SOPHIE LOCKHART
WORKBOOK
LAN 7341
DESIGN THEORY AND PRACTICE
STUDIENT ID: 17144632

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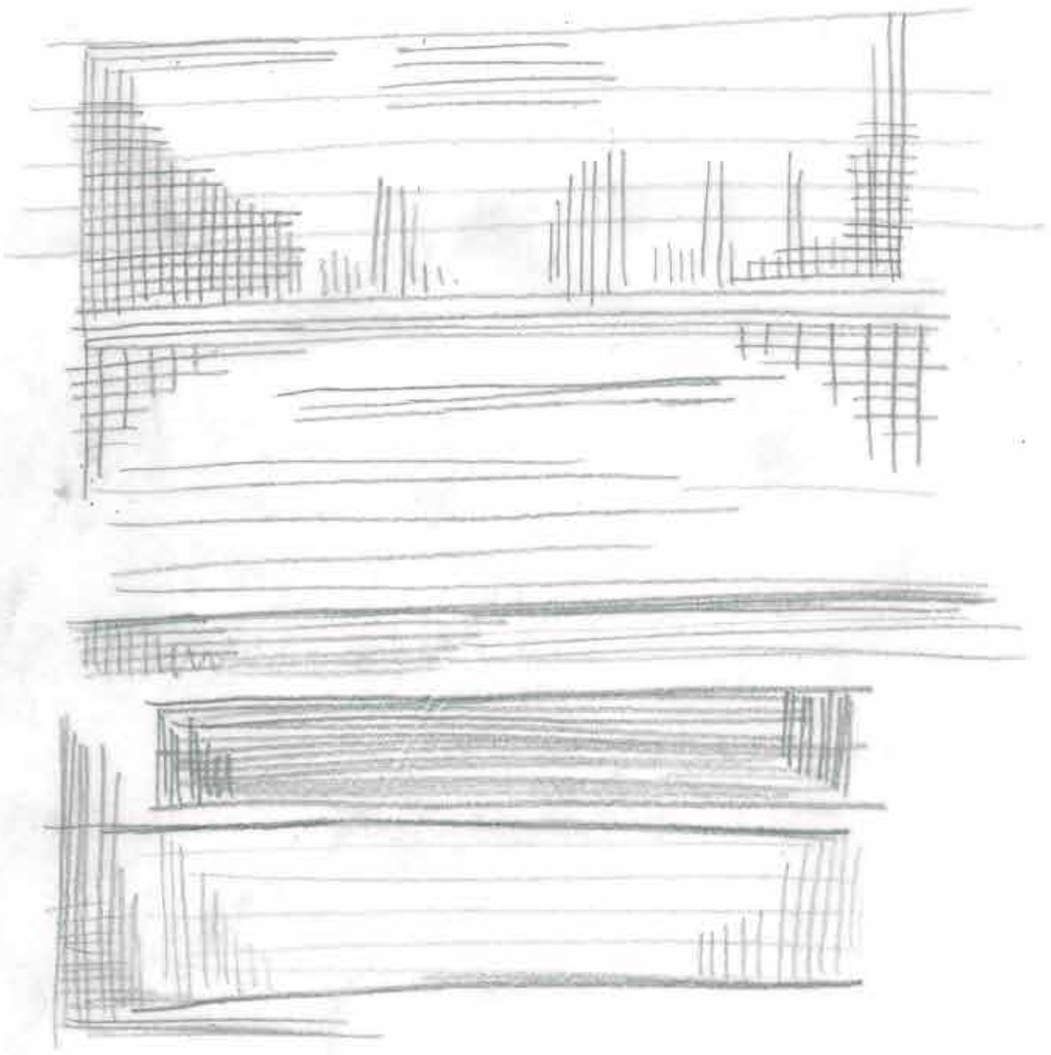
SPATIAL PRINCIPLES

Blue Green Brown (1952) by Mark Rothko

Line Structure



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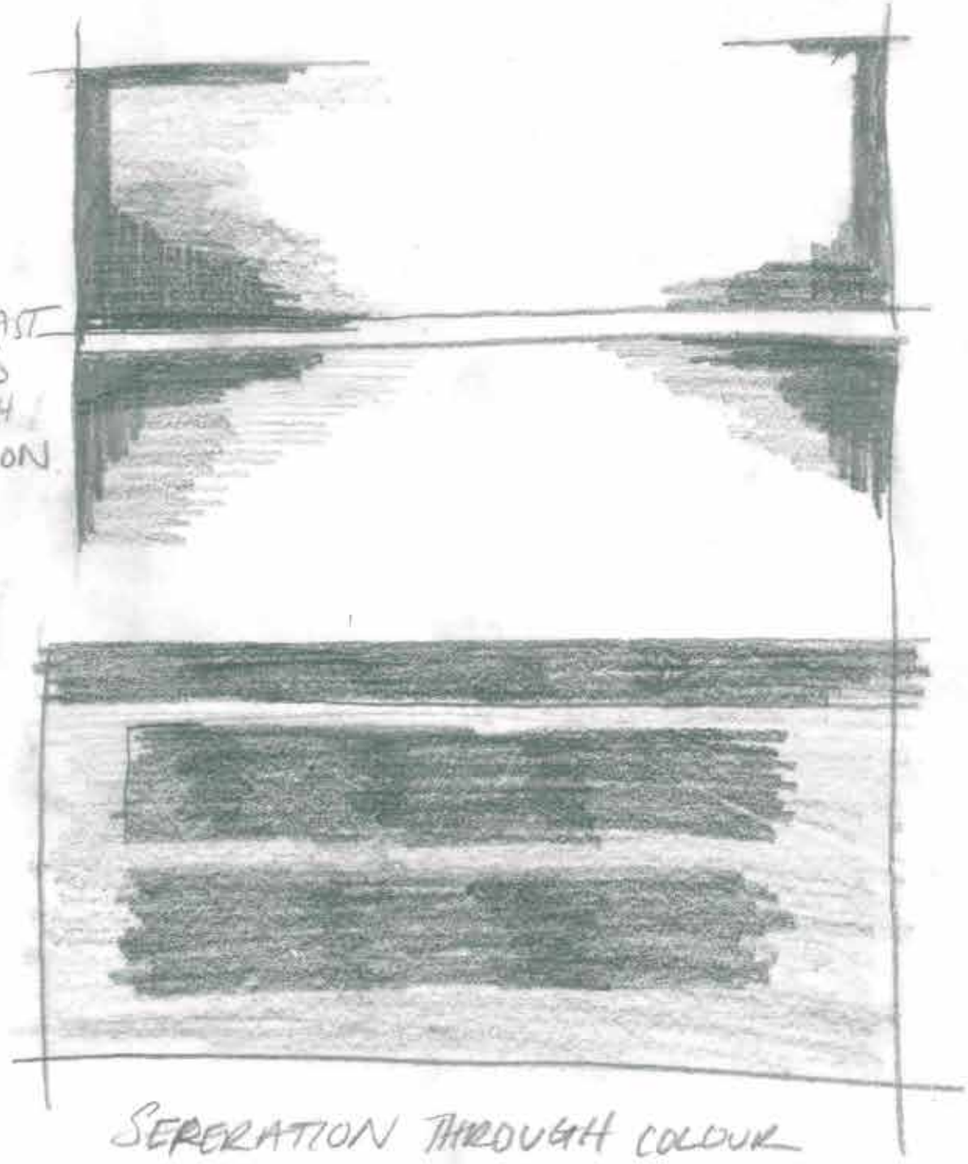
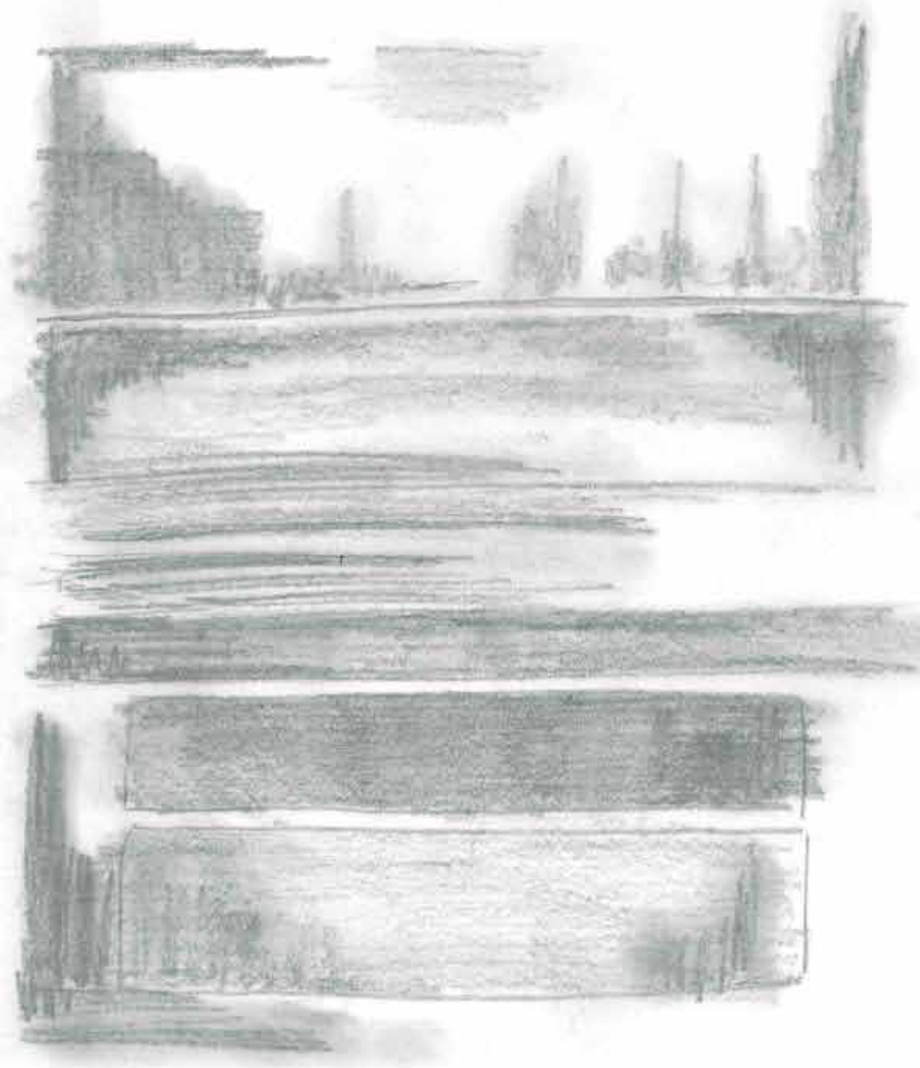
SEPERATION + SHADE



SEPERATION THROUGH COLOUR DENSITY - PIGMENTS FORMS SEPERATE SPACES IN AN IMBEDED ENTITY.

Light and Shade



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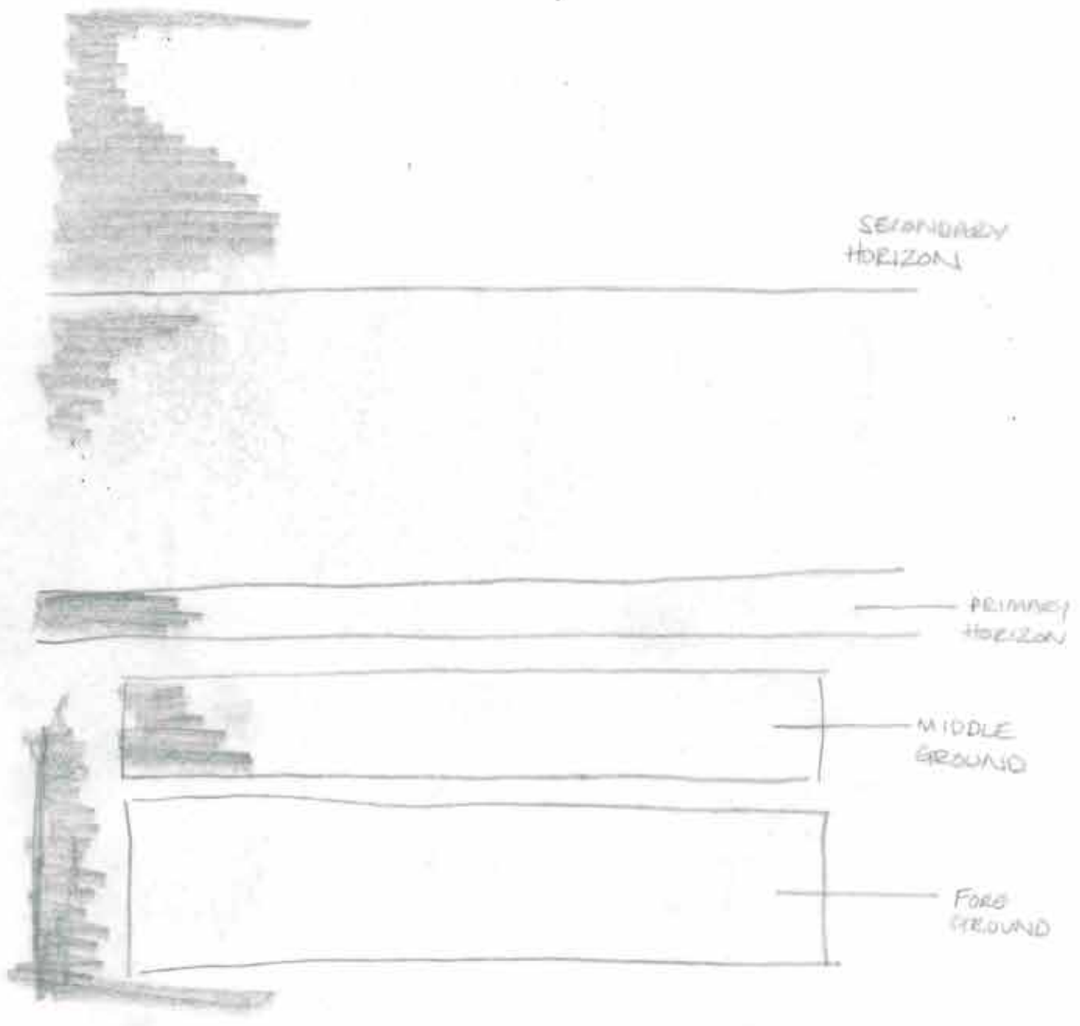
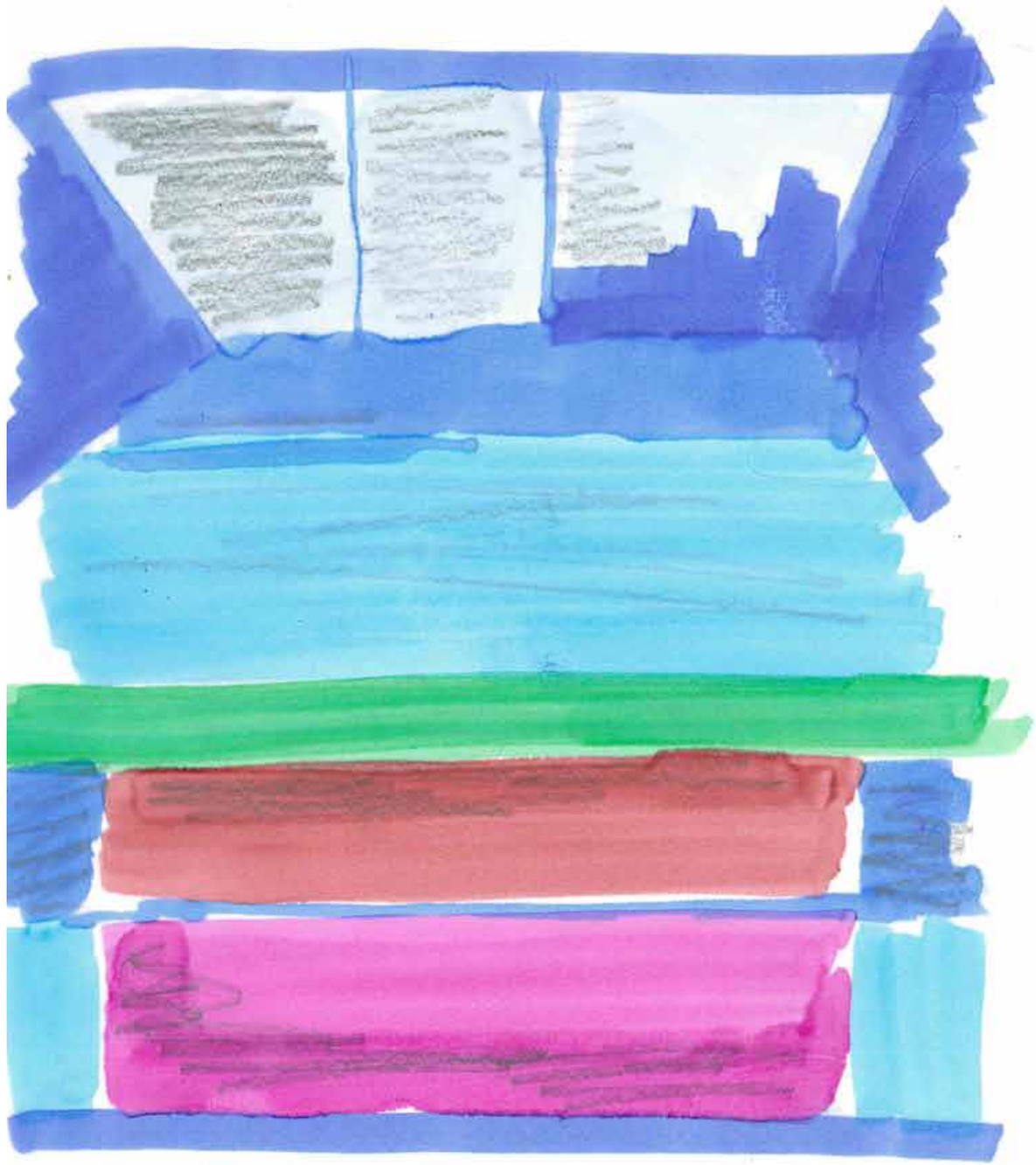
Spatial Presence





