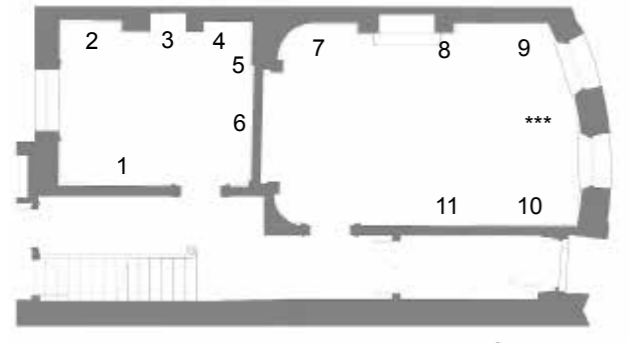
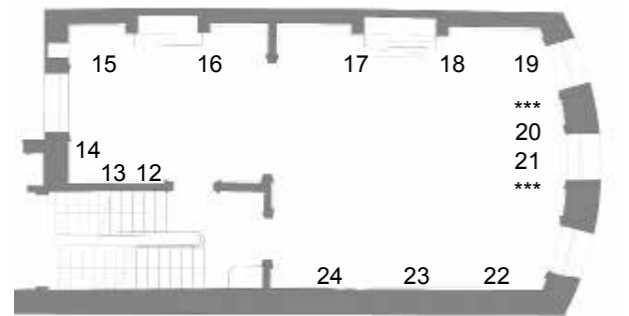


Emerging Times: Ideas for Future Architectures is a co-exhibition organised by two studios that share a similar approach to design. Between tutors Gudrun Krabbe, Samantha Lynch and Sarah Stevens, a range of architecture levels (from Level 5 to doctoral) and young architects who have moved from the studio to the world of practice, this show aims to share some of the methods used in the architectural design process. For those involved there is a fostering of research that is unique to each individual's engagement with their site. The inquiries reflect a range of theoretical, material, and phenomenological investigations and offer a rich territory of design speculation.



Ground Floor



First Floor

***various architects' models

Studio 11

The imagination is an enactor of complex, inventive and fantastical material. It is engaged with what we could describe as a mystery - by that which is veiled, unsettled, peripheral and dynamic. The imagination and the built world have a reciprocal relationship with each other - architecture is active. Its constructed relationships shape our daily patterns and offer moments of confusion and delight. This year Studio 11 investigates the relationship between the tangible and the elusive through the notion of the cast.

Studio Laboratory 3

We are concerned with questioning perceived truths and unearthing constructed realities, evolving our own stance and critical position as a foundation for our work. This year we challenged dislocation, disconnection, separation; entering a world where nothing is Other. We interrogated the archaeological layers of our site to unveil lost histories, reigniting memories and entering a performative relationship with the world. Each exploration grew its own architectural lexicon to inhabit the worlds we unearthed, allowing others to enter within. On the edge of the coast, at the mouths of rivers either encased in harbours or long lost and culverted underground; at this blurring of boundaries, sea, river, saltwater, freshwater, past and present, we asked how we might activate performative architectures, mobilising a world where nothing and no one is Other.

18

Tri Ha

Vision that Matters

Questioning the realness in perception of the surrounding world, both my eyes caught on the chaotic mess of masking tape and poster leftovers on the fence of City College's car park. Squinting, the closer I got to the fence the more manifold the vision of a nearby car. Interested in the constant movement and unfolding life of such a spatial perception, the architecture, a fashion residence, emerges as a test of these ideas as the fabric converses with the realm of a textile artist. Carrying on the mission of challenging spatial values and giving bold views, the fashion house is the ultimate but never-ending dialogue between perception of public territory and private voyeurism.



19

Haleimah Darwish

The Body and Space

I was inspired by the different qualities of my site to capture the textures of the materials through graphite and paper. It was these graphite drawings as well as notations of human encounters I experienced on site that inspired me to start investigating how the site itself embraces the body. The building, a contemporary dance school, explores how the body and the architecture work together to create a fluid environment for the dancers. The site is in central Brighton, Station Street.



20

Yassine Aitoufkir

Brick

Interested in the materiality of brick and its origins, I began designing my own bricks. For architecture to be constructed honestly, the materials must be used with profound respect for their essence and possibilities. The bricks I designed were the inspiration for my architecture.



21

Josh Oyeyinka

Transformation Through Repetition

Exploring the themes of repetition and transformation, I took items from the site and put them through various material tests, seeing how I could make a sequence of unique copies. I then developed a scanning process which allowed me to document the build-up and warping of information within a replicated object. I also created plaster composites of the site's ground chalk and documented how the site affected these composites differently; depending on the mixture's ratio. These tests led me to design a residential architecture made up of repeated units that could be affected differently through the architecture's materiality, depending on the residents' intentions.

