

THE BRIGHTON HIPPODROME

MAIN DESIGN AIM31

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Mapping Exercise Brief

AIM31 aims to consolidate and extend the priorities, ideas and strategies established in AIM36. Through a spatial design project the module will place an emphasis upon curiosity and speculation and support the development of tools of enquiry, reflection and debate. You are encouraged to question all aspects of architectural and spatial design and to articulate and situate your work within the context of contemporary design practice.

In this first week of Semester 2, we will be taking time to be reflective on what has already past in Semester 1. We want you to reflect on your work; from Research Practices, Material Practices and your studio module AIM36.

The Task will be a 'Reflective' mapping activity: where you will seek to identify research themes, material interests, methodologies and frameworks from across your study and practice to date.

The task could be presented in the form of a GIGA Map (Sevaldson, 2017)
You are welcome to use: paper, pens, crayons, post-it notes, playdough, string or Lego to help visualise your reflections. Or if you prefer you can set up your own Miro Board template.

Following on from your Reflective mapping activity you will be working on:
a 'trajectories' mapping activity:

We would like you to look at relations, tensions, opportunities, links, papers and precedents between the new design brief and your reflective mapping activity.
This will be developed in a new mapping document; focus on your trajectory for the upcoming design project.

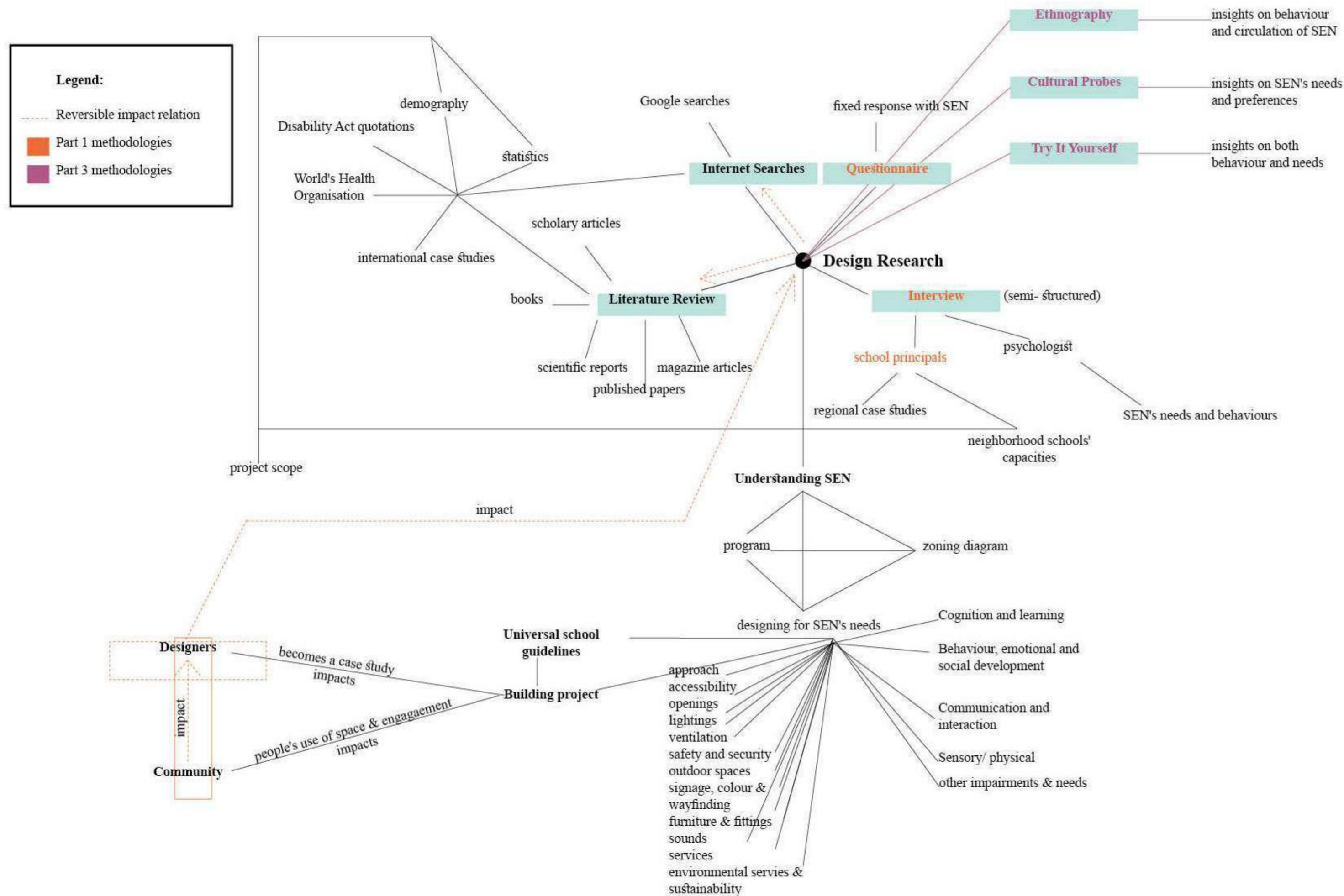
Reflecting on Semester 1 through a GIGA-Map

Introduction

A GIGA-map exercise was done to show what was learnt from the modules of semester 1 and how modules related in creating a new understanding for me by presenting it in a GIGA-map.

I coded each module with a color and I made a conclusion to sum up how the three modules related and influenced me as it is tying the 3 together.

Figure 1- GIGA map I did to present my design research using previous methodologies and new methodologies when designing a school and health centre for (SEN) Special Educational Needs children.



GIGA-map Definition & Example from my essay "Research Position Piece" for Research Practices AI716 module.

SOD, a project design skill, combines design context with concept design and design thinking. Maps in which include several icons and stakeholders are called GIGA-maps. In these maps, designers include titles that are still unknown, networks, and ideas that require advancement. It clearly shows the interactions between the objects or stakeholders involved.¹⁵ (Figure 1) represents a GIGA-map of my design research after understanding it now and it also shows the new methods I wish to experiment. GIGA-maps are also condensed type of information displayed where making it simple and readable is not key; however, it is done by designers to make them put all thoughts in one place. Thus, they are considered artefacts as well.

¹⁵ Rittel and Webber, "Dilemmas in a general theory of planning," 165.

The following is one the SEN school and health centre I designed to which the giga map on this page refers to.



Part 1 of the GIGA-Map (Research Practices)

I coded the insights as follows



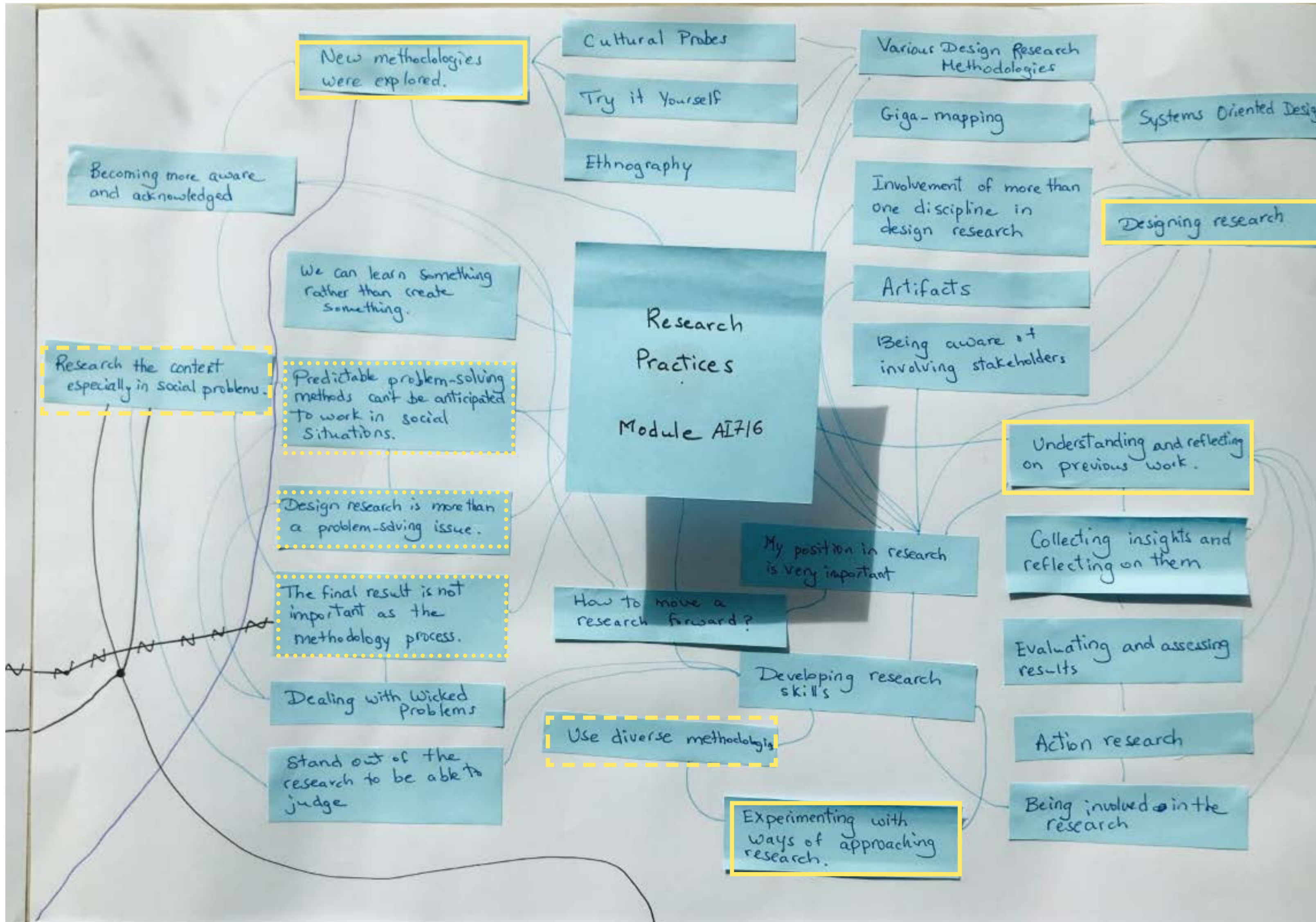
What I made of it?



Meanings & Knowledge that was brought



Points where I want to go beyond in semester2.



RESEARCH POSITION PIECE

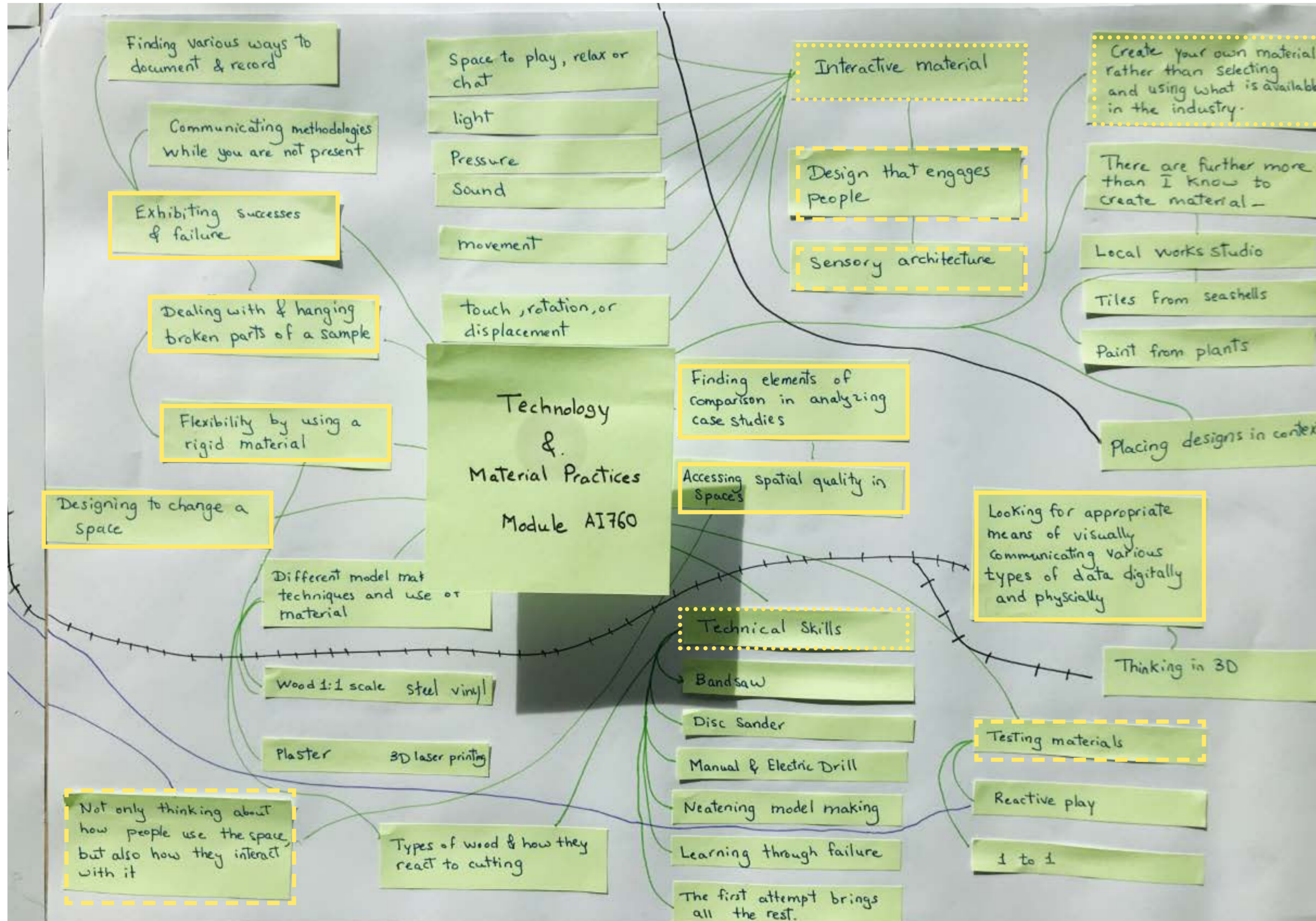
Nazek El Hariri

MA Interior Design

Part 2 of the GIGA-Map (Technology & Material Practices)

Legend

- What I made of it?
- Meanings & Knowledge that was brought
- Points where I want to go beyond in semester2.



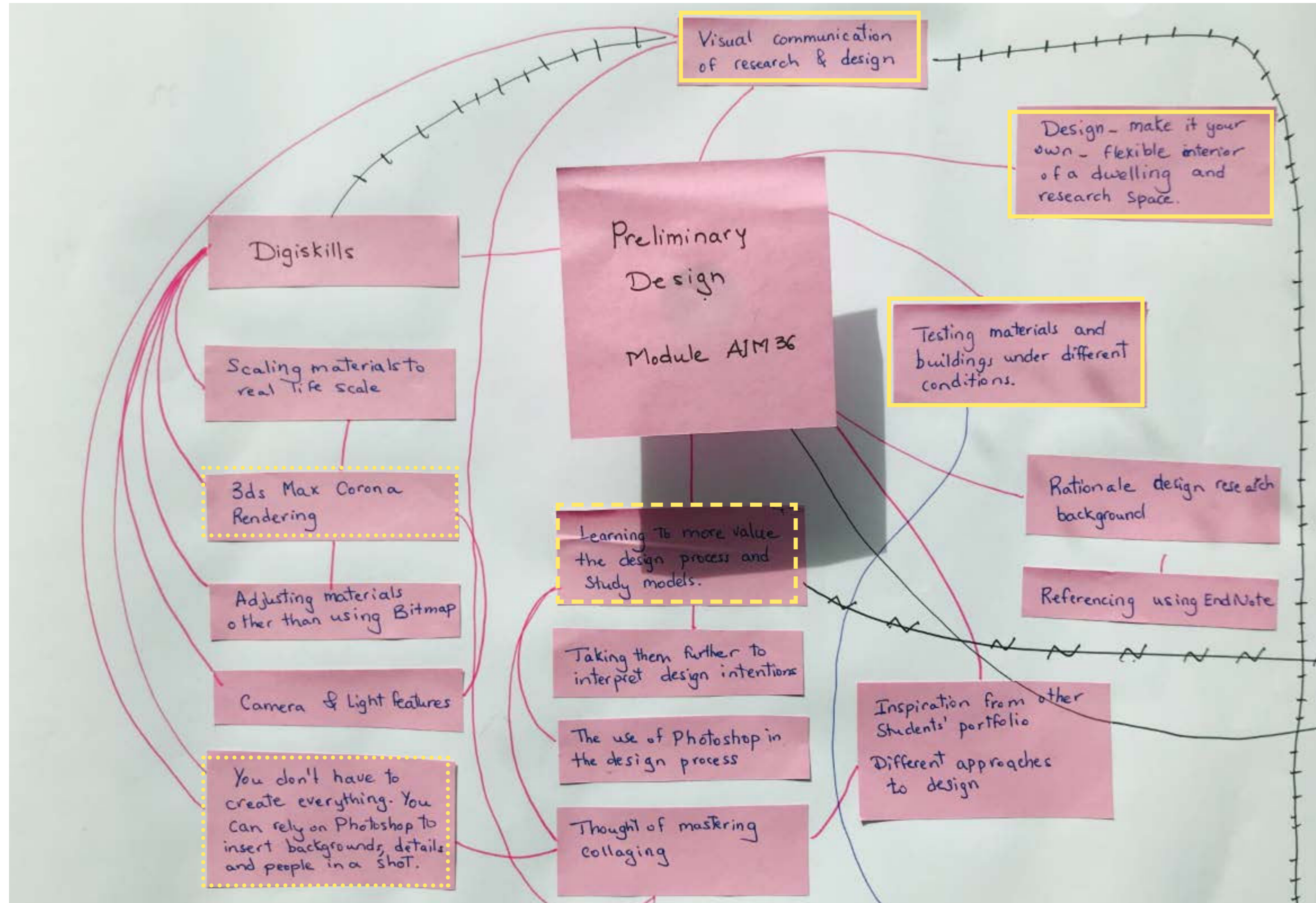
What I Made of Semester 1



Reflecting on Semester 1 through a GIGA-Map

Legend

- What I made of it?
- Meanings & Knowledge that was brought
- Points where I want to go beyond in semester2.



What I Made of Semester 1

Considering weather change and use of space. Summer vs. Winter



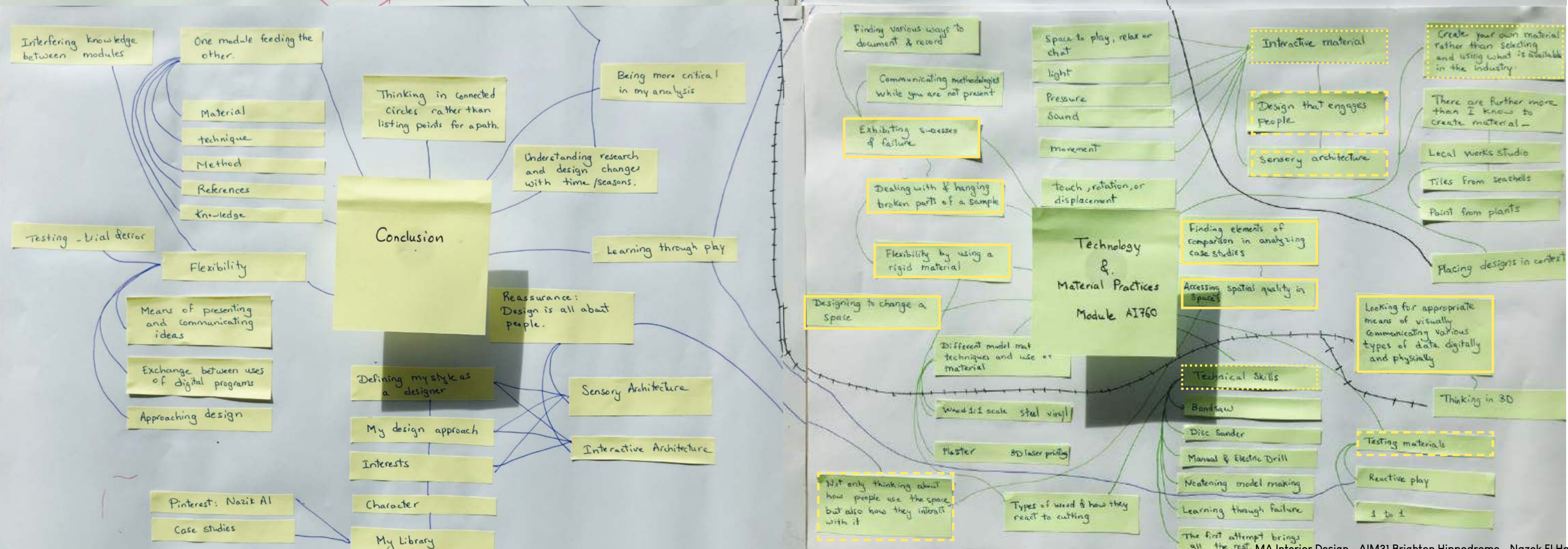
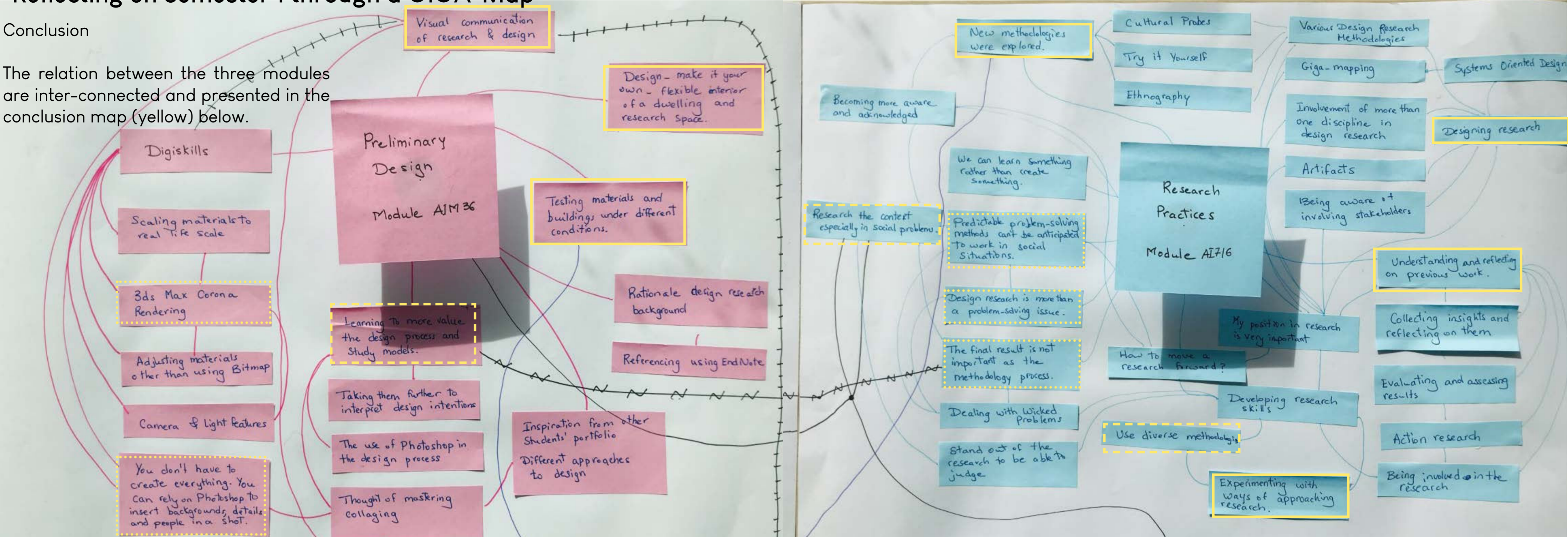
Considering material change over time



Reflecting on Semester 1 through a GIGA-Map

Conclusion

The relation between the three modules are inter-connected and presented in the conclusion map (yellow) below.



Task 1 Brief

Life is about people. And people are changing; behaviours, routines, identities, all in flux. Yet our homes, offices, cities and streets stay the same, static, designed around and defined by outdated modules of gender, identity, culture and race.

In this project you are invited to investigate human behaviours and their related spatial status quo. This could be done through observation, analysis and speculation - for example you could re-imagine a space/place/activity of your choice and propose possible future alternatives for these programmes of use, more fitting for contemporary behaviours, identities and lifestyles.

Starting with the main 'unit of space' ... the room.

Typically understood through.... the plan.

Sarah Wigglesworth, The Disorder of the Dining Table

Louis Kahn, The Room, 1969-1971

Task 1:

Draw out a plan of the studio. Examine and represent how this space is used through your drawn plan.

From your observation & analysis, examine this in a visual form.

For example, are there rules, codes to the use of the room?

How could you represent these?

Masters Studio Plan - Space Occupation Analysis

Introduction:

To study the use of our studio space, I had to think of the capacity of the space and the number of occupants using it at various times and days during the week first.

Following the latter, I had to understand the circulation routes that take place to allow me to know the use of the studio space more.

The observation and analysis was done over one week as an example. Further observations during a longer time interval would lead a trustful data.

The following timetable shows the number of various population in the studio through a whole week (14-18 March 2022). Each course is color coded for a clearer visual representation.

Day / Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:00 AM				■	
10:00 AM	■	■		■	■
11:00 AM	■	■		■	■
12:00 PM	■	■		■	■
1:00 PM	■	■		■	■
2:00 PM	■	■		■	■
3:00 PM	■	■		■	■
4:00 PM	■	■		■	■
5:00 PM		■		■	■
6:00 PM				■	
7:00 PM				■	

Legend

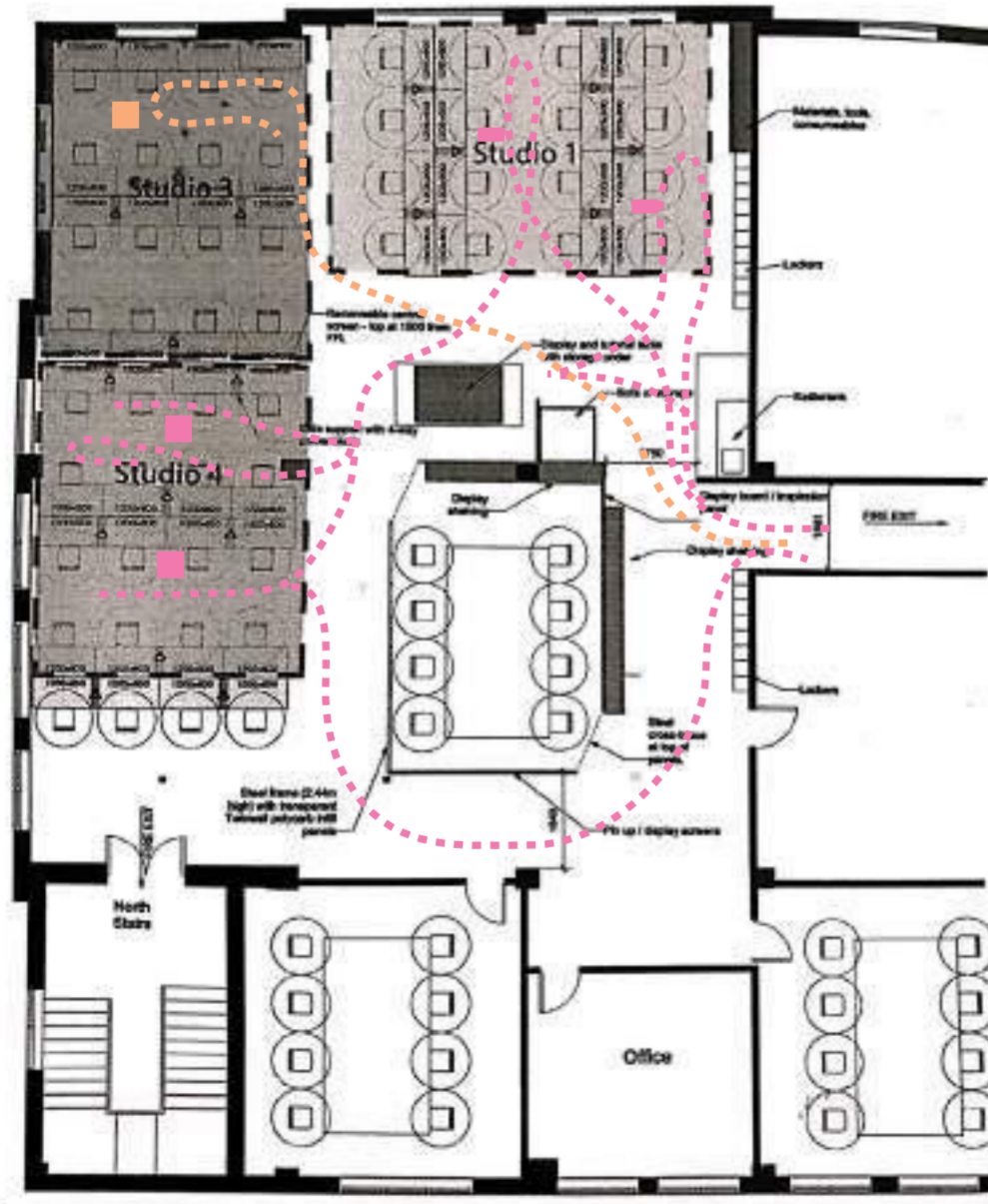
Courses Color Codes

- MA Interior Design (14 students)
- MA Architecture (27 students)
- MA Urban Design
- MA Sustainable Design

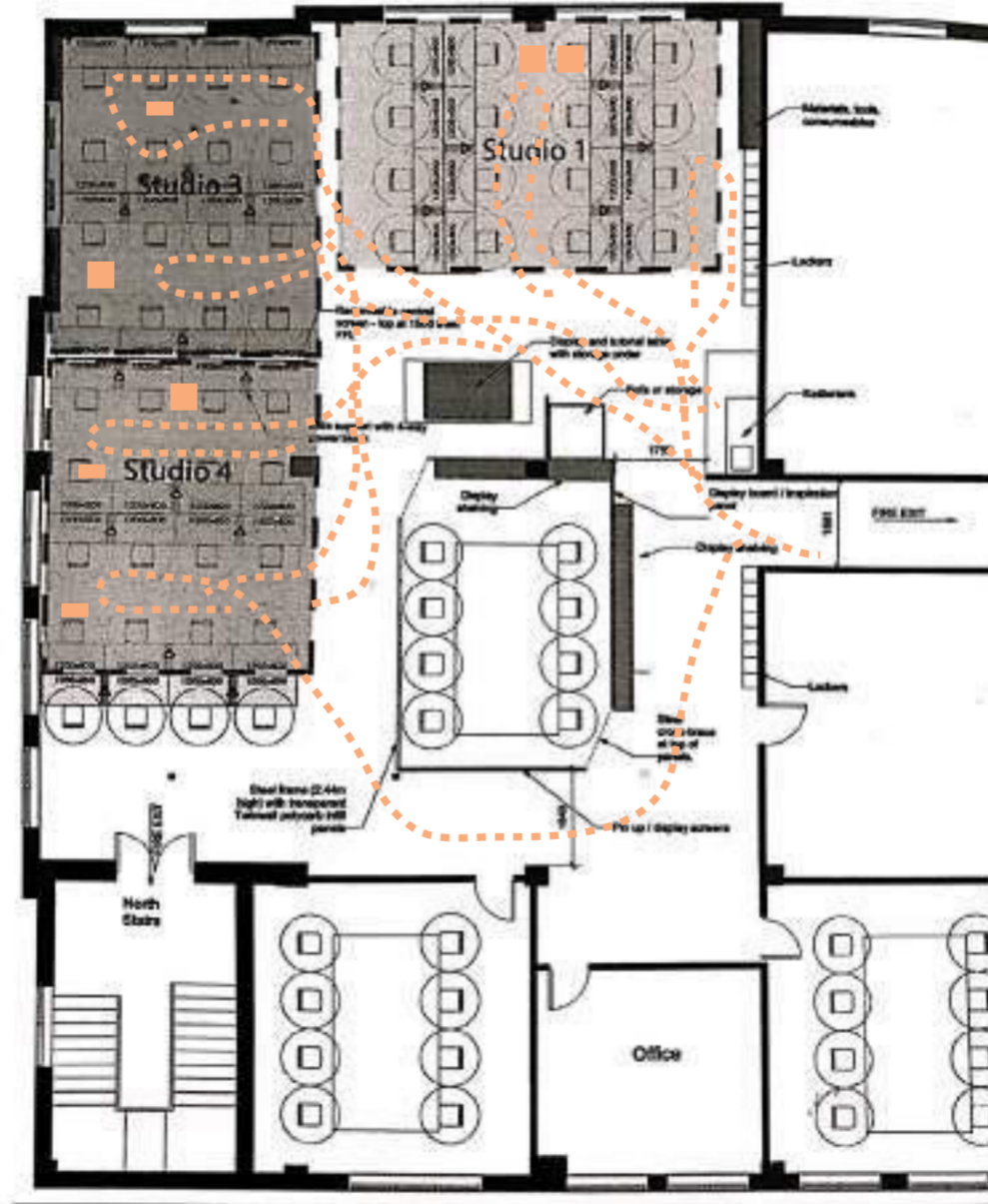
Occupancy Codes

- = 2-3 students
- = 5 students
- = 10 students

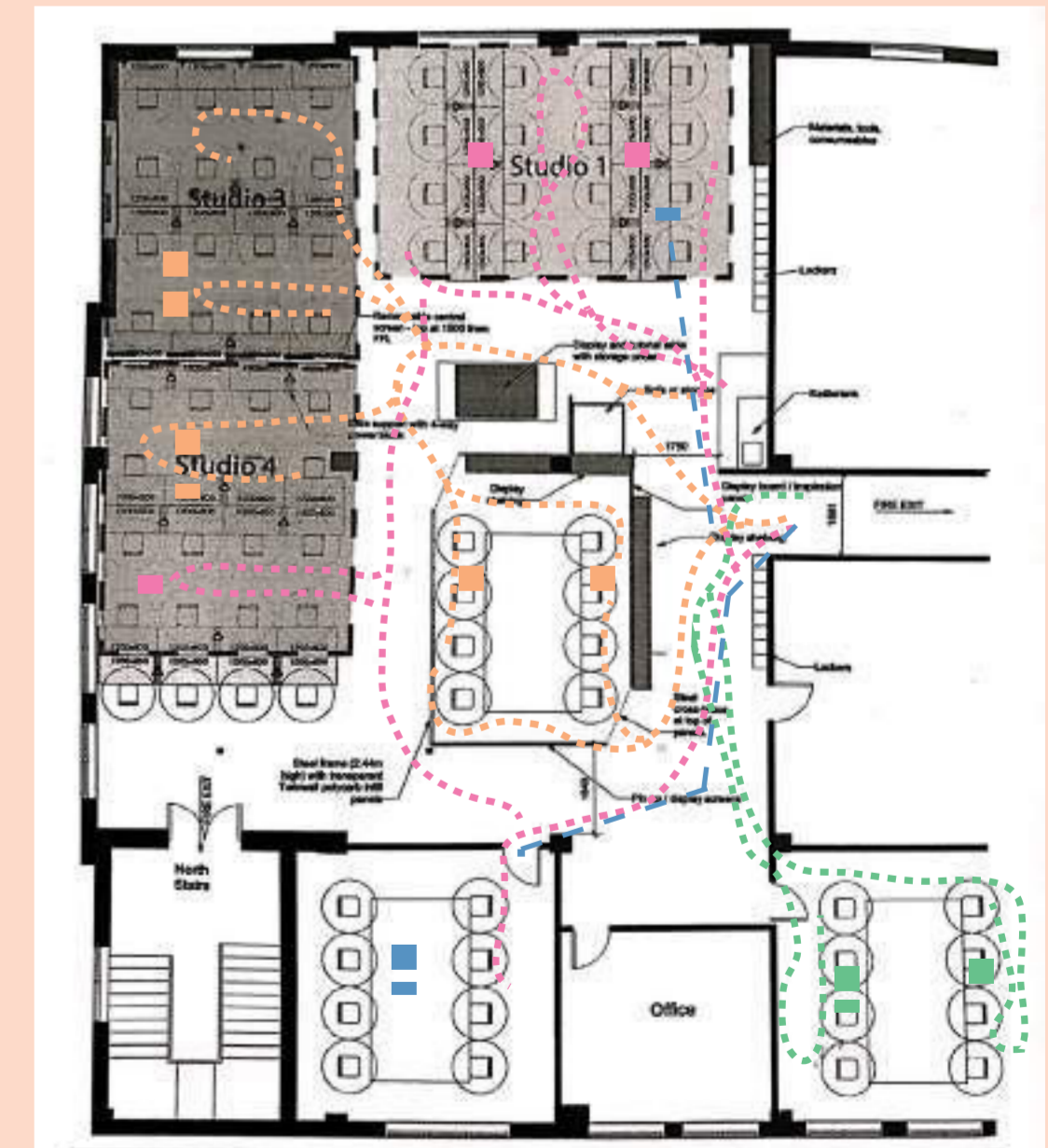
The three plan diagrams represent the circulation over the week period on three different days. Note, the same color coding is used to present the circulation.



Circulation Analysis on Monday 14th of March, 2022.



Circulation Analysis on Tuesday 15th of March, 2022.



Circulation Analysis on Thursday 17th of March, 2022.

Conclusion:

The circulation plan and occupancy of the studio various according to submission dates and absentees on the day.

It is concluded that MA Architecture are the greatest users of the space and MA Urban Design are the least occupants of the space.

MA Interior Design's occupants' number and availability is the most one that is always in variation according to day and time through the studio day.

More areas are preferred and chosen by students than others. The very ends seats of the studio are the least to use.

The circulation is mostly in an anti-clock wise direction around the central meeting space.

The main corridor entrance is mostly used than the entrance/exit from the North stairs although it provides direct paths to the workshop, canteen, and exiting the building. However, this access is commonly used when there is a high desire to workshop works.

Task 2: Community & Behaviours

Task 2: The Hippodrome

In your Preliminary project you were asked to investigate the notion of holiday and leisure in Brighton

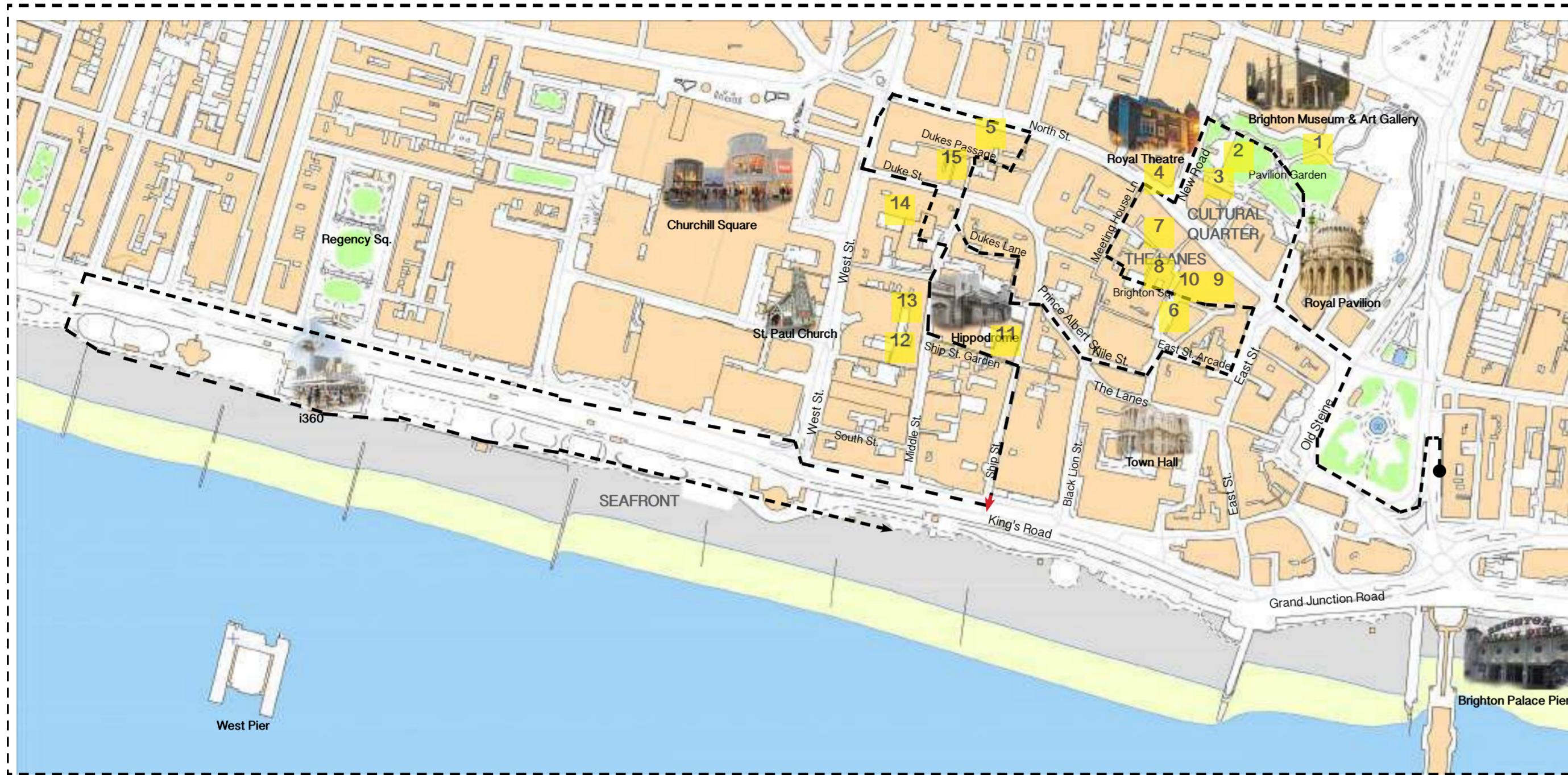
Your site for AIM31 is a historic entertainment venue, The Hippodrome building in the South Laines, Brighton.

From its construction in 1897, its hosted an ice rink, circus acts, variety theatre and bands such as The Beatles and The Rolling Stones.

It has been vacant since 2007, and left in a state of disrepair.

Based on our understanding that life and people's behaviours are changing, we want you to re-imagine the spaces of The Hippodrome to make relevant for the 21st Century.

Community Mapping - The Lanes



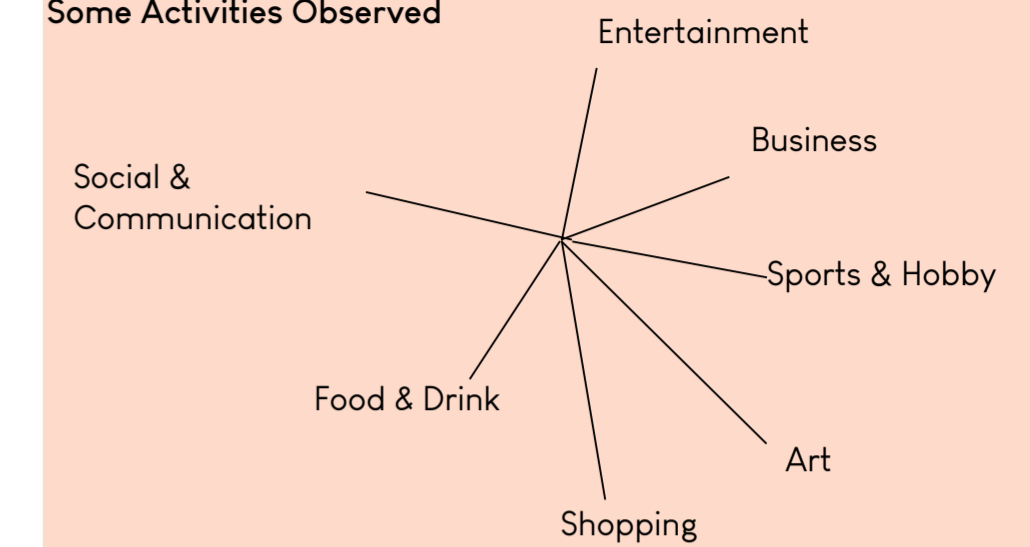
Digimap showing part of central Brighton and seafront. Digimap edited by me. Description of people observed.

This page was created by me for a group work exercise. For further information check the group work portfolio at the end of this portfolio.

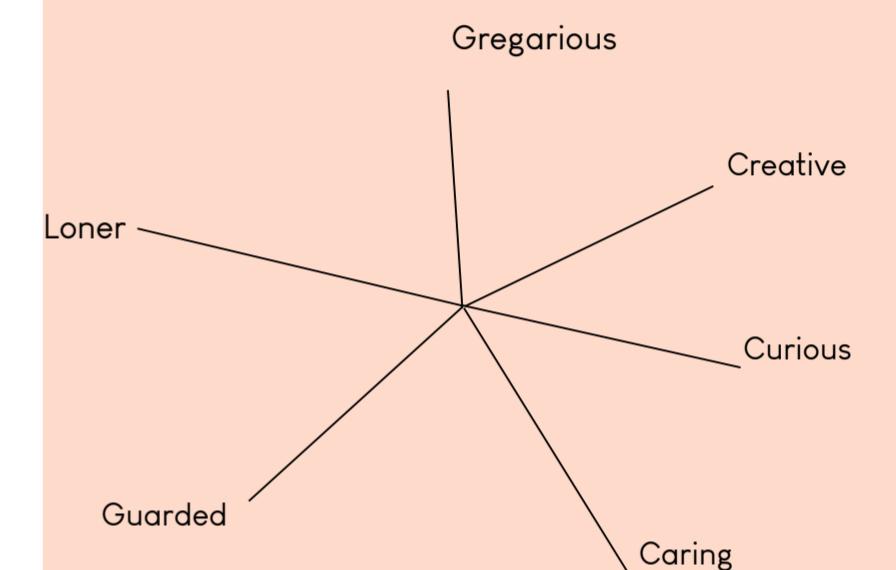
Conclusion:

The behaviours observed are concluded and presented in the

Some Activities Observed



Some Behaviours Observed



- picnics
- strolls and walks
- playing
- socializing



- group walks
- busker packing his instrument



- people either gathering around a table or sitting alone drinking coffee and tea



- cycling near the garden
- people with shopping bags
- walking the dog
- couples walking



- individuals walking solo



- a child accompanied by her mum with a LGBT+ flag. having lunch, encountered to see them again at the seafront.
- Families spending time together with their kids



- groups and couples with hot/cold takeaway drinks and walking through the lanes



- expressive art (graffiti)
- lunch and brunch indoors
- wandering outdoors



- A gathered group of people looking at the window display of a shop.



- Two individuals looking at the Art shop window display.



- A man carrying his grocery shopping into the narrow lane before entering the house to the left.



- A group of friends passing besides the Hippodrome; one of which is skating; and going straight to the seafront.



- Individual walking alone with headphones and heading to the seafront.
- Couple walking together and carrying a baby passing beside the Hippodrome towards the centre.
- A home storage van passed by.



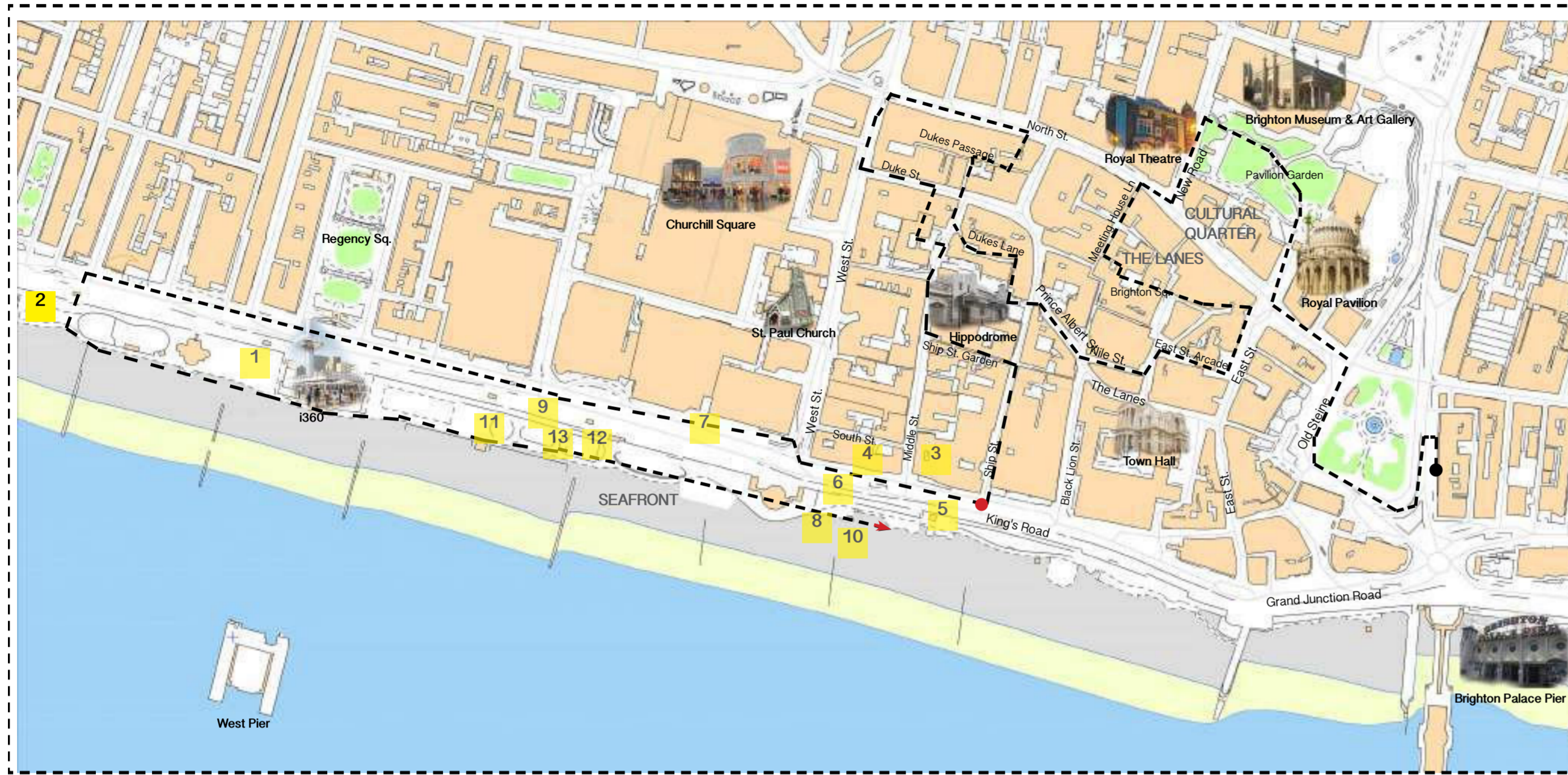
- Family walk that started from the lanes, Dukes lane and headed towards the Churchill square.
- Solo people walking in both directions.



- parked bikes
- two individuals intending to enter the food shop.
- walking through individuals

All Photographs of people's activities around central Brighton are my own.

Community Mapping - Brighton Seafont

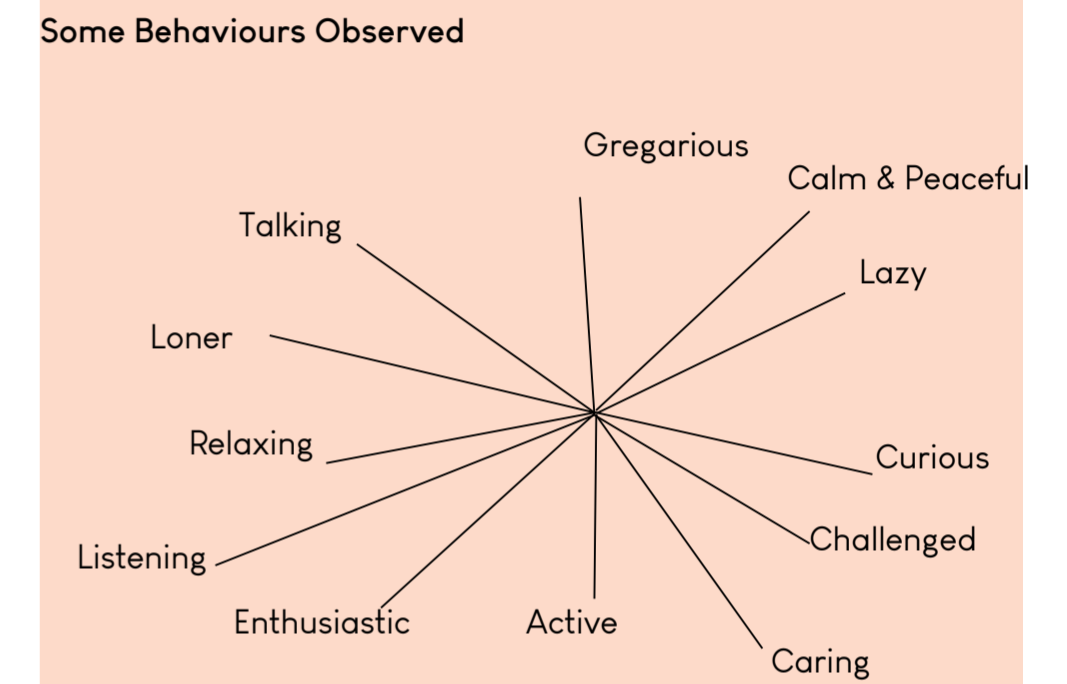
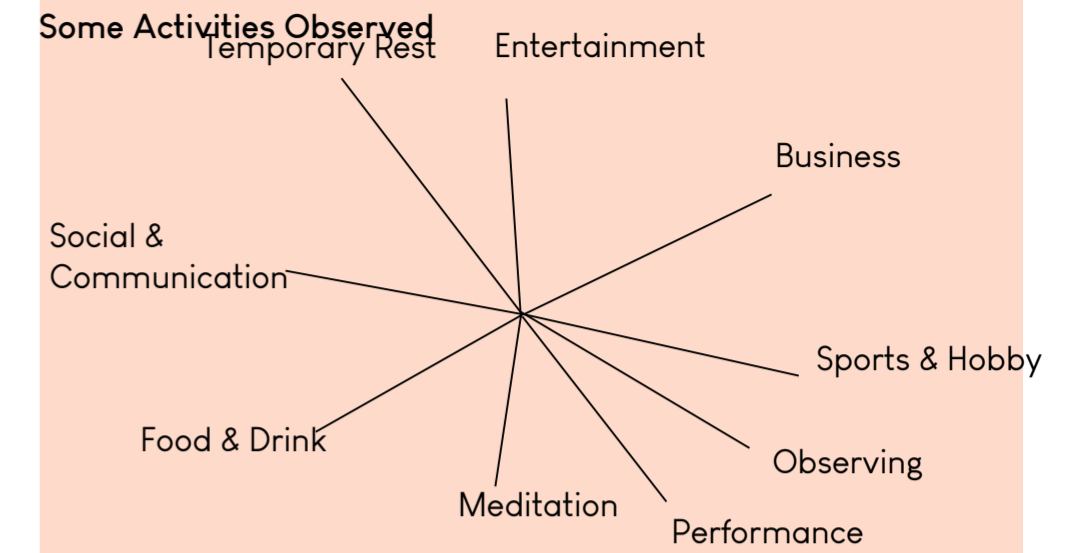


Map showing part of central Brighton and seafront Digimap edited by the author.

Description of people observed.

This page was created by me for a group work exercise. For further information check the group work portfolio at the end of this portfolio.

Conclusion:
The behaviours observed are concluded and presented in the following diagrams.



- Bubble man entertainer surrounded by joyful people from various communities.
- photographing
- solo, couples and group walks



- musical orchestra performance at the band stand
- people around observing
- individuals on ski jets



- a woman having a drink and sitting outdoors in a cafe observing



- family walks and strolls
- people crossing to access the seafront



- roller skating



- cruising by the seafront
- cycling
- people having lunch



- trippers either heading to their place of stay or returning back



- children meeting for the first time and playing together



- two elders enjoying the joggers show
- people hanging out and having a drink/ lunch



- people of 2 having a beer and listening to a woman singing on stage



- circus performers using the columns at the seafront to hang the strings
- a group of 3 sitting on the floor and having a chat



- A busker playing on the floor
- a person sitting alone on the bench and looking down
- two ladies chatting and walking



- two joggers practicing
- a lady laying down and taking a rest
- a man laying his belongings and having a short rest at the bench



- a group of friends and solos relaxing at the beach

Main Project Brief

The next stage of the brief will be to define what function your design intervention will be at the Hippodrome.

Step 1:

Look back at your research from AIM 36 into Brighton as a place. HOW will Brighton and its people impact on your design intervention? Investigate human behaviours and their related spatial status quo. This could be done through observation, analysis and speculation. Propose possible future alternatives for these programmes of use for The Hippodrome, more fitting for contemporary behaviours, identities and lifestyles.

Explore WHAT does your proposal offer the Hippodrome and its users?

WHY have you chosen this option?

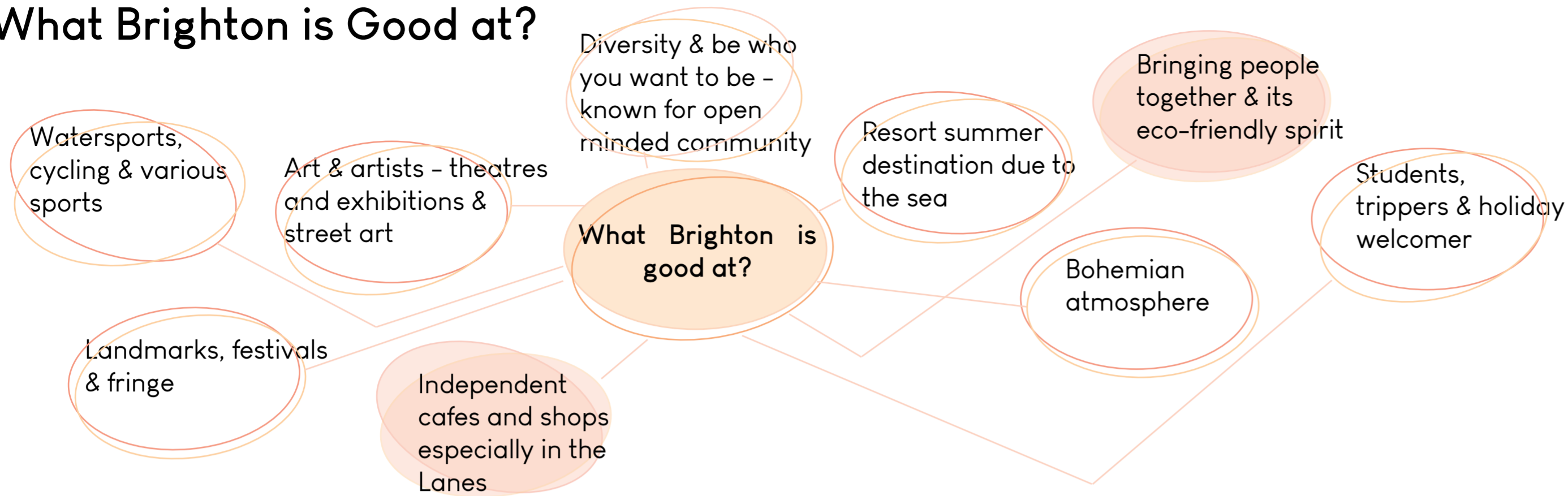
HOW will it impact Brighton and the surrounding communities?

What methods will you be using to engage with the site and the local community?

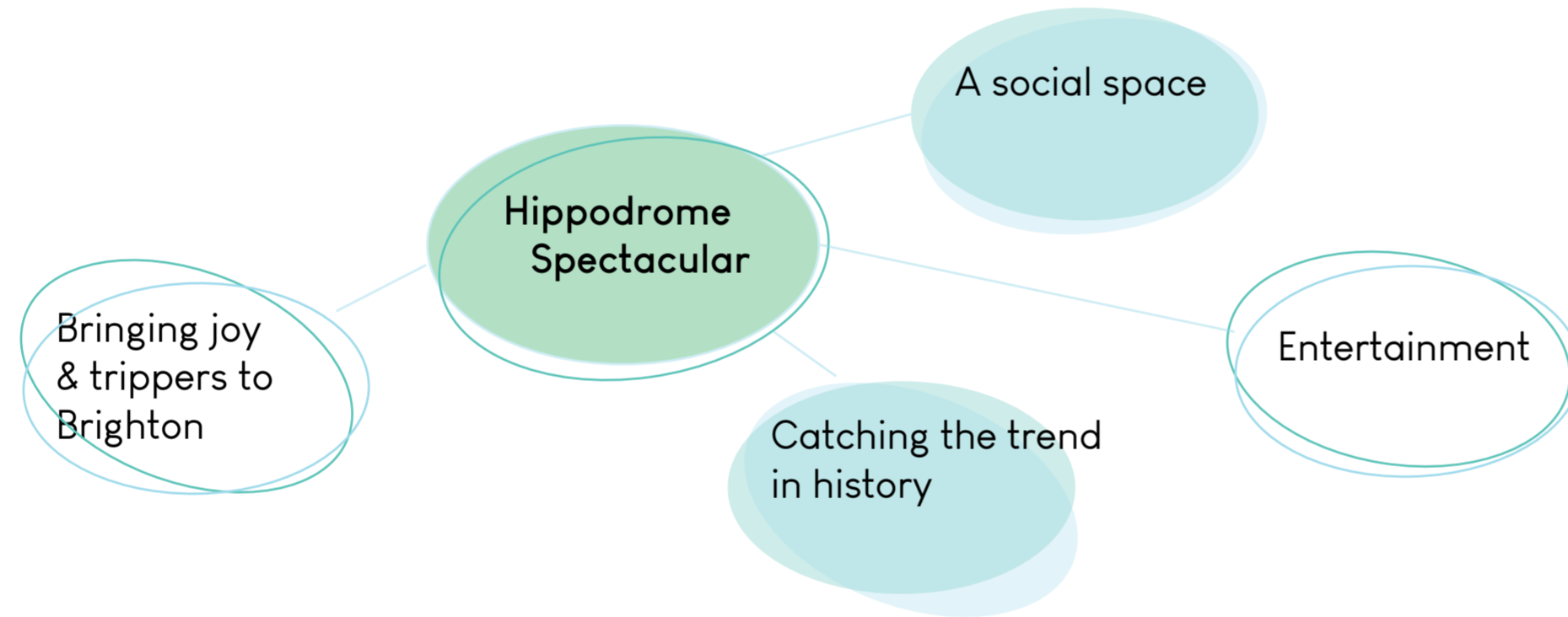
Step 2:

Develop a schematic design for your intervention at the Hippodrome, with an over-view of the whole building

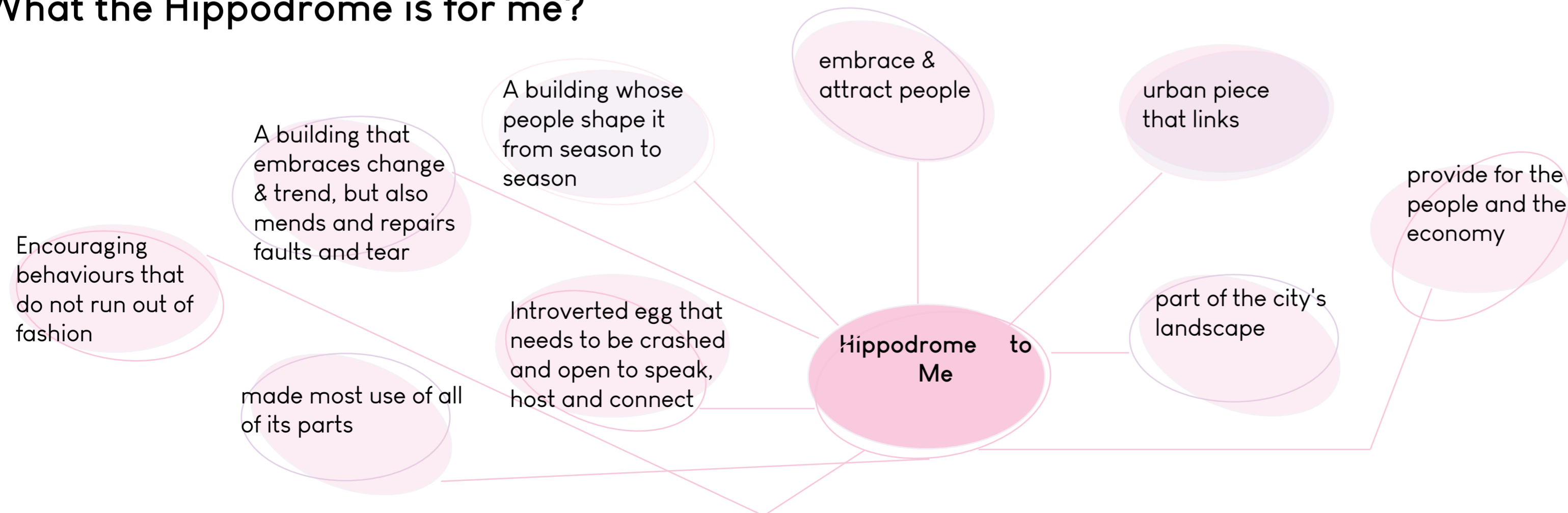
What Brighton is Good at?



What is the spectacular part of the Hippodrome?



What the Hippodrome is for me?



Some of the Local Shops at the South Lanes

Window displays in the area represent the interest in arts and fashion in various ways whether for home or personal.



A window display that shows portraits, arts, posters and frames - revealing reflective art and creativity interests.



A window showing neatly ironed and hanged specialized shop in Lingerie designs representing local fashion taste and style.



A shop window displaying tableware and home accessories.



A shop for designer home accessories (cushions, throws and lamp shades).



A shop selling fashion accessories such as bags and jewelry.



A shop selling designer home accessories, decorations and jewelry pieces.



A display showing abstract paintings and paintings that reflect Brighton; its landmarks and diverse community.



A display showing designer jewelry tied to fashionable Brighton.

All photographs are author's own.

Design Proposal:

Fashion Community House:

Introduction

"Host buildings are wrappers of different kinds, manifested as physical construction into which new life is introduced. Their ability to sustain a new use depends on many specific and individual factors: their condition, their potential to sustain additional load, their spatial fit with the demands of new use, their memory, their placement in context."

