



A stylized, handwritten-style logo consisting of a cursive 'A' followed by a flourish.

The Shape of Memory

FORT GILKICKER-MATERIAL-MEMORY-MAKING

DENIZ BECK PARTNERS

DENIZ BECK

Conservation Architect, RIBA

‘For much of my career, I have worked with historic buildings, monuments and overlooked heritage places. I’m interested not only in how we conserve them, but in what they carry: marks of use, repairs, decay, alterations, fragments and memories.

I see historic buildings as living, layered places rather than objects frozen at a particular moment in time.’





The Shape of Memory explores how materials and memories from a heritage site can be transformed with artists and makers into contemporary objects that genuinely belong to that place.



Construction fragments that would otherwise disappear can carry authentic physical connection to the place



As a conservation architect and for the past year I've been working at Fort Gilkicker, a Victorian fort in Gosport, asking a simple question: can you take something real away from a heritage site without reducing it to a souvenir?



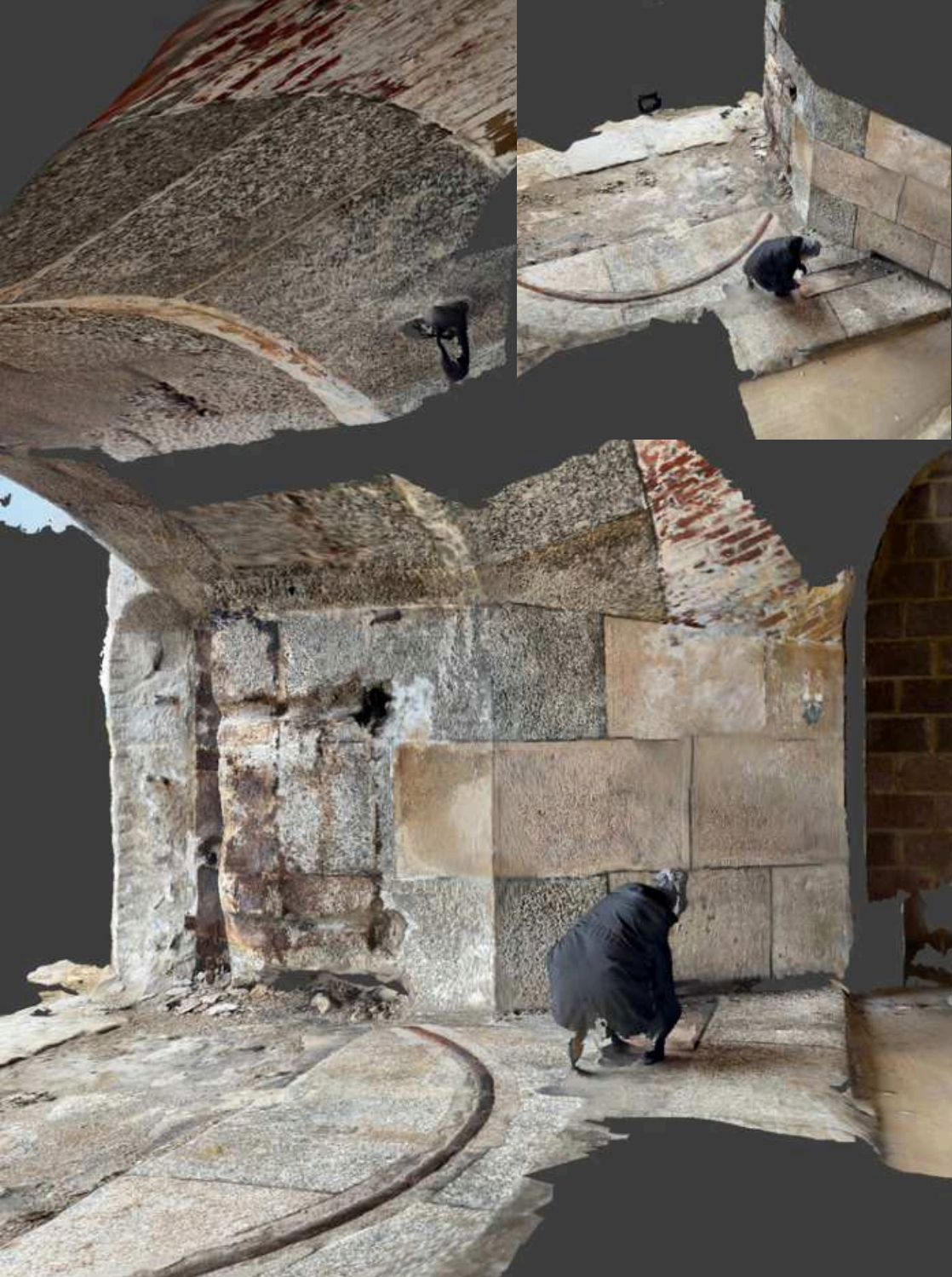
With artist Sally Tyrie, we collected things normally swept away during building work: iron, stone fragments, burnt timber and old paint. I began to think of them not as waste, but as a material archive of the fort.