SHADE/DARKNESS FRAMES EDGES OF SHAPES. DEFINED BY CONTRAST BETWEEN DARK AND LIGHT PIGMENTS.

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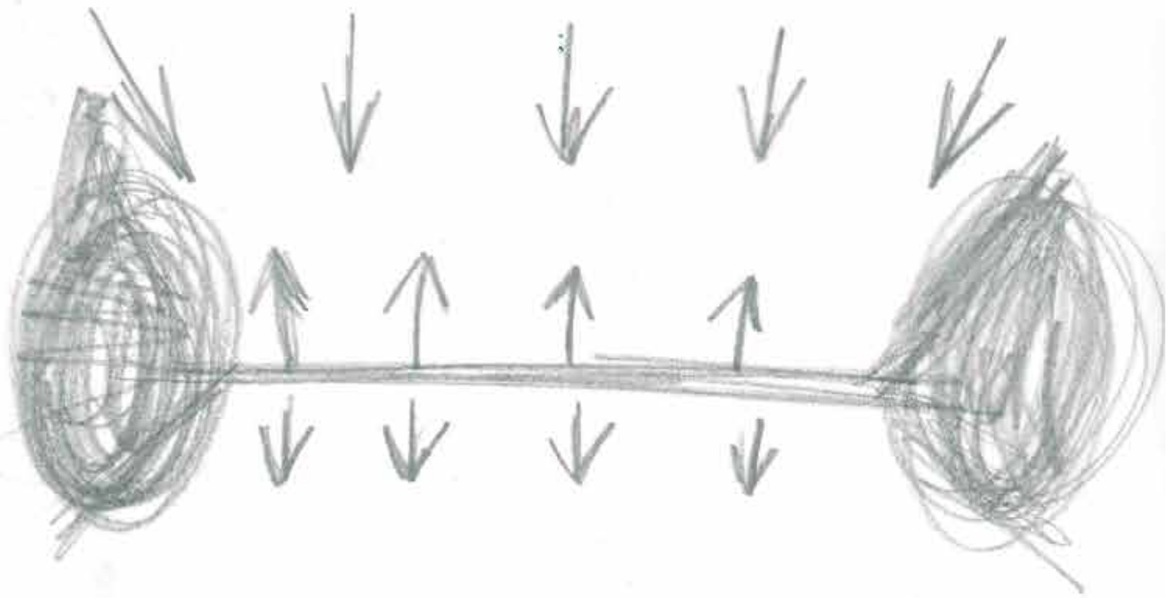
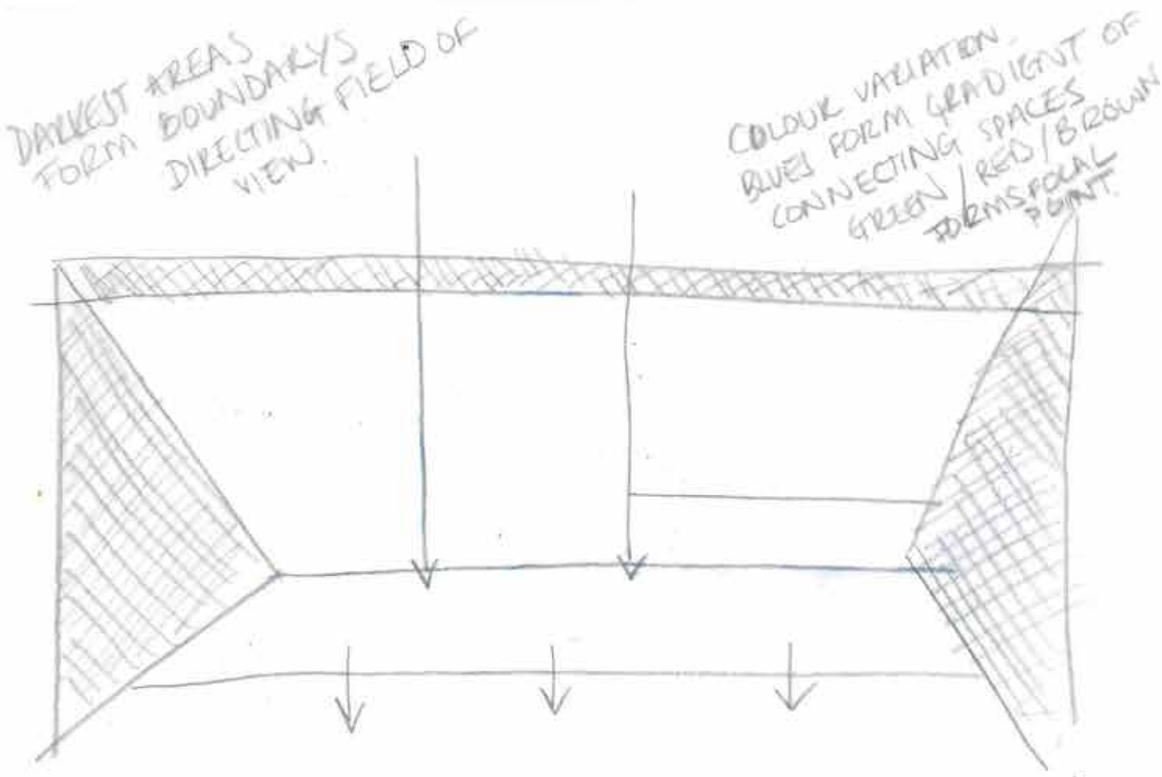
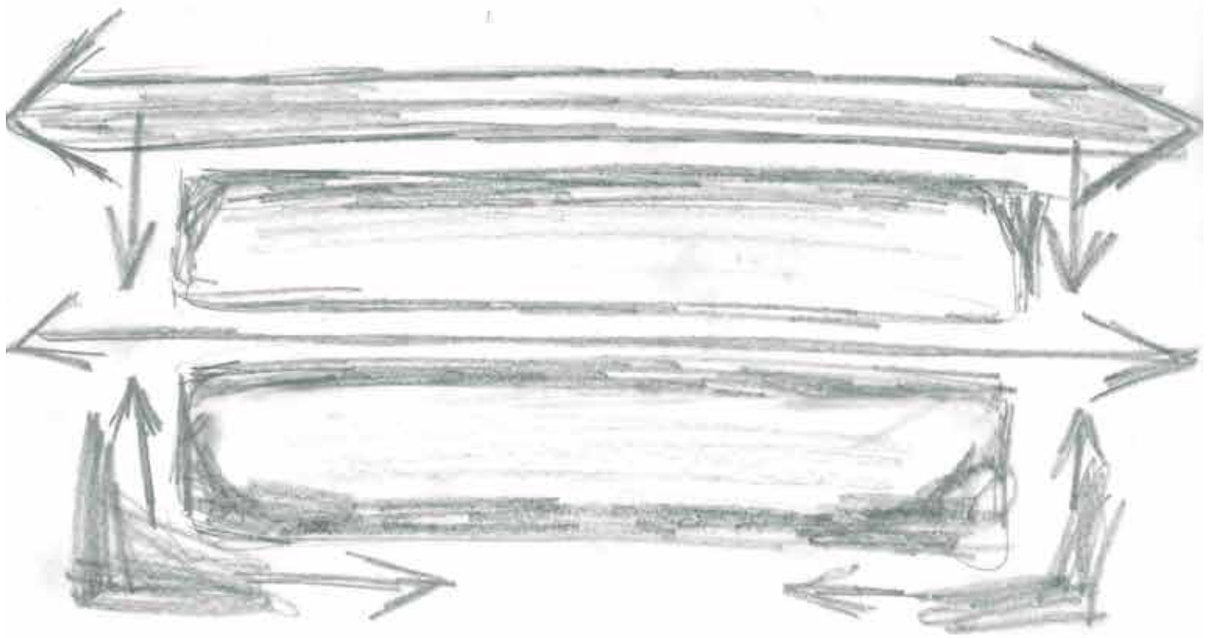
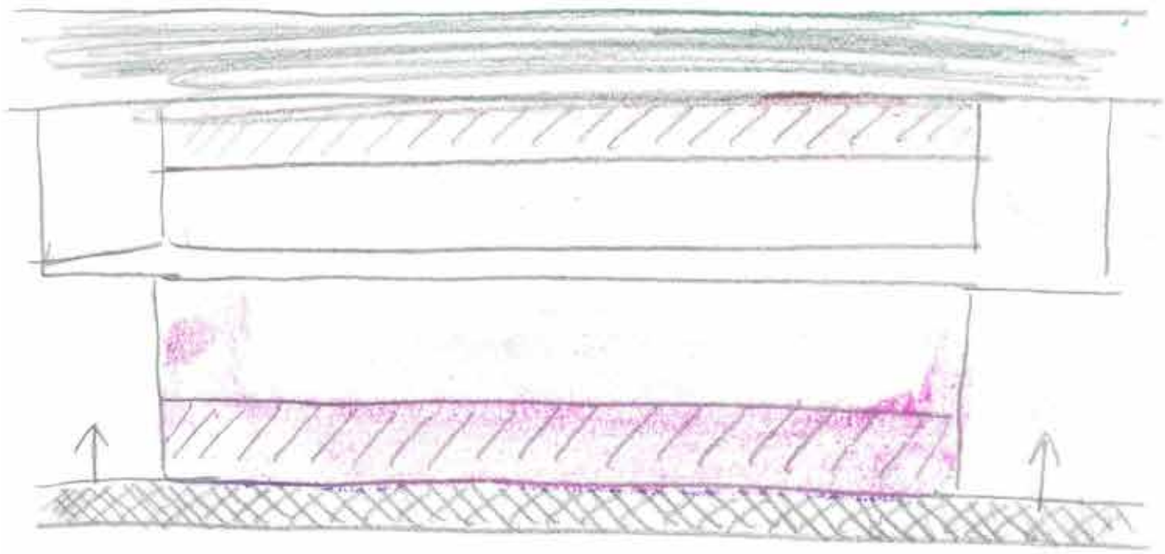
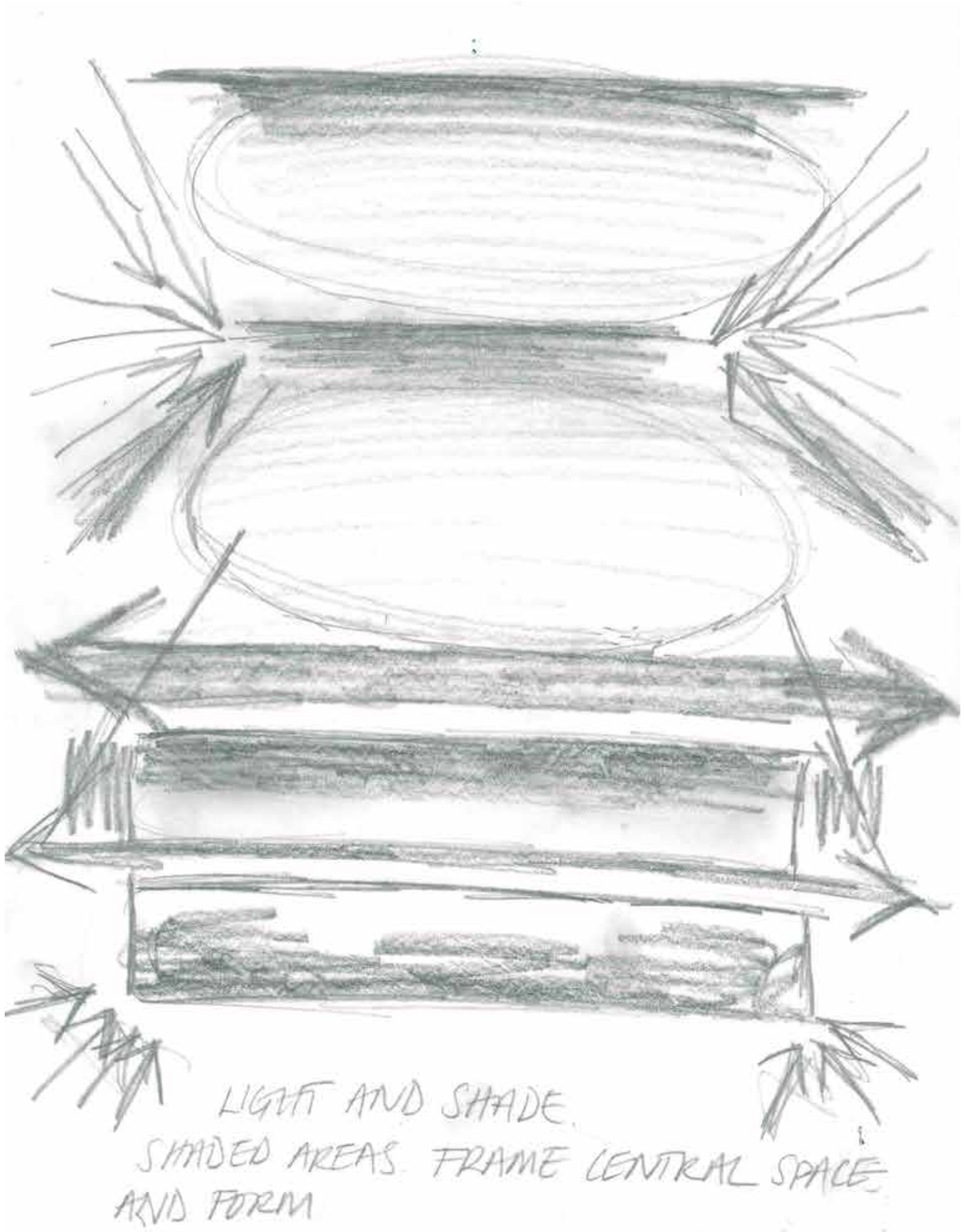
MOVEMENT // DIRECTION











From this initial exploration of the Rothko painting I had chosen I decided upon the spatial principles of Separation and Shading and went on to explore how those spatial principles may apply to my design.