Wong, L, Adaptive reuse: extending the lives of buildings (Scopus, 2017) p.104

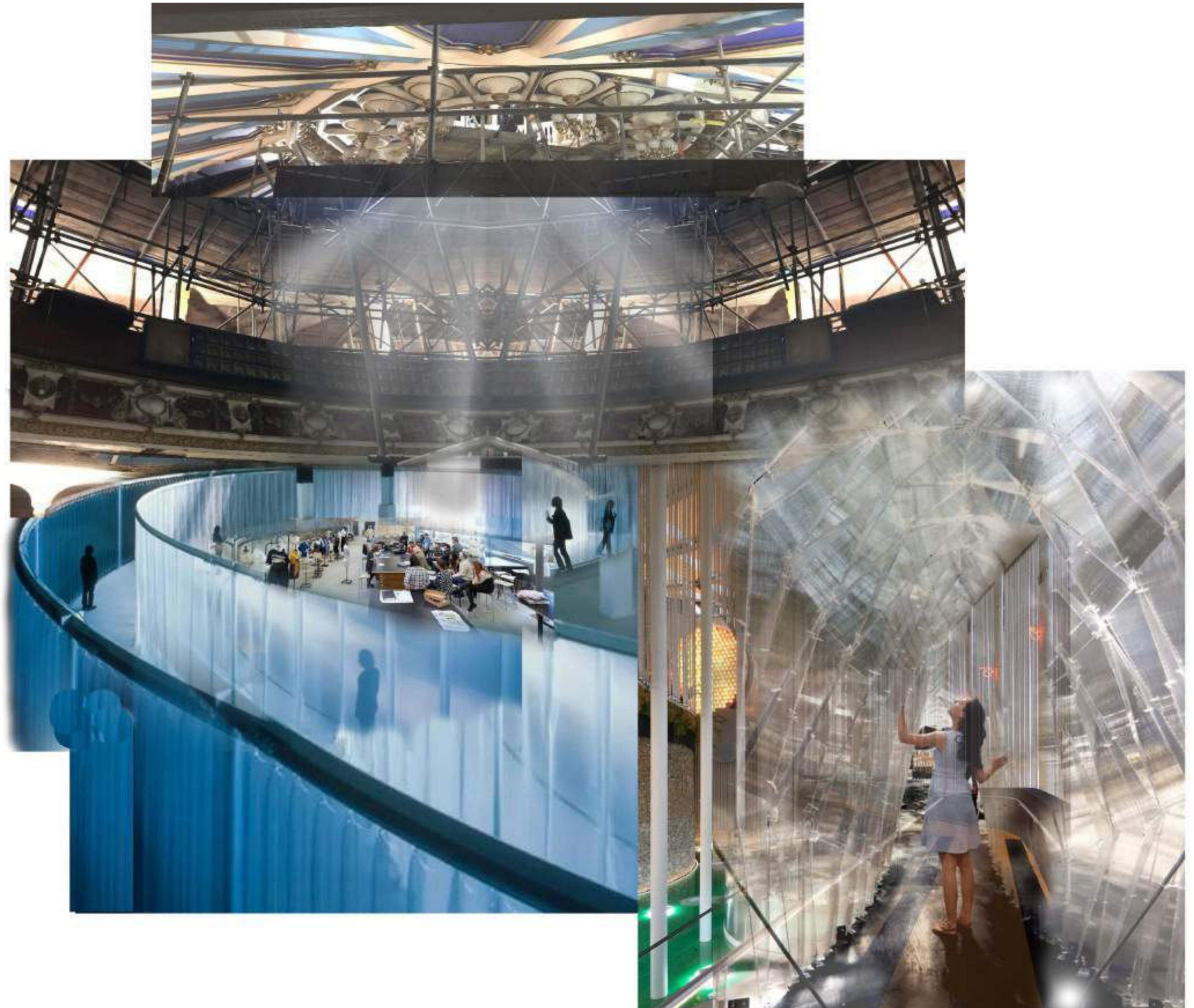
Considering the Hippodrome a host building, new functions and spaces are introduced based on contemporary behaviours and activities.

The proposal aims to **engage people with fashion** and the left Grade II Hippodrome. People can chase the trend or **create their own or reuse and repair clothes** making most of their wardrobes.

The building will aim to encourage people in **choosing or creating their own fabric and designing it with the aid of tailors**. It also provides an **opportunity for fashion designers in the area to be seen and exposed**. The project aims to provide **products to the local fashion shops in the Lanes** to support its economy. It aids in **marketing** purposes for all visitors of the buildings whether bloggers, designers, writers, or models.

The building is not socially divided, on the contrary it will provide a **possibility for various age groups and careers and classes** to share the space whether in **designing, learning a skill, or knitting** for the aim of socializing and **meeting people**. It will be a great choice for people who would like to choose sewing as a path in **rehabilitation** process from various mental health issues.

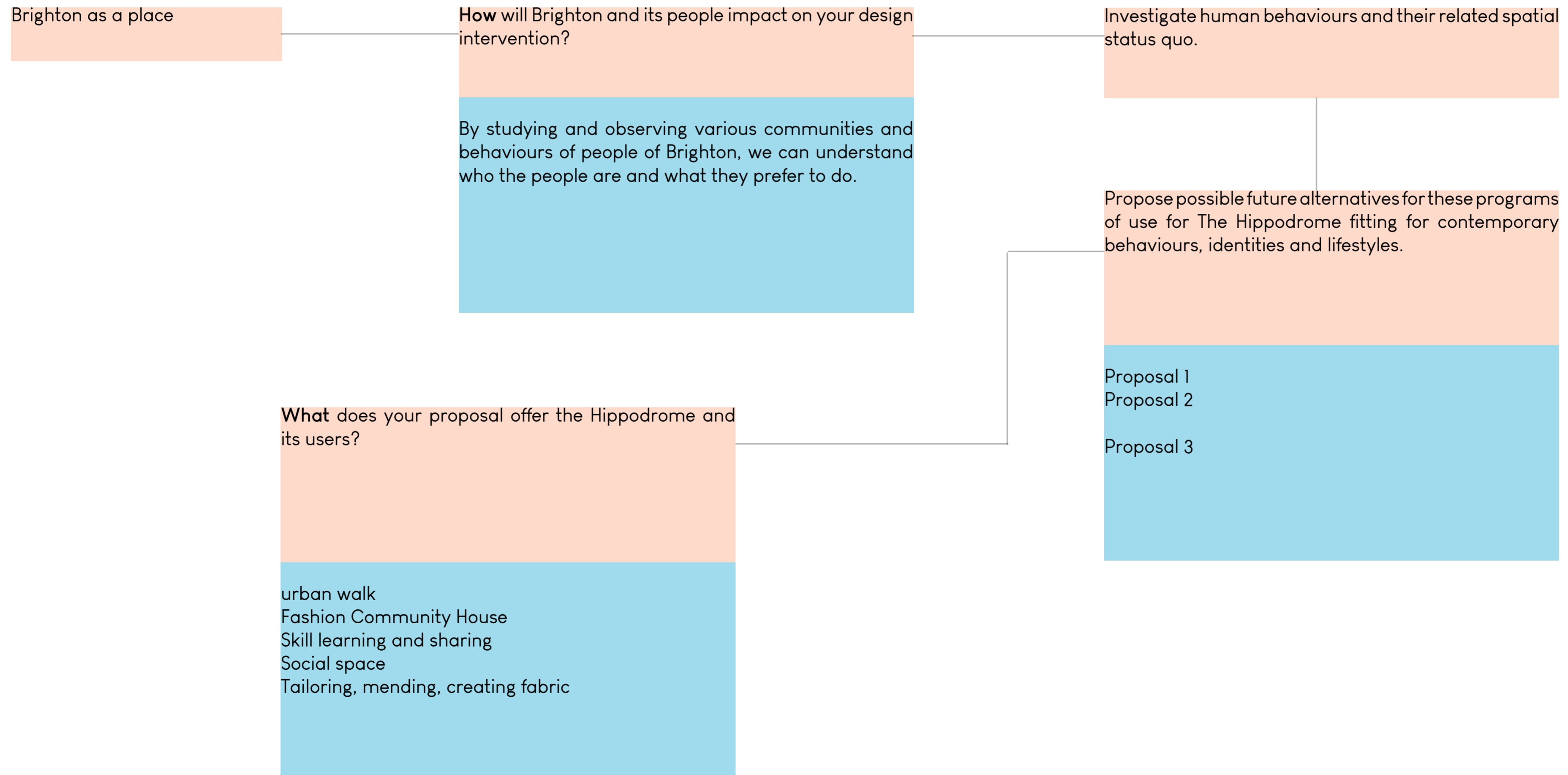
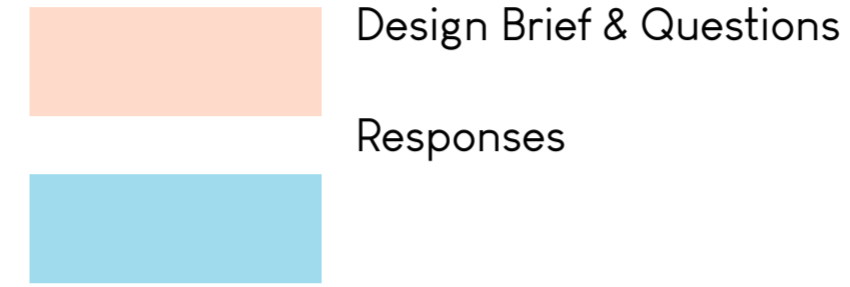
The following collage shows how I imagine central space to be. A place of discovery at various levels. In which people will be provided with different views from different levels depending on the position, floor and angle of view. The central space is a focused working area for professional designers and tailors and non-professional groups who have interest in fashion. The circulating space can include you and take you to that central area to be involved or keeps you as a viewer to watch, see other people and be seen by others.



Responding to the Brief

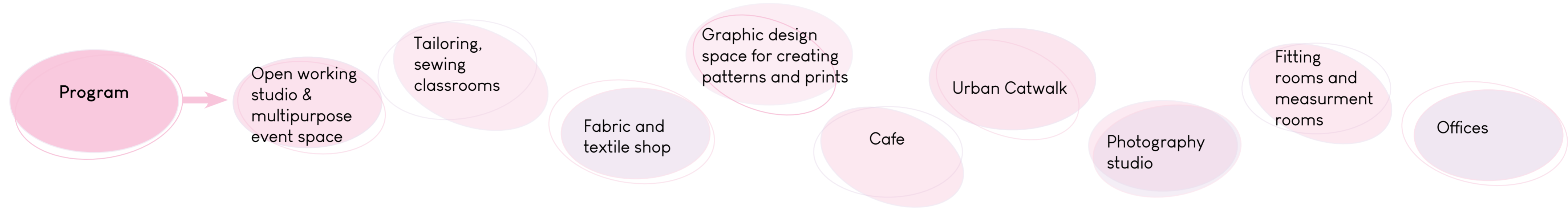
The following map clears points on my mind of how I looked back at the design brief and responded to it by answering the WH- questions.

Legend

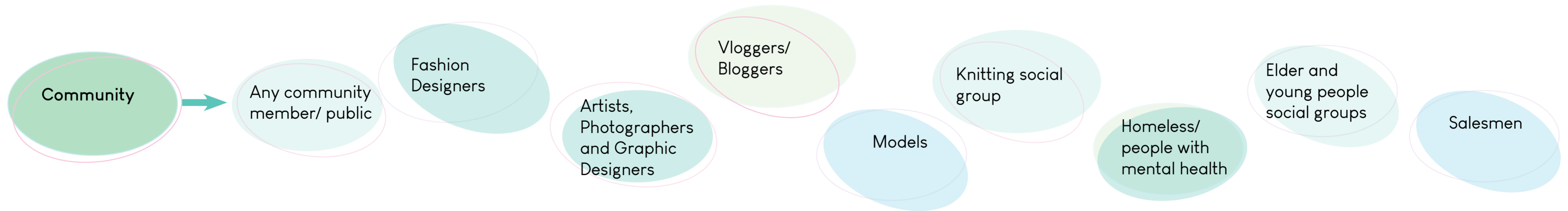


Design Proposal

What?



Who?



Interior Site Photos



entrance foyer showing rococo details, victorian red with pastel rococo blue



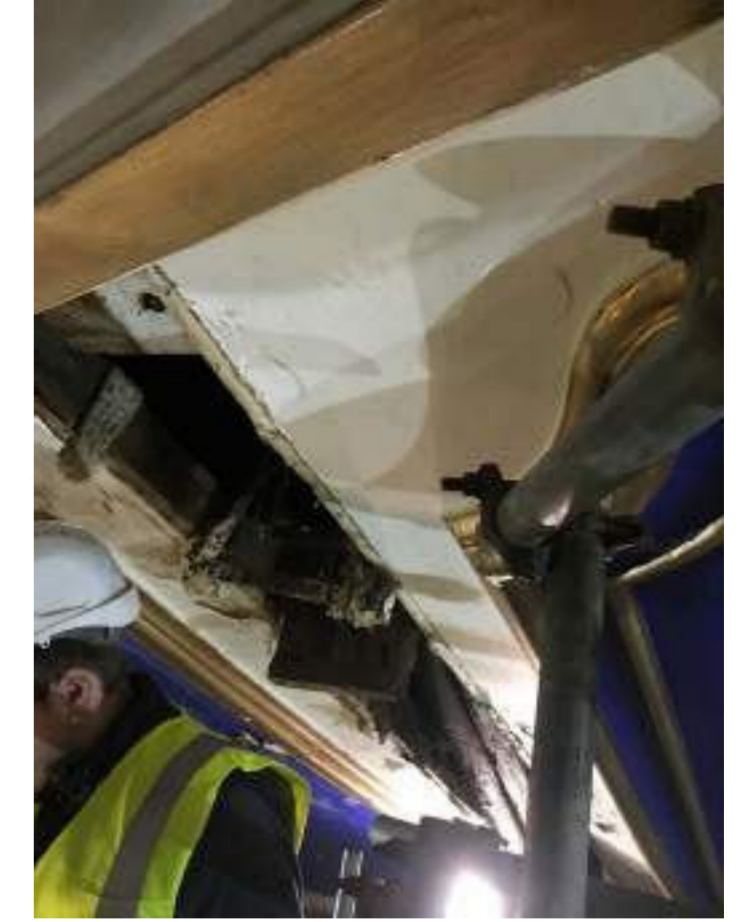
stained glass window at the foyer, the window does not provide any views to the exterior.



multi layers and colors of paint overlay, torn



damp walls, scratched wooden panels, rusted ceiling beams



Chipping/spalling where the structure is split and separated into fragments. Bursts and uneven breaks due to uneven compression



efflorescence, white powdery substances on the ceiling structure due to water flowing



Chipping/spalling where the structure is split and separated into fragments. Bursts and uneven breaks due to uneven compression



upper views of the central dome with bright Bingo colors and broken chandeliers



upper views of the arched balcony underneath the dome.. colonnades and continuity of space



mezzanine floor showing the seating area

All photographs are author's own.

Interior Site Photos



organic growth caused by being wet



elephant walk roof



peeling of paint due to humidity and limited vapour permeability



historic radiator to preserve



ornament print on the wall



mosaic floors at the entrance



entrance foyer is filled with shut doors where only one pathway leads to the dome area



large cracks and separation between beams due to high stress exceeding resistance over time



ceiling restoration in process



entrance area is largely spaced, enclosed and seems very isolated from Middle St. views and the dome area



Victorian raised floor

Fashion Industry Revolution

The fashion industry has been changing and taking new ways of integration with people and the environment.

The following mind map shows how the fashion industry in the 20th century is interrelated with other disciplines.

Referring to AI716 Research Practices module, design research involves more than one discipline.

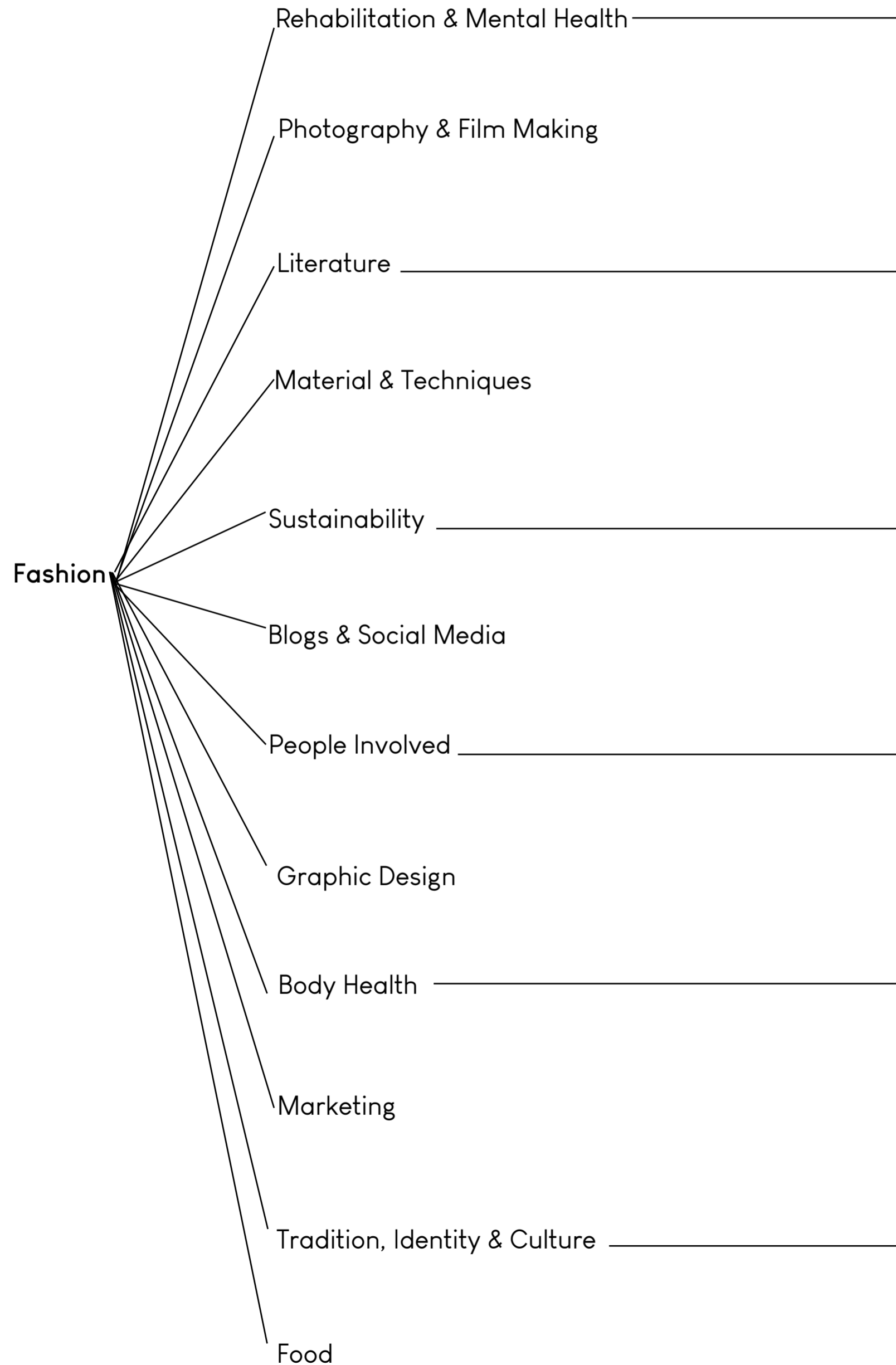


Figure 1

Research shows that tailoring and other working skills can help in the rehabilitation process of individuals with HIV as an example.²

Sewing-as-therapy is a skill taught and practised for various rehabilitation purposes. Orsalo de Castro states how she used tailoring to help others in Vicenza in which to rehabilitate people with mental health and disabilities.³



Figure 2

Fashion designers write books about the path they take as designers to inspire others. The book "Loved Clothes Last" by Orsalo de Castro.⁴



Figure 3

Zara reveals how it cares for the makers and the environment through its Join Life projects. It is using less energy and water in recycling waste fabric and recreating fabric. Whether this aspect is true or not as it is a better of debit of fast fashion, yet since it is used in the marketing process that means that customers really would want to see this.



Figure 4

H&M as an example involves people in marketing the items they bought on their website. Some people feel engaged to tag the brand on social media.



Figure 5

During to the Covid-19 pandemic, Mango started creating Lives and Reels relating to ballet, stretching and yoga encouraging home exercise and a way to market her recent release of yoga collection.



Figure 6

A film for Mango by Diana Kunst reflecting the life style of people in the Mediterranean. Mango's bio on social media also specifies the culture and tradition of its people.

Design Research Involves more than One Discipline.

A piece of my essay from Research Practices module. Looking back at my research today,

I can see how design research is involved in more than one discipline. Back then I thought the research I did lie under the design discipline only for I did it for a programming module; however, now I value that design is collaborated with other non-design studies such as education, psychology, science, mathematics, etc. Research in recent times has become corelated; "the once unbridgeable differences between Science research and Humanities research have moved closer together. Whilst Science still seeks ultimately to explain and Humanities still seek ultimately to evaluate".¹

Inspiration from a Quote

"I chopped old garments into something original. I found it funny to take something that was nearly dead and put it back on sale in some of the best shops in the world." - Orsola de Castro (UK fashion designer)

Watch Zara Sustainability & Join Life Videos

To watch how Zara collects its natural cotton and turns it into fabric (Join Life Collection) and how polyester is recycled and clothes are made from waste: <https://www.zara.com/uk/en/join-life-materiales-mkt4898.html?v1=2047396>

Watch Mango Culture & People Films

To watch the Mango film for "A Mediterranean Dream" by Diana Kunst: <https://abancommercials.com/mango/a-mediterranean-dream-film-diana-kunst-exclusively-mango-ad-commercial/150483/>

To watch the Mango Girl film for "A Mediterranean Seeker" by VERONIKA HEILBRUNNER: <https://www.youtube.com/watch?v=bn1sZ8FxFLo>

The videos show how fashion is integrated with film and culture and it's more about the people, their traditions, food and nature.

Figures References

Figure 1 - "The Mental Health Benefits of Sewing." 2021, accessed 19 March, 2022, <https://allaboutthesew.com/the-mental-health-benefits-of-sewing/>.

Figure 2 - Orsalo de castro Instagram

Figure 3 - <https://www.zara.com/uk/en/join-life-materiales-mkt4898.html?v1=2047396>

Figure 4 - https://www2.hm.com/en_gb/productpage.0975845009.html

Figure 5 - Mango. "Stretch & Groove into Balance with @FerchidelaPuente." FerchidelaPuente, 25 March, 2021. <https://www.instagram.com/tv/CM2d-dAHqO/?hl=en>.

Figure 6 - Mango, Diana K., A Mediterranean Dream. <https://abancommercials.com/mango/a-mediterranean-dream-film-diana-kunst-exclusively-mango-ad-commercial/150483/>

References

¹Sanders, Liz, and Pieter Jan Stappers. "From Designing to Co-Designing to Collective Dreaming: Three Slices in Time." interactions 21, no. 6 (2014): 24-33.

²Martin, David J., Chernoff, Robert A. and Buitron, Michael. "Tailoring a Vocational Rehabilitation Program to the Needs of People with Hiv/Aids: The Harbor-Ucla Experience." 22. (2005): 95-103. Accessed 19/03/2022. <https://content.iospress.com/articles/journal-of-vocational-rehabilitation/jvr00277>.

³<http://fashion.telegraph.co.uk/news-features/TMG7205477/Orsola-de-Castro-The-ethical-fashion-designer.html>

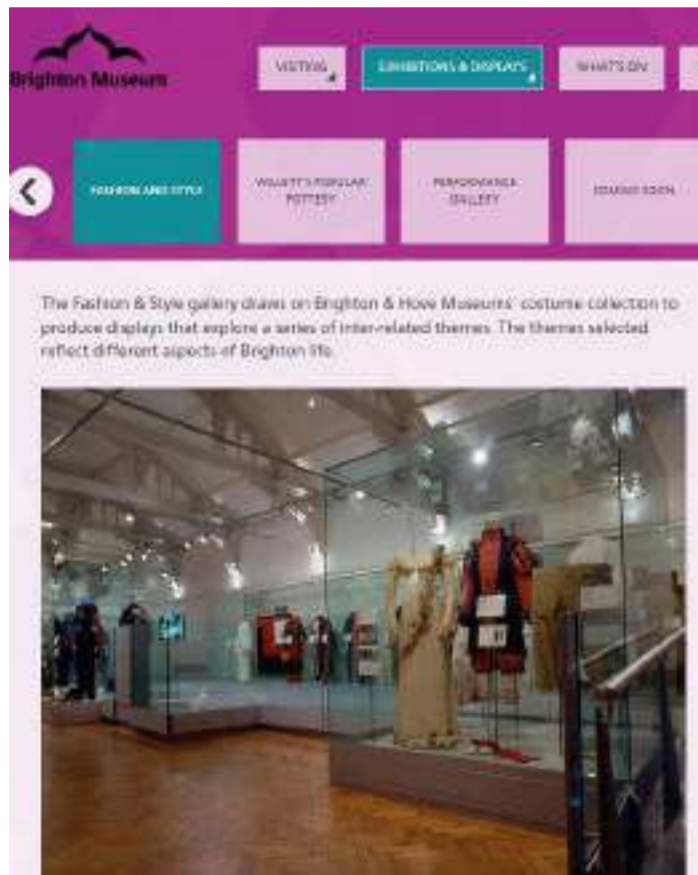
Fashionable Brighton

Being inspired by the site context, Laines and high street busy with shops and observing people's activities in the area, I thought to tactile the fashion industry and how the revolution of it is now more engaged with the community and the environment which is inspiring for architects.

Brighton is known for its special locally owned boutique deigner shops from galleries, accessories, fashion and art pieces.

Especially in Brighton while on public transport or down the streets I have always seen people getting creative in creating their unique styles and looks (tattoos, boots style, ripping their jeans, customizing their piercings, mixing and matching fabric and accessories).

Some insights that show the interest of Brighton people in fashion/ knitting.



<https://brightonmuseums.org.uk/brighton/exhibitions-displays/fashion-and-style/>



<https://brightonjournal.co.uk/brighton-street-fashion-what-we-wearing/>

People were picked randomly down the streets to ask them what they were wearing, the cost, style, and from where they've got their pieces.



<https://brightonmuseums.org.uk/discover/collections/fashion-and-textiles/>

Rockers jacket

The Sewing/Knitting Community

Various classes are offered in Brighton area to teach sewing and knitting skills. Sew Fabolous is one located in the Open market. They promote on reusing and recycling fabric and they aim to provide classes for people who are less advantaged to afford the course. Various classes from knitting, sewing leather, making scarfs, quilts and cushions. Social events are as well carried out around knitting practices to engage new people to Brighton.

Absolute Beginner Sewing Classes Workshop at Sew Fabolous
Location: (Open Market) Brighton



Join Sew Fabolous for one of their Absolute Beginner Sewing Classes.

<https://obby.co.uk/blog/top-10-best-sewing-classes-in-brighton>

Zero Waste - Design a Dress Workshop at The Fashion School
Location: North Road (Brighton)

Coming in at number 2 in our best sewing classes in Brighton is The Fashion School. Founded in 2014, their experienced tutors teach innovative fashion design and sewing to adults, teenagers, and children as young as 6! Their mission is to foster a healthy attitude towards fashion, and individuality. And judging by their spectacularly designed and eye-catching website alone, these guys know their stuff!

Depending on your age and ability, The Fashion School has many popular courses available. Being advocates of sustainability ourselves, we've opted for the Zero Waste - Design A Dress Workshop. Specifically for ages 11-19, this workshop will teach enthusiastic young creatives the sustainable techniques needed to design and construct their own unique dress. Some of the many skills you will learn are **drawing, communication, fabric knowledge, pinning, measuring and cutting, machine and hand sewing, and much more!**

Scarf Making Workshop at Studio Tamani
Location: Brunswick Street West (Hove)



Clare your own scarf with Studio Tamani. Perfect for your own making or as a gift!

After accruing many years of experience in professional knitting, Rachael Tamani founded the sewing studio that bears her name. Studio Tamani was created to allow keen knitters to explore a variety of techniques that can be learnt on the knitting machine; all within a welcoming, comfortable environment catering to all abilities.

Star Quilt Course at Made and Making
Location: Brighton Road (Hassocks)



Number 7 in our list of the best sewing classes in Brighton is the Made and Making Studio. In their own words, their beautiful studio is truly "a craftsman's heaven", and judging by the gorgeous photos on their website, as well as hundreds of 5 star reviews, we're inclined to agree!

Linking to Brighton's Communities Research



Bringing the community together, people of Brighton and new commers in walking, baking and handmade events.

Linking to AIM36 Preliminary Design Module - Brighton History Timeline

1559 AD
Earliest record of a hostelry in Brighton. The name supposedly derives from the inn, having been constructed, at least partly from the timbers of an old vessel. (Old Ship Hotel)

1700'S

1660 AD
Brighton, the modern name for the town was first recorded

1740 AD
Building of the Castle Inn (it was originally built as a private house, but was converted into an inn in 1752)

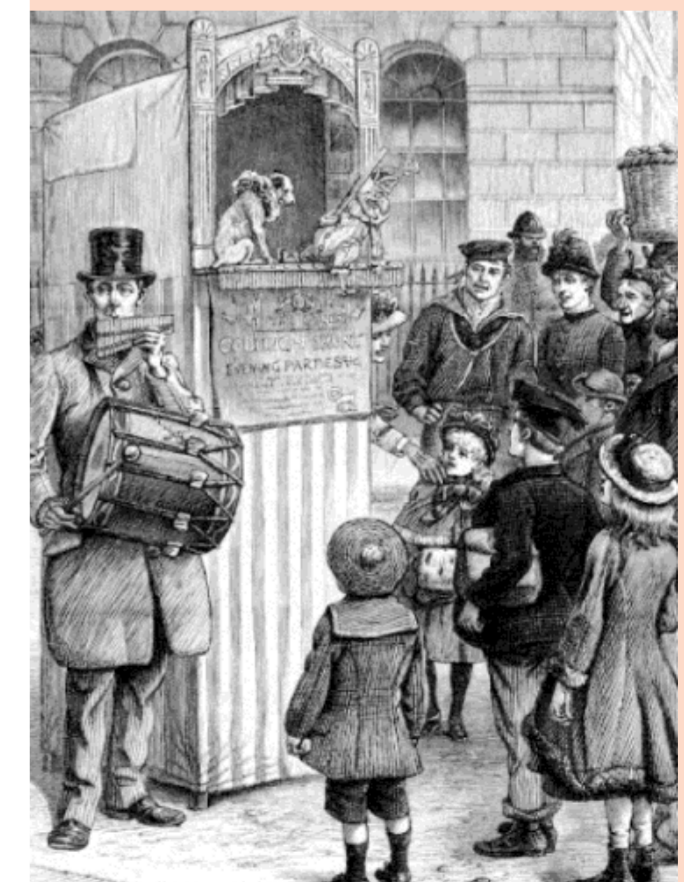
1759 AD
After Dr. Russels death in 1759, Old Steine developed as the center for fashionable life in Brighton and later became an entertainment venue with puppet theaters, resident jugglers, and a camera obscura.

1750 AD
Dr. Richard Russell moves to Brighton. Writes about the recuperative effects of seawater. **Brighton becomes a destination for people visiting the doctor, and visiting the seafront to take the air.**

Throughout history, Brighton was developed from a fishing village to a town and into a fashionable resort. In 1759, Old Steine area at Centre Brighton was developed for a fashionable life.

A mixed audience of men, women and children watching a Punch and Judy show being enacted in a booth on the pavement. A man plays a drum and pan pipes to accompany the drama.

From "Little Folks: A Magazine for the Young", published by Cassell & Company Limited, London, published in 1887

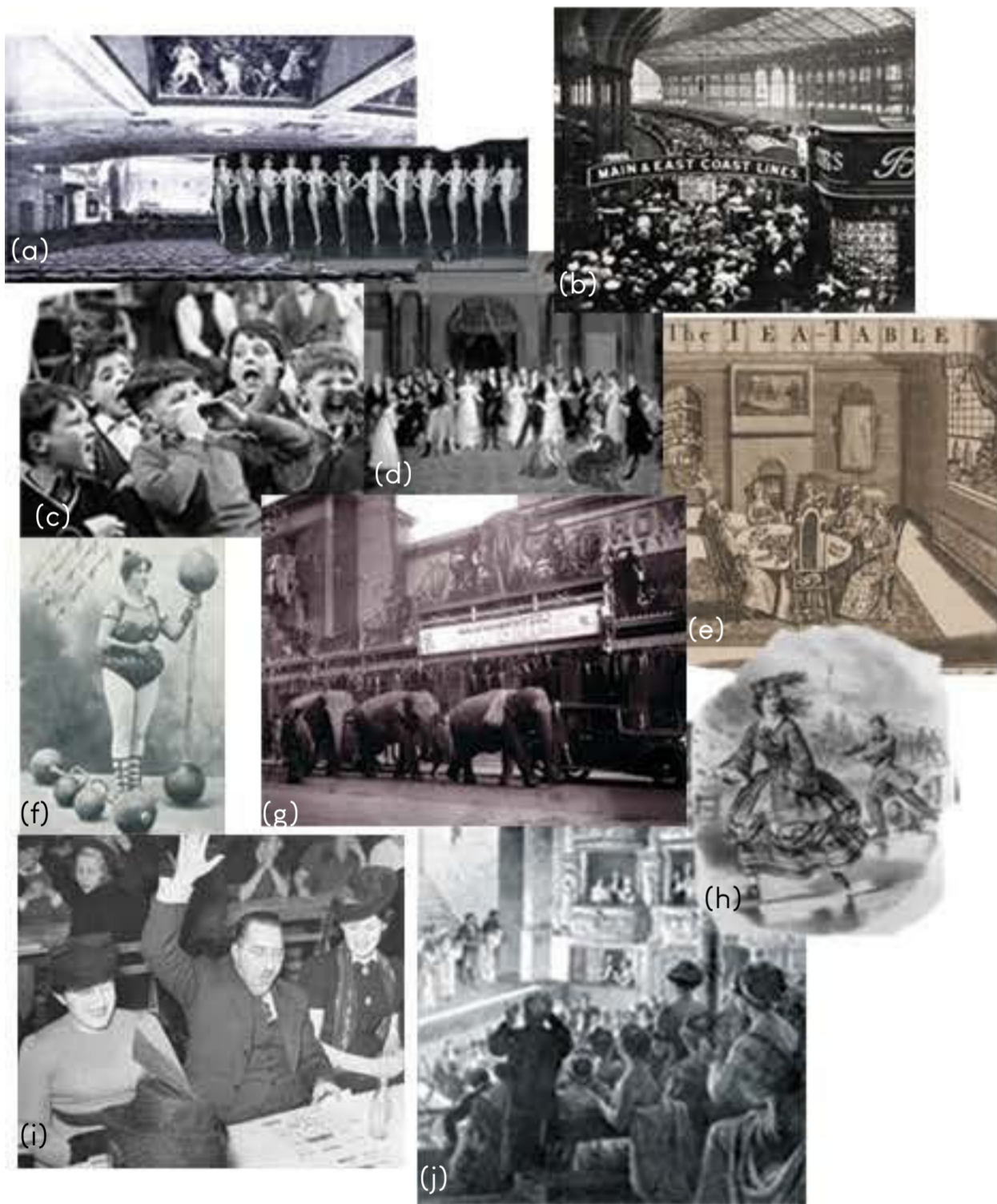


Behaviour Change in & around the Hippodrome

Introduction

I did a collage of images that show the change of behaviours over time in and around the Hippodrome to see how society change and demands can change the space. It also helps me identify the behaviours that I want to bring back from the past, point out how people act differently around it aside from their campaigns to revive it, and to communicate the behaviours that I would like to encourage around it.

Past Behaviours



- (a) Watching and attending a cinmea/ theatre
- (b) Traveling to Brighton intending to go to the Hippodrome
- (c) Cheering
- (d) Socializing in the cloak room
- (e) Socializing in the tea room
- (f) Performing
- (g) Attending a circus entertainment
- (h) Etiquette and romance (men pushing women on the ice rink)
- (i) Playing at the Bingo

References for the above images are present at the end of the portfolio. p. 70

Present Behaviours



- (k) Unpleasant behaviours on the wall
- (l) Passing by unattracted by the building
- (m) Vandalizing in an artistic grafitti
- (n) Skating by
- (o) Drinking, sheltering, stopping and trash leaving
- (p) Vandalizing in a destructive grafitti

All above photographs are authors own.

Conclusion

We can't keep all the behaviours of the past as society is always changing so is its demands. Communities have become more diverse today and interconnected than the Victorian era. People need to be part of the space, it should stimulate them, feed their curiosity and eases their lives so that a space would not be neglected or mistreated.

Encouraging Behaviours



- (q) Creating fabric textiles and prints from art
- (r) Stopping to sit
- (s) Play and socialize
- (t) Wander and take photos
- (u) Passing through to reach other parts of the lanes (urban walk)
- (v) To be seen (fashion walk)
- (w) Performing a catwalk and participating in fashion shows
- (x) Designing, tailoring, repairing your clothes and learning skills
- (y) To see (trends, reuse of fabric, making processes, textiles)
- (z) Urban gathering, stopping, socializing
- (z') Communities getting together regarding age, proficiency or social standard

Case Study

- Central St Martins London : Kings Cross Building



It's an internal street in a dynamic area that functions as an arena for student life (close to central stairs), exhibition space, fashion shows, performances and a space to build temporary pavilions.

It offers various viewing points for people walking allowing students and people to watch others working or performing.

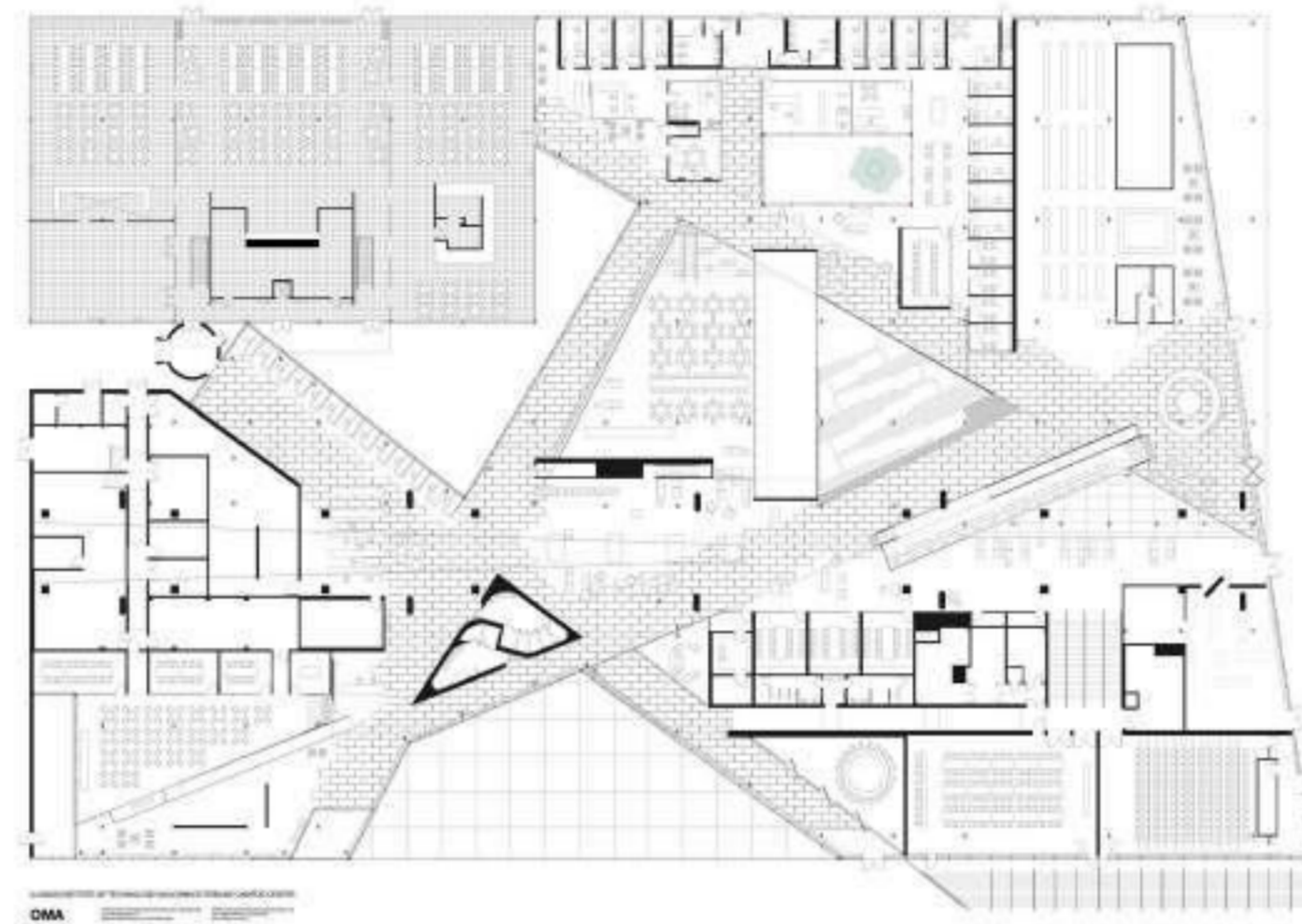
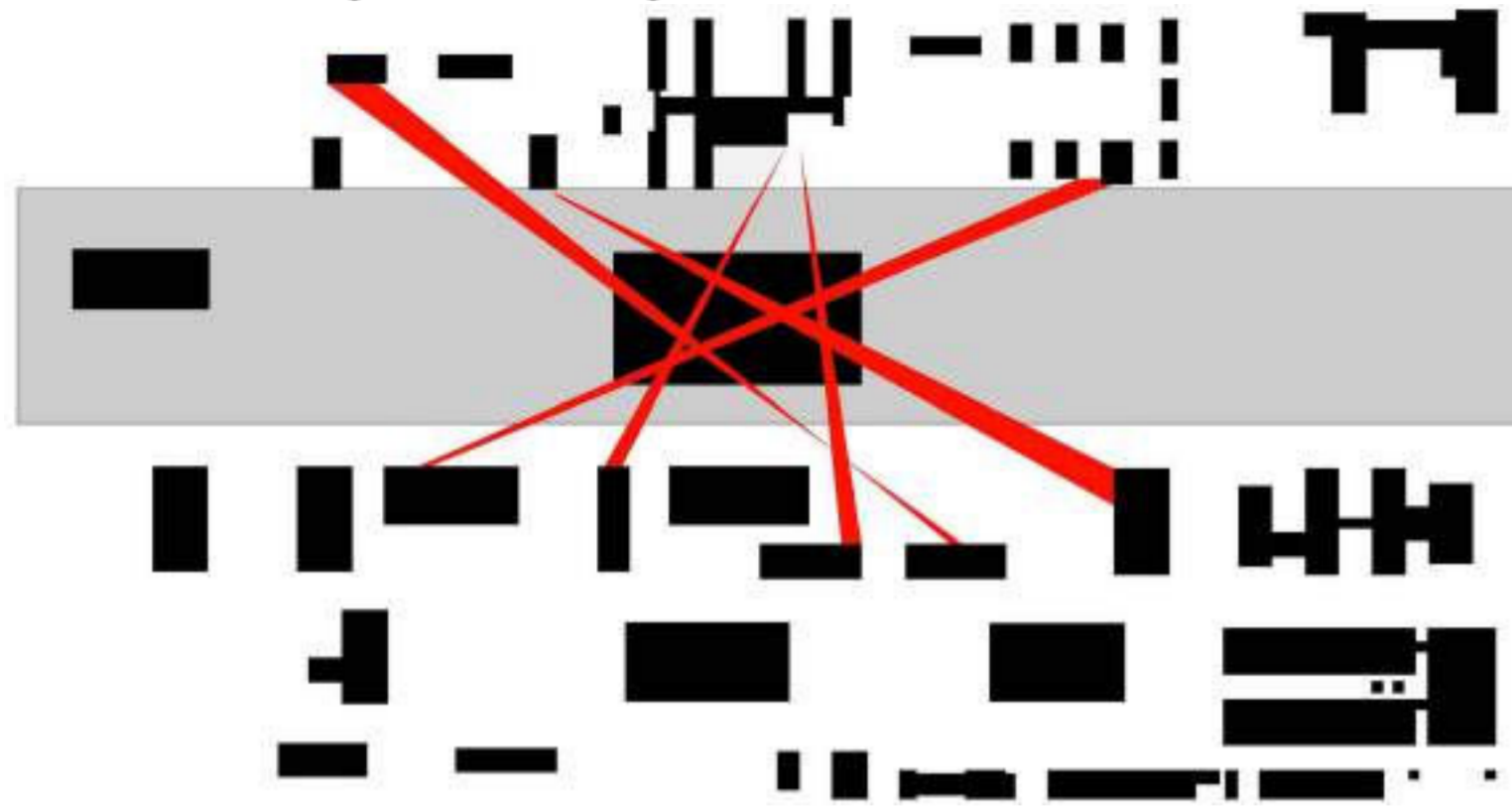
I aim to create a covered street that also allows many views for people walking around and walkway that can be used in various ways.

References

<https://www.e-architect.com/london/kings-cross-central>

Case Study

- IIT Building in Chicago - OMA



The McCormick Tribune Campus Center tended give back energy to the neglected urbanism and building inherited from Mies van der Rohe's 1940 masterplan for the Illinois Institute of Technology.

A desire lane was created which looked at all possible landmarks and connected them through the building and through its different exits.

Because the Hippodrome was neglected which was once an active space, I tended to look around to tie it to the lanes by linking Dukes, Ship and Middle streets together through the catwalk for it to be accessible and part of the lanes and for the people again.



Reference

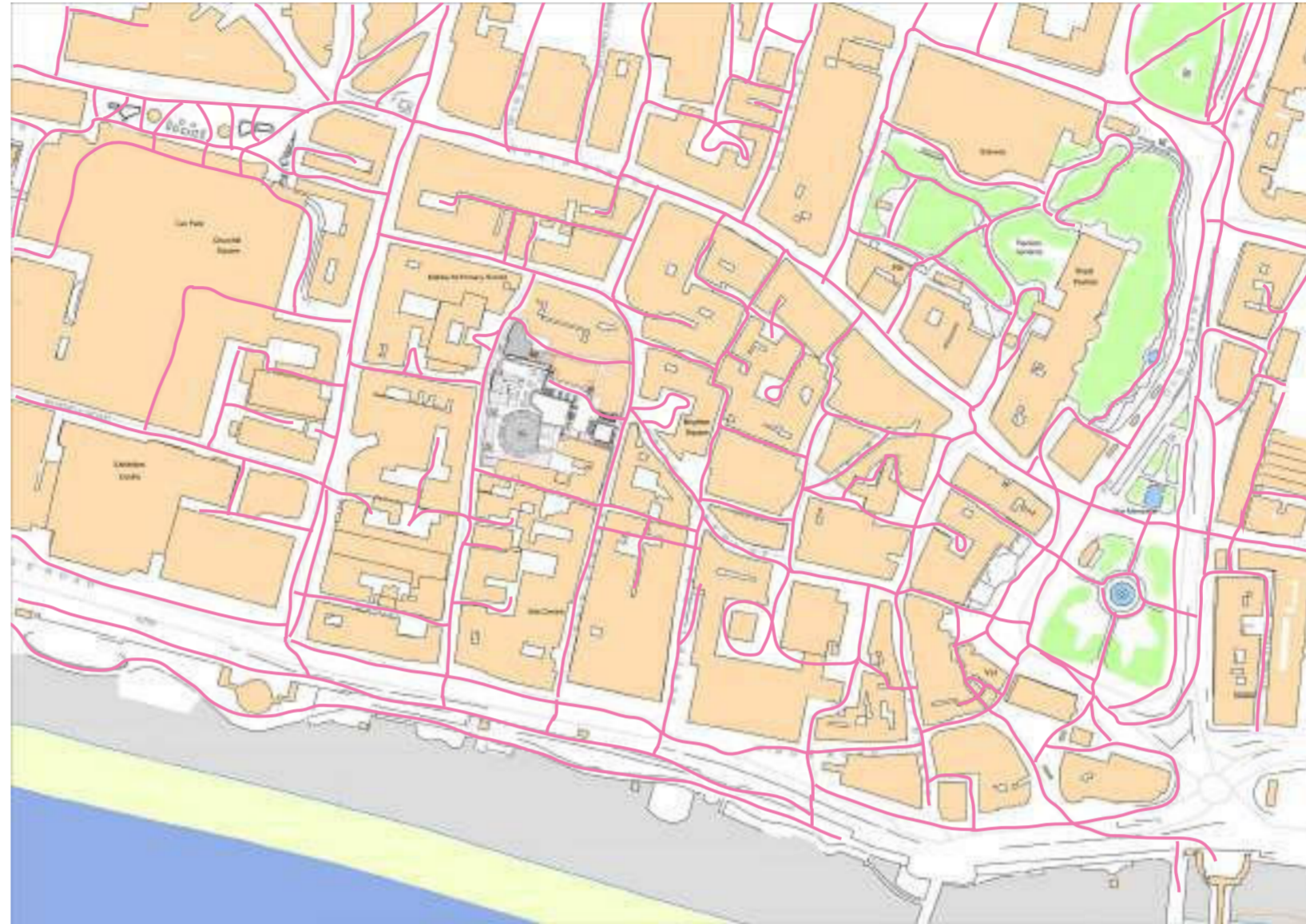
<https://archello.com/project/iit-mccormick-tribune-campus-center>

Mapping Various Circulations

Vehicular Circulation Routes



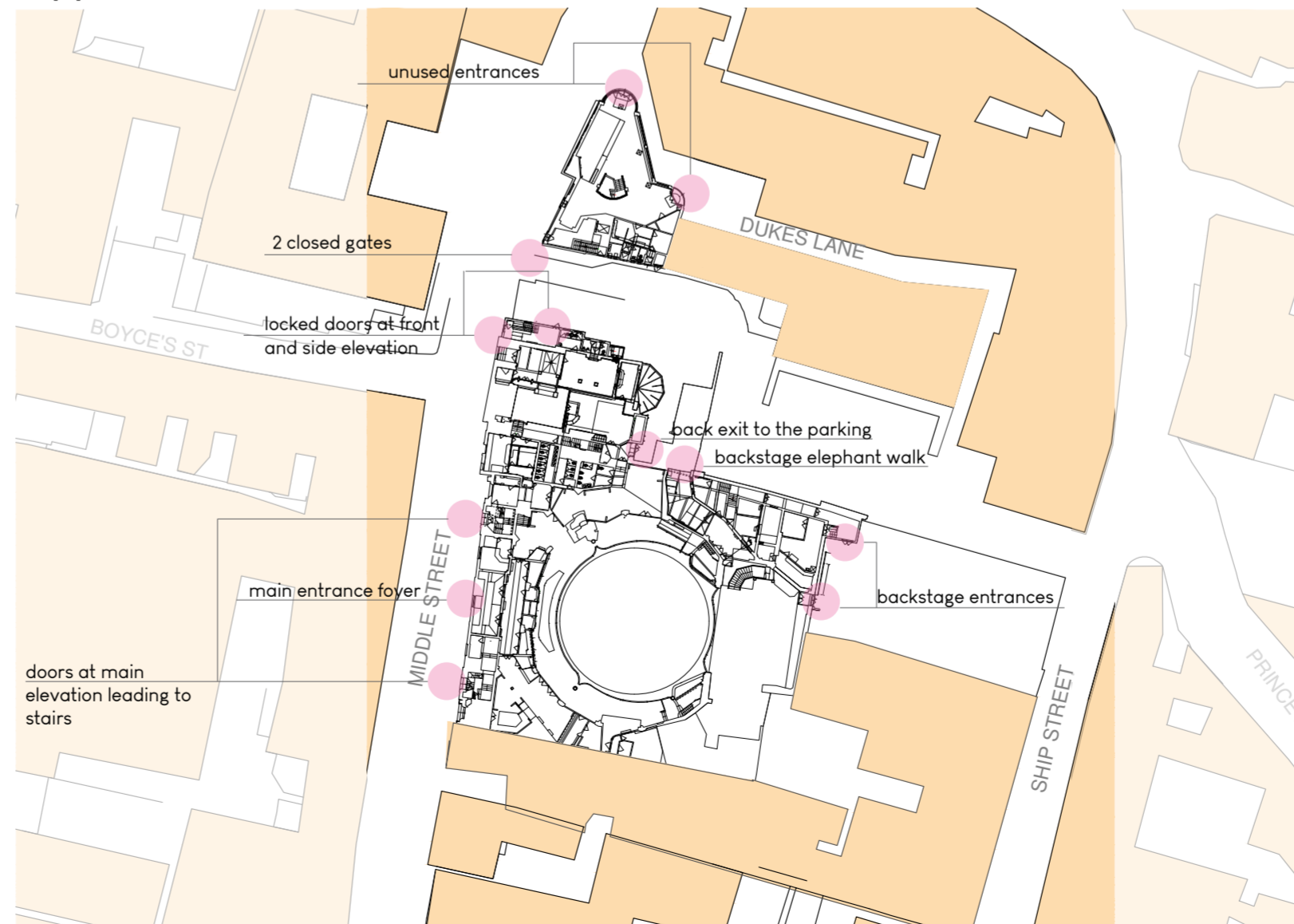
Pedestrians' & Cyclists' Circulation Routes



Buses' Circulation Routes & Train Stations



Hippodrome's Accessible Circulation



Introduction

Since the Hippodrome was about bringing people together from different areas of Brighton and trippers approaching from outer Brighton, I intended to study current and various circulation routes approached by people.

The purpose is to study:

How the area around the Hippodrome is mostly accessible?

How can the Hippodrome be part of the urban fabric?

How can the Hippodrome be part of the urban interest again as elephant parades and cheers filled the streets during its golden ages?

Conclusion

Pedestrian access is dominant in the area around the Hippodrome. Even vehicles approaching the Hippodrome are only allowed to turn straight left as preventing them to stop.

Public transport feeds the north and south borders of the South Lanes as it's a very central location leading to various stations (Hove, Brighton, Moulsecoomb and London Road Shops).

People are observed with 2 types of stops. Short term stops near window displays and long term stops at cafes and in shops. There are no urban spots to rest or lay down in the South Lanes.

Understanding the Urban Fabric



Trying to study the urban fabric of the site context area, to look for possible ways of integrating the fabric into the Hippodrome as creating new paths into the building.

The path is responsible to pull more people into the Hippodrome as a lot of people wander in the Laines. It also aims to involve various members of the community together and with fashion as a way to integrate fashion and people, vloggers and people, designers and people, etc.

The strings used coded various approaches.

Turquoise Blue: seafront approach

Navy Blue: North Laines approach

Yellow: Lewes Road area/Kemptown and universities approach (Phoenix, arts)

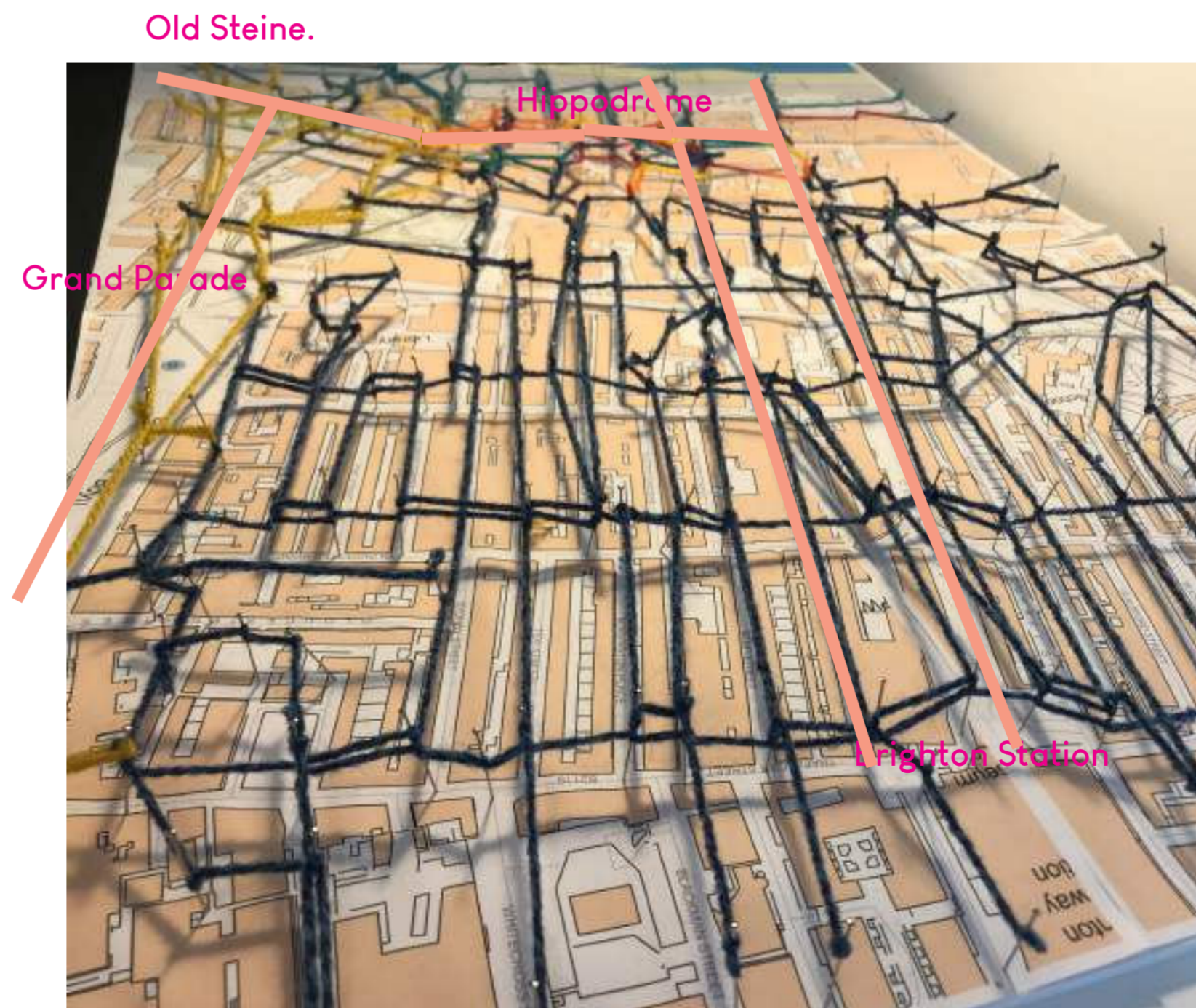
Multi-color: South Laines

The strings in the South Laines show all the approachable narrow paths that could lead to the Hippodrome.

It was realised that various pentagons, hexagons and octagons were formed. The latter was also found around the dome of the Hippodrome as it defined a circular space below.



A video representing part of the site analysis model process. Understanding through making, while trying to map out the pedestrian routes of the Brighton Laines it made me get a better feel of the walk.



Clusters in between Linearity

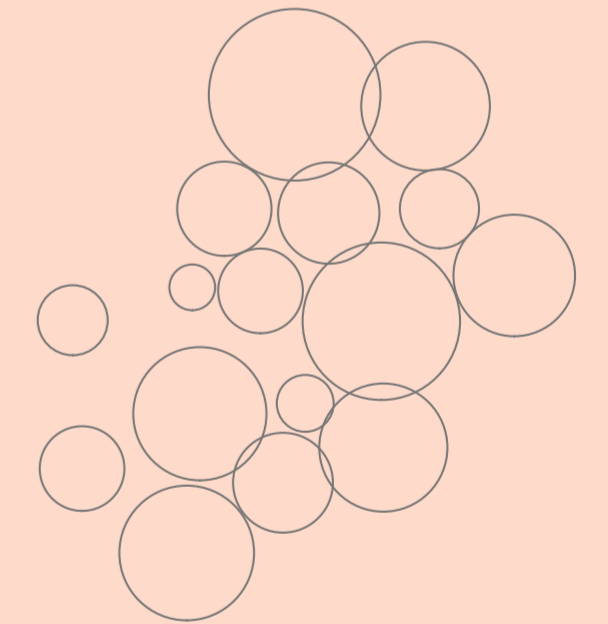
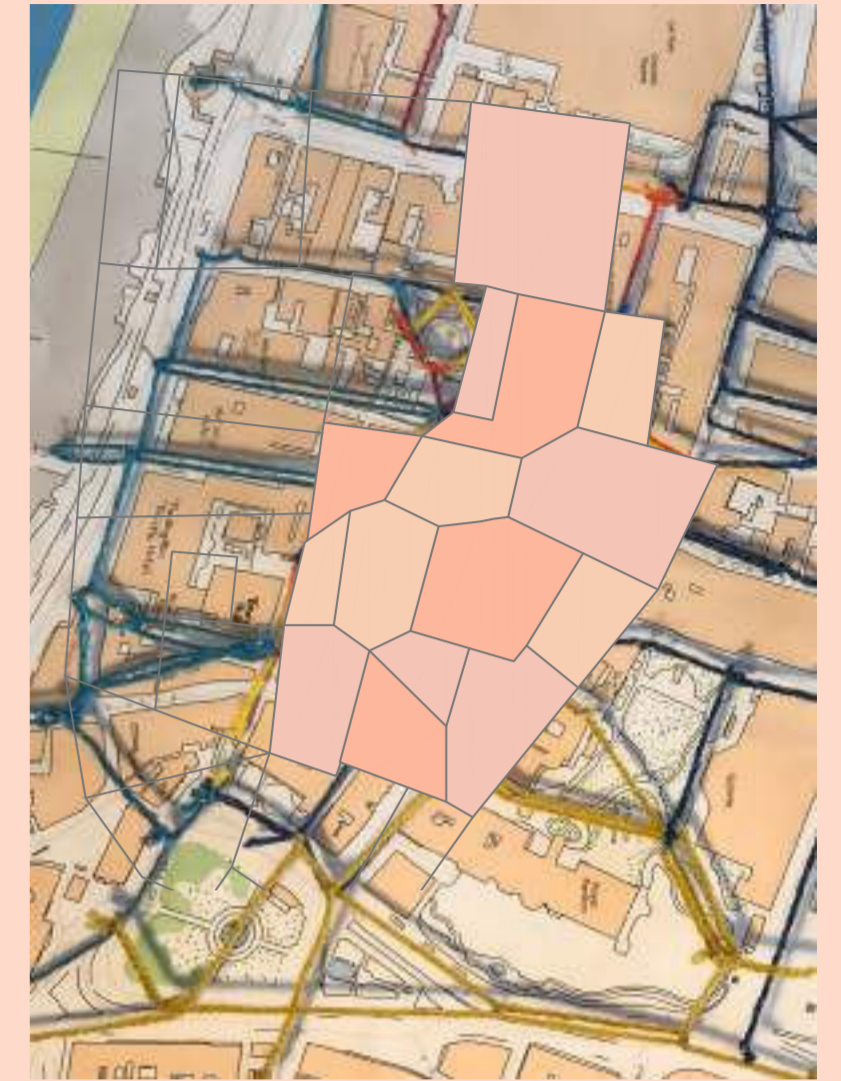
Idea of clustered loops around the buildings, in other words one can start and end at the same point. polygons that symbolize the circular movement that can take place and the overlapping and interaction of multiple circles together.



Figure 1 - Clusters of South Lanes



Figure 2 - Linearity of North Lanes



Inspirations



Hang Out Pingjiaqiao lu | Shanghai

Rest areas encourage people to spend more time around a building, which also links to my Materials practices module.. interactiveness and creating a flexible material out of a rigid one.

<https://www.pinterest.co.uk/pin/398639004528786818/>

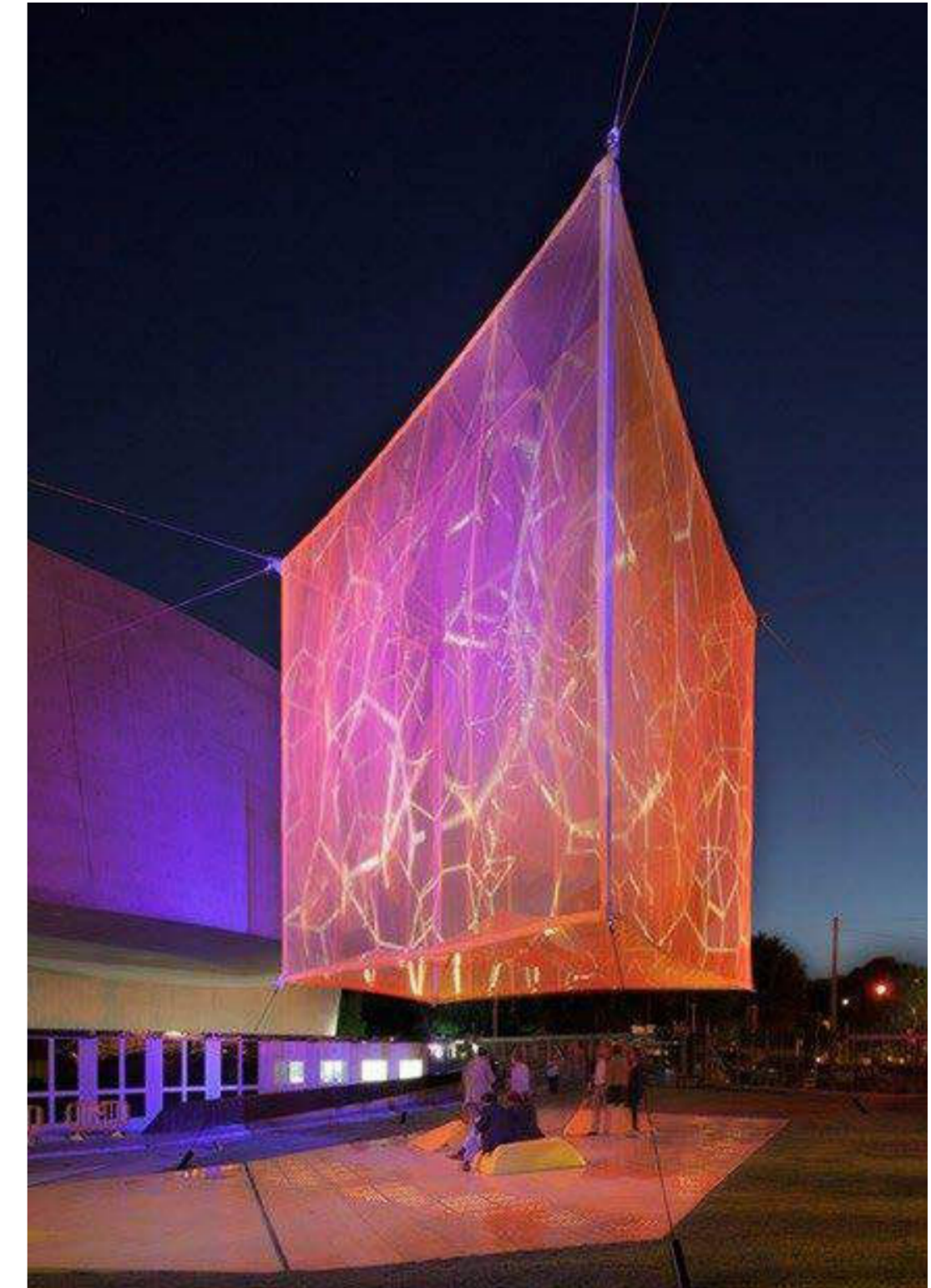


Bottega di Architettura Metropolitana

I am interested in creating social urban spaces that can change with light (day/night) and made with fabric.

