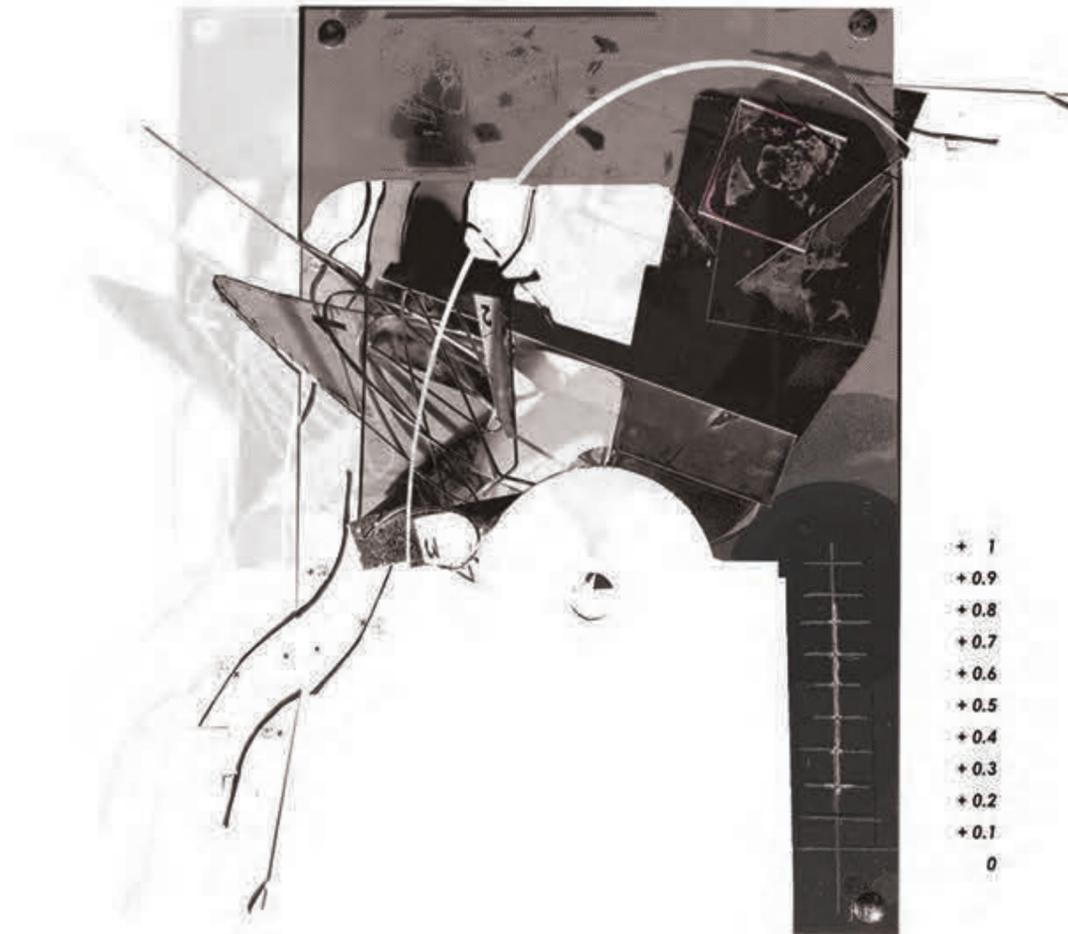


RESTLESS LANDSCAPES : "Recurring the scapescene"



DESIGN RESEARCH AND IDEATION

_ Assemblage

_ Program Development

_ Precedent studies

Architectural Synthesis

Environmental Facts

Our existence is strongly characterized by the activities that we as humans do. The development of the human brain was the catalyst that enabled us to develop cultures and practices that could differentiate us from nature. Seemingly this authorized us to abuse nature that paradoxically we are part of. As a result of this, the water level rise is one of the biggest threats to our existence. Based on recent environmental research it is expected that in the next 100 years the water level will rise by 1 meter in the area of and surrounding Brighton. These environmental changes endanger human existence, therefore if our existence is defined by our activities then our culture is also threatened.

Response

This project aims to respond to the long-term environmental scenario of flooding by creating active spaces for cultural activities to thrive and in the short term by creating a responsive landscape to bring awareness of the catastrophic consequences that we as humans seemed to have caused. These activities include dance, poetry, painting, and social entertainment. Such social schemes enable the citizens and locals of Brighton to connect to and create new communal spaces.

Agenda

The main agenda of the building is to bring awareness to cultural commons that could be under threat due to environmental changes and to show the adaptive role of nature's through the building's ephemerality. In response to this, the buildings will decay and deform as an attempt to portray the effect of high raising water level to society while adapting to the different depths of the new landscape.

How

In doing so, a mineral solution as salt will be profoundly introducing itself in the project. Salt has a specific form of material manifestation as it reveals and erodes the histories and identities of a place. Salt gradients used to define most of the boundaries between land and water. Salt can act as both visual and mechanical metaphor of one's existence or of a place. The structural representation of salt along with the shallow ponds will allow the skin to erode in them as a metaphorical representation of the transformation that our environment is facing and the rediscovery of its identity. The traces that the salt will leave behind in the landscape in combination with metal rust will be the same impact the Anthropocene has cost to the environment: a continuous decay.

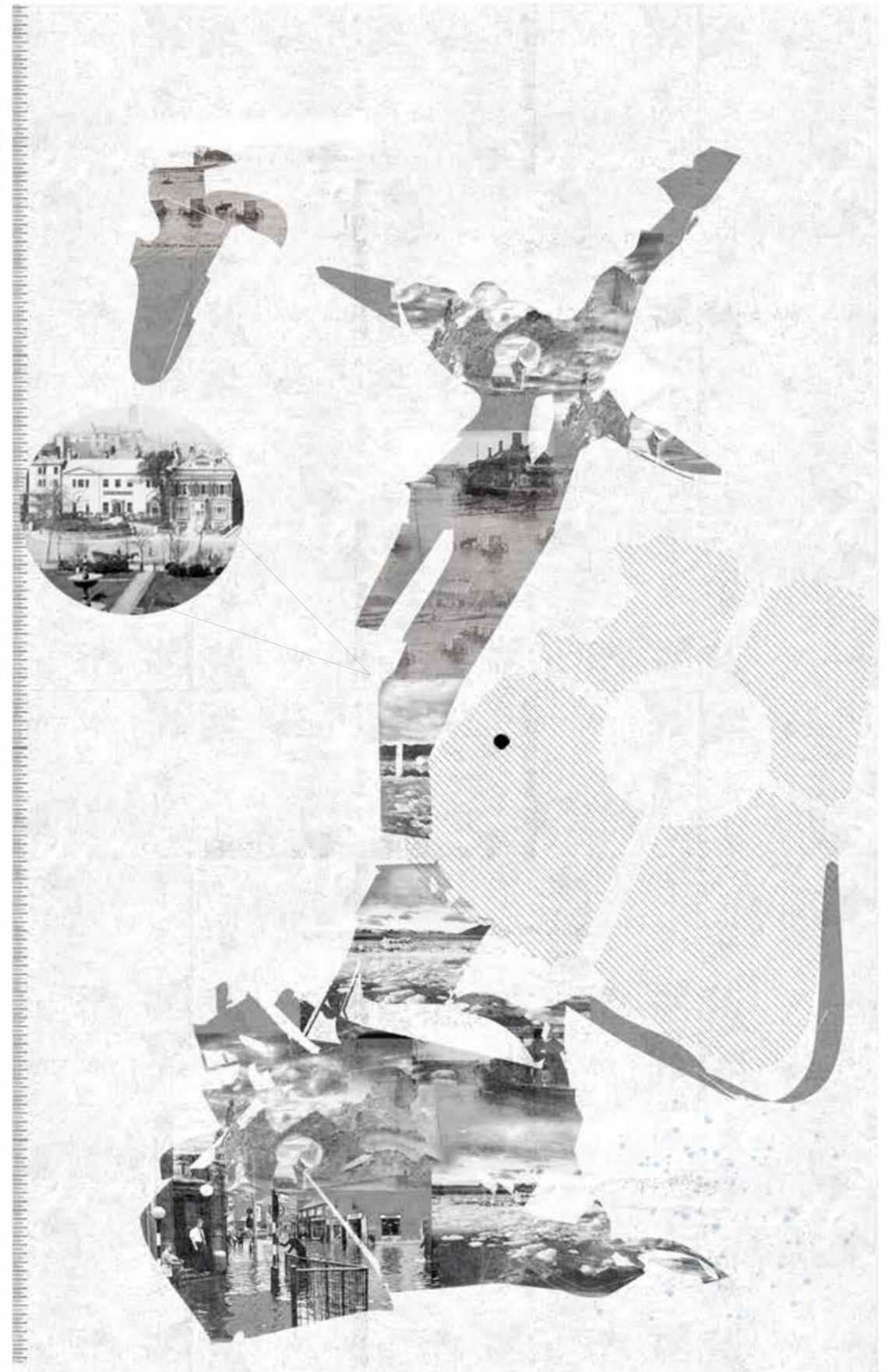
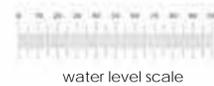


Programatic Visualization

Flooding scenario

The water level rise is one of the biggest threats to our existence. Based on recent environmental research it is expected that in the next 100 years the water level will rise by 1 meter in the area of and surrounding Brighton. These environmental changes will endanger human existence. Our existence is strongly characterized by the activities that we as humans do. The development of the human brain was the catalyst that enabled us to develop cultures and practices that could differentiate us from nature. The rising water levels threaten both the natural world and in turn our culture too.

precedent photos



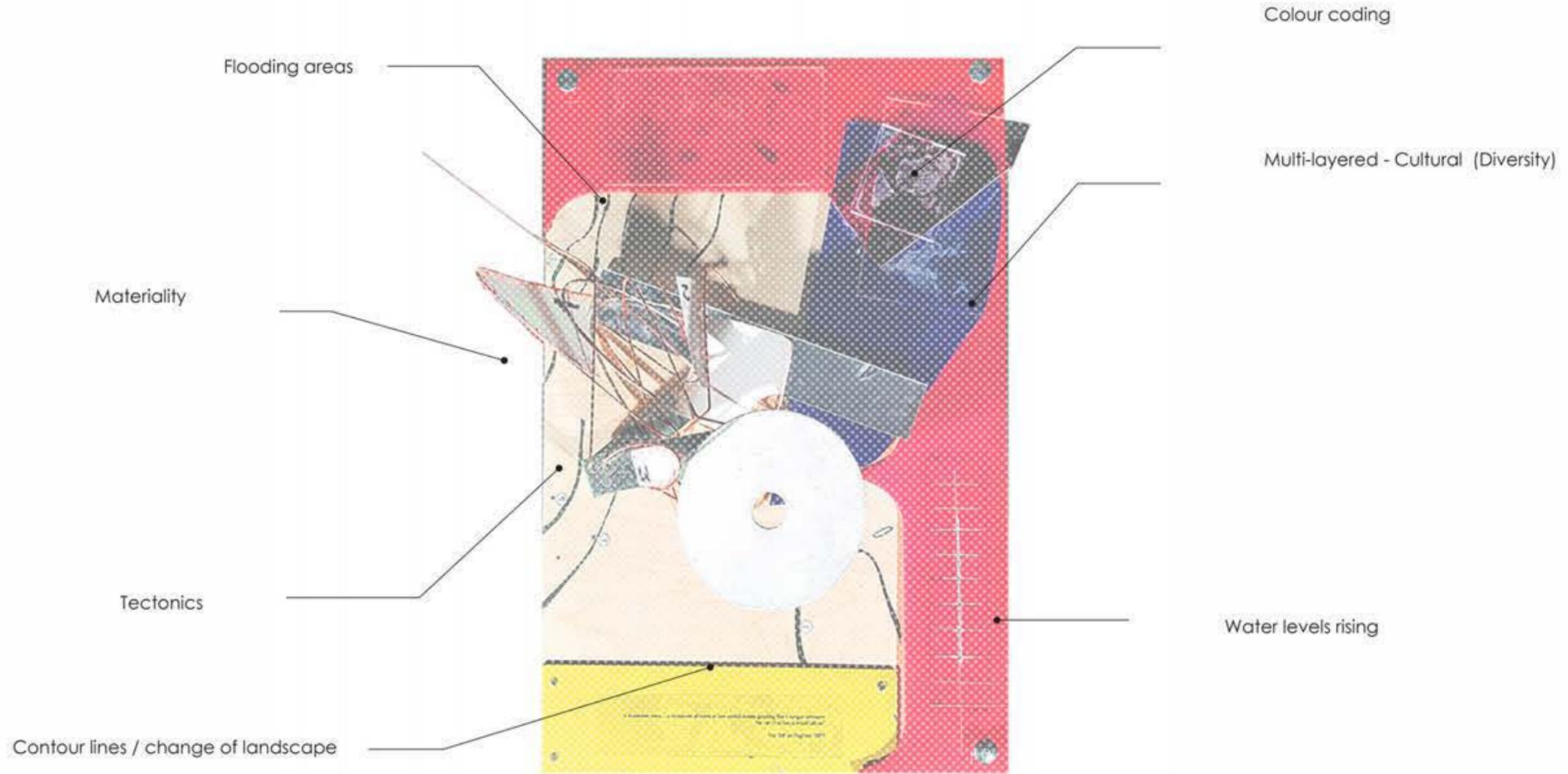
predicted flood area in Old Stein

Assemblage

abstract representation

In order to start the project I used a very abstract form of representing my ideas about the environmental changes and especially the scenario of flooding. Through the assemblage I have tried to portray a way that these changes could be prevented if using cultural activities. The cultural activities will be represented through a series of different layers and colours. One other element that I have considered in the collage is to introduce tectonics and the materiality that I wish or think is appropriate for the project, as I wanted to give a sense of elevated forms from the ground using steel as a response to the flooding scenario.

Elements to consider



Influence over the project



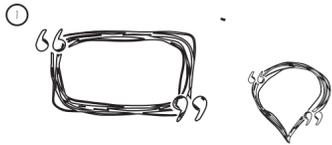
POLITICS

Political culture

Brighton is well known for its political culture. Brighton is considered one of the most open-minded towns all across United Kingdom, and this is portrayed through the political party in place. The green party is currently in place aiming and embracing the diversity of the town. Brighton is known for the free speech, any sort of public declarations as well as rebellions. The people of Brighton are fully united and they want to express their diversity when it comes to public problems or advices.

- Alloted color from assemblage
- Alloted potential space

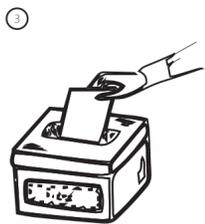
Political activities



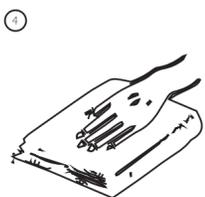
Common Discussions



Protest Announcements



Political Discussions



Common declarations

PLEASURE

Dancing culture

Grand balls were the earliest recorded dances that took place in Brighton. Balls were held at The Castle and Old Ship Inns from the 1760s. In 1766 the owner of The Castle. Such was the success of the balls that it was felt necessary to appoint a Master of Ceremonies to oversee them in 1767. The regular visits of the Prince of Wales to Brighton from 1783 onwards saw a great increase in the scale and grandeur of balls. Dancing as a major form of entertainment really took off in Brighton During the 1920s and 1930s.

- Alloted color from assemblage
- Alloted potential space

Dancing activities



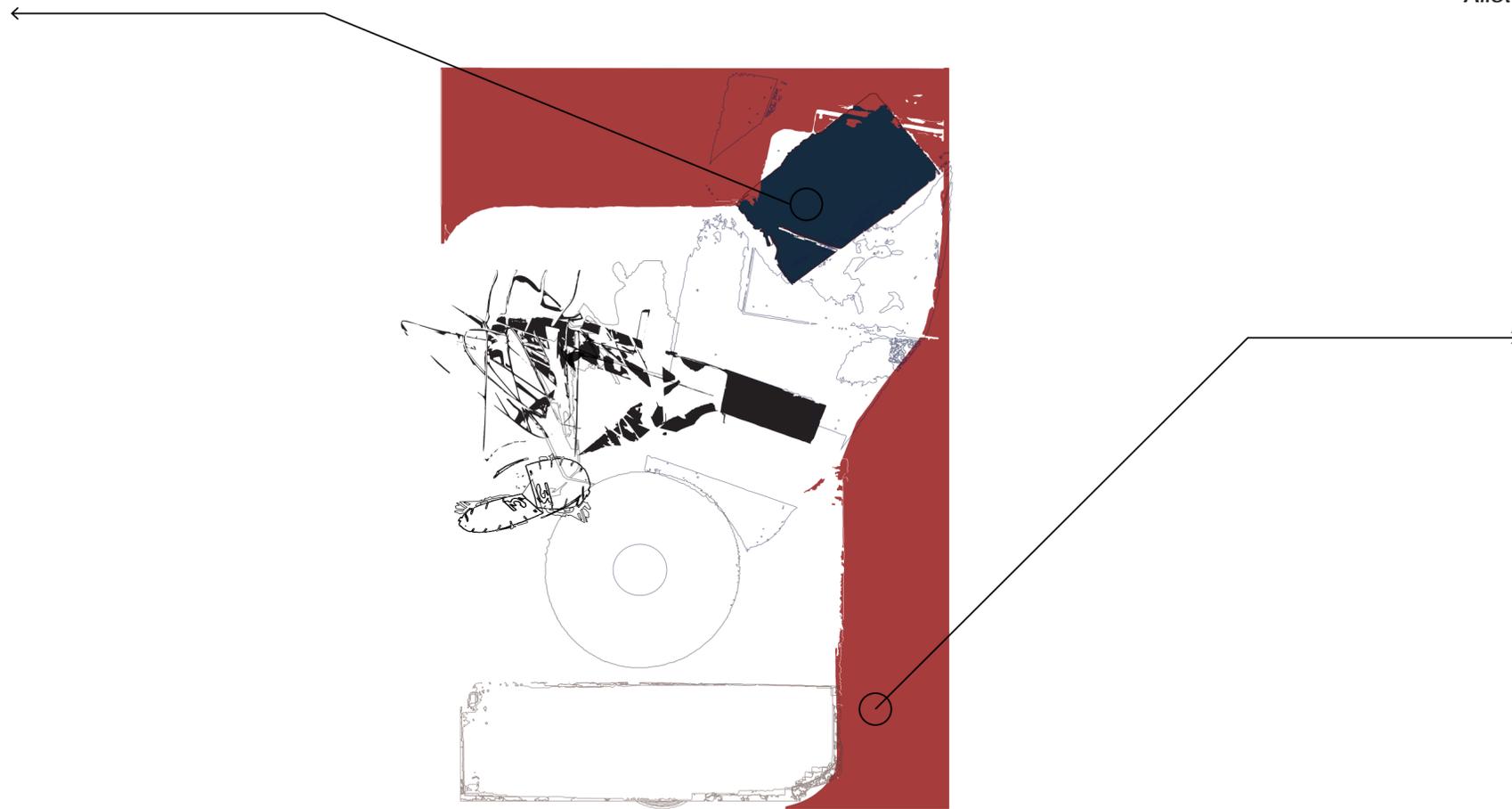
Improvisation classes



Public dancing



Professional class



Main collage map

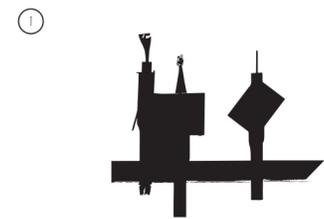
ART

Creative space

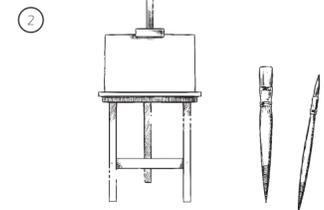
Brighton city hosts over sixty festivals a year, including the largest annual arts festival in England. Artists and creative people are drawn to live and work in the city because of its fantastic setting between the sea. It is a vibrant melting pot of cultures and the independent digital and creative economies are booming.

- Alloted color from assemblage
- Alloted potential space

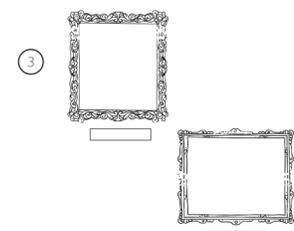
Artistic activities



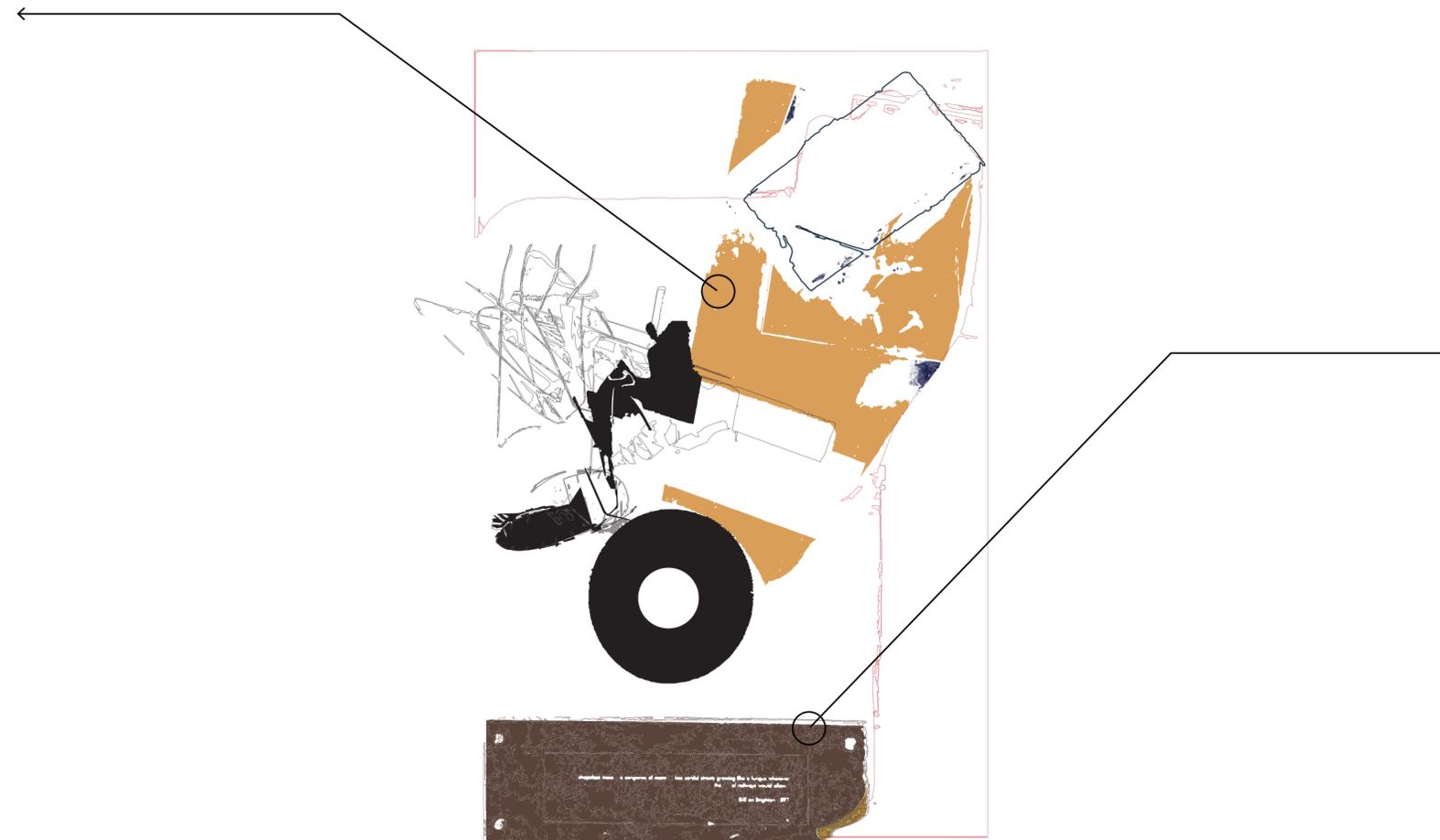
Installations



Live drawing classes



Gallery



Main collage map

EDUCATION

Poetry recitation

Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia, and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony, and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, figures of speech such as metaphor, simile, and metonymy create a resonance between otherwise disparate images—a layering of meanings, forming connections previously not perceived.