While I initially feel that I set off on the right path with my original exploration, as I went on I got further and further confused about how I should draw out these words/spatial principles from the painting an interpret them into an end design.

I did however uncover some elements of my final design within this process, through the ideas of light encouraging movement and separation dividing space.

I then tried to change tack, thinking about what the idea of separation and shading meant to me and then attempting to draw that spatially on a page. However, while this was a valuable exercise for me, and encouraged me to start to "think outside the box" I began to think too literally about the words rather than referring back to the visual aspects of the painting.

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MARK ROTHKO — SEPERATING EXPLORATION

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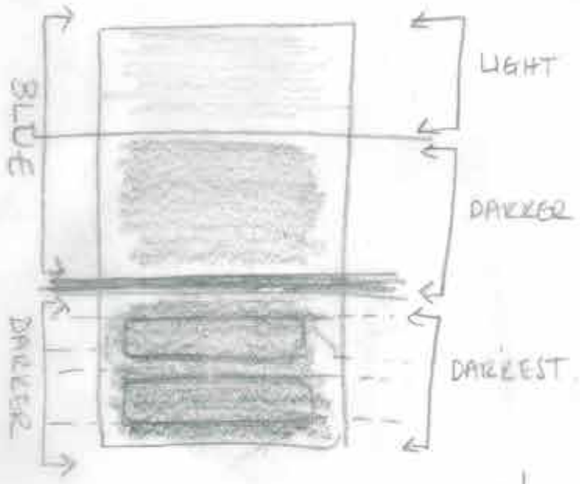
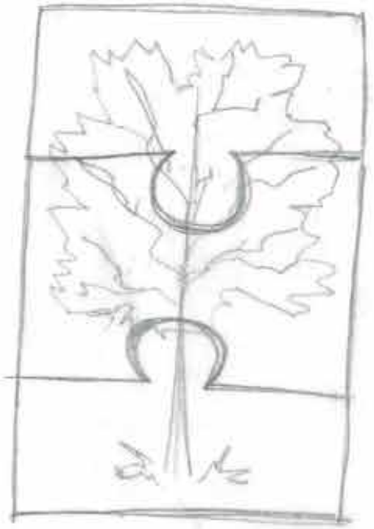


& LINE DIVIDES THESE AREAS BUT FORMS CONNECTION THROUGH COLOUR

BROKEN APART

CONNECTING PIECES OF A COMPLETE PICTURE.

SEPERATE AREAS THAT FORM PART OF A WHOLE

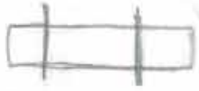


MOVEABLE

LOCATION
— SEPERATED BY SPACE

DIVIDED BUT CONNECTED TO SEPERATE TAKES APART THE EXISTING

INTERFERANCE



— SEPERATED BY INTRODUCTION OF ADDITIONAL ELEMENTS

MARK ROTHKO — SHADING EXPLORATION.

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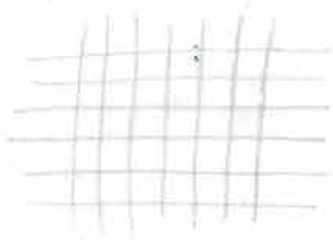
DENSITY AND LAYERING ADDS DEPTH OF COLOUR



OPEN AND SPARSE

ROTHKO USES LAYERING TO CREATE DEEPER SHADES

CROSSING STROKES ADD DEPTH

DENSITY CREATES SHAD

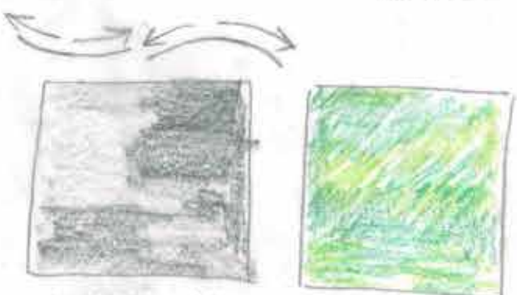
SPACING CREATES VARIATION. DENSITY GRADIENT DARK TO LIGHT.

EXPOSURE / MATERIALS

SHADE REPRENTED THROUGH TONES

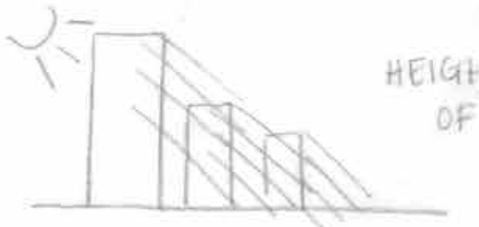
WICKING

RUST- COLOUR GENERATED THROUGH EXPOSURE TO WATER/ AIR



WATER ON PAVING
COLOUR THROUGH EXPOSURE TO WEATHER

LIGHT / LACK OF LIGHT EFFECTS COLOUR AND SHADE OF PLANTING



HEIGHT AND LOCATION CREATE ELEMENTS OF DARKNESS

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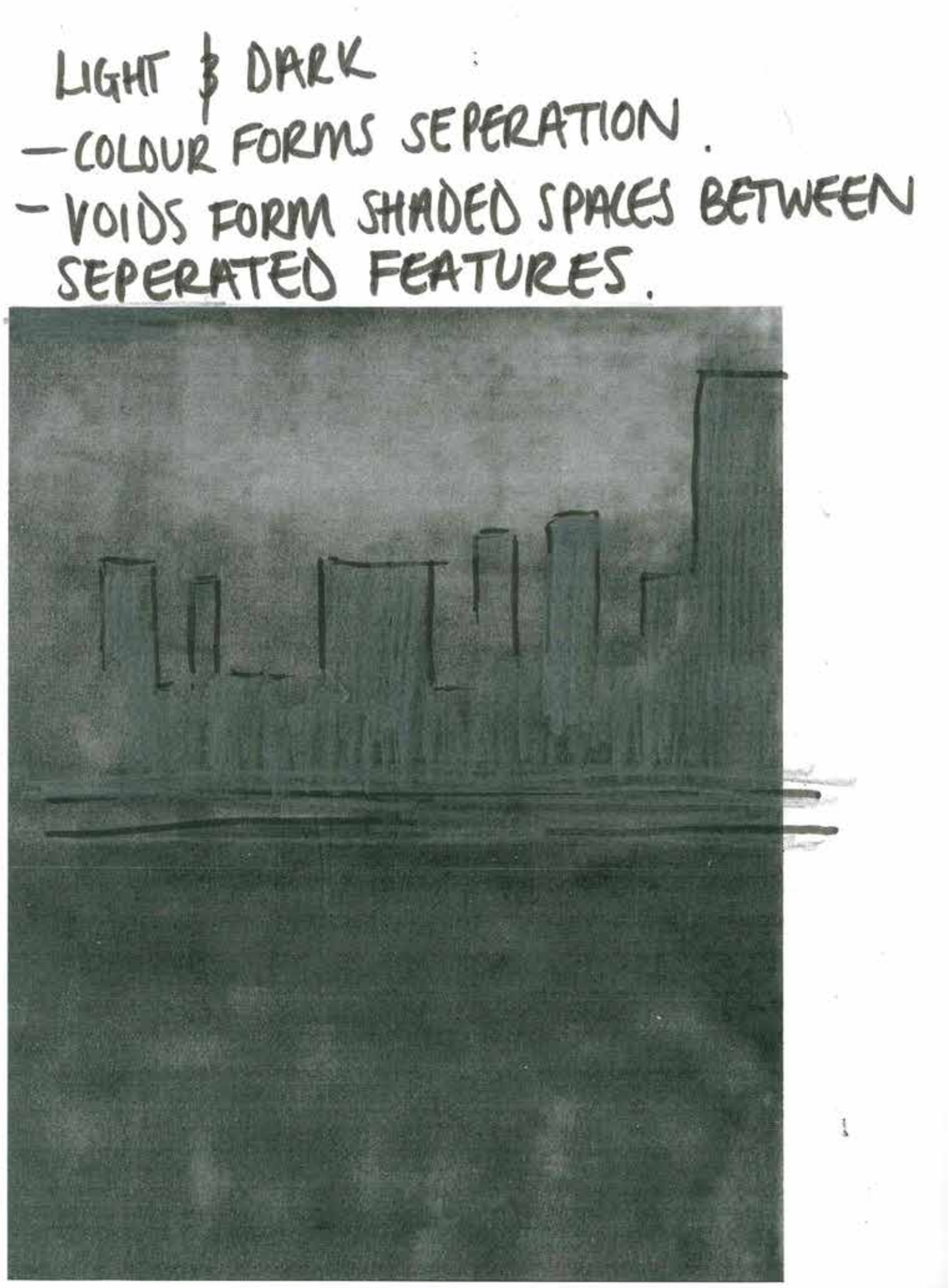
After doing this, despite feeling a little more confident I was still really struggling to draw out my spatial principles. I thought perhaps changing my key words to density or gradient might help, however I think this only served to make me ever more confused than I was before, so I went back to the painting.

This time, instead of focusing on the image as a whole I chose to focus on what I felt was one of the most interesting sections of the painting, where I found the contrast between the light and dark sections to also represent a sort of separation, and the lighter gaps or voids between these darker spaces a kind of shading, emphasising those key spaces.

With these key points in mind I felt that I had finally found my spatial principles at long last and set a course as to how I might interpret and integrate these ideas into my final design.



SP= Seperating / Denoting.

VOIDS = SEPERATION / FADEING.

= VARING DEPTHS.

GRADIENT

LAYERING

SEPERATION

VOID.

SHAFTS OF LIGHT RUN THROUGH DRAWING INTERLEATED

VOIDS CREATE SEPERATION.

ANALYSIS OF VOIDS.

GRADIENT & UPRIGHT LINES AND DEPTH CREATE IDEA OF SLOPING

VOIDS FORM SHAFTS OF LIGHT

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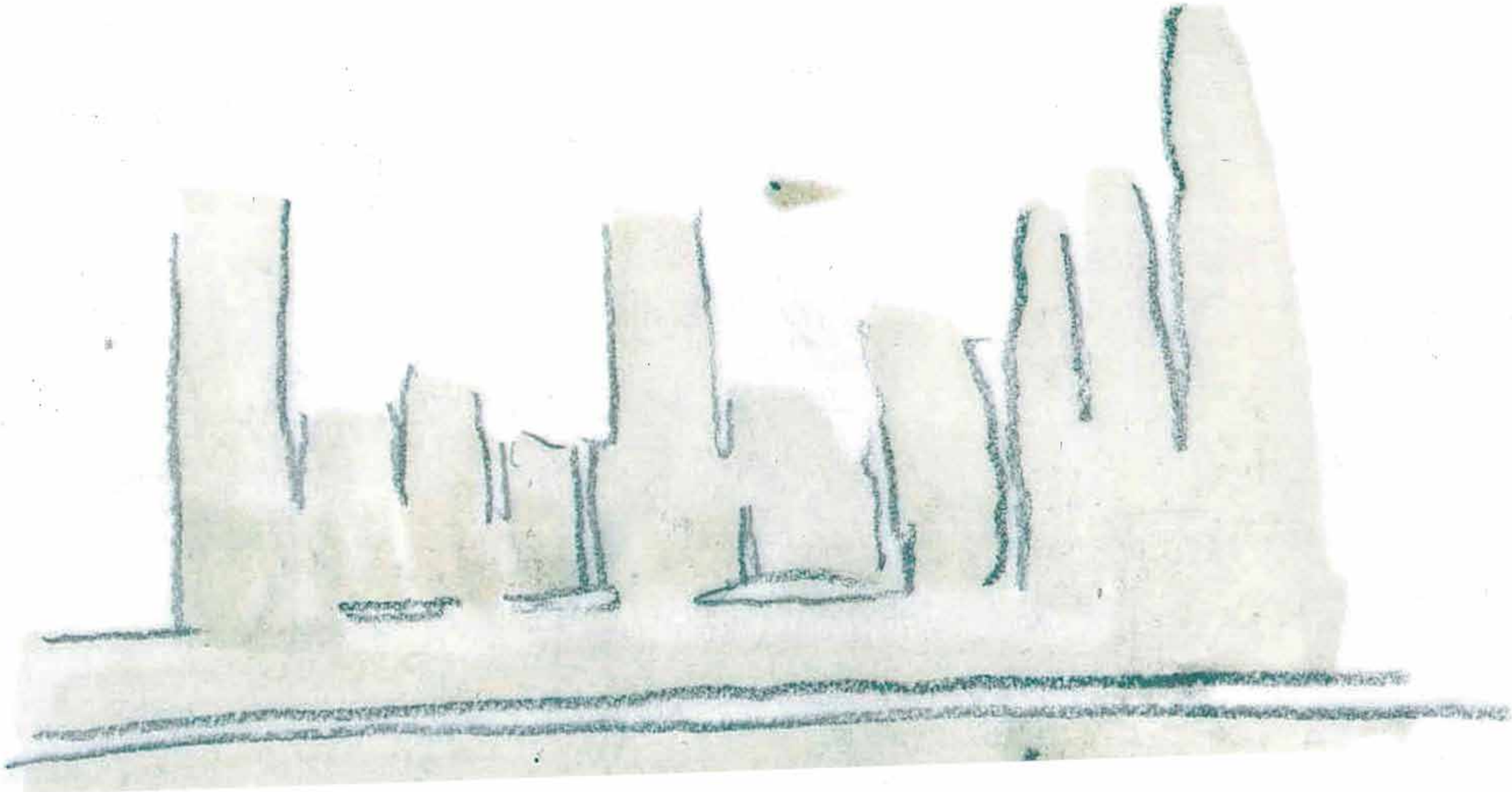


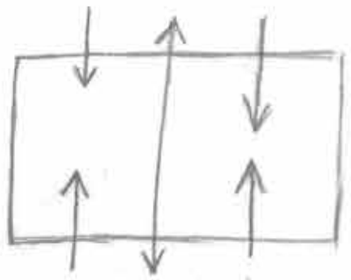
SEPARATION

From the painting I considered the stark contrast between the dark, highly pigmented colours with overlapping brush strokes and, the soft lighter colours, with a much thinner pigment and sweeping brush strokes to be a separation. The spaces between shades also serves to separate the elements within the paint with contrast breaking apart the solid block of colour to create features within the painting.