The urban installation is made of fabric and acts as an urban space and point of interest.

<https://www.archilovers.com/projects/76850/he.html>



Catwalk Installation

- Designing the temporary ceiling installation for the catwalk

Inspired by the looped clusters of the urban issue of the South lanes, I created various circles of different forms, sizes and material to create the catwalk ceiling. (Fig. 1)

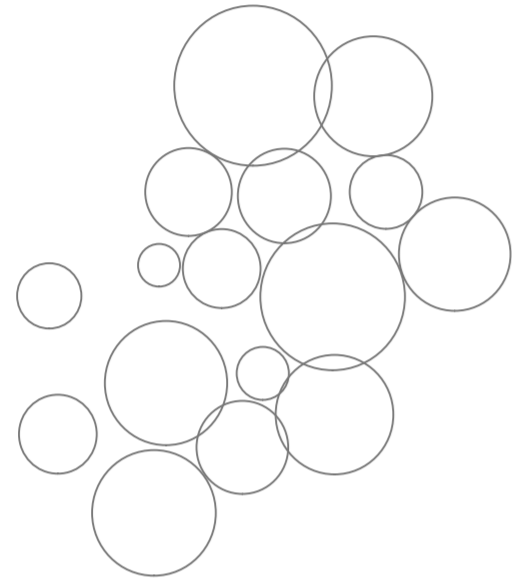


Figure 1

To design the temporary installation on the suspended walkway ceiling, different material were used to give the effect of various types of fabrics used in fashion (thick, thin, opaque, transparent, smooth, rough, etc.)



Figure 2 - Suspended catwalk ceiling

This installation intended to be made of different textures and type of glass to give the various range of transparency fabric has in addition to adding metal (reflective paper) that gives a mirror like effect and is capable to take color and reflect it.

Figure 3 shows how change of skylight can impact the runway installation.

Note: Installation model scale: 1/50

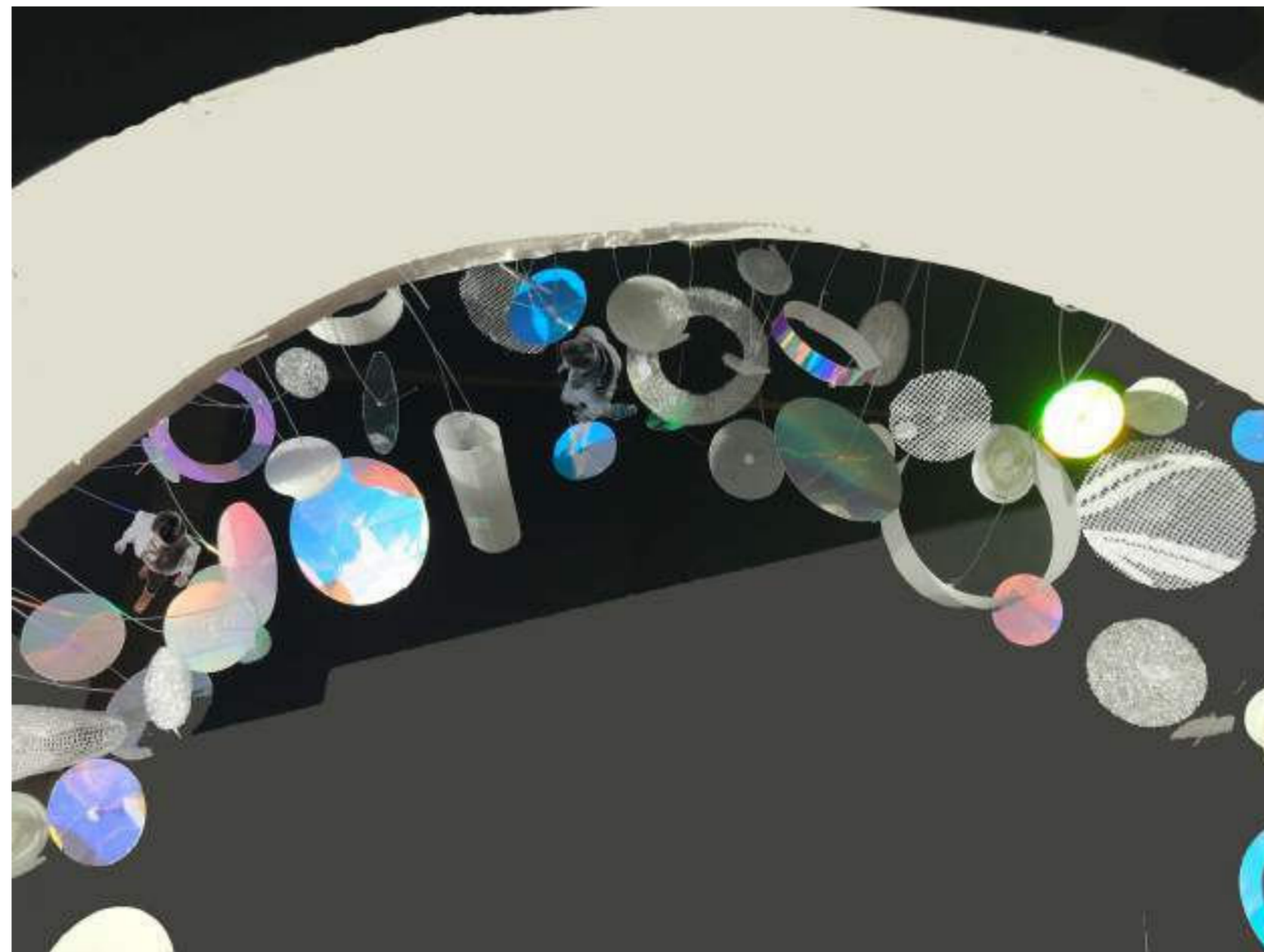


Figure 3

Air Tree installation for Arch - Skin & Cotto Deste. Arch Moscow 2018

The lightness and cluster of the installation



<https://www.archilovers.com/projects/233070/air-tree.html>

Dior's show at Couture Week

Inspired by Bosch's triptych, The Garden of Earthly Delights.

What I liked about the set is presenting the concept of fabric in architectural materials by using different textures and colors of glass.



<https://i.pinimg.com/originals/8a/52/65/8a5265c47290583e641f3170a181e178.jpg>

Catwalk Installation

- Designing the temporary ceiling installation for the catwalk



Figure 1

The public urban walk is transferred into a runway on occasions and the seats in the plaza will be offered for the people attending the event. Playing with changing the floor texture of the runway (glass) and trying to visualize how the catwalk atmosphere will be with smoke.

Figures 2 and 3 show how the same concept of the installation can be applied for partitions and pods in the plaza.

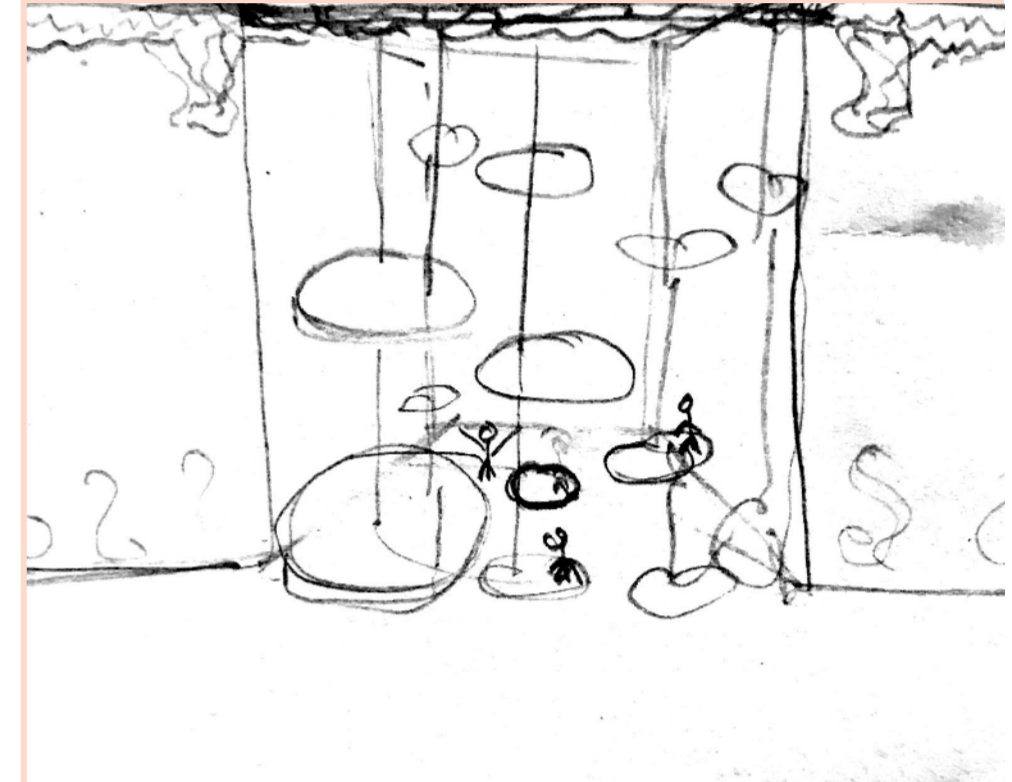


Figure 2

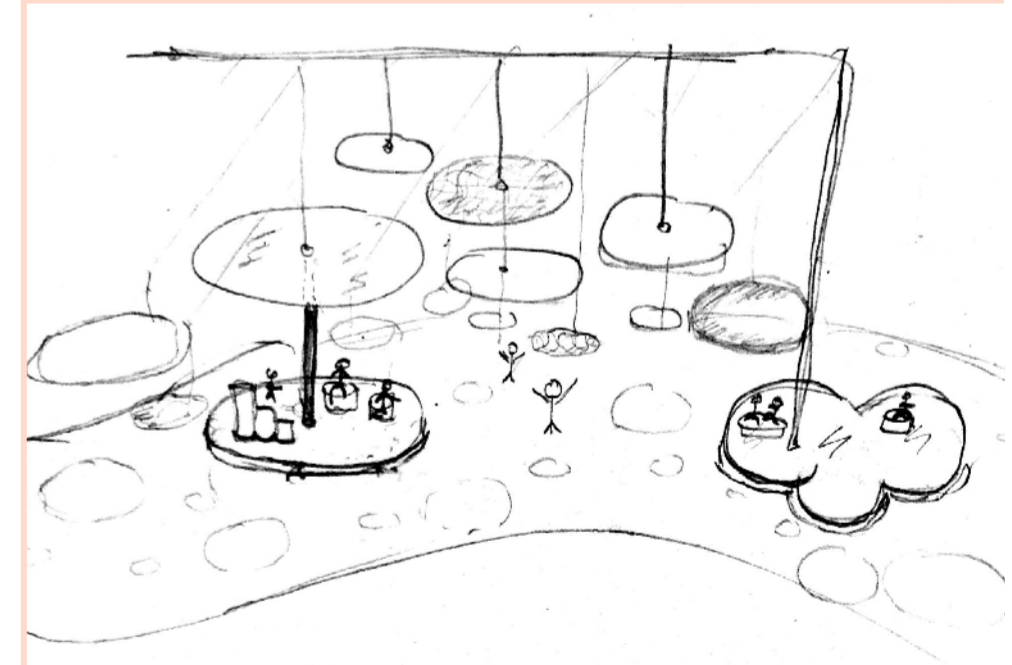


Figure 3

Figure 1

Catwalk Installation

- Designing the temporary ceiling installation for the catwalk

Figures 1, 2 and 3

Testing the model to see how the atmosphere will be if the floor was made of a digital screen material. So during the day sunlight can affect the illusion of space, shadows and reflections; whereas on certain evening occasions the pathway floor can be turned on into a different surface.

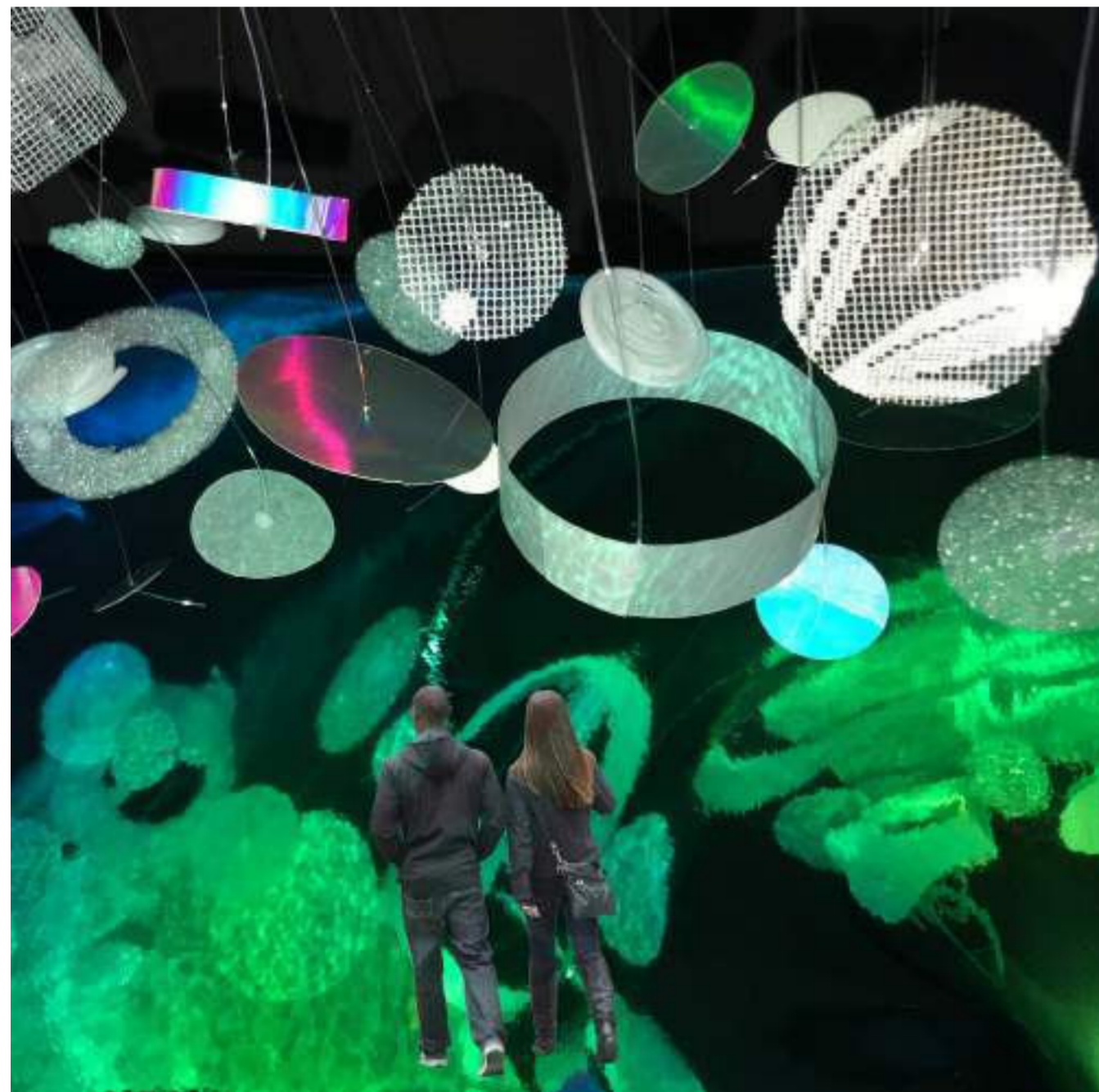


Figure 1



Figure 2



Figure 3

Model scale: 1/50

Catwalk Installation

- Flexibility in use of space & application of ceiling installation

Figures 1 and 2 show the shifting of use of space.

Figure 1: Everyday desire lane walk and tailoring/knitting open space

Figure 2: installing a temporary stage for occasional performances



Figure 1

Model scale: 1/200



Figure 2

Catwalk Installation

- Experimenting with fabric in creating interior and temporary suspended structures

Figure 1 shows how pedestrians passing by the building can enjoy walking under the structure.

Figure 2 experiment how the same installation under the effect of light can change for a runway event.

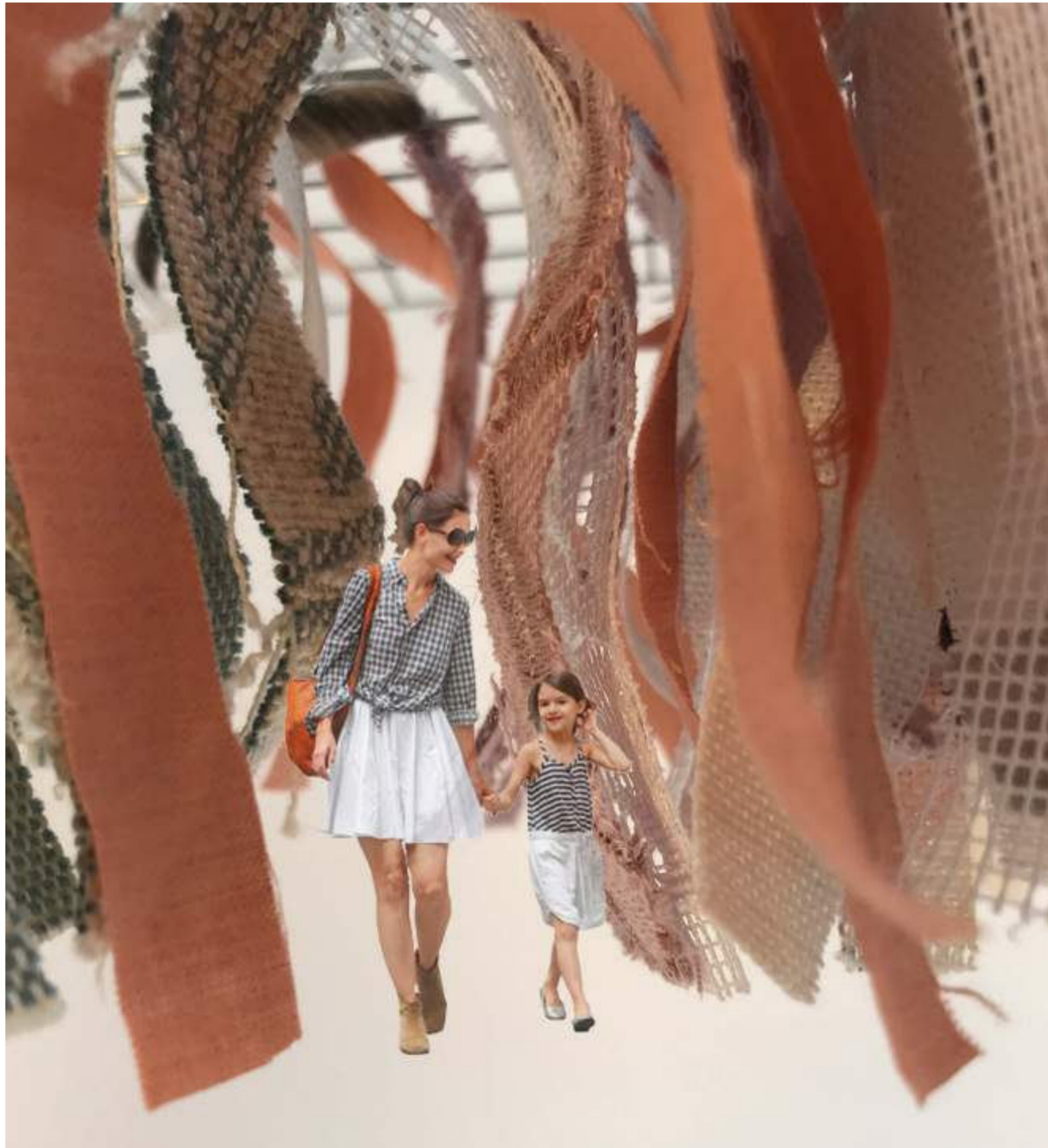


Figure 1



Figure 2

Figure 3 is a top view showing how void spaces can be created in between to create different functions (seating areas)



Figure 3

Inspired by Ball-Nogues Studio installation which was made from 10,000 items of clothing hanging on cords called Built to Wear in which the fabric was reused and taken by visitors to the place at the end of the installation.



Figure 4
<https://www.dezeen.com/2009/12/18/built-to-wear-by-ball-nogues-studio/>

Catwalk Installation

- Experimenting with thread in creating interior and temporary suspended structures

Designers can shape their catwalk the way they prefer depending on the runway theme and season of the year.

In the following model (Fig. 1,2) , I tried to use a transparent thread giving the effect of metallic cables that can accept and reflect projected colored light.

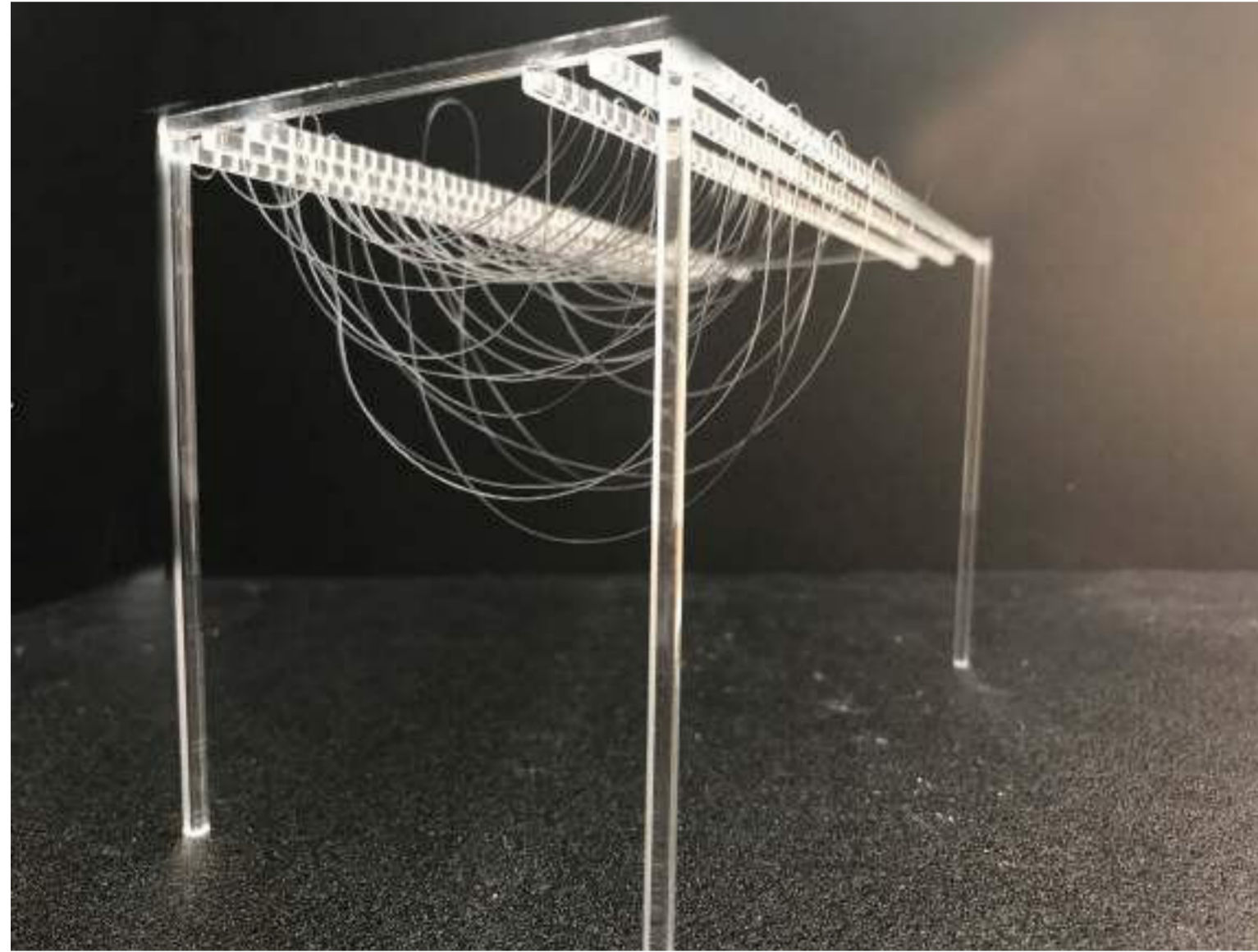


Figure 1

Below is a video of the making process.

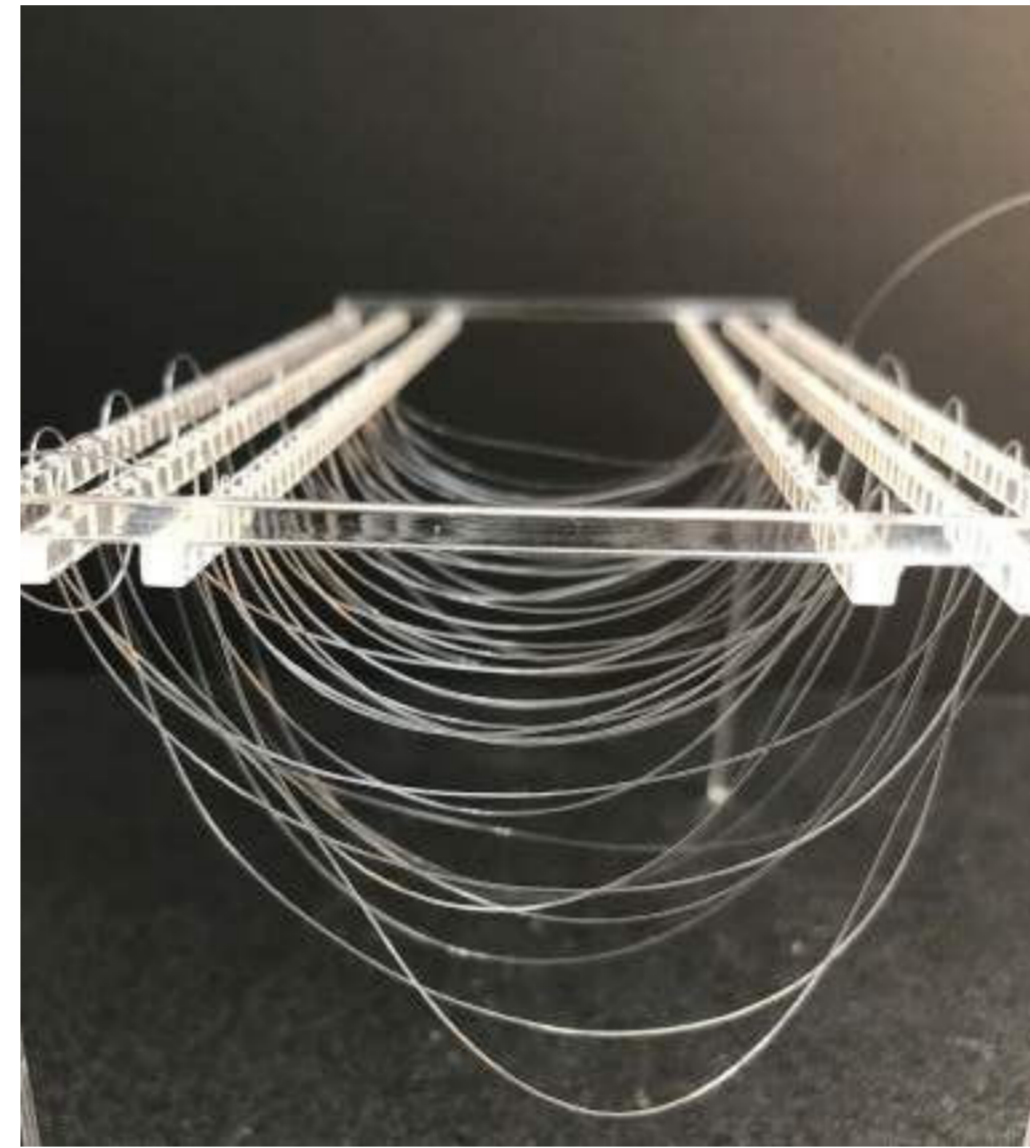
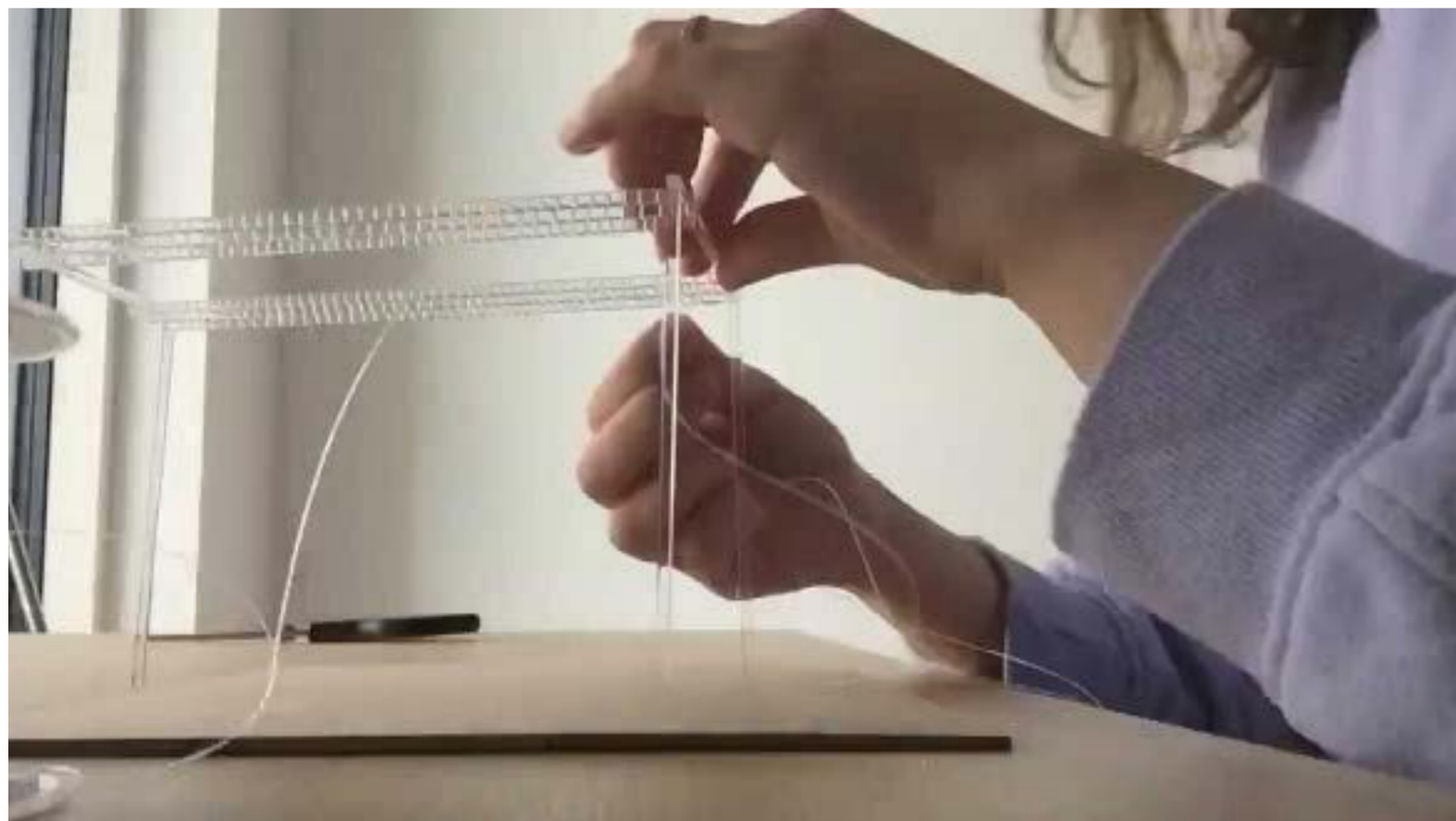


Figure 2

The figure below show the drilling process of the holes.



Figure 3

Inspired by the work of Ball Nogue Open Prairie Johnson County Courthouse, Olathe, KS made with stainless steel chains.



Figure 4

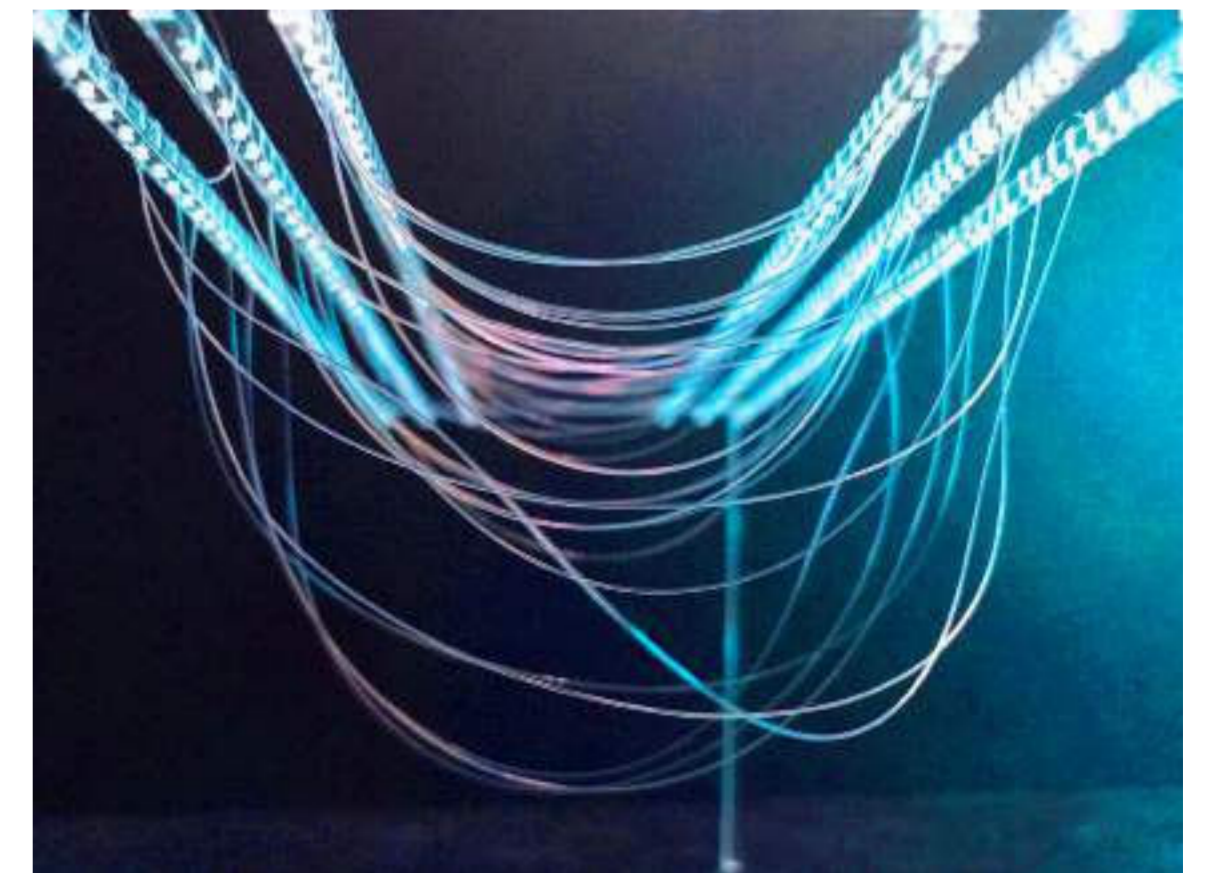
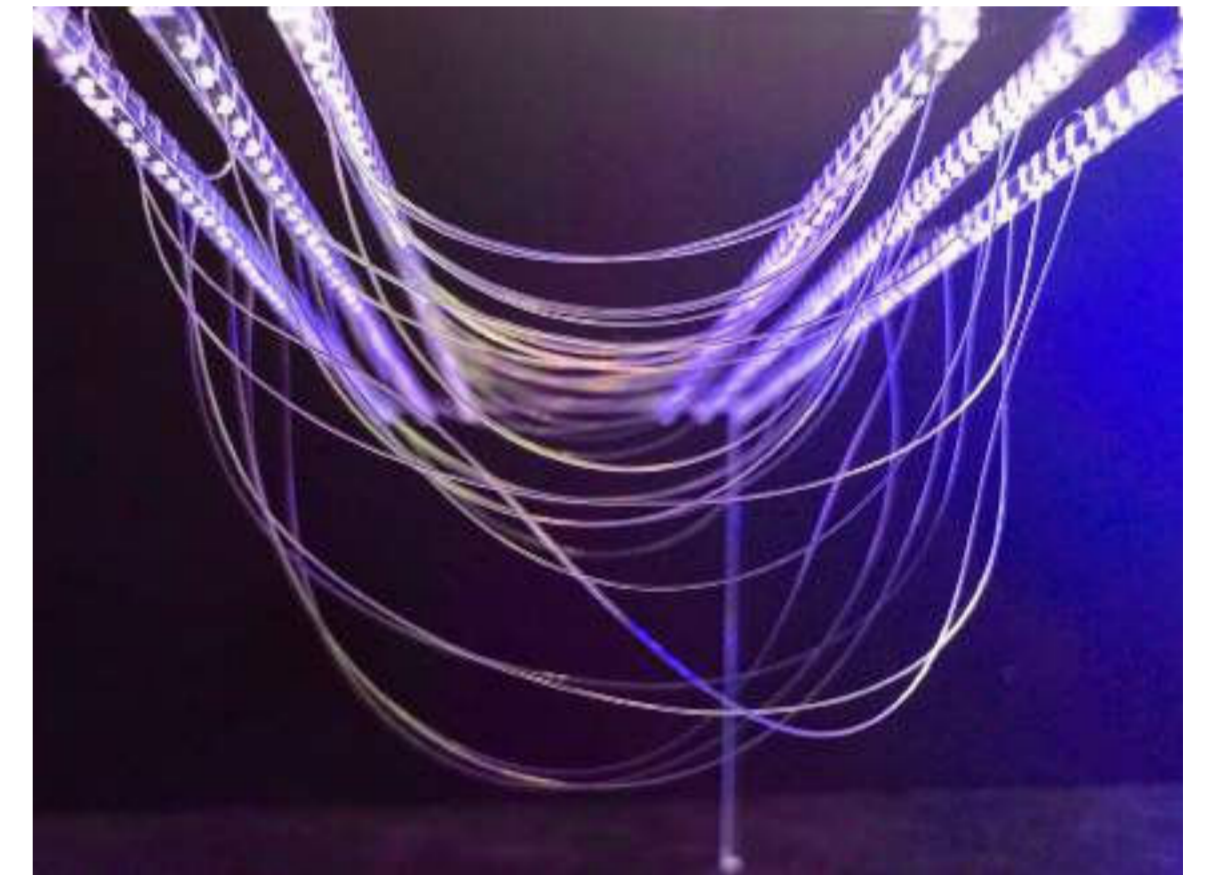
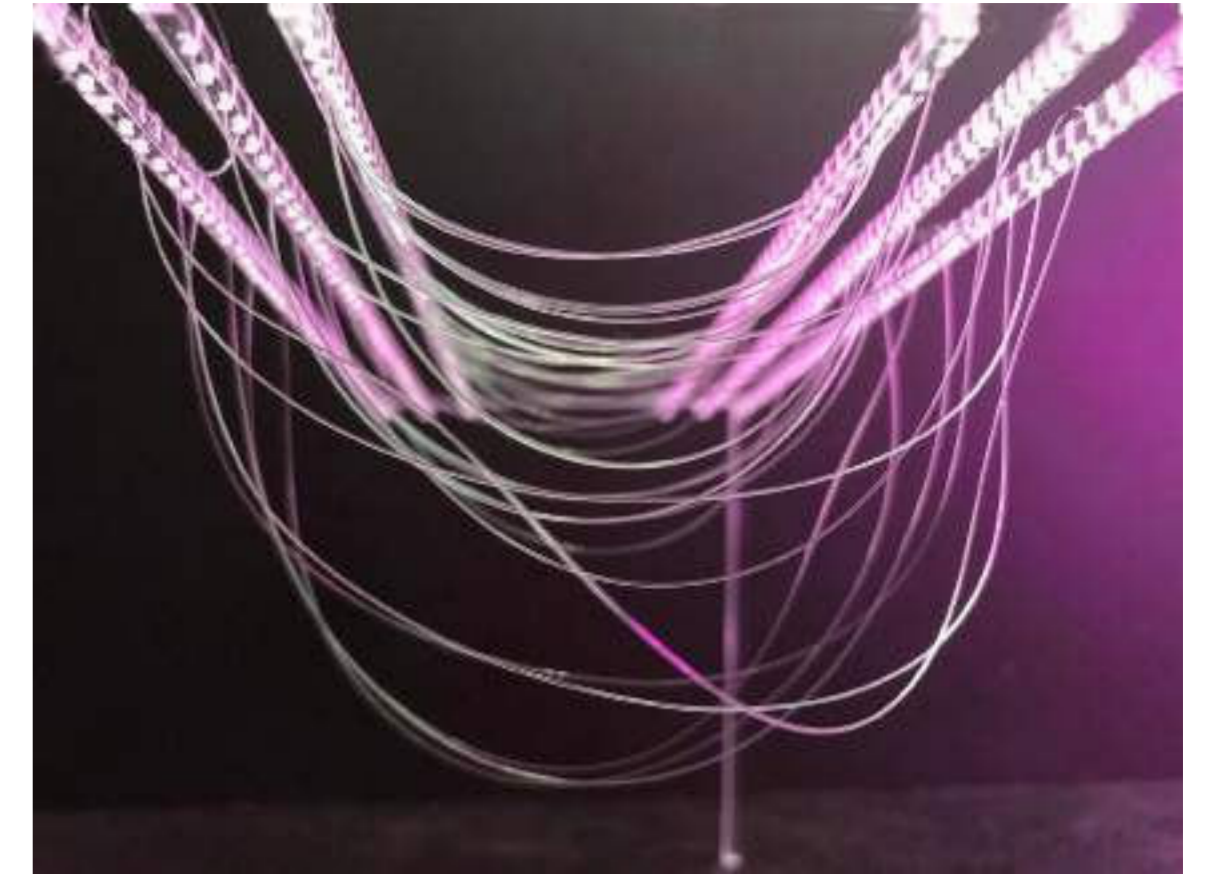
<https://www.ball-nogues.com/>

Catwalk Installation

- Experimenting with thread in creating interior and temporary suspended structures

Imagining how a runway would take place is seen in (Figure 1) below.

Figure 2 shows the impact of light on the material and how I can use light to change the appearance of my design.



Catwalk Installation

- Experimenting with rotating forms

Rotating forms with gaps in between for visibility can be created for a catwalk.

Screen technology can be fitted on these metallic sheets.

Figure 1 shows how an event can take place.

Figure 4 is a gif file that shows how a material with screen technology and change of display can impact a space.



Figure 1

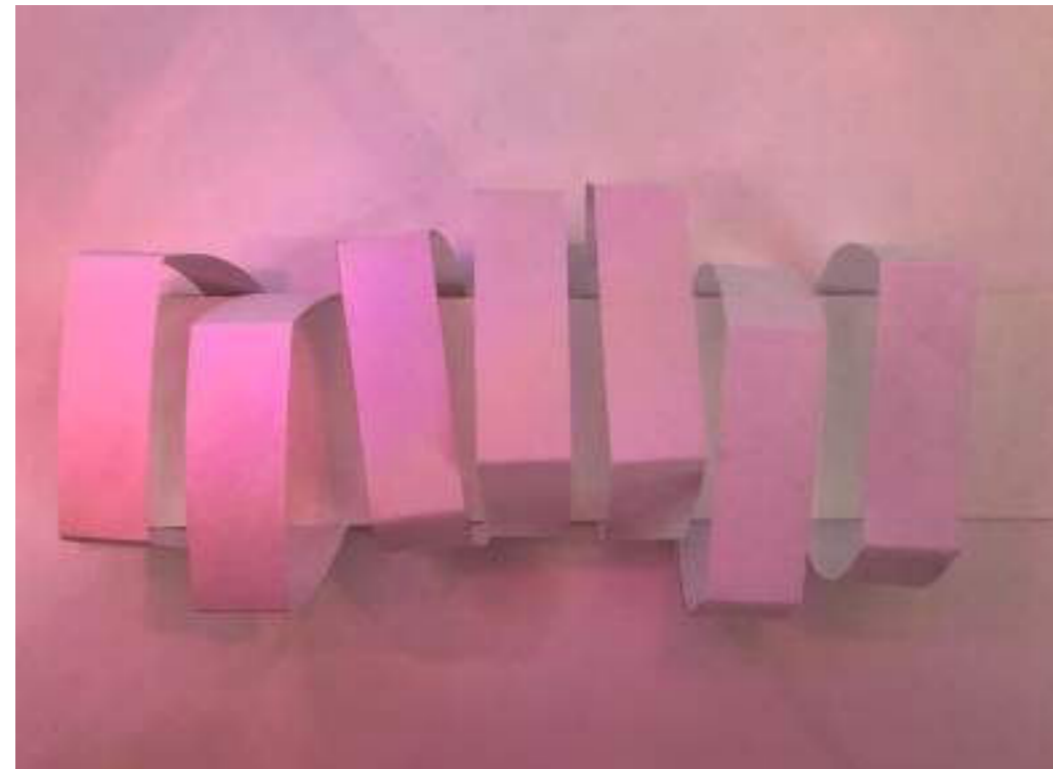


Figure 2

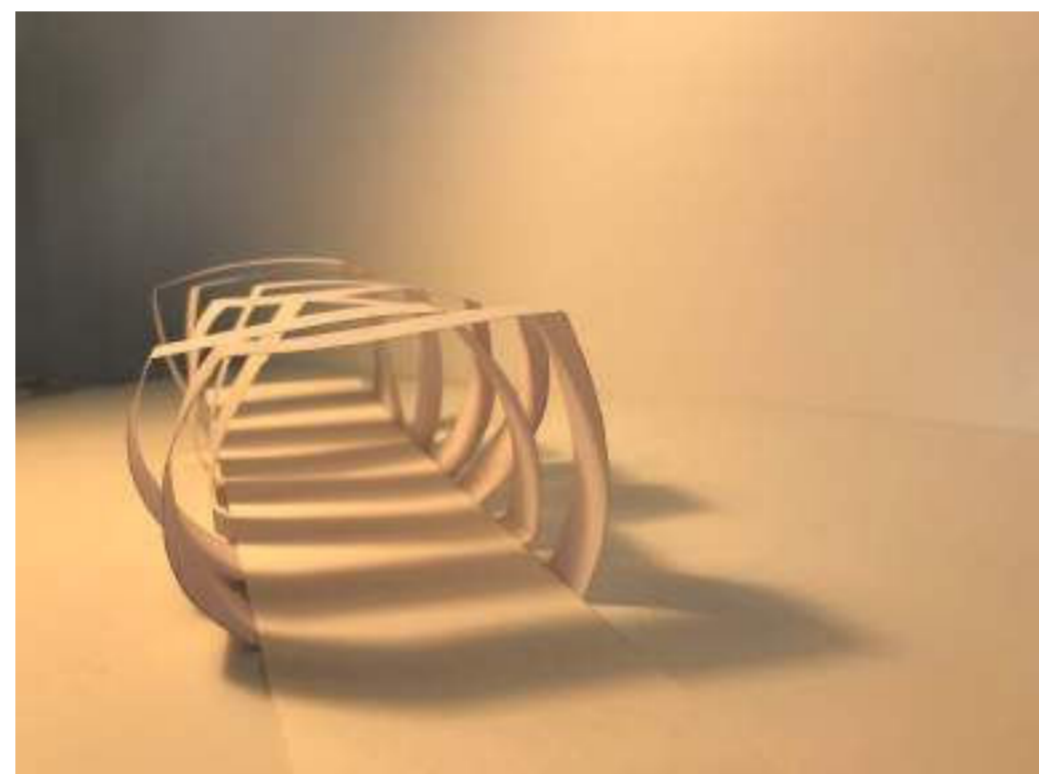


Figure 3

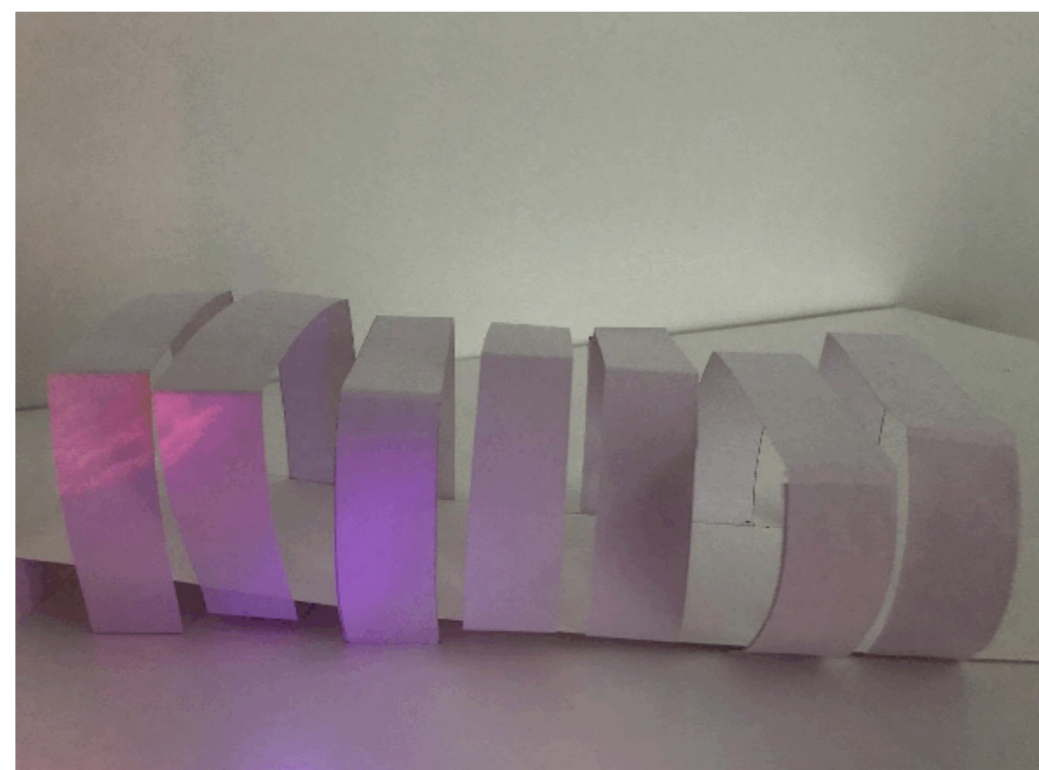


Figure 4

Sketches (Figures 5,6,7) showing the development of the ideas of the catwalk by using various techniques and technologies.

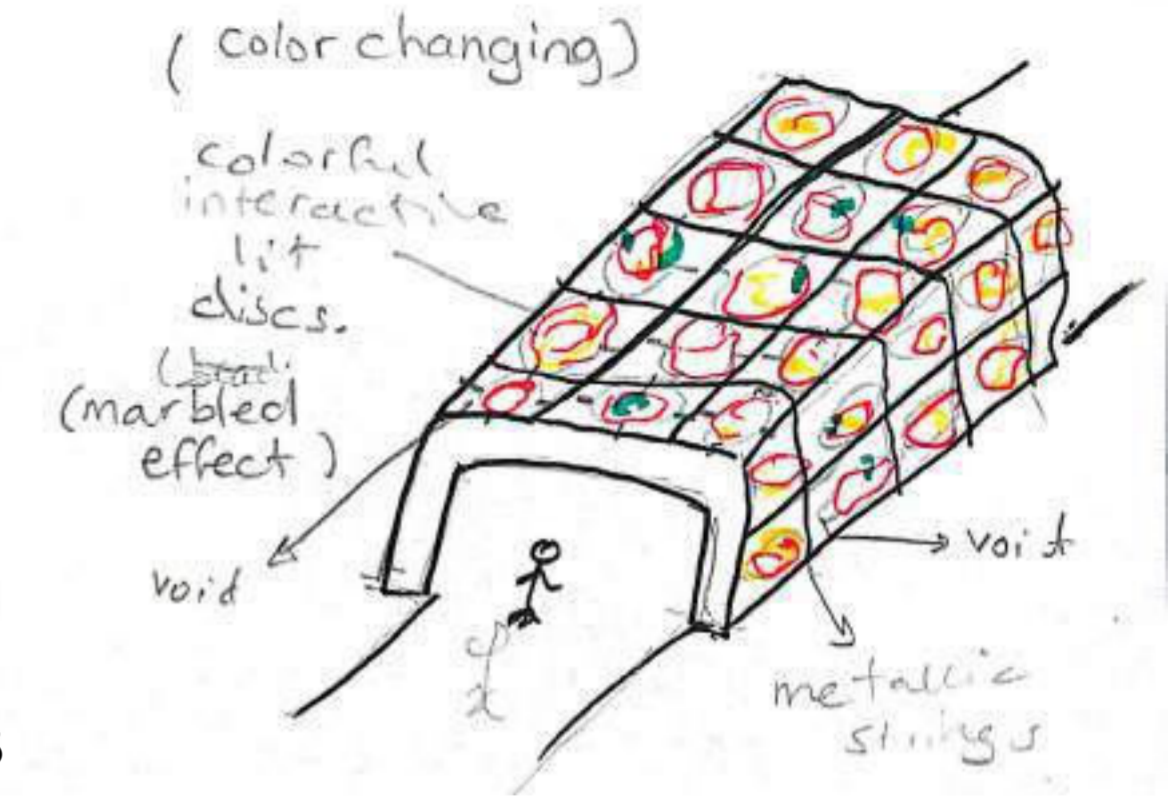


Figure 5

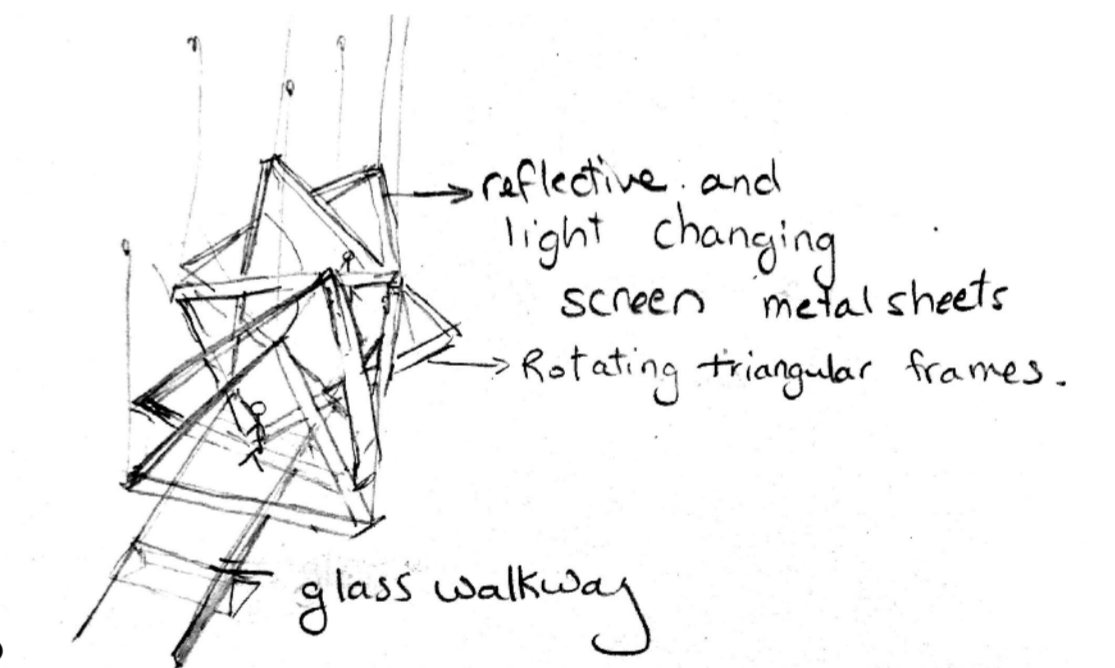


Figure 6

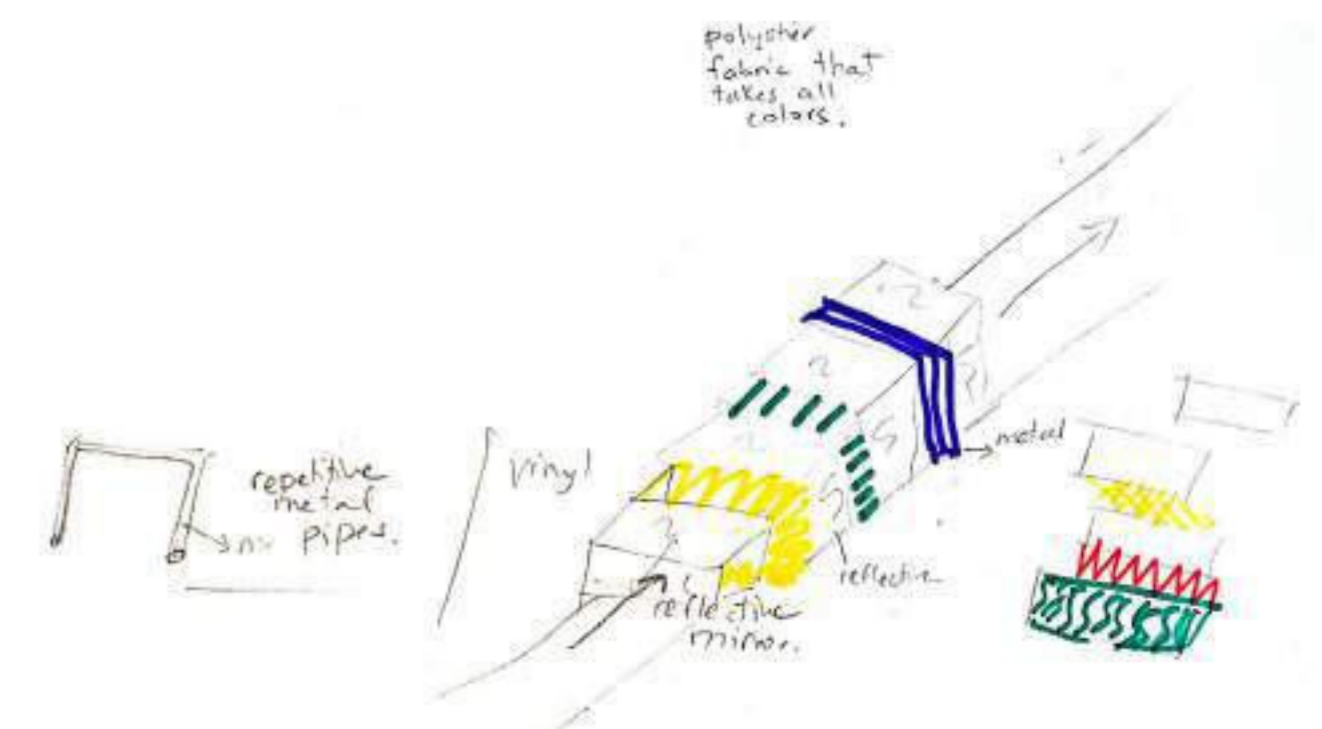


Figure 7

Catwalk Installation

- Reimagining the catwalk with relating to Material's Practices work

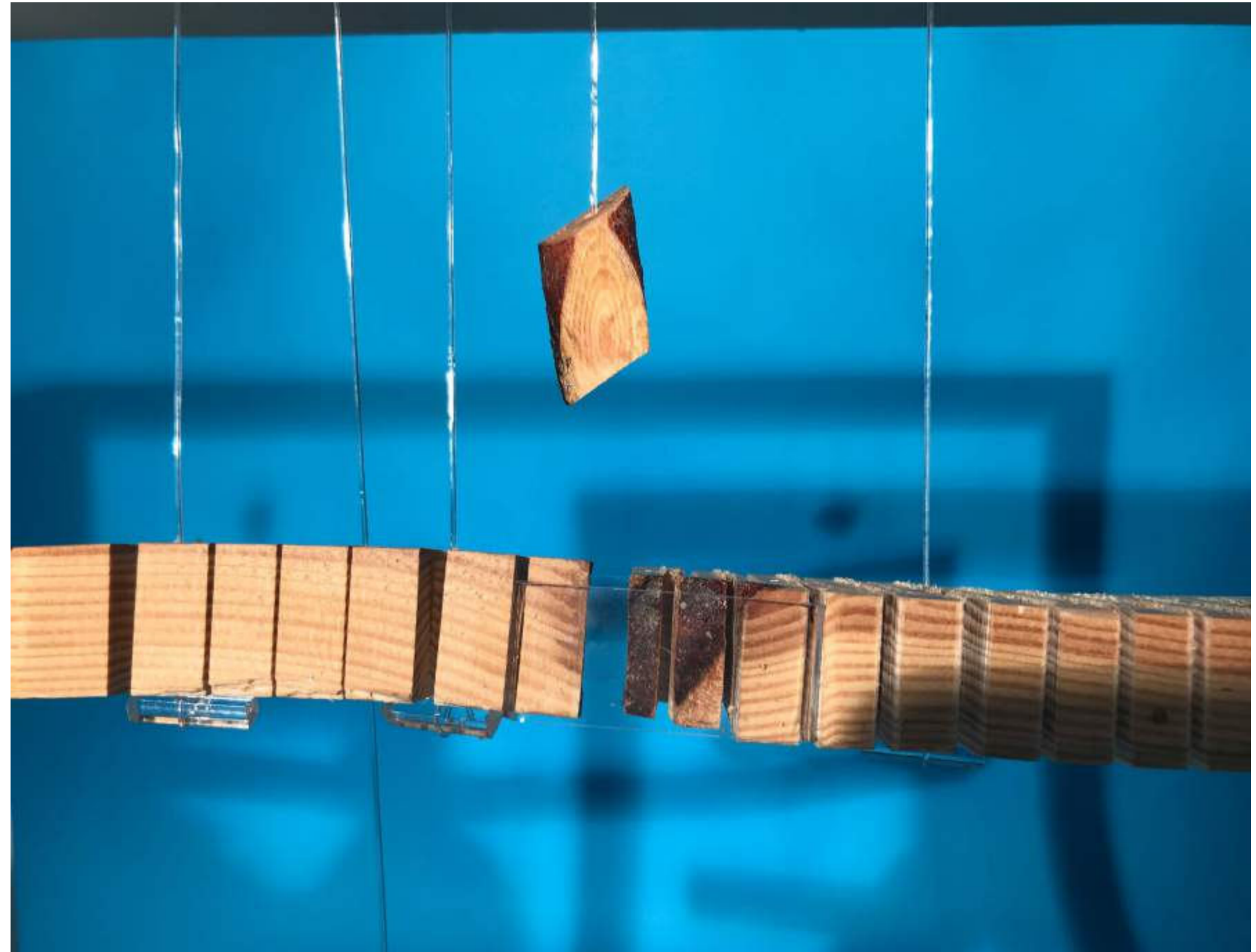
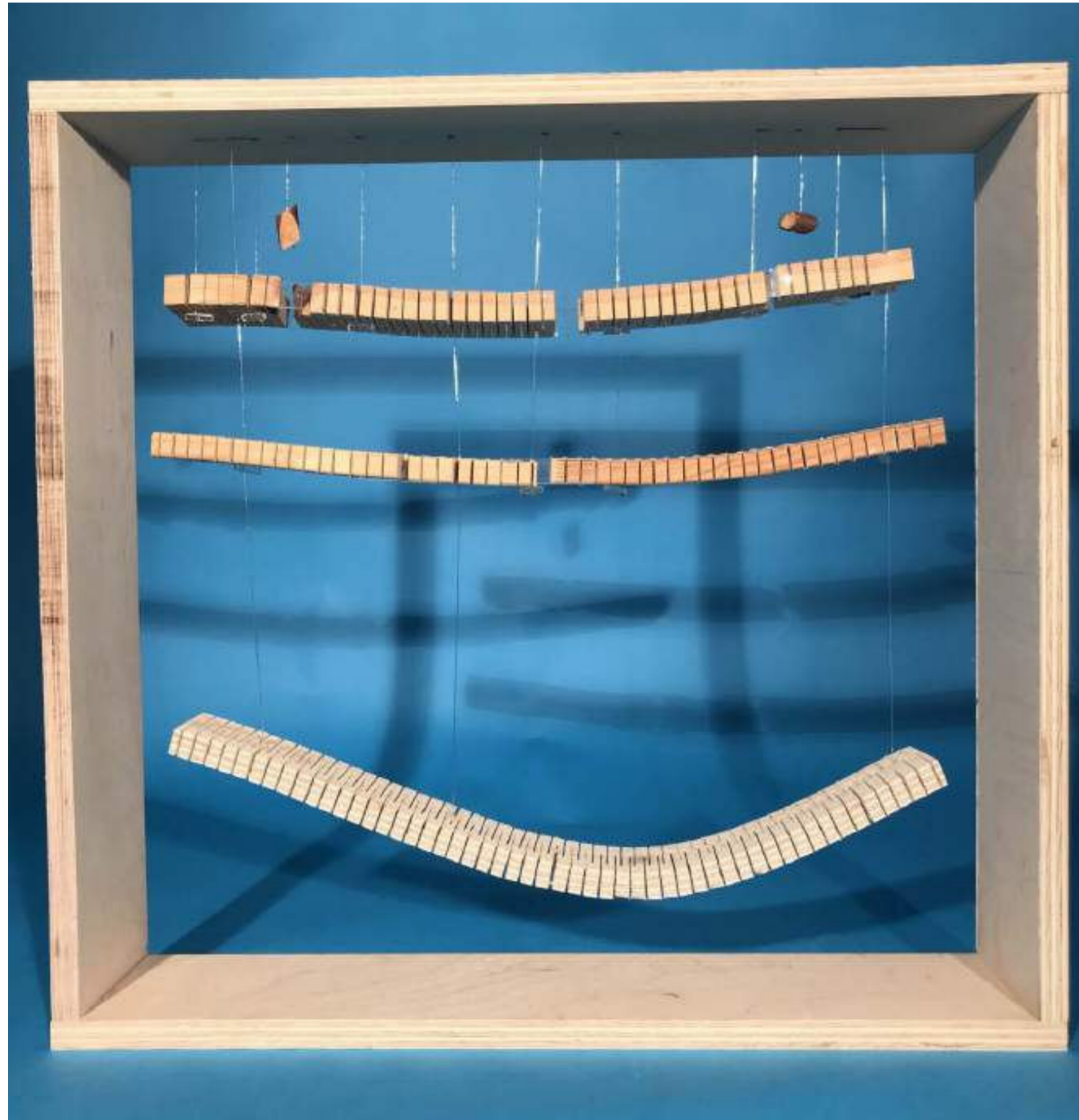
In the previous module I proposed different floor technologies that are flexible and respond to movement.