Fort Gilkicker is a remarkable piece of Victorian engineering . Built between 1863 and 1871, it was designed to counter the growing threat of invasion with its 22 gun emplacements in granite-faced casemates. It is a Grade II* listed building and scheduled ancient monument.



Its architectural significance and historical role in coastal defence make it a truly unique structure, now undergoing a sensitive transformation into 26 luxury houses, with first showhomes targeted to be completed December 2027.

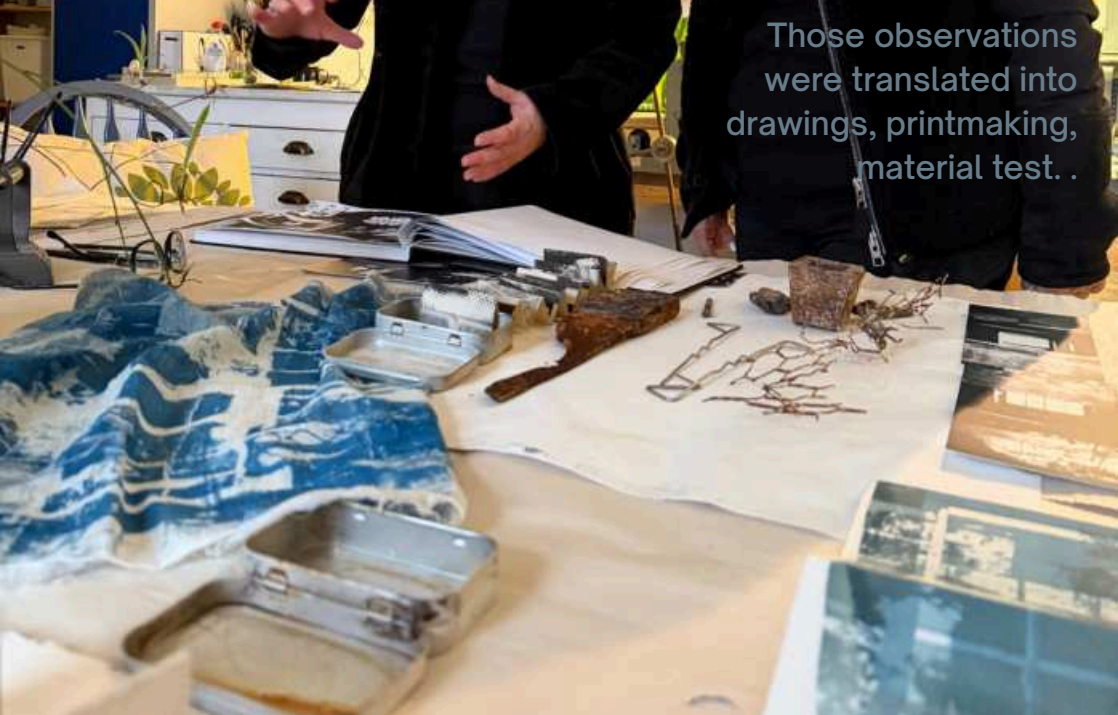




I scanned the building using LiDAR on my phone.



The scans are
fragmented and
incomplete - powerful
parallel with the way
memory works



Those observations
were translated into
drawings, printmaking,
material test. .



Artist input, fair pay
and environmental
impact including
cultural meaning were
concerns as much as
aesthetics.



The final light piece, developed with Craig Palmer of SPIN360°, is shaped by the geometry, materials and atmosphere of Fort Gilkicker.



