year 9 students were asked to take photographs of the park surrounding the Pump House Gallery in London and from these photos they made sculpture/furniture from the elements that had interested them. The objects invited interpretation through the way they are used. Within the event space I want to create a space that allows for different ways of sitting and standing to the current site, but also through physical interaction of editing the space when writing directly on to it.



Seven Sisters, Beachy Head in Eastbourne



Fragmented Follies, Sam Jacob Studio 2019



The Beacon shopping centre, TP Bennett 2018



I made a 1:20 model to experiment with the material being used. Above are images showing the process of plaster casting the bandstand structure. I simplified the details, but I would like to highlight that for the event I would maintain extra detail. The wooden columns I used for the 1:20 model would ideally be cast too, so they share the same chalky texture. I tried engraving the wooden poles used in the model to create the effect of the original columns however they were not successful so in the model the columns remain smooth.



The 1:20 model allowed me to think about how it would feel to be in the space and the reflective qualities the plaster has. I also started to think about how people could use coloured chalk to write on the columns, this would give people a chance to enhance the space with their personal responses to the conversations that are being played through the structure. The space would be static in structure but due to the inter-active element, the event the space would change and evolve. To the left I have included examples of how handwritten text could be seen on the columns. It is important to note that the space would need steps and wheelchair access to allow the event to be accessible for everybody.

I made a 1:200 scale model of 'The Other Half of the Bandstand' which enabled me to play around with angles of how the structure could sit within the space. The white buildings and grey base of the model is where the redeveloped part of the road is and the original part of the road is left as raw MDF. I have shown close ups of the model in the following page. These are from different angles of where people may see the event space. I experimented with different times of the day to see the shadows that would be created on the site. Through this project I have gained insight on what the impacts of this particular public space has on elderly and homeless people. For elderly people, they could feel the space is daunting with its lack of definition in its pavement and road, with little suitable seating or handrails with a loss of character. The feeling of loss runs through into the homeless community, where there once were benches that were creating an opportunity for integration between different people, is now left as an empty space. This follows into how the structure of the space has amounted to a place to get from A-B and nothing in between. This means the space is primarily for shoppers, an activity that excludes the homeless community. The idea of the event would provide a space for the wider community to hear users such as elderly and homeless voices and how the space personally impacts them. The event would be a next stage in researching the impact of the redevelopment of Terminus Road on vulnerable communities as I hope it would open up the conversation to the wider community.





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