I was experimenting different means of creating an interactive floor.

Check the appendix on page. to see some of the work.

I tried to use the same model to create the catwalk.

I used the model on a scale 1/100.



Catwalk Installation

- Reimagining the catwalk with relating to Material's Practices work



The upper 2 levels of the model broke, so I tried to use the broken pieces as suspended ceiling structures and I used the main lower spine as my walkway.

Catwalk Installation

- Reimagining the catwalk with relating to Material's Practices work



Figure 1

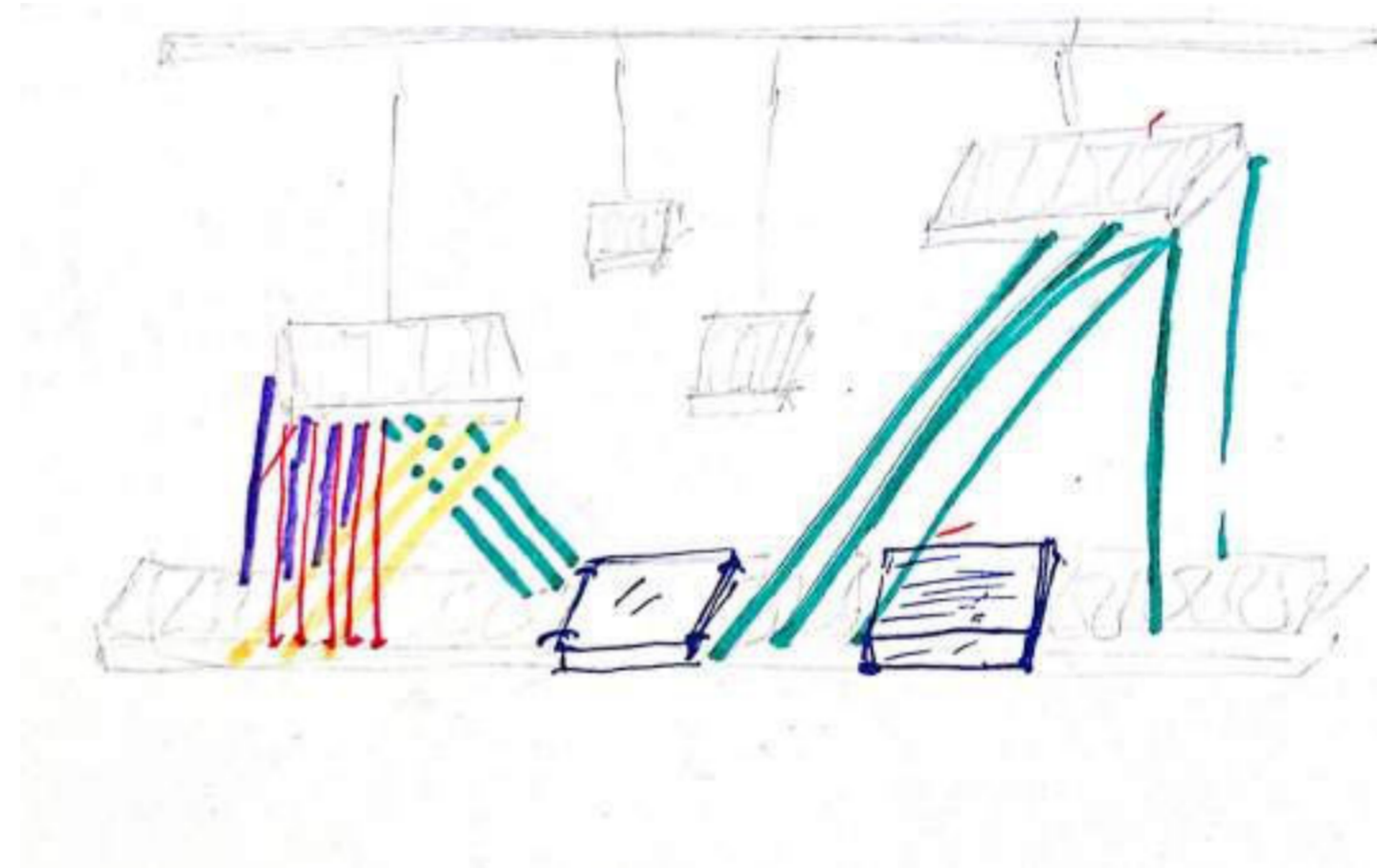


Figure 2

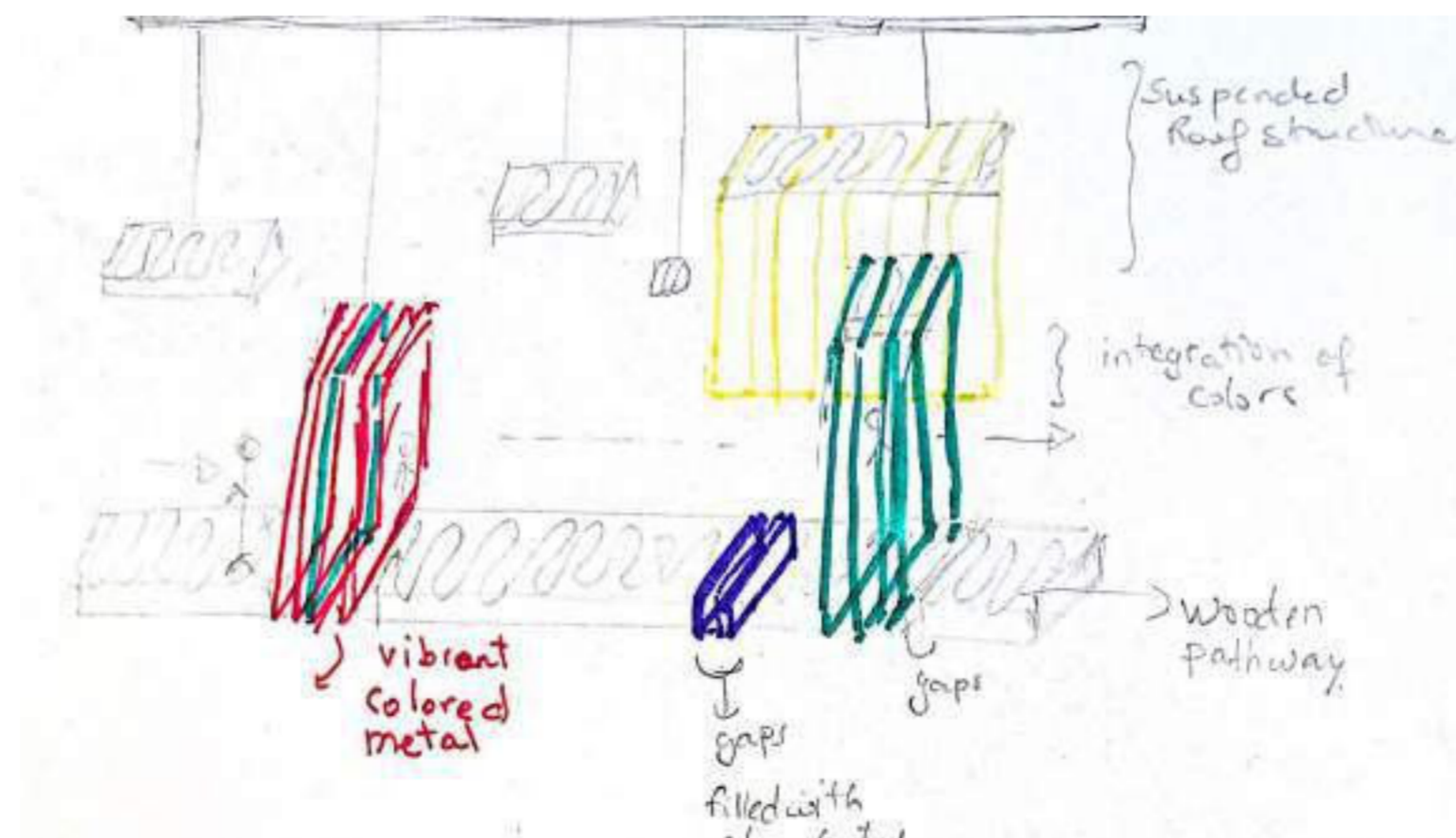
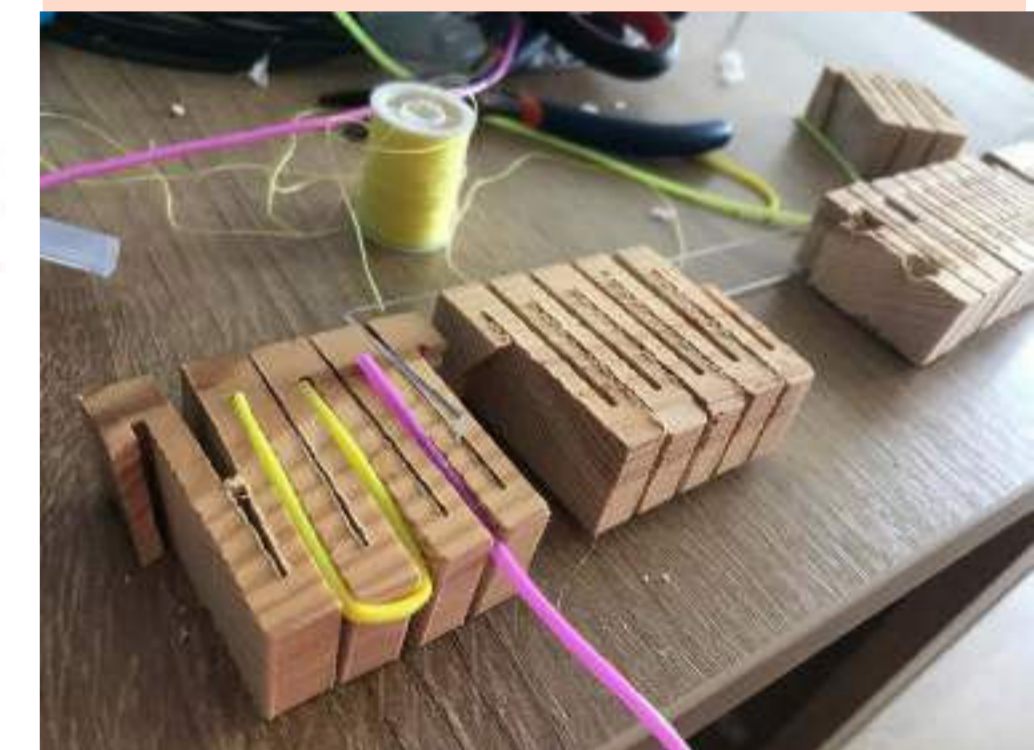


Figure 3

Figure 1 shows the model that was created from the sketch drawings using cotton strings and plastic threads to give a neon like effect.

Sketches (Figures 2 & 3) on the right represent the ideas of using the model and developing the catwalk.



Catwalk Installation

- Reimagining the catwalk with relating to Material's Practices work



Figure 1

Figure 1 shows how the walkway can involve seating as well and how threads can be used in architecture by being covered with glass.

It also shows play with color and material to connect and stitch pieces together.

Figure 2 shows the various forms created from the walking spine (sheltered/ unsheltered) which also gives freedom of use of space for the occupant.



Figure 2

Study Model in Context

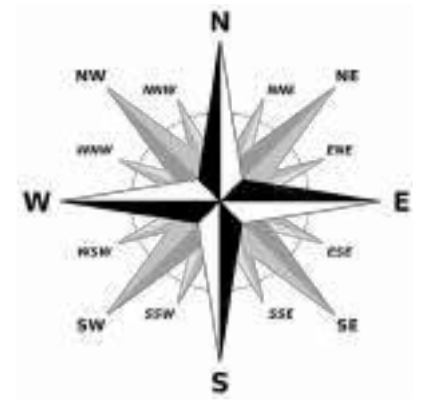


scale 1/200

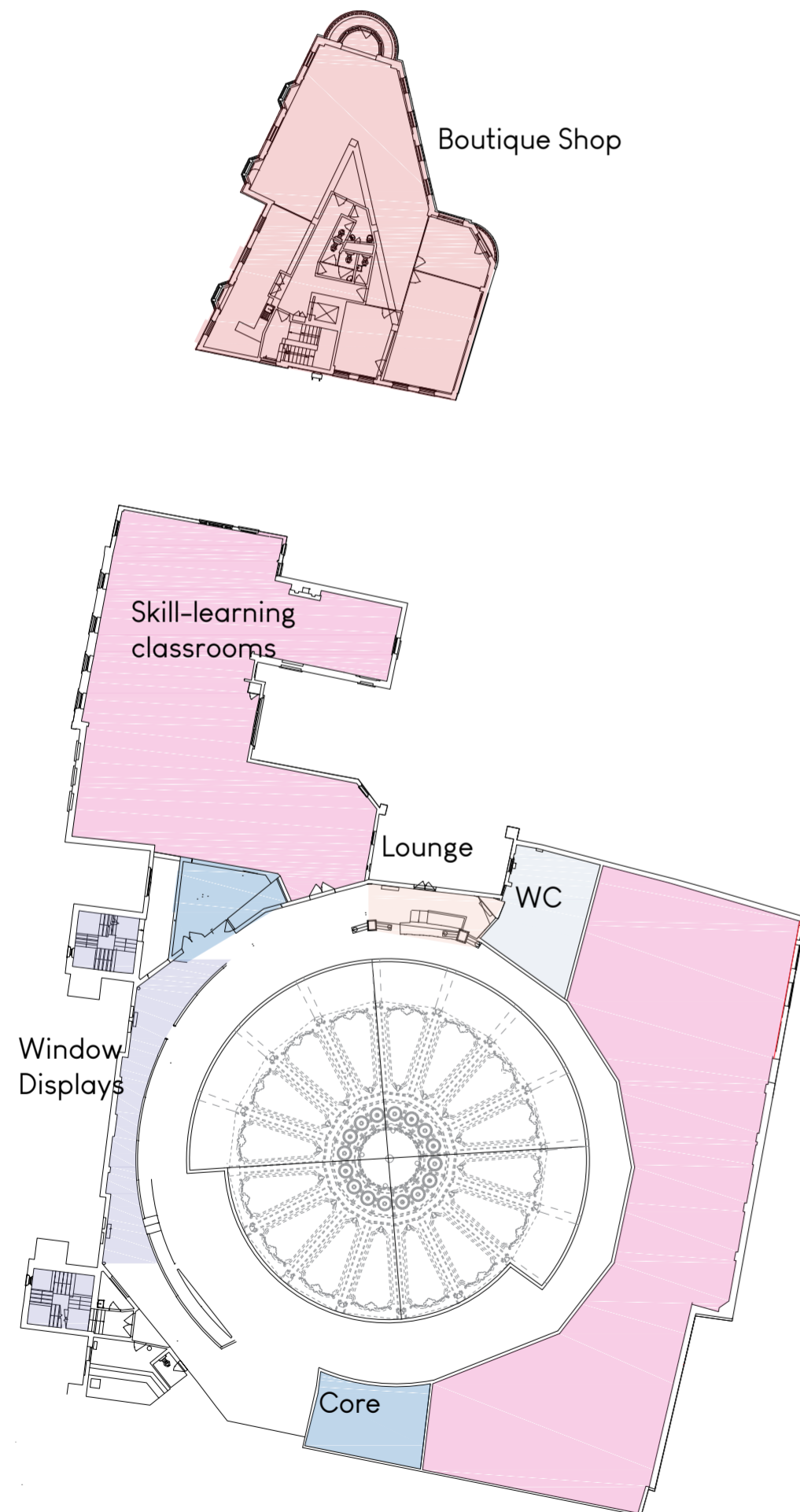
Zoning Diagram of Plans

The following zoning diagrams represent how I wish to apply my Fashion Community House program among various levels and rooms in the building.

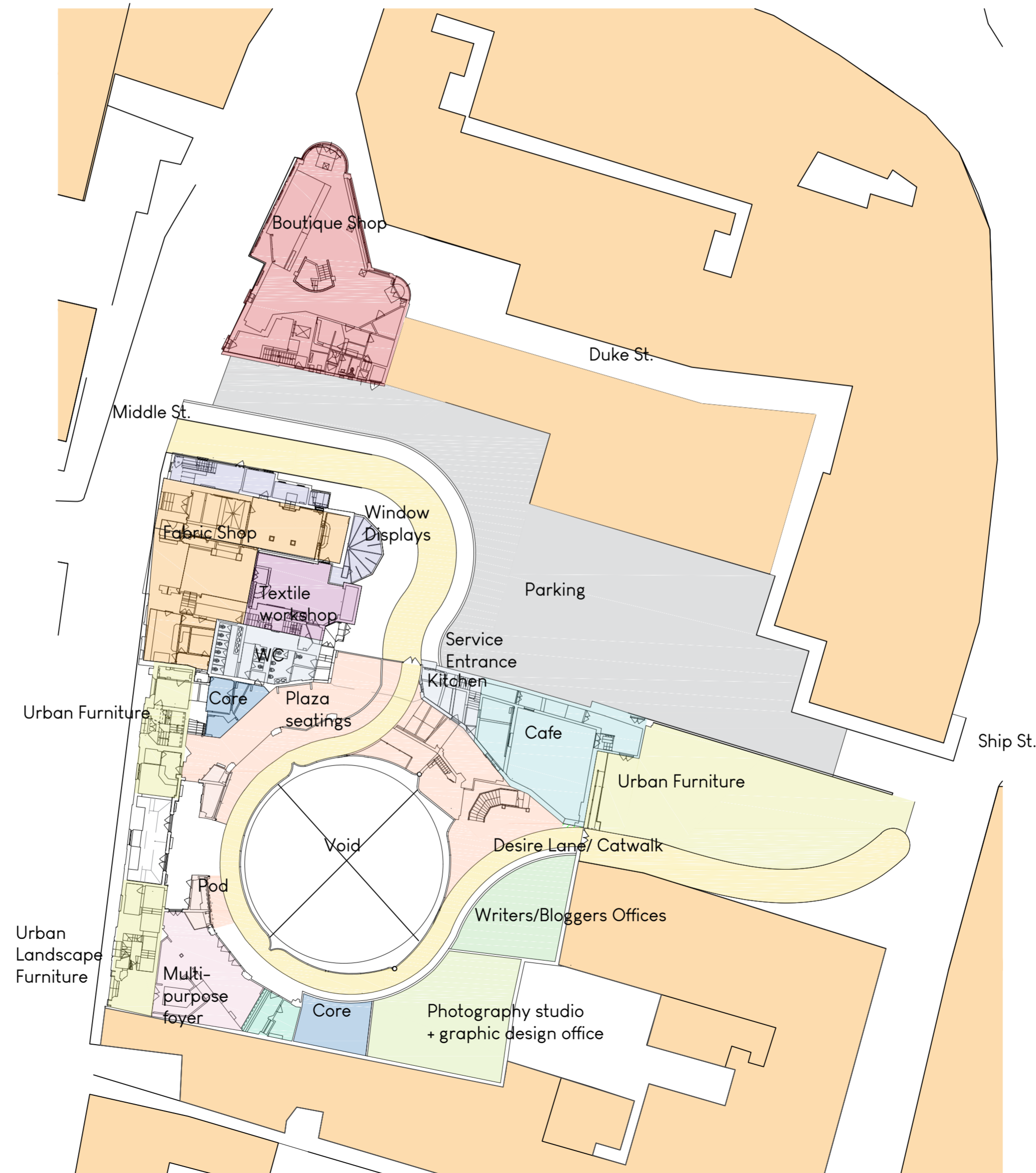
North Direction



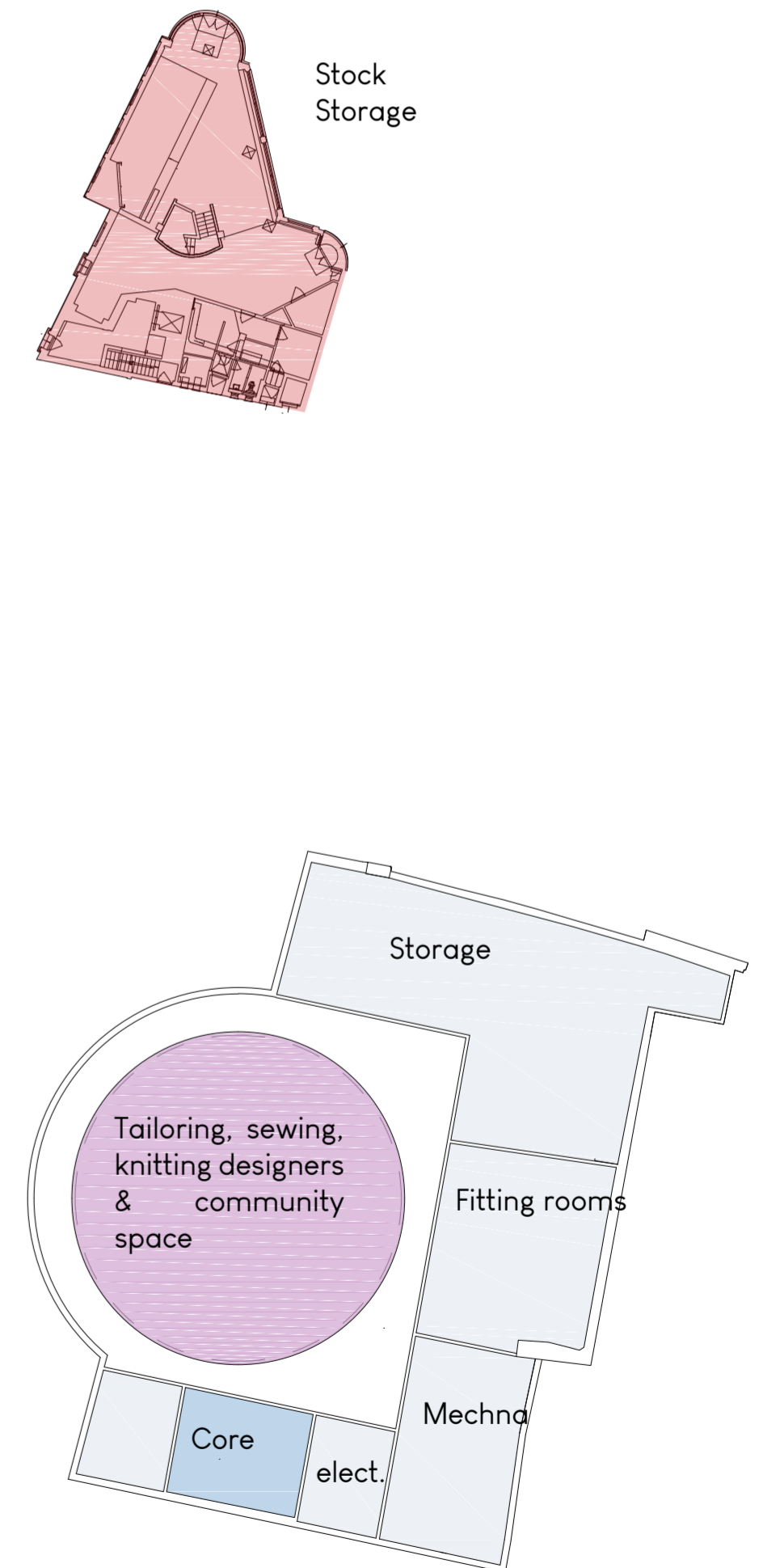
First Floor Plan



Ground Floor Plan

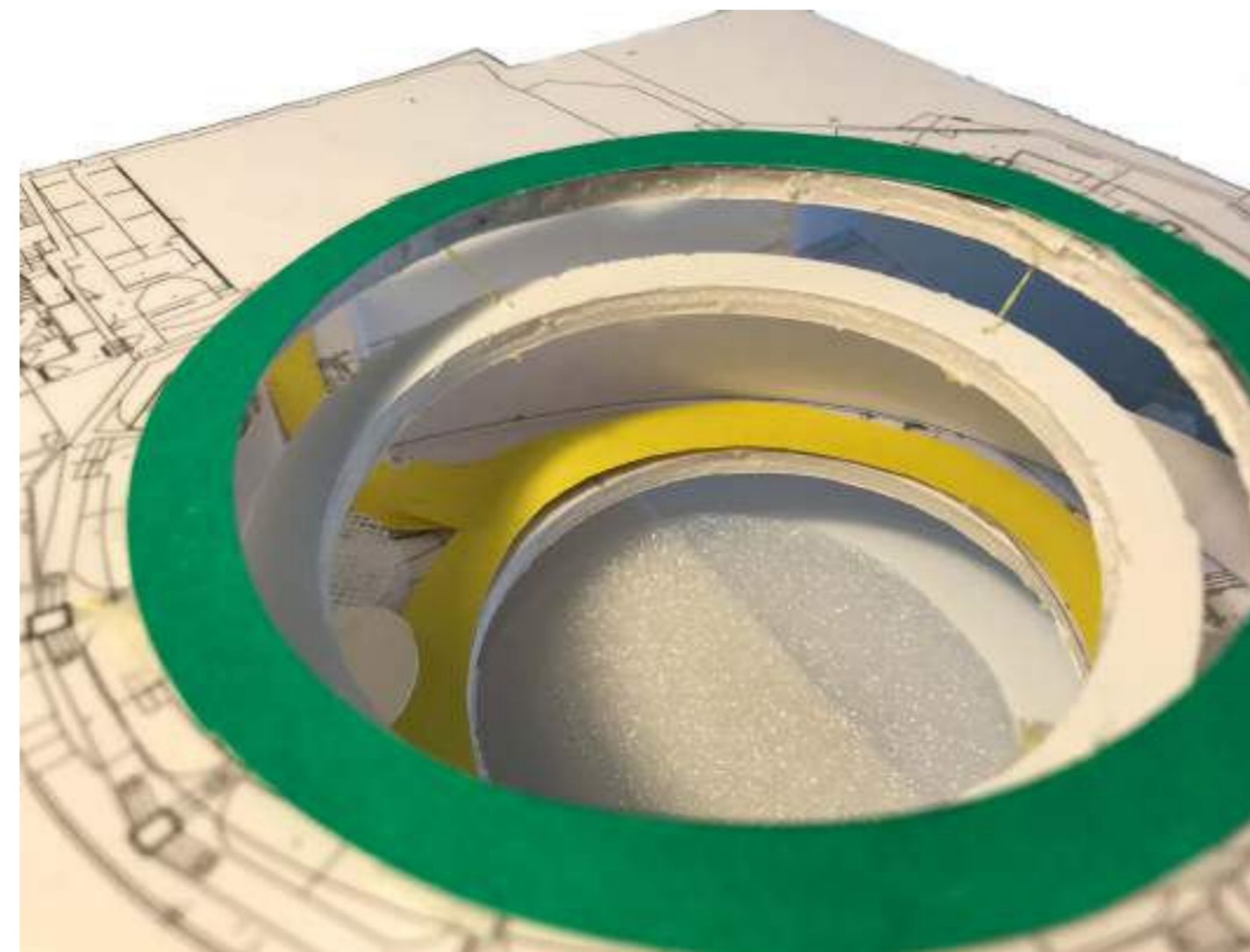


Basement Floor Plan



Design Proposal 1

- Two separate circulation routes



The circulation between the ground and first floor are separated.

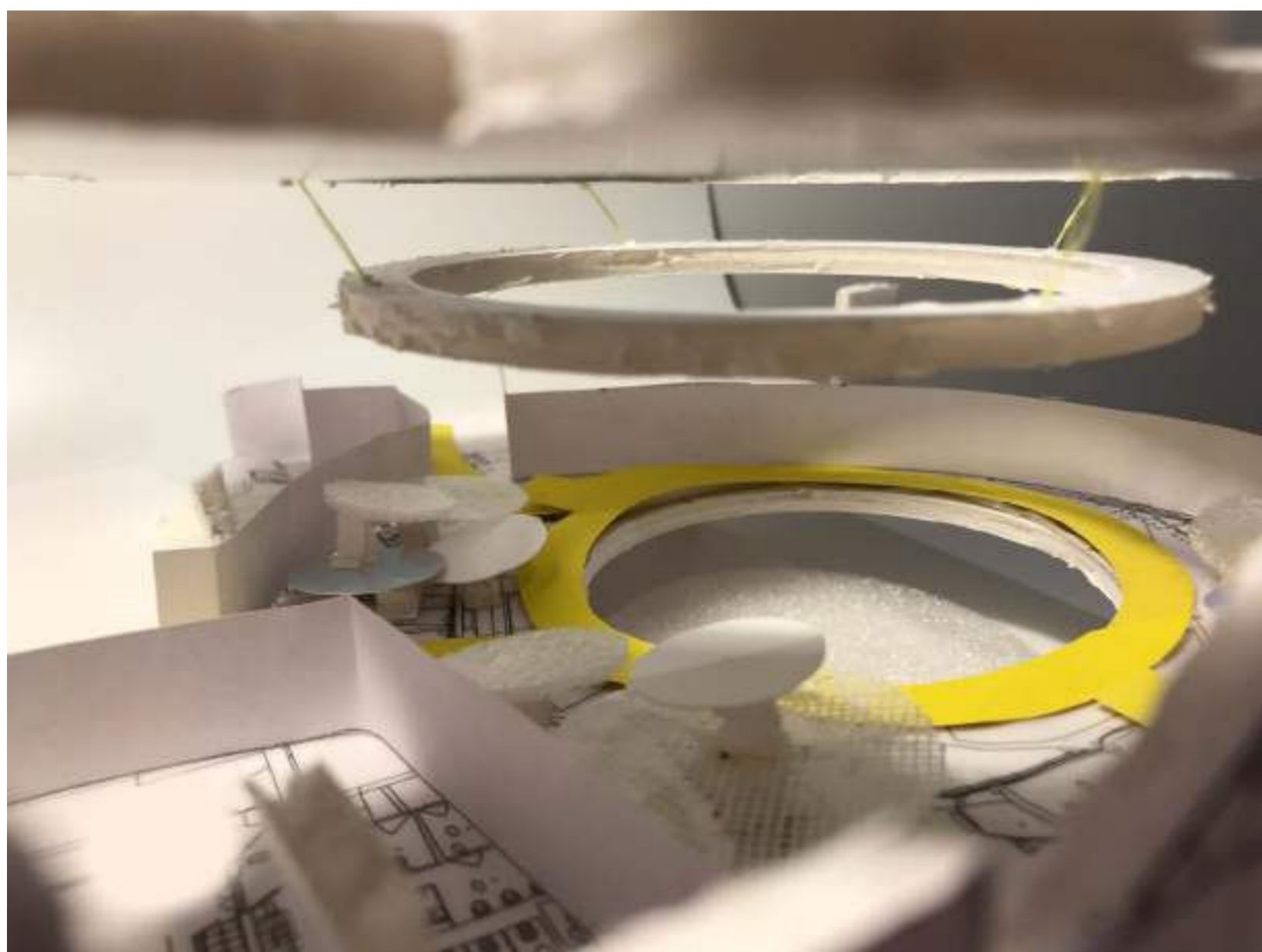
Yellow: Ground floor circulation
Public circulation

It is used as an urban walk to connect the three streets (Duke, Middle and Ship St.) for pedestrians and it is also used as a fashion catwalk.

Green: First floor circulation
Private circulation

It is the circulation route accessed by people who attend the learning skills classrooms.

The catwalk/urban desire lane has a suspended ceiling in which the installation will be constructed on.



An image showing the GF Floor

The area around the desire lane (yellow) is the plaza which forms a public social space for people with their takeaways to sit and meet.

The latter space can be used for runway audience on private events.

(model scale 1/200)



Design Proposal 1

- Floors relationship & dome alterations

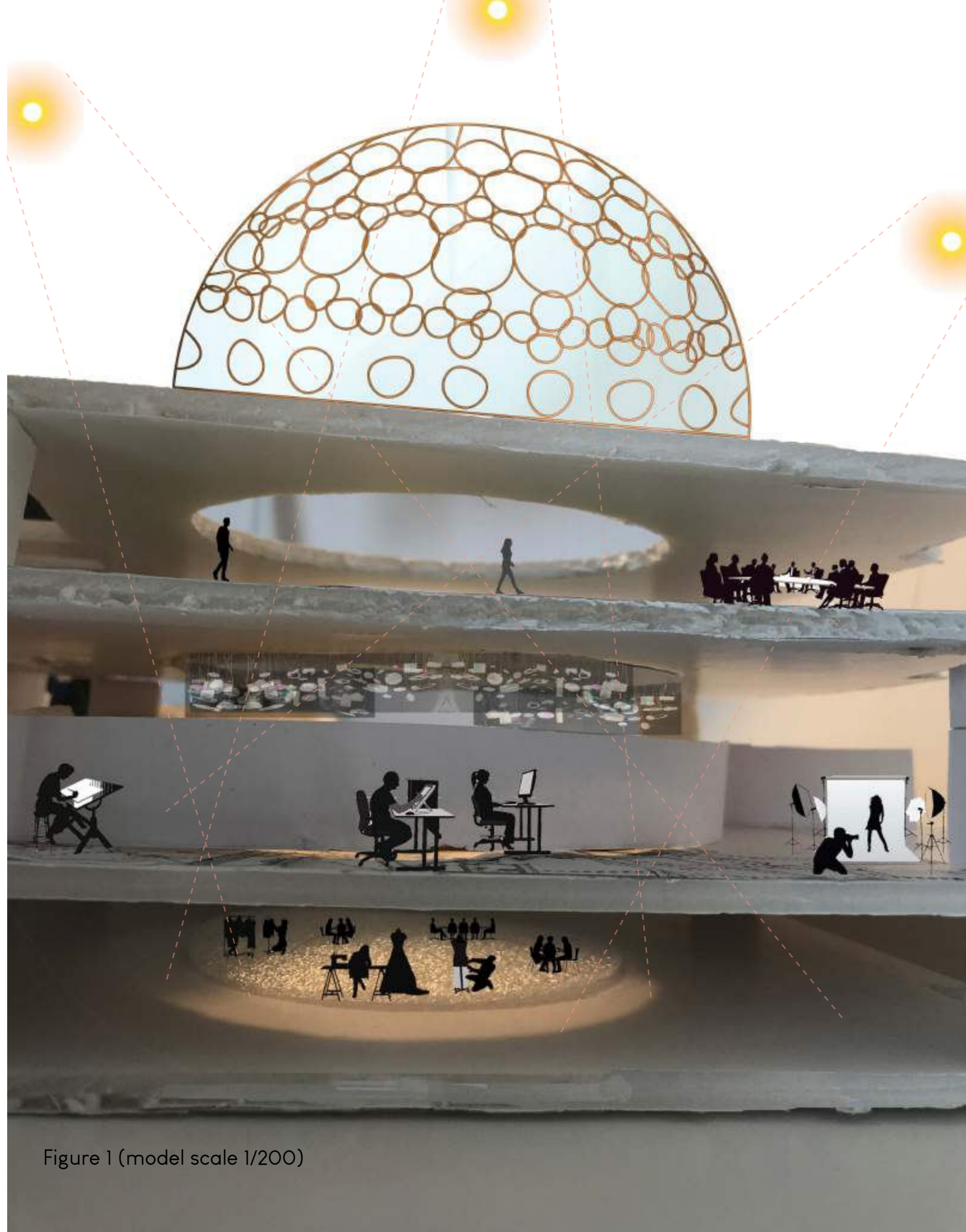


Figure 1 (model scale 1/200)

Figure 1 -
Sectional model showing the installation applied for the catwalk and showing the relationship between the floors and the impact of natural skylight on the space.

Basement floor: Tailoring, sewing, knitting open workshop space for designers and non-designers

Ground floor: Graphic design studio, photography studio and day-use offices for writers, designers and bloggers to run their business and host meetings

I really felt that I needed to make alterations to the dome by using technological materials, adding transparency and enhancing natural light because it already needs a lot of restoration. The dome is one of the main forms in the building and during the site visit the building felt really dark and introverted.

Natural skylight will change during the day to lighten which parts of the building and create shadows on which.



Inspired by the Al Wasl Dome in Dubai Expo 2020.

Digital technology capability to change a space between digital solid screen and clear glass views.

Figure 2



Figure 3

Figures References

Figure 2

<https://www.khaleejtimes.com/expo/look-expo-2020-dubai-stunning-al-wasl-dome-looks-like-a-dream>

Figure 3

<https://www.gulftoday.ae/business/2021/09/07/expo-to-create-far-reaching-economic-benefits>

Design Proposal 2

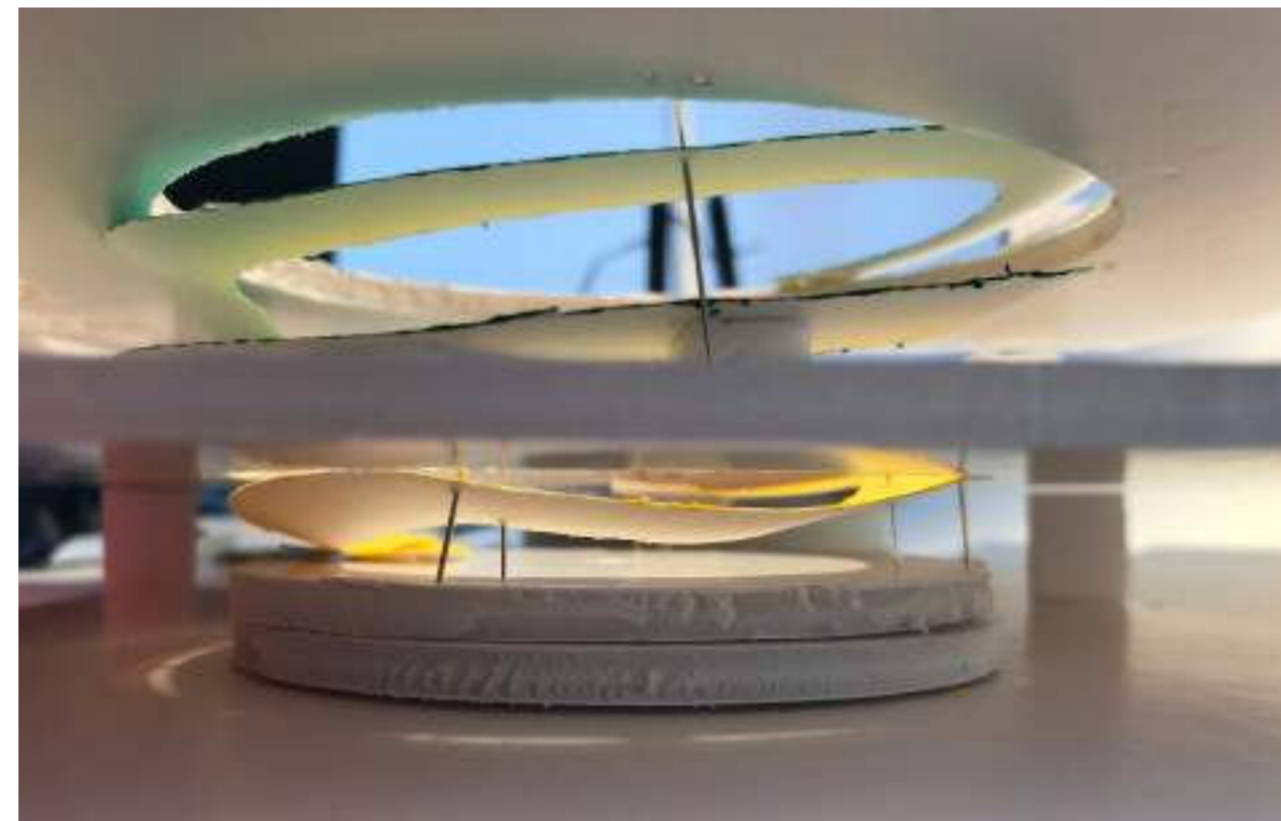
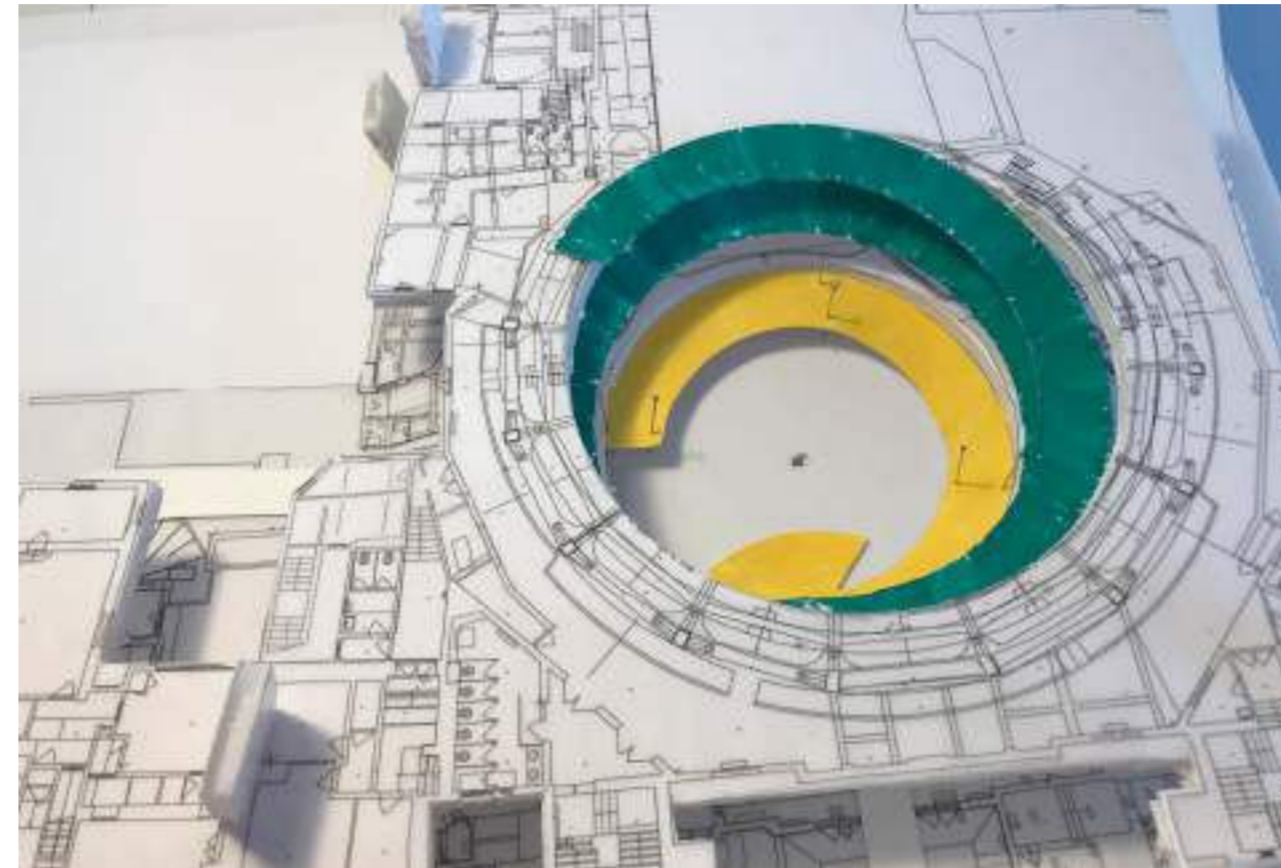
- Central ramp connecting the two floors



Model scale: 1/200

The collage aims to show how different people can use the ramp.

- taking selfies
- model photo shooting
- transporting from one point to another
- curious to see what outfits are being created

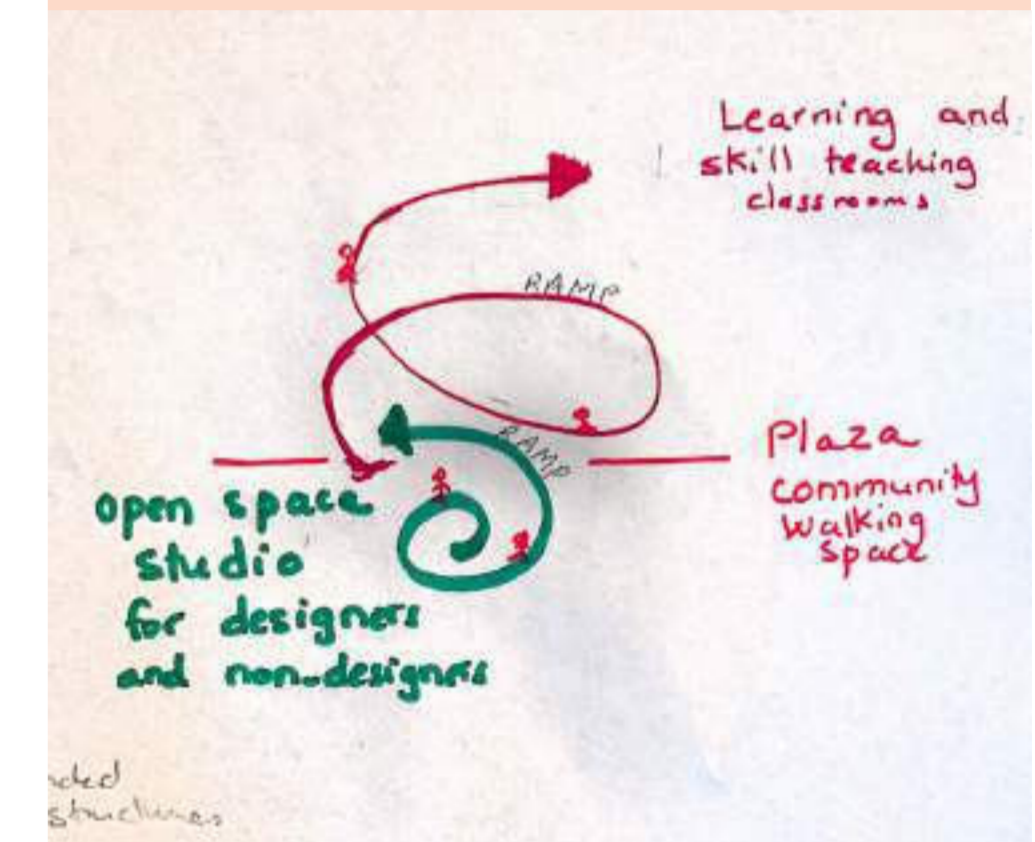


Yellow:

A smaller internal ramp leading to the open space designing and work groups studio.

Green:

An offset ramp of wider radius and opposite in direction leading to learning spaces upstairs.



Design Proposal 3 (Chosen Proposal)

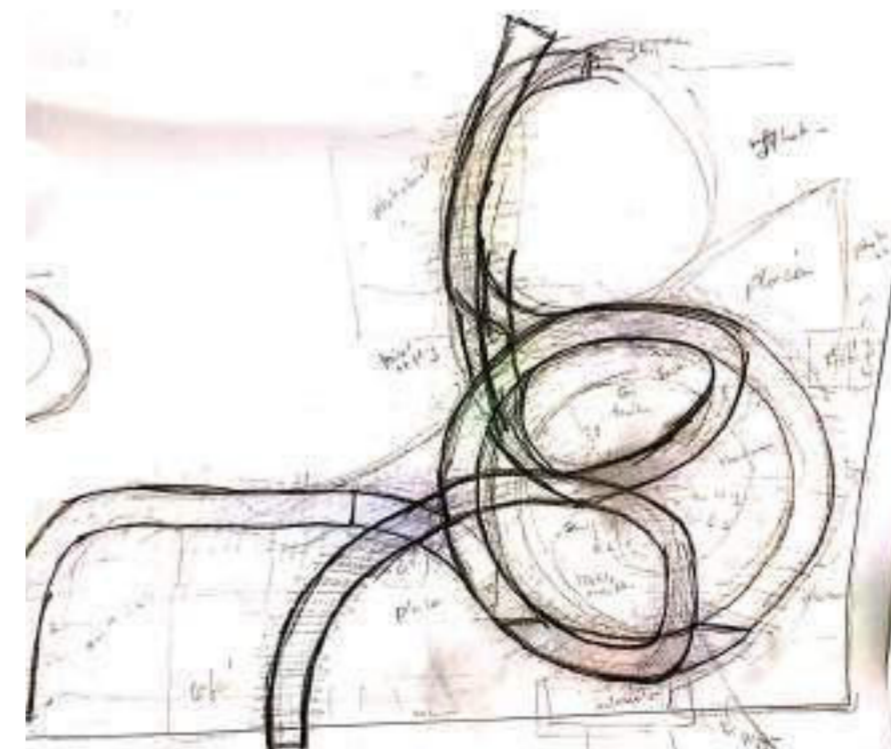
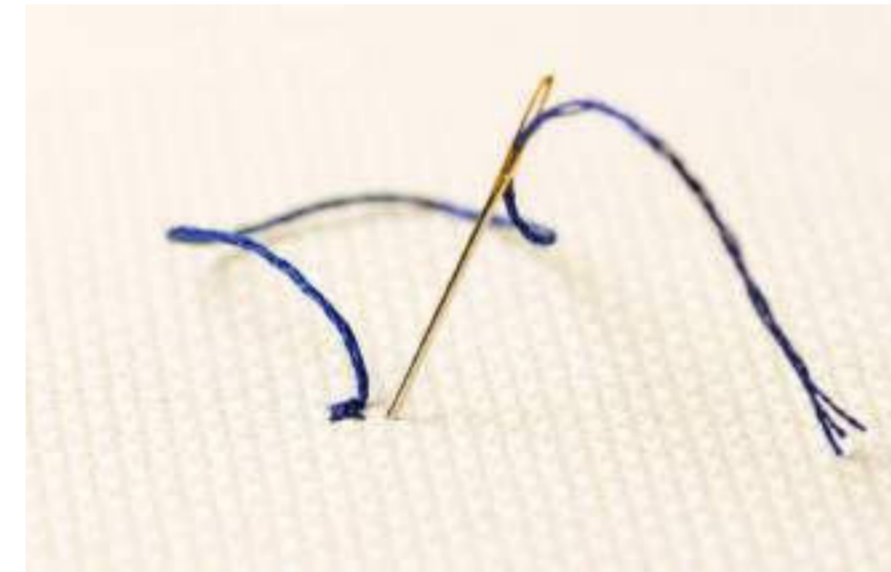
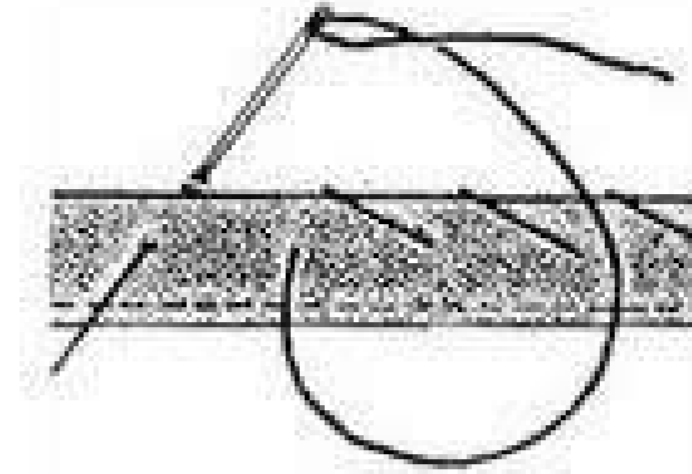
- Walkway inspired by the stitching movement



Model scale: 1/200

The above collage shows the frequent passing by activity of pedestrians between Middle, Duke and Ship streets.

The recessed basement area is now semi-divided between tailoring and designers area (on the left) whom may require more one to one time and the communal knitting/sewing groups (on the right).



Different open work areas are created in this proposal. The walkway also shows the different connections it makes with the three streets in context as a way to bring people from the 3 directions and pulling them to see what is happening underneath the dome.



A hierarchy of pods fill the plaza area at the ground floor.



Developing the Chosen Design Proposal

The stitching movement of the thread and needle is presented in the below model (scale 1/200). I used a plastic thread to turn the 2D walkway to a 3d ramp. I used this thread material in particular because it gives great bends and curves and is fast to create.

Note: The thickness of the thread is not to scale. It was used just to ease the concept development.

Figures 1 and 2 show the connections the ramp makes with the streets.

Figures 3 and 4 shows the circulation of the ramp in 3D among different levels.

In figure 5 I drew a top view of the model to transfer it into AutoCad drawing.

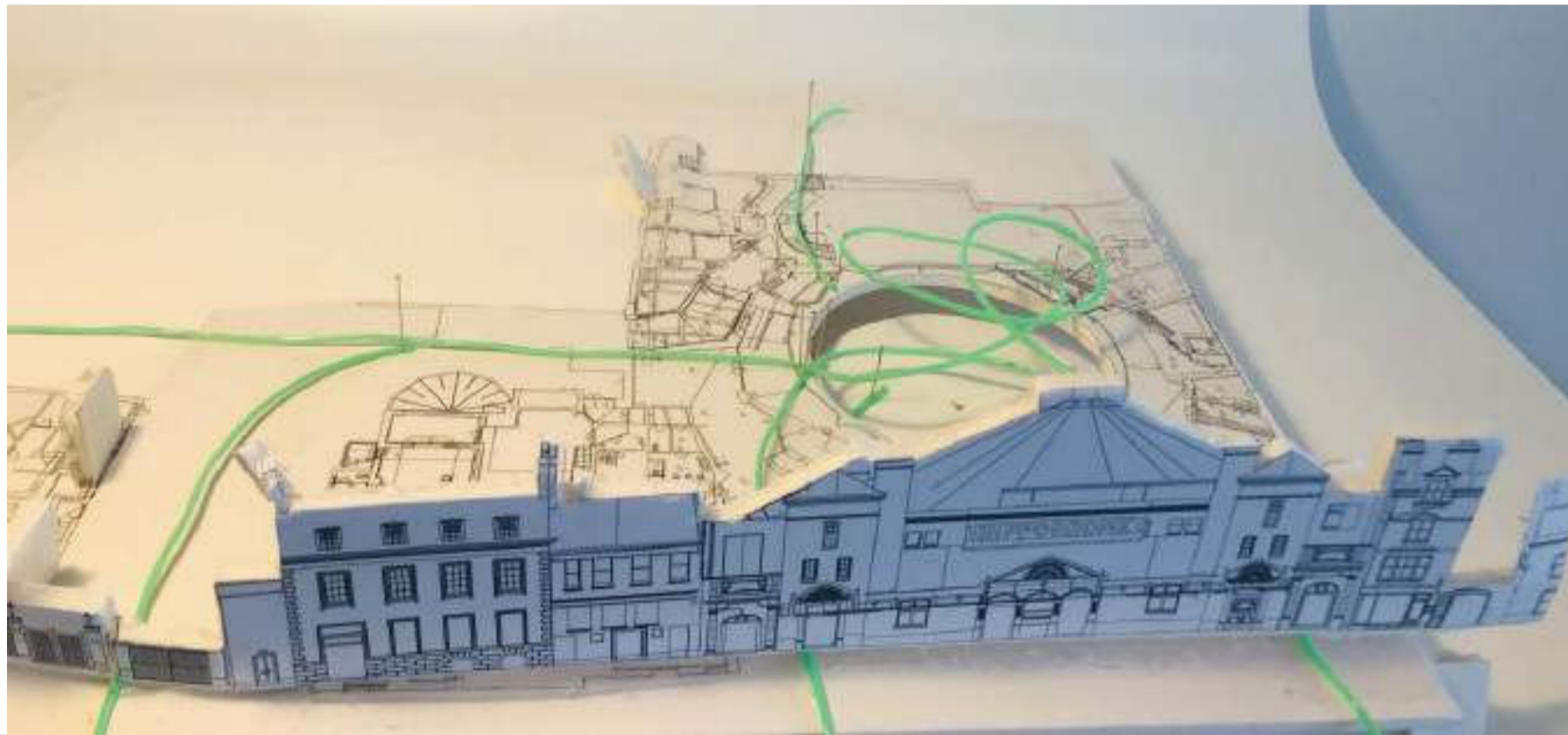


Figure 1

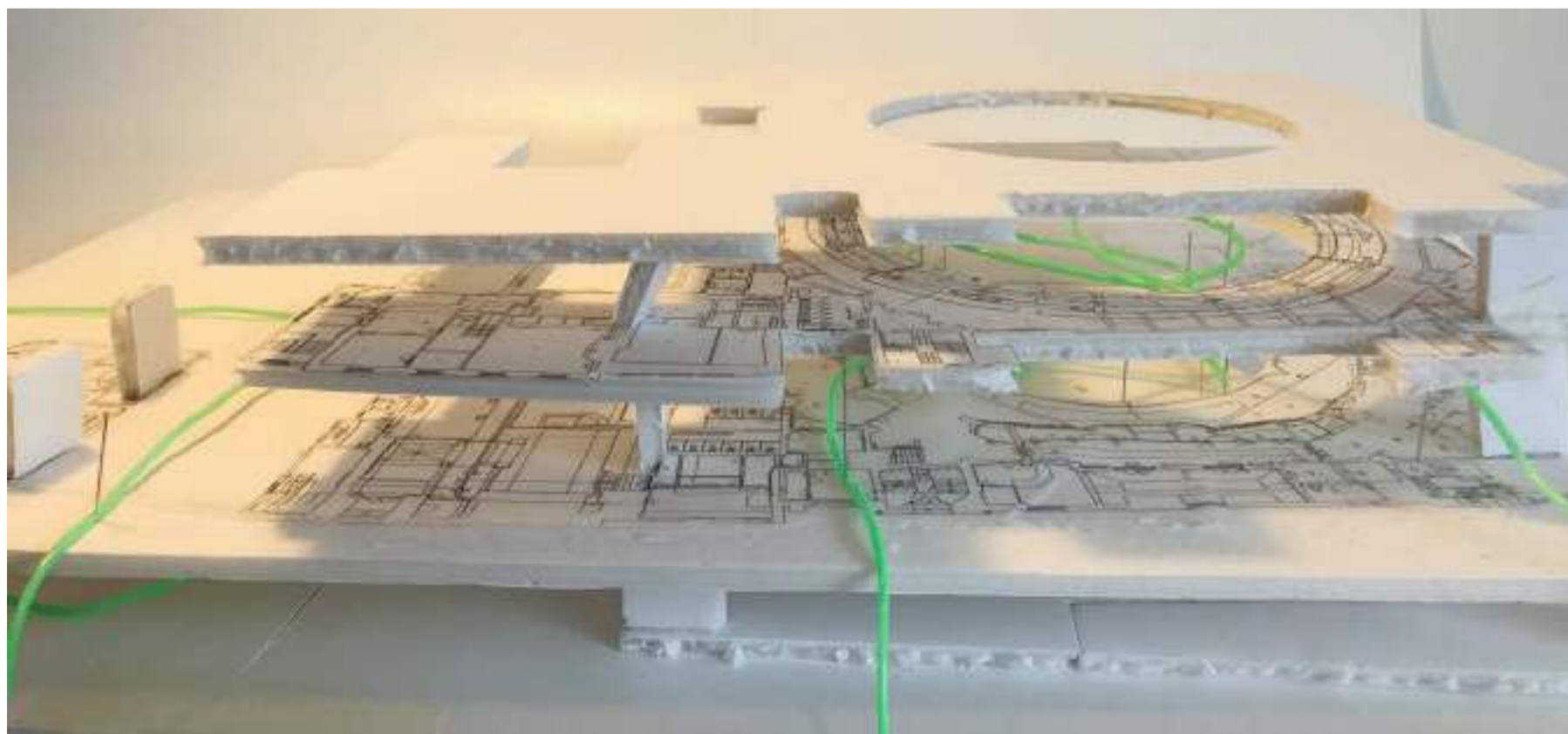


Figure 2

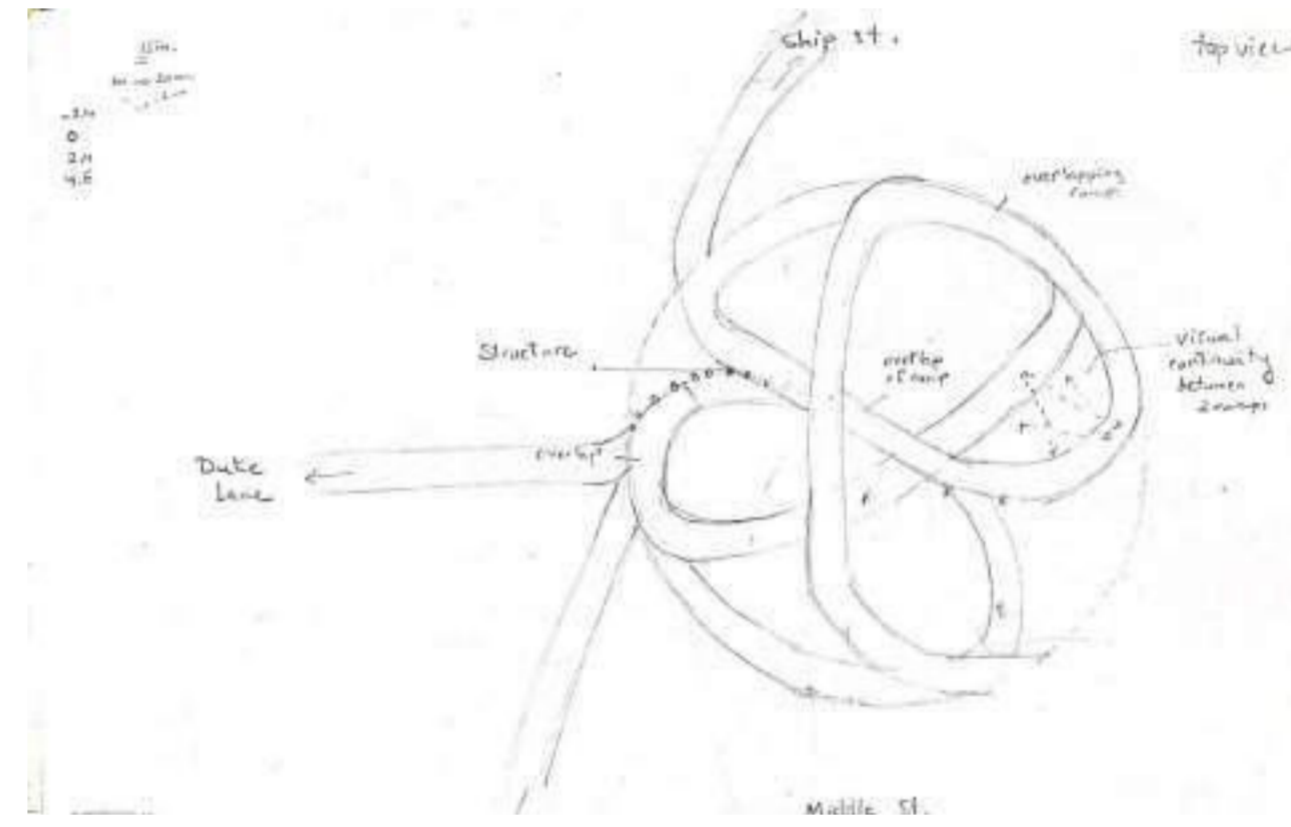


Figure 5

The

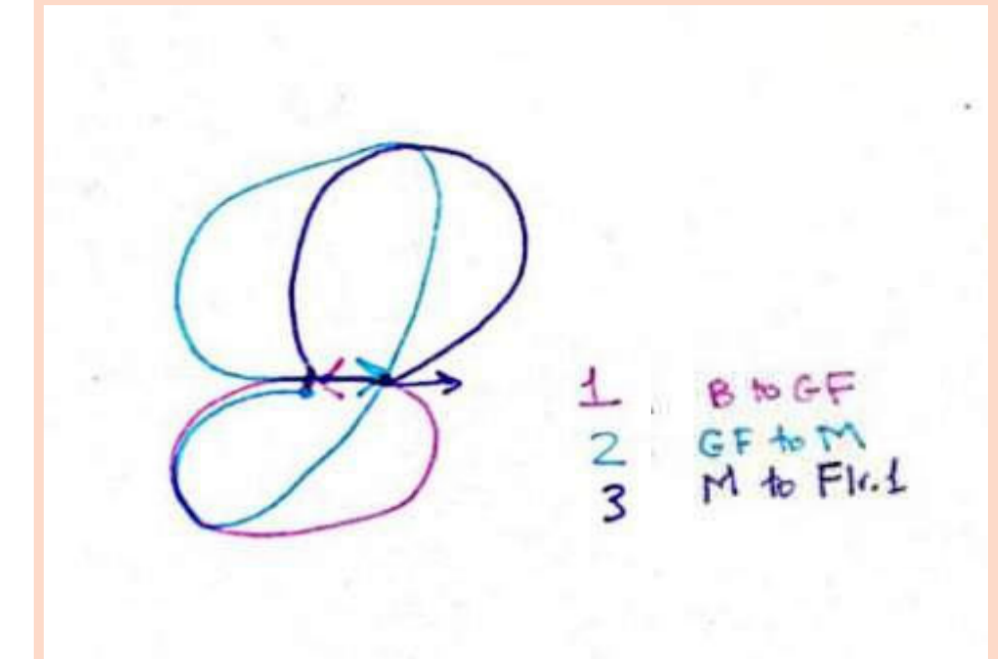


Figure 3

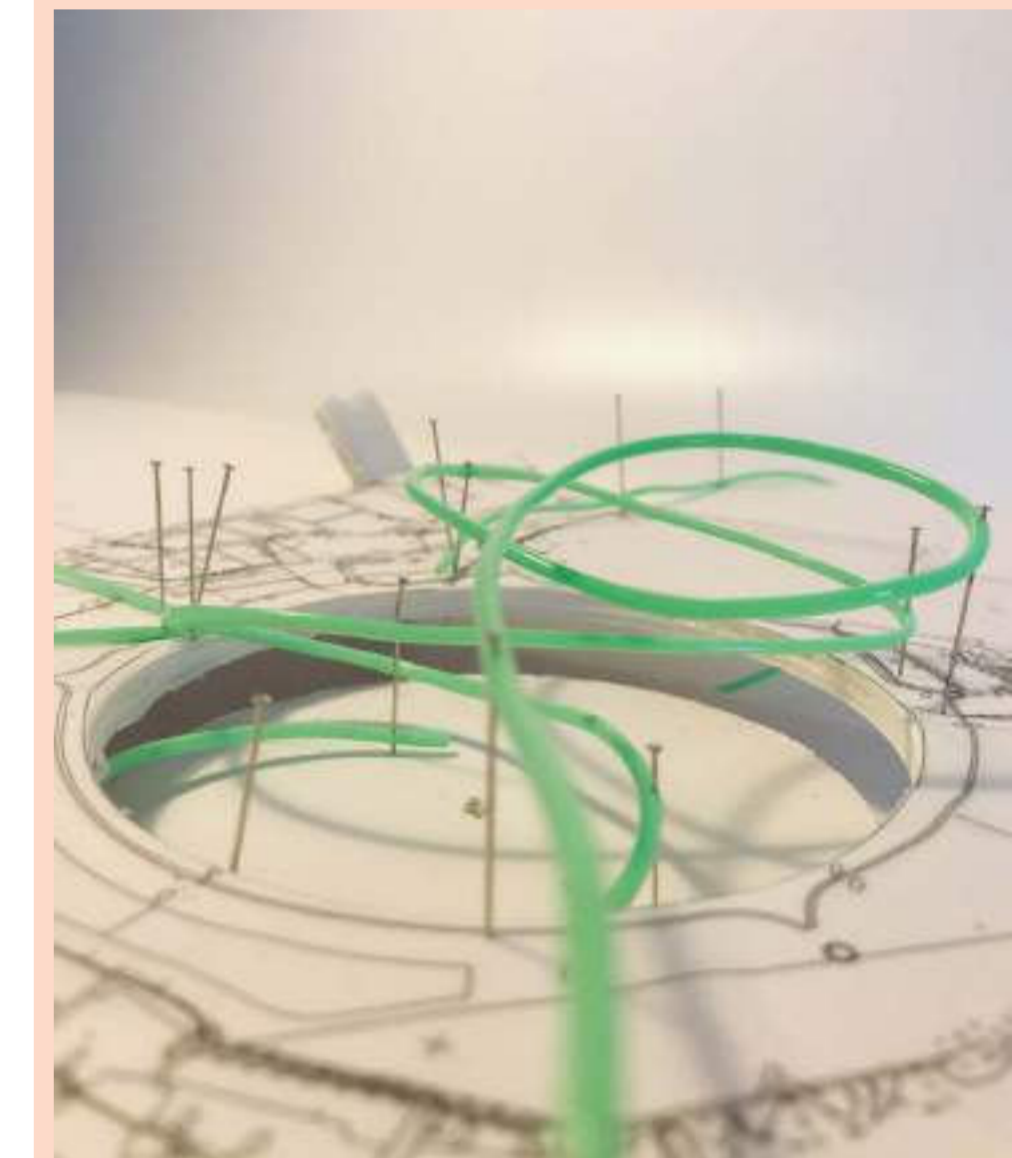
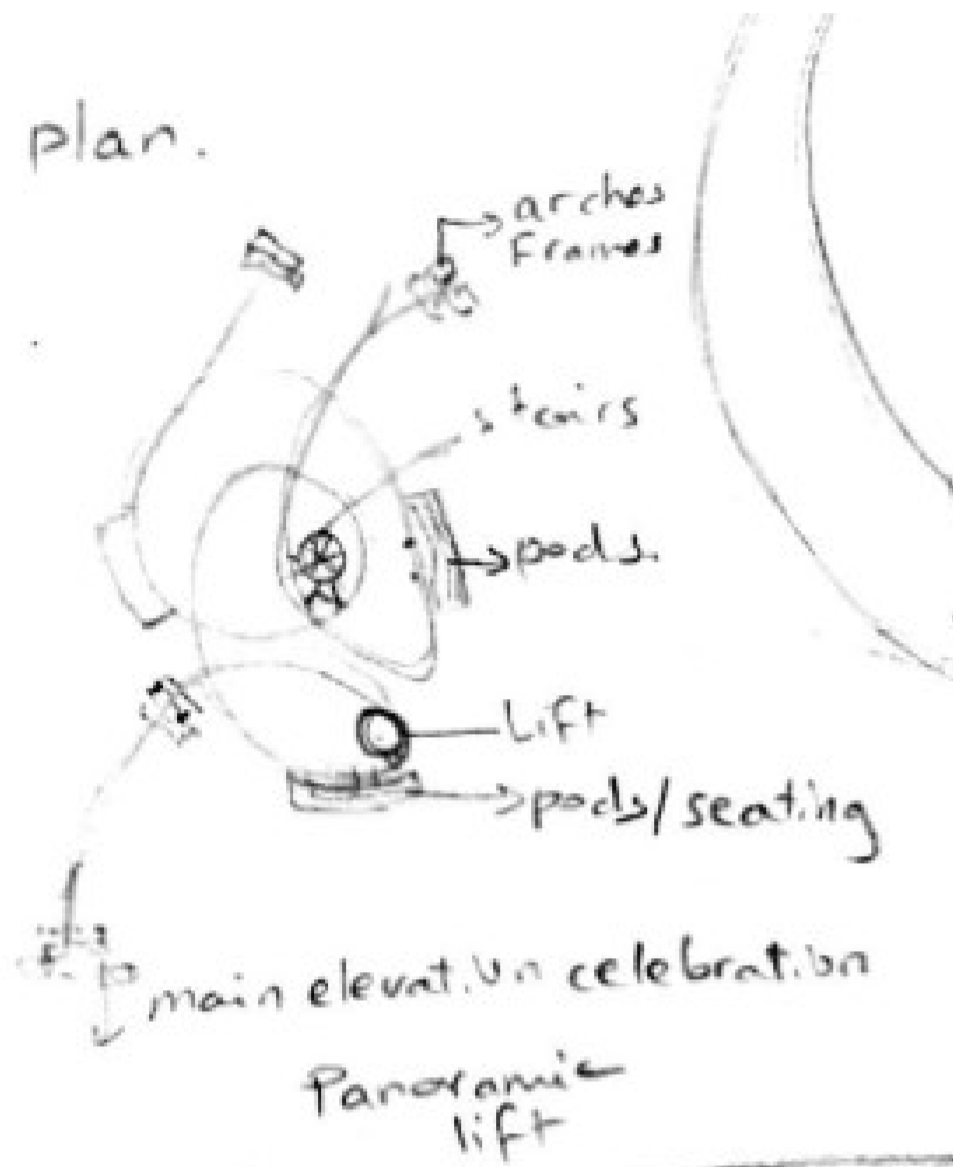