- Alloted color from assemblage
- Alloted potential space

Poetry activities



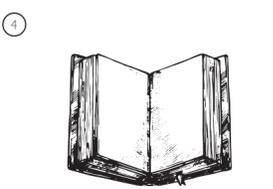
Write



Store



Read



Recitate

Precedent Study *Lewis Arts Complex*

Location : *University of Princeton , United States*

Year : *2017*

Architect: *Steven Holl Architects*

Structural Engineer: *Ove Arup & Partners*

Mep Engineer: *Ove Arup & Partners*

Landscape Architects: *Michael Van Valkenburgh and Associates*

Theatrical Systems Consultant: *Auerbach Pollack Friedlander*

Acoustics: *Ove Arup & Partners*



Precedent analysis

Nolli Drawing

Circulation Drawing

Organization Drawing

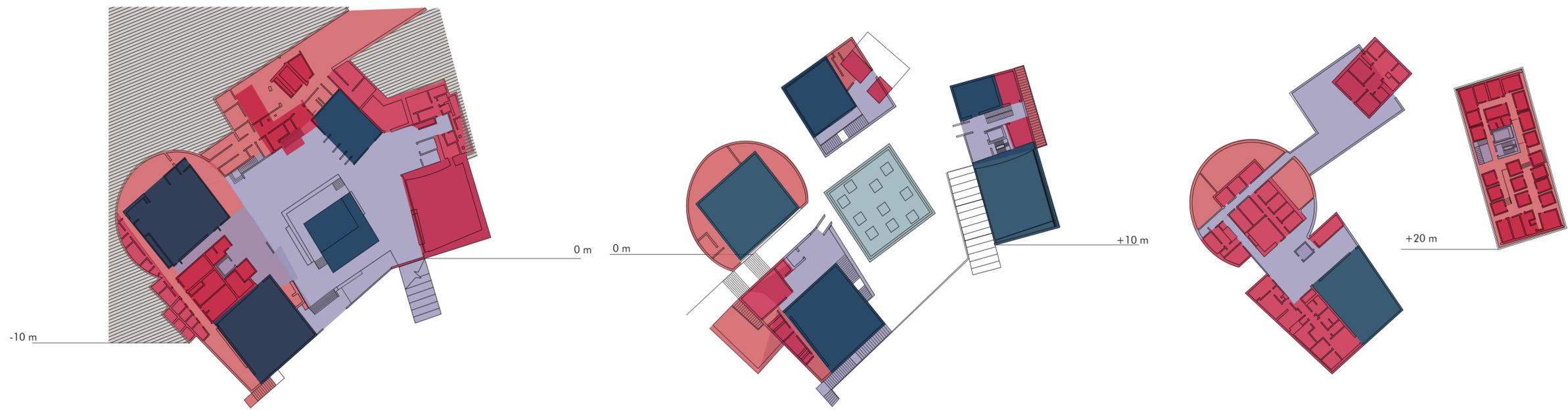
Grid Drawing

Massing Drawing

Lewis Art Center for Princeton University

Organization Drawing

The division of the spaces was made between the students of the campus. The organization of the space was made to show how the art students work and move around the space and where are the enclosed spaces for all the students to have access to the building and meet with the art students.

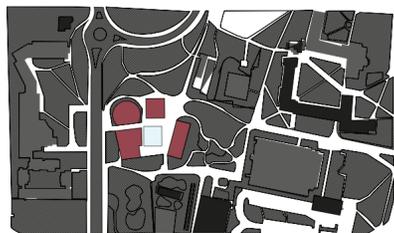


Forum Level

Plaza Level

Level three

North Drawing
Conveying site relationships



Princeton University Campus

Key
 University Buildings
 Lewis Art Complex
 Landscapes
 Streets

Scale 1:1000

Students	Arts Students
Public Access	Private Access
Public Circulation	Private Circulation

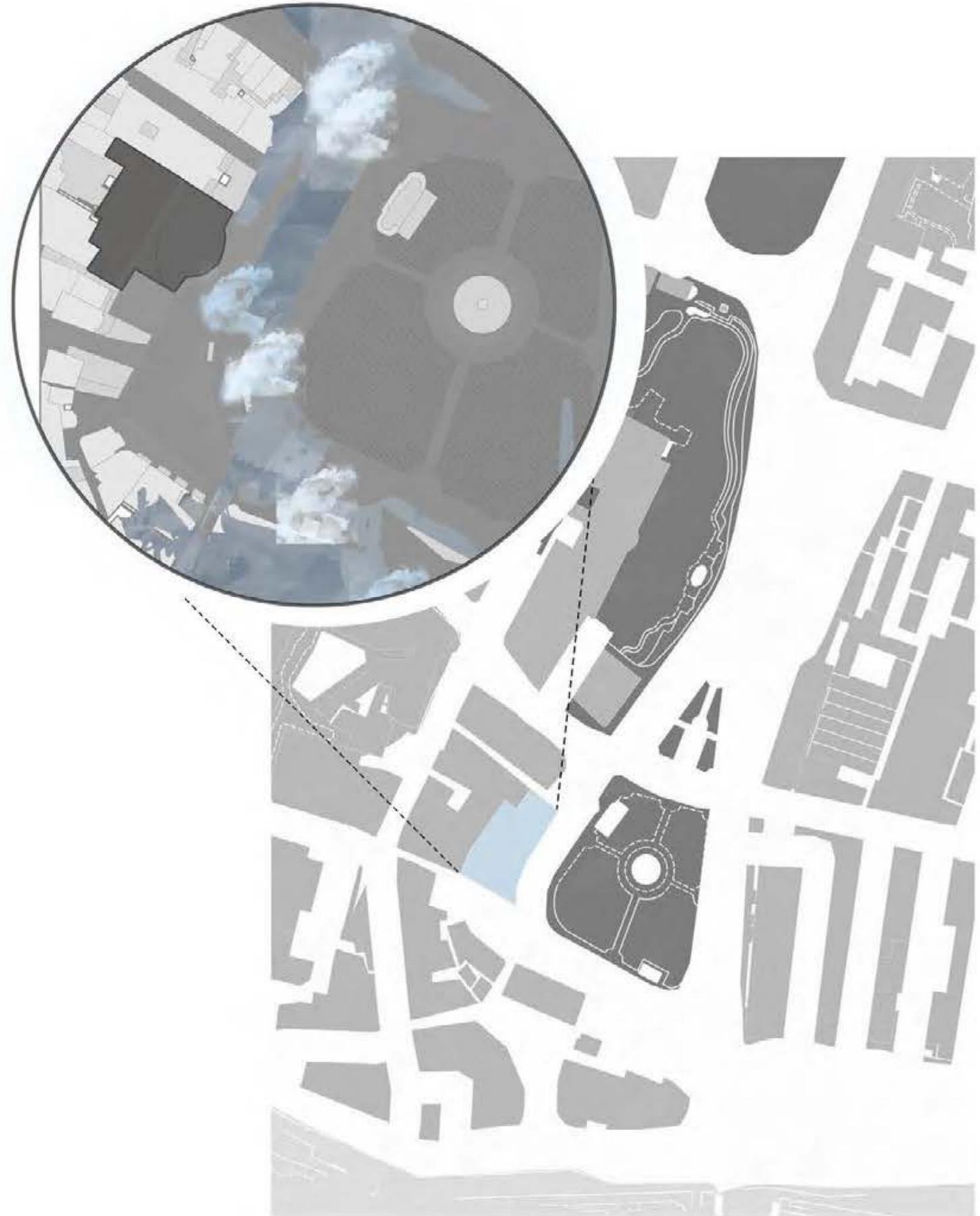
Contextual information

Site plan

The proposed site is part of the Old Steine regeneration program. The specified location for my proposal is in front of a listed grade 1 building Marloborough House". The specificity as well as the importance of the site is a crucial element to take into consideration for the proposal.



site information



Old Steine regeneration plan of Valley Gardens.

1 : 200

0 10

Site survey

Site elevation

In order to proceed with the design proposal a site analysis of the surrounding context as well as the specifications needed to be carried out.



scale 1:100

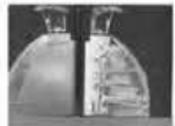


Programmatic scheme

spatial exploration

The first building is a series of activities that host pleasure and politics as an attempt to harmoniously join two different programmatic schemes.

precedent studies



① auditorium



② music studio



③ political conversations



recording studio ④



hall ⑤



polling booths ⑥



- ① good ventilation, natural light, 20 people
- ② sound proof, 2-3 people
- ③ natural light, 10 people

- ④ sound proof, artificial light
- ⑤ natural light, 20 people
- ⑥ views outside, natural ventilation

Programming activities

spatial configuration

Division of spaces in conceptual models to see how the programs will collaborate or coexist harmoniously within the same building or space. The following collage is a representation of the programming spaces that will take space in each of the 3 buildings and also shows the activities that will be happening in those spaces.

Political activities

elections/voting
political conversations



Poetry classes

recite poetry
write poetry
read about poetry



Musical activities

musical performances
music studios
recording studio



Dancing studio

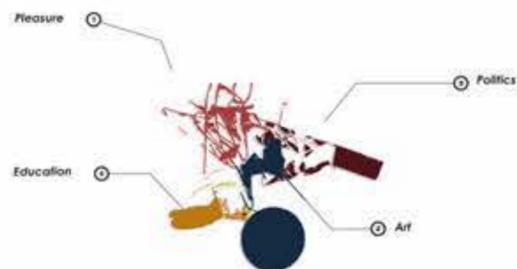
dancing class
dancing performance



Art studios / Gallery spaces

art classes
exhibition
sculptures

Program key



Material manifestation

Salt as a mineral of identity and history

Salt has a specific form of material manifestation as it reveals and erodes histories and identities of a place. Salt gradients used to define most of the boundaries between land and water. Salt can act as both visual and mechanical metaphor of once existence or of a place. The structural representation of salt will allow the skin to erode as a metaphorical representation of the transformation that our environment is facing and the rediscovery of its identity. The traces that the salt will leave behind in the landscape in combination with the rust of the metal will be the same impact the anthropocene has cost to the environment: a continuous decay.



Salt has a specific form of material manifestation as it reveals and erodes histories and identities of a place. Salt gradients used to define most of the boundaries between land and water. Salt can act as both visual and mechanical metaphor of once existence or of a place. The structural representation of salt will allow the skin to erode as a metaphorical representation of the transformation that our environment is facing and the rediscovery of its identity. The traces that the salt will leave behind in the landscape in combination with the rust of the metal will be the same impact the anthropocene has cost to the environment: a continuous decay.

DESIGN DEVELOPMENT

Salt Manifesto

Site Analysis

Models

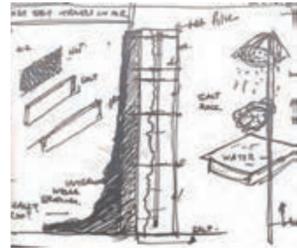
Sketches

Drawings

Corrosion device

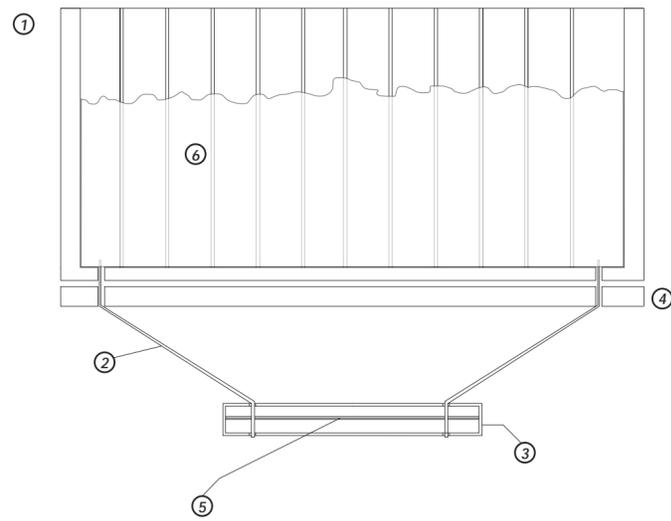
salt making process

In order to understand how corrosion process works and to be able to control the process within my building i design a device that helps me understand the corrosion process better.

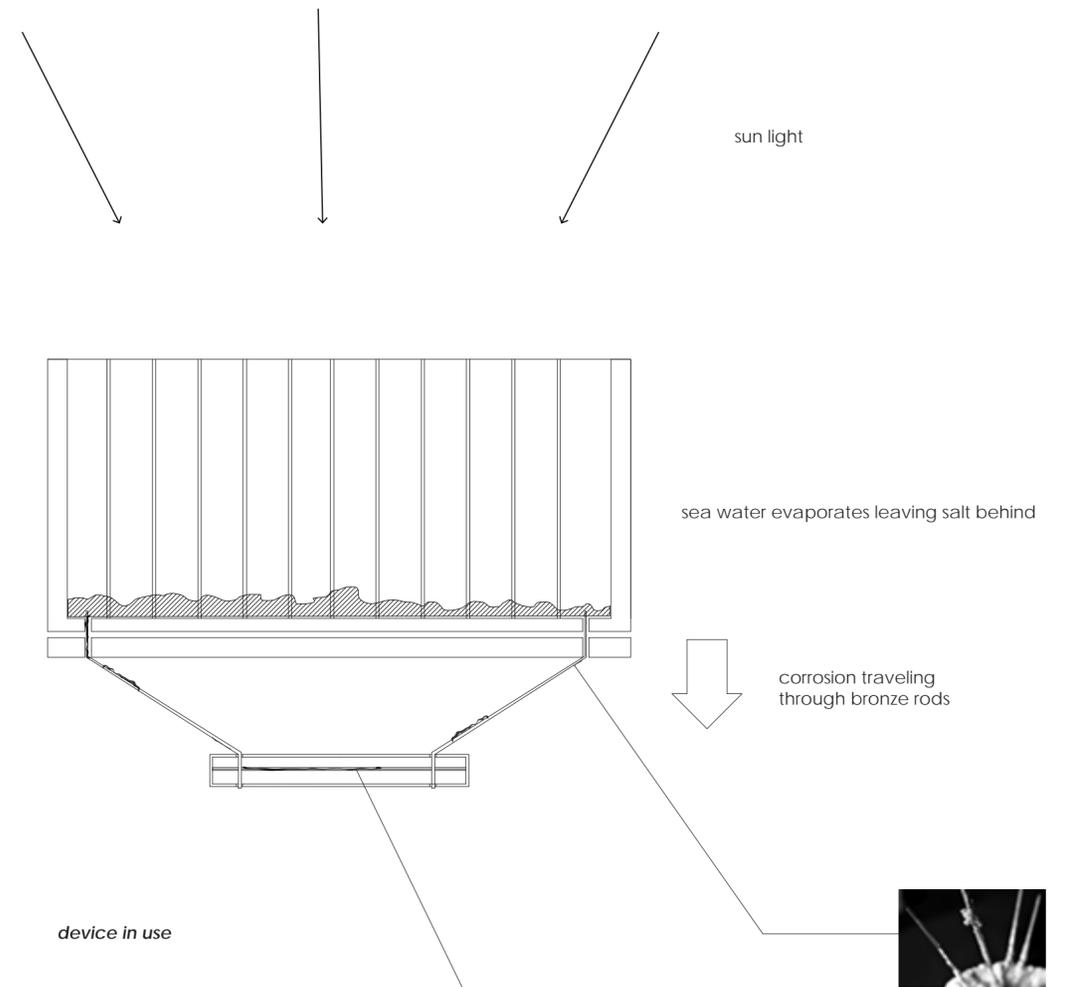


sketching ideas

Device utilization



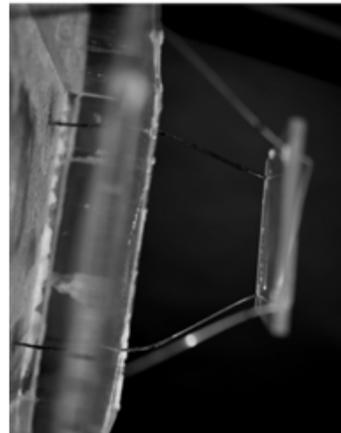
device not in use



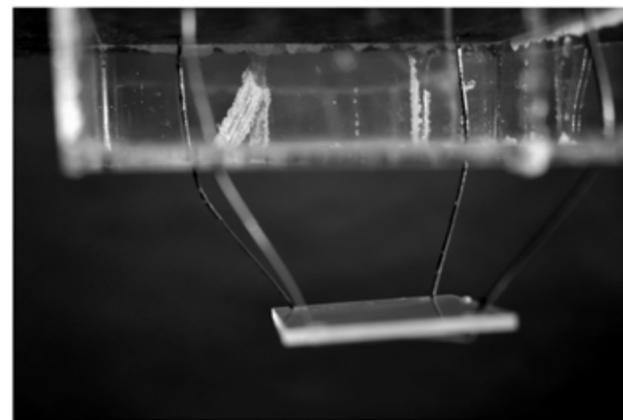
device in use

time line →

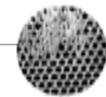
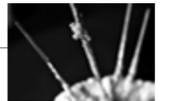
- ① container
- ② bronze rods
- ③ acrylic box
- ④ wooden surface
- ⑤ metallic sheet
- ⑥ sea water



device in use



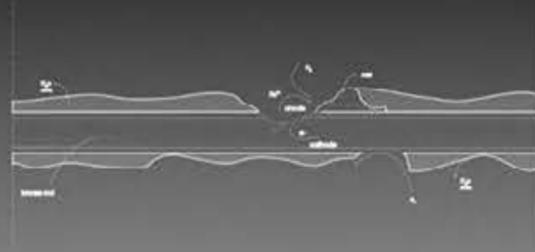
corrosion happening in controlled environment



Corrosion process

Salt increases water's ability to carry a current and speeds up the corrosion process. Third, the chloride ions in salt can break down the protective oxide layer that forms on the surface of some metals. Corrosion has the ability to merge the conceptual idea of a body decaying with a physical visual approach as now the marks that leaves behind (rust) will emancipate a more clear meaning to what our future is.

Corrosion process



Corrosion development



rusting process



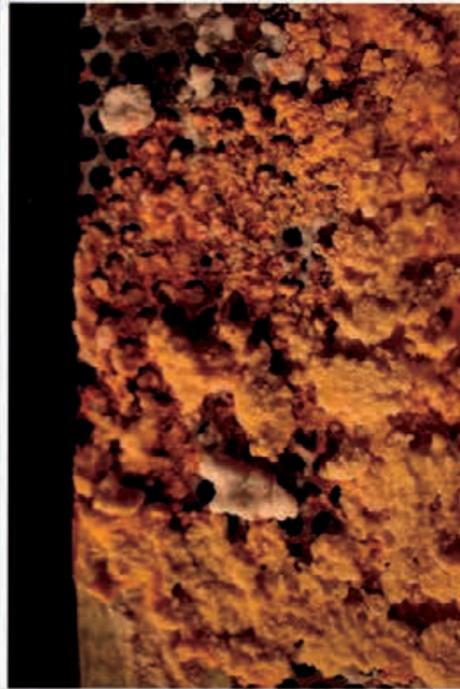
Construction material exploration

salt skin making

exploring the possibilities of generating a construction material through the predominant use of salt. Looking into different possibilities that allow either for a cladding technique to occur or for a skin to be grown upon.