SEPERATION

SEPERATION FORMED THROUGH CRACKS

IDEA OF BREAKING APART SPACES
OPENING OUT/ WIDENING
CRACKS ARE DYNAMIC



DRAWING TOGETHER OF CRACKS ENCOURAGES CONNECTION

EDGES DISSOLVE OUT CREATING A POINT OF CHANGE BETWEEN THE POINT OF CHANGE AND AN OUTWARD / INWARD BLENDING BETWEEN THE LIGHT AND DARK SPACES.

BLENING ONE SPACE INTO ANOTHER
THROUGH DRAWING OUT LINES

LENGTH OF LINES / PATHWAYS FORM SEPERATION THROUGH VOIDS

EDGES ARE BROKEN AWAY
DISSOLVING / DISINTEGRATING INTO OPEN SPACE / LIGHT AREA
DEFINES A POINT OF CHANGE

DIRECTION OF SEPERATION
LINES DICTATES DIRECTION OF MOVEMENT OUT OF THE DARK INTO THE LIGHT

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SEPERATION CREATED THROUGH OPEN SPACES/CRACKS THROUGH THE SOLID STRUCTURE

UNLINEAR EDGE ALMOST APPEARS TO BE CRUMBLING - BREAKING AWAY AND DISSOLVING INTO THE LIGHTER EDGE

SEPERATION. LIGHT AND DARK SPACES DIVIDED

LIGHT AREAS CREATE MOVEABLE SPACES DRAW LIGHT INTO DARK SPACES AND CREATE ENCLOSURE WHILE REMAINING SEPERATE

SOLID FEATURES OBSCURE MOVEMENT OR VISUAL PERCEPTION DRAW FOCUS TOWARDS OPEN AREAS WHILE CREATING INTIMATE SPACES IN BETWEEN

SEPERATION FORMED THROUGH CONSTRAST / SOLID AND OPEN

— DARK FEATURES REPRESENT OBSTRUCTIONS OR SOLID FEATURES
— LIGHT AREAS REPRESENT FLUID AREAS TRAVERSIBLE SPACES

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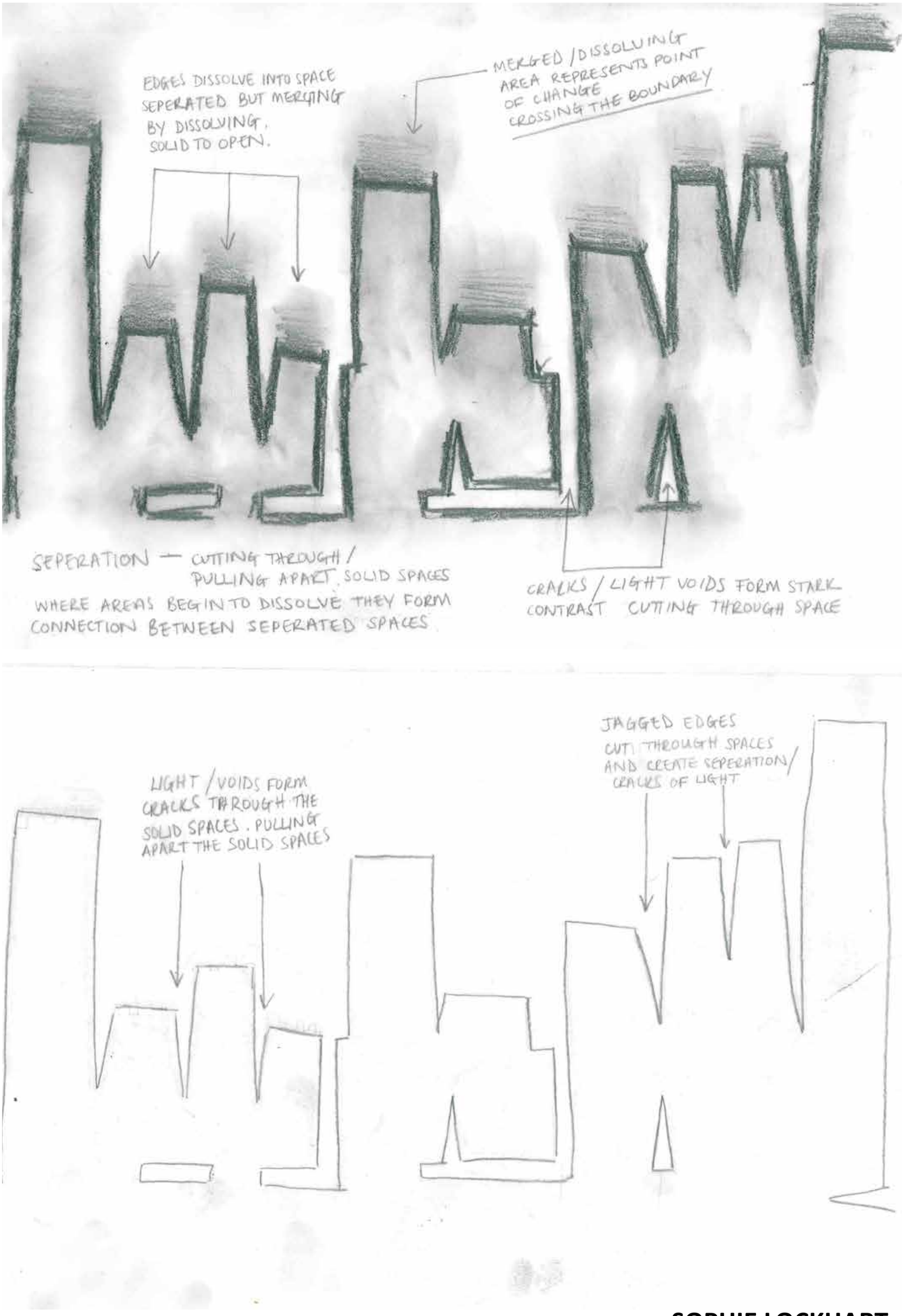

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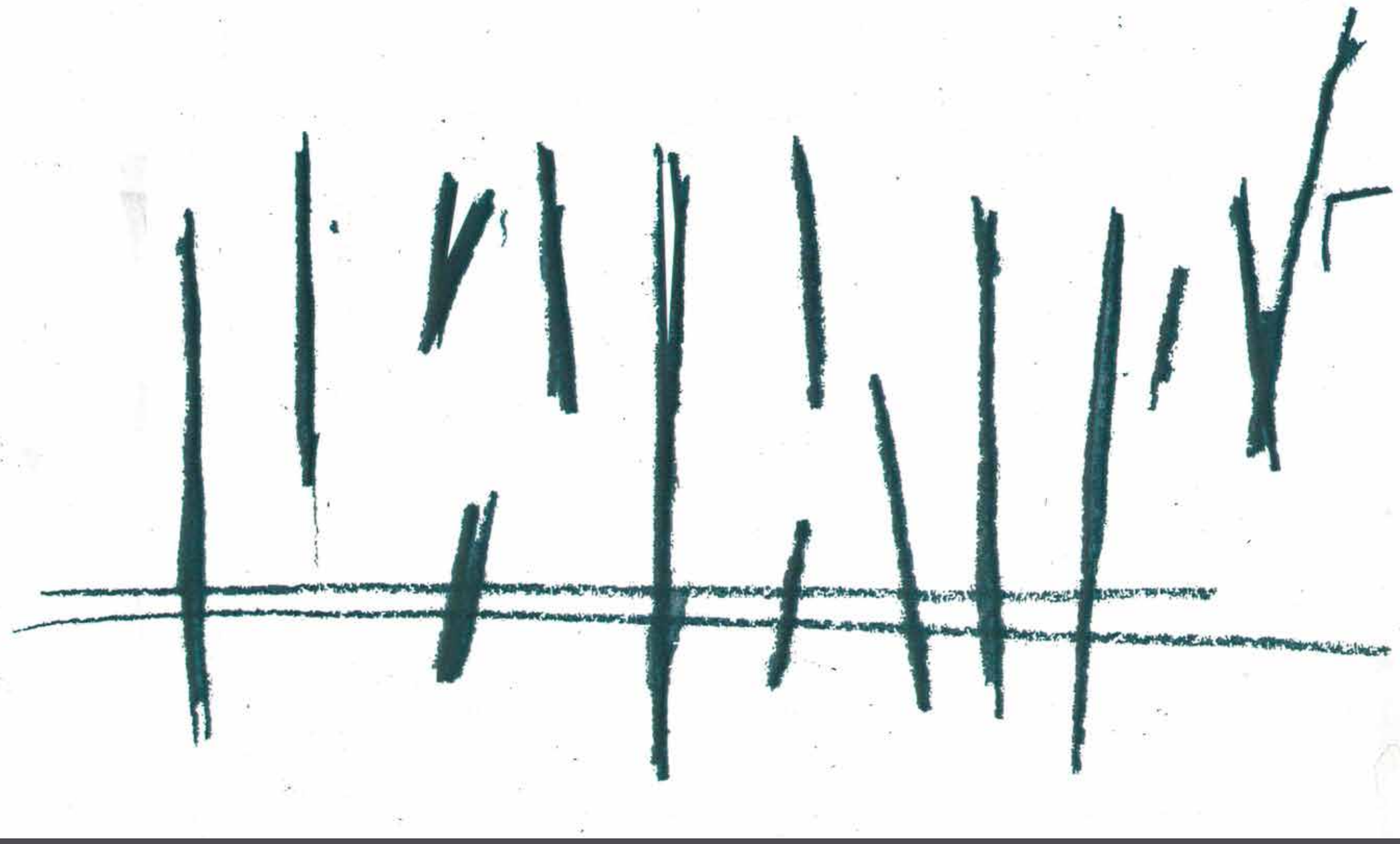

SHADING

From the painting I found that shading represented the pathways through the separated spaces, defined by the negative space or voids. This drawing represents the voids created between the defined separated spaces within the painting.

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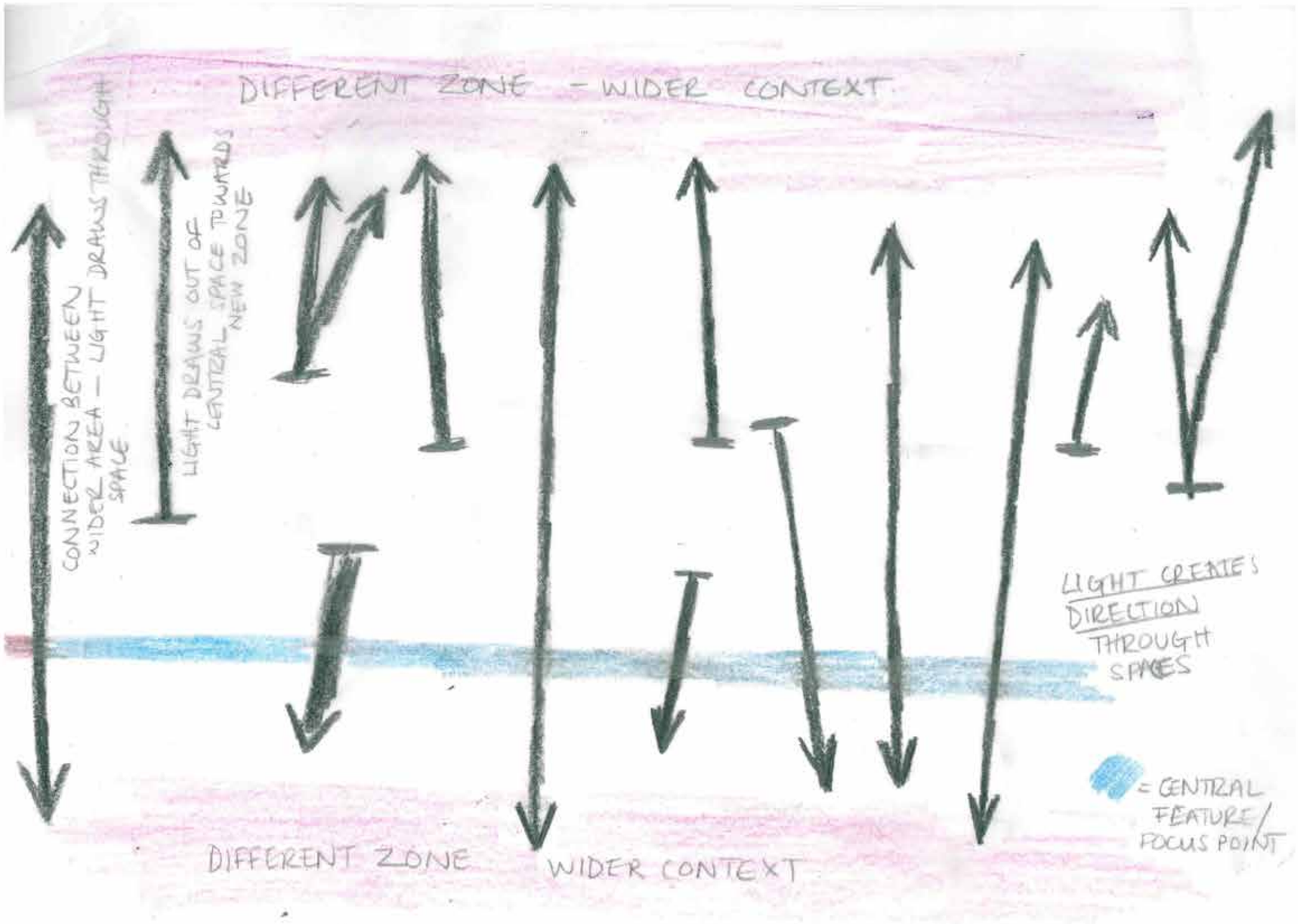