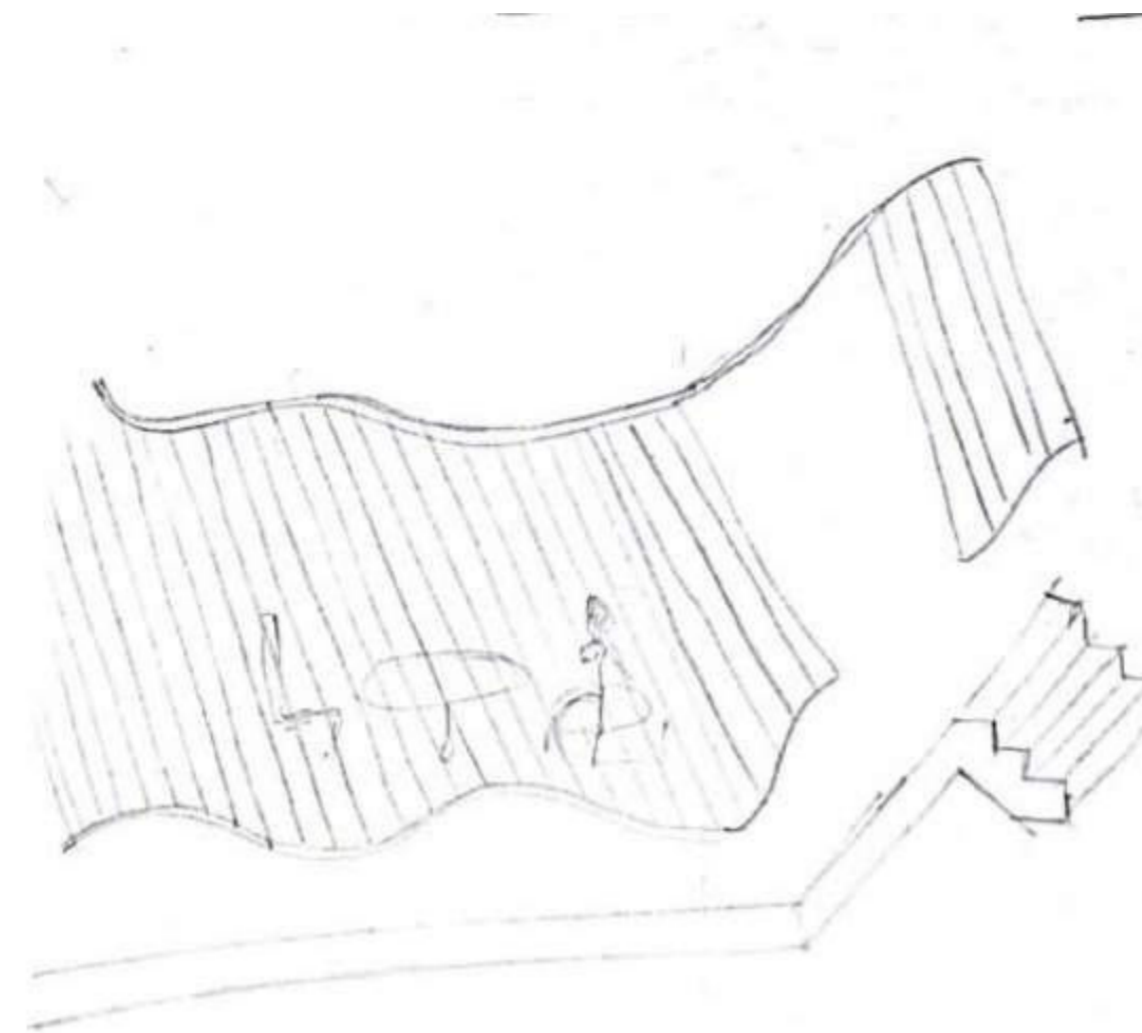
Figure 4

Sketches

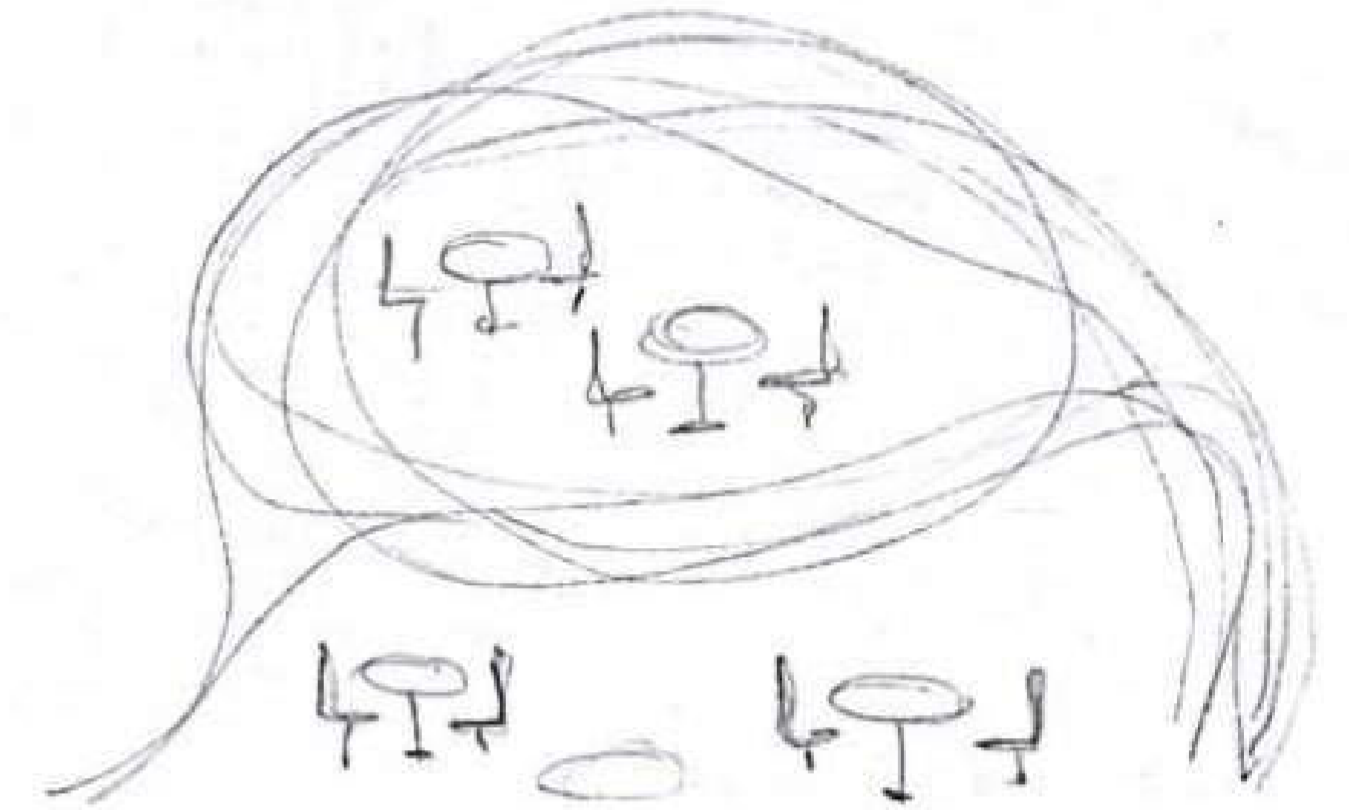
Developing the ramp to be an experience and more than just a ramp is presented in the following sketches.



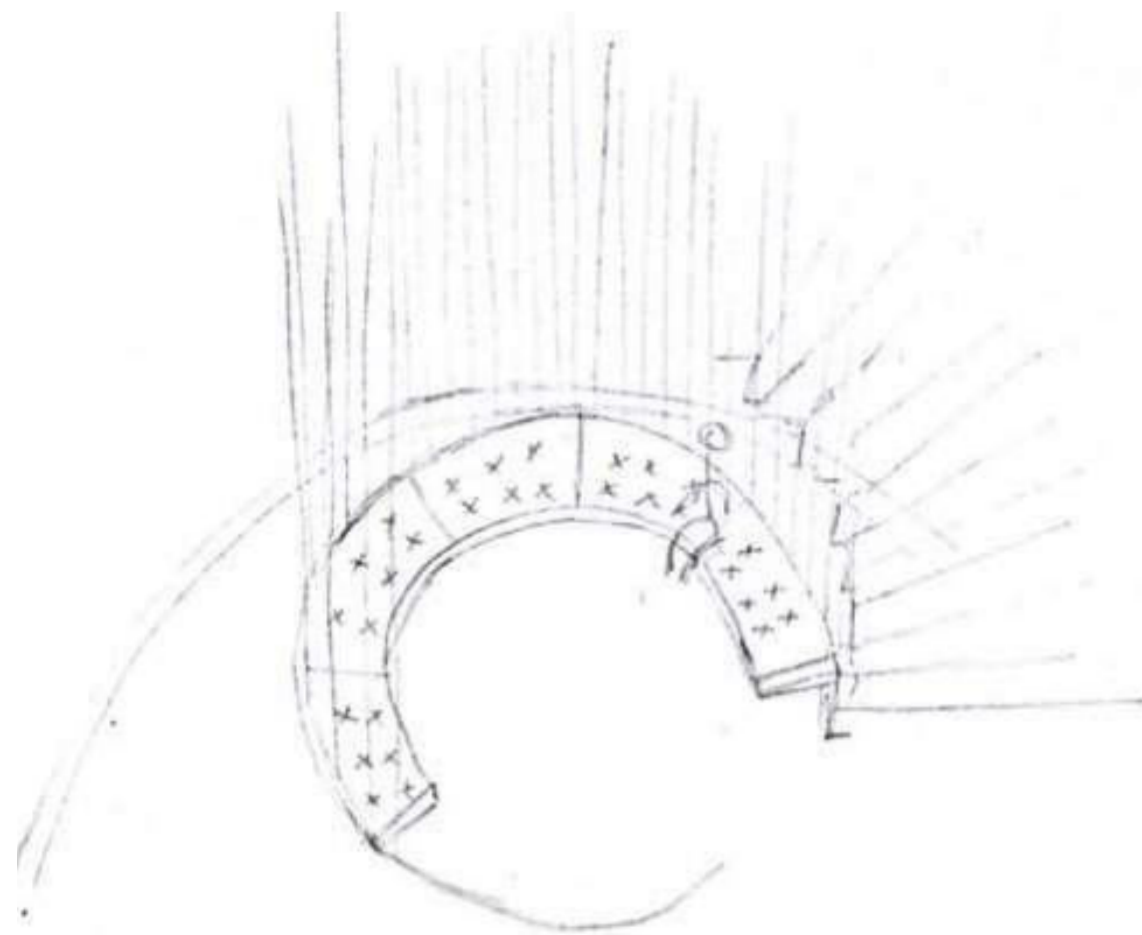
Including pods and features to see around it



partition areas around the ramp atrium area



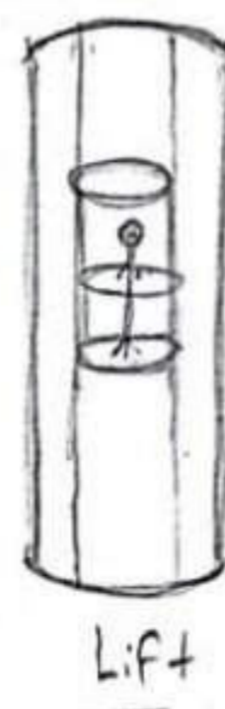
a sketch of how I imagine the cafe area to be



Designing instagrammable stairs and lounges



Spiral stairs



Lift



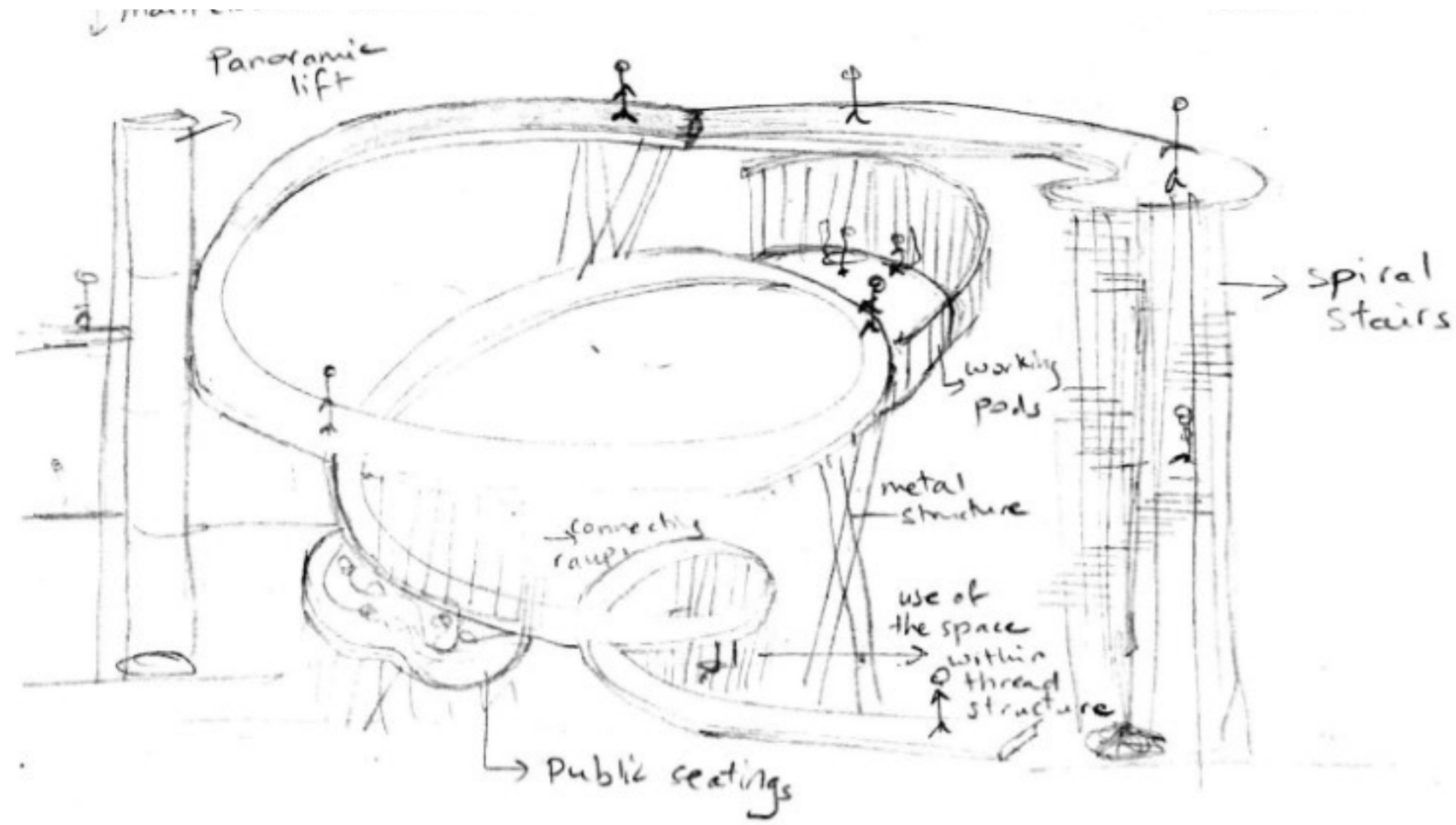
Display window



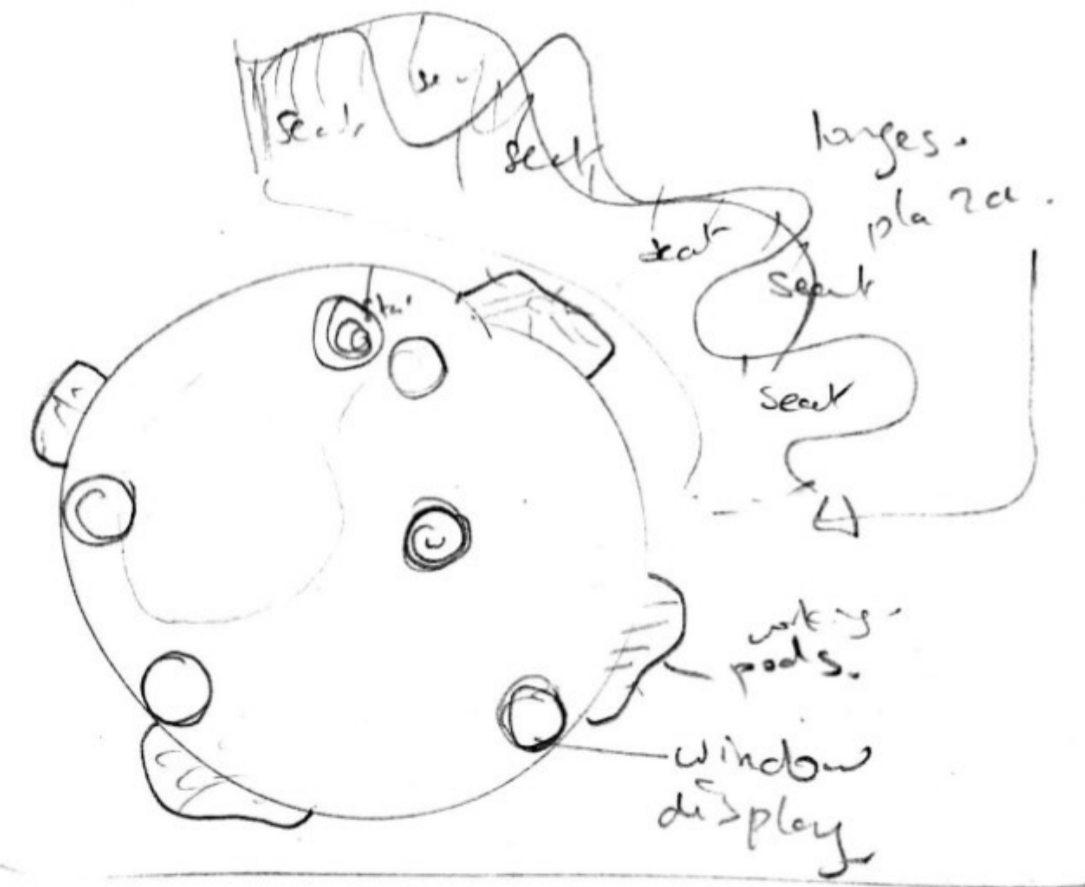
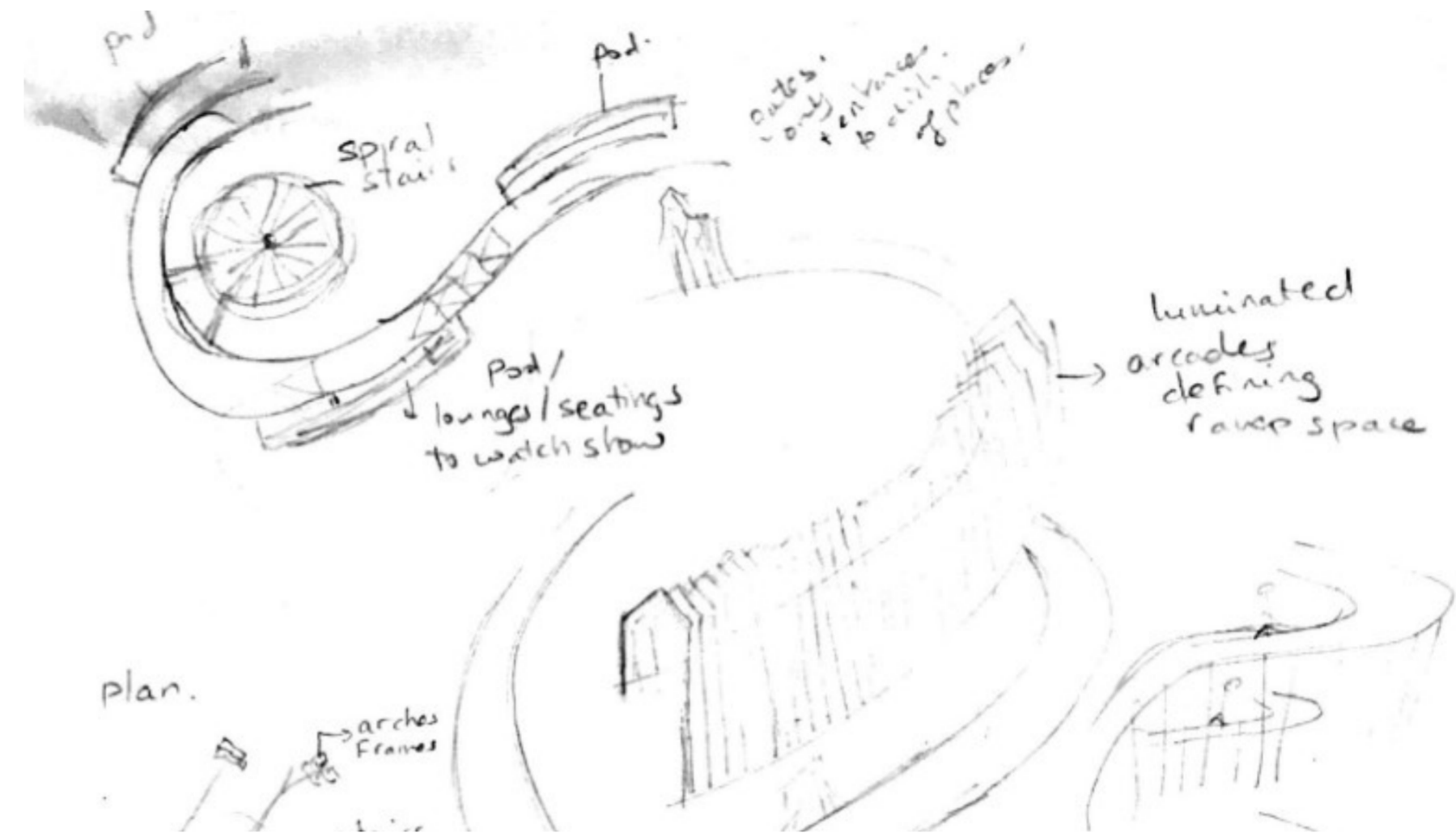
pods.

ideas for the glass tubes to display the outfits

Sketches

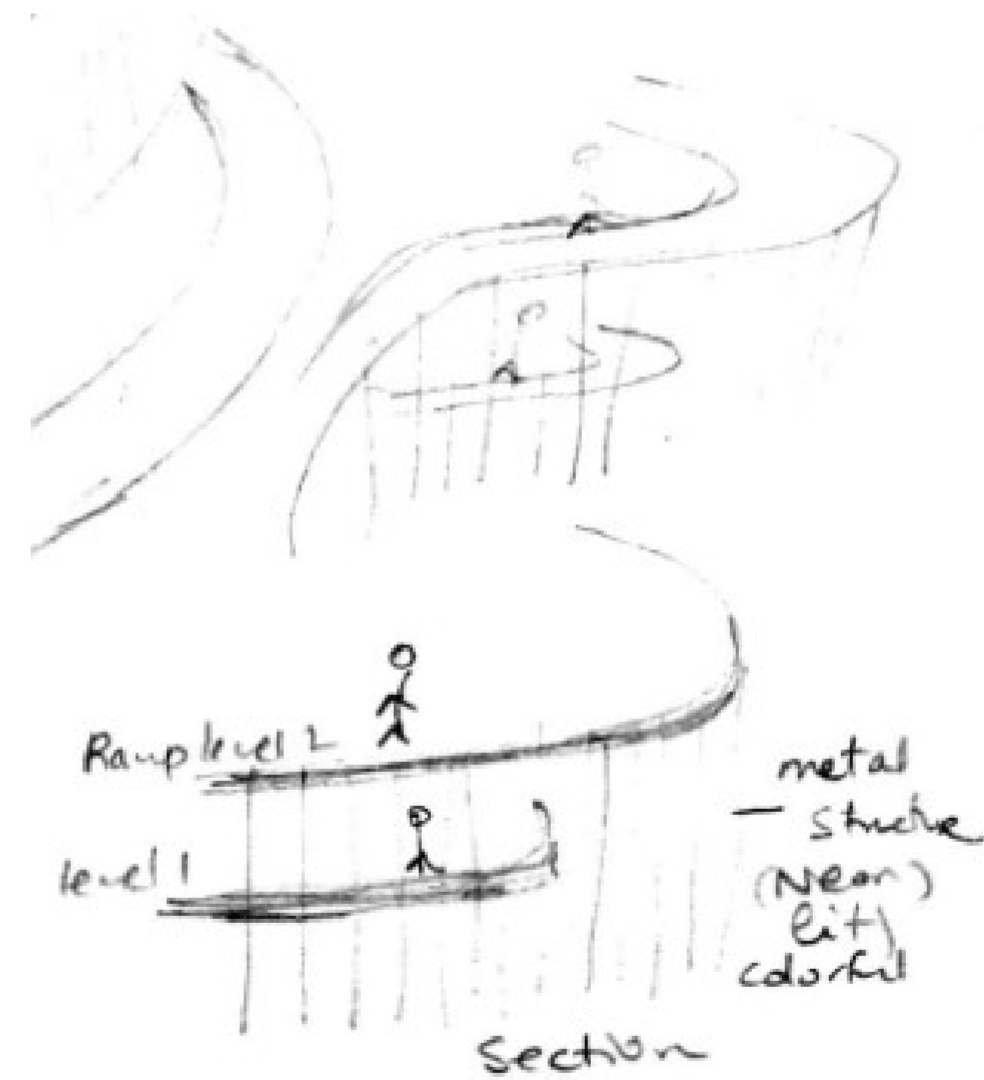


I realized that when I play with the width of the ramp to include the above features, the ramp will lose that thread stitching concept. So, I decided to keep it uniform throughout the building and spread the features (pod, stairs, lounges, display windows) around it.



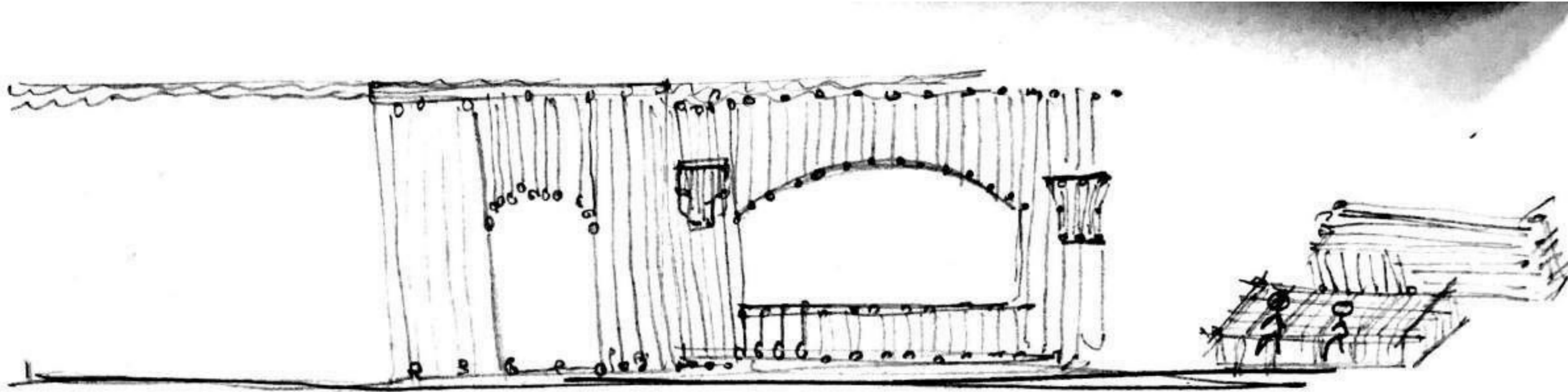
The sketch shows the final stage of the developing process.

The dome area is like a cell with a ramp and features around it.

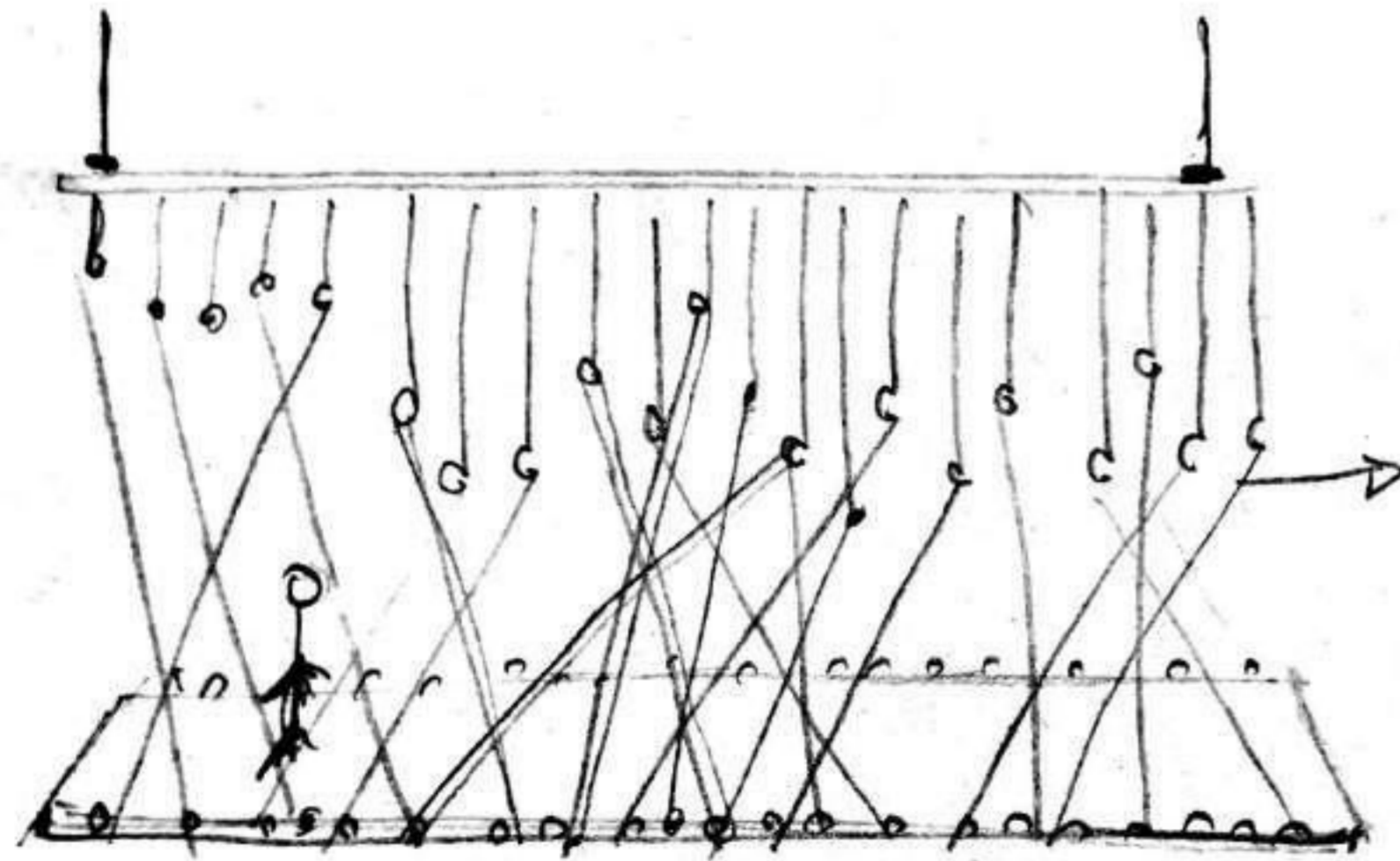


The sketch shows the structure cables that connect 3 ramps together.

Sketches



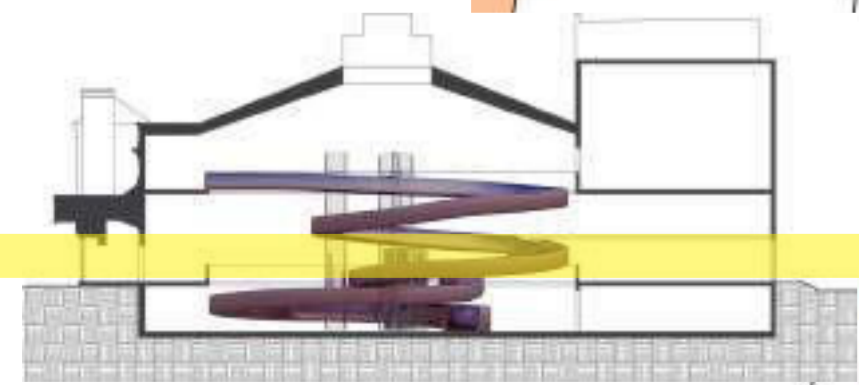
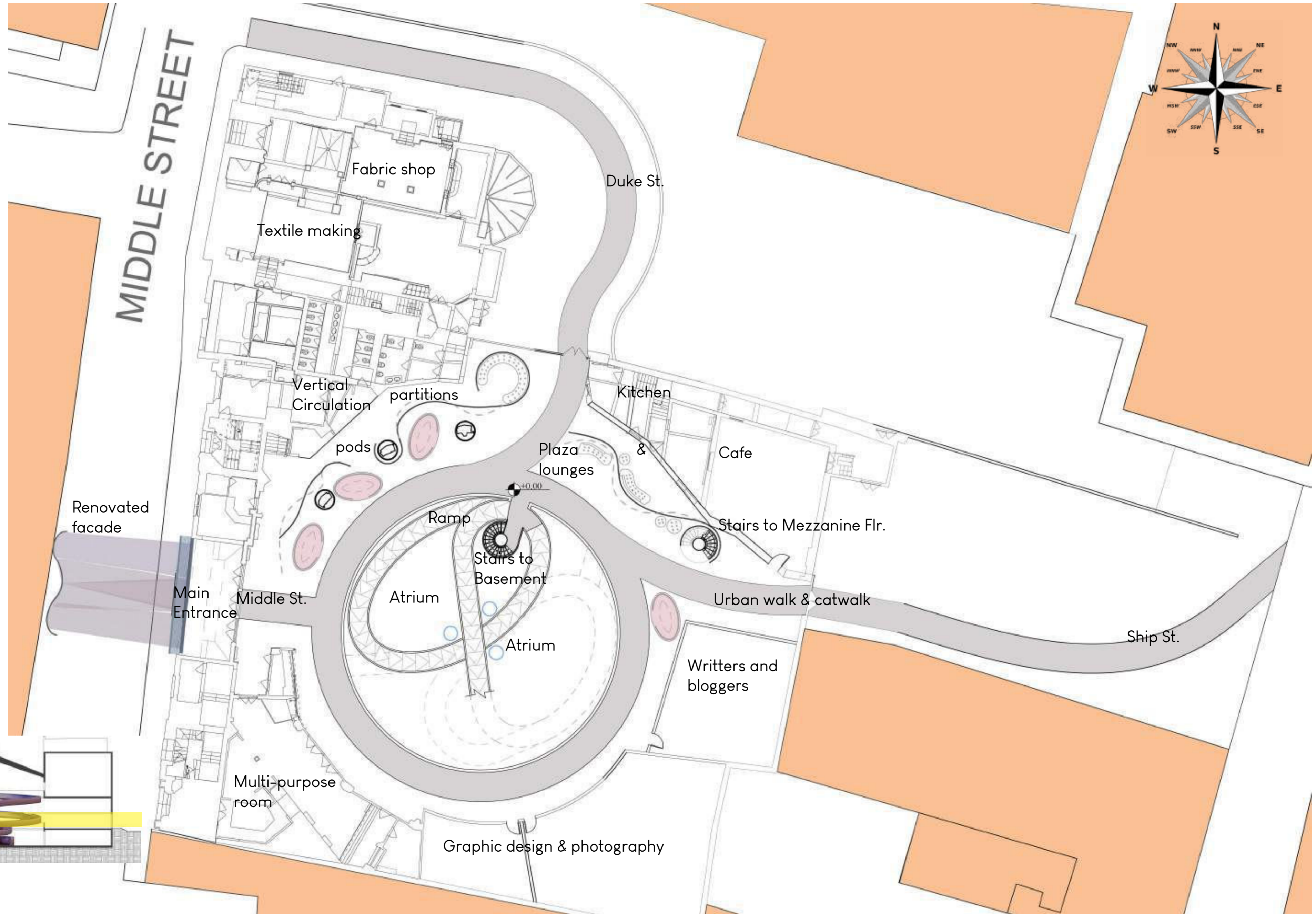
Sketches showing seats made of threads, partitions and walkways.



Neon
Led
tubes
or
white
waterproof
polyester
fabric that
takes all
colors.

Ground Floor Plan

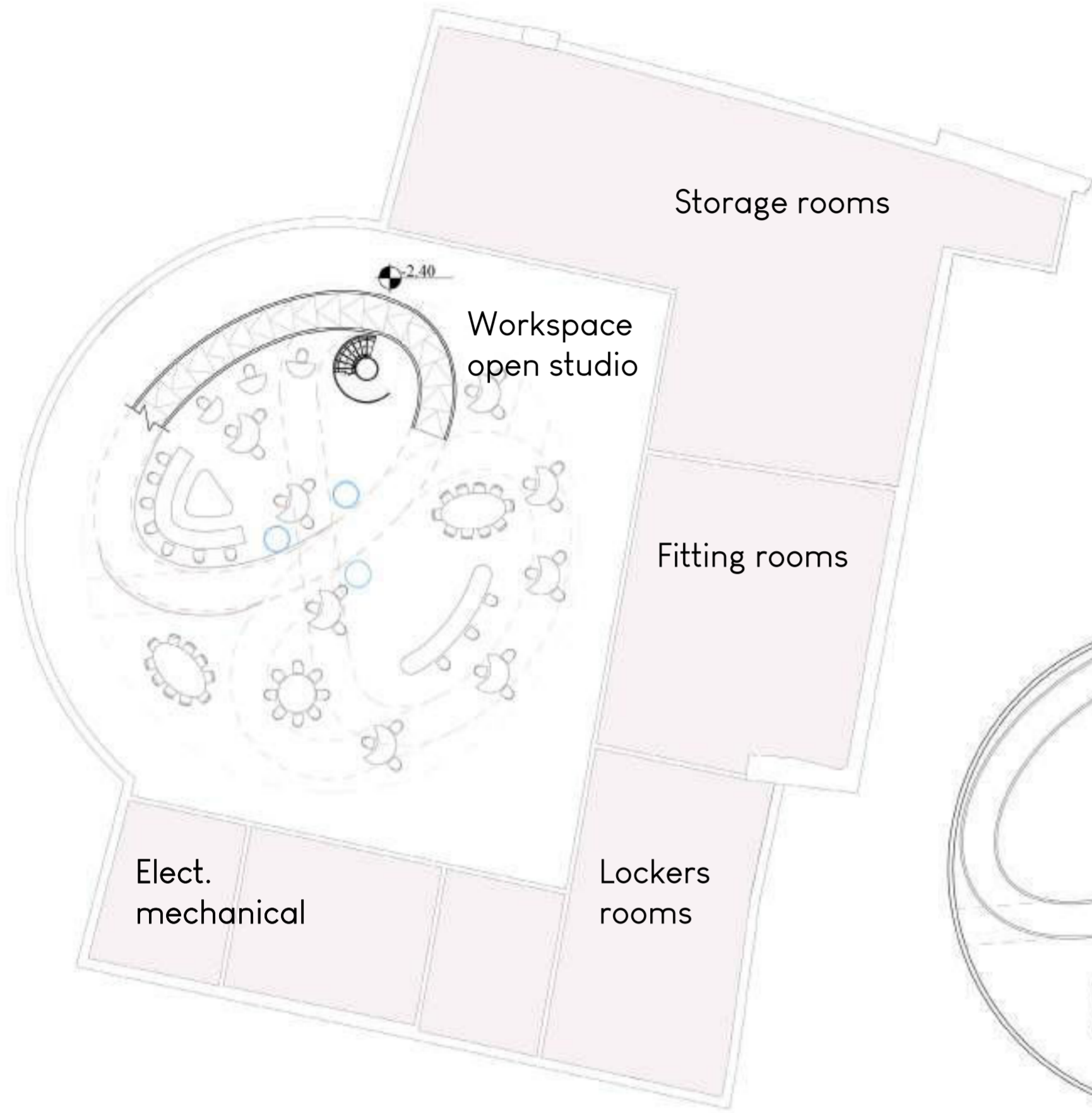
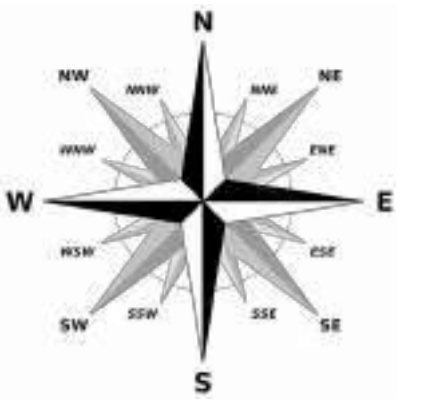
Scale 1/200



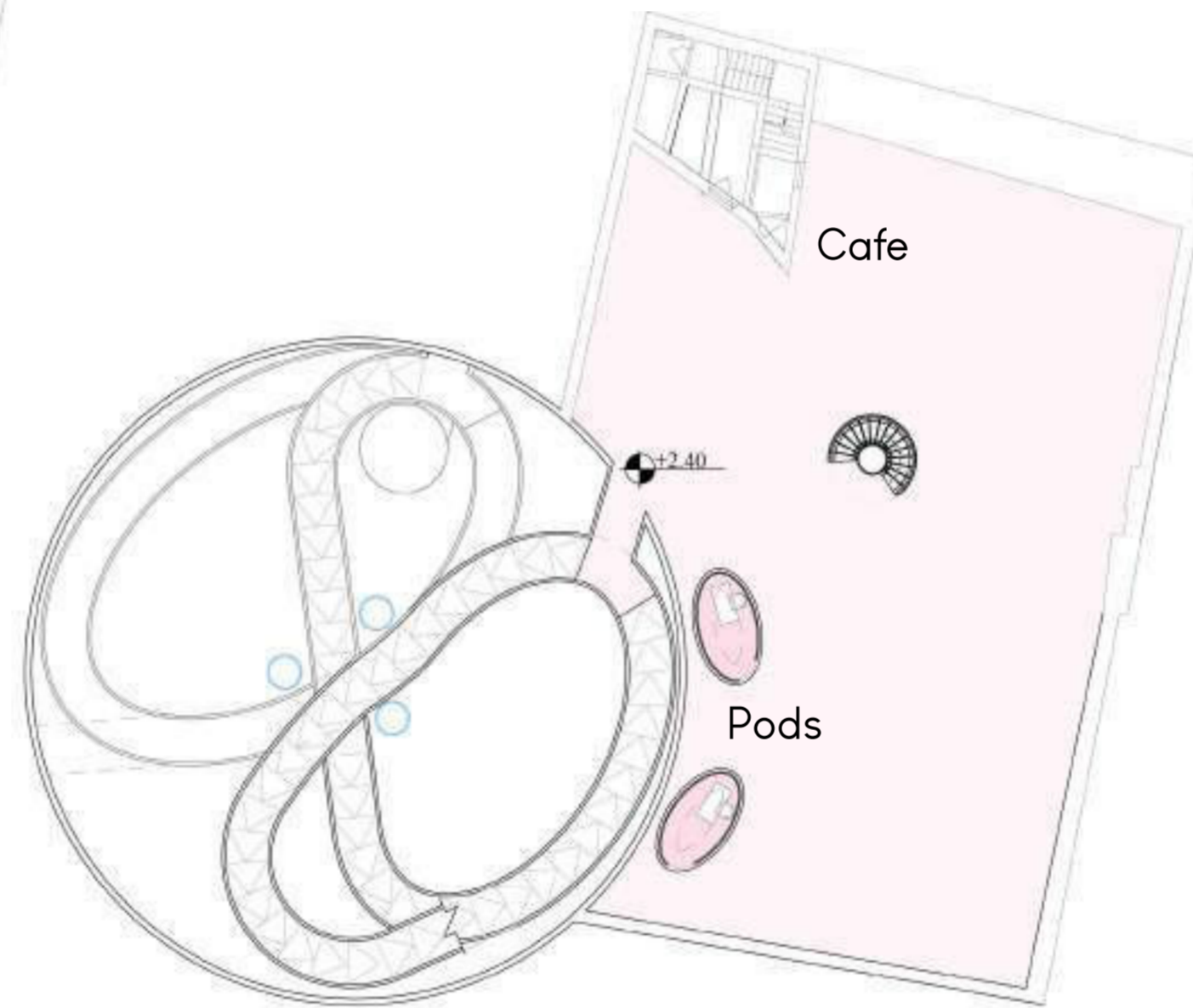
Key Section

Basement - Mezzanine - First Floor Plans

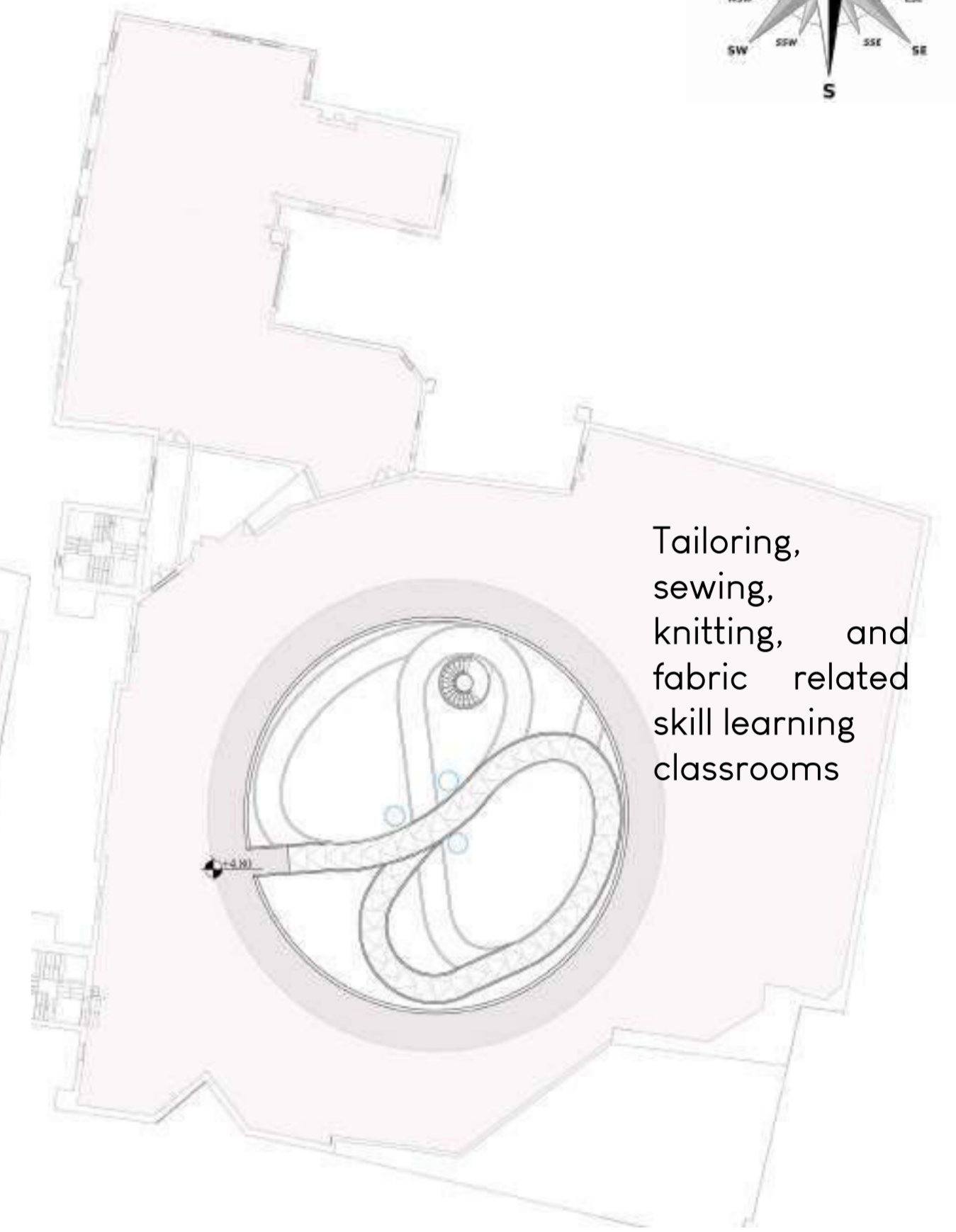
Plans are in scale 1/200.



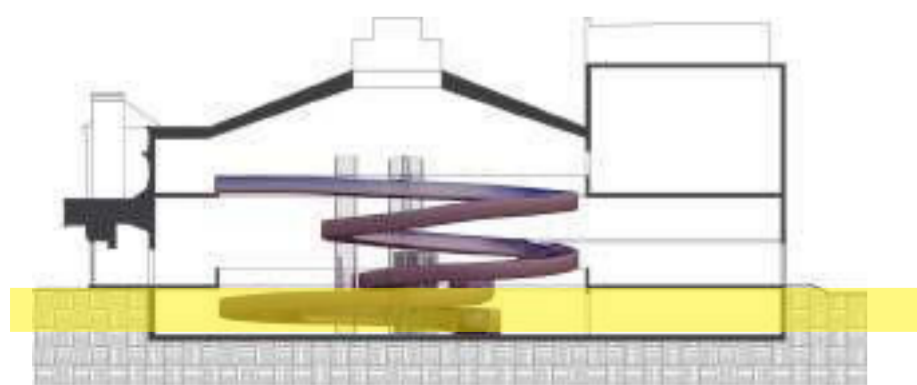
Basement floor plan (scale 1/200)



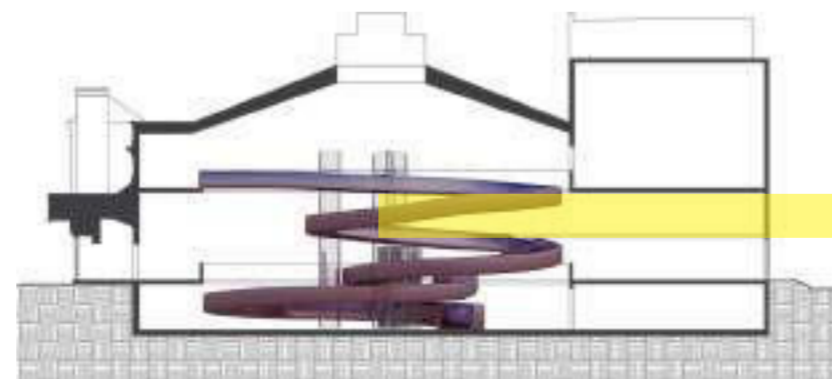
Mezzanine floor plan (scale 1/200)



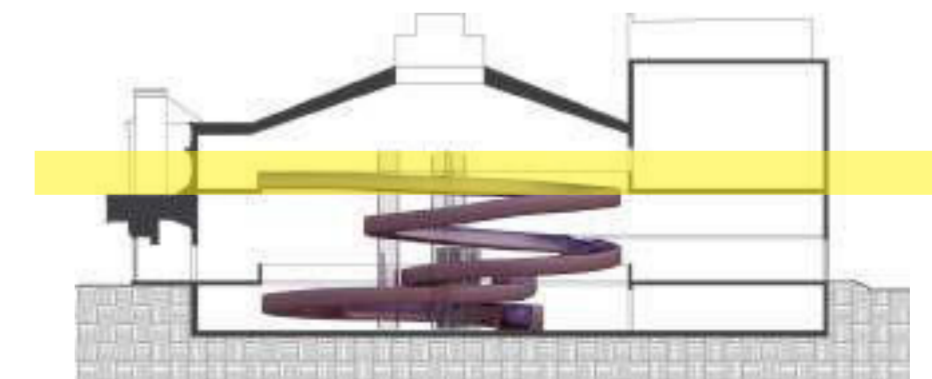
First floor plan (scale 1/200)



Key Section



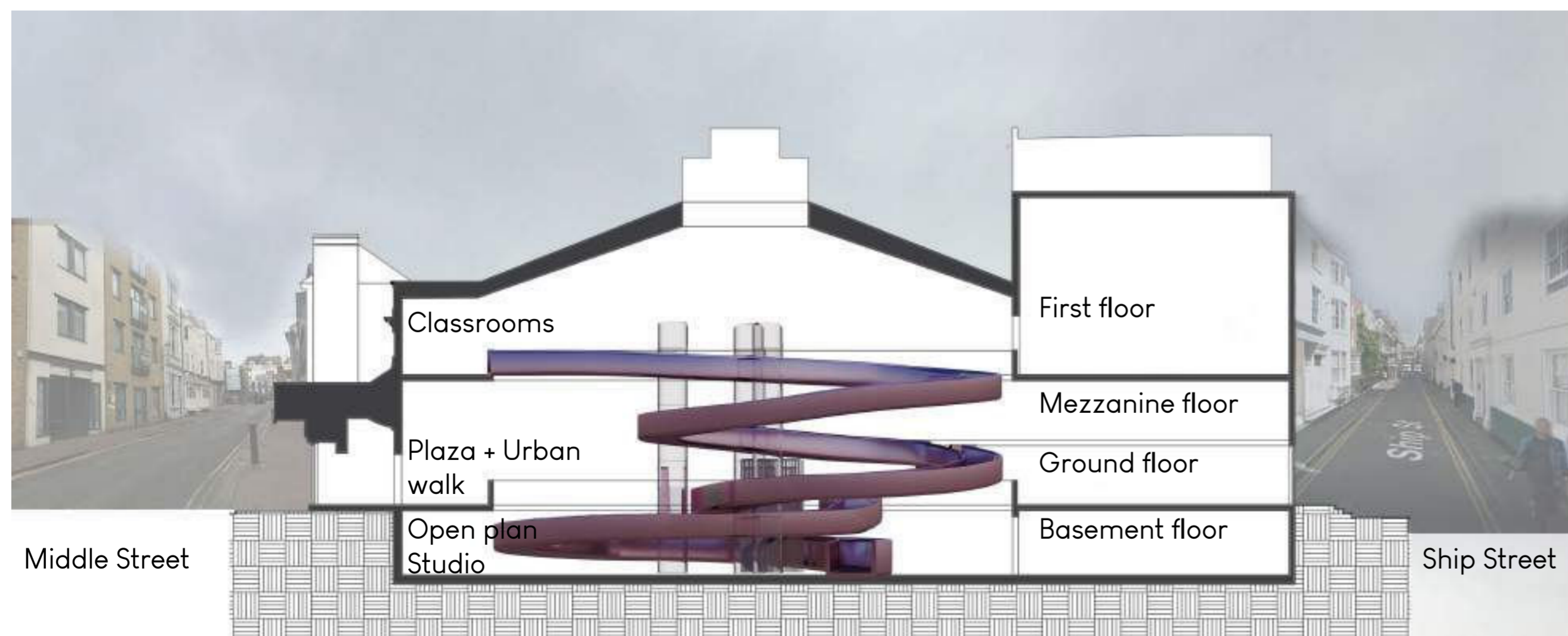
Key Section



Key Section



View of a person passing by the ground floor



Section

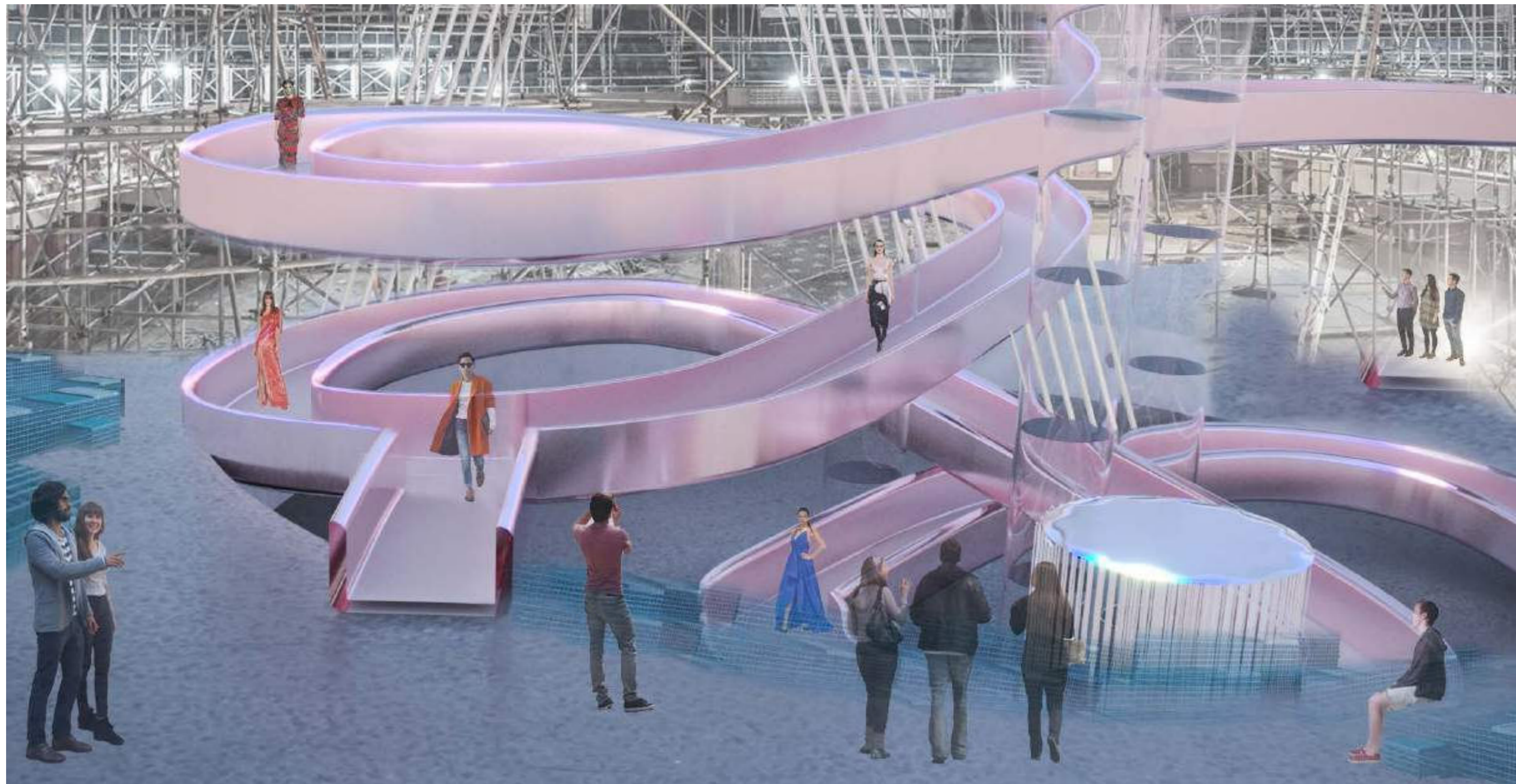
Welcome to the Fashion Community House

The shot shows how people are the host of the building and the many things people passing by can observe and do.