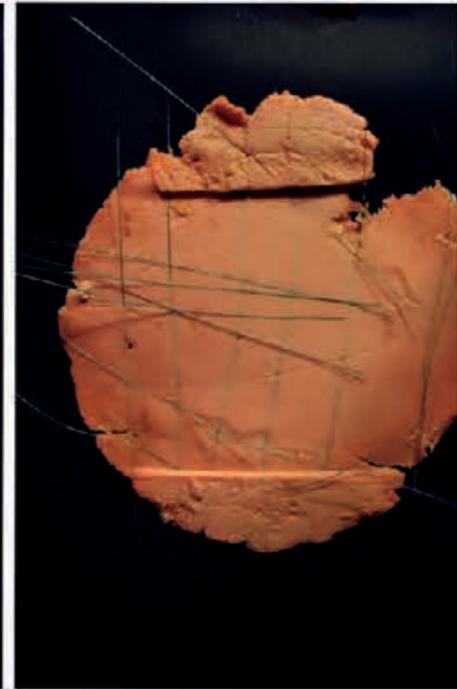
salt corrosion column (acrylic tube)



salt crystallization of steel plate



salt skin with latex



salt skin with metal fibres

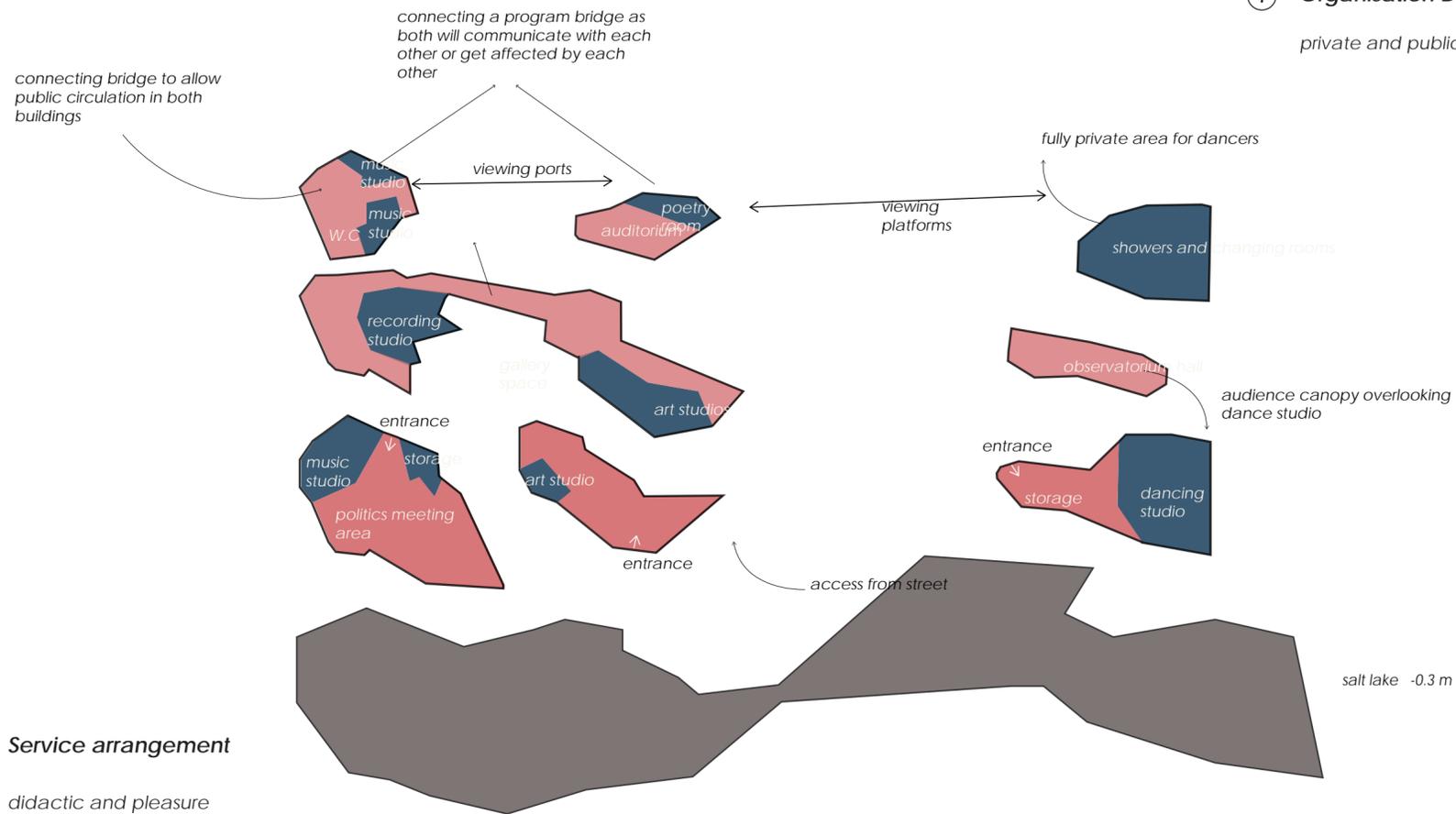


salt ann latex skin on wire

Program & spatial arrangement

① Organisation Drawing

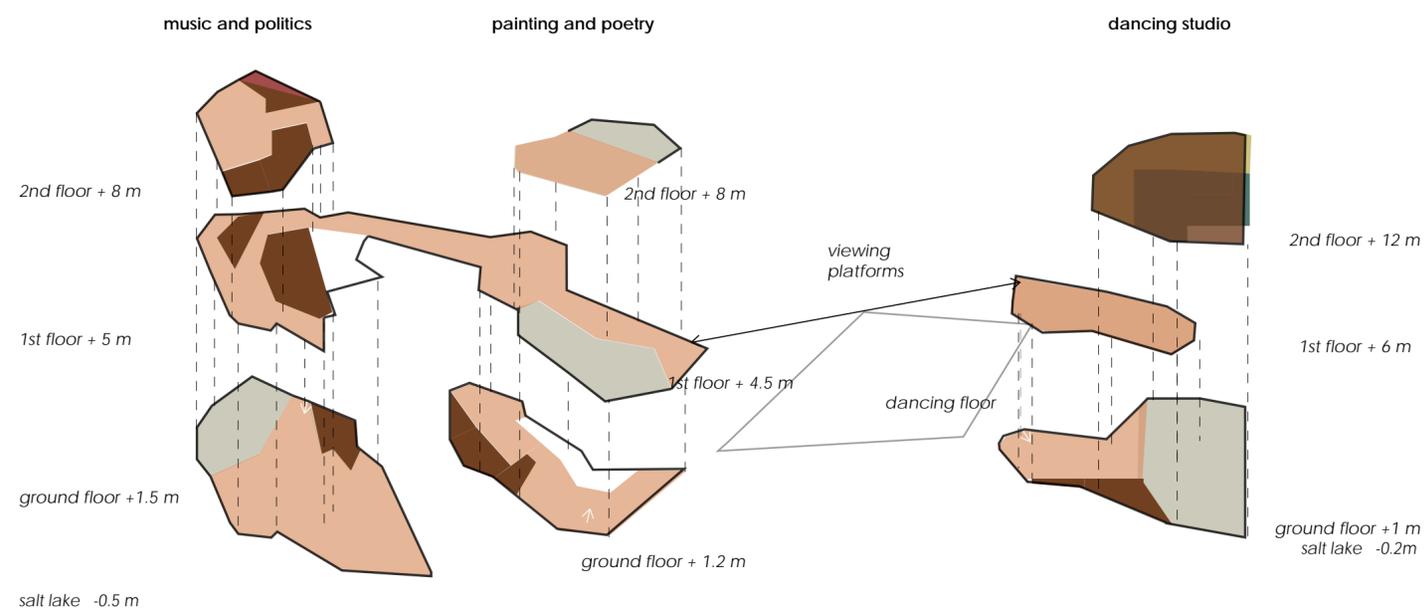
private and public



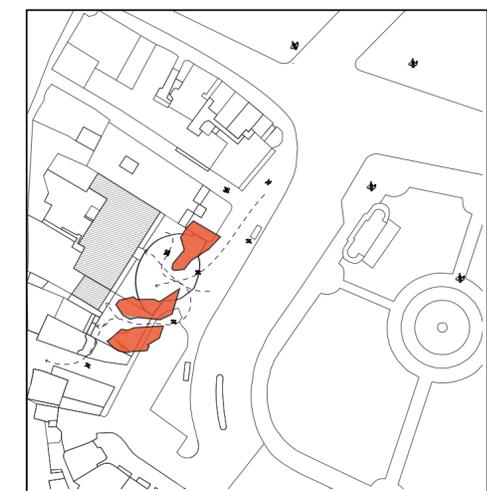
- audience
- private classes

② Service arrangement

didactic and pleasure



Configuration of the spaces between the three spaces and how these spaces can be position according to site considerations.



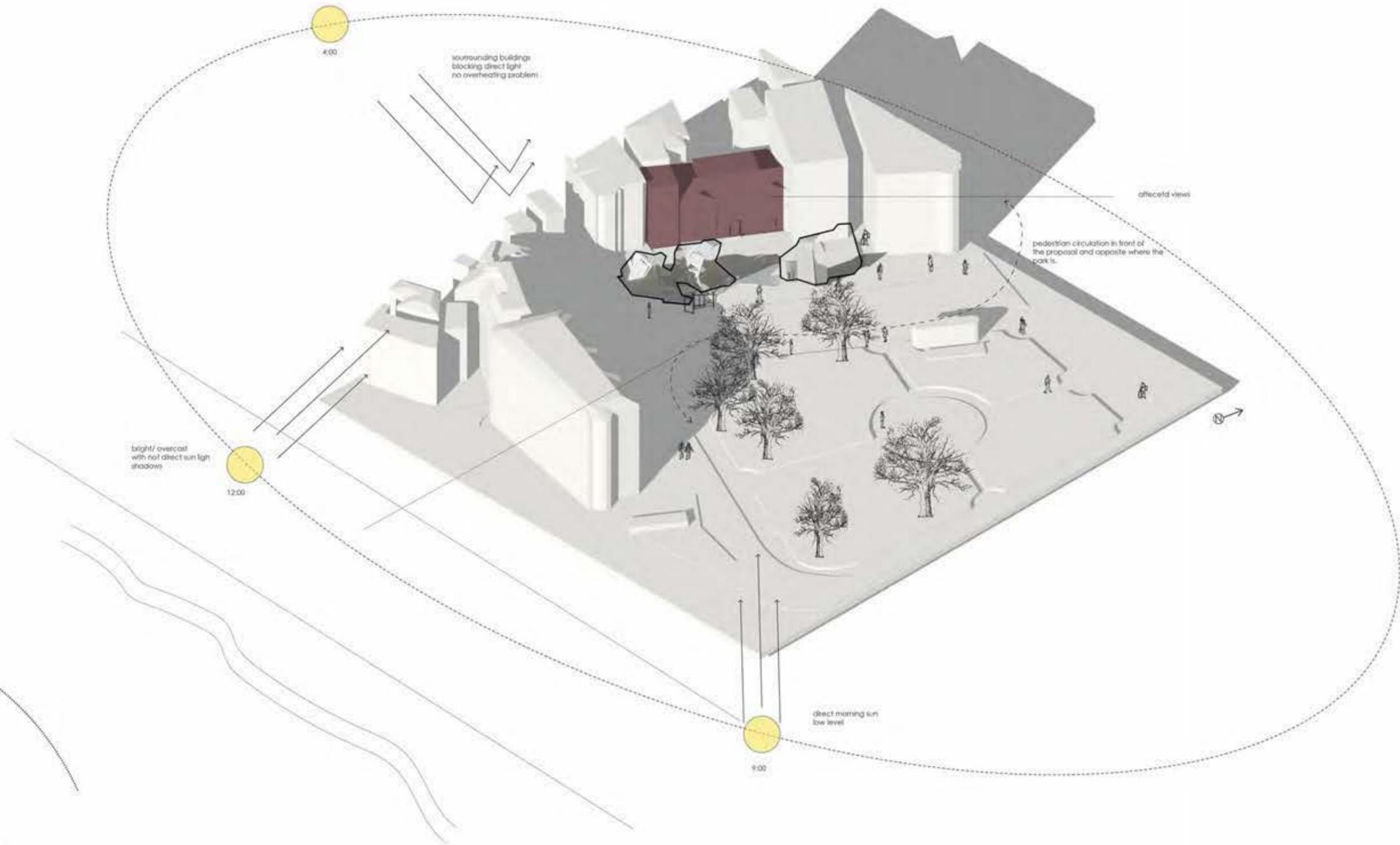
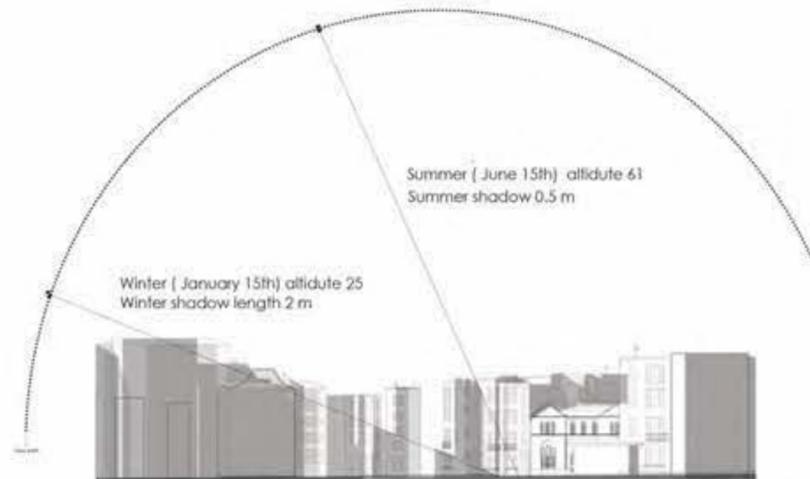
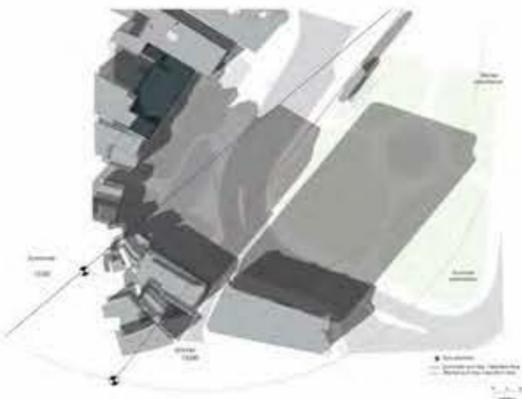
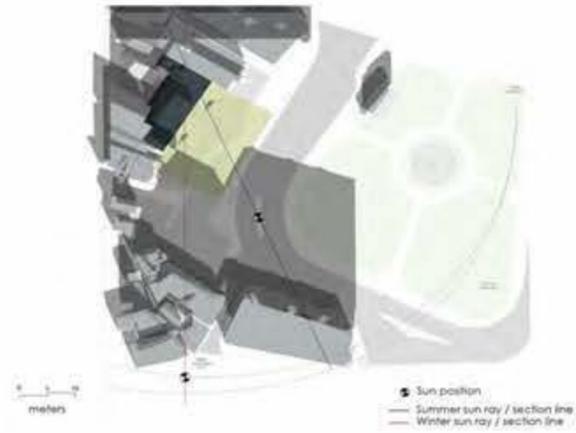
circulation around site and relationship of proposal onto context.

plan 1 :500

Design Iteration
decision making

concept model placed on site to show the principles and strategies that can affect the design when put into context.

solar pathway diagram in winter to help with design decisions on window arrangement and the orientation of the buildings.



scale 1:200

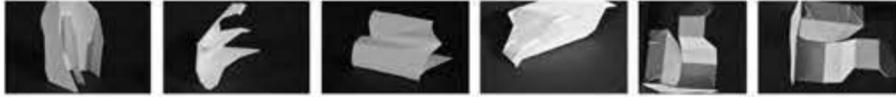
Design development

Sketch Documentation

I have developed a series of models to solidify my concept idea and develop my design having in mind all the site information.

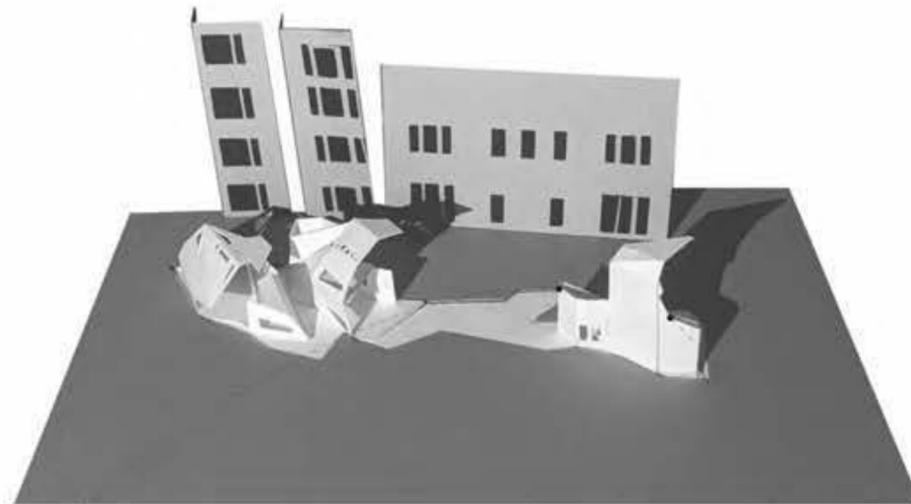
The concept models respond to site restrictions such as

- site
- light
- circulation

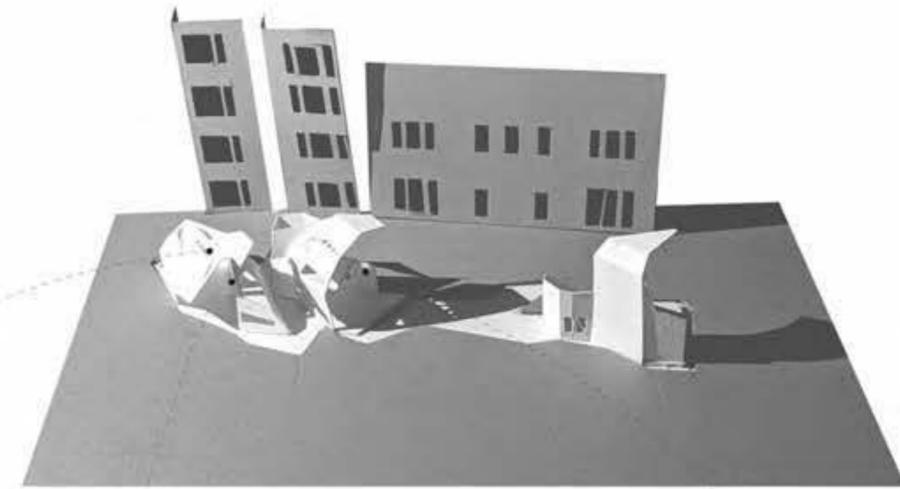


spatial exploration

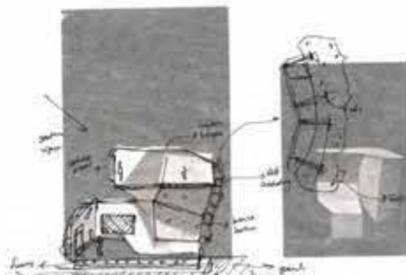
primary concept models



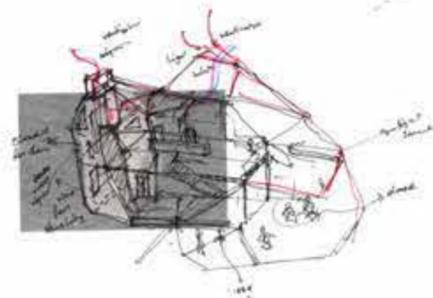
concept spatial models on site



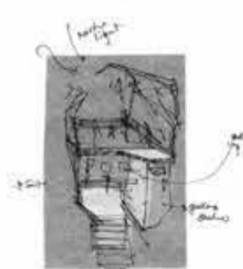
working on primary models



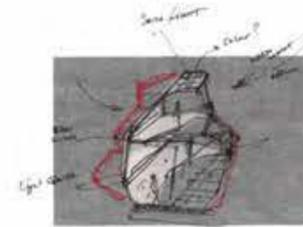
exploring dancing studio spaces



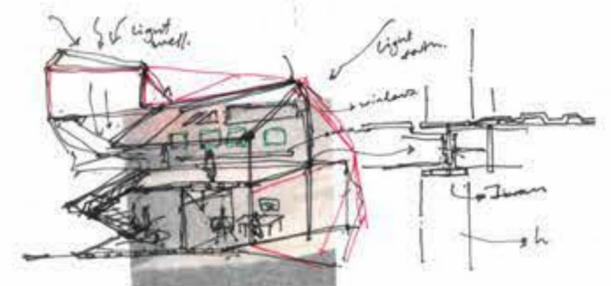
dancing studio iterations



circulation and views



light analysis

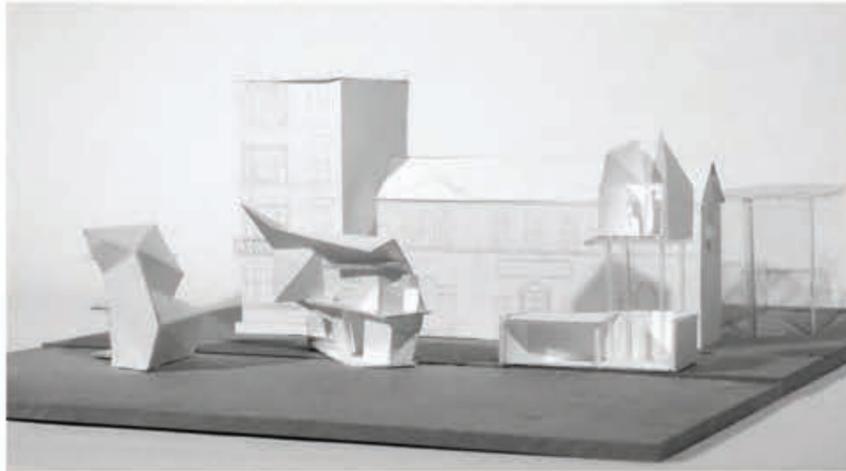


gallery space iteration

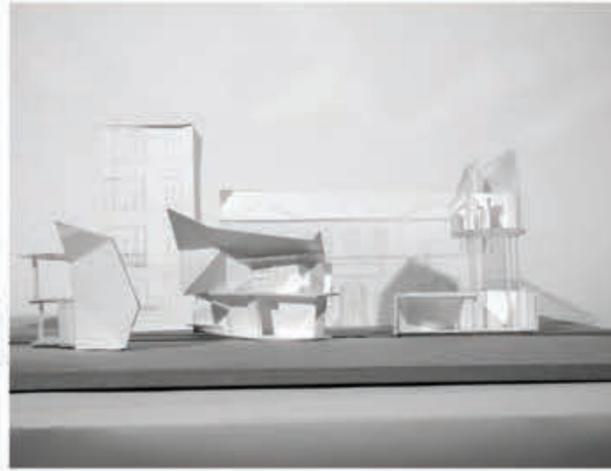
Design development

model making

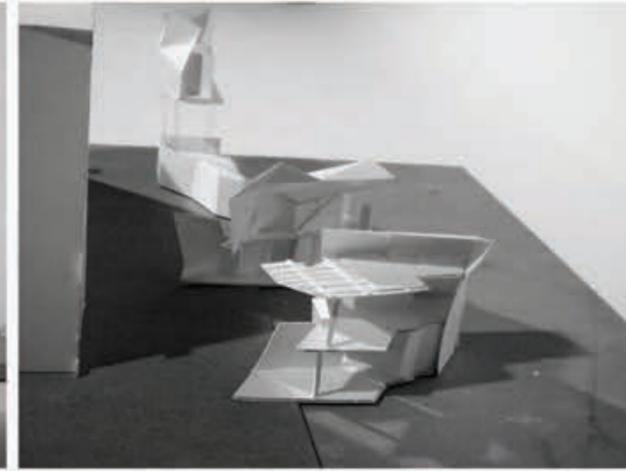
Crafting 3d models allow me to explore the potential form of the buildings as well as their tectonics. Testing the ideas of scale, mass and forms and how these elements could potentially affect or react with site circulations, inhabitation and views in and outside of the existing buildings.