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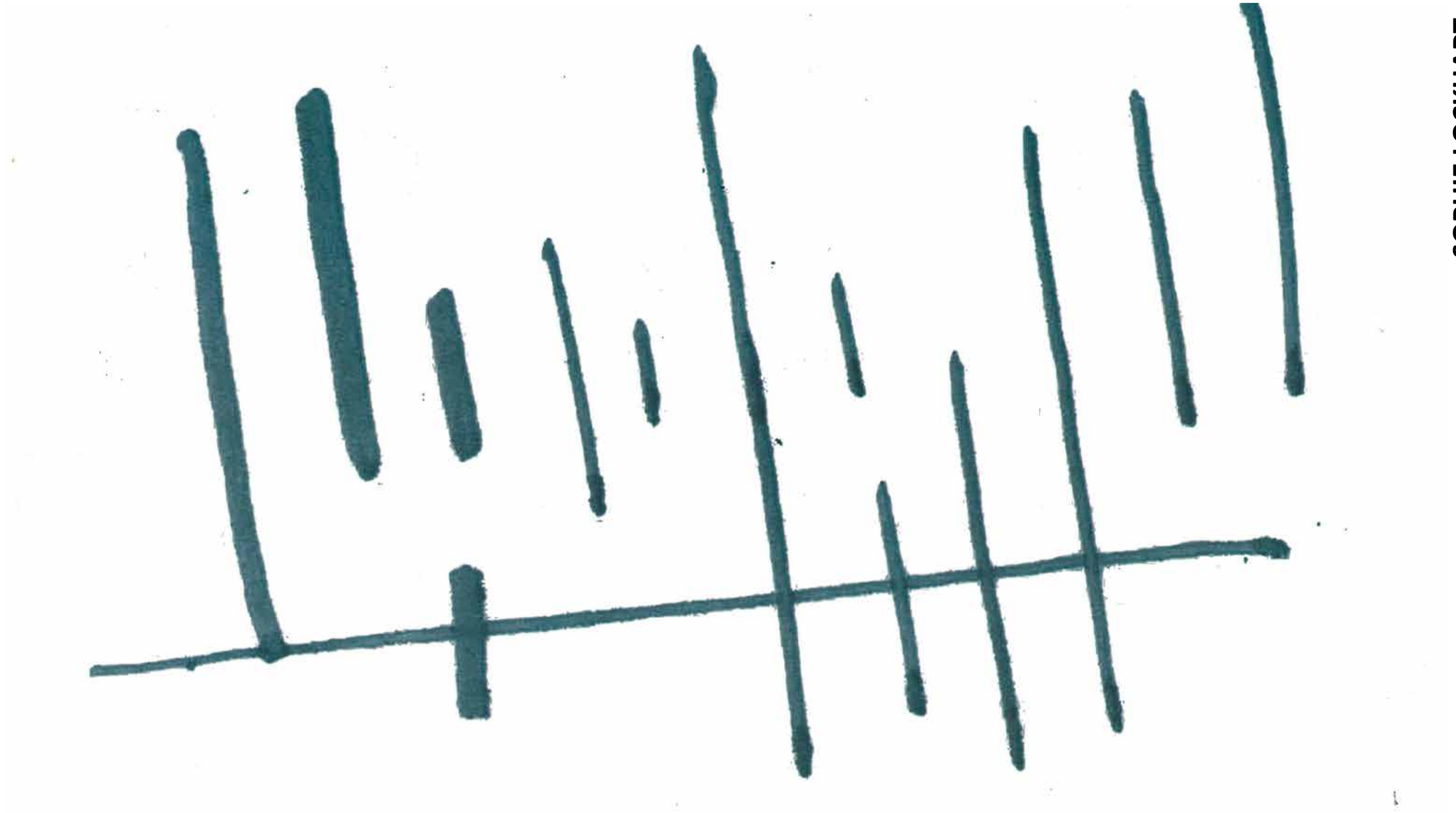
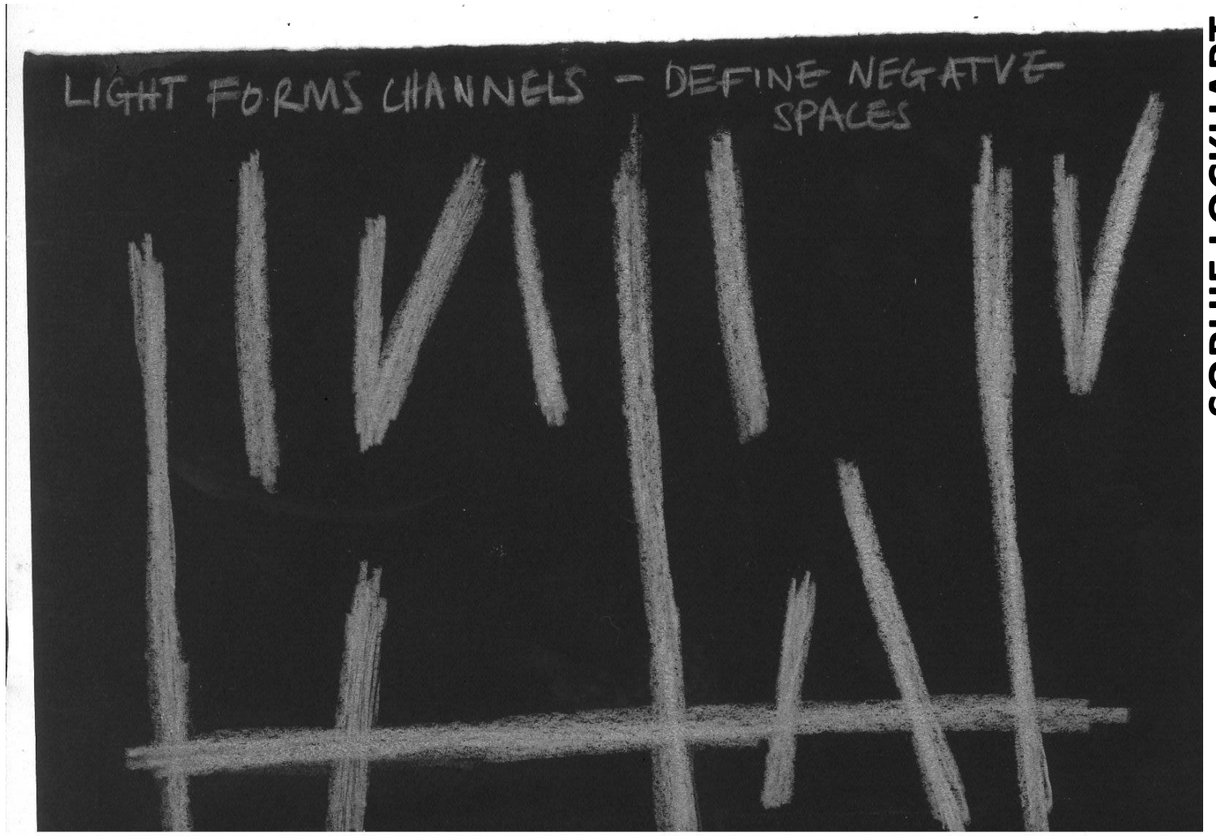


Within this drawing I was exploring the interaction between the shade lines and the negative space, forming a number of separated and yet open spaces, through the use of varying line lengths and line weights.



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To help me better understand my spatial principle of shading I put together a number of small collages exploring variations in colour through stark contrasts of black and white and reflective material.

Through this exploration I found that shading was brought about through the voids in spaces , drawing in to an area. This made me think of pathways through a space, pulling users in and creating a direction of movement.

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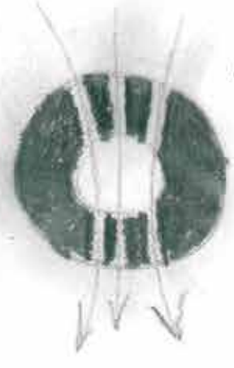
SHADING

SHADING CREATES DIRECTION.

LIGHT BREAKS THROUGH DARK SPACES OR BECOMES BLOCKED BY INTERVENING FEATURES

LIGHT SPACES REPRESENT DESIRE LINES DRAWING TOWARDS CENTRE

BY CREATING A SOLID STREAM OF LIGHT IT DRAWS FOCUS TOWARDS A CENTRAL FEATURE.



LIGHT MOVES THROUGH THE SPACE DRAWS FOCUS FROM ONE POINT TO ANOTHER.

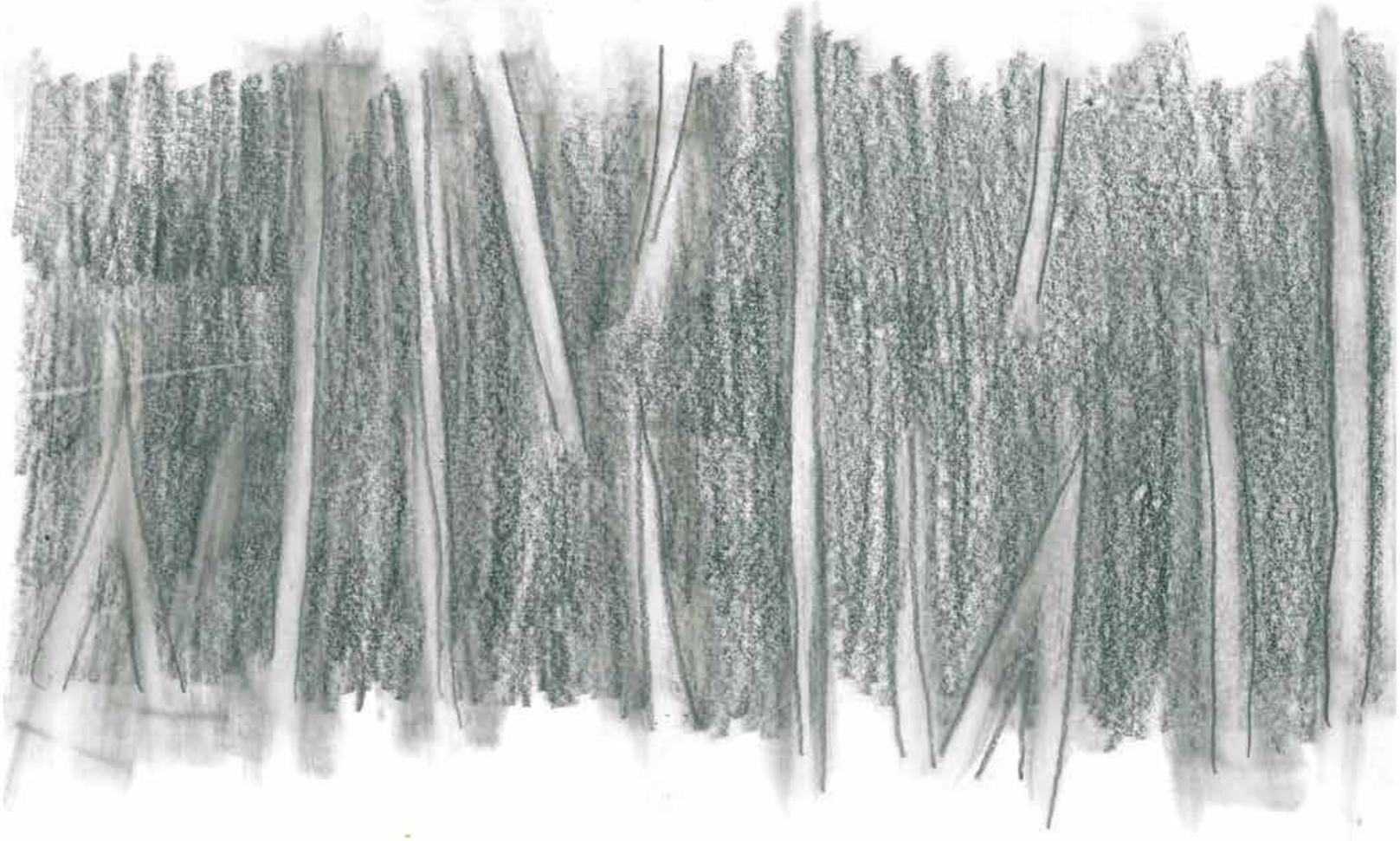
PULLS MOVEMENT

SAFE & SHELTERED OR ENCLOSED & TRAPPED.

ENCLOSED — INTIMATE / TRAPPED PROSPECT REFUGE

LIGHT CREATES TUNNELLING EFFCT ENCOURAGING DIRECTION OF MOVEMENT

SOLID STRUCTURES FEEL CONSTRICTIN

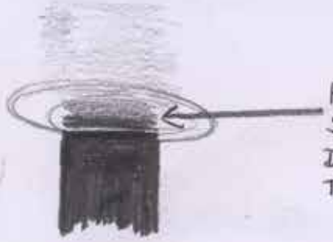


IDEA OF SEPERATION

SPATIAL PRINCIPLES – SEPERATION.

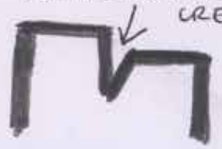
FROM ROTHKO.

POINT OF CHANGE OCCURS AT AREA OF MOST CONTRAST.



POINT OF CHANGE
SOLID OBJECTS
DISSOLVE INTO
THE OUTSIDE SPACE

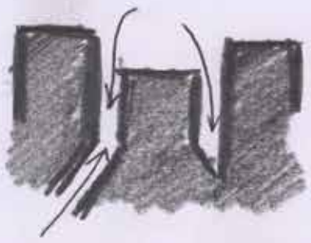
JAGGED EDGES WITHIN
SEPERATED FEATURES
CREATE POINTS
OF INTEREST



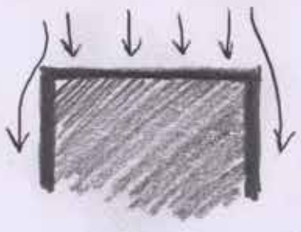
STARK LINES CREATE
CONTRAST WITHIN SPACE
INTRODUCING A POINT OF
DIVISION.

VOIDS/CRACKS
BETWEEN SPACES
FORM POINTS OF
INTEREST/CONTRAST
HIGHLIGHT FEATURED
SPACES.

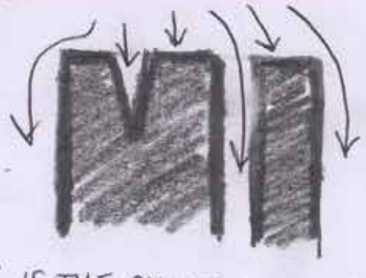
SEPERATION
IS FORMED
THROUGH VOIDS
WHERE SOLID
OBJECTS ARE
PULLED APART.



THE SEPERATION/PULLING
APART OF SOLID SPACES MAKES
ROOM FOR EXPLORATION
CREATING ACCESSIBILITY
WITHIN PREVIOUSLY UNKNOWN SPACES.



SOLID FEATURES
CREATE OBSTRUCTIONS
RESTRICTS MOVEMENT.



SEPERATION BREAKS APART
SOLID STRUCTURES TO
CREATES OPPORTUNITIES FOR
MOVEMENT THROUGH A
SPACE

- SEPERATION IS THE PULLING APART OF SOLID OBJECTS TO CREATE SPACES FOR MOVEMENT + EXPLORATION.

SHADING

HIGHLIGHTING

SHADING IS THE OBSCURING AND HIGHLIGHTING OF SPACES TO ENCOURAGE THE DIRECTION/SPEED OF MOVEMENT WITHIN A SPACE.

LIGHT REPRESENTS MOVEMENT.
SHADED SPACES
HIGHLIGHT LIGHTER FEATURES. DRAWING/
RESTRICTING MOVEMENT.
SHADING ENCLOSES THE SPACE POINTING
FOCUS TOWARDS HIGHLIGHTED AREAS.

SECLUDED/SHADED
AREAS PROVIDE POINTS
OF CONTEMPLATION AND
REFLECTION/OUT OF
PUBLIC VIEW AND INTIMATE.

INFLUENCES
SHADING
DIRECTION OF MOVEMENT
HIGHLIGHTED/LIGHT
OPEN SPACES. ENCOURAGE
MOVEMENT THROUGH THE
SPACE, WHILE MORE SHADED
AREAS ENCOURAGE PAUSE.