Some people have a casual walk others come here to watch designs in the making, while others come to show off or watch other people in their great outfits.

People of various ages meet and entertain themselves by a knitting activity, while designers of Brighton come here to get known and show off skills.

People can choose their own fabric and meet with local tailors to mend or create new outfits.



View for a person from the Mezzanine floor attending a fashion show



Fashion shows can also take place at the desire lane surrounding the ramp and atrium at the ground floor level.

Pods can be used by VIP audience for the show.

Brighton Fashion Runway Show at the Hippodrome

During private events, different view points are provided relying on the position of the viewer. Models circulate throughout all levels.

Some are here for work, entertainment and photographing.

Ramps at different levels are connected with stainless steel suspended white cables.



View for a person approaching the Hippodrome from Duke's Lane

The dark walkway surrounding the ramp and atrium area is made of a different texture from the plaza and defined by neon lighting on the sides.

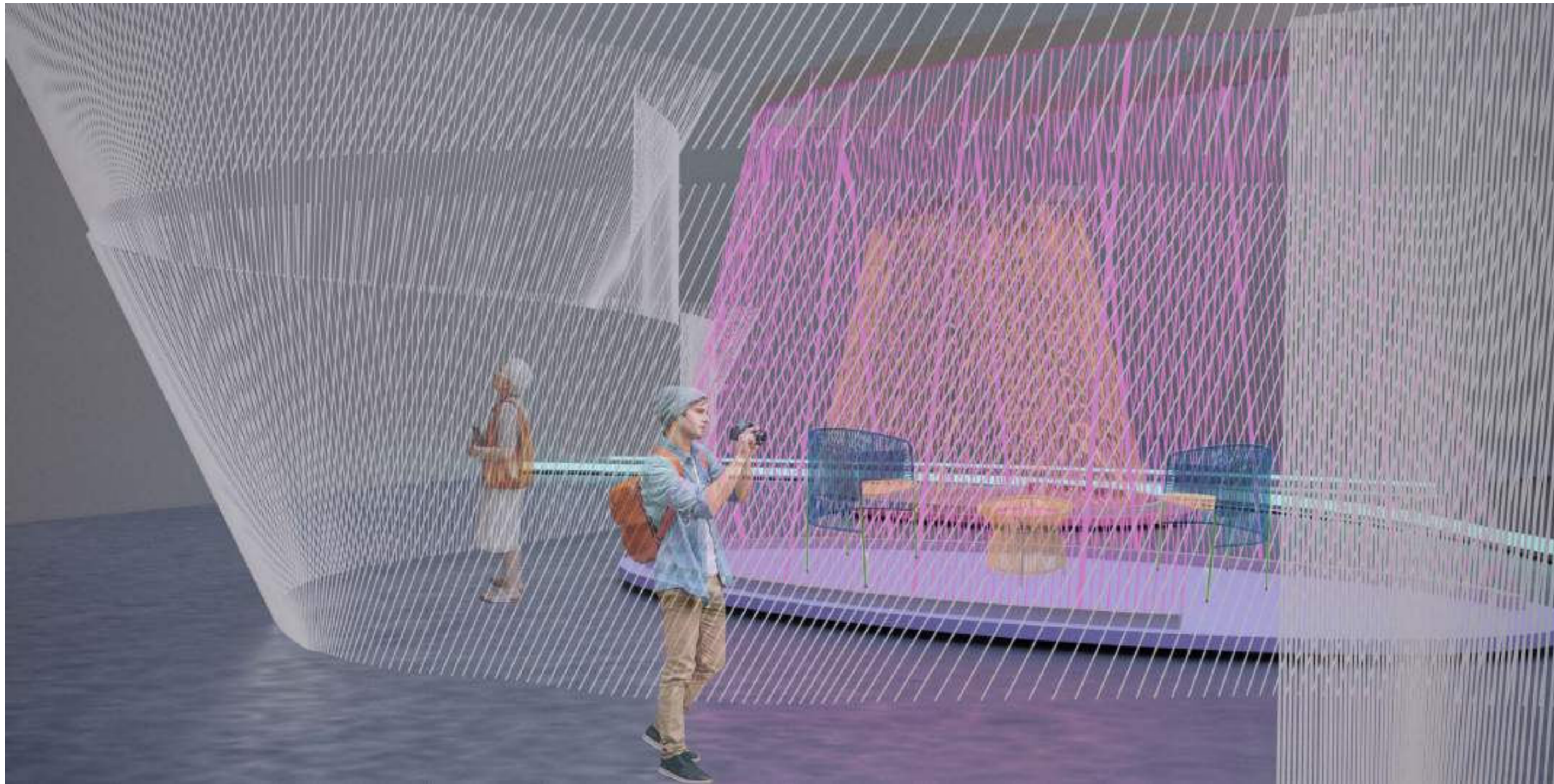
People passing by to be seen in their outfits others are here to see.

Window displays in vertical tubes go throughout all floors and are always in change.

Individuals use the metallic thread pods for various reasons. They are part of the urban furniture. There is also a variety of seats and lounges in the plaza.

Change is done by the people and people do come to see the changes.

Beside the entrance of the ramp there is a spiral stairs covered with white fabric leading to the workspace.



A shot showing the metallic cables partition in white behind the pods.

The partitions are made from two splines that are not parallel; one on the floor and the other lifted to provide the height.

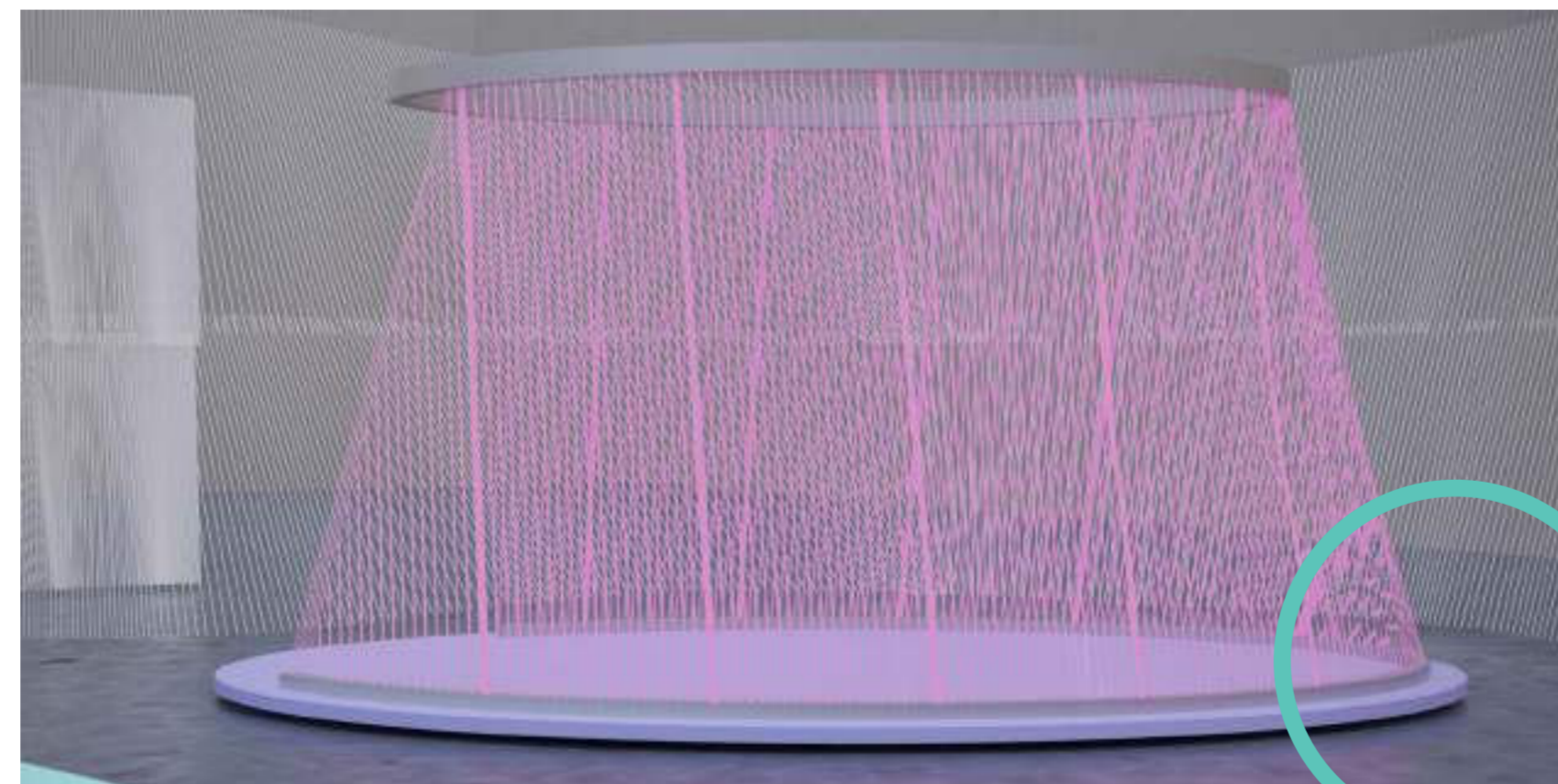
The partitions separate the plaza from the other spaces in the building.

It is supposed to create an illusion of an existing space available from both sides. It is intended to stimulate and trigger users to see, feel and touch.

It's interactive reflective and white material create a mesh light cloud like feel behind the pods.

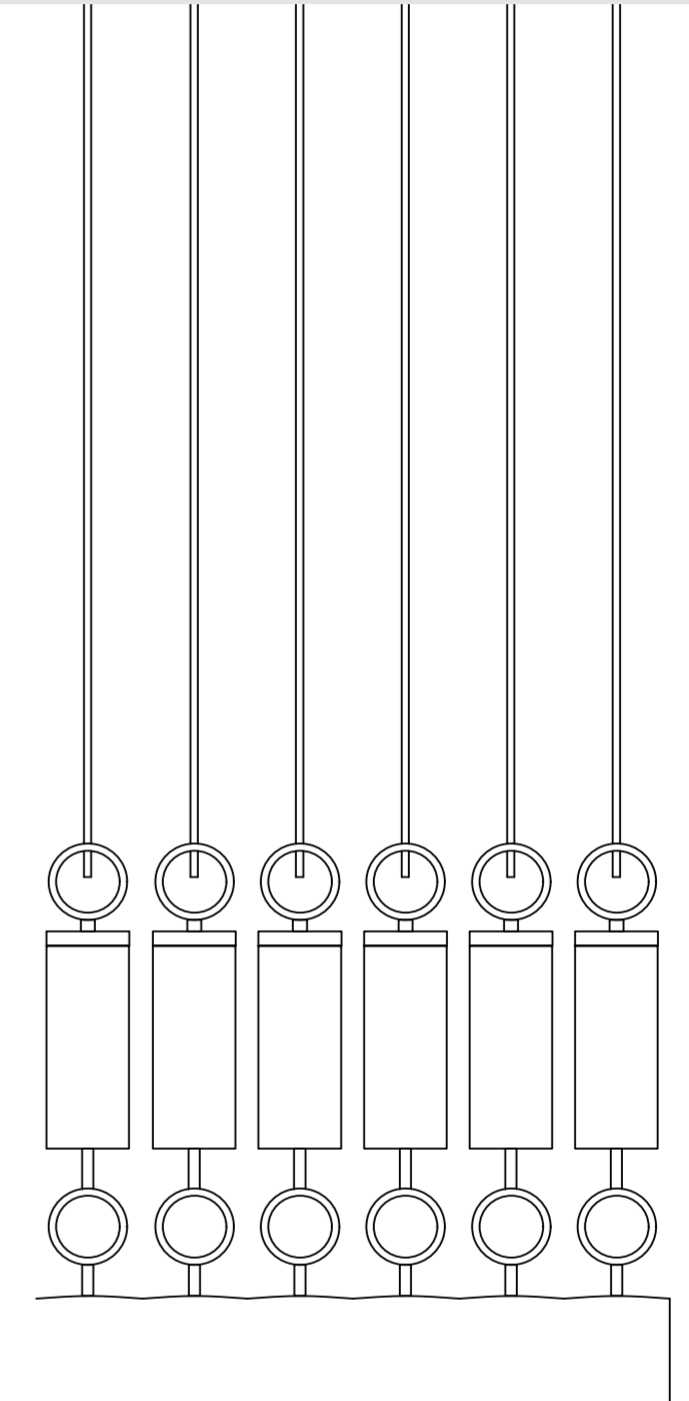
The pods are also made of metal strings. It is like a private cocoon for a user, but it is not completely private because it is see through.

They are also interactive because of their vibrant and contrasting colors (orange, purple, blue and hot pink).



"The richness and complexity of the user's experience depends on awareness of all the senses; the experience of one sense can add to the understanding of another. As Pallasmaa writes: 'Instead of mere vision, architecture involves realms of sensory experience which interact and fuse into each other.'"

Referecne:
Pallasmaa, p. 29.
[Jonathan Hill.Actions of Architecture: Architects and Creative Users]88



I drew a detail drawing scale 1/5 showing the fixation between the cables and the pod base.



The shot shows some of the behaviours that take place underneath the dome at the basement floor which is the centre of attention.

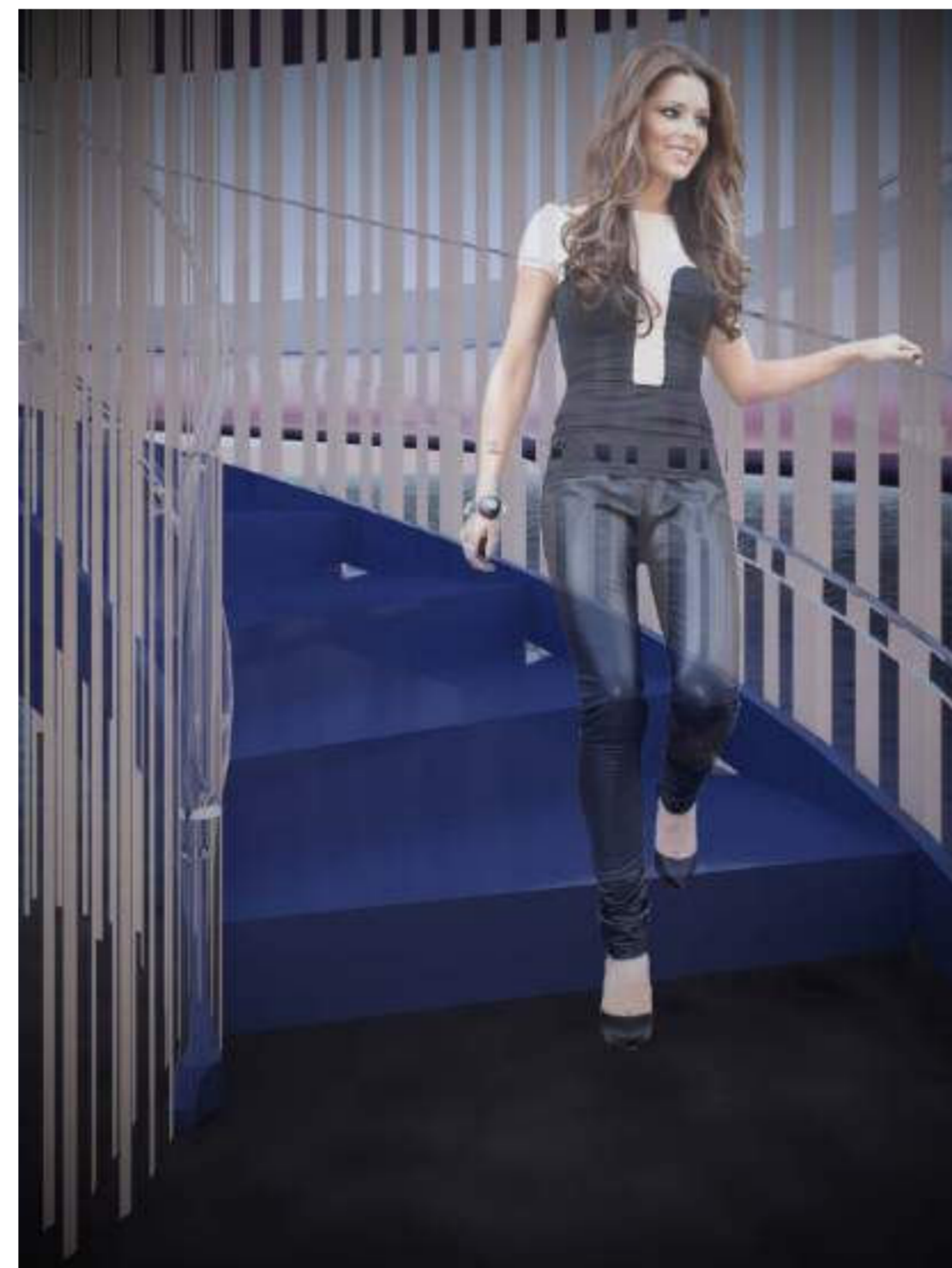
It is the place where professional and unprofessional textile interested individuals meet and practice their skills.

Artists can create patterns and turn them into textile.

Local tailors will sew and design for people of Brighton. People get a chance to see how their clothes are being made or fixed.

Special pieces are marketed and displayed.

Pedestrians passing by can discover latest trends and shop from the products designed and then sold in the local shops.



The spiral stairs connecting the basement with the ground floor is created of white textured fabric giving the thread like effect.

It is made to be visually attractive for people to see and take pictures around.



Figure 1

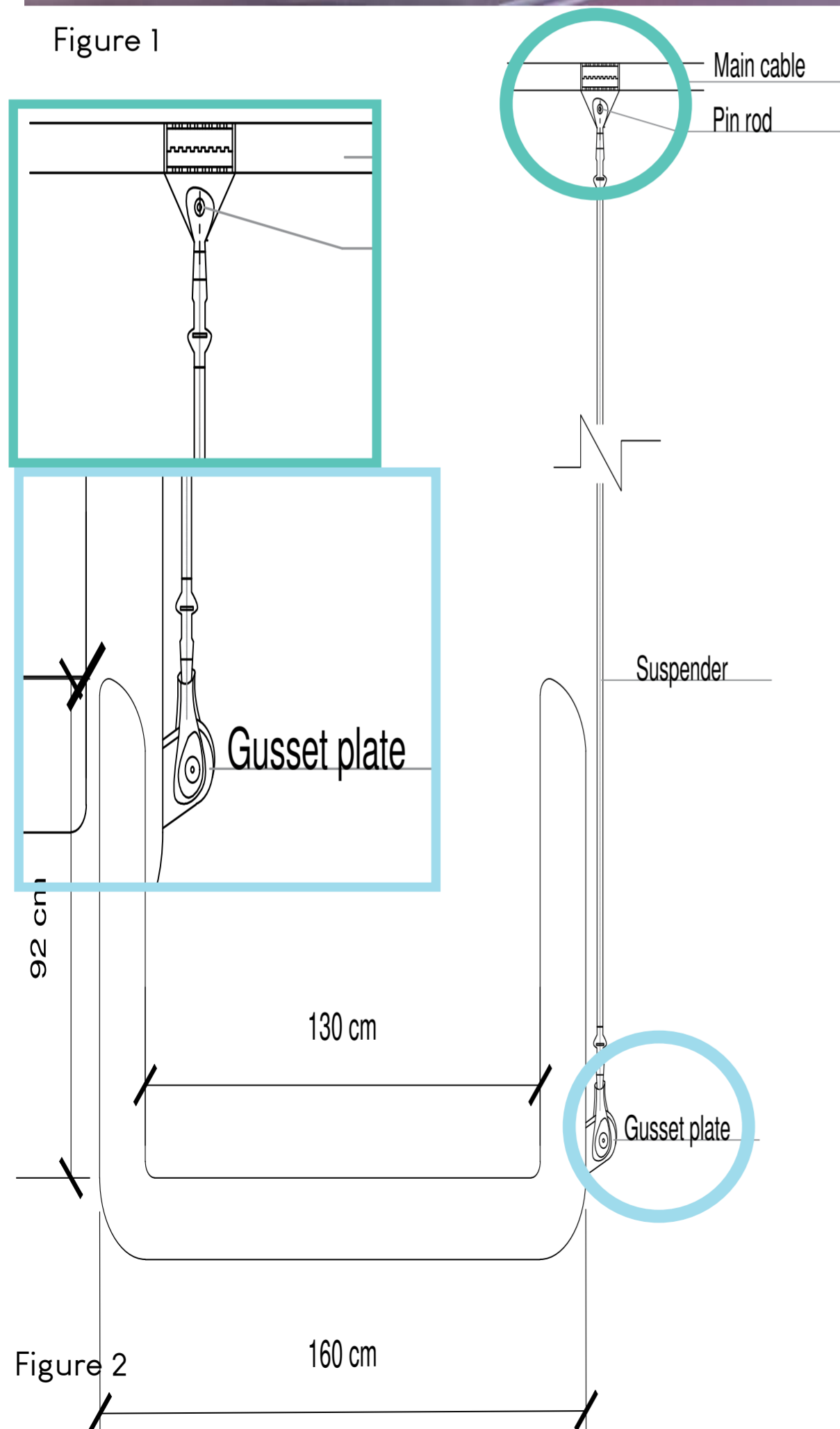


Figure 2

Figure 1:
The ramp cladding is a glossy metallic silver to light blush pink metal sheets (Reynobond). The color gives it a fashion scent. It's color can adapt to change slightly if colored light is projected on it.

The floor of the ramp is matte to prevent slipping.

Figure 3 shows a detail of the cladding mechanical fixation in scale 1/5.

Figure 2:
Detail drawing scale 1/10

Suspended stainless steel cables support and hold the ramp to a steel grid structure.

The following detail shows the width of the ramp and the height of the hand rail.

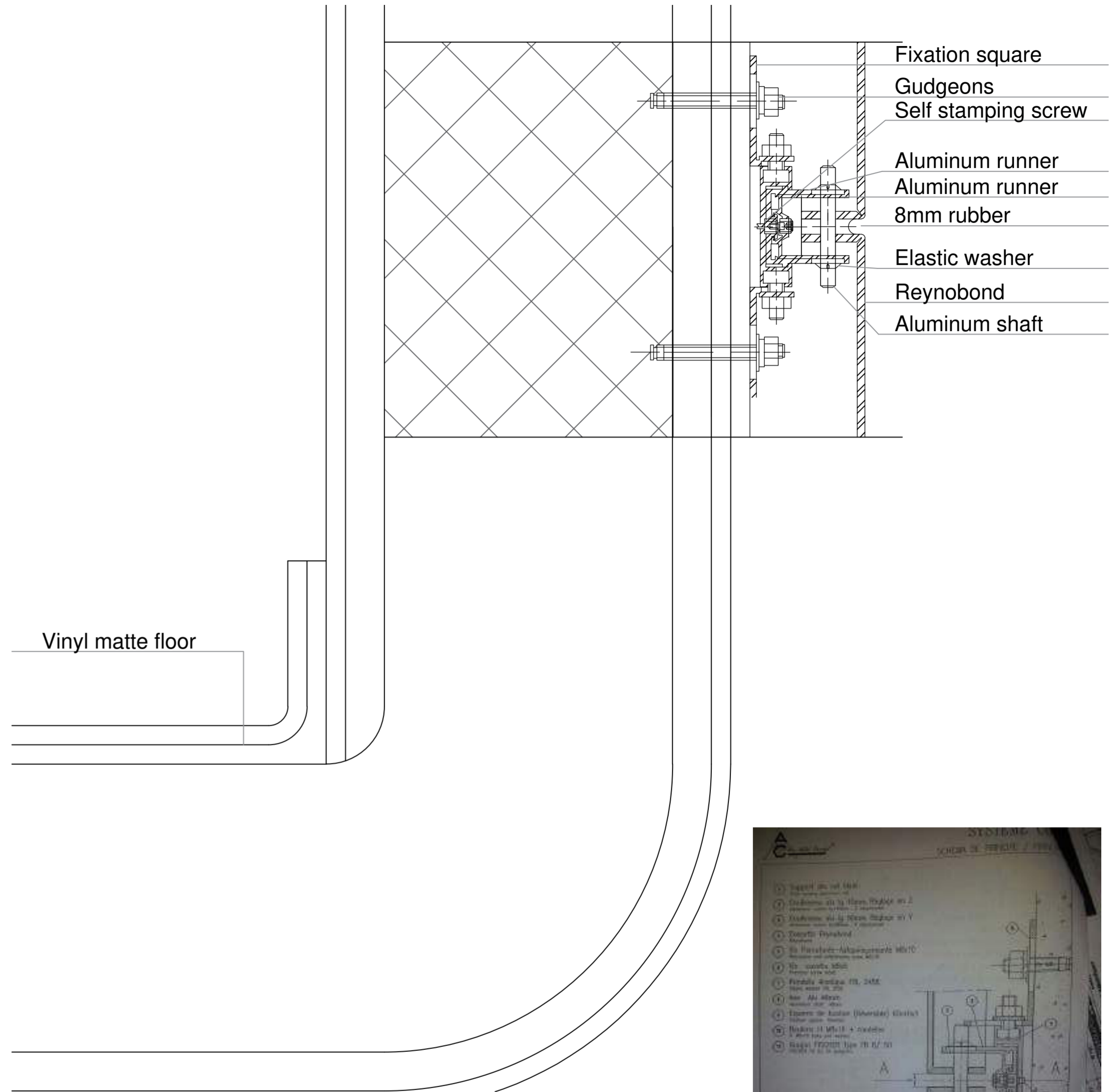


Figure 3

Reynobond are composite panels that are bonded between 2 sheets of coil-coated aluminum or anodized material. It is highly corrosion resistant, rigid yet flexible that weighs 3.4 times less than steel and 1.6 times less than pure aluminum.

https://www.arconic.com/aap/north_america/en/product.asp?cat_id=1756&prod_id=4712#:~:text=Reynobond%C2%AE%20composite%20panels%20consist,times%20less%20than%20pure%20aluminum.

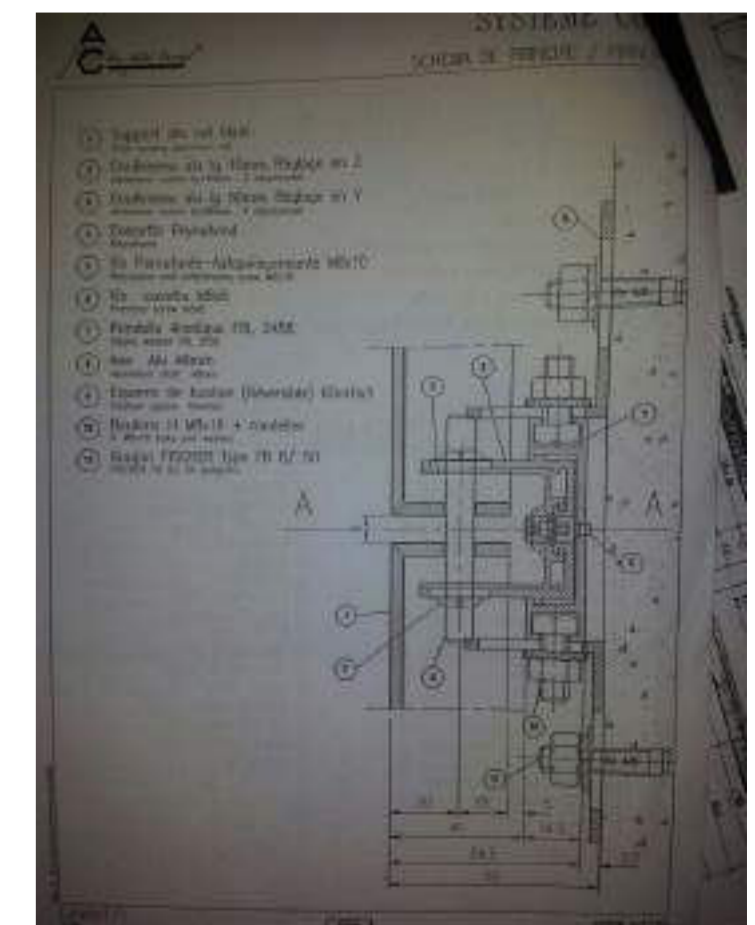
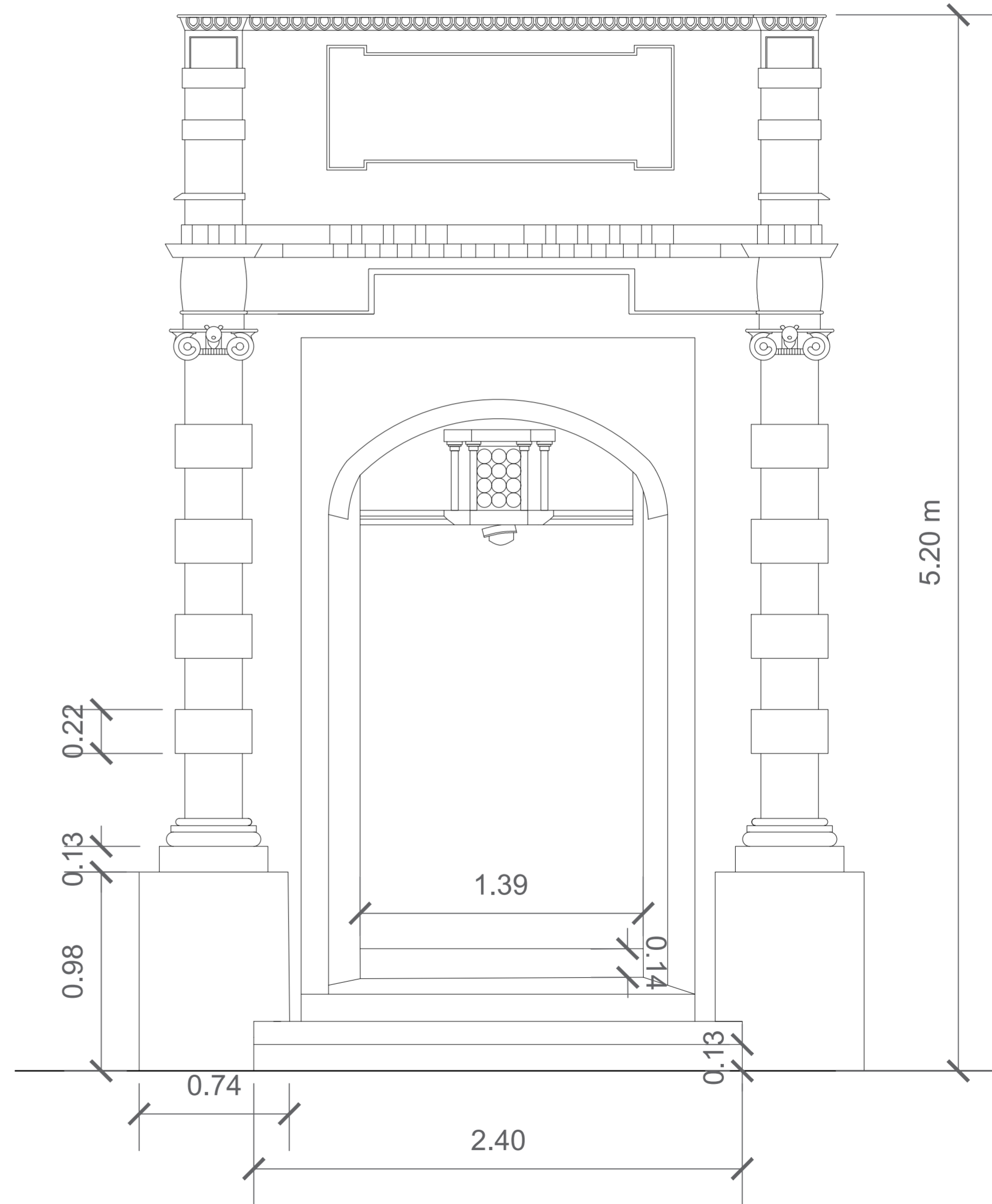


Figure 4

The Reynobond detail is taken from a catalogue of Alu Metal Concept company (France).

Measured Site Drawing

The following shows a part of the facade drawn with the measurements taken on site. To look for means of renovation in the following pages.



Facade Renovation

- Concept Inspiration



Figure 1



Figure 2

<https://www.flickr.com/photos/jimbola/1018558096/>

I was thinking of various ways to renovate the facade after being restored.

The purpose of the renovation is to make the facade more welcoming and interesting for the pedestrians to encourage them to come in and use the building once again.

Being inspired by the artwork in Figure 5, I thought I can expose the ornaments on the facade with a colorful and different material such as using stainless steel architectural threads on top of the facade while keeping some of the historic beige plaster on some parts. (Figure 1)

The second inspiration was throwing strips of vibrant fabric that completely contrast the historic building. But it will hide part of the beauty of the picked facade. What if it was worked on the whole elevation on parts and other parts not? What is the material was more durable? (Figure 2)



(Figure 3) Work of Ball Nogues
<https://www.ball-nogues.com/>

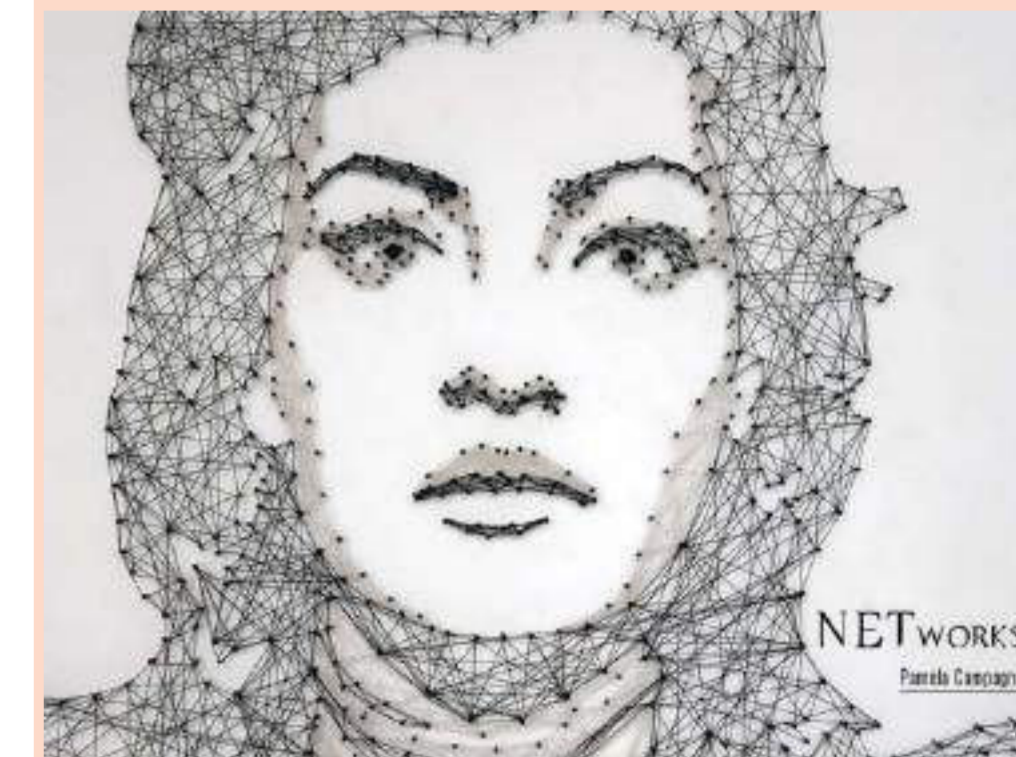
The third inspiration is playing with chains to create a slight fading effect/illusion behind the facade. You would still see all the historical beauty and ornaments, yet there is an overlapped layer that is somehow transparent, but is not there at the same time. (Figure 3)



(Figure 4)

The fourth inspiration is taking textile that relates either to Pop Art or to the Victorian era and trying to cover the facade with it.

Italian artist Pamela Campagna used nails on wooden board connected by hand with cotton yarns to create portraits and family pictures. I was interested to use the same method in understanding the urban tissue of Brighton Laines and I am also looking here for ways to use it to expose ornaments on the facade.



<https://www.themag.it/inspiration/2012/network-thread-and-nails-portraits.html>

Facade Renovation

- Concept development

In Figure 1 sketch is showing how I thought of creating a celebration out of the windows of the facade to speak to the outside and communicate with the pedestrians. A lot of the people passing by use the facade as a shelter or a place to settle and have a refreshment, so I thought of creating a small seating area.

However, that would take over the pavement and there is not enough space to take this idea further.

In Figure 2 sketch I tried to use the elevation for a different purpose. I used the windows as display windows to show off work of the fashion designers and I used metal strings to expose the entrance and pull people on the walking track into the building.

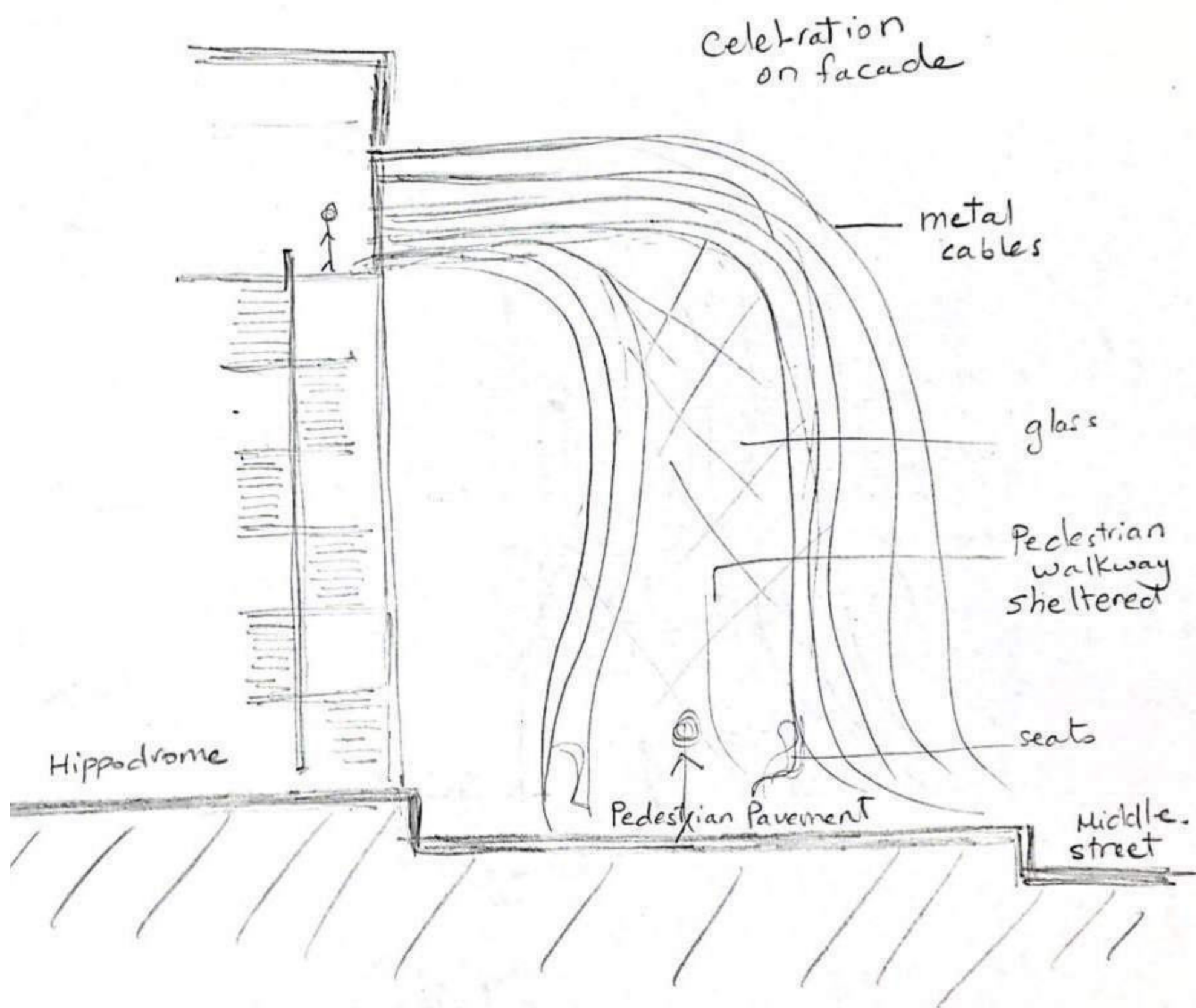


Figure 1

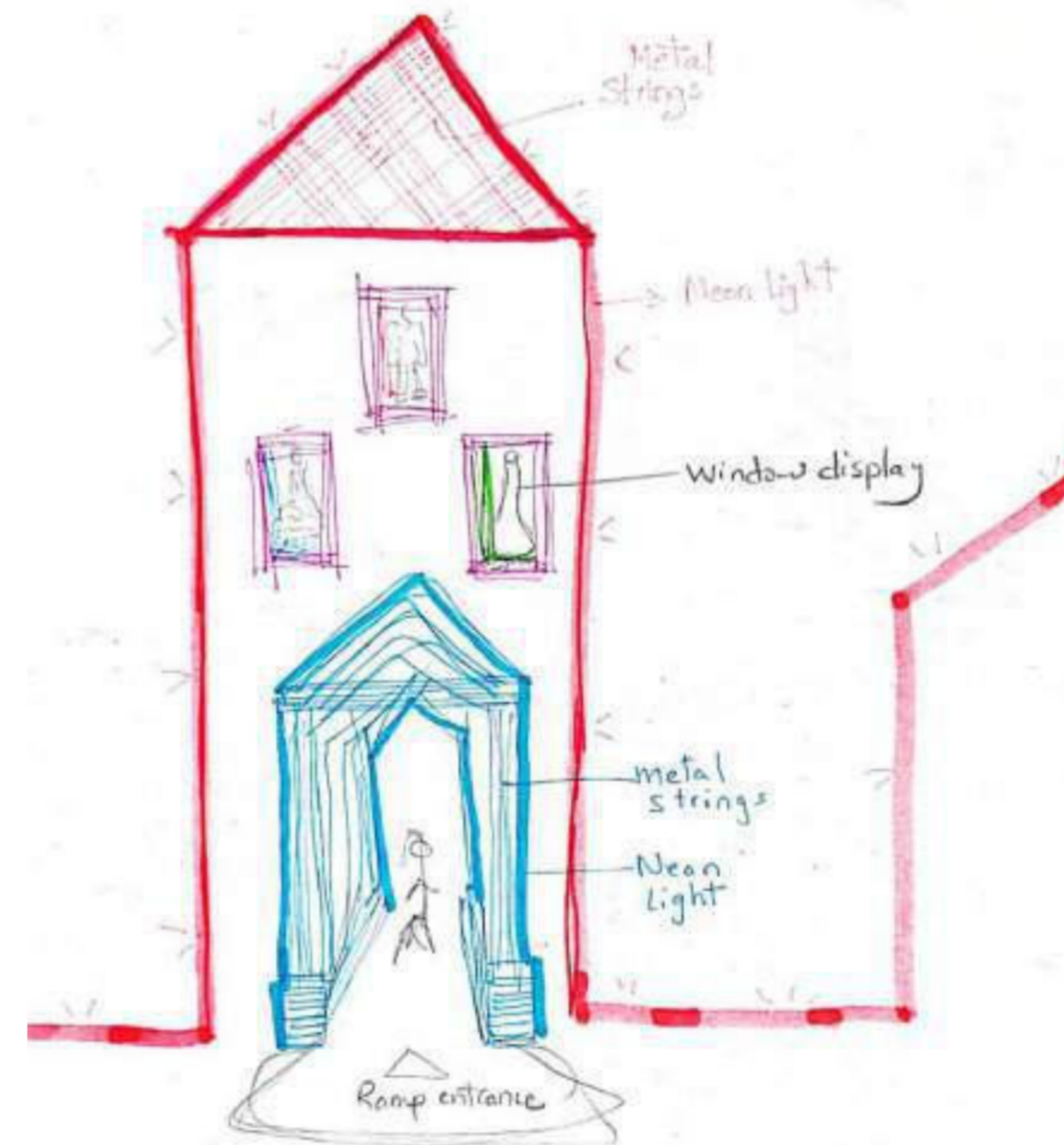


Figure 2

Ball Nogue:
Table Cloth for the Courtyard at Schoenberg Hall

I was inspired by how a roof structure can connect to the ground and turn to be a piece of furniture. It also uses the fabric and thread effect of stitching pieces together.



<https://www.ball-nogues.com/#project-764>

Interactive urban spaces that are made of threads that very social and playful spaces.



<https://i.pinimg.com/originals/15/4e/67/154e67477d4c05af620af599aeb20d1d.jpg>

Facade Renovation

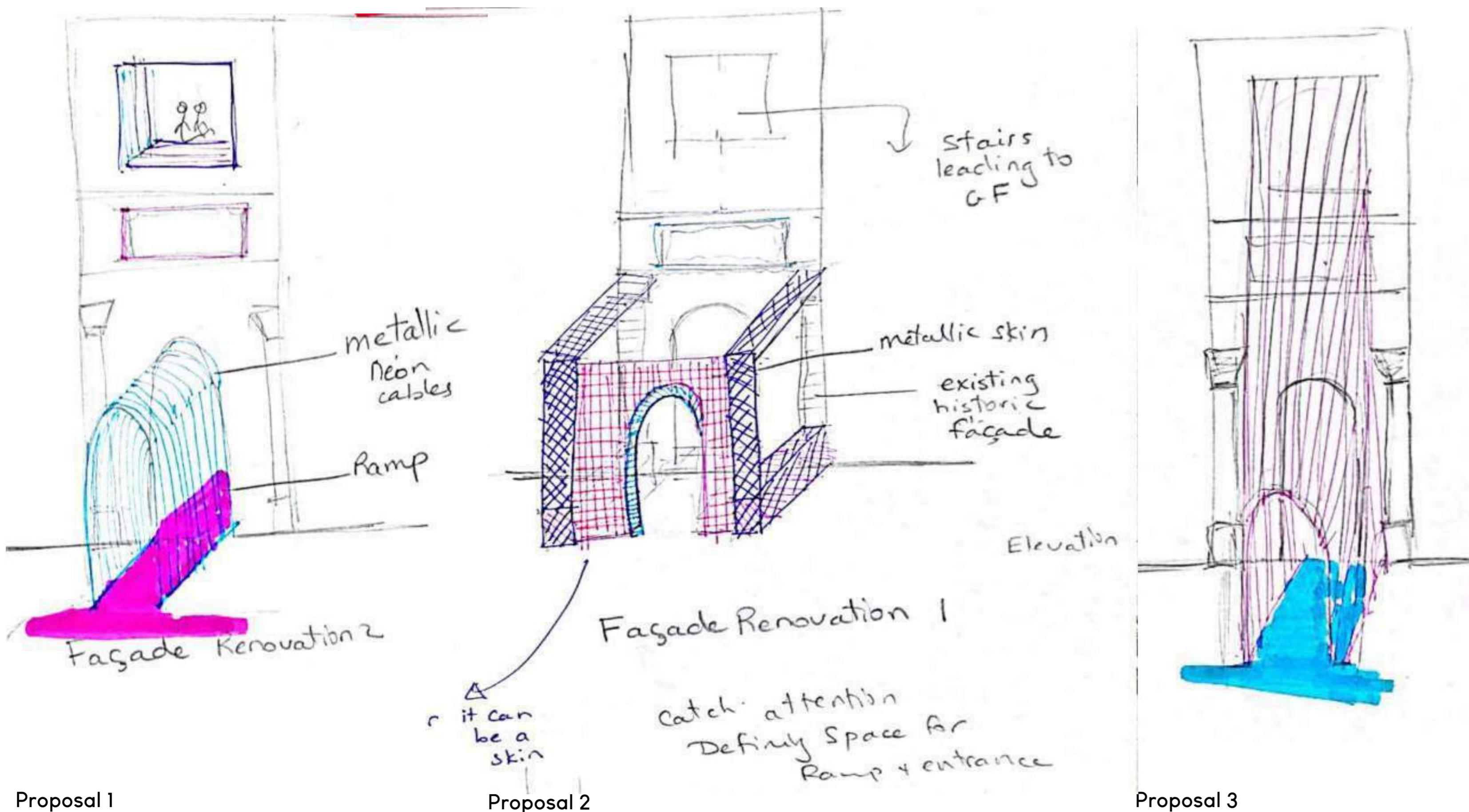
- Concept development and proposals

Proposal 1 shows how I wanted the entrance to be exposed by using metallic cables and extending the ramp to the pavement. (inspired by fig 1.)

Proposal 2 shows how a skin made of metallic cables can be exposed and fitted on the facade by playing with colors. (inspired by fig 2.)

Proposal 3 shows how I can connect the windows to the floor to create form and make the entrance more welcoming. (inspired by fig 1.)

Proposal 3 was chosen to the development at the main entrance.



Proposal 1

Proposal 2

Proposal 3

ATELIER YOKYOK S LES VOÛTES FILANTES INSTALLATION

The installation aimed to create an illusion of various arches connected with threads that determined the walkway around a courtyard and triggered the curiosity of the people.



<https://www.urdesignmag.com/art/2015/06/15/atelier-yokyoks-les-voutes-filantes-installation-at-the-2015-cahors-june-festival/>
Figure 1

Ziggy Installation / Hou de Sousa

The creation of bespoke urban furniture while echoing the urban and architectural context. I am also interested to use light on metallic threads on the elevation.



<https://www.archdaily.com/929993/ziggy-installation-hou-de-sousa/5df034a03312fd167900053c-ziggy->

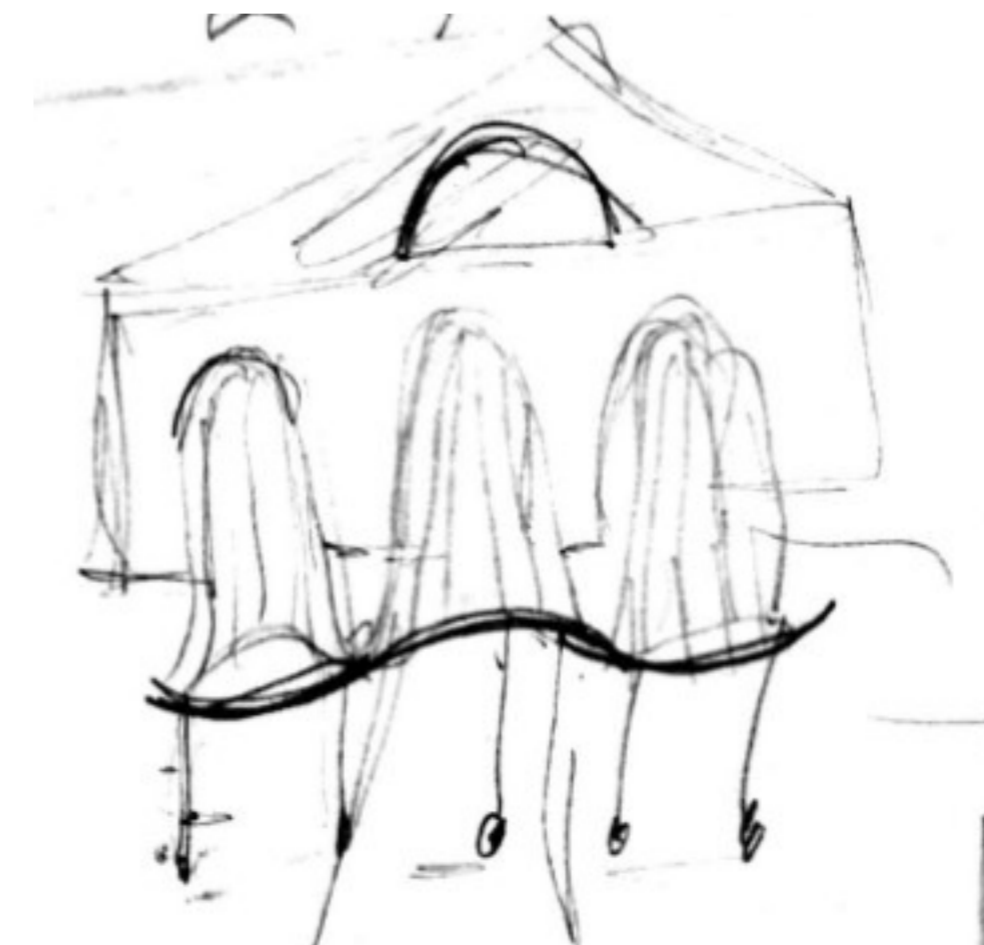
Figure 2

Facade Renovation

- Concept development

The below figure shows how I would apply the facade concept on all the elevation.

Sketches on the right show the final development stages of the facade and how my cables will be.



Creek Play, Dubai

I am interested of how culture and arches are represented in a modern way with use of color and neon light to expose the facade especially during night time.



<https://100architects.com/project/creek-play/>

I did the renovation on a sample of the facade (main entrance) aiming to make it more welcoming. It will be changed from season to season by various artists. I will use waterproof colorful fabric that are somehow transparent and affected by light projections.

It will provide slight shade and protection from rain. The 3 arches (and not one) will be open doors to pull pedestrians in.

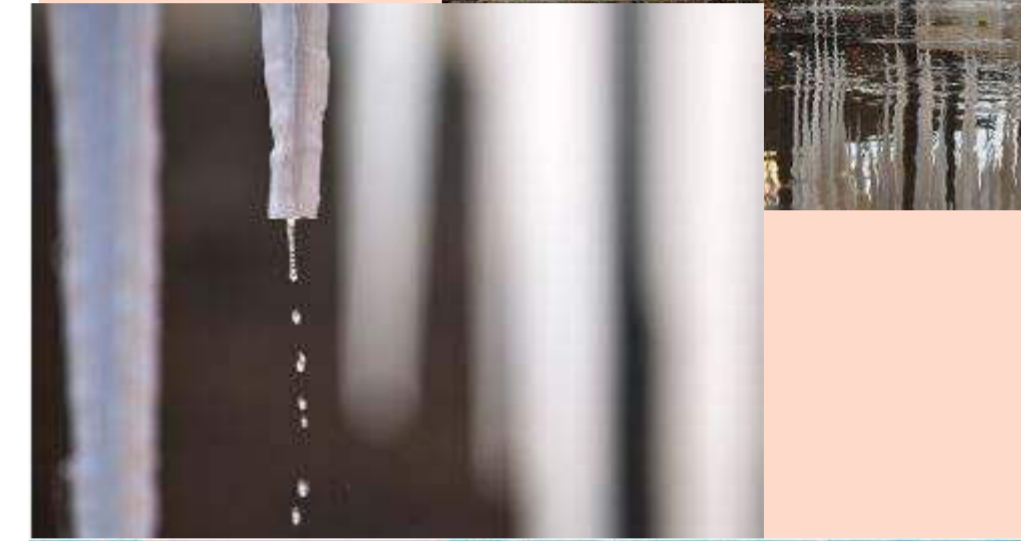
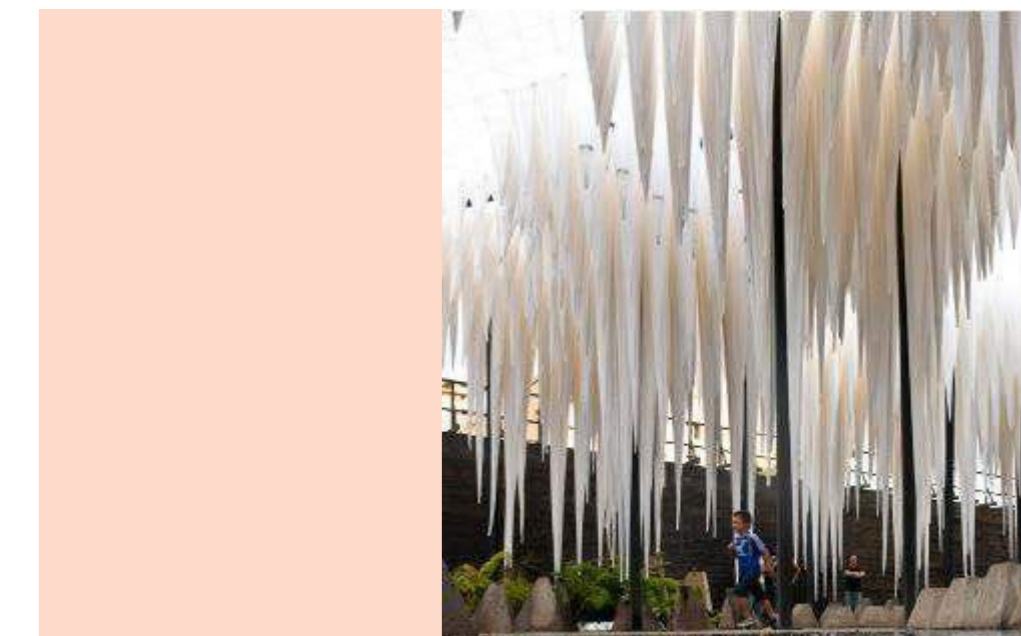


GUN architects: water cathedral

A field of fabric prisms suspended from steel frame during summer in a cave like form.

The material is waterproof.

I would like to use a waterproof material, but with thinner width to give the effect of thick threads.



<https://www.designboom.com/architecture/gun-architects-water-cathedral/>

Facade Detail Drawing

I drew a detail to show how the material actually looks like in real world (Figure 1).

The fabric strips are thin and supported by metal hooks and cables to which they are supported by beam that takes the weight to the ground.

Figure 2 is a night mode elevation that shows the effect of neon light on the fabric. It is intended to give that glow.

Figure 3 is an example that shows the light color and transparency of the material.

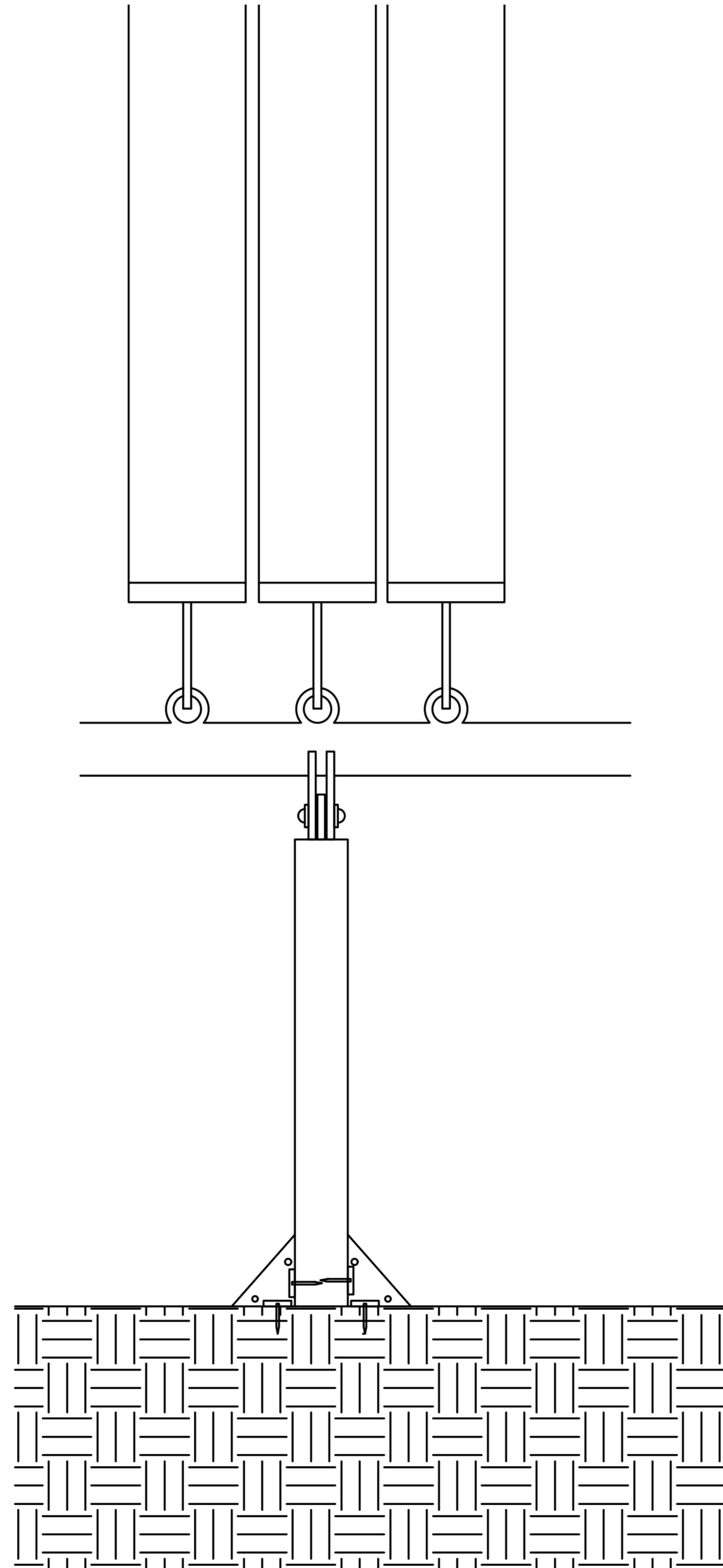


Figure 1

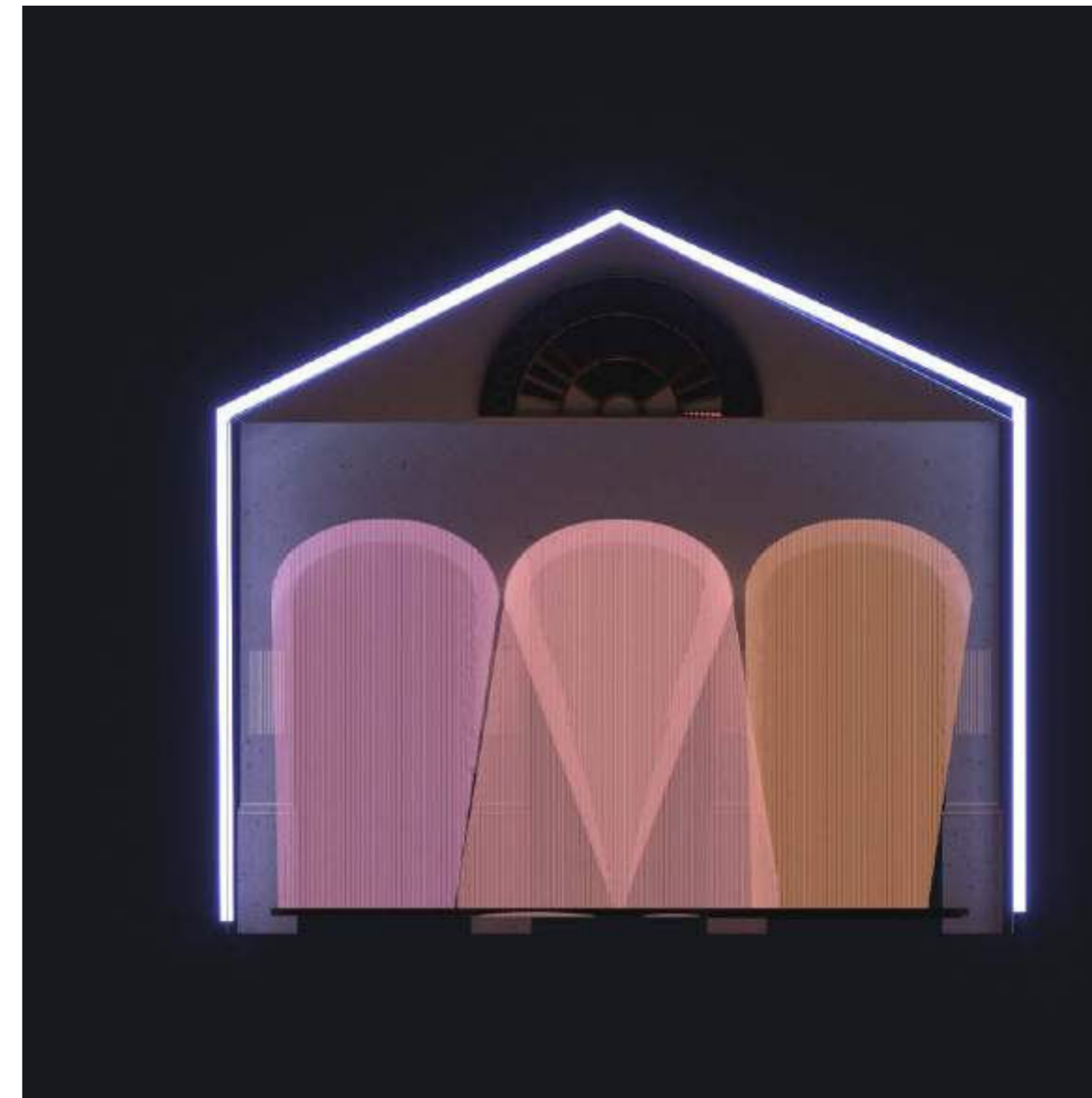


Figure 2

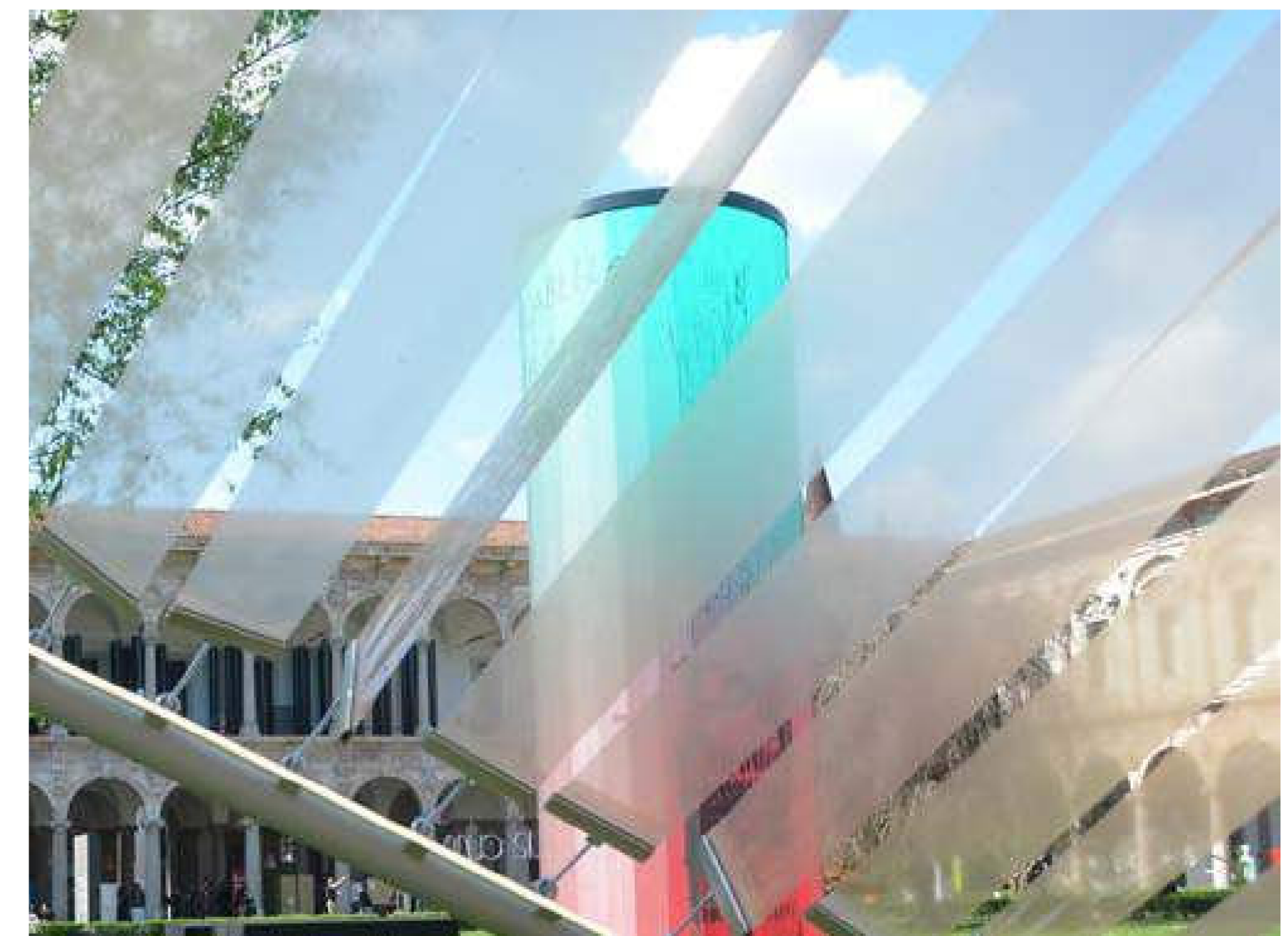


Figure 3

Conclusion

In conclusion, the Fashion Community House will engage people with both fashion and the left Grade II building. It will bring life back to the Hippodrome.