North east view of the site



East elevation (Victoria Fountain)

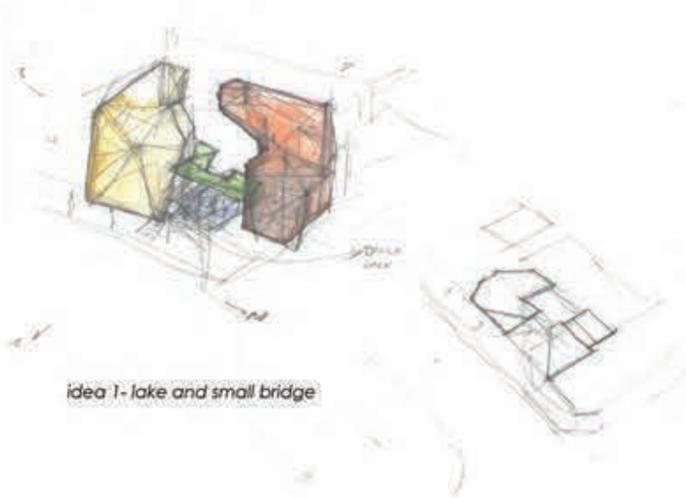


South elevation

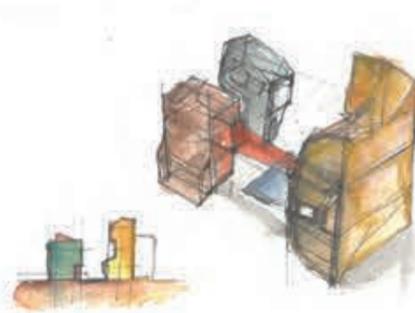
scale 1:100

Sketches to inform massing and shape

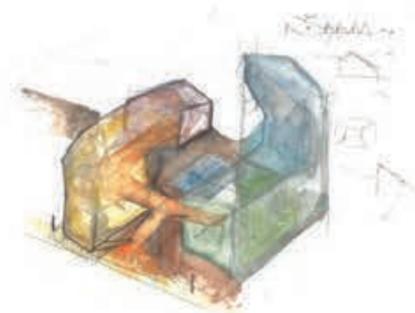
watercolour on paper.



idea 1 - lake and small bridge



idea 2 - cross programming principles



idea 3 - bridging idea

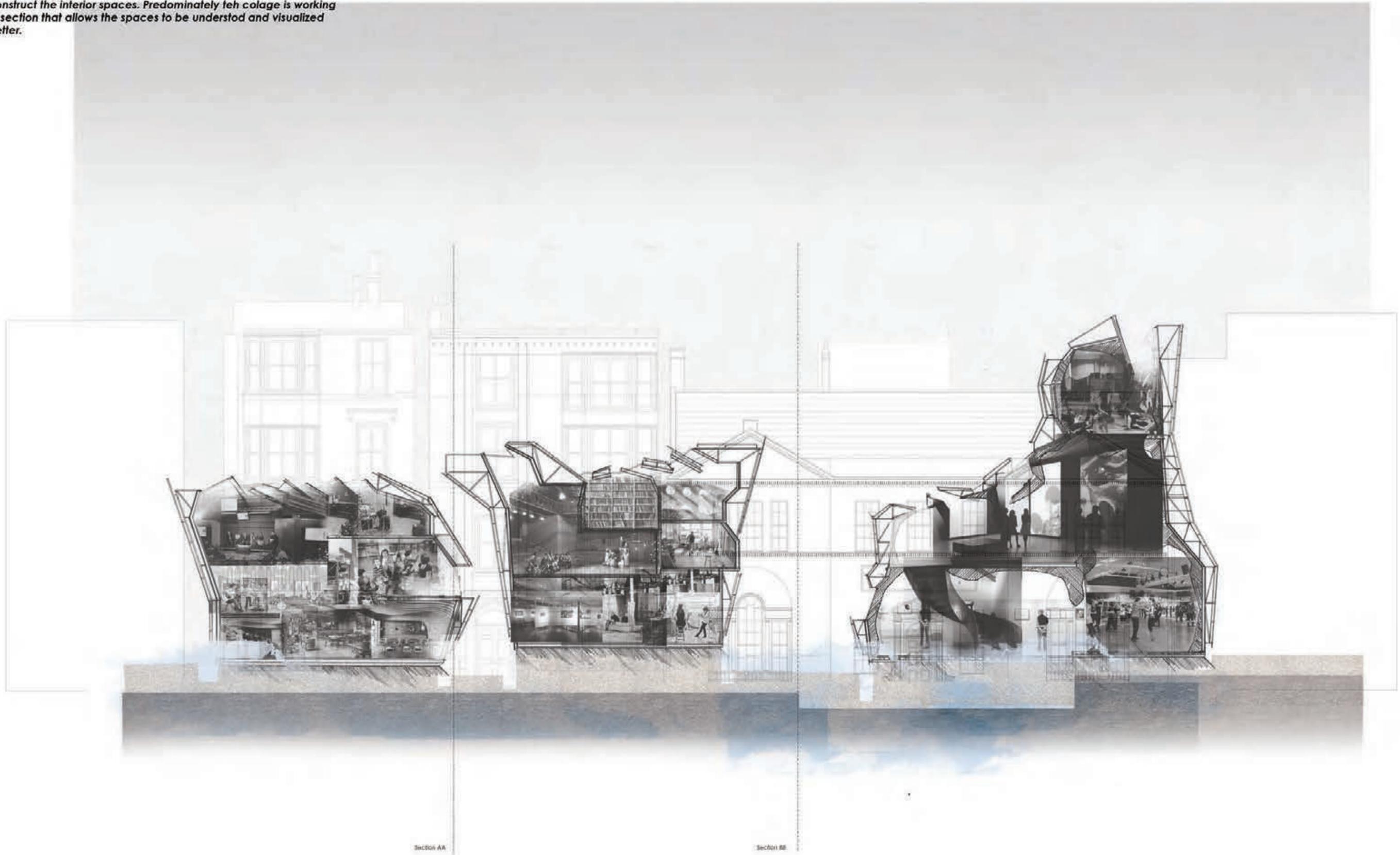


idea 4 - lake becoming landscape

Atmospheric Visualization

Collage programmatic scheme

The following collage attempts to visualize the atmospheres that the different programmatic activities offer as an attempt to strategically construct the interior spaces. Predominately the collage is working in section that allows the spaces to be understood and visualized better.



SECTION AA

SECTION BB

Conventional Drawings



- _plans
- _sections
- _elevations
- _axonometric

visualization using watercolours

Structural properties

developing the design through model making it is crucial for understanding and visualizing the tectonics as well as the structural properties of the proposal.

steel frame rods

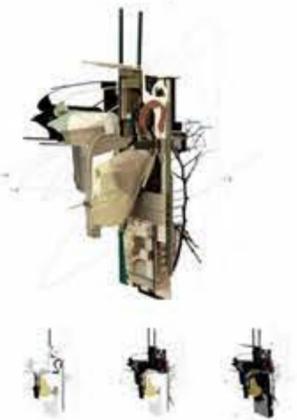
slat panels

corten steel
rusted steel

exoskeleton
attaches to
flooring plate



model 1 :20



precedent examples for models

Hybrid Fragment

Combining model and drawing

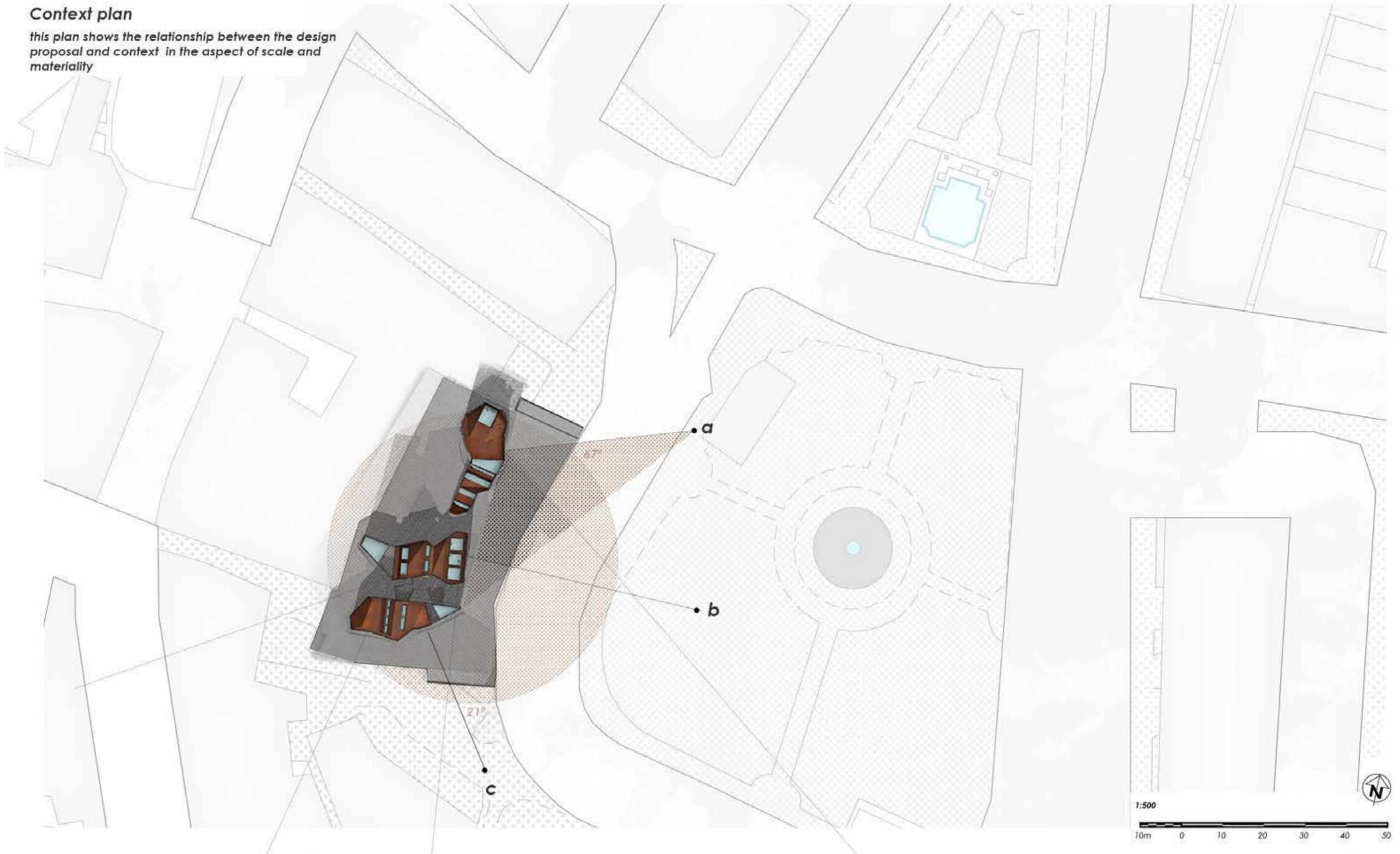


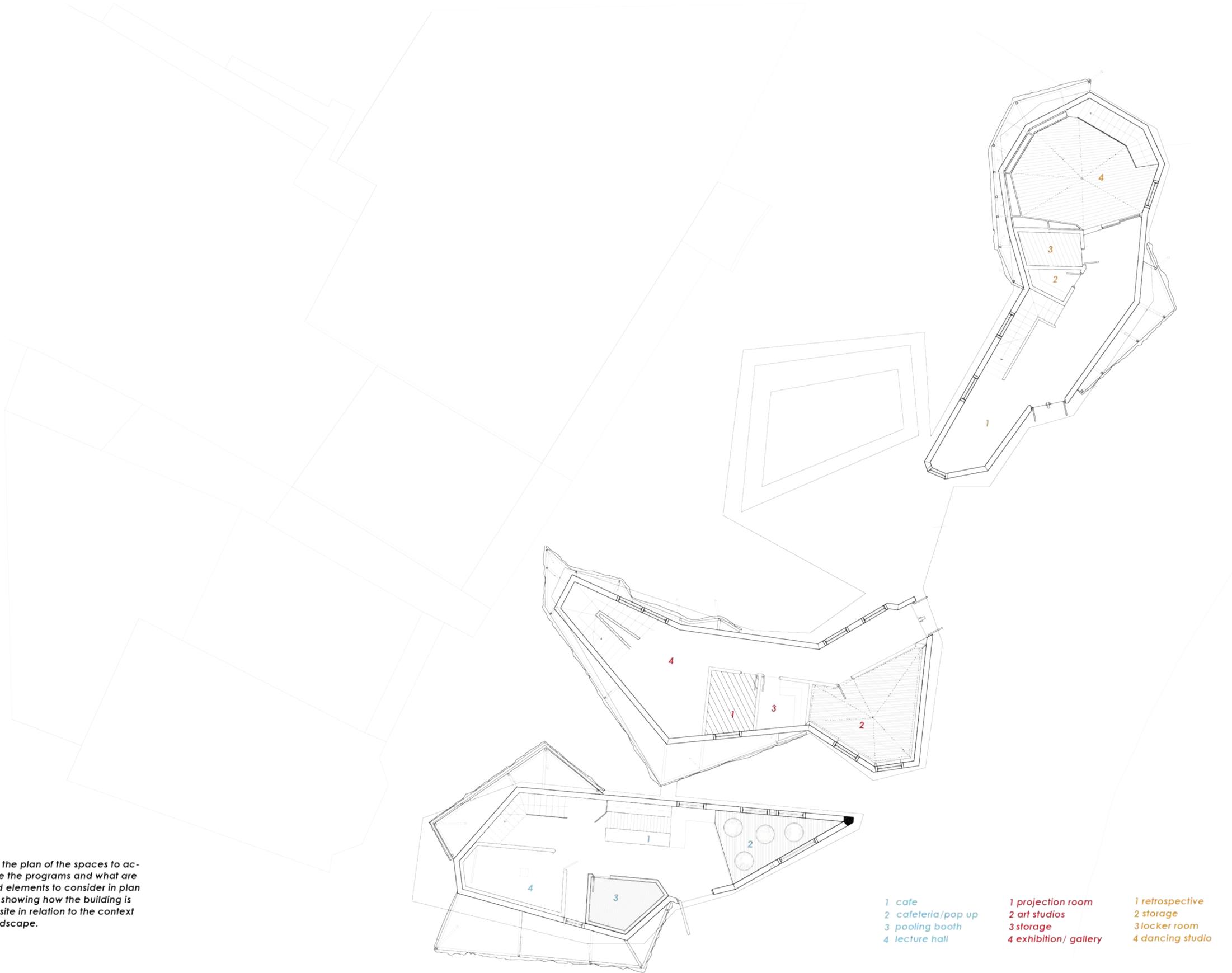
Analyzing the interior and exterior as well as how the structure can be combined with the exoskeleton framework. Exploring atmospheres between the two structures.

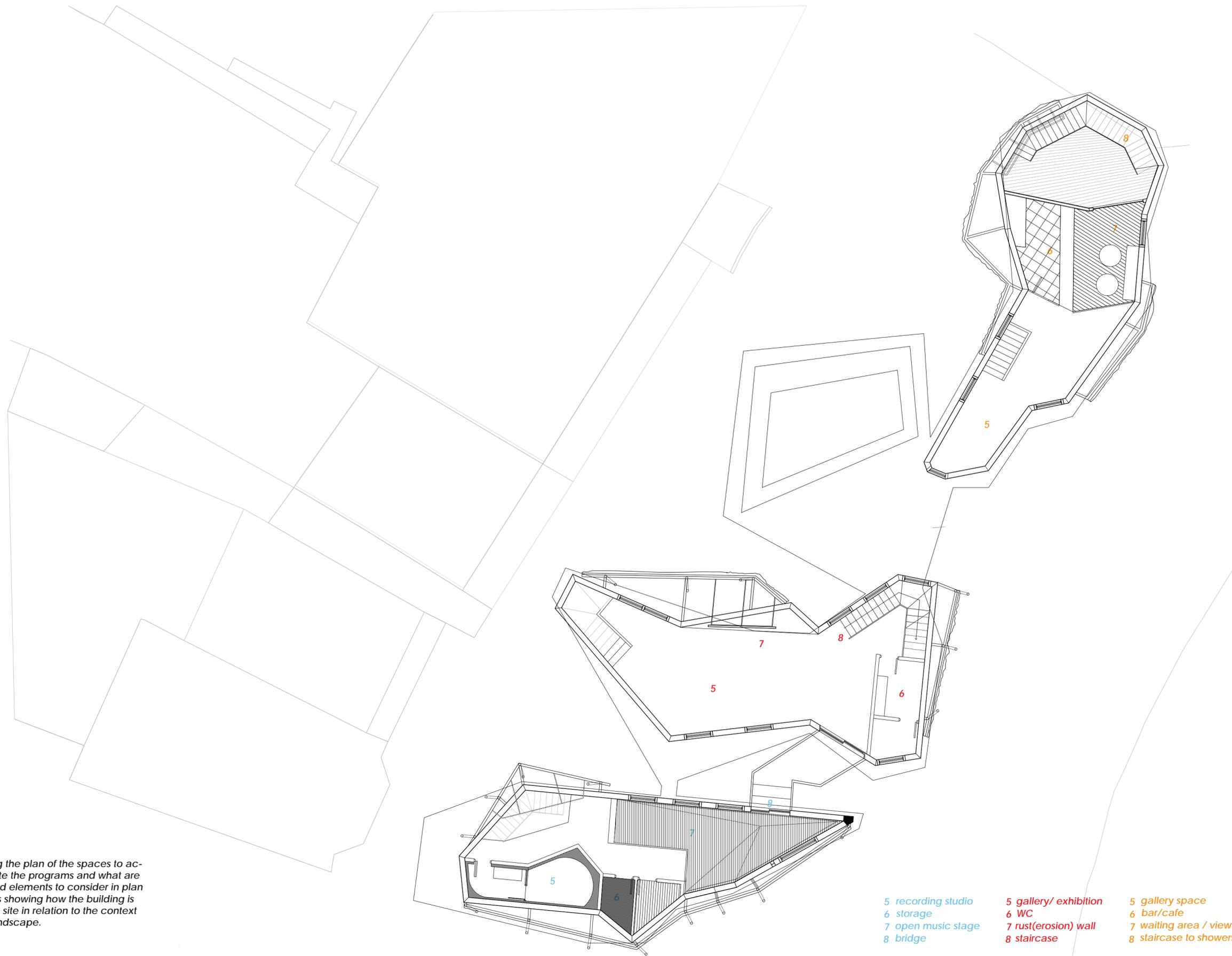
fragment 1 : 20

Context plan

this plan shows the relationship between the design proposal and context in the aspect of scale and materiality



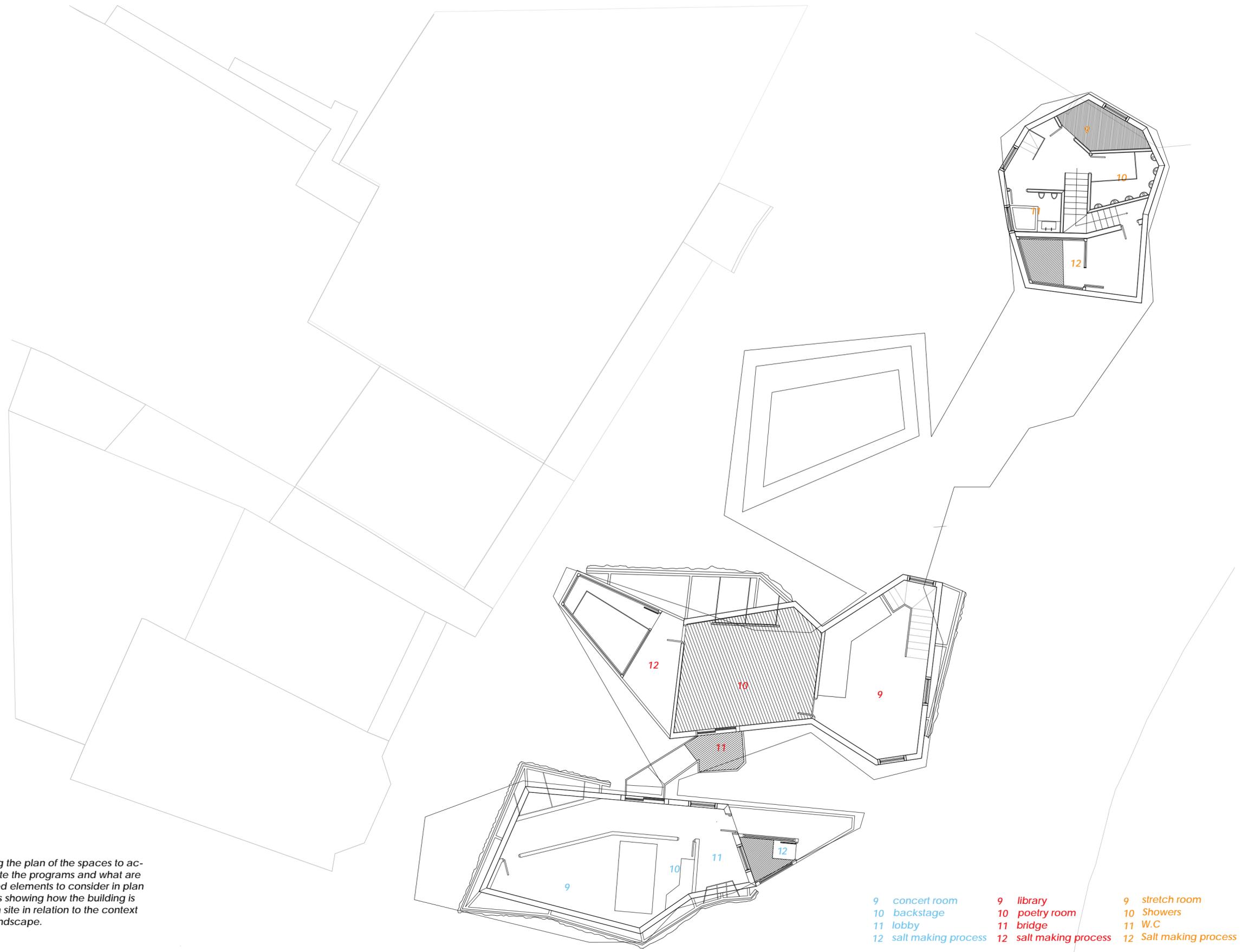




developing the plan of the spaces to accommodate the programs and what are the required elements to consider in plan as when as showing how the building is position on site in relation to the context and the landscape.