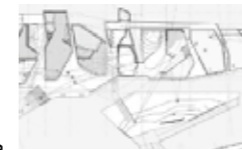


22

Asta Sabaliauskaite

Re-emergence in Shoreham-by-Sea

Set up on the river Adur the scheme seeks to enhance the town's identity by awakening the lost art of Shoreham's filmmaking. The traditional screening of film is reinterpreted and the major screen accessed by the boatmen is proposed. It also invites the travellers from across the river to experience private indoor and semi-external screenings, the realm of fluxus, public workshops and film studio that benefits from the clear light in Shoreham and becomes the needed home for the filmmakers. Carefully considered detailing that is related to processes of making, materiality and rigour, honesty, authenticity and integrity in architecture evokes the notion of the town's identity and brings communities together.



23

Jennifer Otitoloju

No title

There is no one lens that brings the truth about our reality into focus. The multiplicity of truth is "nothing more than a totality of different view points": The idea of truth as described by a single line or the clarity of a singular edge is subjective. A number of lenses might however allow you to start to understand the multiple truths of a situation. The elements of the past are open to ceaseless interpretation and re-interpretation. The echoes and voids of the time line, of memory explore the idea of transporting the past into the present, blurring the past and present as well as creating possibilities for the future. Interpretation creates a multiplicity of pasts; the 'edge' is different from one truth to another. Do these multiple interpretations perhaps seek to question where the edge lies? Where does identity fit within these multiple readings, and what might this mean to identity?



24

Duncan Law

The Interpretation of Narrative

My project thesis looks at the interpretation of narrative, looking into the phenomenological aspects that encompass a place, making it more than just a static experience that we view in isolation. From historical usage, to a spectators own opinions on what constitutes place, I have developed a project that attempts to create a conglomeration of narratives, where multiple facets sit together to tell subliminal storylines that can be pieced together by the user.



GENSWERFMENT

Ideas for
Future
Architectures

*Experimental methods in the
creative design process*

**Studio 11, Studio Laboratory
3 and collaborators**

**Architecture University of
Brighton**

Regency Town House

13 Brunswick Square

Hove

Friday June 16th

Saturday June 17th, 2017

Cover drawing by Simona Danielova

1

Faraday Loughlin

Expanded Cinema:

Experience and Exposure

Inspired by East Sussex's early film industry and the ability of film as a medium to immortalise, my project addresses the concepts of light, privacy, duration, blurred boundaries and ways of seeing. These principles were investigated using layering and lighting techniques that were then applied to the design of an expanded cinema space – allowing for the projection and showcase of experimental film; as well as a residential area reflecting the neighbourhood of Bungalow Town which grew from Shoreham's early film industry.

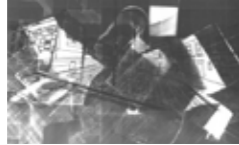


2

Tinashe Nduna

Altering Light

Interested in the atmosphere of light in architecture for both humans and plants, my botanical library is located at the intersection between New England St. and Whitecross St., a site that was originally farmland, but is now a residential area, rich with sunlight and fresh air.



3

Sonny Medcalf

The Life and Times of Ceramics

My project draws upon the meaning behind the artefacts I discovered at Shoreham by Sea. After studying a local archeological investigation and with knowledge bestowed upon me by the archaeologist that led the dig, it seemed logical to propose a place to archive and display ceramic artefacts found at Shoreham. As well as ceramic conservation, the architecture proposes to facilitate a space for practicing the craft of pottery, in the hope to retain and promote the art of ceramics.



4

Yumeng Ye

Shadow Play: Conference Centre

In my project I explored how shadow can talk with light and with architecture, and how it changes over time - how this could be a connection between human beings and nature. My site is located in Blackman Street, Brighton. From all of the research and testing, I designed a conference centre, which becomes a gathering place for the city. My programme encourages interesting shadow/architecture by using different kinds of inhabiting light: sunlight, carlight and street light.



5

Cheolmin Kim

The Drinking Water Center

As global warming has been promoted by the increase of carbon dioxide, water scarcity is a potential future. This concept is to prepare the future of Brighton and celebrate



fresh water. It is located between Trafalgar and Whitecross streets in the North Laines of Brighton. This drinking water institute is able to analyse, treat, and store rain water.

6

Carmy Khestossen

The Living Archive

A hidden world exists within the tree oblivious to everyone except its host. The woodworm leaves behind a memory, its trails seemingly chaotic. We unconsciously leave traces behind, our performance on our daily route. How can my architecture create a space where performance becomes memory, a space that echoes the past while capturing traces of present performance? My programme is an adaptable space for contemporary performance for Punch Drunk Theatre Company to create unique theatrical experience which blurs and continuously changes the lines between space, performer and spectator.



7

Samantha Lynch

The Dark Mirror: Engaging

Multiple Temporalities

The architectural drawing is by nature predictive, allowing us to reflect on buildings in advance of their construction. This offers a complex temporal condition in which both reflection and projection can occur *in the present*. Investigating the potential of this condition, my doctoral thesis speculates on how the simultaneous manifestation of multiple times may occur as a method of invention in the creative process. The work in this exhibition is part of a greater body of research, spanning three years, which took the form of drawings, text, photographs, and devices.