It is a place for many activities to take place from everyday activities to seasonal. The walkway is designed for various situations. As Debord mentions that design should be in response to the creation of situations; *“your central idea is the construction of situations . . . Architecture must advance by taking emotionally moving situations, rather than emotionally moving forms, as the material it works with.”*¹

The building is not introverted anymore to its customers who buy tickets to view a show. It is opened up and the host of the show here is people who occupy the space. All is welcome to see and you will be seen with no choice.

It is brought to life with vivid colors, it will bring joy again and its neglected facade is now an exhibited piece that can be designed and changed by local artists and volunteers of the community legally and encouragingly.

The designed thread stitches the gaps and ties the Hippodrome back to the urban fabric of the Laines. It is a part of it and will be a part to take people from Middle Street to Ship Street to Duke Lane.

The ramp seems to belong to belong to both the building and the streets. The walkway is a desire lane with a fashion scent; an urban fashion walk with a changeable installation that can be changed seasonally by local designers to shape the changing trends and demands of the people.

*“The constructed situation is a short-lived event or performance with a number of props in which the users are also the designers and builders. While it might include the transformation of existing forms and spaces and the creation of new ones, neither is intended to be long-lasting.”*²

*‘To really appreciate architecture you may even need to commit a murder. Architecture is defined by the actions it witnesses as much as by the enclosure of its walls.’*³



References

1 Debord, 'Report on the Construction of Situations', p. 26.
Jonathan Hill. Actions of Architecture: Architects and Creative Users p.67 and 68

2 Jonathan Hill. Actions of Architecture: Architects and Creative Users p.68

3 Tschumi, 'Illustrated Index', p. 66.

Jonathan Hill. Actions of Architecture: Architects and Creative Users p.73

References

- References for page 15

Fig 1: 1875 Ordinance Survey showing areas between Middle Street and Ship Street where the Real Ice Skating Rink would be developed in 1897

Richard Coleman City Designer, "Brighton Hippodrome Heritage Study", The Brighton Hippodrome Restoration, prepared for Alaska Development Consultants, December 2013 (8-20)

Fig 2: Drawings of the conservatories behind 52 Middle Street. Samuel Denman, 1886, sourced from the Brighton Hippodrome CIC (community interest company)

Fig 3: Walton, Geri. 2014. "Ice Skating Etiquette In The 19th Century". Geri Walton. <https://www.geriwalton.com/ice-skating-etiquette/>.

Fig 4: <https://www.geriwalton.com/ice-skating-etiquette/>

Fig 5: Richard Coleman City Designer, "Brighton Hippodrome Heritage Study", The Brighton Hippodrome Restoration, prepared for Alaska Development Consultants, December 2013 (8-20)

Fig 6: Hayllar's Cottages looking west, January 1935: This group of 10 cottages was entered from a narrow passageway on the southern side of Middle Street, passing underneath number 19, a house which had been owned by a Daniel Hayllar. Image reproduced from Brighton and Hove in Pictures by Brighton and Hove City Council

Fig 7: 1898 Ordinance Survey showing the extent of the Ice Skating Rink (A), now abutting numbers 51 and 52 Middle Street (B) which were previously free-standing buildings.

Richard Coleman City Designer, "Brighton Hippodrome Heritage Study", The Brighton Hippodrome Restoration, prepared for Alaska Development Consultants, December 2013 (8-20)

Ref 8: Brighton Hippodrome CIC (community interest company)

Fig 9: 1896 Block Plan of the Rink by Karslake, showing location of machinery sheds and conservatory

Fig 10: Ground floor plan of the Ice Rink showing the positions of the 16 pillars that support the domed roof with a promenade around the skating area.

Fig 11: Steelwork details of the roof over the rink
Sourced from the Brighton Hippodrome CIC (community interest company)

Fig 12: Façade of Lady Eleanor Holles School designed by Karslake and Mortimer. Photographed 1711 and sourced from HBL01/01 Series of photographic negatives and prints; within the Bedford Lemere Collection, Historic England Archive. <https://historicengland.org.uk/images-books/photos/item/BLO8660>

Fig 13: West Elevation from Lewis Karslake's 1896 drawings. Sourced from Brighton Hippodrome CIC (Community Interest Company)
<http://www.brightonhippodrome.co.uk/>

Fig 14: Image cut from Interior of Hove Ice Rink, 1929 <https://www.mybrightonandhove.org.uk/places/placeent-2/hove-ice-rink/hove-ice-rink>

Fig 17: Interior of circus tent <https://in.pinterest.com/pin/494833077812276532/>

Fig 18: An elephant act at the Ringling Brothers and Barnum & Bailey Circus in New York in 1941
<https://www.businessinsider.com/ringling-bros-circus-empire-family-history-2019-12?r=US&IR=T>

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Fig 19: Postcard printed in black and white featuring a central image of a reproduction of a photograph by Dekkers of the troupe The Flying Zedoras, 1897. This was used by the troupe as publicity material
<https://collections.vam.ac.uk/item/O64622/postcard-dekkers/>

Fig 20: Interior photograph of the Hippodrome. The view of the circus ring and stage from the circle in Frank Matcham's conversion. The curtains on either side of the proscenium cover the equestrian entrances. The décor was white throughout

Fig 21: Advertisement showing programme of performances for Lord John Sanger's circus in Hove, 1915
<http://hovehistory.blogspot.com/2016/04/the-circus-comes-to-hove.html>

Fig 22: Hengler's Water Pantomime from Hengler's Circus, unknown maker, 1891, London. Sourced from the online archives of the Victoria and Albert Museum, London.
<https://www.vam.ac.uk/articles/the-story-of-circus#slideshow=58613815&slide=0>

Fig 23: View from the stage of the Brighton Hippodrome, looking out towards the performance ring.

Ref 24. Image and text sourced from the Brighton Hippodrome CIC (community interest company)

Fig 25,26,27,28: Interior views of the ornamentation within the Brighton Hippodrome sourced from the Brighton Hippodrome CIC (community interest company)

Fig 29: Conrad Poirier, "1940s Bingo Game in Montreal", archives center of the Bibliothèque et Archives nationales du Québec, <https://www.bingowebsites.org.uk/articles/first-bingo-hall-in-the-uk/>

Fig 30: Abandoned Gaumont Cinema in Dingle, which was converted into a Bingo Hall in 1967
<https://www.liverpoolecho.co.uk/news/liverpool-news/abandoned-1960s-bingo-hall-playing-22547772>

Fig. 31: Interior view of Brighton Mecca Bingo Hall sourced from the Brighton Hippodrome CIC (community interest company)

Fig 32,33 and 34: Pastel colours seen at the Hippodrome Bingo Hall, Photograph sourced from Ellie Seymour, Ellie and Co travel blog, "Snooping Around Brighton's Mysterious Sleeping Theatre", 13 August, 2021, <https://www.ellieandco.co.uk/2021/08/inside-brighton-hippodrome-theatre.html>

Fig 35: Photograph sourced from Ellie Seymour, Ellie and Co travel blog, "Snooping Around Brighton's Mysterious Sleeping Theatre", 13 August, 2021, <https://i0.wp.com/www.ellieandco.co.uk/wp-content/uploads/2021/04/bingo-hall-brighton-hippodrome-1.jpg?w=1086&ssl=1>

Fig 36: Bingo balls, playing cards and cigarette packets at the Gaumont Cinema which became a Top Rank Bingo Club in the 60s
<https://www.liverpoolecho.co.uk/news/liverpool-news/abandoned-1960s-bingo-hall-playing-22547772>

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Appendix A - Group Work

Rebecca Archer, Ekaterina Minosian & Nazek El Hariri

GROUP WORK

Community & Behaviours

2 weeks (17/2/22 - 03/03/22)

Introduction

With a focus on the central site of the Hippodrome, Brighton, we look at how the people of Brighton and people who visit use the city. Community by definition is defined officially as:

community

noun [C, + sing/pl verb]

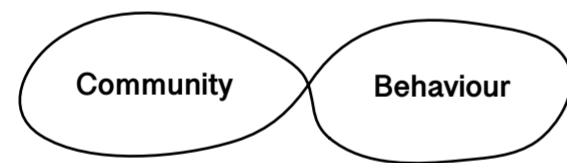
The people living in one particular area or people who are considered as a unit because of their common interests, social group, or nationality

behaviour

noun UK (US behavior)

The way that someone behaves

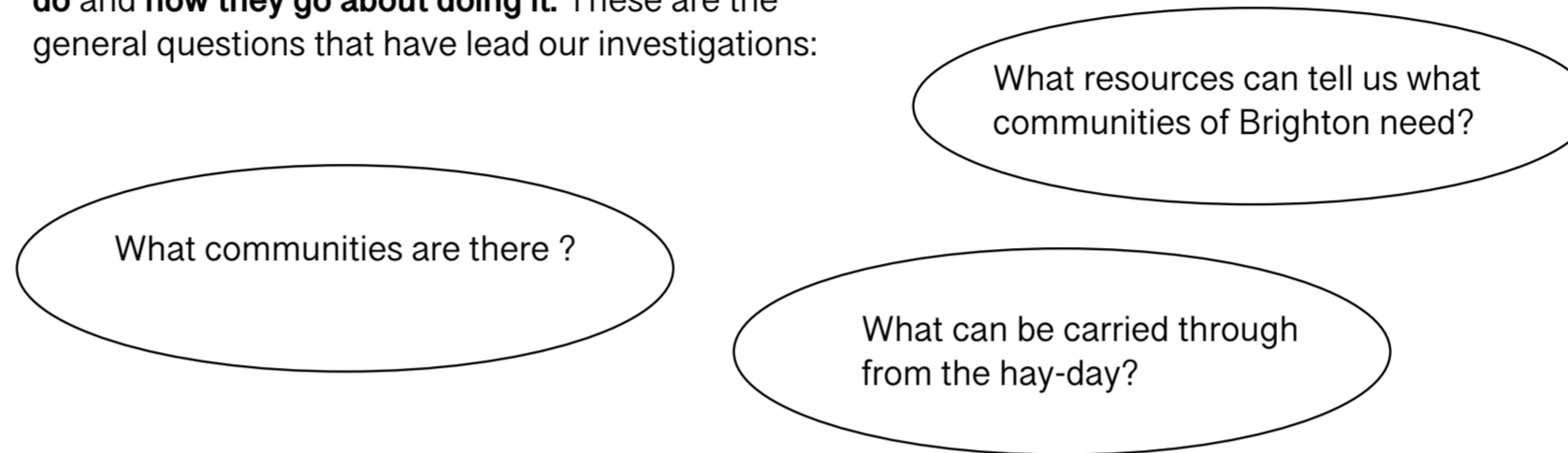
Using varied **methods**, we have will gathered information that will pool together the various ways people use the space and dissected the ways in which their needs can be better enhanced by Brighton's buildings and infrastructure. From this, we hope to have provided a solid base from which ideas on how to do this can flourish, beginning to the path of designing a vision of what could be ahead.



Communities are a gathering of people with a collective belief.

Behaviour is the ways they act, interact and use space.

This group work has a focus on **what the public do** and **how they go about doing it**. These are the general questions that have lead our investigations:

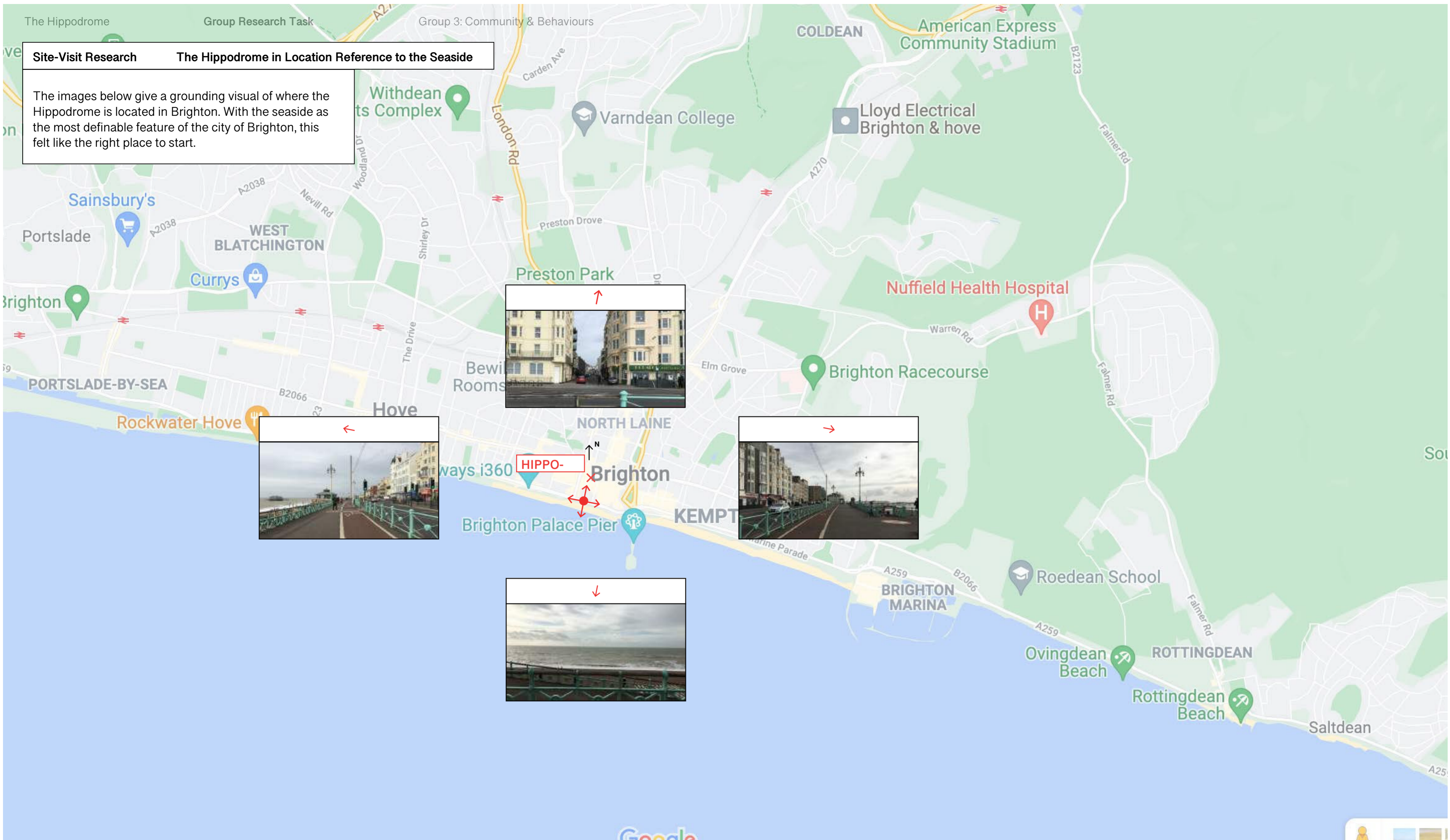


<https://dictionary.cambridge.org/dictionary/english/community>

<https://dictionary.cambridge.org/dictionary/english/behaviour>

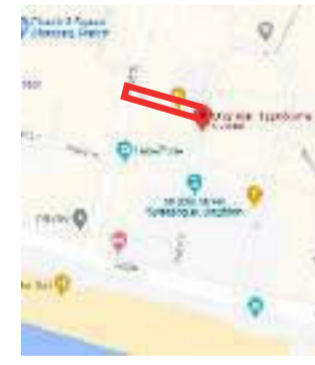
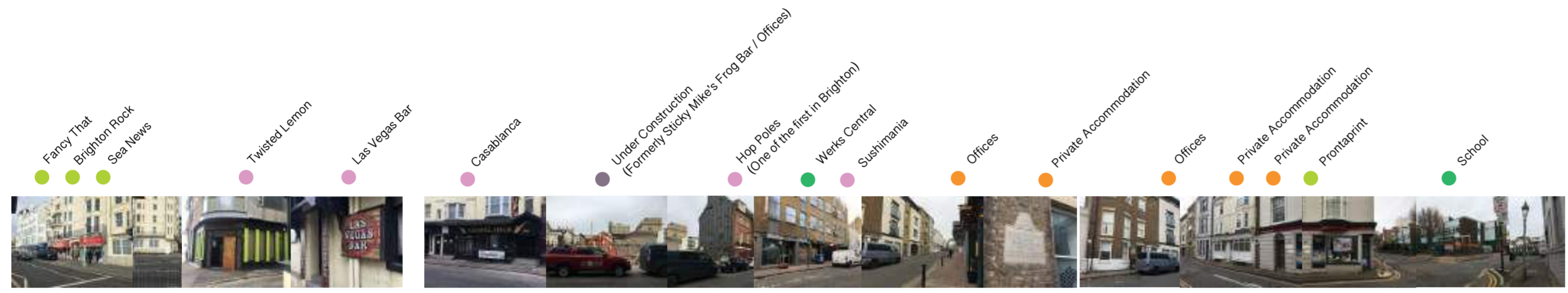
Site-Visit Research The Hippodrome in Location Reference to the Seaside

The images below give a grounding visual of where the Hippodrome is located in Brighton. With the seaside as the most definable feature of the city of Brighton, this felt like the right place to start.



Site-Visit Research Businesses in the surrounding streets

Using a montage-view of the surrounding streets, we get a taste of what the immediate area provides and what communities exist in Brighton through the eyes of the businesses present.



- Entertainment & Leisure**
 - Nightclub
 - Art Gallery / Facility
 - Gambling
 - Theatres
 - Museum
- Food & Drink**
 - Cocktail / Jazz Bar
 - Restaurant
 - Pub
- Visitor Accomodation**
 - Hotel
 - Hostels
 - B&B's / AirBnb's
 - Student Lets
- Retail & Local Business**
 - Gift shop
 - Newsagents
 - Interior Design Shop
 - Print Shop
 - Clothing Shop
 - Jewellery Shops
 - Fashion Shops
 - Home and Accessories
- Privately Owned**
 - Private Accommodation
 - Offices
- Personal Care**
 - Barbers
 - Tattoo Parlour
- Health**
 - Pharmacy
 - Doctors Surgery
 - Yoga Centre
- Historic Building**
 - Grade II listed buildings
- Education**
 - School
 - Higher Education
- Religion**
 - Place of Worship
- Under Construction**
 - Vacant Shop / Construction site

Observations

While this street is full of varied categories of businesses, during the daytime, it is quiet.



- Entertainment & Leisure
- Food & Drink
- Visitor Accommodation
- Retail & Local Business
- Privately Owned
- Personal Care
- Health
- Historic Building
- Education
- Religion
- Under Construction

Observations

Following our research, we can clearly see that there is a great diversity of uses for the buildings within a relatively small area.

We know that one of the reasons for this is because of the terrain of East Sussex.

As it is such a small area there is naturally more demand from developers and business growth. There is therefore more need to protect this historically valuable land, protecting Brighton's history.

Looking at the streets in these montages, we can see the vast difference in architectural design, proving the changes and adaptations that have been made over the years.

The core structure remains even though the shop fronts change.

An issue that has remained since the early day of Brighton's infrastructure is **the size of the buildings.**

Site-Visit Signs of How the Hippodrome Is Used - Present Day

You can tell a lot from a location based on the visual clues that remain from use, or disuse. Here, we look at the Hippodrome site to see what clues it can provide.

Artifacts and Architecture

Society MEETS architecture
 Graffiti / Expression MEETS Surface/Unattended space
 Location MEETS Society

Image Reference
 Author's own



This **graffiti** looks more neat and taylored than some of the other tag graffiti.

Maybe these pieces were left as they are on temporary surfaces.

Bottles left on the steps suggest the space has been used as a **place to stop, rest, recover, hide, reside** or shelter for a while. It may also have been a good spot to leave empty bottles when finished with.

When were these bottles put here?

Is this a sign of an alcohol abuse?

What lives do the people that left these bottles here lead?

NEEDS IDENTIFIED

Public Graffiti

Space to express visual art

Empty bottles

Bins

Affordable places to drink

Human Behaviour Around the Space



Passing traffic and cyclists



Passing skateboarder



Passing pedestrians



Person sheltering from the wind

NEEDS IDENTIFIED

Sheltering

Shelter from the weather

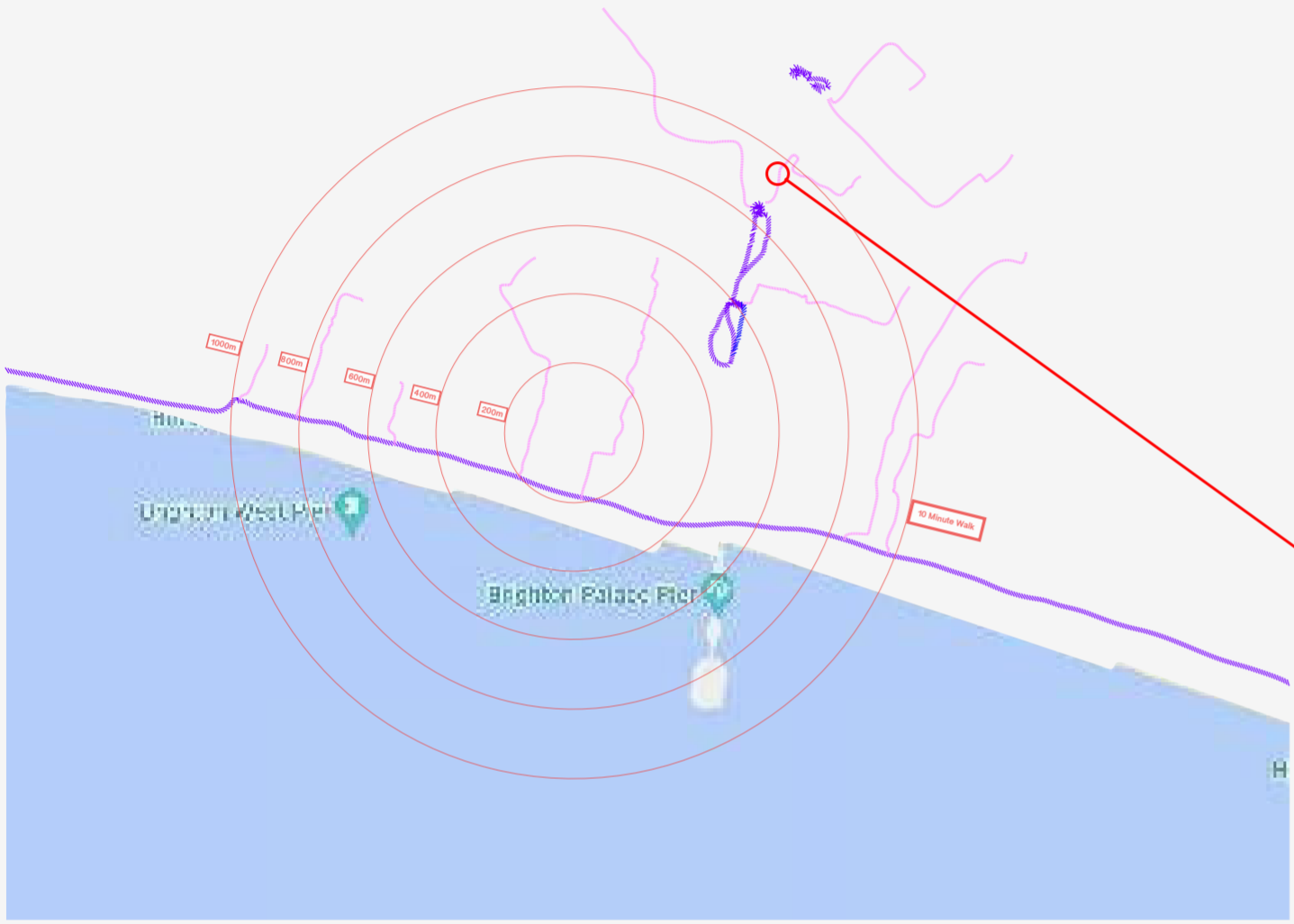
People passing the building

Relevant information to the building purpose from the outside

Time Span of Communities Locations of communities

Having looked at what businesses are in walking distance, lets look at how the site is accessed on a wider scale. Using a distance span as a guide, what communities fall in proximity to the Hippodrome?
 How would people travel to it?
 What's the accessibility?

Skateboarders and Rollerbladers



————— Paths from home to the activity ————— The path of least resistance
————— Engaging in the activity ————— Different pace of movement.
 The skateboarders and rollerbladers tend to engage in specific areas of the city. These areas are public spaces that, aside from the skate park at the Level, are not designed for wheel sports and council-commissioned signage is often put up to highlight this.

Designated Skate park, The Level, Brighton



This skate part at the level is designed for skaters yet is used as a place for graffiti and as a place for young people to socialise.



A campaign to have the Brighton & Hove City Council discuss the proven demand for a 'flat smooth surface space for skaters' on Brighton seafront.

<https://www.change.org/p/brighton-and-hove-city-council-flat-smooth-surface-space-for-skaters-brighton-seafront>



Behaviours

With the main space of activity being on the most flat surfaces in Brighton, this leaves minimal space in Brighton.

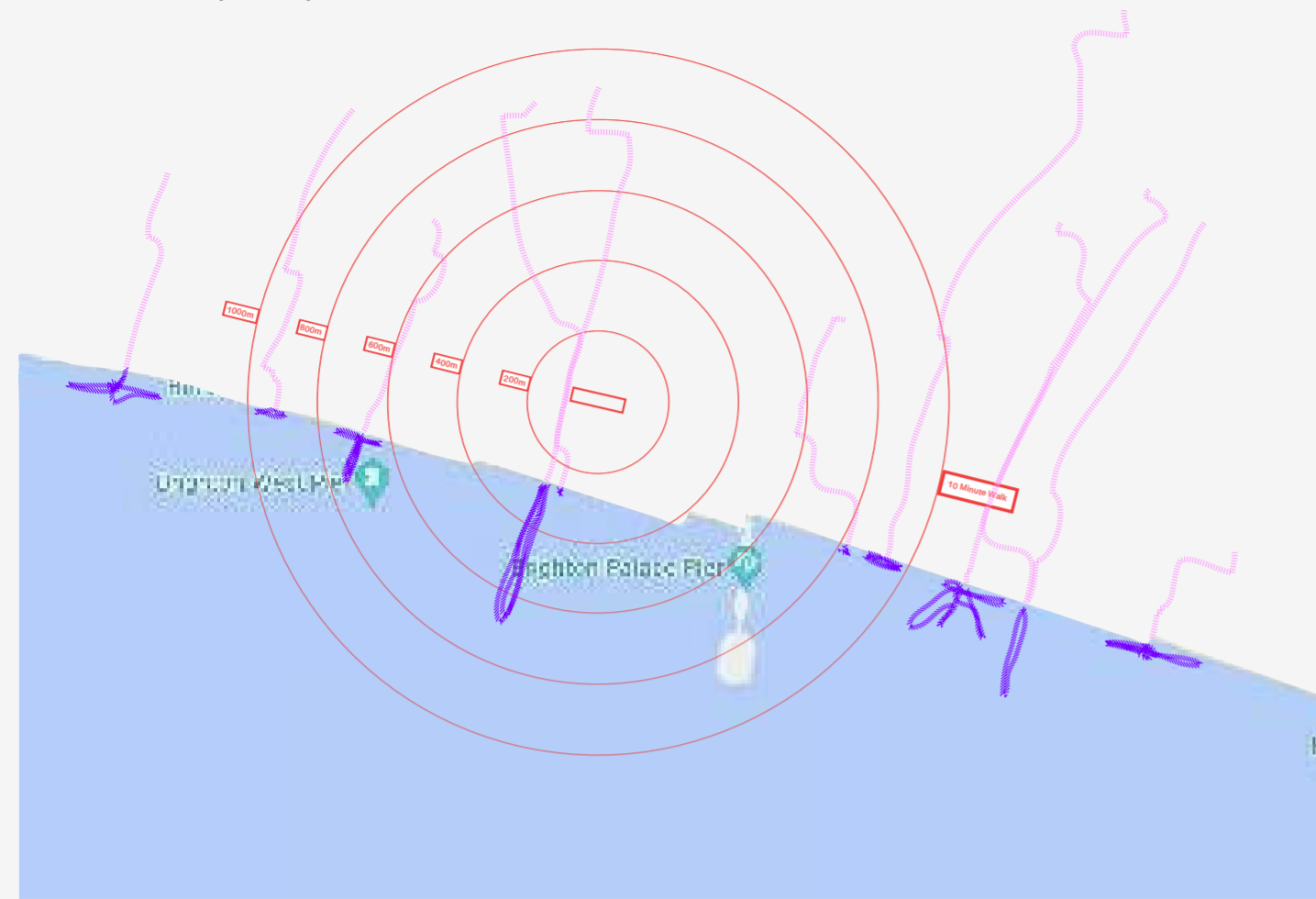
Currently, the main space groups gather are small. The two main locations for learning skaters are on the Hove Promenade and at a concrete area in front of the St Peter's church.

There has been campaigning by a local teacher for the Black Rock development to be a skating facility due to the boom in popularity over and beyond the coronavirus pandemic.

NEEDS IDENTIFIED

- Smooth Terrain
- A place to safely leave belongings
- Non-public place to practice
- En-wheel refreshments

Sea Swimmers (Locals)



— Paths from home to the activity \longrightarrow The path of least resistance
— Engaging in the activity \longrightarrow Different pace of movement.
 The swimmer chooses to either swim for a short while, a moderate time or for a long time depending on the temperature of the water and their swimming abilities.

People may take a swim to:

- Exercise
- Feel connected to their bodies
- Bond with others
- Celebrate an occasion
- Cool off from the hot weather
- For the novelty of going in the sea



Swims to see the summer solstice



People enjoying the summer water



Swimmers all year round to see the sunrise/sunset



Brighton Christmas annual swim

Image Reference
'Brighton Skies' Facebook group

Behaviours Identified

The sea offers a wide range of health benefits. The majority of people who swim in the sea do so at the bank holiday weekends in the summer months. There are a defiant few however that swim in all weathers and all year round.

Are these people locals?
What location do they swim?

Needs Identified

- A private place to change
- A place to shower
- A warm place to catch-up
- Deck chairs / tables

Runners (Local)



— Paths from home to the activity
— Engaging in the activity

The journey is part of the activity or acts as a warm-up



Lover's Walk
<https://www.dirtywknd.com/pages/brighton-running>

Behaviours Identified

There is a strong community of runners who run all year round and all over the city. Runners are also in close proximity to the south downs way, providing hours of running trails with exceptional views across the down and across Brighton.

Needs Identified

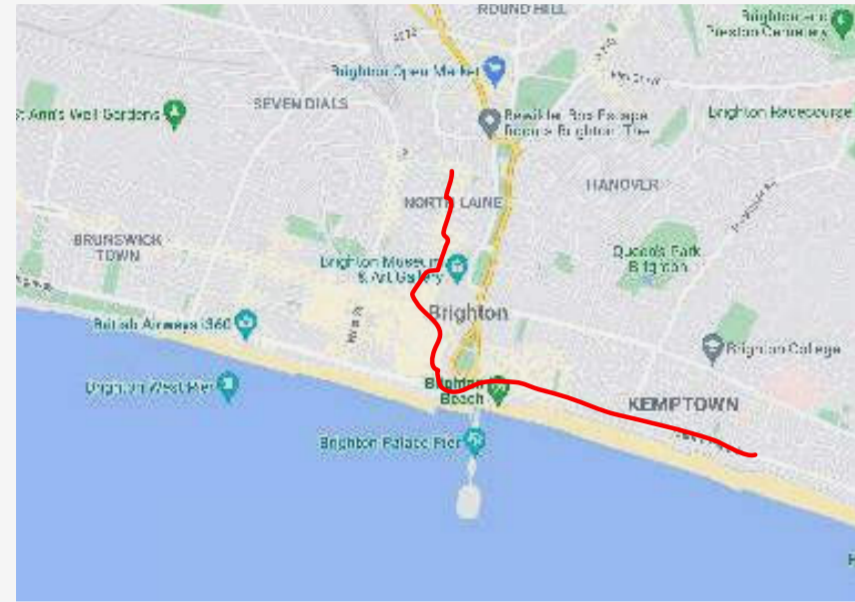
- New scenery
- Available Restrooms
- A place to stretch post-run

Public Participatory Events & Public Performers

— Path or Parade / Location of Event

Children's Parade (Part of The Brighton Festival)

Official Event Map



Google Maps



People enjoying time with their children at The Children's Parade.

Brighton Half Marathon

Official Event Map



<http://1lbj911qzpa2962ek2sar5v-wpengine.netdna-ssl.com/wp-content/uploads/2021/10/BHM-2021-Course-Map-final.pdf>



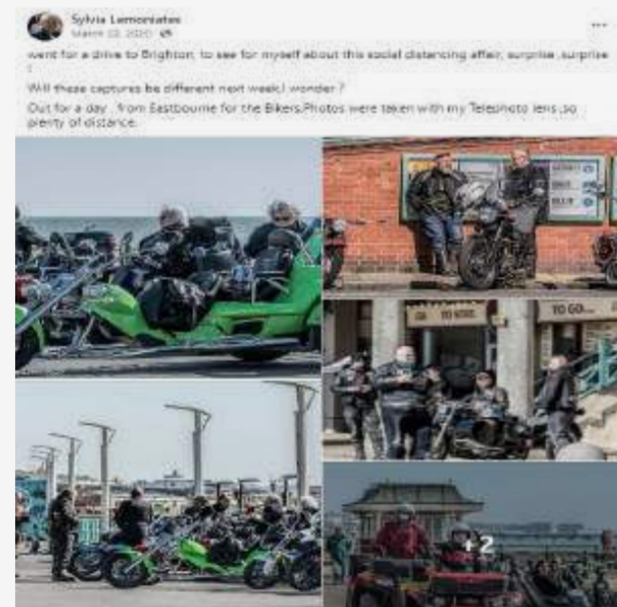
People involved in Brighton Half Marathon.

Frosts Brighton Speed Race

Official Event Map



Google Maps



Trippers to Brighton for the events.

Brighton Pride (2017)

Official Event Map



<https://www.brighton-pride.org/>

Brighton seafront is ideal for:
 - large-scale moving public events
 - moderate scale static events

Behaviours Identified

These four events are extremely popular year on year. They attract a large amount of participants and audience members.

We can see that the location of Brighton has high demand and enjoyment of not only large scale event but of a great diversity of events.

A defining feature of these events however is that they travel. **They involve minimal static encouragement.**

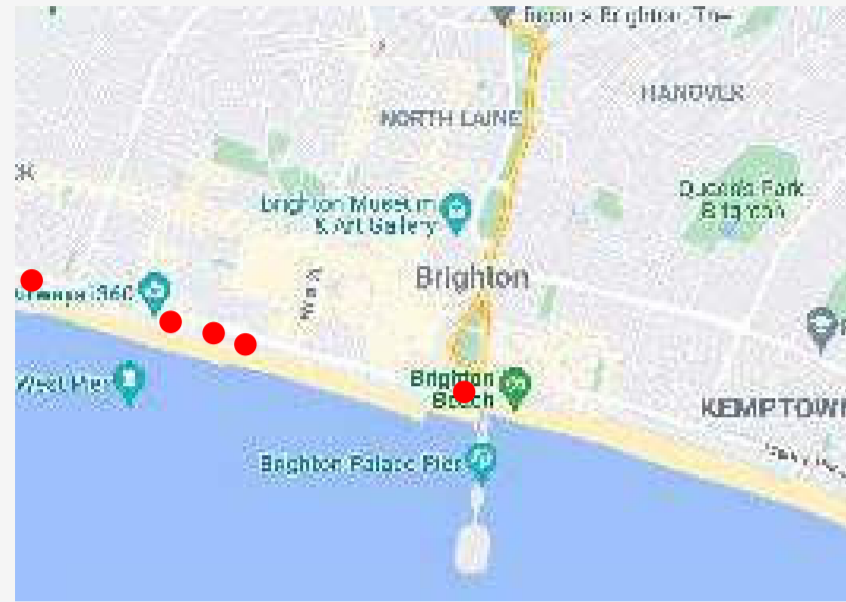
Needs Identified

A Large Space to Gather Pre and Post event

Available Restrooms

Public Performers

General Map of Locations



Google Maps



Figure 2- Salsa Roy club near i360 weekly Figure 1 - Salsa dancers

ACTIVE for life Joyce West 01273 413022 Dance and Movement Festival Saturday and Sunday, May 6/7, a weekend of dance and movement at the University of Sussex Sports Centre. More than 27 classes to choose from including ballroom dancing, salsa, ballet, Tai Chi, kick boxing et. You must book for individual classes and please let the sports centre know if you are unable to attend.

Figure 3 - Concerts, Shows & Performances in Brighton

Where are they located
 Zone Bar - Near the i360
 Seafront - Beside the i360
 The Bandstand
 Marine Drive

Visitors (Day-Trippers)



Buskers in the Lanes and people's engagement with the good music and atmosphere.



Shopping, walks and strolls and people who are saddened.



People having a chat, coffee, time alone or with company either indoors or outdoors.



Performance at Duke's lane.



Finding a shelter to perform underneath.

Image References

Figure 1 - "Swing Storms Brighton Seafront as Dancers Perform on Bandstand." The Argus, 2018, accessed 23 February 2022, <https://www.theargus.co.uk/news/16621511.swing-storms-brighton-seafront-dancers-perform-bandstand/>.

Figure 2 - Dance, Brighton seafront Salsa. "Hi Some Reviews of Sales Events Hopefully Again Please Give Likes." September 5, 2021, 2021. <https://www.facebook.com/brightonfrontsalsa/>.

Figure 3 - "Concerts, Shows & Performances in Brighton", 2022, accessed February 23, 2022, <https://www.visitbrighton.com/whats-on/concerts-shows-and-performances>.

Behaviours Identified

Performers are often seen not only performing but also practicing.

Needs Identified

Shelter from the weather

Assigned space away from shopfronts and businesses

Adequate lighting when the sun does down

A safe space for belongings

Appeal for one-off performances

Appeal to see and be seen

Homeless

Alan Smith
 This is a slight twist to Brighton's growing homeless problem. For various reasons, homelessness in Brighton has increased tenfold since 2013. Unlike in other parts of the country, people are literally taking to the streets.
 This isn't just about homelessness, it's about the way we live. The UK is the 37th richest country in the world. Think about that. This shouldn't be happening. (Photo: www.brighton.gov.uk)



Brighton's growing homeless community.

Sally Kell
 Dear Sir, people - I painted the picture to raise funds to help the elderly, homeless men who sleep on the streets at night. The picture is called 'Light Me Up' and is a reference to the new world from the 12th century when the monks, when persecuted, were for 400,000 years as a gesture to help along the way they can find it. I hope you don't mind me showing the picture. It's a long time since Brighton has had a good time and for some time (2014-2015) with all the going to try to help, understand the need for the picture. Thank you.



Artist's fund raising for the homeless to generate warmth for 430,000 homes.

Class divide

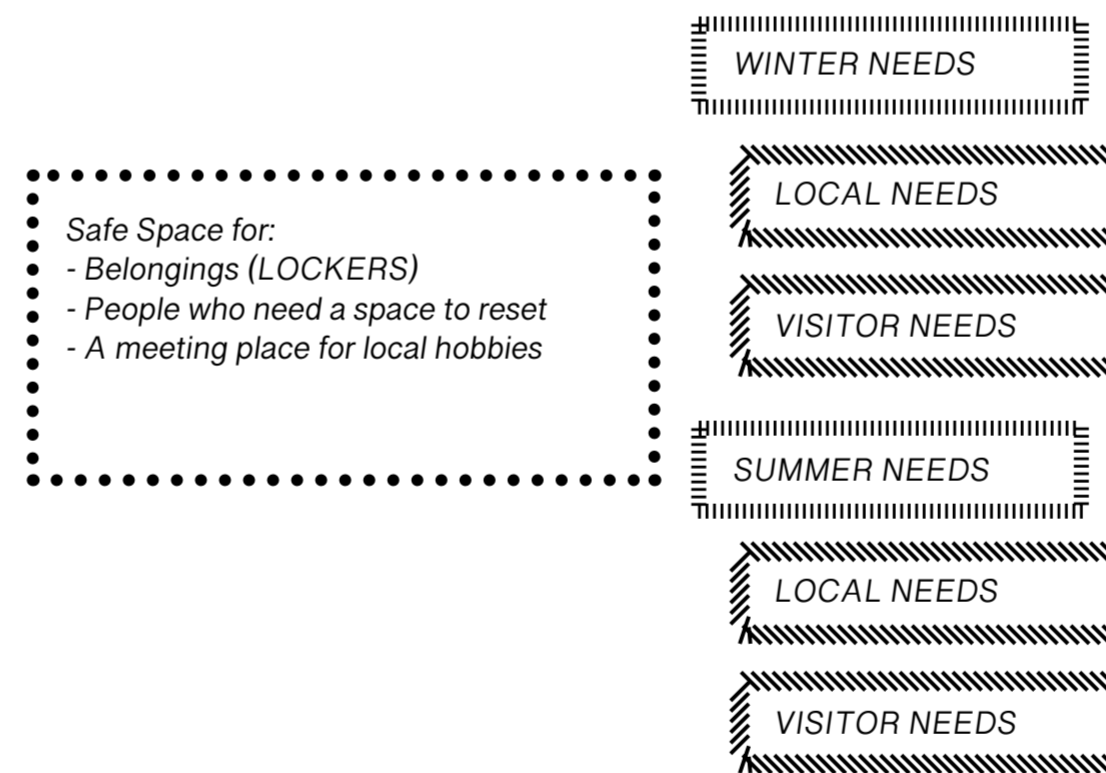


Image Reference

Facebook: Brighton Skies

Communities of Brighton

Additio

Brighton People
<https://en-gb.facebook.com/groups/313872252071826/>



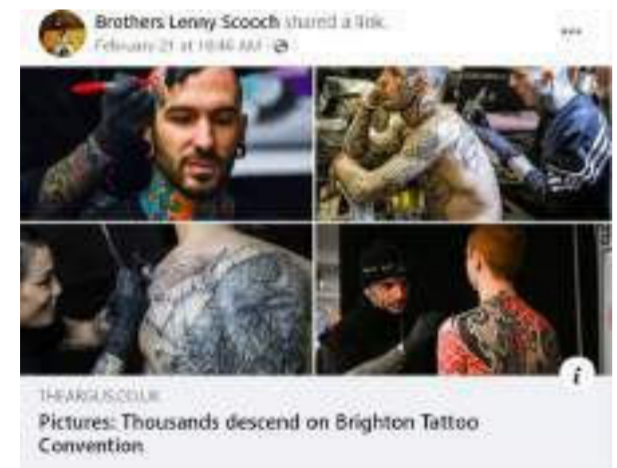
People intending to watch the storms and capture pictures in harsh weather conditions.



People teaming for charity and voluntary work.



Croche and art work, youth and elder people meet at Starbucks cafe at Western road every Wednesday for croche and knittings gatherings.



People's admiration of tattoo art.



People engaged about bringing back memories of West end ice rink.



Bringing the community together, people of Brighton and new commers in walking, baking and handmade events.



Admiration of entertainment - ghost walks



Appreciation of art and graffiti in the lanes. People intend to come and see.



Freemason Grand Lodge of Sussex



Awareness on diversity and respect, getting people together in different ways.



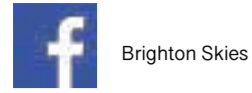
Spaces for social gathering and bring various ages to gather. Community involvement where no one is left alone.



Yoga classes and beach cleaning in one.



People thinking of the environment and how they can make changes for an eco-friendly community.



Young people sheltering from the wind on July 2, 2020. Photo by Mark



Some people enjoy the narrow clustered walks of the lanes, the views you get the surprising paths it leads.



Open days at the Hippodrome for people to visit and see the repairing in progress work.



Admiration of the lanes paths.



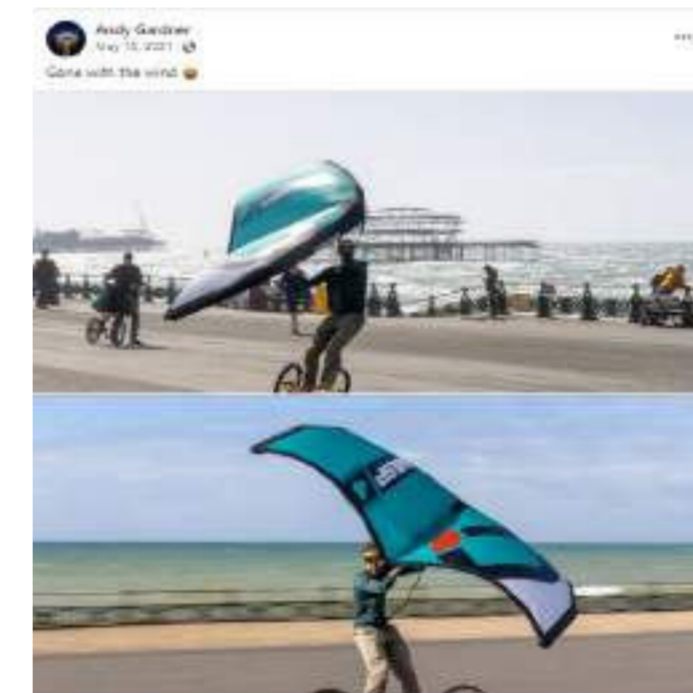
Shopping, walks and strolls and people who are saddened.



People's wishes for the hippodrome's restoration.

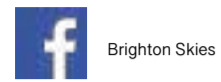


Shopping activity and businesses in the 1960s in the Lanes similar to today's activities.



Watersports

Source: Social Media



Young people sheltering from the wind on July 2, 2020. Photo by Mark



Performance at Duke's lane.



People involved in Brighton Half Marathon.



Part of the community enjoys open and children friendly spaces for their children to play.



People enjoying the sun.



Admiration of the lanes paths.



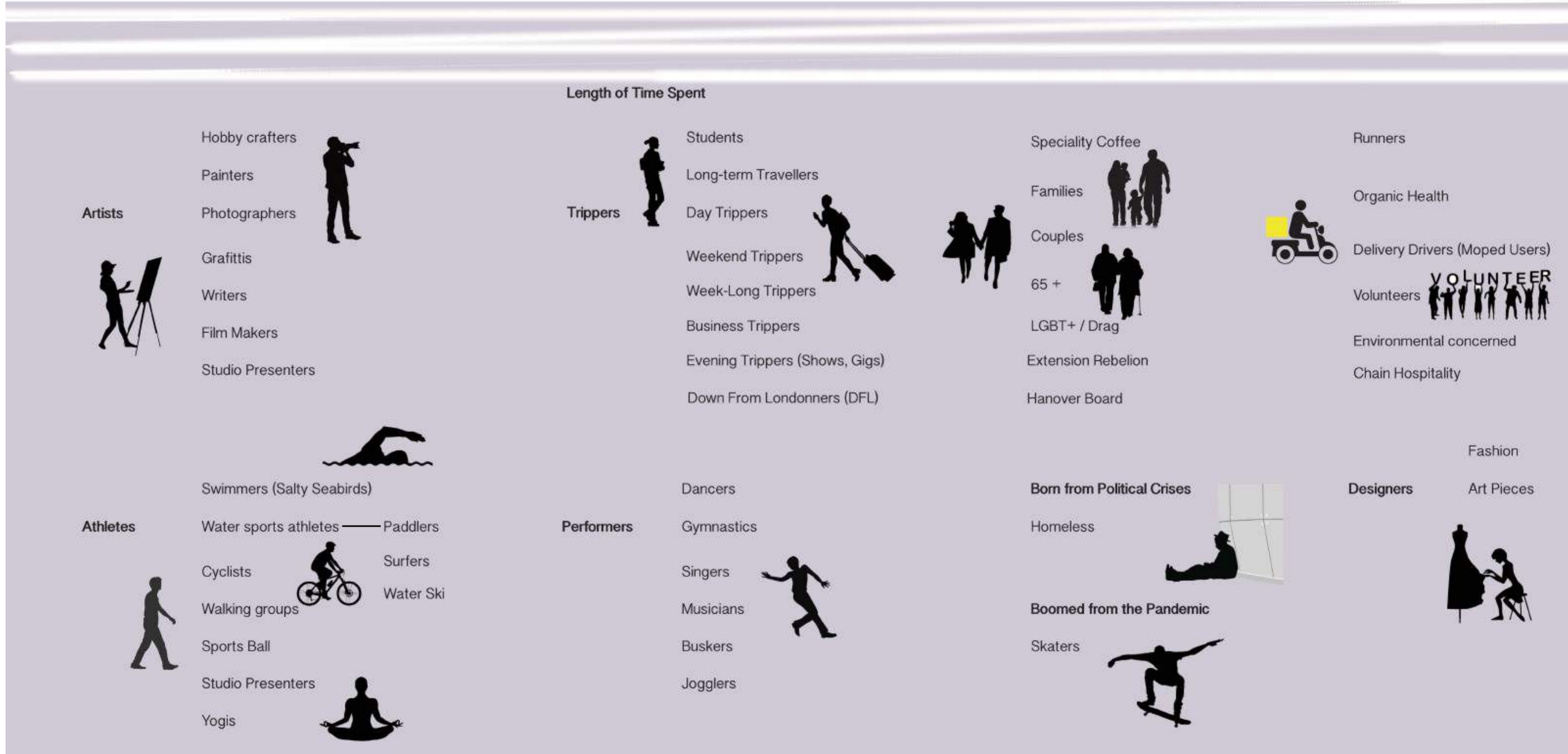
Finding a shelter to perform underneath.



Trippers to Brighton for the events.

Source: Social Media

Brighton Communities

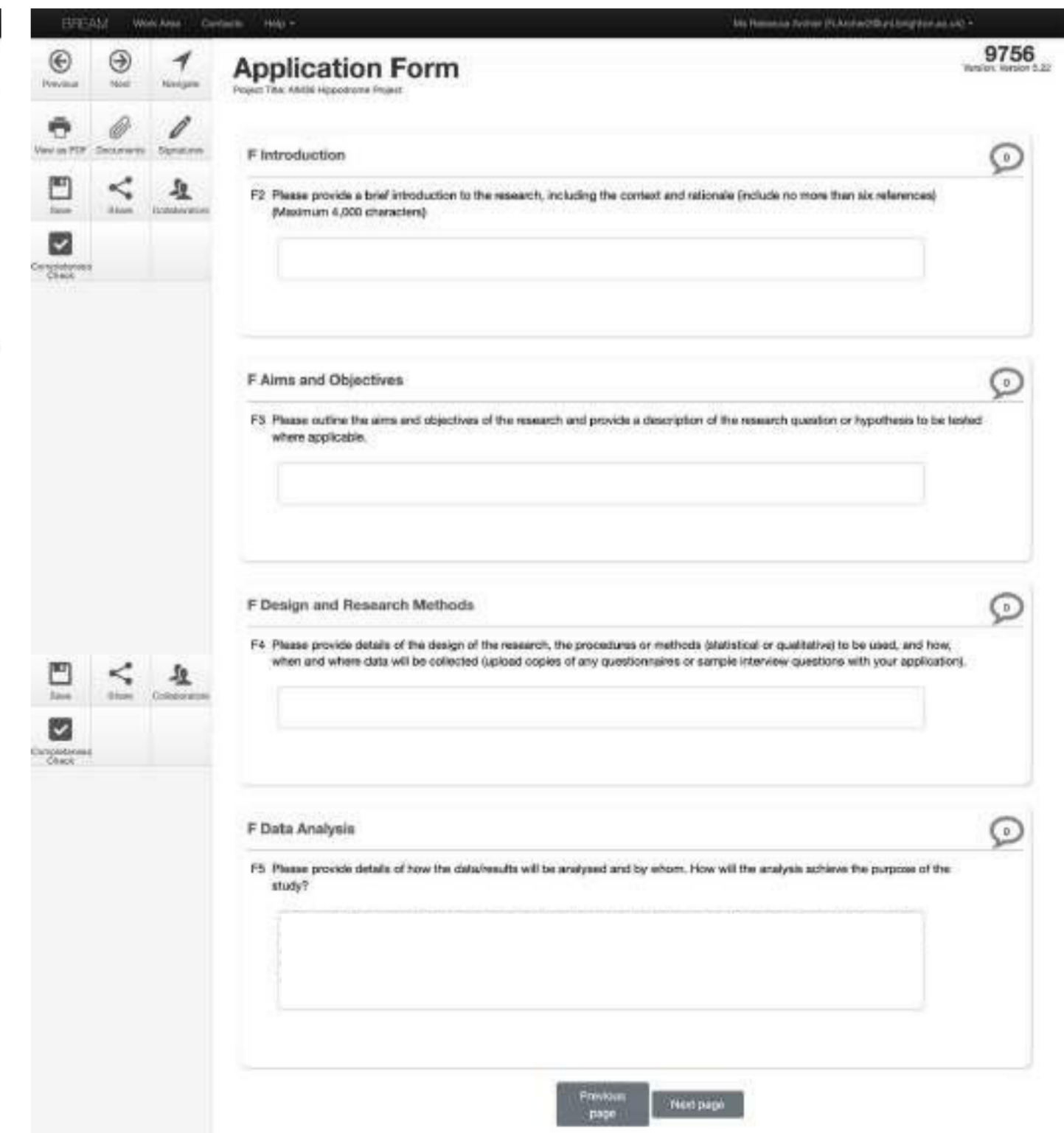
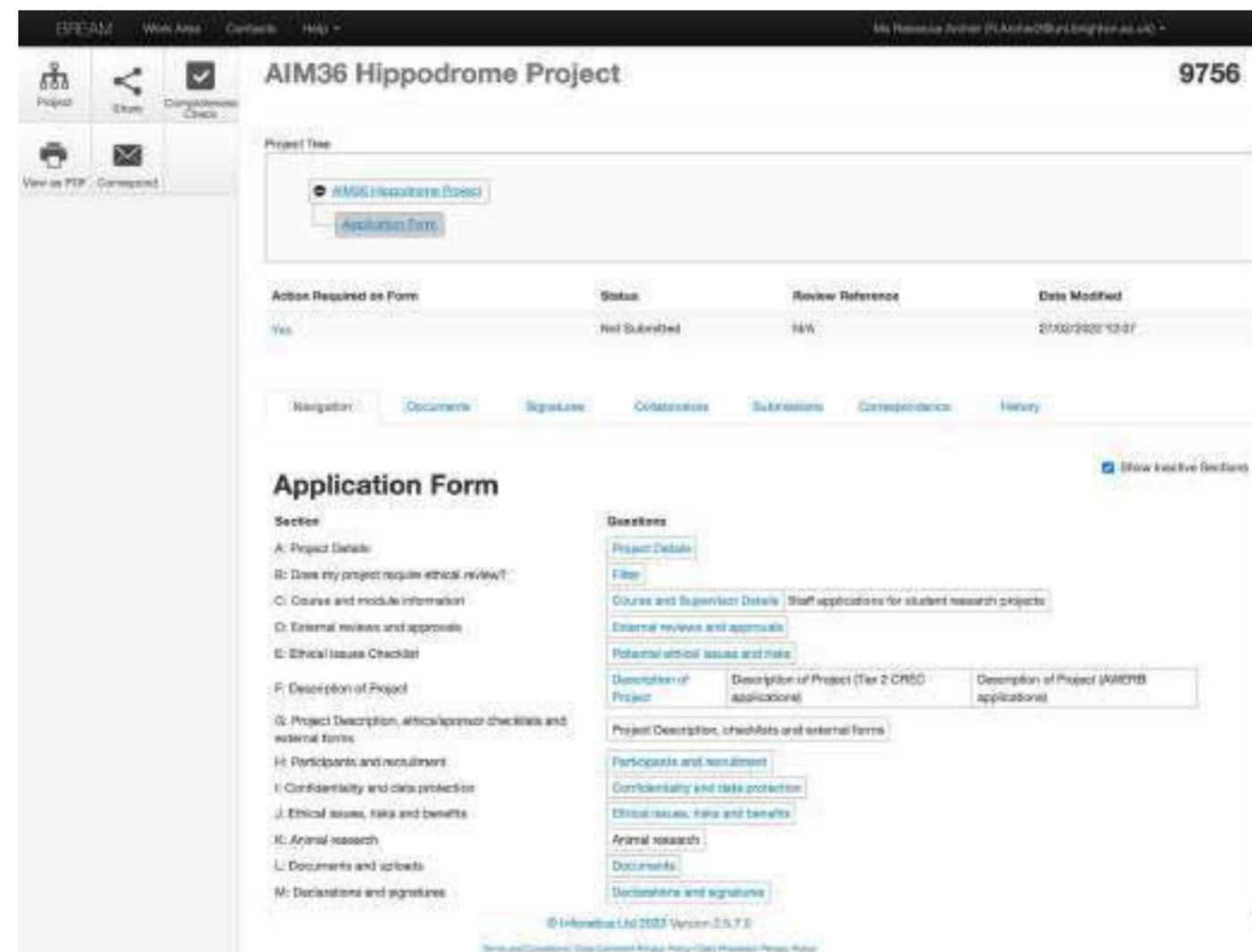
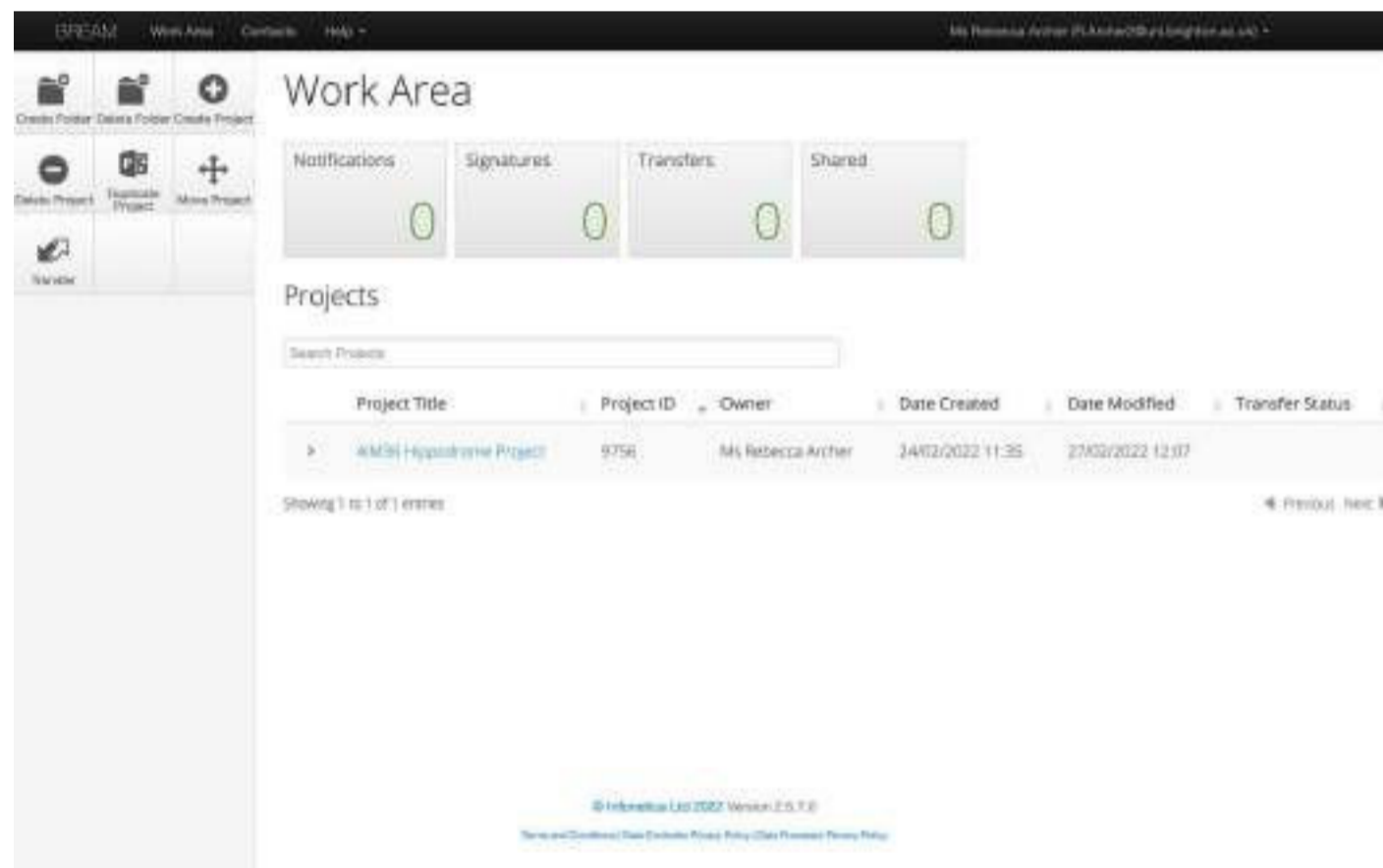


Ethics Report

Introduction to BREAM


In order to gain valuable inscite into the communities of Brighton, our group has completed an ethics report 'BREAM' detailing our intention to interview members of a sea swimming group.

Here, we outline the steps we took and further information on how this process can be amended for everyone on the course.



BREAM Ethics Report	Documents
<p>To submit an ethics report, certain documents are required. These differ slightly depending on the type of report you wish to obtain approval for.</p> <p>Here, we have the documents we have submitted, an advert, a participant information form and a consent form.</p> <p>Once the report has been reviewed, providing there is nothing to amend, we will gain approval and will be able to contact our chosen community and share these documents with them.</p>	

Consent Form


University of Brighton
 Participant Consent Form

Title of Project: AIM31 Main Design - Rituals of Life - The Hippodrome.
 Researching Brighton's Communities and their Behaviours

Method of Research: In-person audio recordings.

Name of Researchers: Nazek El Hariri, Rebecca Archer and Ekaterina Minosian

Please
initial or
tick box.

I have read and understood the project information sheet for the above study, and have had the opportunity to consider the information and ask questions.

The researcher has explained to my satisfaction the purpose, principles and procedures of the study and any possible risks involved.

I understand that my participation is voluntary and that I am free to withdraw from the study at any time without giving a reason and without incurring consequences from doing so.

I understand that if I am to withdraw from the project, I have two weeks after the data collection, to have my data deleted, after which point my data will be anonymised and transcribed.

I understand how the data collected will be used, and that any confidential information will be seen only by the researchers and supervisors and will not be revealed to anyone else.

I agree to being audio recorded in the interview.

I agree to have a headshot photograph taken.

I agree to the possibility that data may be reused or shared by the students on the MA Interior Design 21/23 course. I consent for the archiving and future reuse of the data for research purposes.

I agree that the anonymised data will be stored for 10 years after the project. After that it will be deleted.

I agree for the researcher to use the data collected up to that point, should I withdraw from the project.

I agree to the researcher breaking confidentiality (if I reveal something that may put myself or others at risk of harm), and I agree to any actions that may be required as a result of the disclosure.

I agree to take part in the above study.

.....
 Name of Participant, Date, Signature

.....
 Name of Researcher, Date, Signature

Advert

Participant Advert

Do you want to be part of a design research project about community and behaviours?