- 5 recording studio
- 6 storage
- 7 open music stage
- 8 bridge
- 5 gallery/ exhibition
- 6 WC
- 7 rust(erosion) wall
- 8 staircase
- 5 gallery space
- 6 bar/cafe
- 7 waiting area / view platform
- 8 staircase to showers





developing the plan of the spaces to accommodate the programs and what are the required elements to consider in plan as when as showing how the building is position on site in relation to the context and the landscape.

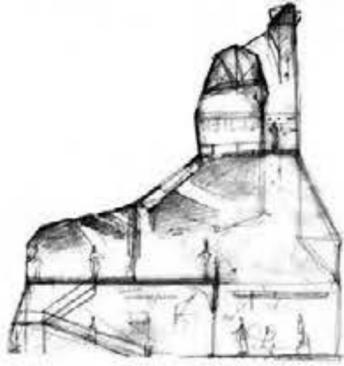
- | | | |
|------------------------|------------------------|------------------------|
| 9 concert room | 9 library | 9 stretch room |
| 10 backstage | 10 poetry room | 10 showers |
| 11 lobby | 11 bridge | 11 W.C |
| 12 salt making process | 12 salt making process | 12 Salt making process |



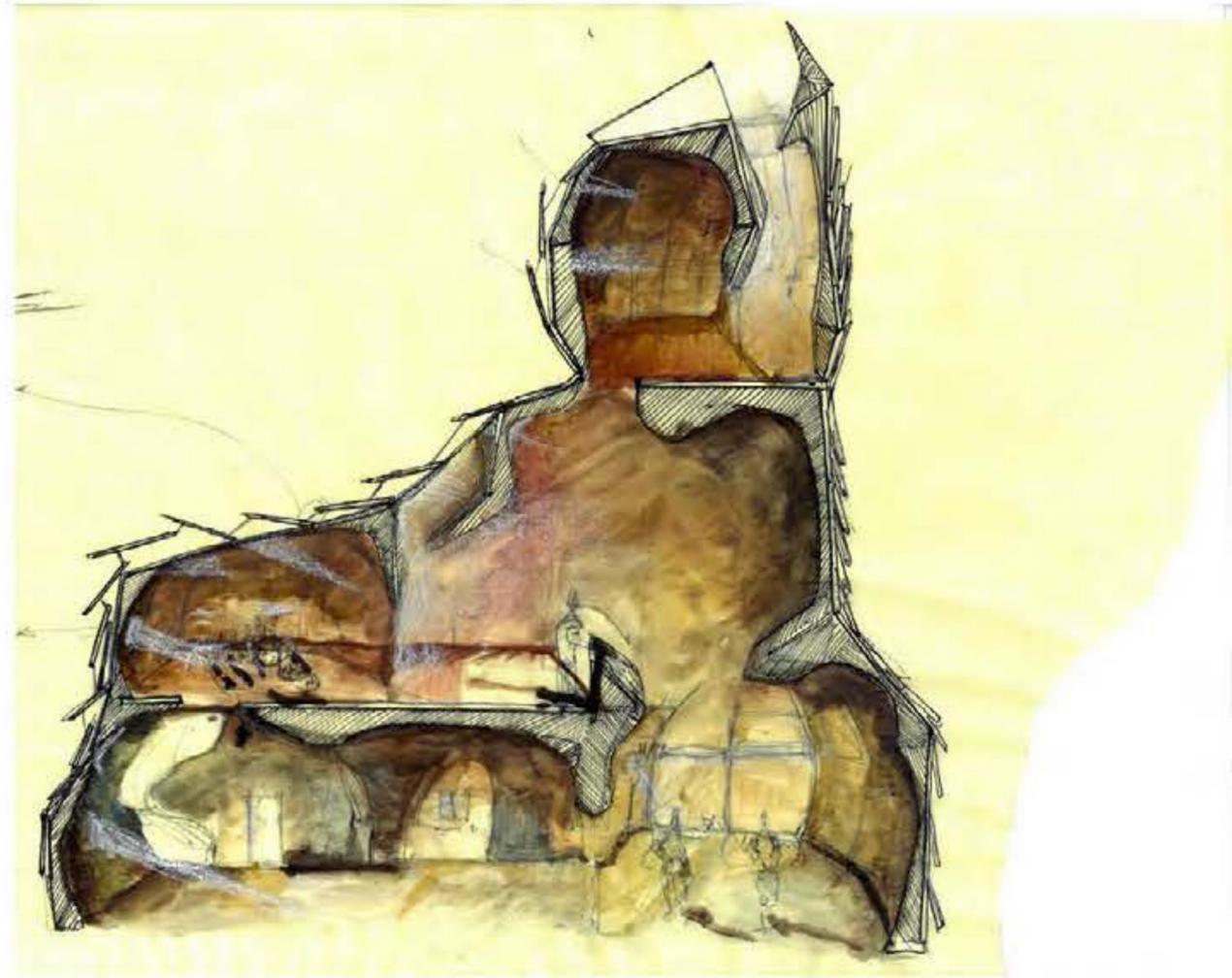
Sectional design development

In order to proceed the development of the design after the model making some sketching ideas through section to start analyzing and visualizing atmospheres and different spaces that are responding to the program of the spaces.

light study

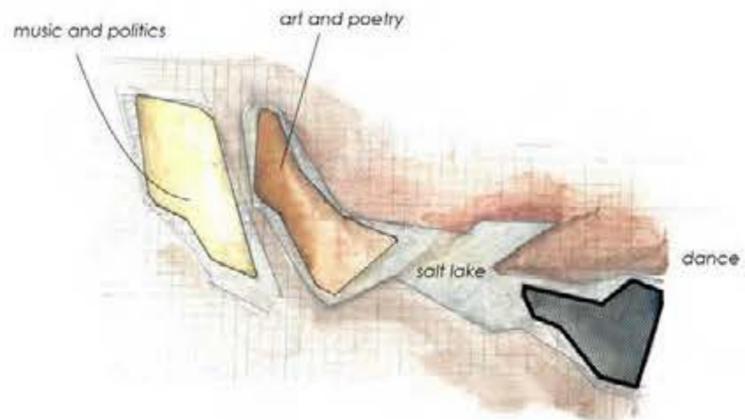
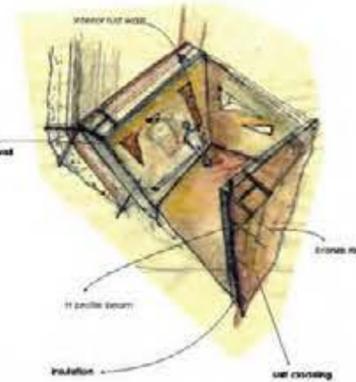
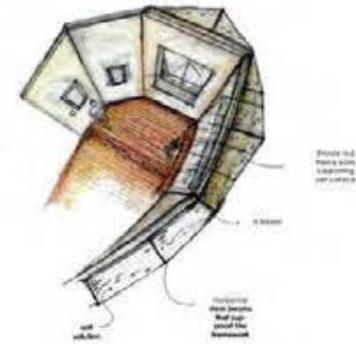
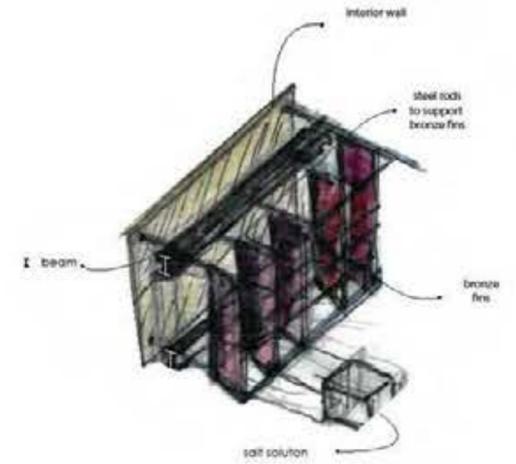


interior wall tectonic

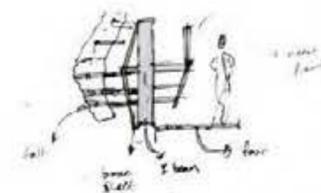
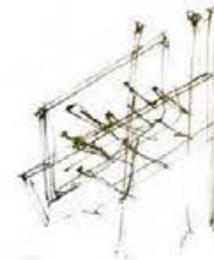
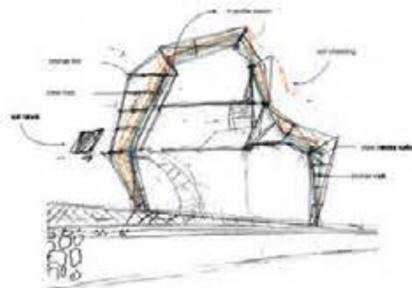


sectional sketch of dancing studio

cladding ideas

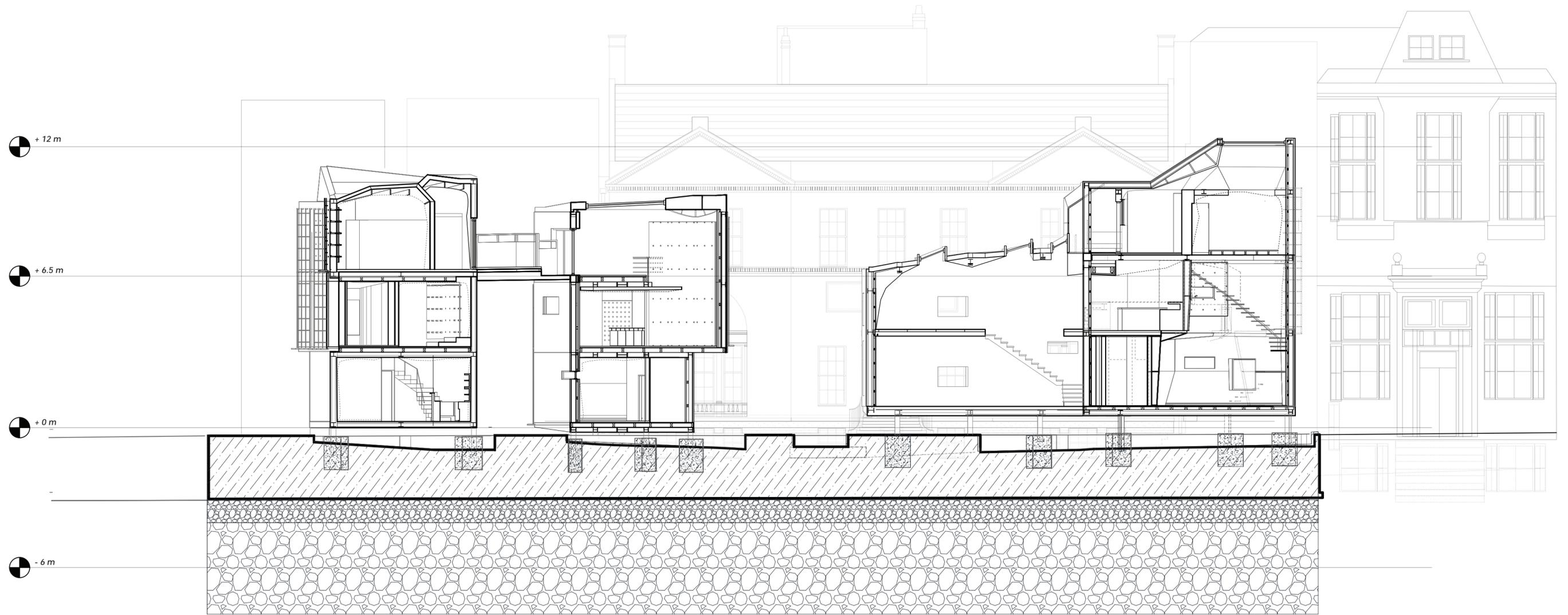


structural details

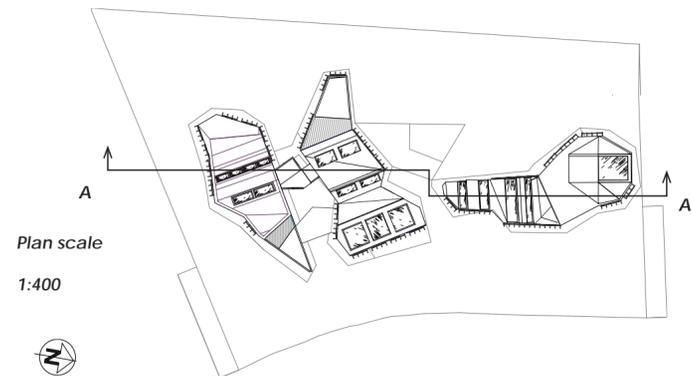


sketch by [unreadable]

Structural landscape section



Section AA



Plan scale
1:400

Scale bar

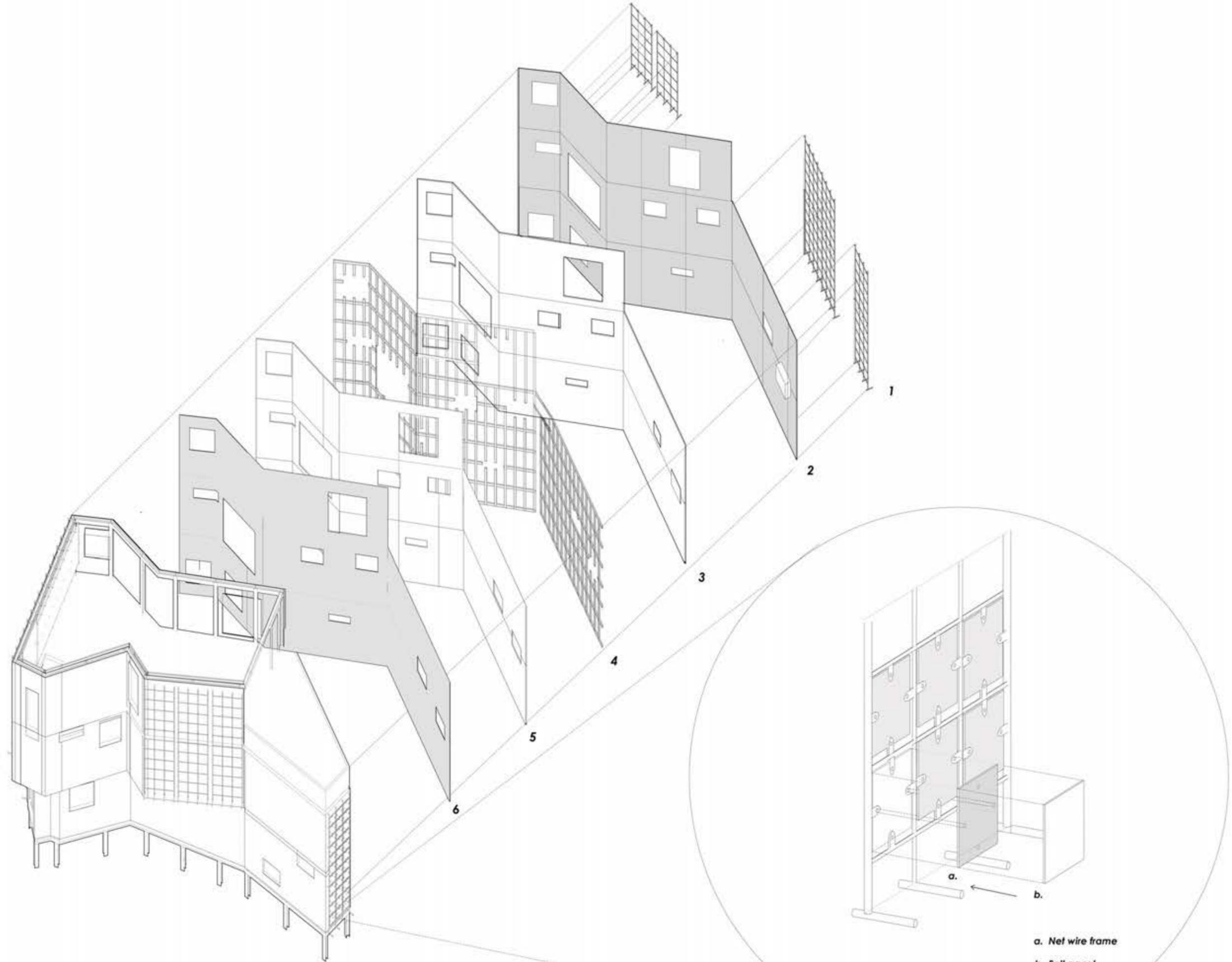
1:100



In this section I have explored the technical elements of my design that convey a structural language that reveals the tectonic aspect of the project in relation to the context and landscape.

Building envelope

The following drawing express the structural characteristics and properties of the building envelope. The drawing aims to show the relationships between the different layers and to display the tectonics of the proposal.



1. Metal framework \varnothing 40 mm (salt clad)
2. 12 mm oxidized steel (corten steel)
3. Interior wall partition 10mm
4. Wooden insulation frame work \square 40mm x 60 mm
5. 15 mm insulation
6. 12mm plaster board (interior finish)

scale 1:100

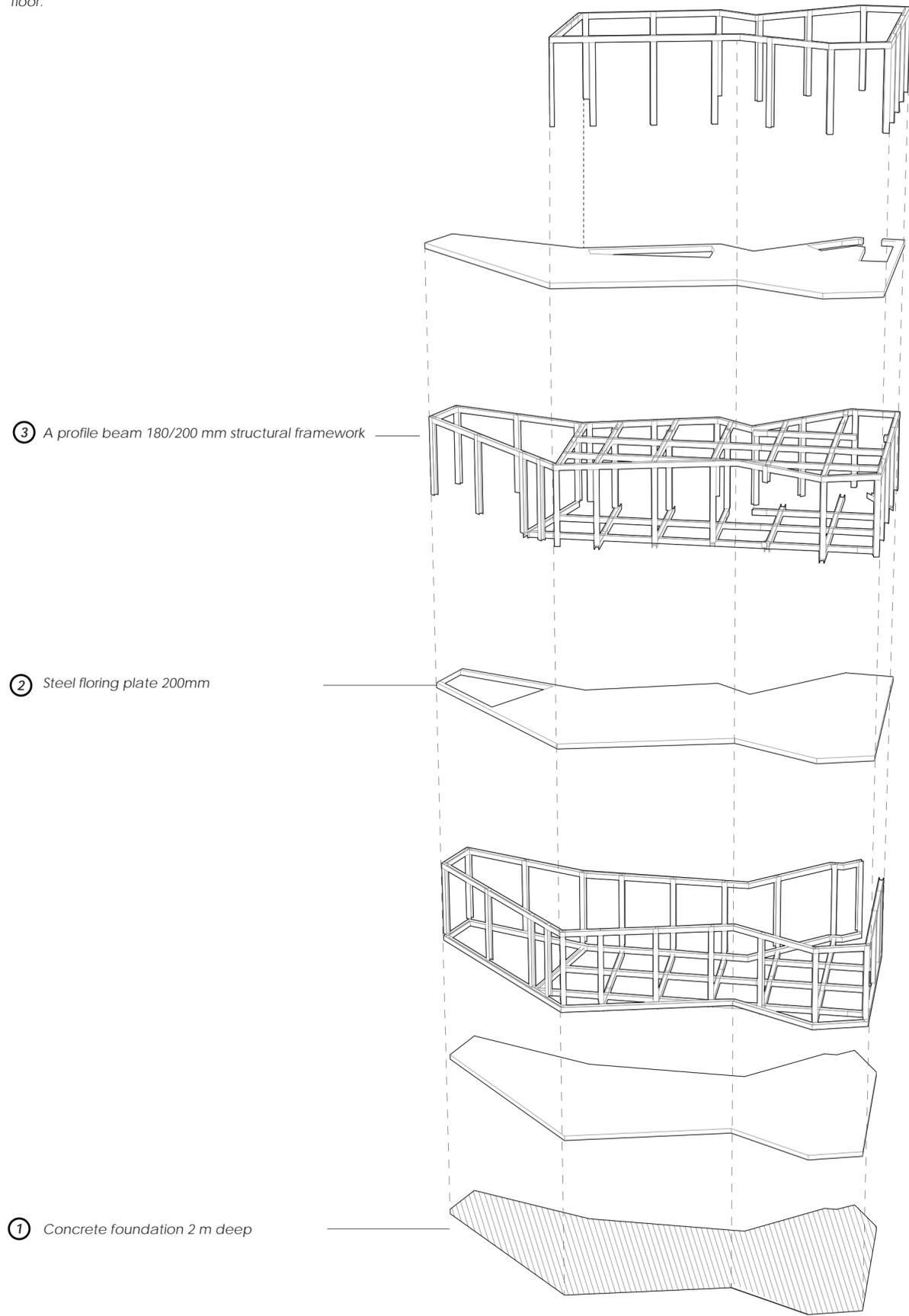


scale 1:10

- a. Net wire frame
- b. Salt panel

Structural assembly

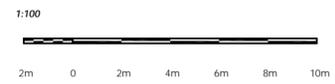
The structural properties of the design follow a specific order and a grid axis so they form a perpendicular and strong supportive structure in each floor.