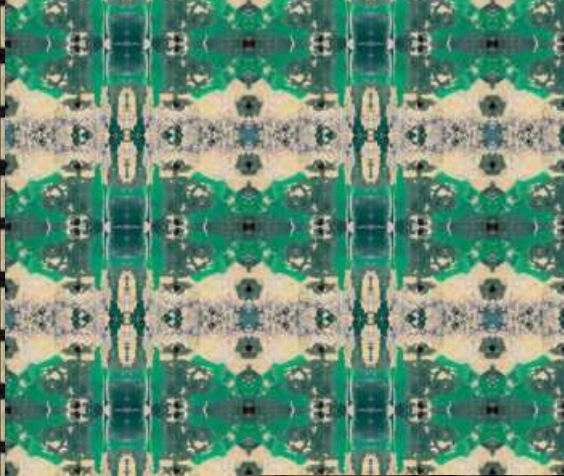
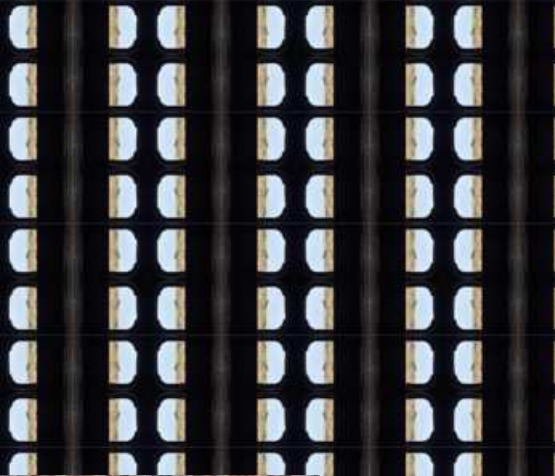




Local artists and artisans
should be part of heritage
regeneration - credited and
fairly rewarded.



Artist Pippa Charlesworth also contributes site-responsive fabric prints, developed through photography, historical research and close attention to the fort's ironwork shield frames, surfaces and material archive.



The light is one outcome, the bigger idea is a repeatable model that other heritage sites could use.



The Shape of Memory





Impact



AUDIENCE & REACH

LDF25 saw impressive footfall and widespread press coverage, garnering a highly positive reception and an increase in international visitors. Our audience is young, diverse, metropolitan and culturally-engaged, with 50% of visitors contributing to the creative industries.

PHYSICAL


1.425M
Total LDF visits
across the Festival
9 days


475K+
Total LDF visitors

ONLINE


1M+
Web views during the
Festival period


318K
Programme views
during the Festival
period


62K+
Design Notes Newsletter
Subscriptions, 40%
average open rate, 2.7%
average CTR

FESTIVAL PRESS


3.2B
Global press
reach


500+
UK online, broadcast
and print articles

700
International press
articles

SOCIAL MEDIA


507K+
Total LDF social
following Instagram,
LinkedIn and Facebook


320K+
Instagram reach


1.5M
Instagram profile
views

LDF25 PARTNERSHIPS


330+
Partner Events


279
Partners

Material Matters London 2024 15-17 September UNLOCKED Shoreditch

Facts & Figures:

Total number of visitors: 1,072

Profile

Trade visitors: 69%
Public/other: 12%
Press/influencers: 6%
Students/graduate: 13%

Trade visitors by job title

Designers: 49%
Architects: 14%
Material specialists: 12%
Others: 25%

Seniority (trade visitors)

Leadership: 23%
Senior staff/manager: 14%
Practitioners: 47%
Student/ interns: 16%

Origin

UK: 83%
International: 17%



7 things to look out for at LDF 2026

FROM WEST END DISTRICT LAUNCHES TO THEMATICALLY POIGNANT SHOWCASES, DESIGN WEEK PREVIEWS SEVEN EVENTFUL INSTALLATIONS, RUNS, AND EXHIBITIONS SHAPING THE CAPITAL FOR LONDON DESIGN FESTIVAL 2026.



Public mosaic mural celebrating the history, culture, and community of the Parish of St Ann's in Soho.