The University of Brighton MA Interior Design course is looking for people to participate in a research project aimed at helping to create a favorable urban environment for various communities.

Students Nazek El Hariri, Rebecca Archer and Ekaterina Minosian will take part in research on joint design carried out within the framework of improving and optimizing the Hippodrome as a historical building and part of the urban environment and reflecting the needs of modern society.

After the interview and research, the graduate students will record their observations in a diary of reflections. The collected data will be used to develop a number of joint design methods that will help and support people from different communities and possibly encourage and offer various ideas for the development of the future community.

If you are interested, please speak to us:
E.Minosian1@uni.brighton.ac.uk

Participant Information Form


University of Brighton

Participant Information Form

***Pleasure & Place: The Hippodrome: Community and Behaviours. MA Interior Design Students: Nazek El Hariri, Rebecca Archer, Ekaterina Minosian University of Brighton**
Participant: Sea Swimming Group
Event: Community and Behaviours

What's the project?
Hello, we are a team of Master degree students on the Interior Design course at the University of Brighton.

Thanks for your interest in the 'Community and Behaviours' research project, the early research stages of our current project titled, 'Pleasure & Place: The Hippodrome'.

It is obvious that the creation of various societies in the city serve to develop the social life of people, strengthens their ties with each other and contribute to the development of various aspects of life. The aim of the project is to study the various communities in Brighton in order to understand how to improve and develop the life of these different groups, and how they can be interconnected with the urban environment. We would like to understand how communities interact with the city, how they can help the city and how the city can help the development of communities.

In our project we consider the swimming community especially important, as it supports and develops a healthy environment, which is so relevant these days. It also sets a good example for the younger generation in demonstrating an active lifestyle and serves as a good association for people of different ages and social groups in a common positive movement that, through active action, allows people to expand networking in various areas of life. Therefore, we chose the sea swimming community to research as it proves a vivid example of such a movement. We are interested to learn about the experience of people who choose to swim in the open sea and who take part in various events and meetings on the topic of swimming all year round.

In the course of our research, we would like to ask the following questions:

- What does your community represent for you?
- What makes your community so unique to Brighton?
- What does Brighton give back to your community?
- What would you like to improve within your community?
- How could Brighton to better accommodate your community in the near & distant future?
- Is growth necessary or possible within your community?

Later in the project, using what we have learned from your contribution to these studies, we will develop specific solutions for the urban environment that meet the needs of communities and contribute to the increase in valuable communications and collaborations of these groups in Brighton and throughout UK. We would like our research to be heard by the general public, the media and politicians.

The project is supported by the University of Brighton and has received an approved ethics review from the Level II Ethical Review Commission in the Arts and Humanities.

What's involved?
If you have received this document, you are invited to participate in an audio in-person research interview through which we'd love to hear about your thoughts and views on matters outlined above. This will take no longer than you wish and you can share as much or as little and you'd like in response to the questions above.

Following completion of a consent form (provided alongside this document including confirmation you have read though this document) and are fully aware of the project, we will record the interview using a recording device obtained from the University of Brighton. After the interview, we will store the recordings on the official University of Brighton data platform OneDrive, transcribe the audio footage and observe and reflect the findings using the correct referencing practices. Any information provided will be available to the Masters of Interior Design students at the University of Brighton 21/23 and associated supervisors.

Why have I been chosen?
Sea swimming has been a desirable and healthy activity since Brighton's hay-day. In choosing a community group that is still engaging in the activity, we hope to learn whether the intentions and experience is similar and to see what the future might look like for an activity that has stood the test of time.

Do I have to take part?
Participation in this study is completely voluntary. You are allowed to withdraw at any time during the project, and you can ask to have the observations relating to them deleted at any point for up to two weeks after the data collection, at which point data will be anonymised and transcribed.

Confidentiality and management of your data:
Any information, including your name, will be removed from the note taking, so that you can't be identified. The data will be fully anonymised and pseudonyms (Participant A,B, etc.). If you wish for your data not to be anonymised, you can be named & identified. This option can be found on the consent form. Your anonymised data will be stored for 10 years after the project. After that it will be deleted.

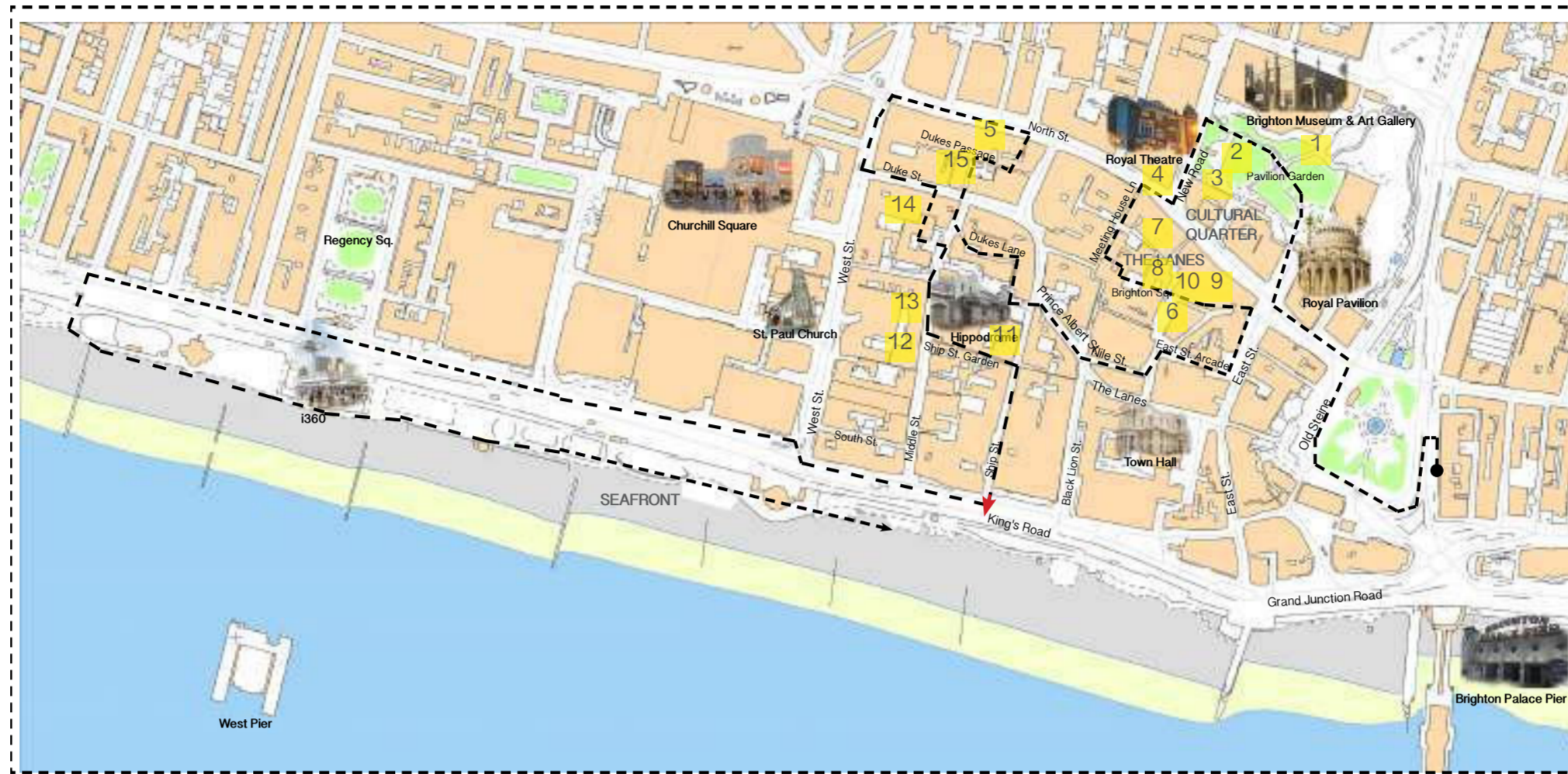
What will happen to the results of the project?
Any used quotes from the transcriptions or audio recordings may be used within the project of the other students within the Master of Interior Design course 21/23.

What next? / I have questions:
If you would like to take part please email us on E.Minosian1@uni.brighton.ac.uk. Please feel free to ask any questions you may have or for further clarification.

Behaviours The Laines

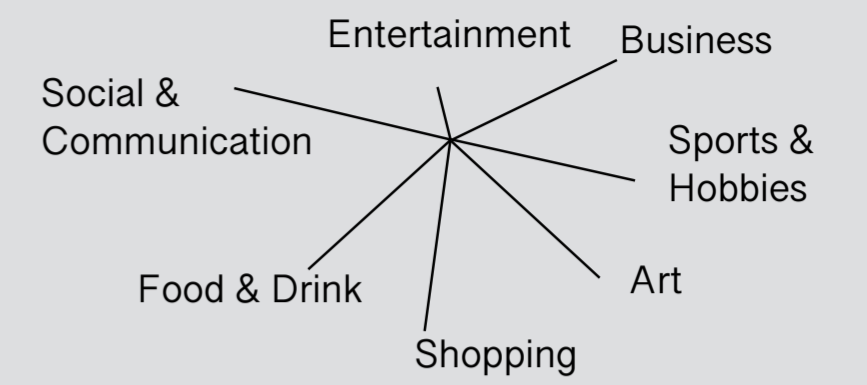
Description of people observed.

Map View

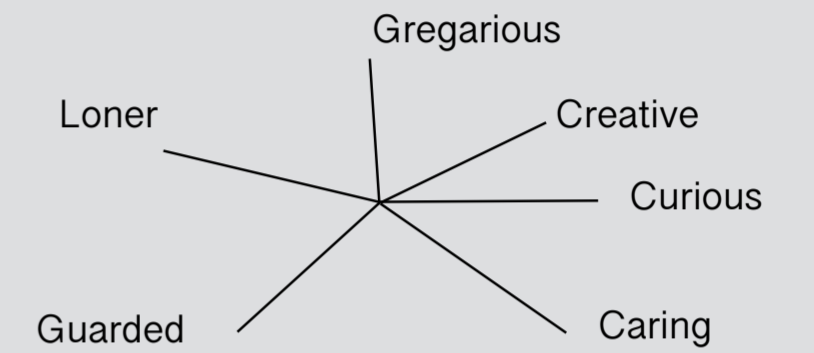


Map showing part of central Brighton and seafront. Digimap edited by the author.

Some Activities Observed



Some Behaviours Observed

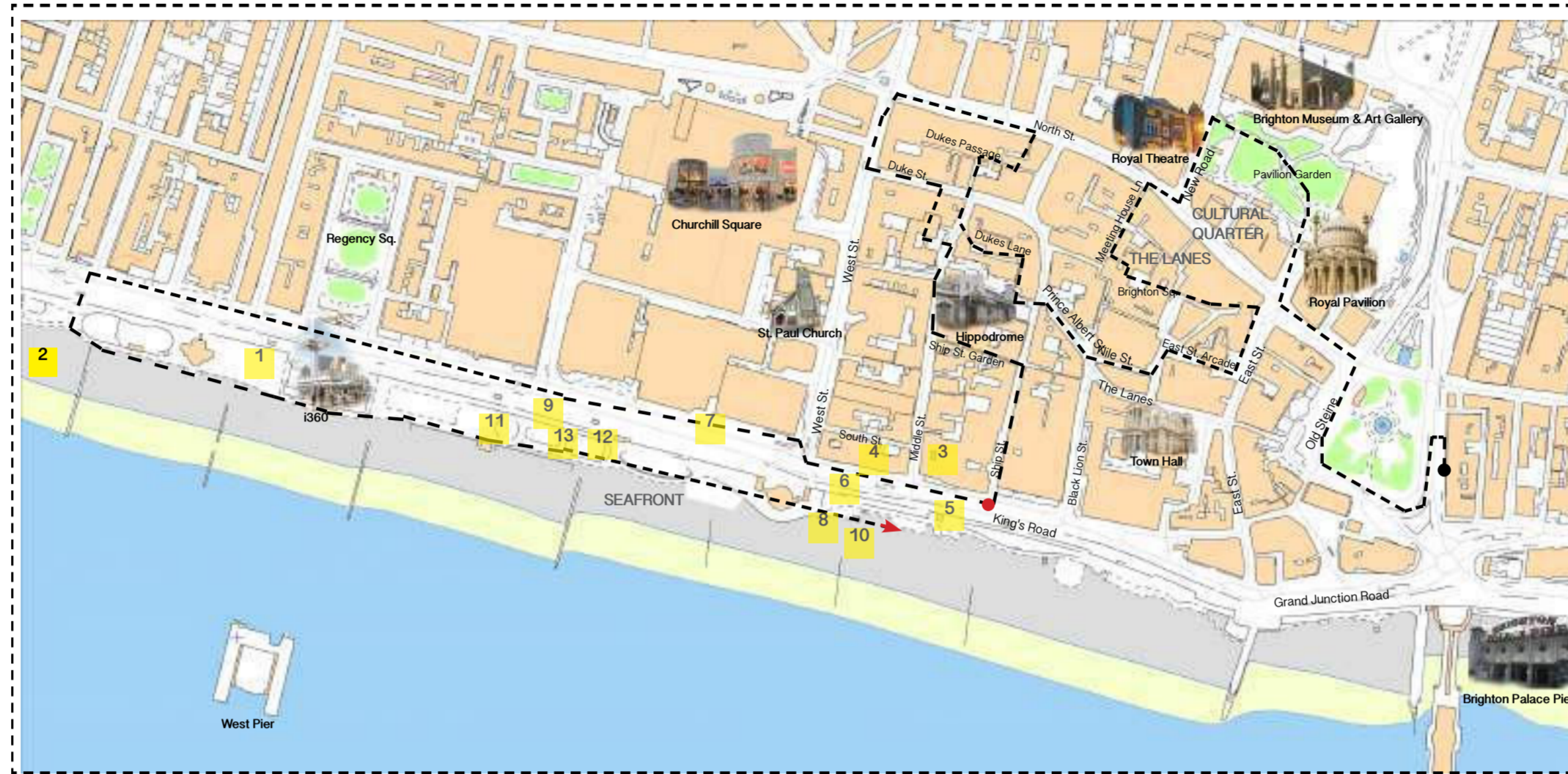


<ul style="list-style-type: none"> - picnics - strolls and walks - playing - socializing 	<ul style="list-style-type: none"> - group walks - busker packing his instrument 	<ul style="list-style-type: none"> - people either gathering around a table or sitting alone drinking coffee and tea 	<ul style="list-style-type: none"> - cycling near the garden - people with shopping bags - walking the dog - couples walking 	<ul style="list-style-type: none"> - individuals walking solo 	<ul style="list-style-type: none"> - a child accompanied by her mum with a LGBT+ flag, having lunch, encountered to see them again at the seafront. - Families spending time together with their kids 	<ul style="list-style-type: none"> - groups and couples with hot/cold takeaway drinks and walking through the lanes 	<ul style="list-style-type: none"> - expressive art (graffiti) - lunch and brunch indoors - wandering outdoors
<ul style="list-style-type: none"> - A gathered group of people looking at the window display of a shop. 	<ul style="list-style-type: none"> - Two individuals looking at the Art shop window display. 	<ul style="list-style-type: none"> - A man carrying his grocery shopping into the narrow lane before entering the house to the left. 	<ul style="list-style-type: none"> - A group of friends passing besides the Hippodrome; one of which is skating; and going straight to the seafront. 	<ul style="list-style-type: none"> - Individual walking alone with headphones and heading to the seafront. - Couple walking together and carrying a baby passing beside the Hippodrome towards the centre. - A home storage van passed by. 	<ul style="list-style-type: none"> - Family walk that started from the lanes, Dukes lane and headed towards the Churchill square. - Solo people walking in both directions. 	<ul style="list-style-type: none"> - parked bikes - two individuals intending to enter the food shop. - walking through individuals 	

Photographs of people's activities around central Brighton.

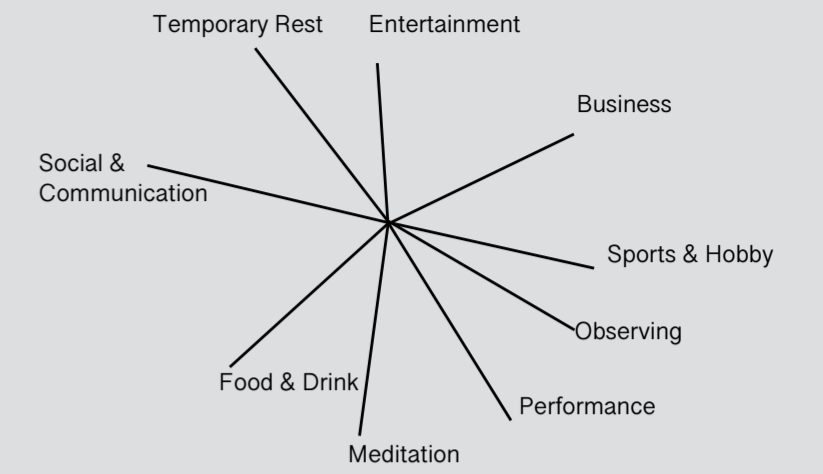
Community Mapping

Brighton Seafront

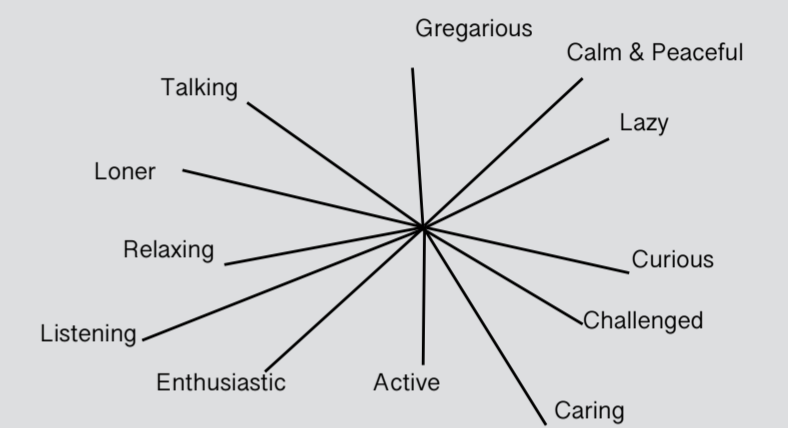


Map showing part of central Brighton and seafrontDigimap edited by the author.

Some Activities Observed



Some Behaviours Observed



Description of people observed.



- Bubble man entertainer surrounded by joyful people from various communities.
- photographing
- solo, couples and group walks



- musical orchestra performance at the band stand
- people around observing
- individuals on ski jets



- a women having a drink and sitting outdoors in a cafe observing



- family walks and strolls
- people crossing to access the seafront



- roller skating alone



- cruising by the sefront
- cycling
- people having lunch



- trippers either heading to their place of stay or returning back



- children meeting for the first time and playing together



- two elders enjoying the jugglers show
- people hanging out and have a drink/ lunch



- people of 2 having a beer and listening to a women singing on stage



- circus performers using the columns at the seafront to hang the strings
- a group of 3 sitting on the floor and having a chat



- A busker playing on the floor
- a person sitting alone on the bench and looking down
- two ladies chatting and walking



- two joggers practicing
- a lady laying down and taking a rest
- a man laying his belongings and having a short rest at the bench



- a group of friends and solos relaxing at the beach

Photographs of people's activities around Brighton seafront.

Community Mapping

Shops Window Displays - Grafitti



A window display that shows portraits, arts, posters and frames - revealing reflective art and creativity interests.



"I believe in angels. I've seen them." Grafitti is a reflection of thoughts, beliefs and art. It is seen in 2 ways in The Lanes: a destructive aspect of the street (lower section of the image) and an artistic piece in others (upper section of the image).



A window showing neatly ironed and hanging specialized shop in Lingerie designs representing local fashion taste and style.



A display showing abstract paintings and paintings that reflect Brighton; its landmarks and diverse community.



A display showing designer jewelry tied to fashionable Brighton.



A shop window displaying tableware and home accessories.



A shop for the book makers supporting writers, literature and art.



A shop for designer home accessories (cushions, throws and lamp shades).



A shop selling designer home accessories, decorations and jewelry pieces.



A shop selling fashion accessories such as bags and jewelry.

Window displays in the area represent the interest in arts and fashion in various ways whether for home or personal.


Community Behaviour Activities Observed



Behavior and social value

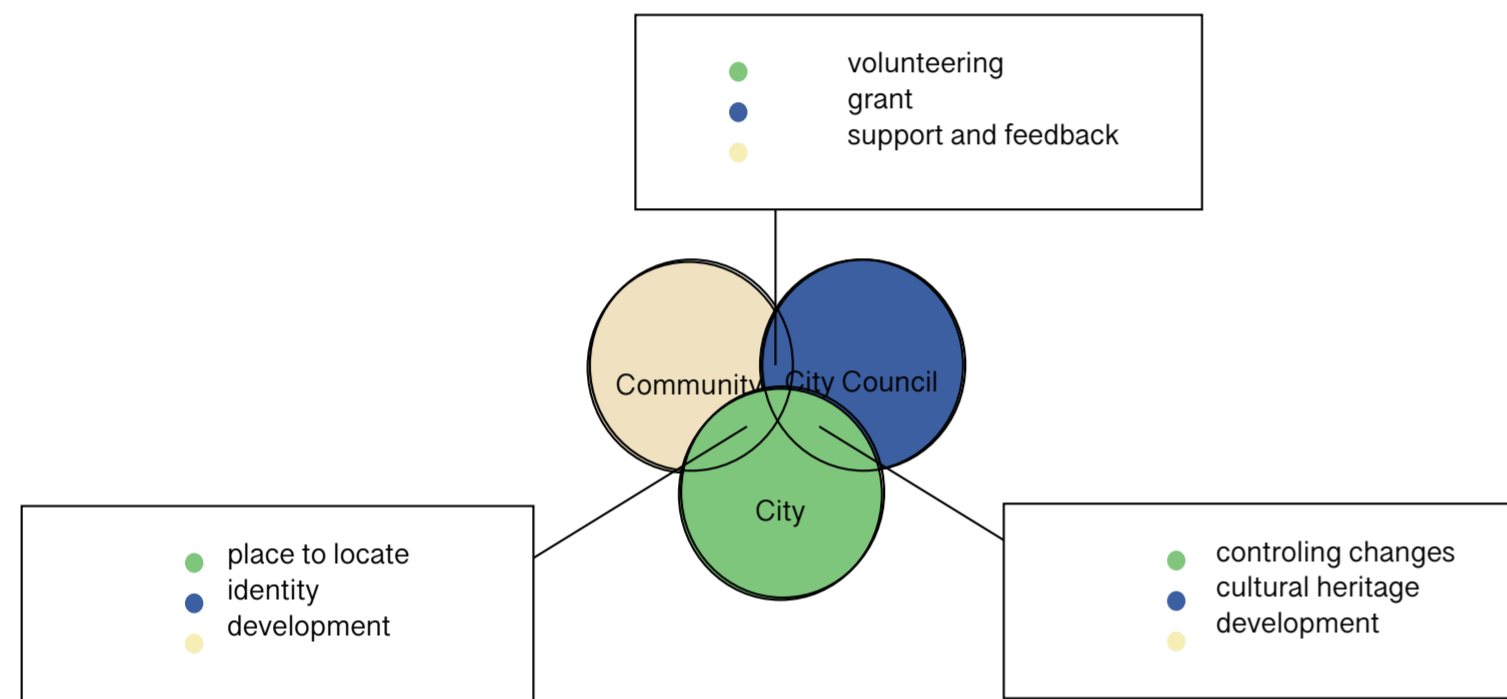
Social value means taking into account the following when we award a contract or design a service:

- social benefit
- economic benefit
- environmental benefit



The Brighton and Hove social value principles are:

- Working together across sectors to achieve shared priorities and provide social value outcomes
- Being inclusive – improving equality, diversity and inclusion of people in the way we work social benefit
- Supporting local and positive employment experiences – creating work and training opportunities for local people
- Building community capacity for prevention and early intervention
- Taking a community-led approach to social value by supporting communities with resources and expertise to build capacity
- Supporting volunteering as part of delivery
- Buying local – supporting the Brighton and Hove economy by choosing suppliers close to the point of service delivery
- Ensuring ethical standards of purchasing and delivering services
- Implementing sustainable policies – reusing, reducing waste and carbon footprint



Arts, Heritage and Entertaining Volunteer organisations

- Volunteer Team Leader
- Volunteer Publicity Organiser
- Volunteer secretary
- Vinyl Enthusiast
- Visitor Assistant Volunteer
- Volunteer Team Leader
- Volunteer Wardrobe Assistant
- Arts and Crafts Lead Facilitator
- Volunteer Health and Safety Adviser to a local Theatre Company



Other Brighton Volunteer organisations



Defenition of social value:



.Social Value is about securing maximum impact on local priorities from all public investment
 The city will maximise social value by focusing particularly on strengthening communities
 “.through collaborative working across the public, private and community and voluntary sectors

What people say about the Hippodrome?

Facebook page: Our Brighton Hippodrome

About: Brighton Hippodrome could be restored as a live performance venue, but we need your support

Brighton has a forgotten theatre that has the capacity and flexibility to stage large touring productions that currently pass Sussex by: musicals, ballet and opera. If restored it could operate as a 1550 seat proscenium, uniquely convertible to thrust, in-the-round and even circus.

Sign the petition here <https://you.38degrees.org.uk/petitions/keep-brighton-hippodrome-for-live-performance>

Nestled in the heart of The Lanes in Brighton there is a hidden gem of a building: the Brighton Hippodrome. Older generations may remember it from its glory days as a live performance venue where the likes of the Beatles and The Rolling Stones played, and younger generations might not even know it is there. With the entrance on Middle Street the Hippodrome stretches all the way back to Ship Street; for such a large venue it lies remarkably silent in the centre of Brighton.

The Hippodrome was originally built as an ice rink in 1897 but it didn't gain enough popularity so the building was bought and converted into a circus, and then into a variety theatre by the prolific theatre architect Frank Matcham. Matcham designed at least 80 theatres throughout the UK including many which are still iconic and vibrant venues today such as the Hackney Empire, the London Coliseum, Victoria Palace, Shepherds Bush Empire, the Bristol Hippodrome, the London Hippodrome, and the Palladium, which is arguably one of the most famous theatres in the world. Unfortunately, there are only around two dozen of Matcham's theatres which have survived and around a dozen more have been converted and altered drastically into bingo halls, cinemas, nightclubs and other venues.

Brighton Hippodrome is unique as a performance space in terms of the scale and sense of space of the auditorium which has an ornate glass dome ceiling, and because it is one of 3 remaining circle theatres in the UK meaning it allows for direct sightlines to the centre of the stage from the encircling balconies. It is registered as a Grade II* listed building as a prime example of a

The Brighton Hippodrome remained as a theatre until 1967 when it was converted into a Mecca Bingo Hall, this was then closed in 2007 and it has remained empty to this day. In recent months plans have emerged to convert the Hippodrome into an eight screen Vue cinema. In Brighton there is already an 8 screen cinema minutes away from the Hippodrome, with another located in Brighton Marina, there are also currently 80 Vue cinemas throughout the UK. The proposed development to the Hippodrome is effectively irreversible; the conversion would remove the stage, the fly tower, the orchestra pit, the stalls, and much of the backstage areas, meaning that restoring the venue to a theatre would only be possible at extortionate costs, and the insertion of a mezzanine floor in the main auditorium would retract from its unique scale and space for which the building was listed. Although the National Heritage Trust may believe that the cinema development would preserve the building itself including much of its original architecture, it raises the question of whether the structure of the building is the main aspect of this space that needs to be saved or whether there is more to a building in terms of its cultural heritage that needs to be preserved as well.

If there was potential to restore the Hippodrome as a live performance space this would not only preserve the site for its original purpose and maintain its cultural heritage, but would also allow for shows and performances on a larger scale than any other venue in Brighton can currently permit. This has the potential for attracting more visitors to Brighton and providing increased revenue for the local economy, whereas the cinema would only create competition against the other cinemas in Brighton without any increase in visitors or revenue to the area.

News

10th November 2017

Hippodrome's buyer wants it to be a hotel



24 comments

THE hippodrome has been purchased by a developer who intends to turn it into a luxury hotel, The Argus can reveal.

Sussex Playwrights page is a supporter of Brighton Hippodrome Theatre

Famous movie writer



Talks to save the hippodrome

Frank Matcham Society

JaSonnuary6 a2520,ae 201d18 ·

Friends of St George's Church
 Thursday 15th February 2018
 OUR BRIGHTON HIPPODROME
 An illustrated talk by David Fisher -
 the amazing story of the Hippodrome and attempts to save it.
 St George's Church, St George's Road BN2 1ED
 Doors open at 7.00pm. Talk starts at 7.30pm
 Tickets £14 to include light supper

This samba party happened at the Brighton Hippodrome theatre exhibition ...



May 30, 2016



In Conclusion

The longer we study the hippodrome, the more we understand how important it is to preserve its history, because it is a great legacy. All the most famous musicians performed there. And so we would like to think about the community as a way of behaving in the aspect of social values. And then we can look for city council programs that are already existing in Brighton, and observe the main city council social values principles .

In conclusion, Brighton has various communities in which one can be involved in more than one community and where these communities are connected. What if one community can be involved in or join another community for different purposes. There is nothing as a design with a neutral impact on users. It either pleases its users or makes their life difficult. As designers we study communities to understand their needs and serve them better, similarly, communities can serve designers by engaging and taking part in design research.

Appendix B

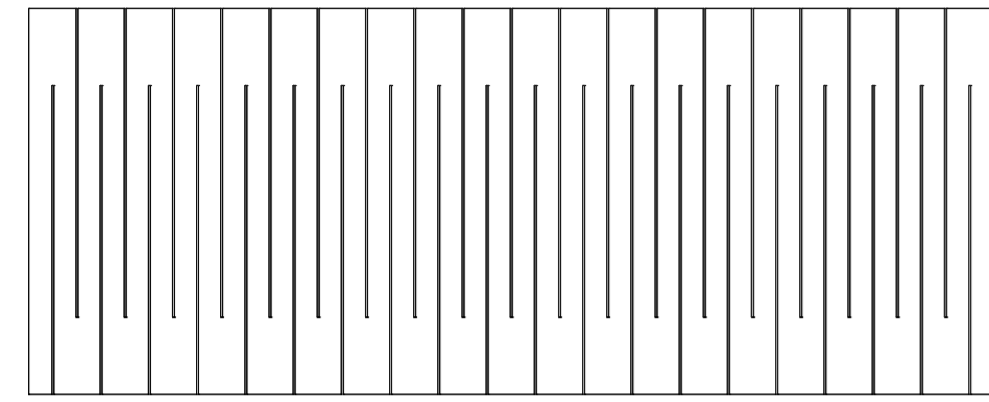
Technology & Material Practices

Title

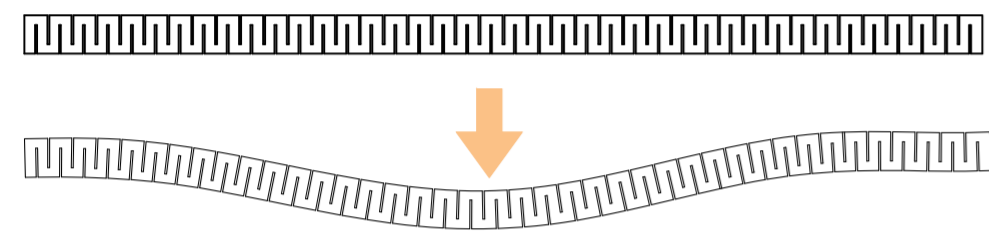
Body

1

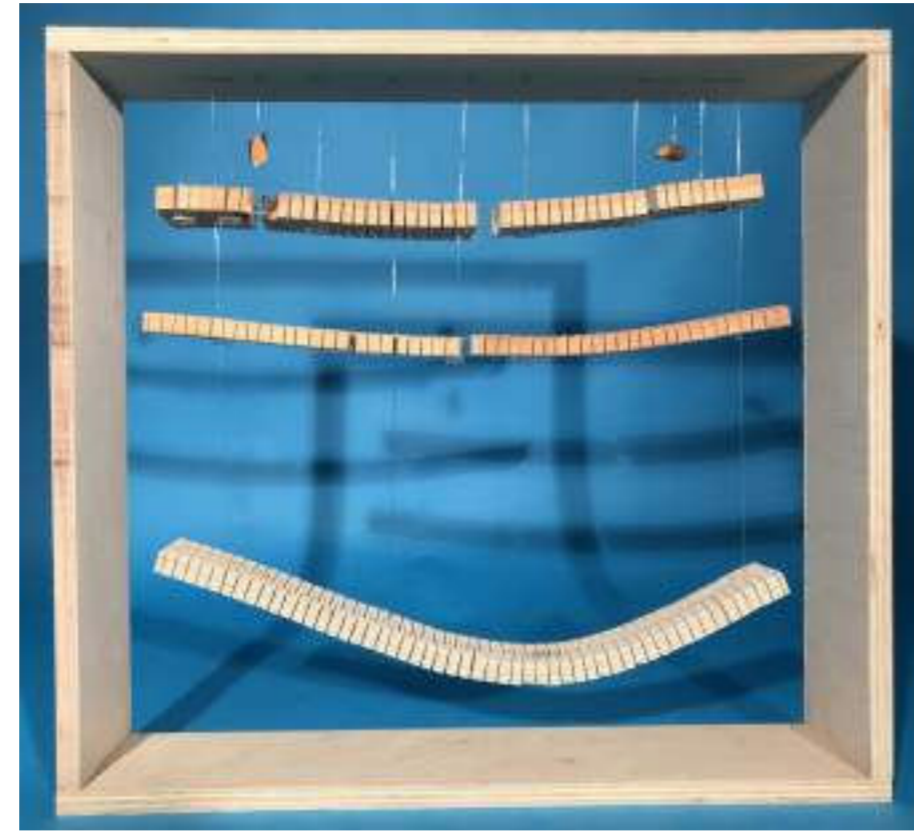
Subtracting Fragments from Wood



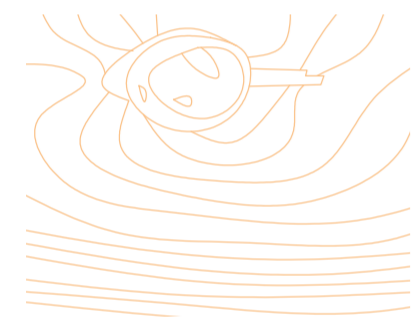
Top View



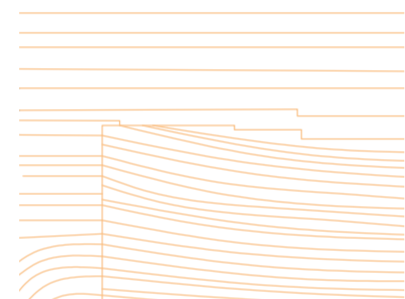
Side View



Materials Tested



Natural Pine Wood

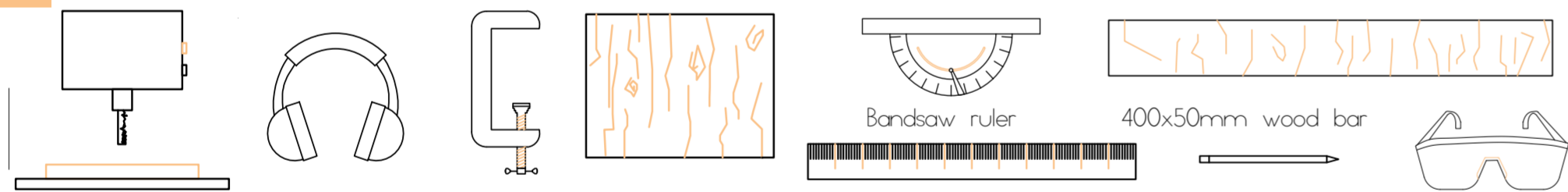


Engineered Pine Board



Plywood

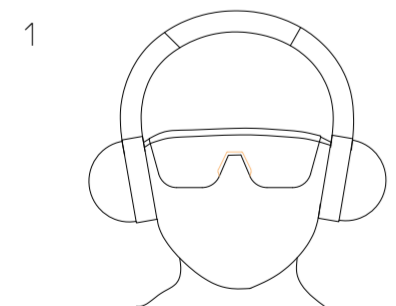
Tools Used



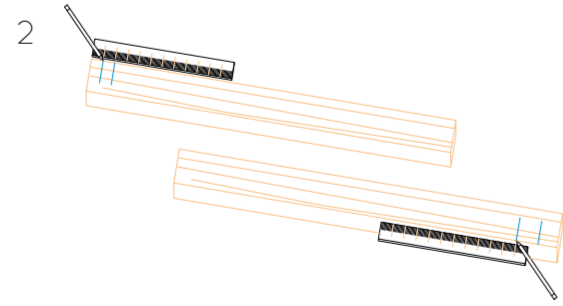
Startrite 401s Bandsaw Earplugs 2x G clamps 300x200mm wood piece Bandsaw ruler 400x50mm wood bar Ruler Pencil Safety glasses

Methodology 1

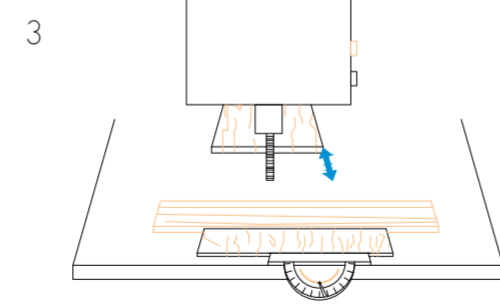
(The same method was applied on the above 3 materials mentioned.)



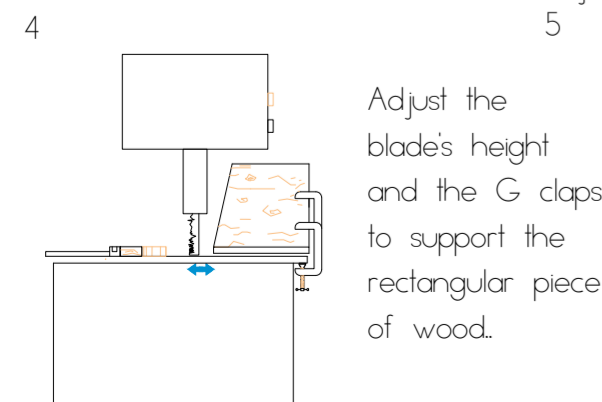
Put on the safety equipment.



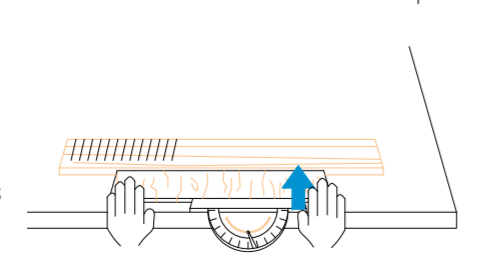
Measure the spacing on both sides of the sample or adjust it once on the wood bar piece. (400x50 mm). the rectangular wooden piece (300x200mm).



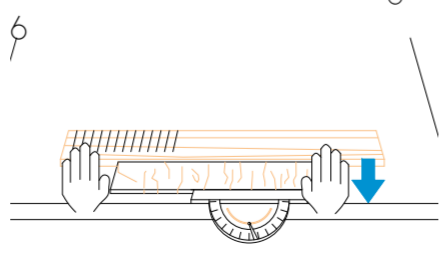
Set the distance between the blade and adjust it once on the wood bar piece. (400x50 mm). the rectangular wooden piece (300x200mm).



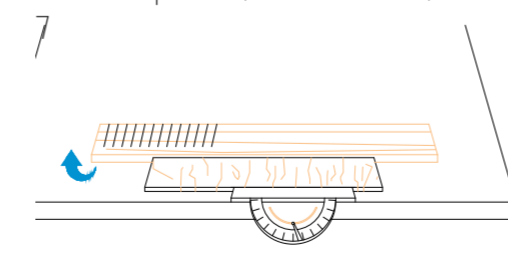
Adjust the blade's height and the G clamps to support the rectangular piece of wood.



Turn on the Bandsaw, push the sample slowly through the blade straight the sample. to hit the rectangular wooden piece (it acts as a stopper)



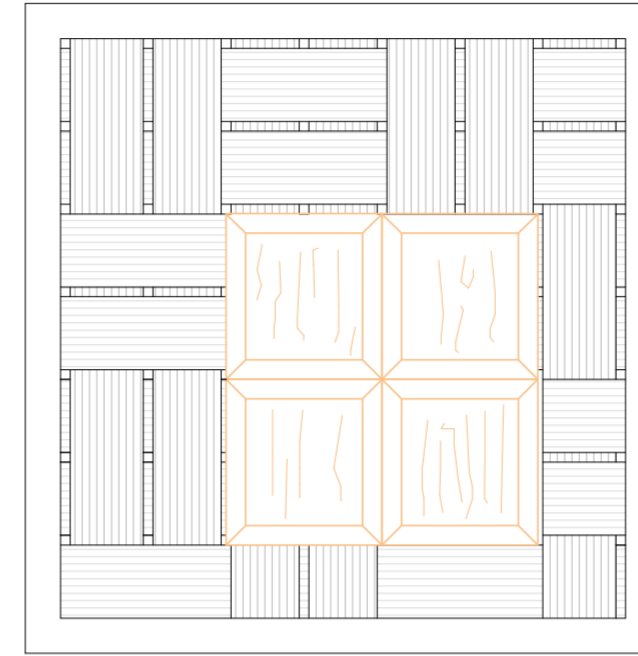
Pull slowly back and straight the sample.



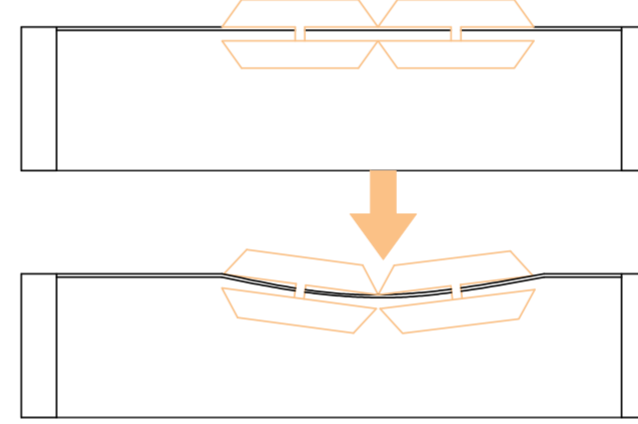
Flip the sample each time to do the same on the other side.

3

Integrating Elastic Fabric & Wood



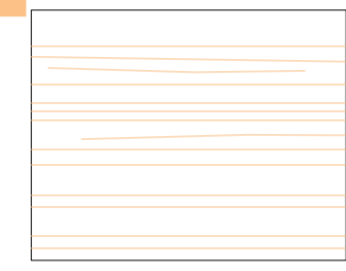
Top View



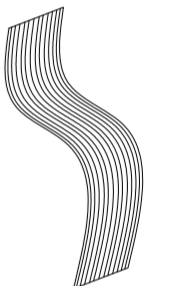
Section View



Materials

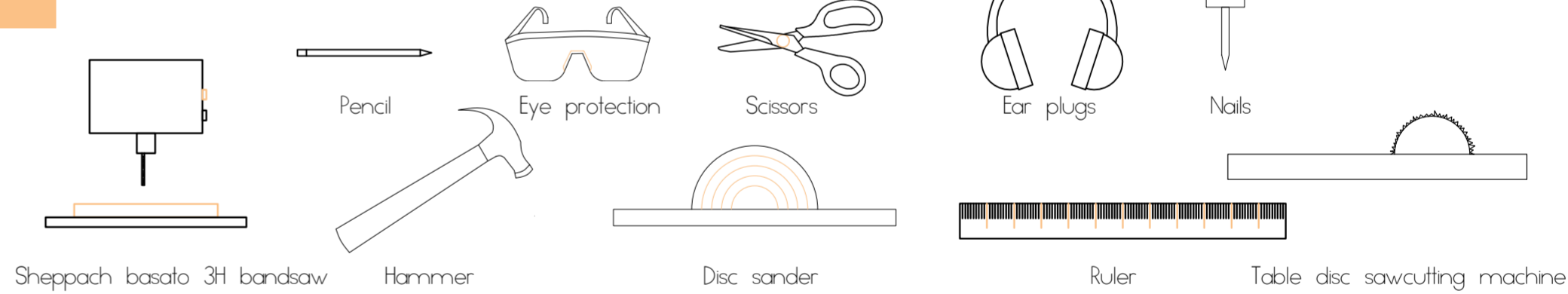


Plywood

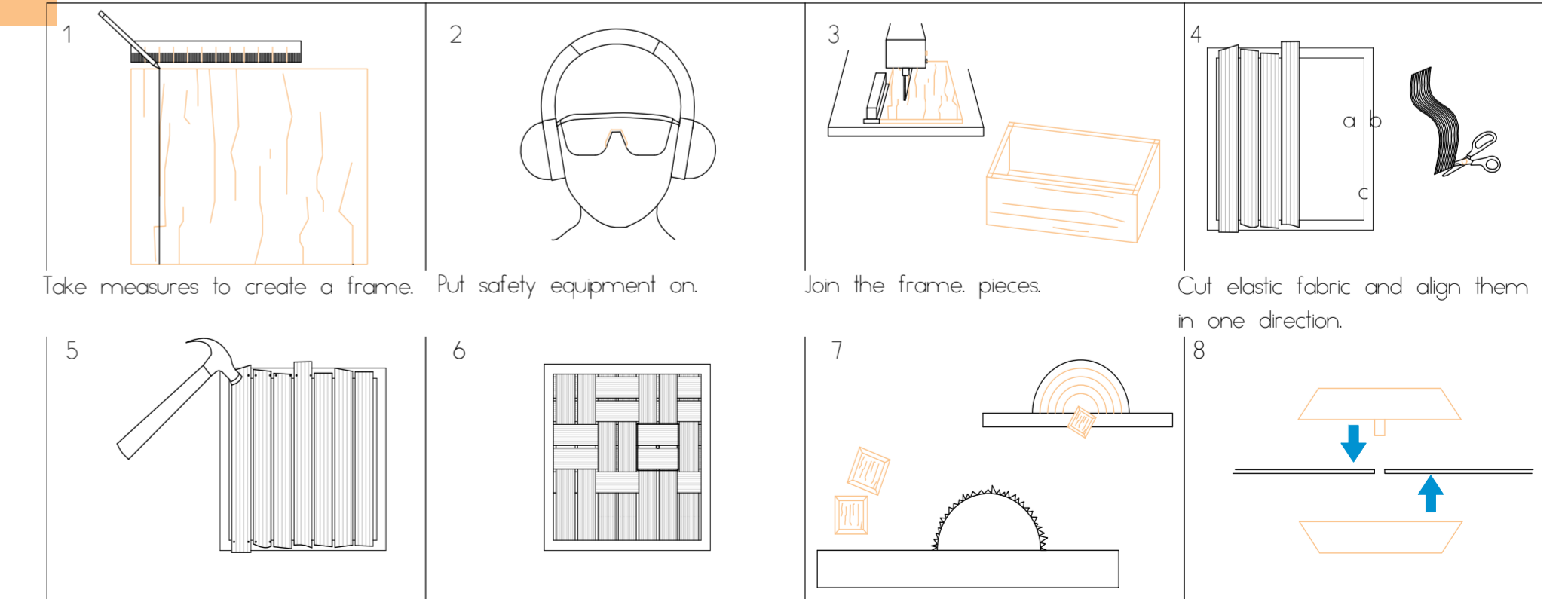


Elastic fabric

Tools Used



Methodology 3



1 Take measures to create a frame.

2 Put safety equipment on.

3 Join the frame pieces.

4 Cut elastic fabric and align them in one direction.

5 Pound the nails to fix the fabric.

6 Weave so that each 2 adjacent strips fold similarly.

7 Take measures of the hole and the area created by the weaves.

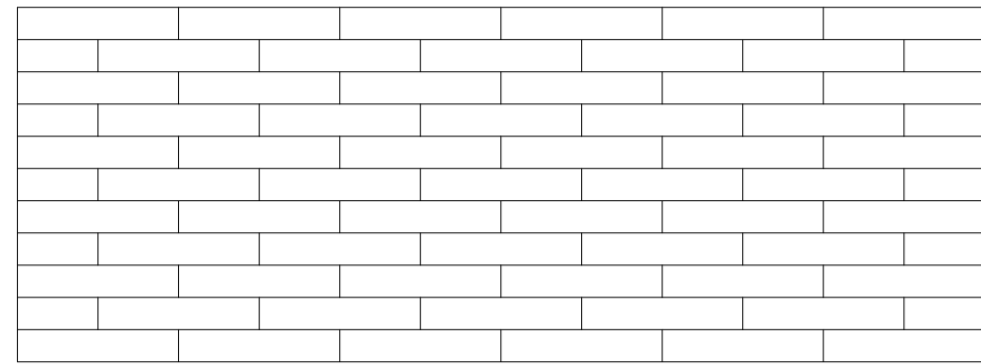
8 Glue the wood together and fit the wood block into the hole to cut the wooden pieces.

Title

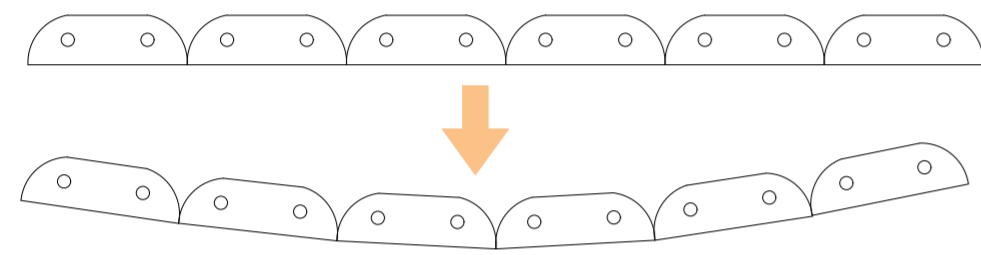
2

Body

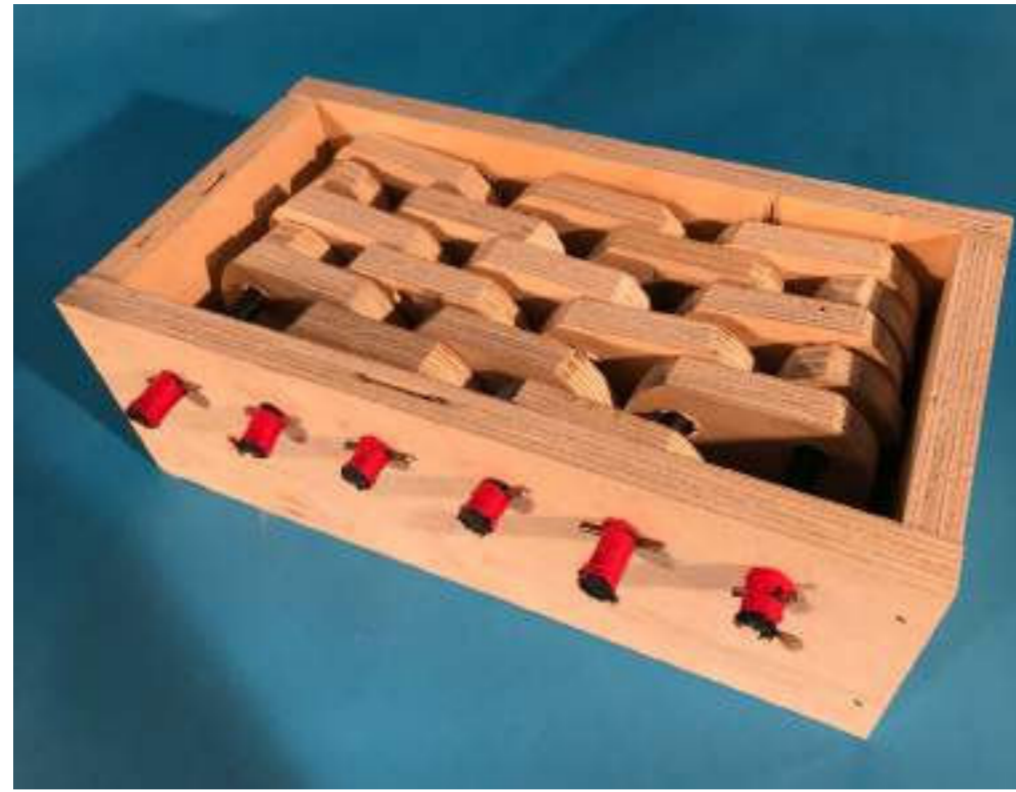
Integrating Bungee Rope & Wood



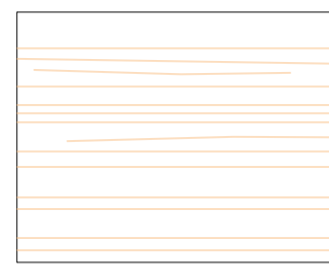
Top View



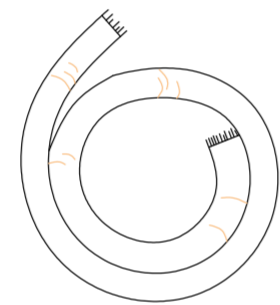
Side View



Materials

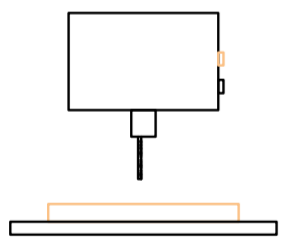


Plywood

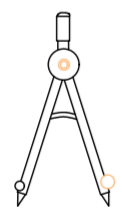


Bungee Rope

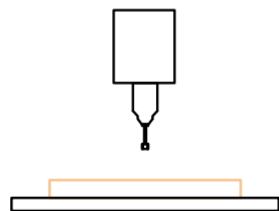
Tools Used



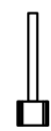
Sheppach basato 3H bandsaw



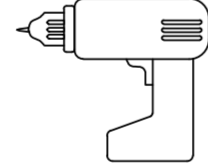
Compass



Drilling machine



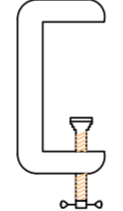
15 mm screw



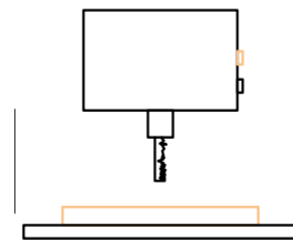
Power drill



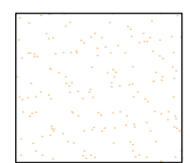
3 mm screw



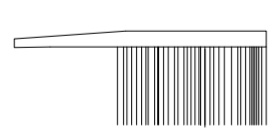
G clamp



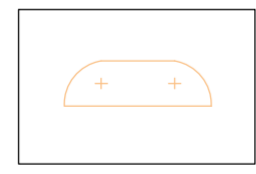
Startrite401s bandsaw



Sanding paper



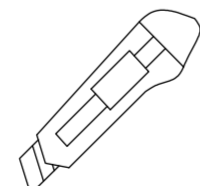
Brush



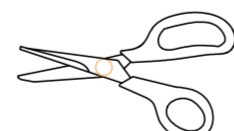
Cardboard



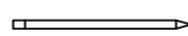
Screw driver



Cutter



Scissors



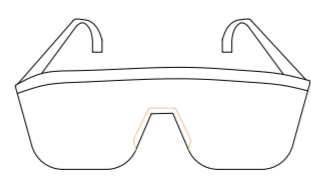
Pencil



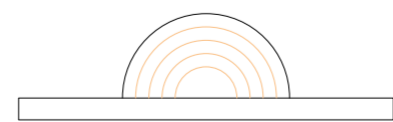
Ear plugs



Ruler

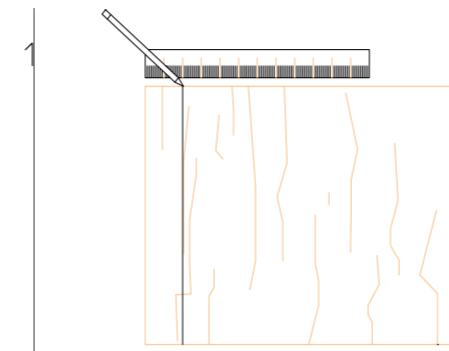


Safety glasses

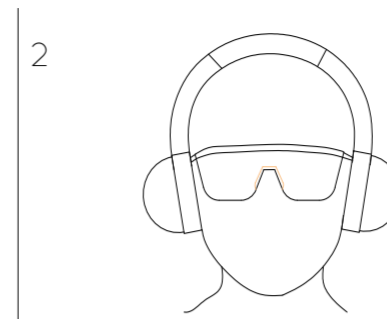


Sheppach disc sander

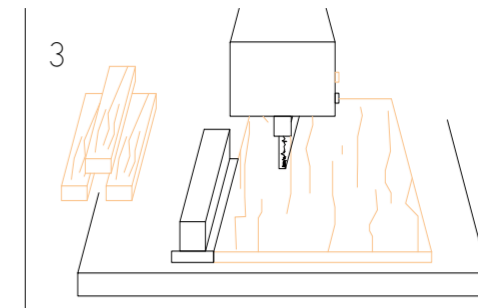
Methodology 2



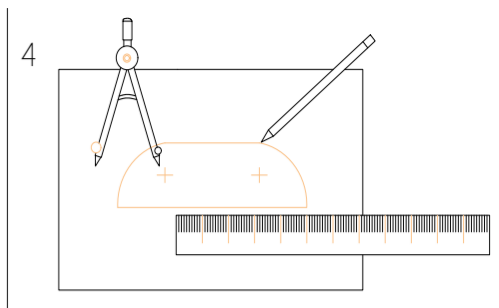
1 Take measures to divide a piece of plywood into bars.



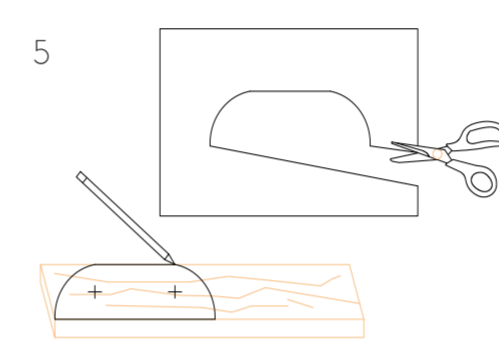
2 Put the safety equipment on.



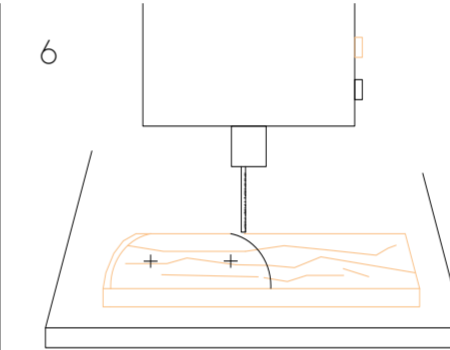
3 Use the Startrite 401s bandsaw to cut slowly the bars equally. The support to the left helps to cut straight and perpendicular.



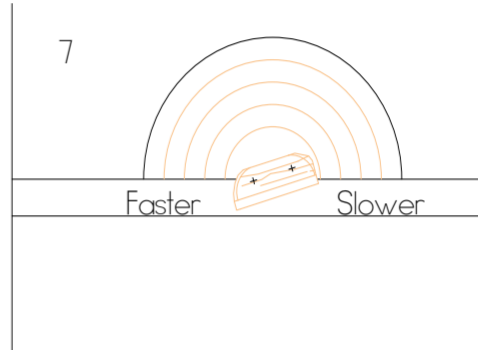
4 Make a template using cardboard to draw the wooden bead and mark centre points for the holes.



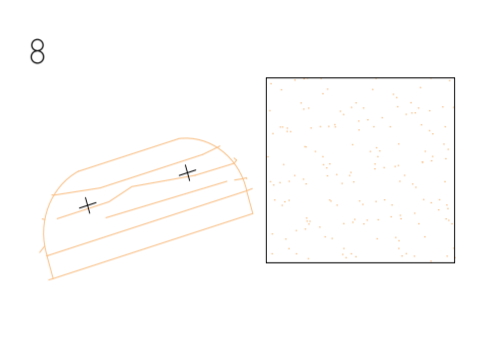
5 Cut the drawing and trace.



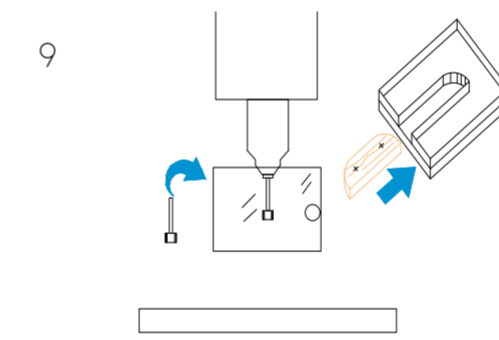
6 Use a thin blade to cut and rotate by hand the beads using the Sheppach basato 3H bandsaw.



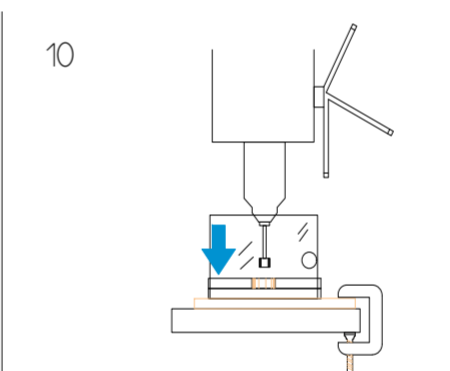
7 Sand the imperfect curves using the Sheppach disc sander. Slight bumps will need the right side of the disc to do the job.



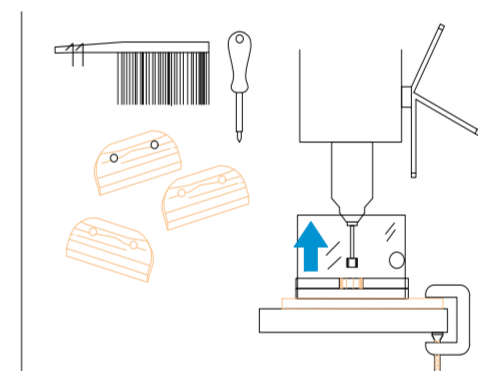
8 Use sand paper to neatly rub any excess wooden wool.



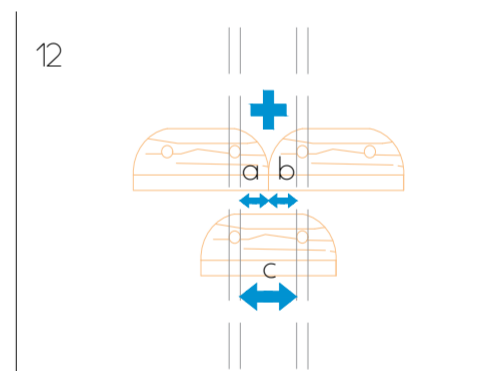
9 Insert the 15 mm screw into the drilling machine. Create a wood support that perfectly fits your bead to avoid close finger contact with the machine.



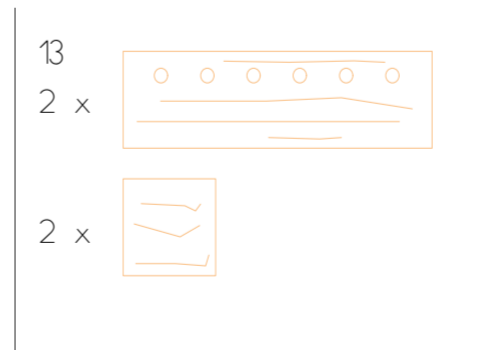
10 Fix the support on a piece of plywood using G clamps to avoid any rotation/side movement. Pull the wheel down gently and gradually to avoid cracks in the wood.



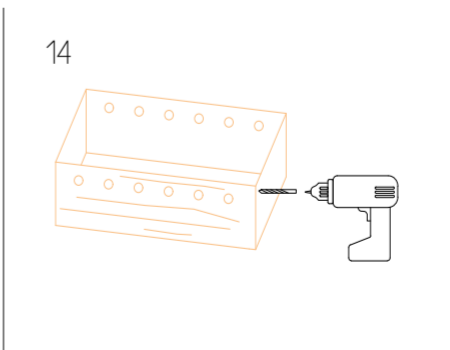
11 Use the brush to clean wood wool followed by using a screw driver to pull the stuck bead out. Brush afterwards too. Repeat steps for all beads.



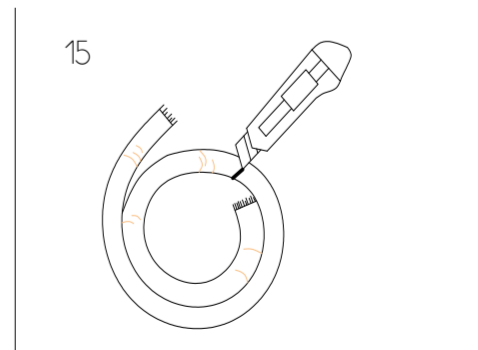
12 Consider sides $a + b = c$ before creating the template and arrange the beads temporary to check that the holes are aligned.



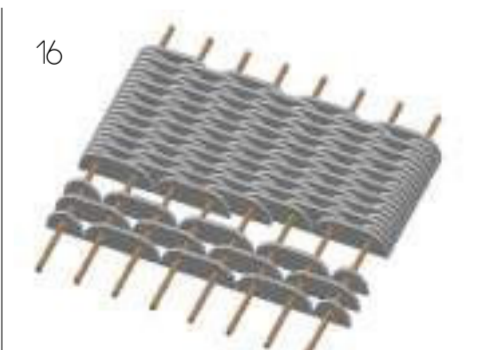
13 Cut wooden pieces to create a frame. Use the drilling machine to drill holes in 2 facing wooden pieces. Consider the width of the bungee rope when deciding on the screw size before drilling.



14 Combine the frame using either wood glue and clamps or a power drill and screws.



15 Use a cutter to cut strips of bungee rope.



16 Organise the layout of the beads with the rope before inserting them into the frame. Support the rope at both ends.