HIGHLIGHTED AREAS
ENCOURAGE PROMENADE
WITHIN FULL VIEW. OPEN
AND EXPANSIVE.

NEGATIVE SPACE FORMED BETWEEN
LIGHT AND SHADED AREAS.

INVERSE CREATES
POINTS OF MOVEMENT/
DIRECTION

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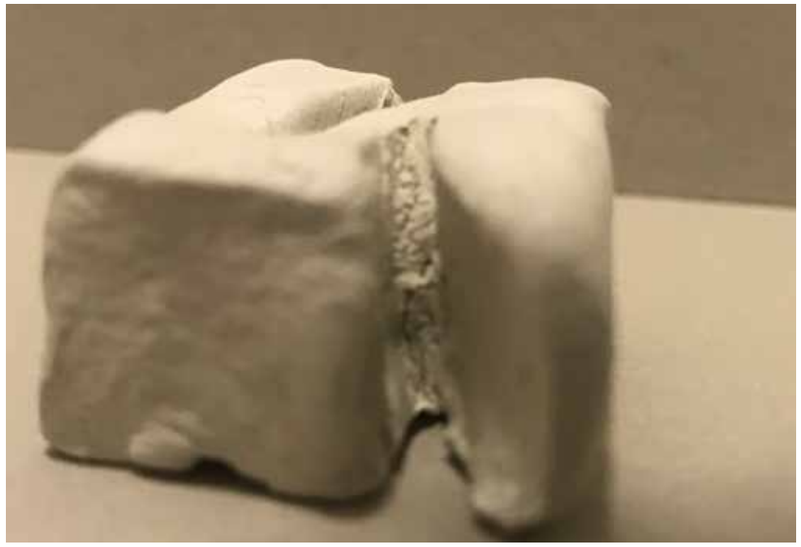

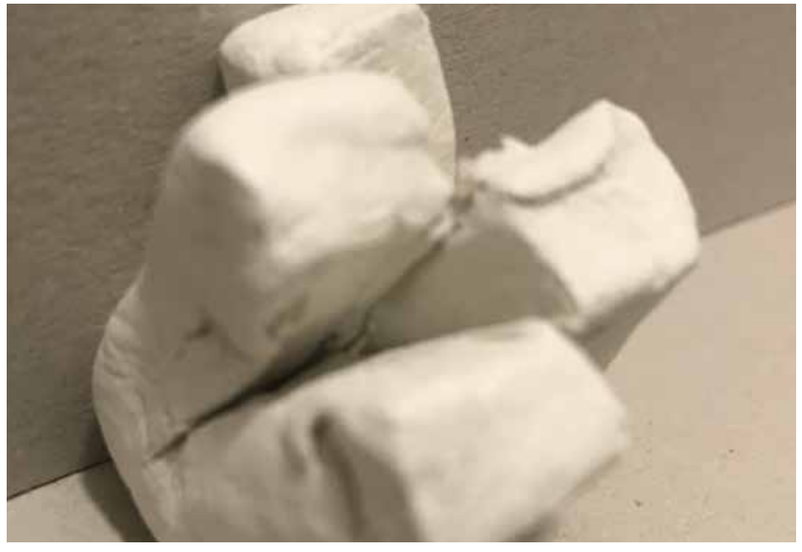

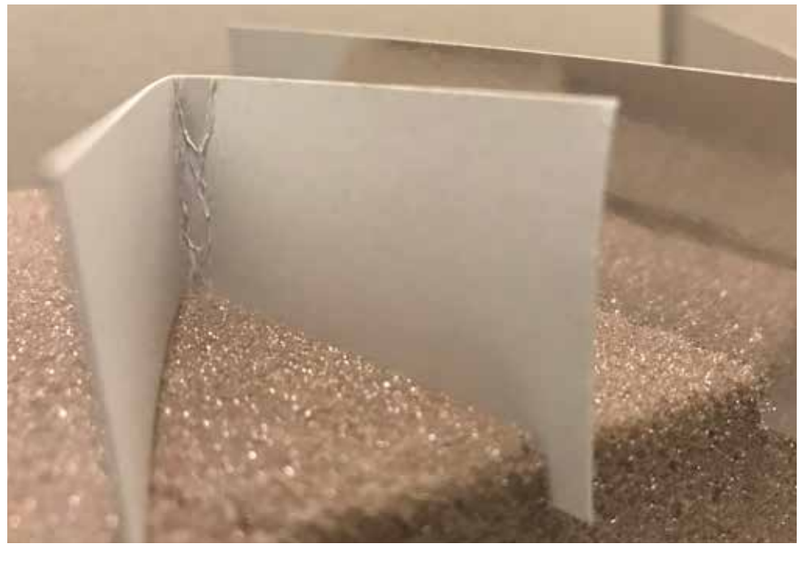

To help me define my spatial and design principles further, I created a series of models exploring what elevation/submerging could look like, in addition to breaking apart and connecting. This helped me gain perspective on the actual spaces that could be created through the application of these principles.

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SITE ANALYSIS & SDG

SUSTAINABLE DEVELOPMENT GOAL 1 - NO POVERTY

My SDG is no poverty. After undertaking research on spatial poverty it became clear to me that there were a number of key elements that I needed to encorporate within my design to meet the challenges associated with poverty. These were segregation and isolation, availability of resources and infrastructure. Connection therefore became a key concept within my design, providing safe and accessible links between resources and those that required them by means of pedestrian and cycle routes.

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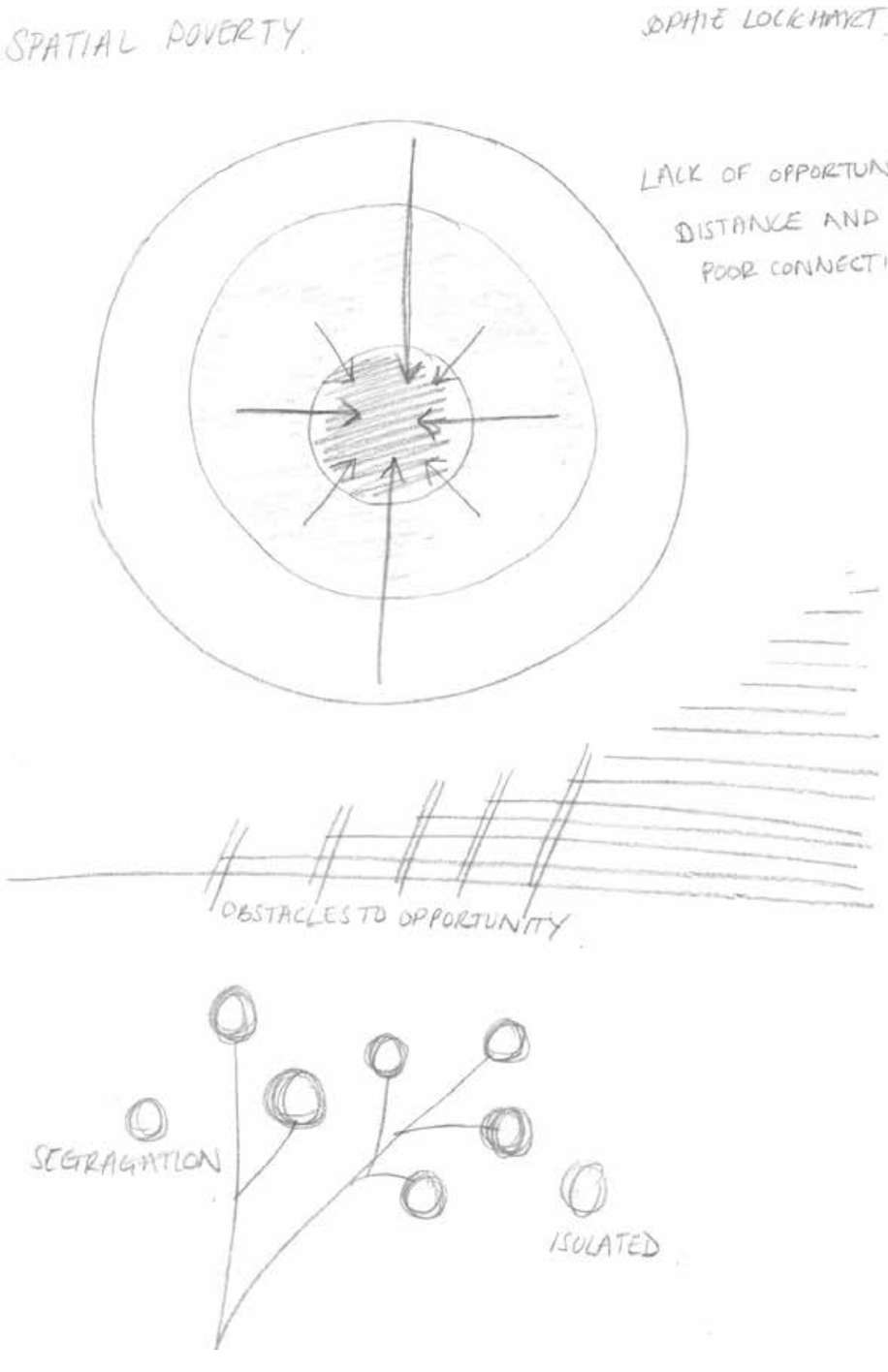

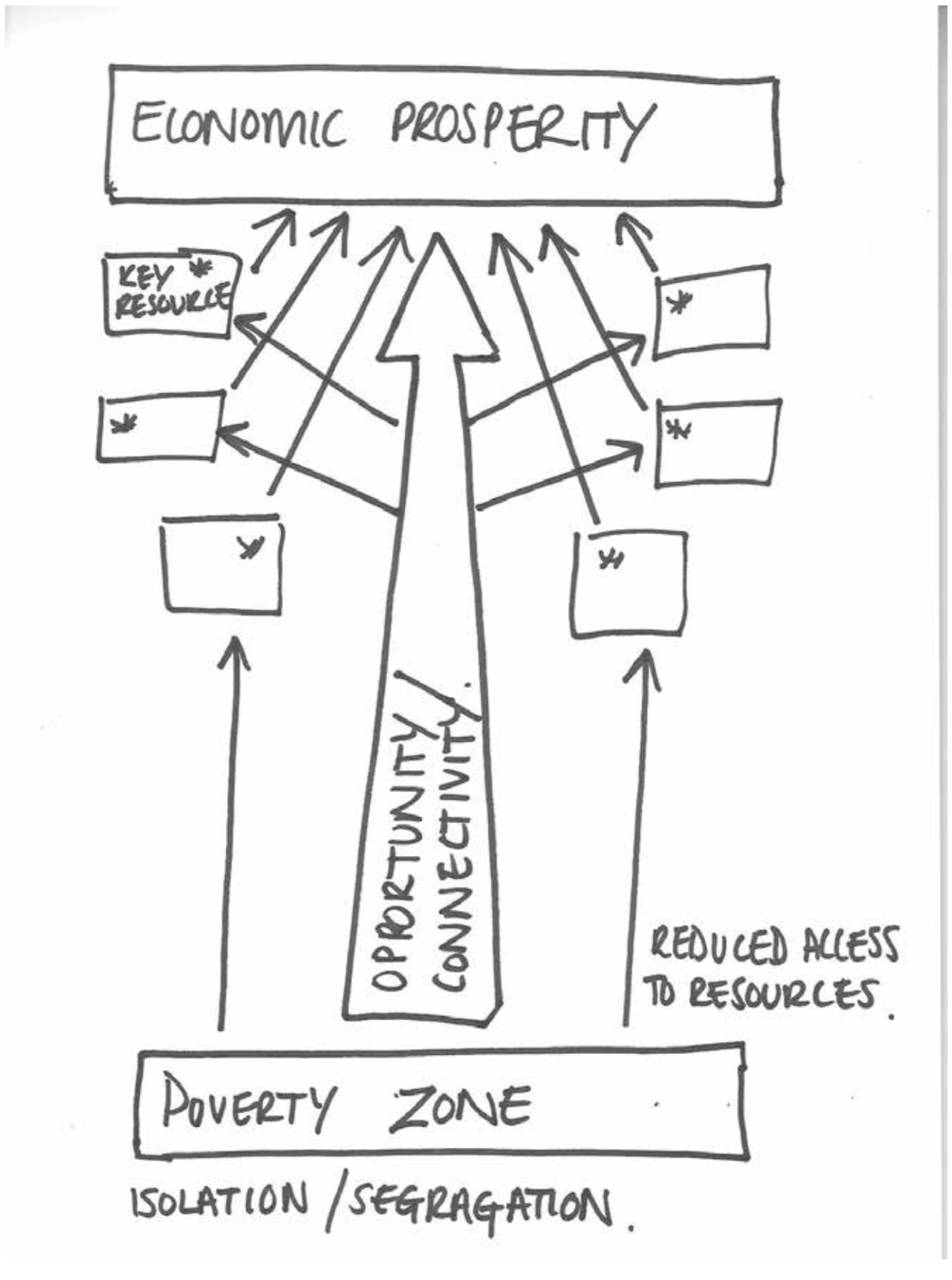

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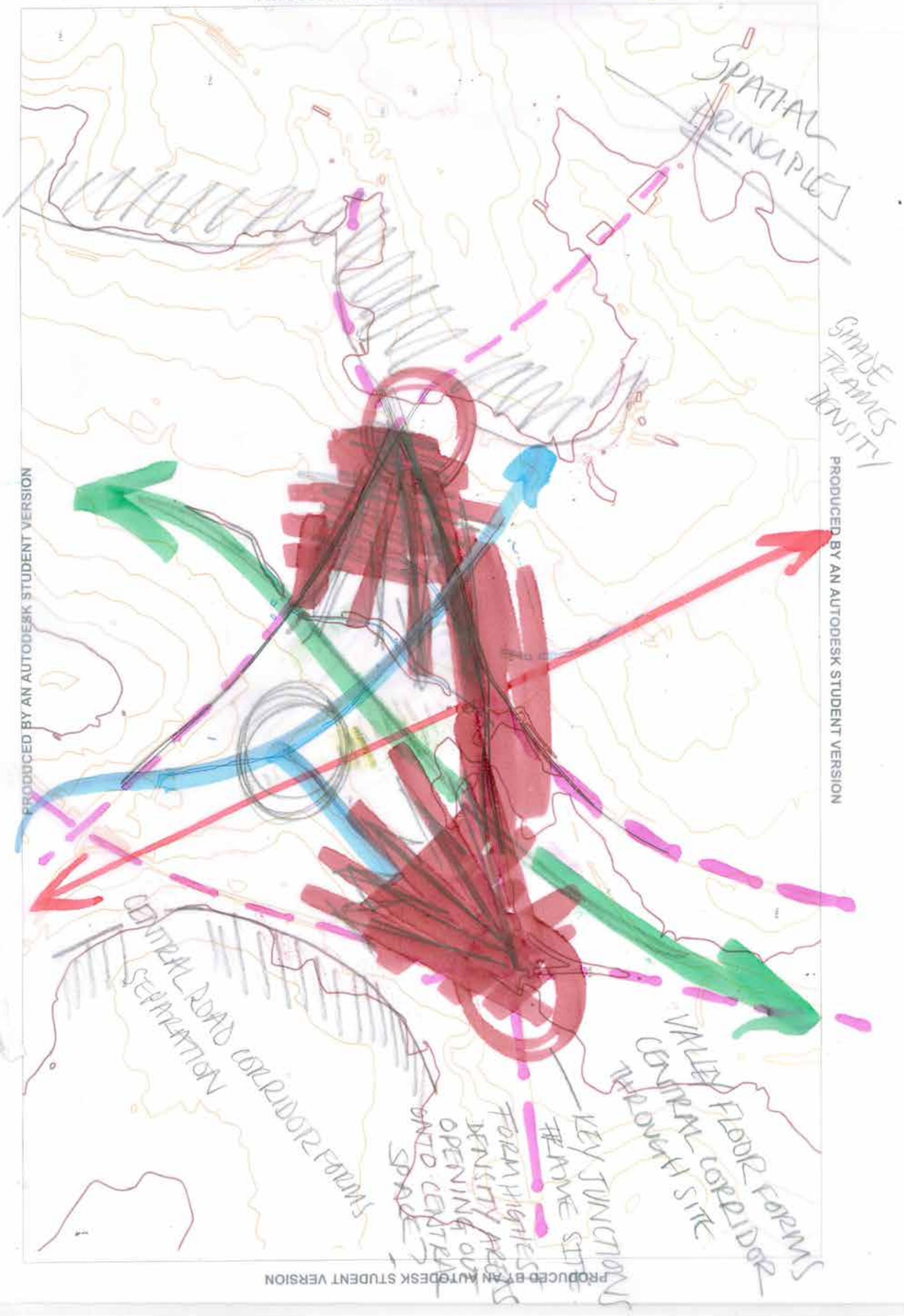
SITE ANALYSIS AND CITY PLANS