Design Week **EVENTS** 12 September, 2026 [Comments](#)

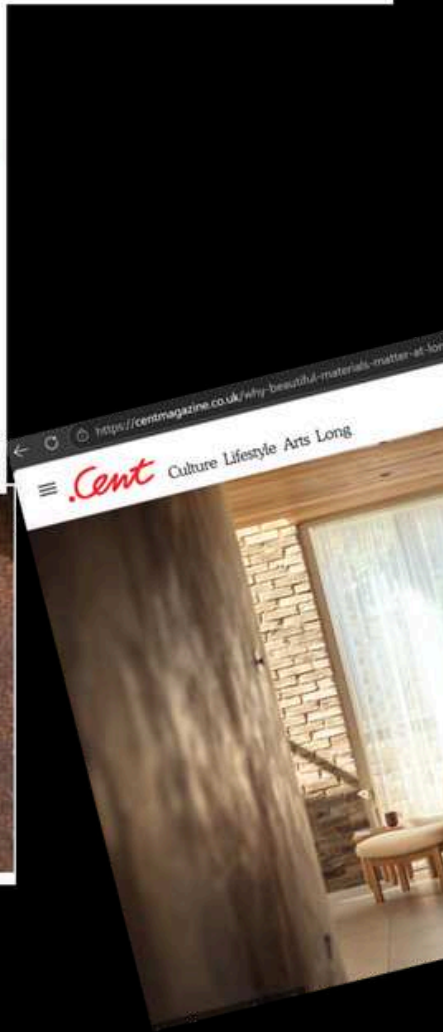
4. Deniz Beck at Material Matters

Making her debut at [Material Matters](#) during [Shoreditch Design Week](#), Portsmouth-based conservation architect Deniz Beck presents *The Shape of Memory*. The installation is the culmination of a year-long R&D project exploring how heritage sites can yield limited-edition design objects.

Gilkicker Light No.01 anchors the installation, a bespoke lamp shaped by the geometry and material history of Gosport's Fort Gilkicker. Working alongside artists Sally Tyrie and Pippa Charlesworth, and metalsmith Craig Palmer of Spin 360, Beck utilised discarded fragments collected from the fort – including stone shavings, handmade iron nails, burnt timber, and debris. The etched brass surface of the lamp was altered through fire to echo the fort's burnt wood. Furthermore, the piece bridges the physical and digital: embedded NFC tags allow visitors to access digital layers of the project, including LiDAR scans of the fort's architectural memory.



Deniz Beck with the Gilkicker No. 1, courtesy of Material Matters



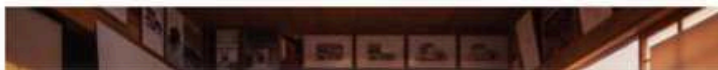
<https://centmagazine.co.uk/why-beautiful-materials-matter-at-london-design-festival-2026>
.Cent Culture Lifestyle Arts Long

Impact

Home » Events & Awards News » Material Matters London Reveals a Second Wave of Exhibitors at its New Shoreditch Home Spanning Craft, Technology and Material Experimentation.

Material Matters London Reveals a Second Wave of Exhibitors at its New Shoreditch Home Spanning Craft, Technology and Material Experimentation.

Posted on September 18, 2026 in Events & Awards News



Latest Issue



Is your business

metal

The Shape of Memory: Building From What's Already There
If Supercritello asks what materials could become, conservation architect Deniz Beck's debut at Material Matters asks what materials already are, repositories of memory, waiting to be read.





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Better Sleep by Design.

Deniz Beck presents Gilkicker Light No.01 at Material Matters

Portsmouth-based conservation architect Deniz Beck will present The Shape of Memory, a research-led installation featuring a bespoke lighting piece, at Material Matters during Shoreditch Design Week, part of London Design Festival 2026.



Running from 15–17 September at UNLOCKED Shoreditch, the exhibition marks Beck's debut at Material Matters and brings together the results of a year-long research and development project, Stories You Can Hold, undertaken at Fort Gilkicker in Gosport, Hampshire.

At the centre of the installation is Gilkicker Light No.01, the first site-derived design object in Beck's The Shape of Memory series. Developed from the geometry and material history of the historic fort, the bespoke light explores how fragments of a heritage site can be transformed into a contemporary object carrying traces of its past.

Impact

Friday, 9 October 2026

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The project brought Beck together with artists Barry Tyrer and Pippa Chatterworth, alongside installation artist Philip of Open Mind. Together, they explored how materials found at Fort Gilkicker could inform both the design and making of the final piece.

Materials collected from the site include stone shavings, handmade iron nails, metal fragments, burnt timber, green paint and other debris. Rather than treating these remnants as waste, the project considers them as archival materials containing evidence of labour, use, decay, repair and loss.