③ A profile beam 180/200 mm structural framework

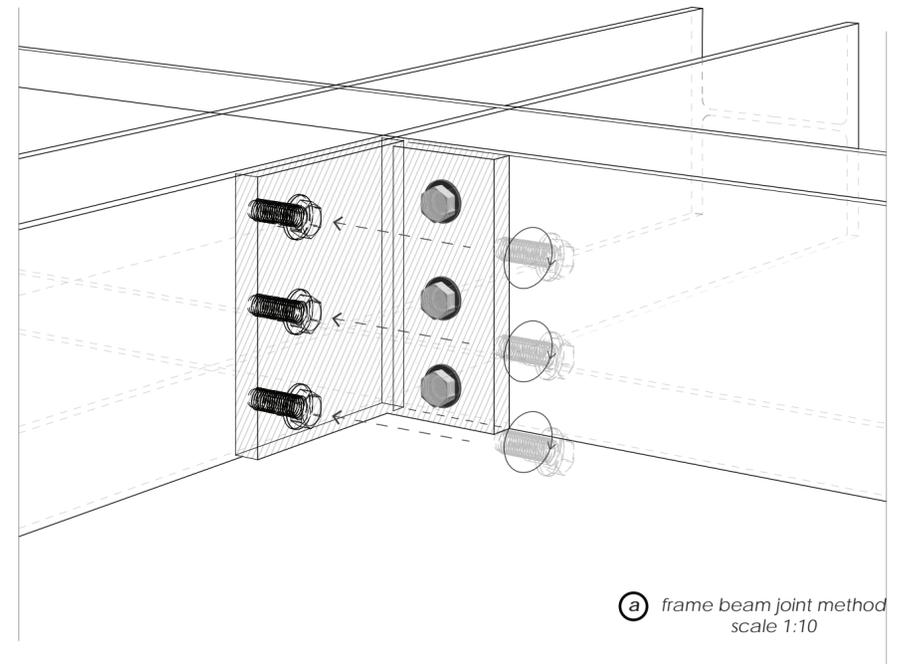
② Steel flooring plate 200mm

① Concrete foundation 2 m deep

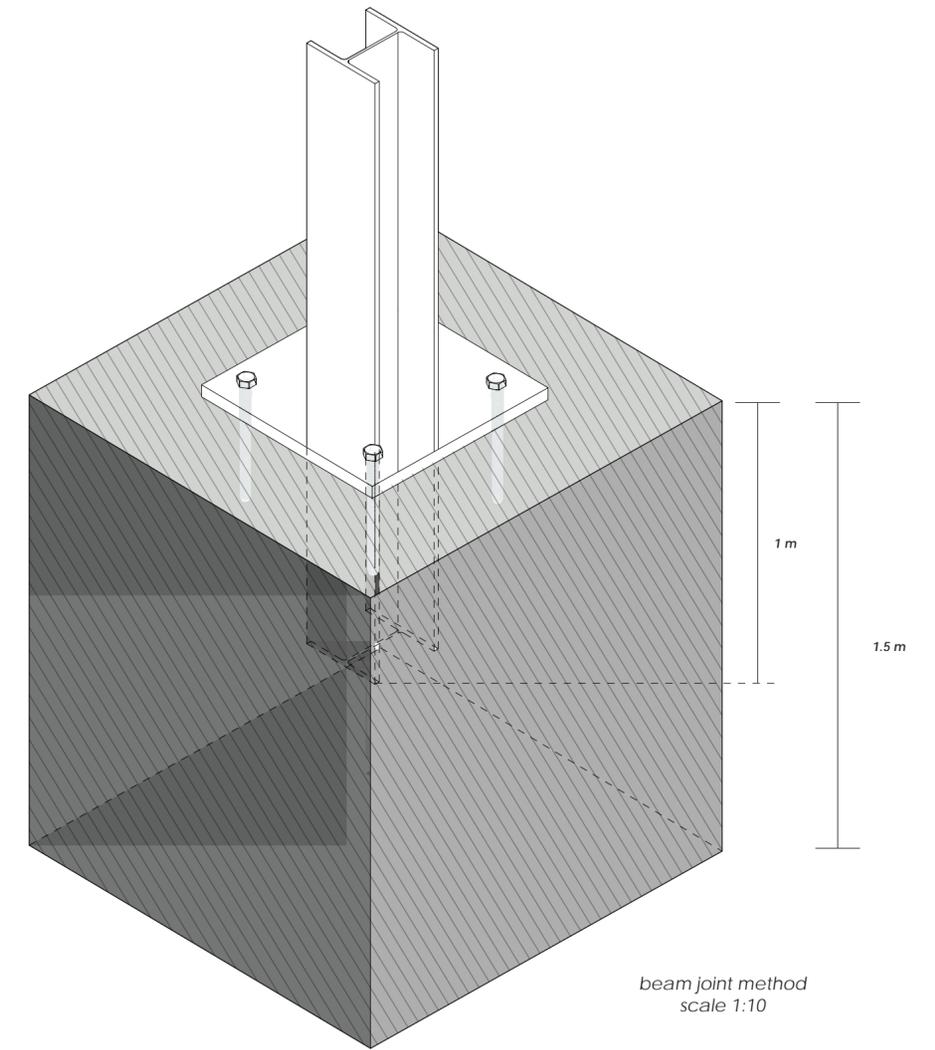


scale 1:100

Structural details



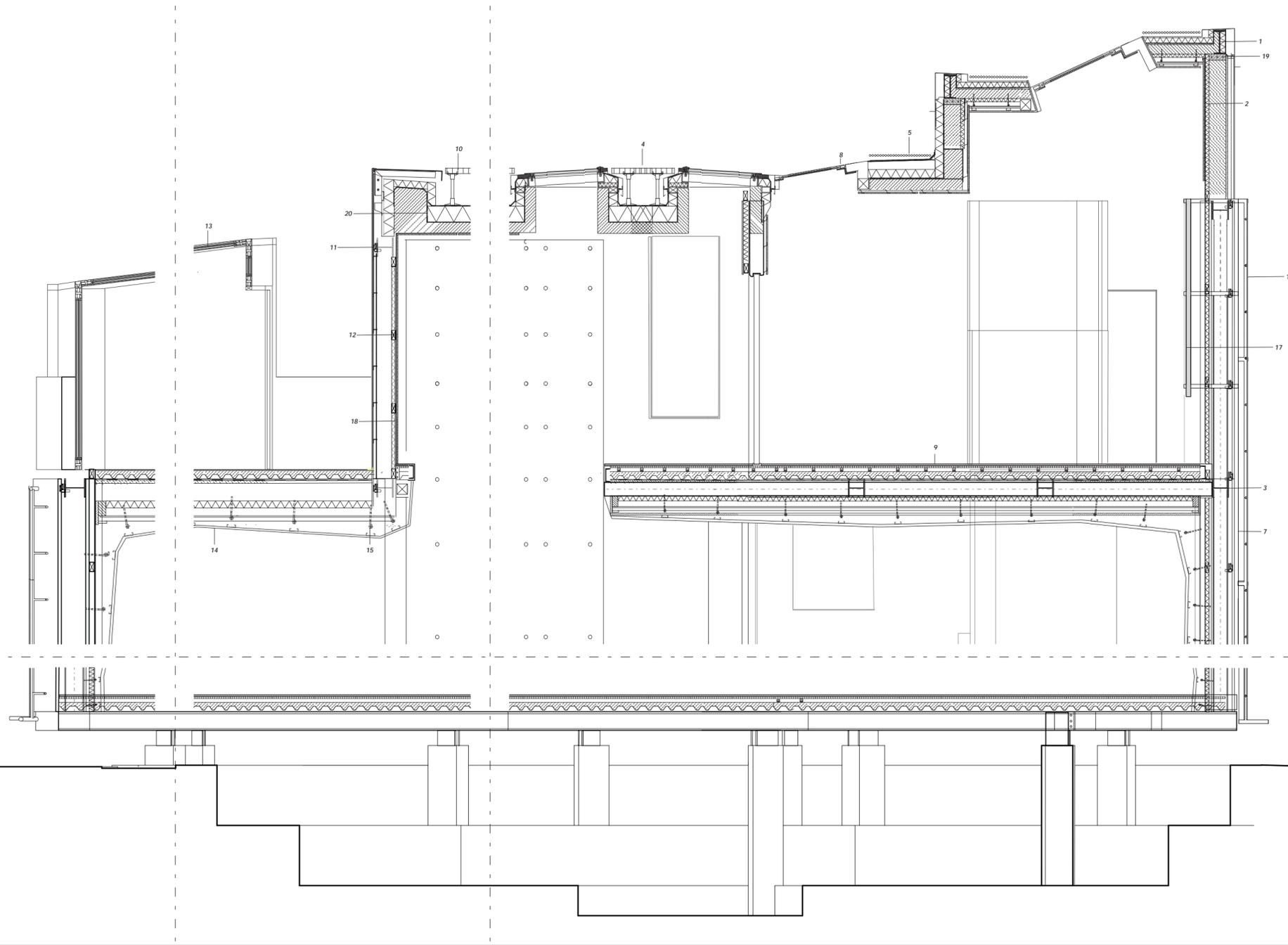
Ⓐ frame beam joint method
scale 1:10



beam joint method
scale 1:10

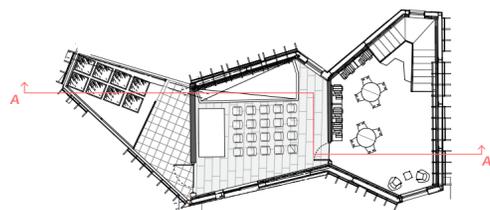
Technical section 1:20

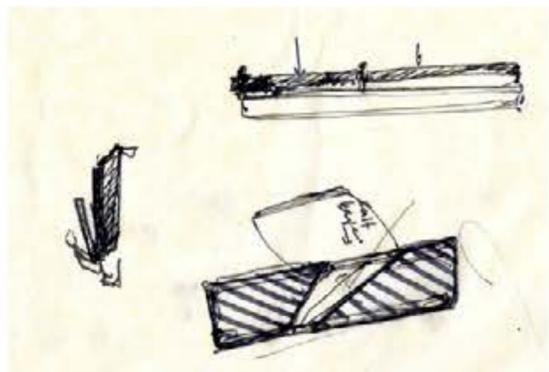
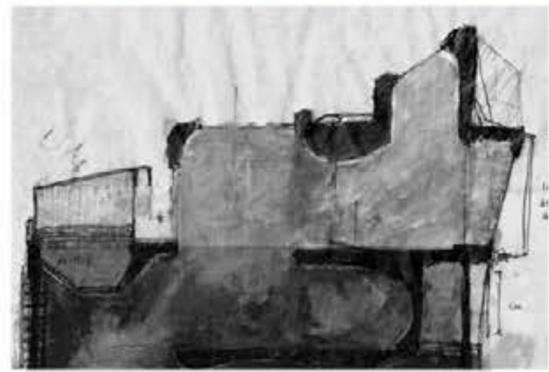
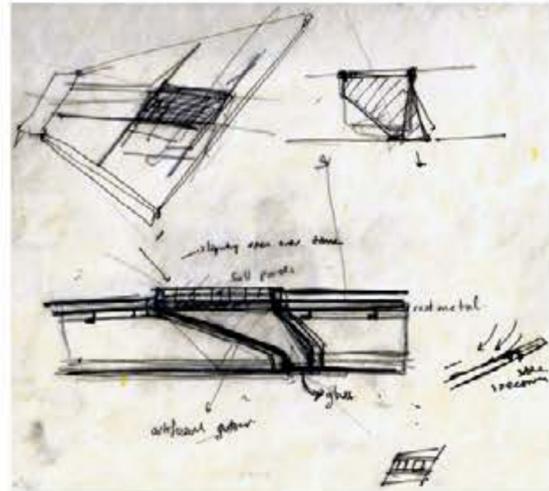
exploring the construction details of the building envelope as well as the technical elements of the design.



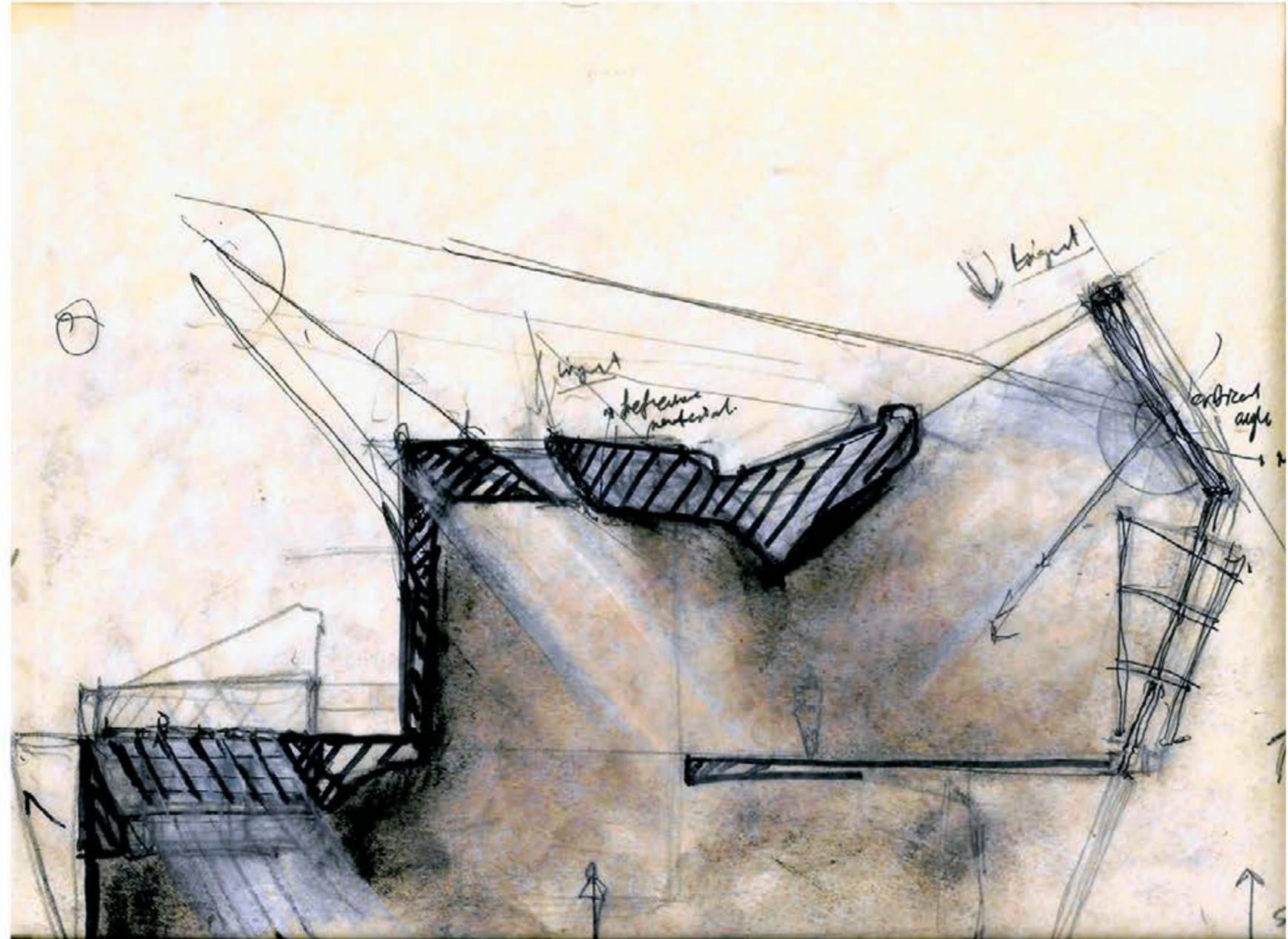
1. steel A-beam 300 mm deep
2. 10 mm insulation material
3. 180/220/2000 mm steel A-beam with mm head plate fixed with 8x M10/50 mm bolts
4. Corten-steel grating (30x30) on raising pieces 340mm high, adjustable in height; sealing layer: 180 mm thermal insulation; vapour barrier: 120 reinforced concrete slab; 100 mm services space; 60 mm rock-wool acoustic insulation; perforated sheet steel with 0.7 mm coating
5. 50 mm bed of gravel (16 bituminous roof sealing layer 120 mm exp. polystyrene insulation to falls; vapour barrier)
6. 1 mm galvanized steel sheeting
7. 12 mm preoxidized sheet steel element 1,200/1,000 mm (pre rusted surface)
8. coated alum. door, insulated, with preoxidized sheet steel externally
9. 65 mm sealed screed polythene separating layer 22 mm composite wood board services space dust-palliative coating
10. 65 mm sealed screed polythene separating layer 22 mm composite wood board services space dust-palliative coating
11. Metallic joint piece with M4 screw on plate 150/200
12. Timber frame work 400/600mm
13. Toughened glass 10 mm + cavity 12 mm + toughened glass 10 mm
14. 10 mm oak floorboards
15. timberboard attachment screws
16. Metal framework 450 / 400 mm for salt panels
17. Uncoated oxidized steel 2000/2500 mm
18. 15 mm insulation
19. Reinforced mortar joint
20. Vapour barrier: 40 mm XPS thermal insulation

Section AA





sketching ideas



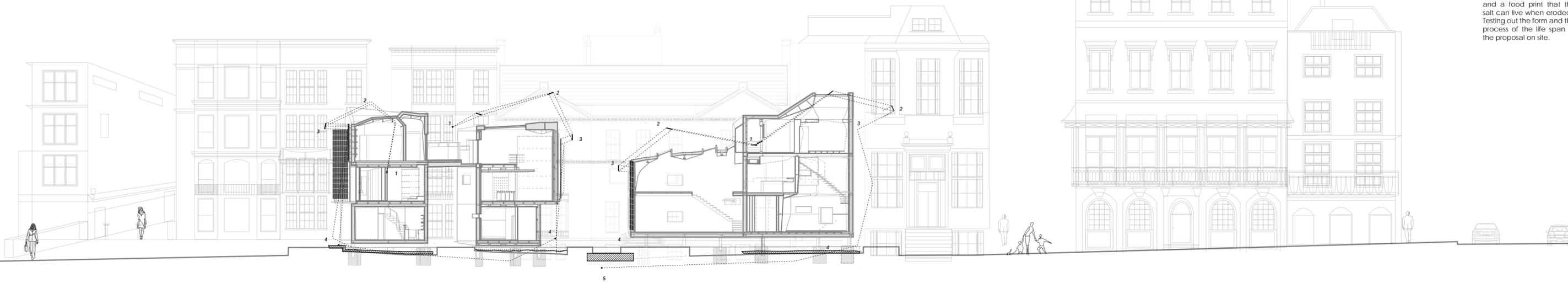
sectional development using chalk to understand how the light will penetrate through the space on certain angles and where is going to reflect

using a higher ceiling level and a material that is dissolving i can curate a methodology that allows light to penetrate inside the space in certain angles as the salt panel will dissolve allow light to penetrate through the spaces

Contextual relationships

Salt erosion process

- 1 Salt panel production
- 2 Transport on skin
- 3 Clad on framework
- 4 Dissolve through weathering
- 5 Salt lake- repeat process



Recurring landscape

In the following section I looked at the relationships of the landscape and the proposal. When the two coexist on site they recur and reform the area to establish a sense of memory and a food print that the salt can live when eroded. Testing out the form and the process of the life span of the proposal on site.

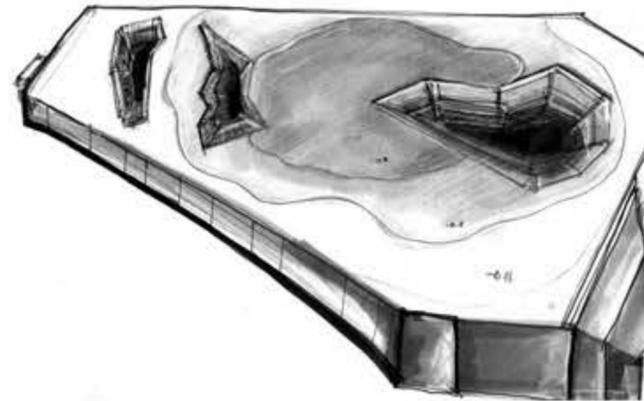
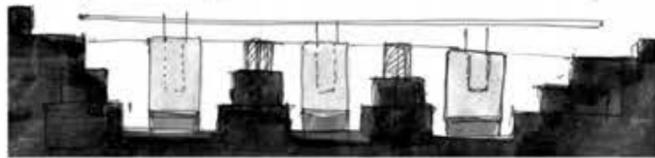
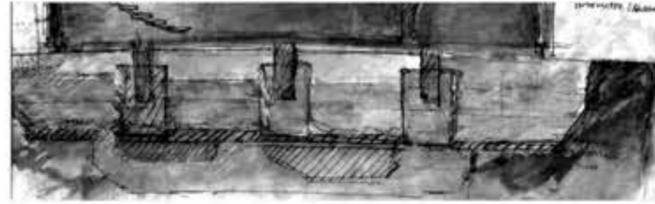


Crafting the underground space

inspired by the landscape and tectonics of Carlo scarpa I wanted to create a similar approach for my underground space of my proposal where the salt water is going to be store.



carlo scarpa precedents



lake landscape sketches



physical model using clay

the different steps created will mark the height difference in relation to the water level rising and will create this sense of the dimensionality in the underground world of my proposal.

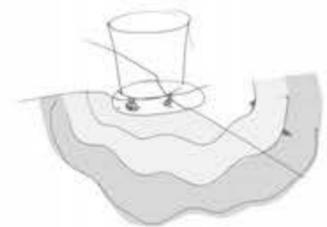
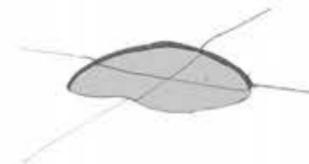
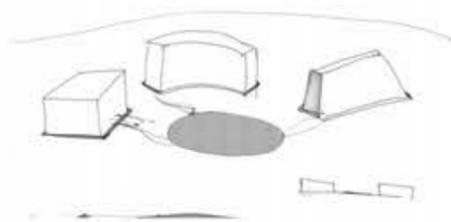
Landscape development

For the development of the landscape the main influence was the sea tides and how they meet with the sea shore. The idea that three different depths of a cm difference will create a temporal feeling of flooding on side and they will slowly evaporate as the tide disappears.



landscape sample

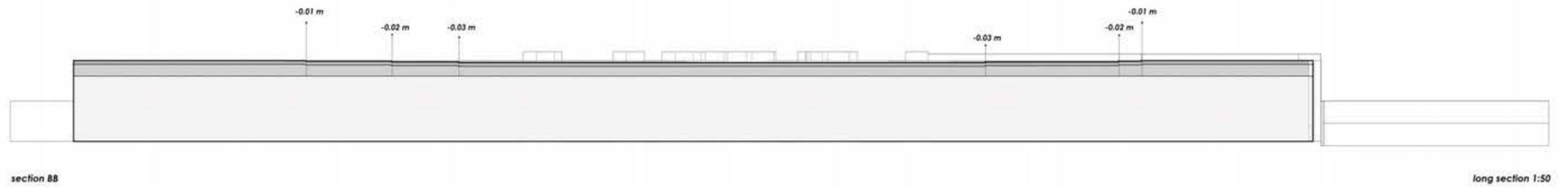
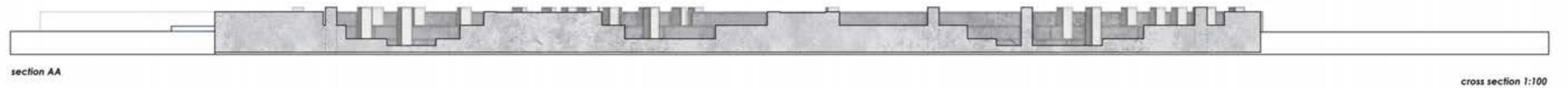
landscape sketches



Landscape Design

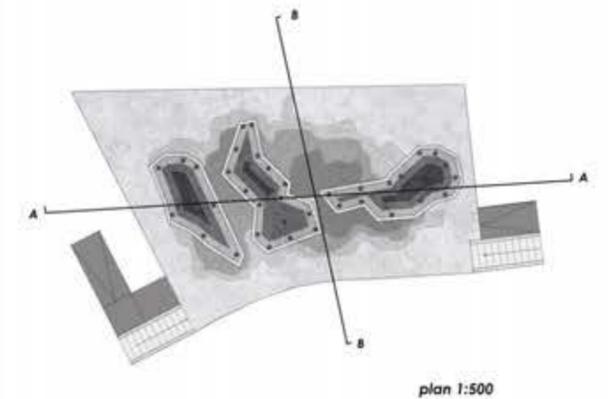
Foundation formation AA

When designing the landscape a sensitivity must be added of a strong urge to create memorable forms and spaces, in which the various elements of soil will be combined to produce patterns and shapes that over time will erode reminding a revealing or a glooming history.