PRODUCED BY AN AUTODESK STUDENT VERSION



PRODUCED BY AN AUTODESK STUDENT VERSION
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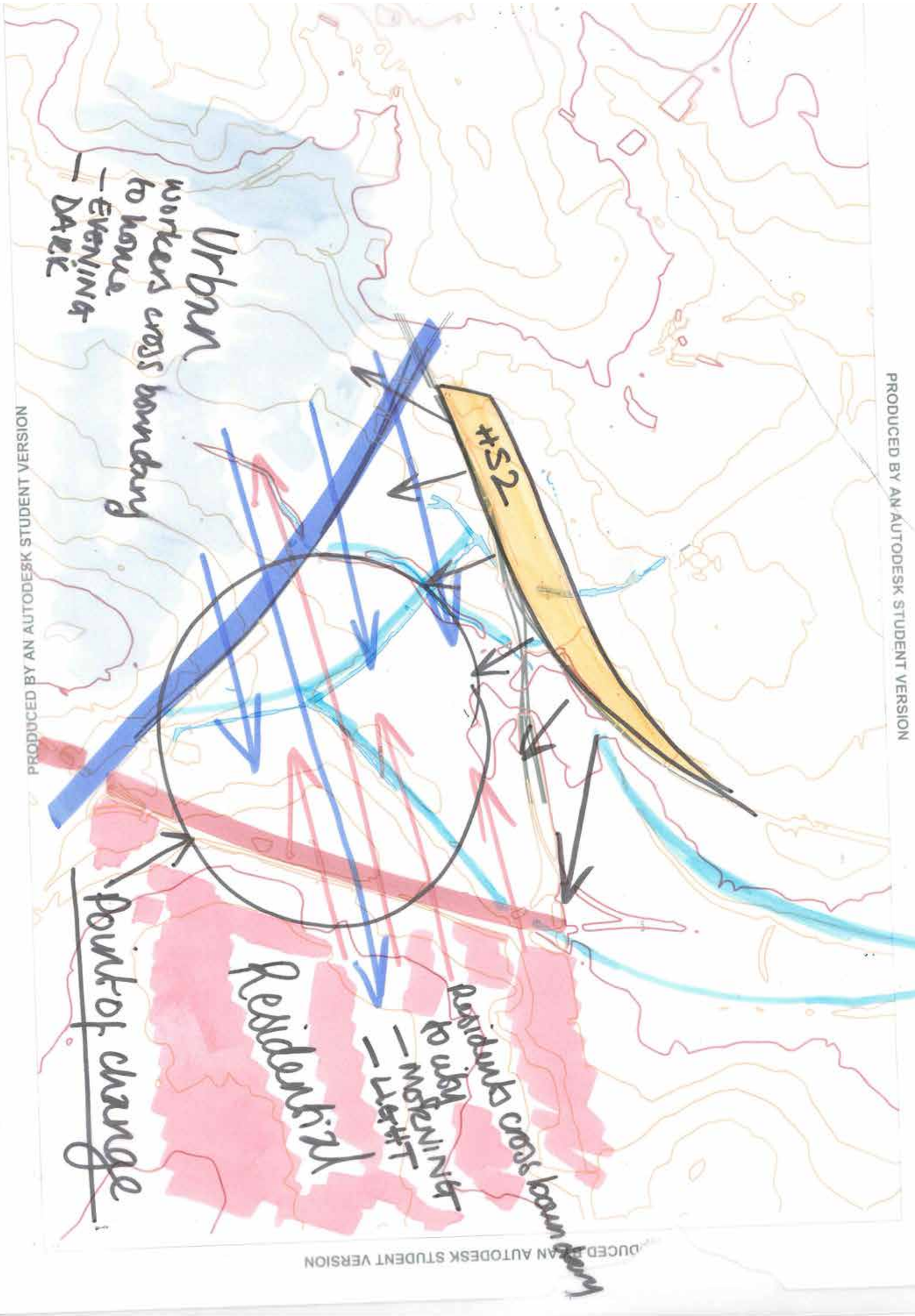
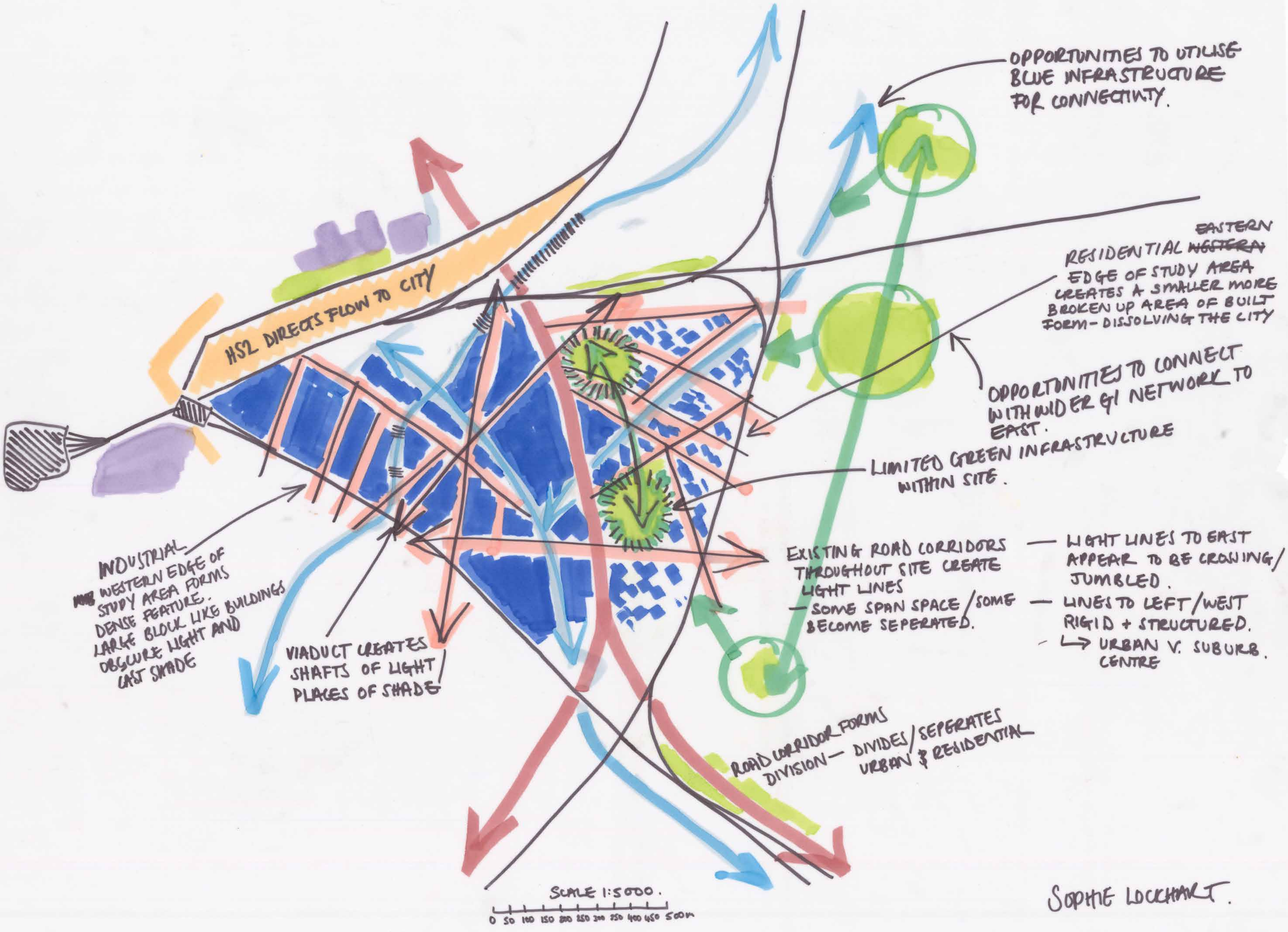
SOPHIE LOCKHART



SOPHIE LOCKHART



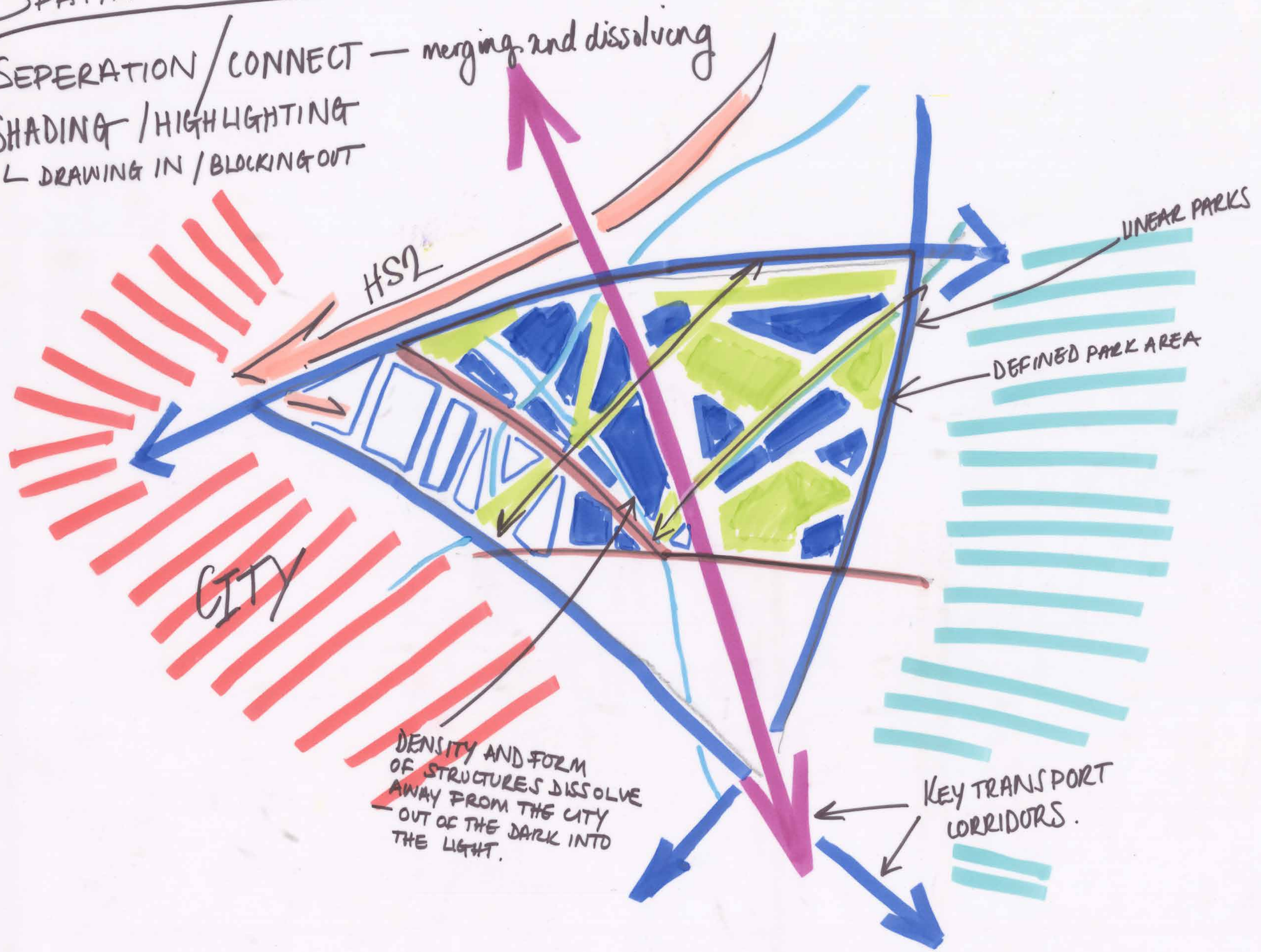
SOPHIE LOCKHART.

SPATIAL PRINCIPLES.