Beck's (L&L) scans of Fort Gilkicker provided an initial source of inspiration for Tyrer's design process. The fragmented and incomplete quality of the digital scans was integrated as an essential human memory, while the geometry of the fort and its distinctive relationship between light and darkness informed a series of designs exploring openings, walls, shadows and illumination.

The decision to develop a light piece emerged from this process. Tyrer was subsequently invited to develop the prototype, with workshop sessions investigating brass, etching, fire marking and fabrication techniques. The resulting etched brass and form has been shaped and coloured through fire, creating a visual connection with the burnt timber discovered at the fort and introducing themes of heat, accident and transformation.



At Material Matters, Gilkicker Light No.01 will be displayed alongside artefacts, material samples, sketches and prototype components documenting its development. NFC tags integrated into the installation will allow visitors to access digital layers of the project, connecting the physical object with the research and processes behind it.

The resulting work brings together conservation, contemporary craft and design through a material journey rooted in place. Repair, local making and circular thinking are central to the project, while the finished piece demonstrates how materials that might otherwise be discarded can become carriers of memory and meaning.



Rather than simply taking inspiration from Fort Gilkicker, Gilkicker Light No.01 is shaped by its geometry, marked by materials recovered from the site and realised through a collaborative process connecting heritage, art and contemporary making.

Visitors can experience The Shape of Memory at Material Matters, UNLOCKED Shoreditch, 118 Curtain Road, London EC2A 3PU, from 15–17 September 2026. Gilkicker Light No.01 is also available on a made-to-order basis.

More information:
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Publication date: Mon 14 Sep 2026



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More information:

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Materials

Material Matters

18 sep 2026 • 5 min read

Spared.

Now moved to its new home in Shoreditch, Material Matters continues to bring brands, researchers and designers together to 'explore the role materials play in shaping the built environment.' Here is Tint Magazine's pick of the 2026 edition.

The Shape of Memory, a research-led installation by Portsmouth-based conservation architect Deniz Beck (denizbeck.com), was inspired by Gilkicker Light No.01, initially designed for Fort Gilkicker in Gosport. Working alongside artists Sally Tyrie and Pippa Charlesworth, together with metalsmith Craig Palmer of Spin 360, Beck worked with historical fragments, integrating salvaged stone shavings, original handmade nails, metal elements, and charred timber. Alongside the finished light, there were raw material samples, design sketches, and early prototype elements, with interactive NFC tags to highlight the digital research behind the project.



Left: Deniz Beck. Right: (c) Gonzalo Bascuñán. Photo: Piergiorgio Sorgetti.



Tamsin Kingswell

please leave
comments
& contact
for further
info.

thx

LOVE! ♥



The 'shape of memory' project is
very pertinent in my humble
opinion as it adds to the ^{historical}
'adaptive reuse' realm. The ~~site~~ ^{site}
repurposed still survives through
the anecdotes created from site
fabric - which is a very original effort