Environmental response BB

For the development of the landscape I used inspiration from the tides and the shore to emphasize the scenario of flooding. Offset shapes of 1 cm will be extruded into the initial ground to allow negative spaces wave shape like to be formed. This shallow spaces will then be flooded with the daily rain of site as a physical representation and response to the environmental change.



Final landscape design proposal

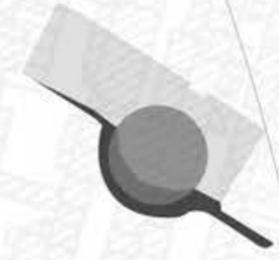
As an attempt to explore the symbiosis of the new landscape with the old historic private boundaries. The new contour lines will reveal the old historic border line that used to separate the private from the public.



historic site map

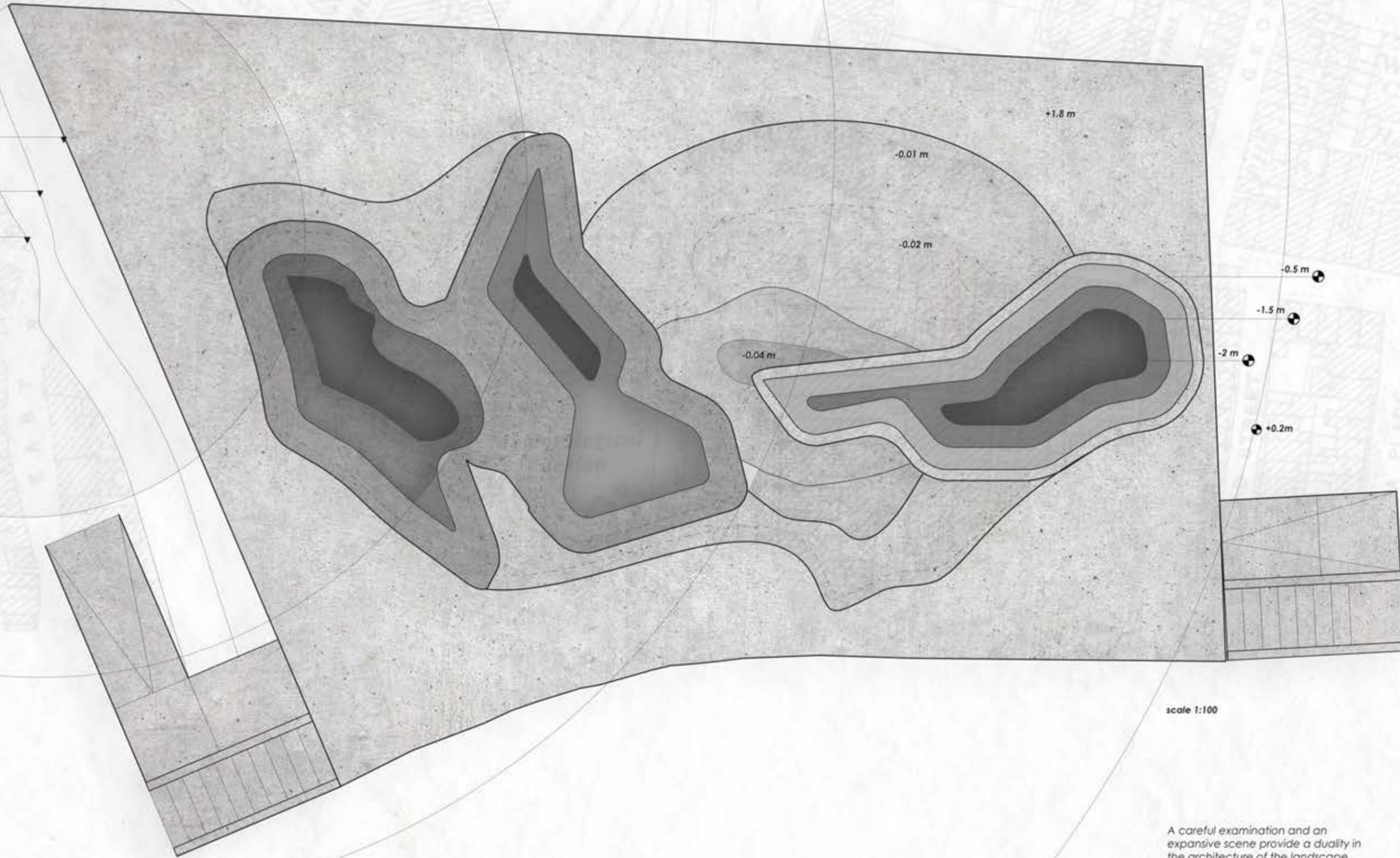


historic private borders

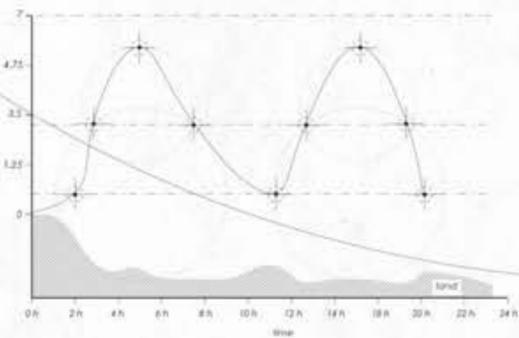


ullise site boundaries

average high tide +5 m
 average sea level +3 m
 average low tide +1.5 m



Average spring tide scale in Brighton



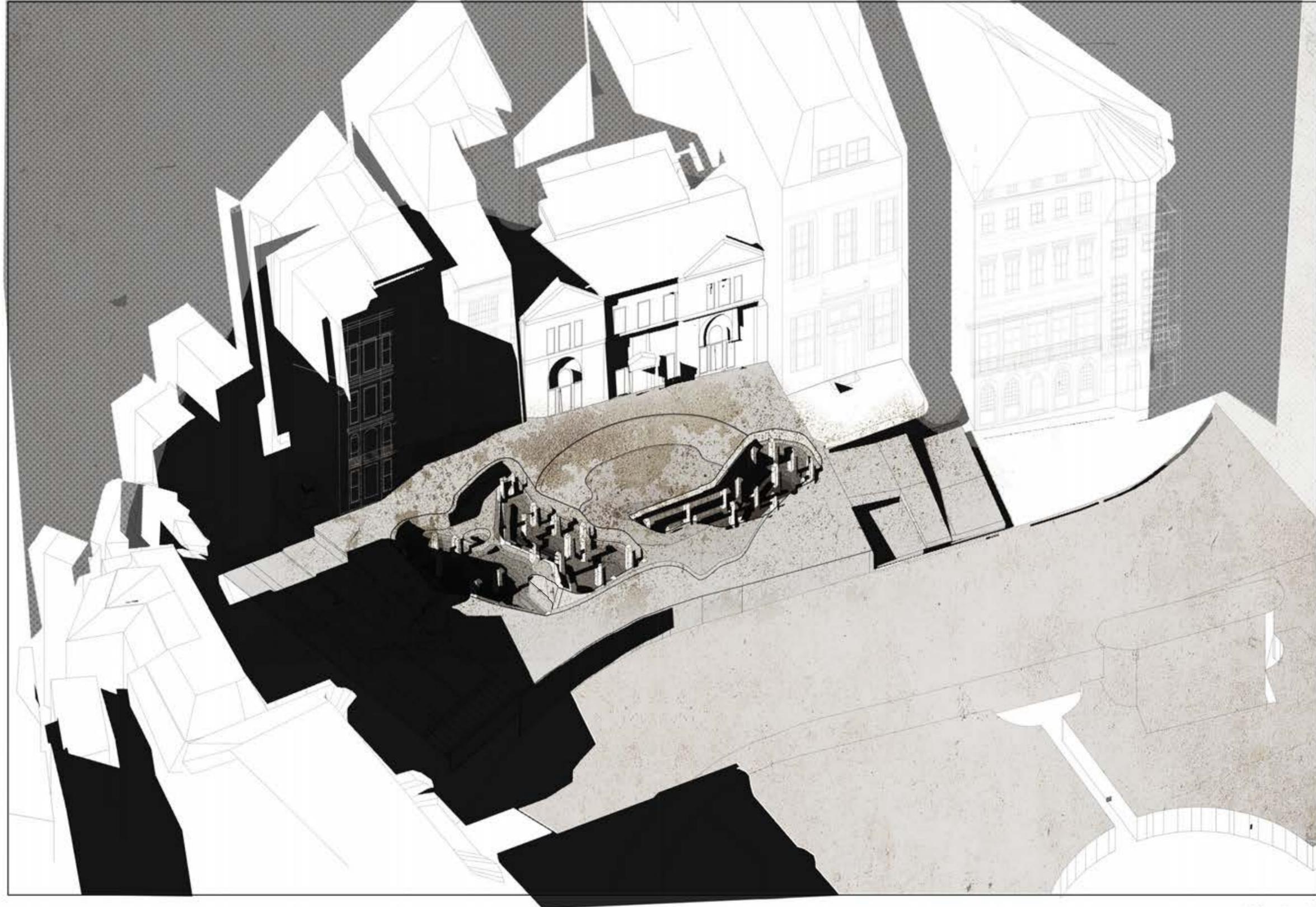
scale 1:100

A careful examination and an expansive scene provide a duality in the architecture of the landscape. The relationship of the landscape with the tide levels as well as the historic boundaries articulate a landmark/ experience for the viewer.

Spring Equinox Highest tide +7.2

Landscape design isometric view

An attempt to envision the future of Brighton's flood levels by allowing the flood contour lines to recover and portray the private boundaries that used to be found in the area.

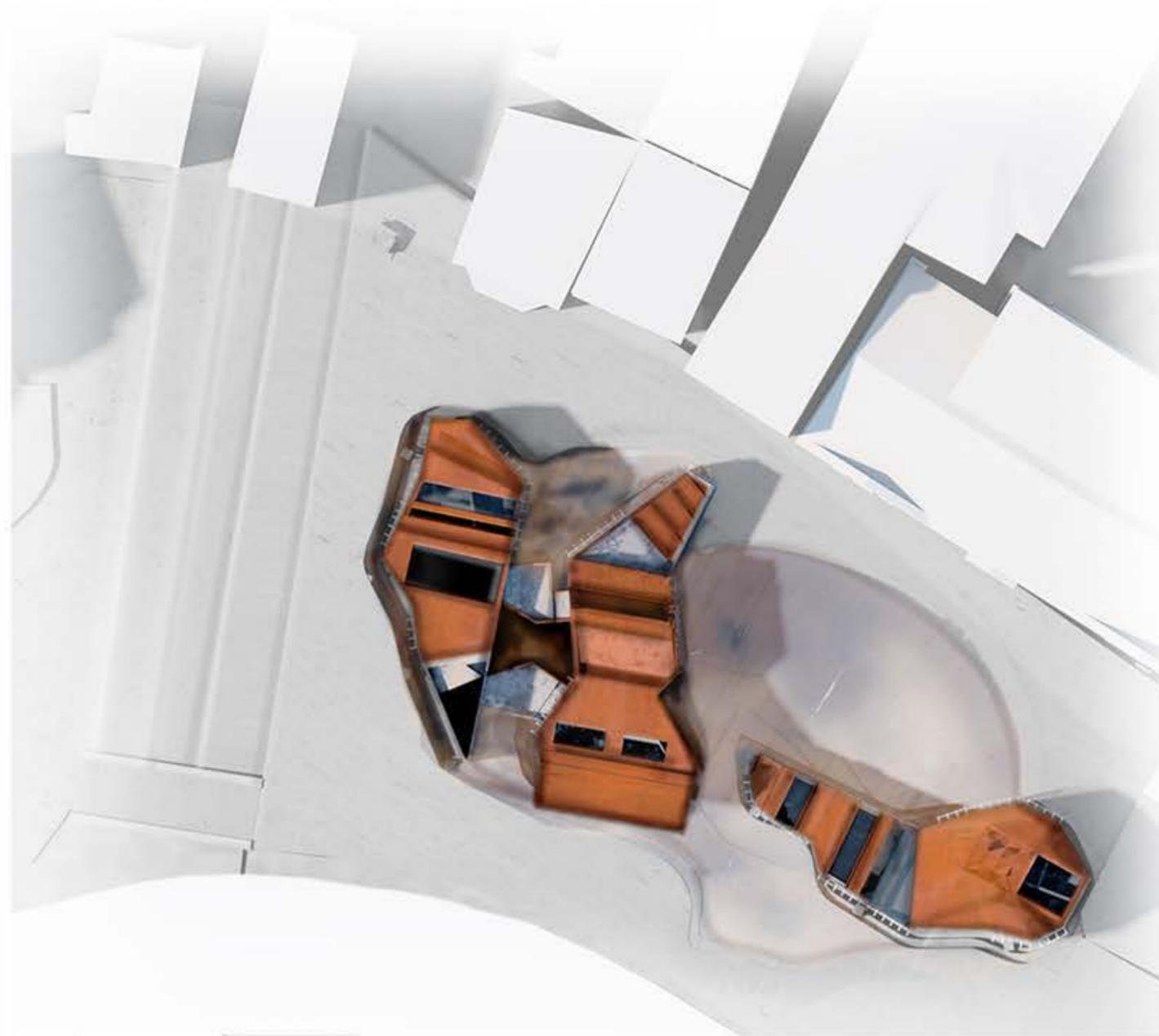


Recurring landscape

salt landscape with tunnels responding to the water rise phenomenon as well as the tide levels by allowing water from the sea to reach the site via underground tunnel



Material and landscape contextual map



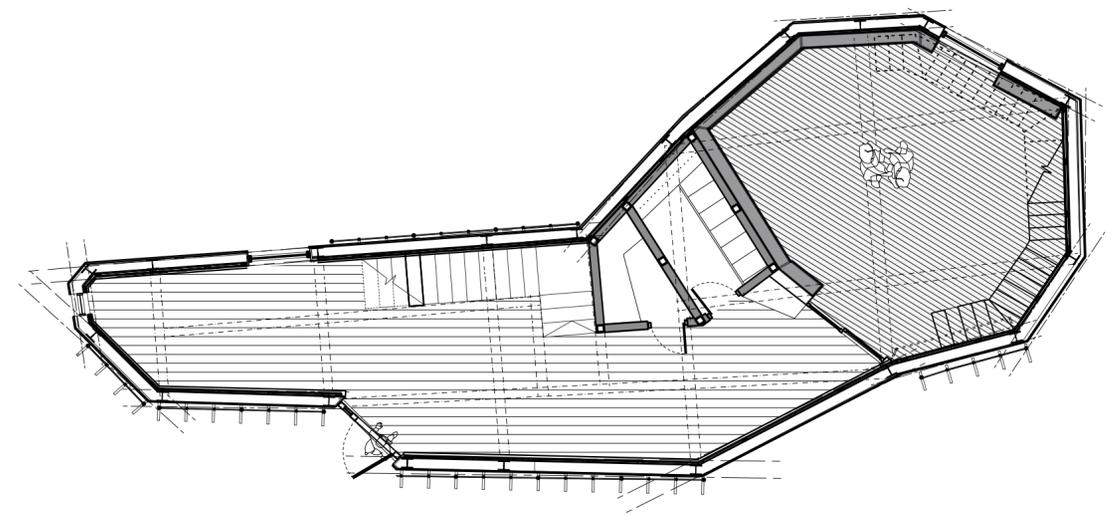
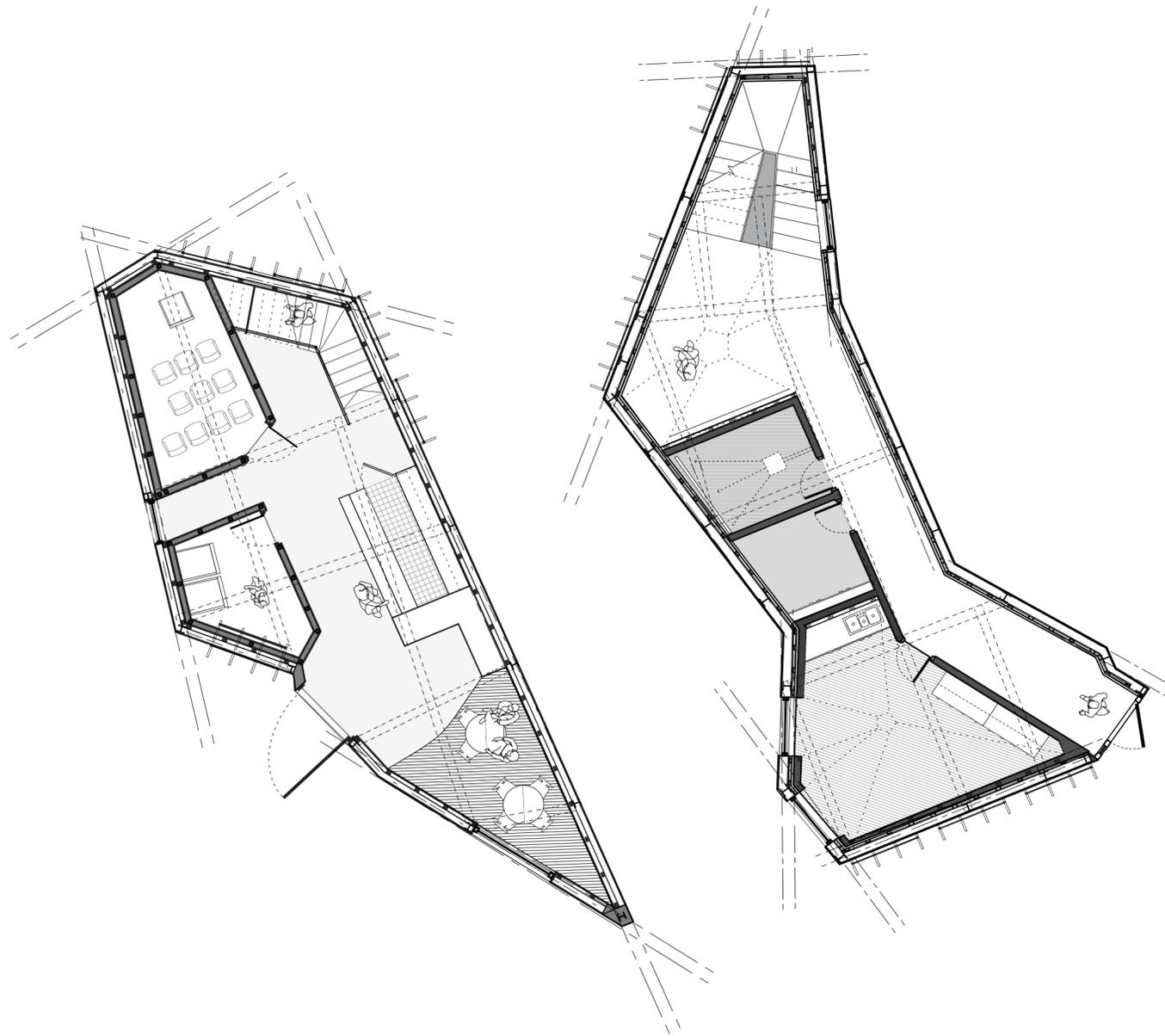
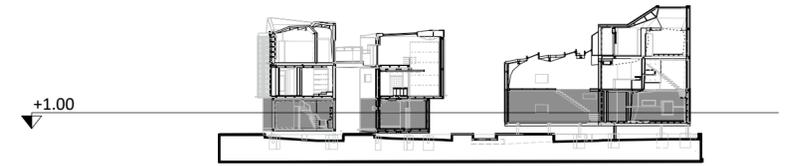
Situated in the center of Brighton the proposal aims to stand out with its unique texture and materiality breaking up the monotonous colour of the surrounding buildings enhancing the purpose of its erection.