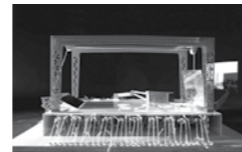


8

Matthew Pickett

Displacement Theatre

I have been looking at the advertising boards placed in the car park at Theobald House, Brighton, and at the nature of the site's surrounding threshold. I'm interested in the spatial displacements in the site and how then the site orientates itself onto us. Using research into Virilio's writings on 'Dromoscopy' and the photographs of Eugene Atget, a series of devices were made that are able to displace spaces on the site bringing one area into another and looking at the thresholds that the devices create. From this research I designed a theatre on Trafalgar Street, using the idea of the threshold to create spaces that distort the boundaries between stage and audience.



9

Ananya Sharma

Activating the Horizon

Looking at yoga postures, I translated the shifts of the body into a circulation of spaces for my recreation centre, and incorporated the stretch and balance of these postures into the design. The shifts in visual eye limit helped to explore a space with different horizon levels. Materially I thought through this balance with heavy and light materials - bamboo



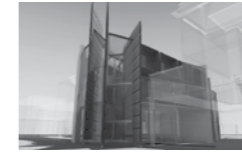
and concrete. Using six horizon landmarks I blended the contours of the existing site with these distant places to form an artificial landscape.

10

An Ning

Seeing History Through Shadow

I believe everything works as a whole. If we evaluate components separately or in isolation, it would knock on consequences that are unexpected. Based on this premise the world works as a system. Everything can be seen as a process, including buildings. A Building is not just an object, it is also a process. My main concern is how to insert the new into the old, how to insert something into this ongoing old complex system, and how to insert the present further into the past.



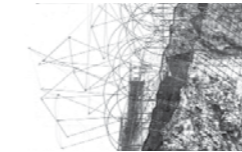
11

Tom Hall

Landscape/Body/Movement &

Thinking Through Drawing

These drawings were made as a way of exploring the physical relationship between the body and the landscape which it exists in. By using climbing as a way to position oneself within the landscape the human-scaled spaces between its features can be mapped out and the landscape, in this case a cliff face, can have its topography understood.



The act of engaging with the landscape in itself can be therapeutic – climbing and other such acts which treat the landscape as more than just a backdrop to our day to day existence and acknowledge it as a physically and temporally dynamic entity, take from us our whole concentration and leave no room for the over-busy mind, often a symptom of consumer culture. These drawings took on this kind of mediative quality as though they were an engagement with the landscape by proxy.

12

Sunghoon Jung

Boundary

This project is seeking different changeable thresholds that have the possibility to make the foregoing boundaries obscure, as opposed to fixed boundaries that are visible and physical such as walls and fences, which are frequent in my site. Thus, my investigation focused on the changeable thresholds, created naturally, such as cracks, stones and weeds. I have focused on drawing without line, according to seounglib, a koreana artist, opposing the common definition of lines to help to understand what it means to be a 'line' and a 'boundary'.



13

Ina Natsi

Performance and Graffiti Gallery

Although space is usually defined by solid and static boundaries, the space here embodies with its performative architecture some of the surrounding conditions and the



dynamic of the street (Pelham St., Brighton). The previously designed public space of the street extends into the interior of the building with a sequence of folded spaces, rendering a gradual transition from public to private.

14

Jillian Hernandez

The Invisible

My interest lies in the different sensations experienced on my site, the area between Trafalgar Street and Cheapside in Brighton. I created drawings exploring the different "senses", showing what one normally cannot see, such as taste (food on site) and sound (conversations). And from these drawings, I created a distorted map showing where I felt these emotions the most. I also developed a device which blocks sounds from the front and amplifies sounds from the back. This then lead the design of my architecture, sensitive to these invisible qualities.



15

Stuart Wickett

Urban Metamorphosis:

An Architecture of Discourse

The natural environment and landscape is unfavourably unbalanced and currently biased toward human consumption, where humans appropriate the land for their own use without consideration for the land it displaces or the species that are currently tenant. My architecture addresses this by welcoming a non-hierarchical inhabitation of birds. The artificial separation from nature by boundaries – architecture being one such boundary – should not allude that we are not part of nature.



16

Nadia Chatzigeorgiou

Interlude

Interlude is a project investigating the palimpsestuous relationship between existing and new, in a world contained within projections. It wishes to revive the cinematic experience of the former Astoria Cinema, yet challenge the passive relationship between spectator and screen by introducing the concept of the Expanded Cinema. Conceived as an armature framing the preserved fragments of the existing, while shaping new opportunities for projection, the proposal invites the spectator in a kinaesthetic immersive experience, nourished by sounds of film reel and rays of projection light.



17

Simona Danielova

New Haven

This project looks in depth at the nostalgia and narratives of the Newhaven coast. From re-engaging with postcard views through the new architecture, to the old ways of farming and baking, a community cooking school offers new perspectives on the town's historic roots.