among work



한국공예·디자인문화진흥원
Korea Craft and Design Foundation

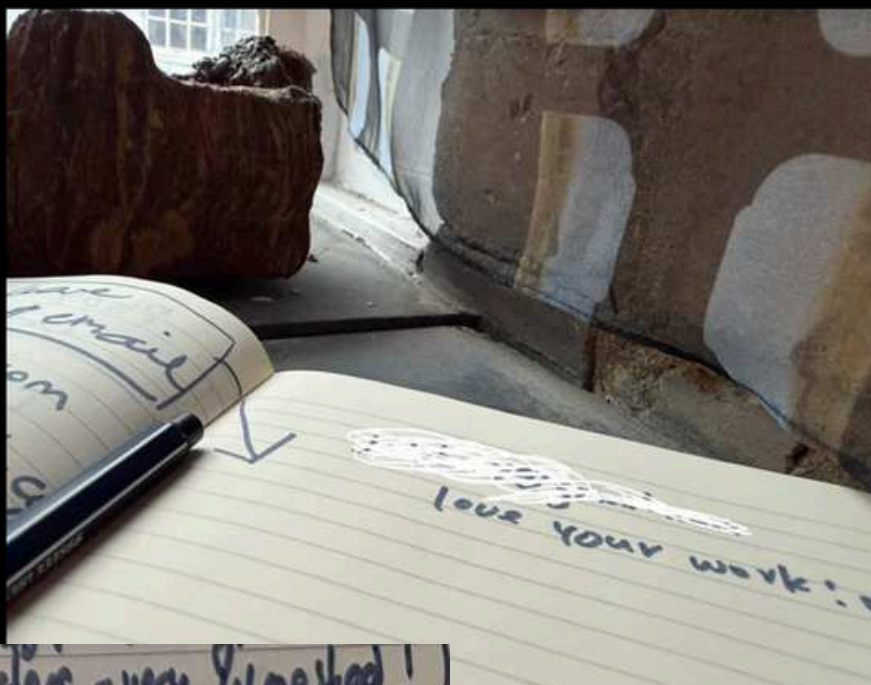


londoncraftweek.com

10 May - 16 2017



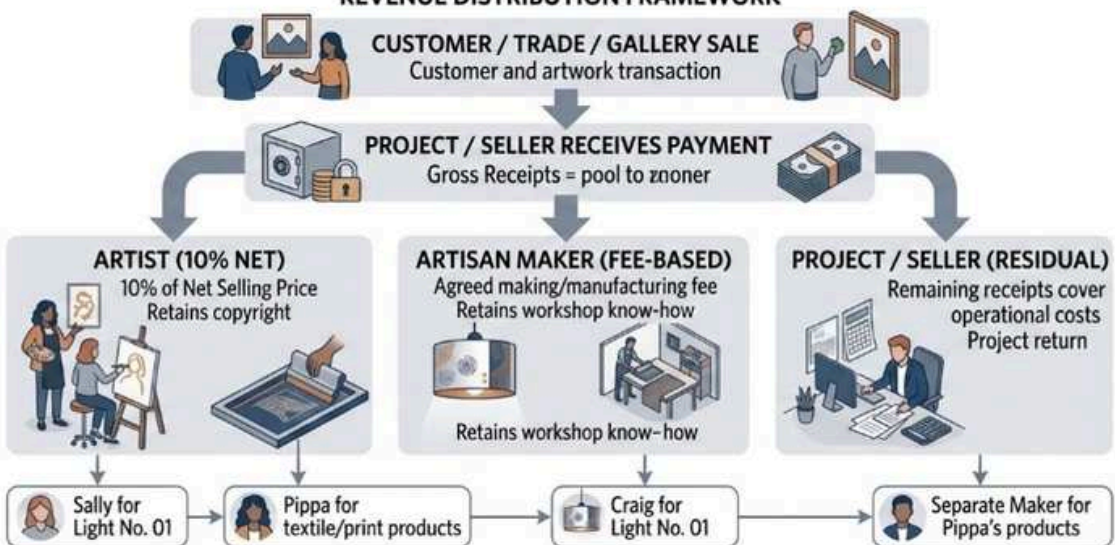
Beautiful effects, really interesting concept



(RCA masters - very interested!)



REVENUE DISTRIBUTION FRAMEWORK



Toolkit

THE SHAPE OF MEMORY

How each product sale pays contributors

Artist royalty and artisan making fee are separate economic roles



NET SELLING PRICE

Actual seller receipts, excluding VAT, delivery/shipping and separately charged installation.
Trade/gallery sales use the amount received by the project; no double deduction of commission.

Direct receipt £1,200 → artist £120 | Gallery remittance £720 → artist £72





I'm Deniz Beck, a Turkish-born, Portsmouth-based conservation architect, cultural producer and founder of the Sustainable Conservation Trust (SCT), a not-for-profit organisation that brings underused historic places back into active life through creative reuse, heritage skills, cultural activity and community engagement.

My fascination with old buildings and their fragments began long before I became an architect. As a child, I spent time at my father's architectural reclamation yard, where I would admire salvaged pieces of old buildings: doors, tiles, ironwork, stone and other fragments removed from places that were changing or disappearing. I was fascinated by these objects and the traces of the buildings and lives they had once been part of.



My work brings together architecture, adaptive reuse, artists, makers and communities. Through SCT, I explore ways of bringing underused heritage places back into people's lives through exhibitions, temporary interventions, workshops, traditional skills and creative collaborations.

The Shape of Memory marks an important development in my own practice. Through the year-long R&D project Stories You Can Hold, I have begun to move more deliberately between architecture, research and artistic practice, asking what happens when we look at a historic place not only as something to conserve, but as a source of material, memory and ideas.