master plan of Old Steine

Final design plans

Ground floor



Politics and music

- _Polling Booth
- _Lecture hall
- _Cafe / Bar

Arts and poetry

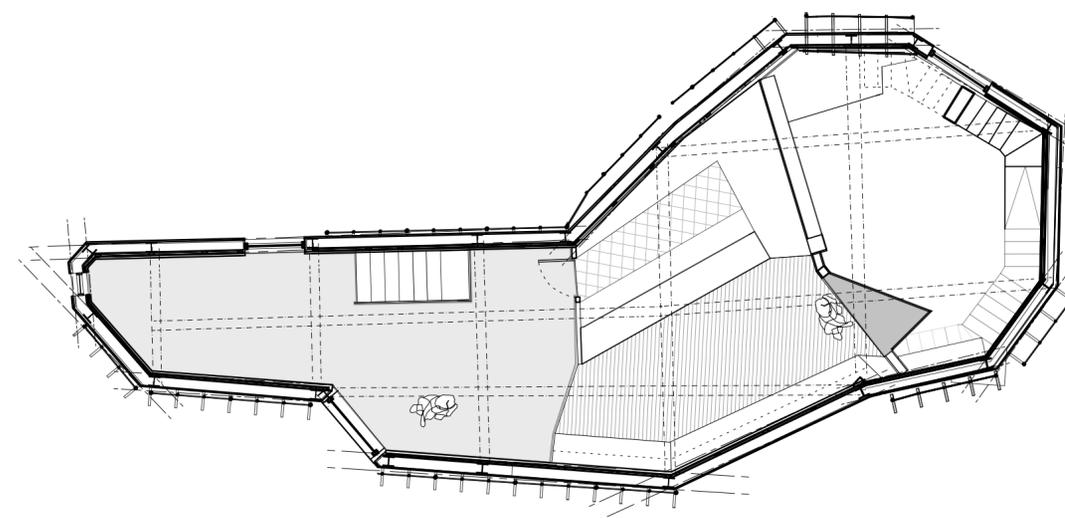
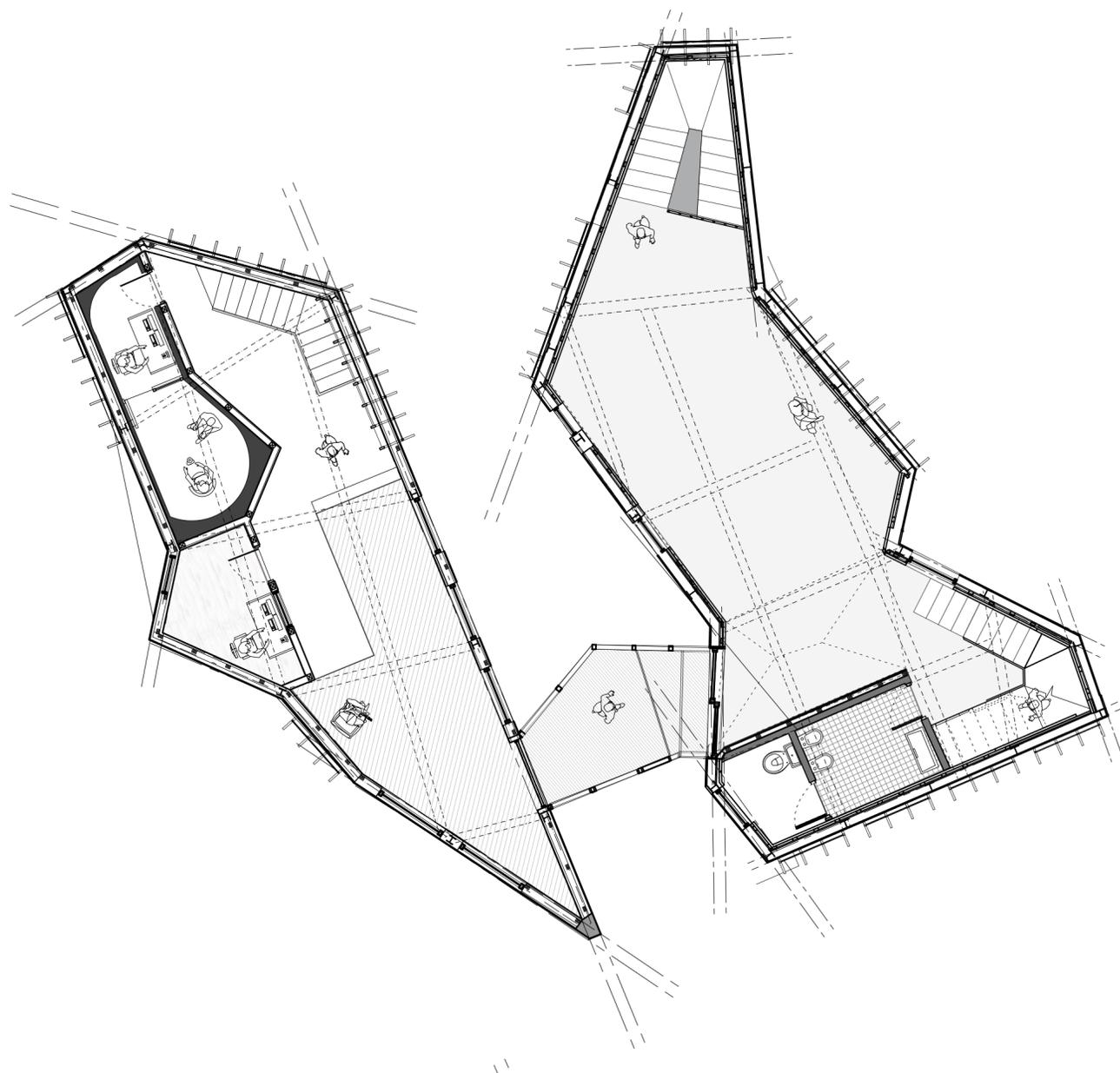
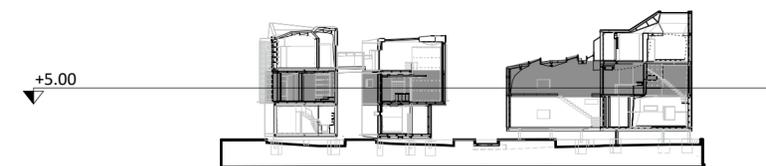
- _Artistic studio
- _Virtual expo
- _Gallery space

Dancing culture studio

- _Retrospective
- _Closet
- _Dance studio

Final design plans

First floor



Politics and music

- _Recording Studio
- _Music Studio
- _Open music space

Arts and poetry

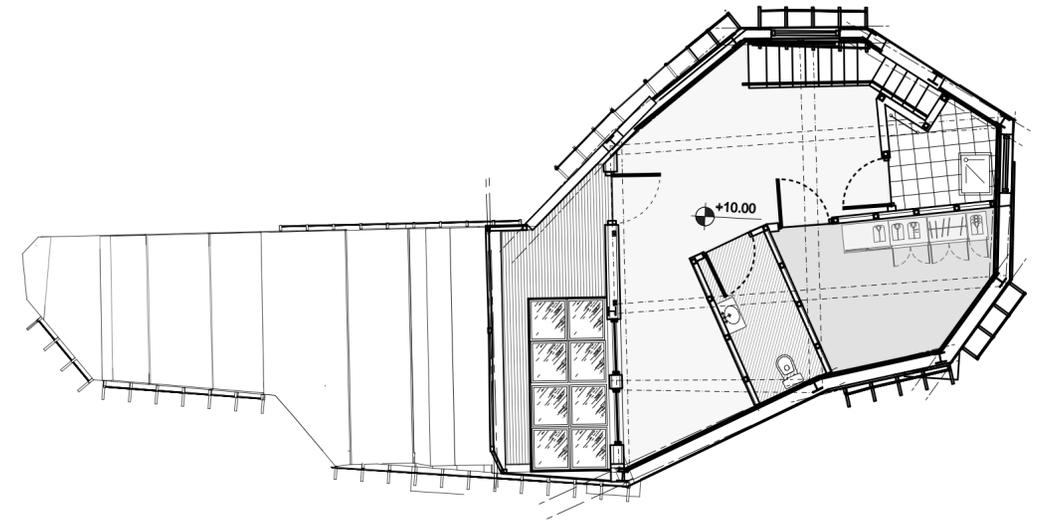
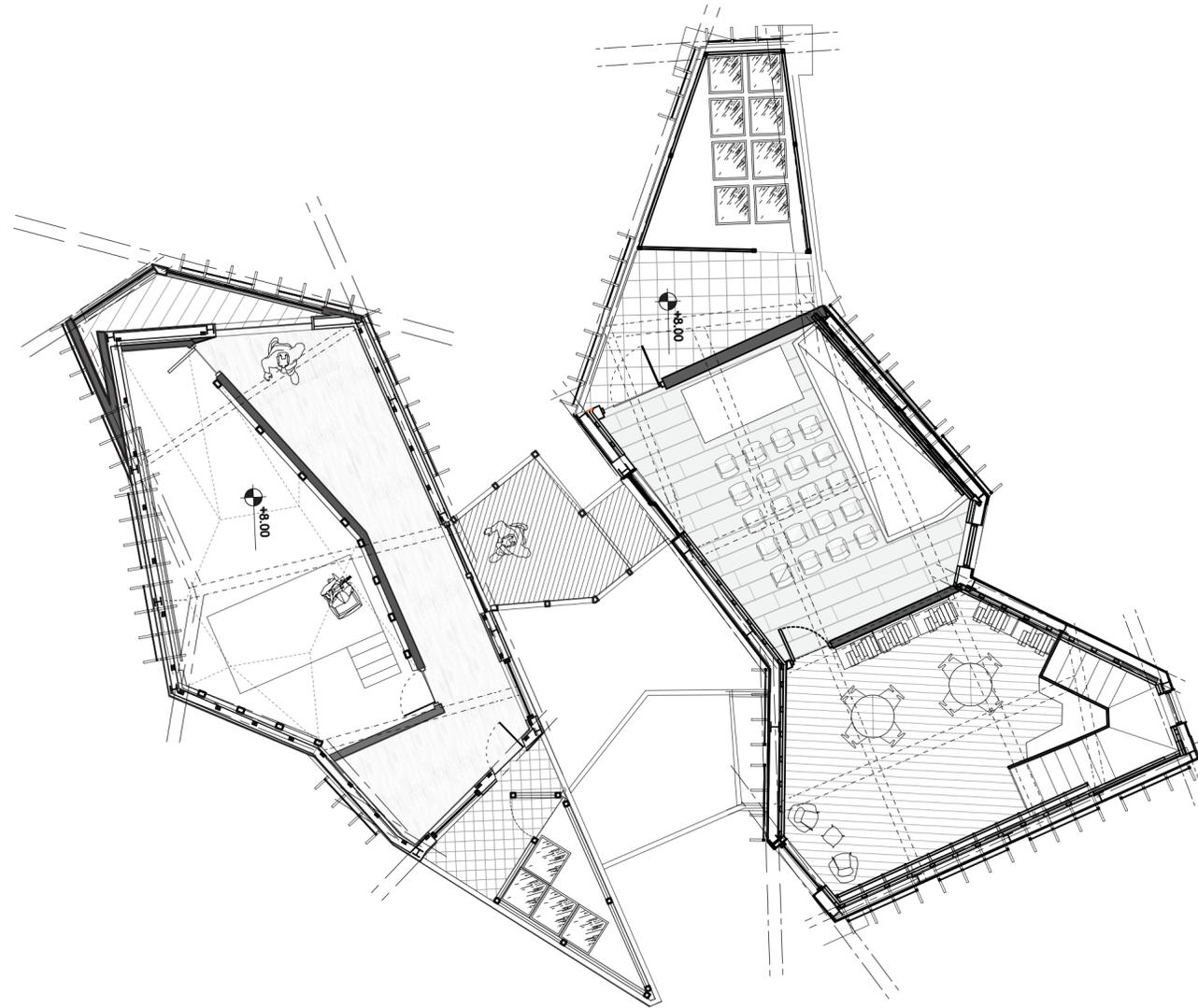
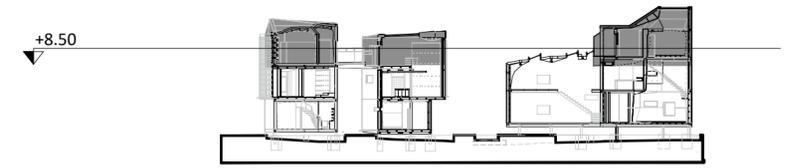
- _Art gallery
- _Storage
- _W.C

Dancing culture studio

- _Exposition
- _Cafe-Bar
- _Observation port

Final design plans

Second Floor



Politics and music

- _Concert Hall
- _Lobby
- _Salt panel process

Arts and poetry

- _Poetry recite
- _Library
- _Salt panel process

Dancing culture studio

- _Changing room
- _Showers
- _W.C
- _Salt panel process

Long section

The proposal on site facing south showing the materiality size and tectonic relationship with context.

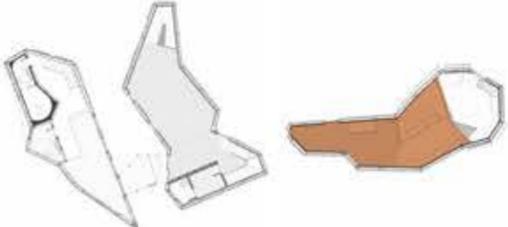


Section drawing

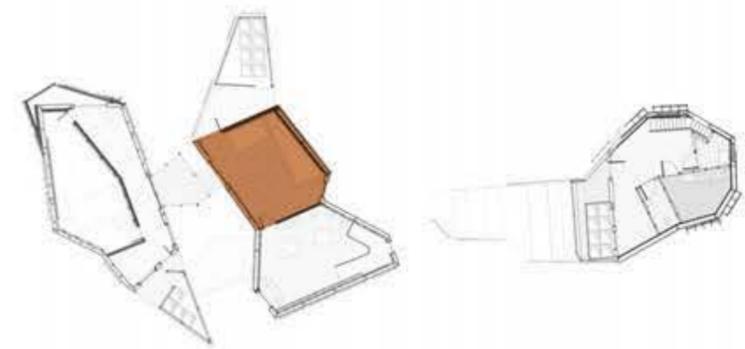
sectional drawing showing materiality
occupaton and relationship with context



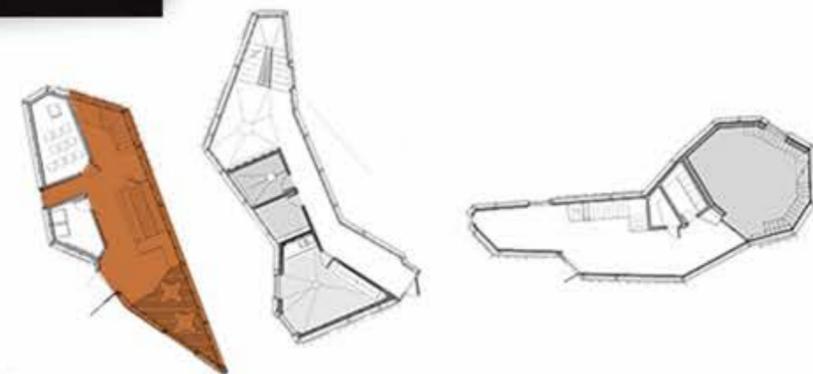
Interior visualization of retrospective dance hall



Poetry space visualization



Politics cafe visualization



Occupation

Showing the interior of the space with occupation and how the programming activities will happen during daytime.



South East view



Visualization of the site after the proposal has been built on site .

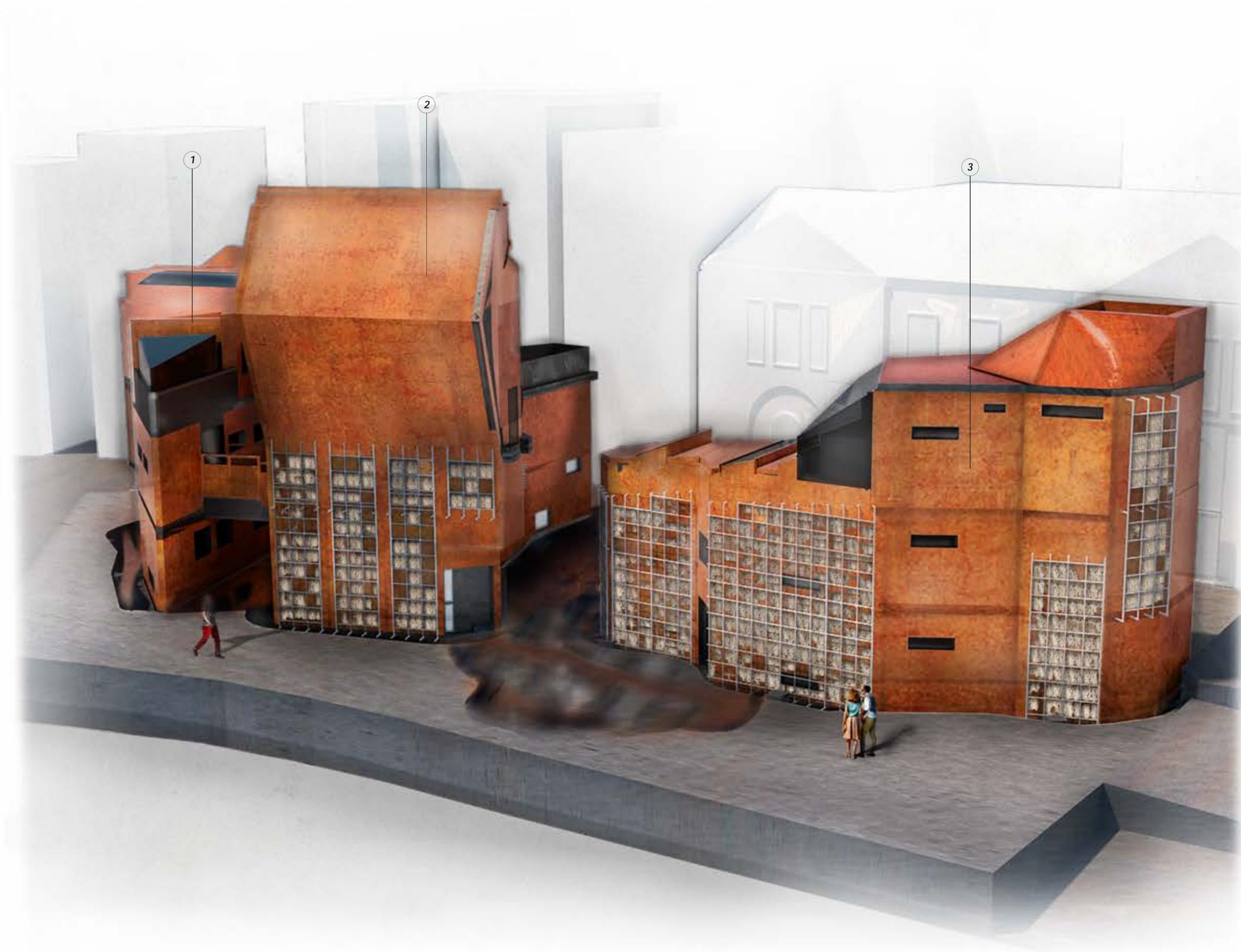
Architectural signs

Ornaments of decay



The project aims to expand in the larger scape of the Old Steine area. Small installations will be scattered along the sea front as well the area sourrounding the proposal. The installations will be informing the viewer about the decay level as they will deform and decay as well. Salt pans will also be placed arround the sea front to create more salt panels. These hotspots are crucial for the envirometnal impact that the project aims to tackle as they connect the project to the wider city.

North east view visualization

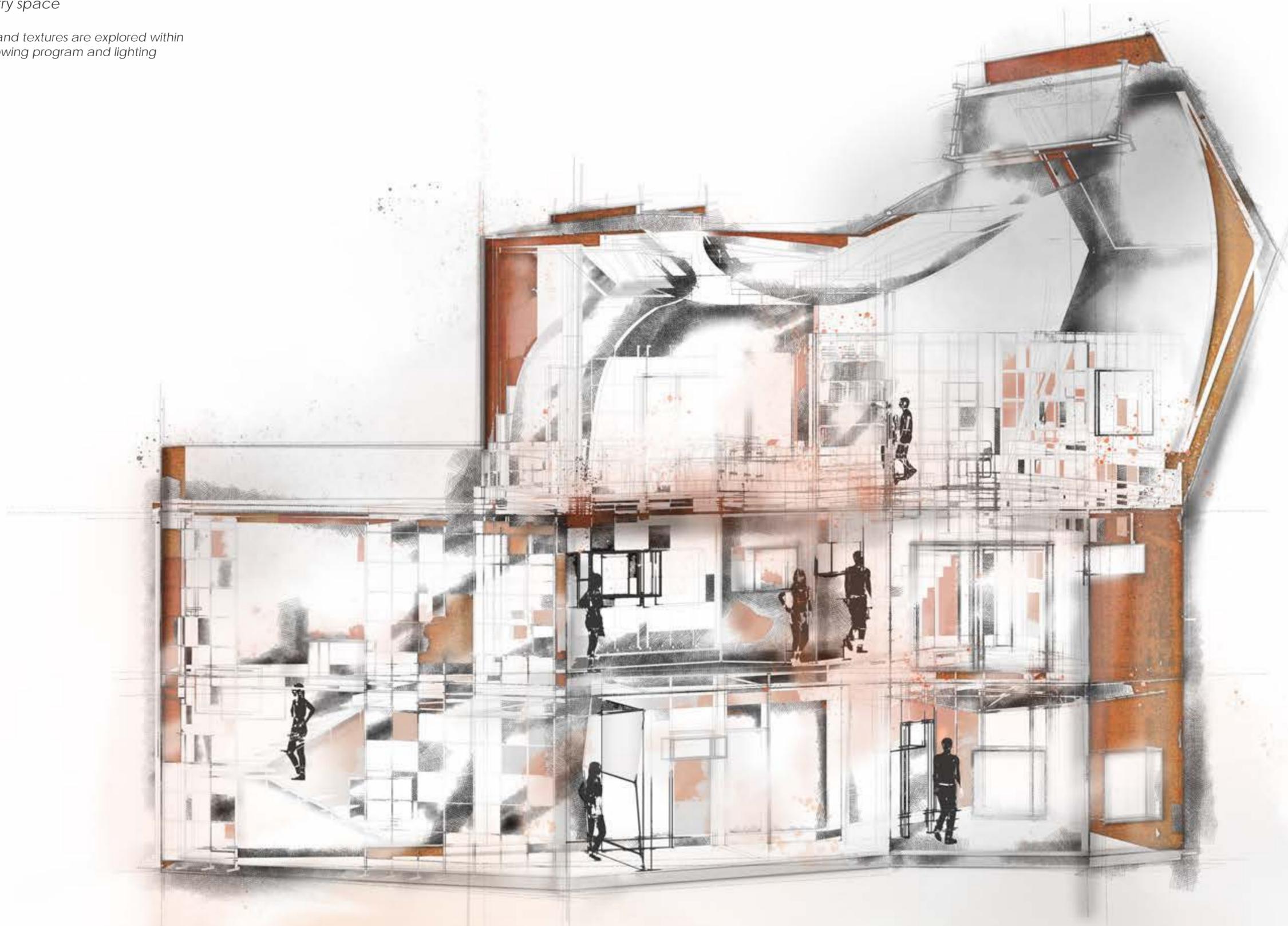


1. Music and Politics Hall
2. Art and Poetry
3. Dance studio

Atmospheric visualization

Art and poetry space

Interior mood and textures are explored within the spaces showing program and lighting



scale 1:50