At Fort Gilkicker, I have been collecting, recording, drawing and scanning fragments and traces of the building, then working with artists and makers to translate these observations into contemporary objects.

In some ways, this brings me back to those fragments I admired in my father's reclamation yard as a child, but now I am asking a different question: how can we carry something of a place forward without simply reproducing its past?

STORIES YOU CAN HOLD

'The Shape of Memory is not simply [...] about making a beautiful object. It proposes a repeatable model for heritage-led design, where artists and makers work with sites in a deeper and more ethical way.'







SALLY TYRIE



For *The Shape of Memory*, my work responds to Fort Gilkicker through repeated site visits, close observation and material investigation. My designs translate the fort's geometry, shadows, openings, textures and found fragments into a visual language of light and dark. Working with Deniz Beck and Craig Palmer of SPIN360°, my drawings, studies and material tests form the creative foundation for the final light piece, transforming the site's traces into a contemporary object shaped by memory, material and place.

My practice is often concerned with the quiet tension between presence and absence, the fleeting and the permanent. I am drawn to subjects that hold a sense of the uncanny, particularly those connected to history, memory, environment and place. My work frequently explores how traces, surfaces and fragments can carry stories that are not immediately visible.

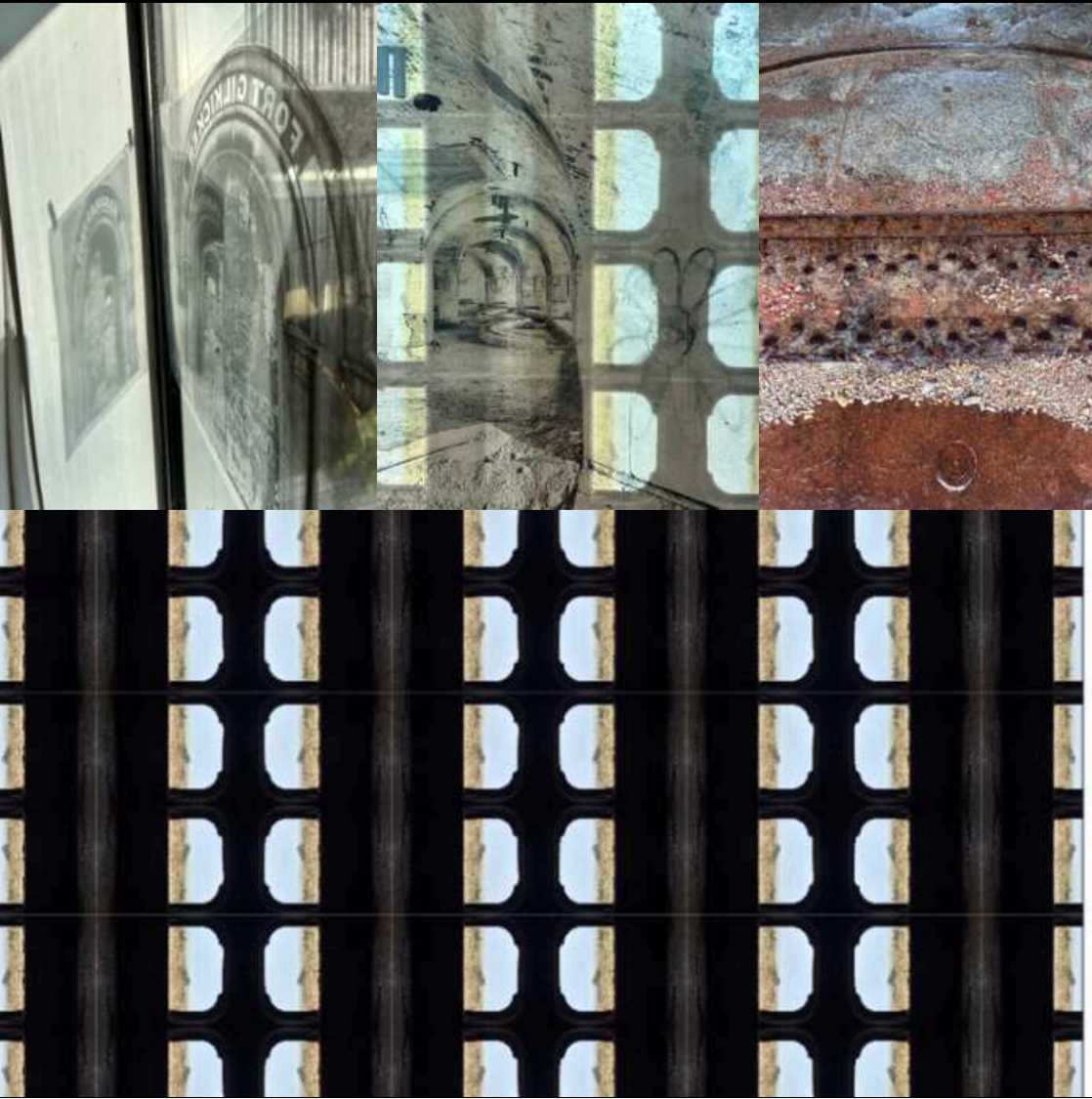
I often selects materials and processes that connect directly with the theme and context of the work. For me, method and meaning are closely intertwined. I work through deconstruction and assembly, using collage, layered prints, drawing, photography, machine stitch and hand stitch to examine, reinterpret and reimagine the subject.

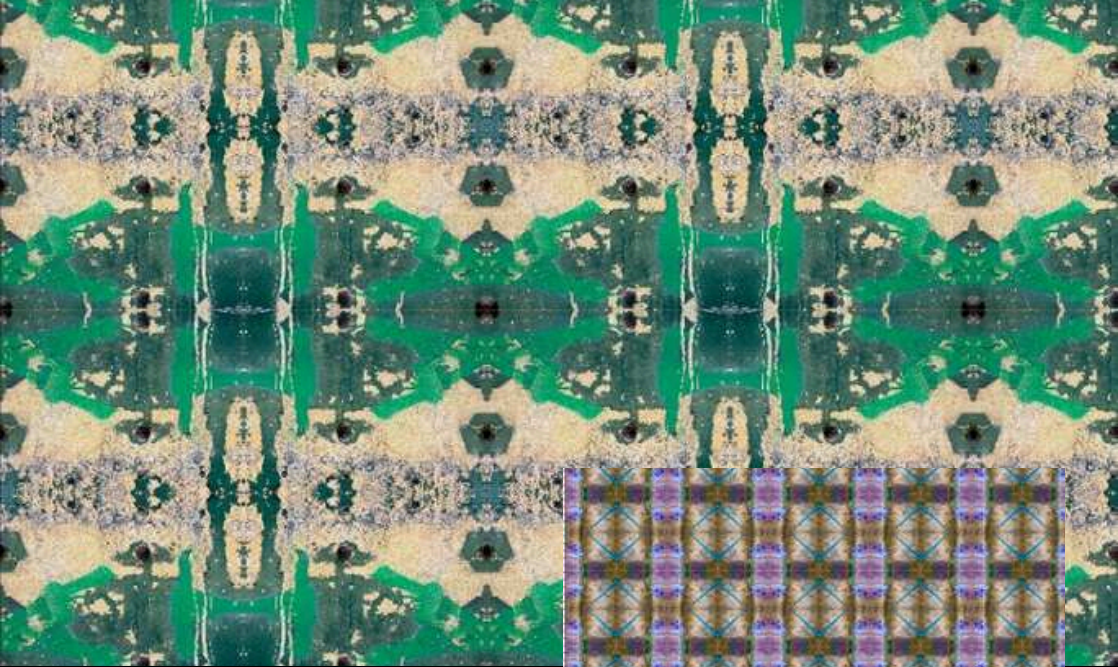


PIPPA CHARLESWORTH

My work responds to the surviving iron shield frames within Fort Gilkicker's casements, dating from the 1860s. They embody a period of rapid technological change, when the fort's design was adapted during construction. The ironwork records experimentation, development and eventual obsolescence.

I translate this history through transparent material. Rather than documenting the frames, transparency echoes the casements' original function: allowing vision and fire outward while protecting the people and machinery within. The fort's granite, brick and iron solidity becomes lighter and more fragile.





Light passing through the work evokes the disappearance of the fort's military function while preserving its material memory. The work becomes a ghost of the architecture—present yet functionally absent.

Through experimentation and alteration, the making process mirrors the fort's evolving design. The work is both a material response and a record, considering how memory and function remain embedded in structures long after their technologies become obsolete.

pippacharlesworth.com



Which story could your site
help us tell?



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