SEPERATION / CONNECT — merging and dissolving

SHADING / HIGHLIGHTING

L DRAWING IN / BLOCKING OUT



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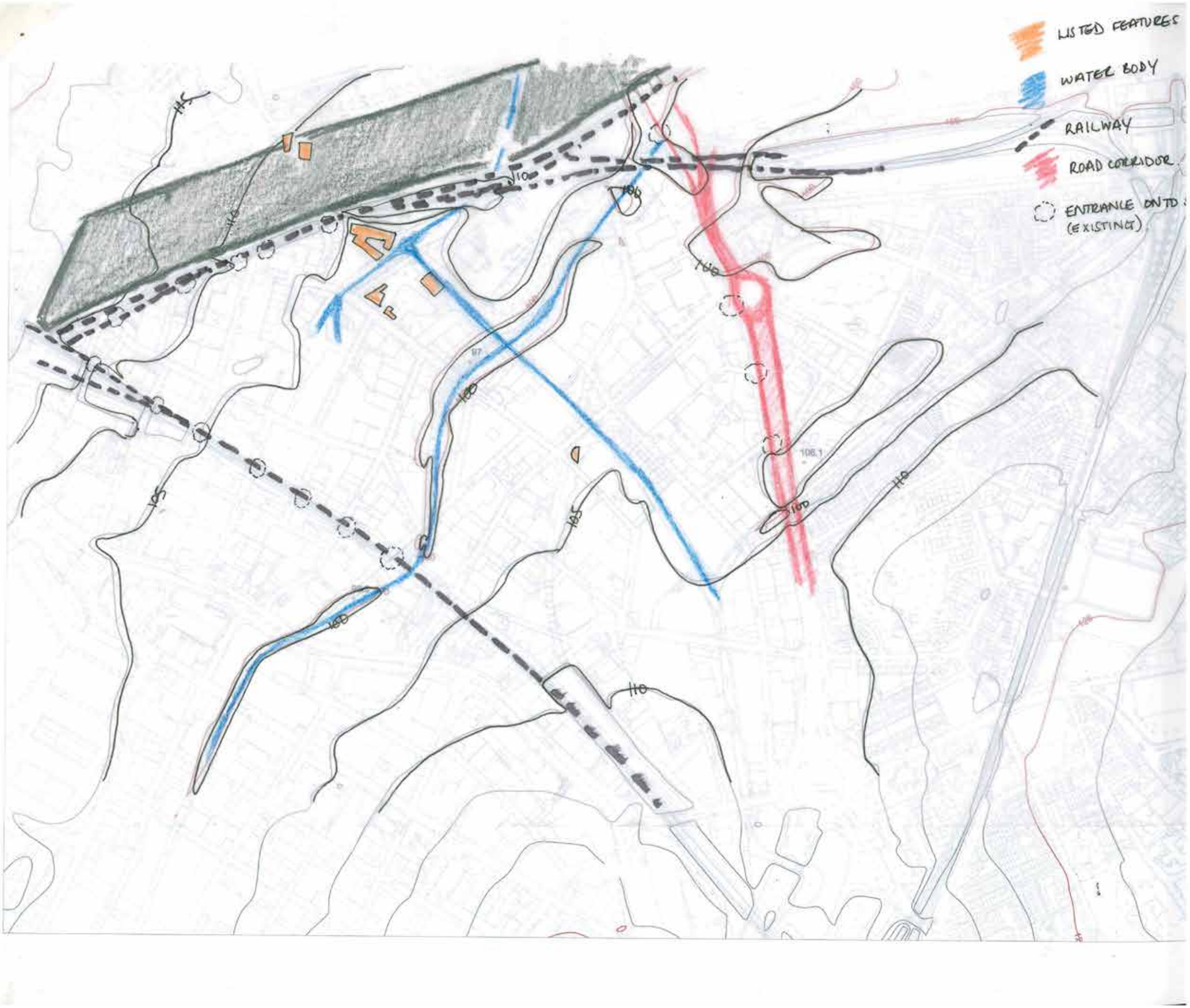

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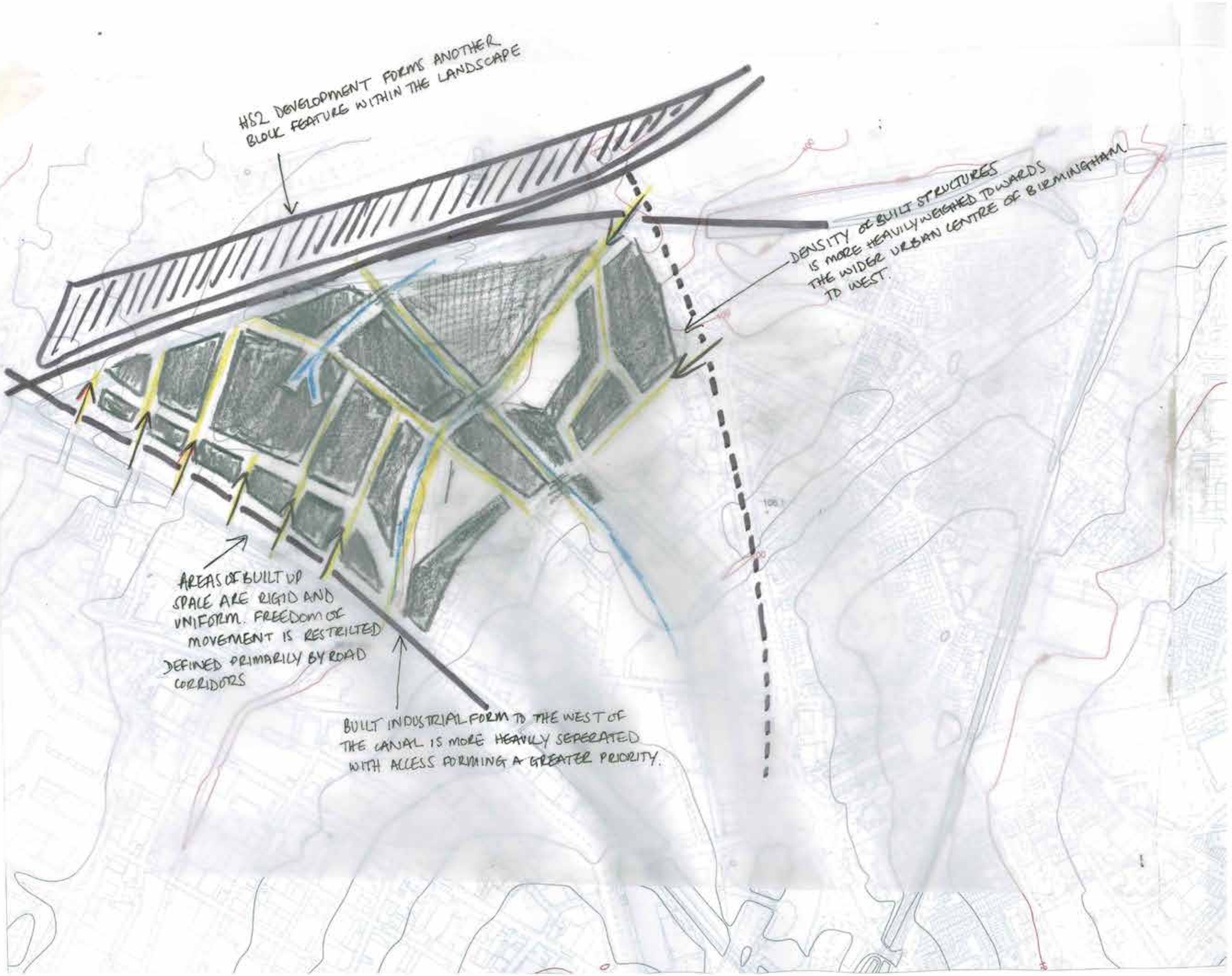


SOPHIE LOCKHART

SOPHIE LOCKHART

HS2 WILL FORM A SHADING FEATURE WITHIN THE WIDER CONTEXT OF THE SITE. OBSCURING TO WIDER AREA TO THE NORTH. THE HEIGHT OF THE STRUCTURE WILL CREATE SEPERATION THROUGH VALUENCE IN LEVELS.

LIMITED ACCESSIBILITY ACROSS THE RIVER/WATER COURSE SLOWS MOVEMENT/FORCES DIRECTION OF TRAVEL

RIVER JUNCTION SEPERATES FLOW. FORMS CONNECTING/DIVIDING POINT.

RAILWAY REPRESENTS A HIGHT POINT - SEPERATION BETWEEN HIGH FEATURE AND LOWER GROUND.
— VIADUCT ALSO CREATES A SEPERATING FEATURE THROUGH GAPS BETWEEN PILLARS.

VOIDS FORM SEPERATED SPACES.

LIMITED ROAD CORRIDORS TO THE EAST RESTRICT MOVEMENT. AREA TO BE SEPERATED BY BREAKING APART SOLID LANDSCAPE AND CREATING AREAS FOR MOVEMENT.

LIGHT SPACES WITHIN TUNNEL OPENINGS ALSO CREATES AREAS OF SHADING. OPEN SPACE EITHER SIDE ENCOURAGES FAST MOVEMENT THROUGH THE SPACE. DRAWING IN

RAILWAY FORMS ~~A POINT~~ BOTH A SEPERATING AND SHADING FEATURE

ENTRANCES TO SPACE CURRENTLY REPRESENT SHADING. DIRECTION OF MOVEMENT DICTATED BY ACCESSIBILITY THROUGH GAPS IN

ROADS CREATE ~~SPACE~~ SEPERATION WITHIN THE SPACE ALLOWING FOR TRAVEL THROUGH THE SPACE

LANDSCAPE SLOPES TOWARDS RIVER OPPORTUNITY TO CREATE HIGHLIGHTING/SEPERATION THROUGH EMPHASIS OF LEVELS CHANGE. MAINTAINING HEIGHT IN SOME SPACES AND SLOPING OTHERS TO DRAW MOVEMENT TOWARS THE CENTRAL SPACE

NEGATIVE
RING ROAD FORMS A SEPERATING FEATURE WITHIN THE CONTEXT OF THE SITE. ~~SEPERATES~~. WIDER AREA TO EAST. IS OBCURED.

DENSE BUILT FORMS ALONG RIVER CORRIDOR SHADE AND OBSCURE A KEY FEATURE. OPPORTUNITY TO CREATE A HIGHLIGHTED FEATURE ~~BOTH~~ & THROUGH SEPERATION AND HIGHLIGHTING OF THE ~~AREA~~ SURROUNDING AREA.

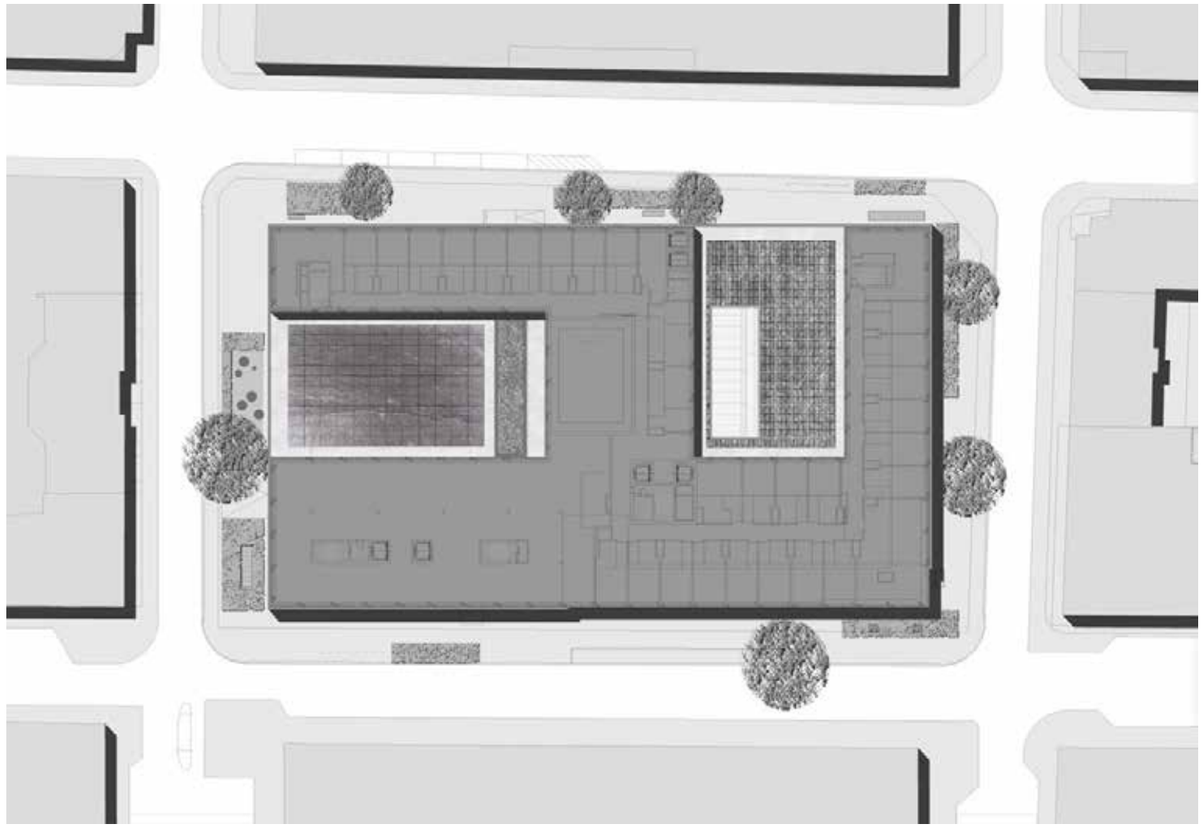
There were a number of key features within site that I found either reflected my spacial principles or presented opportunity within my design.

The River Rea, which is set in a deep channel represented a separation feature which I wanted to preserve within my final design.

I also found that the bridges and tunnels throughout the site area formed both separation and shading features forming key routes through spaces and connecting separated spaces.

SOPHIE LOCKHART

PRECEDENTS



SOPHIE LOCKHART

Hotel Park Hyatt, Zurich, Switzerland - Weather Garden
Designed by VOGT
Image Refs - https://www.vogt-la.com/en/project/hotel-park-hyatt-zurich

This was the first garden I looked at throughout my design process, however discoveries I made when analysing this park is serve to influence my overall design.

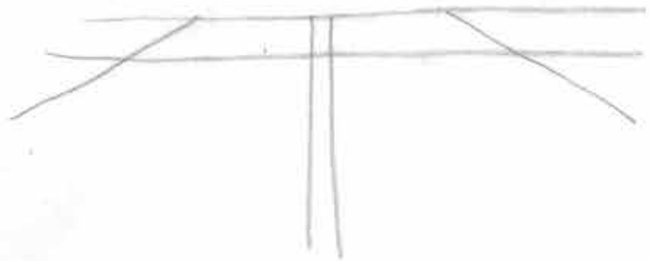
These parks lie as enclosed spaces within the hotel, forming separate, contemplative spaces that not only provide visual interest but are constantly evolving, utilising nature and convex/concave shapes to create an adaptive design.

PARK HYATT HOTEL
WEATHER GARDEN

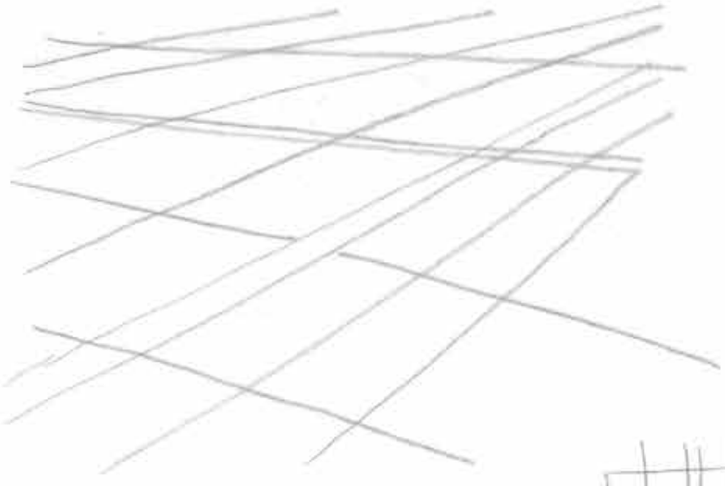
SOPHIE LOCKHART

SEPERATION

GRID SYSTEMS DIVIDES AND SEPERATES AREA WHILE FORMING A UNIQUE PICTURE

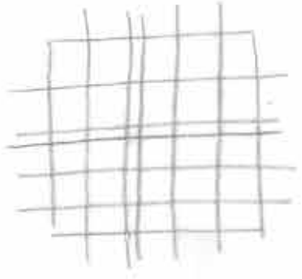


LINES ADD FORMALITY TO THE SPACE WHILE EMPHASISING DIFFERENCES IN EACH INDIVIDUAL SEGMENT



SEPERATION CREATES CONTRAST

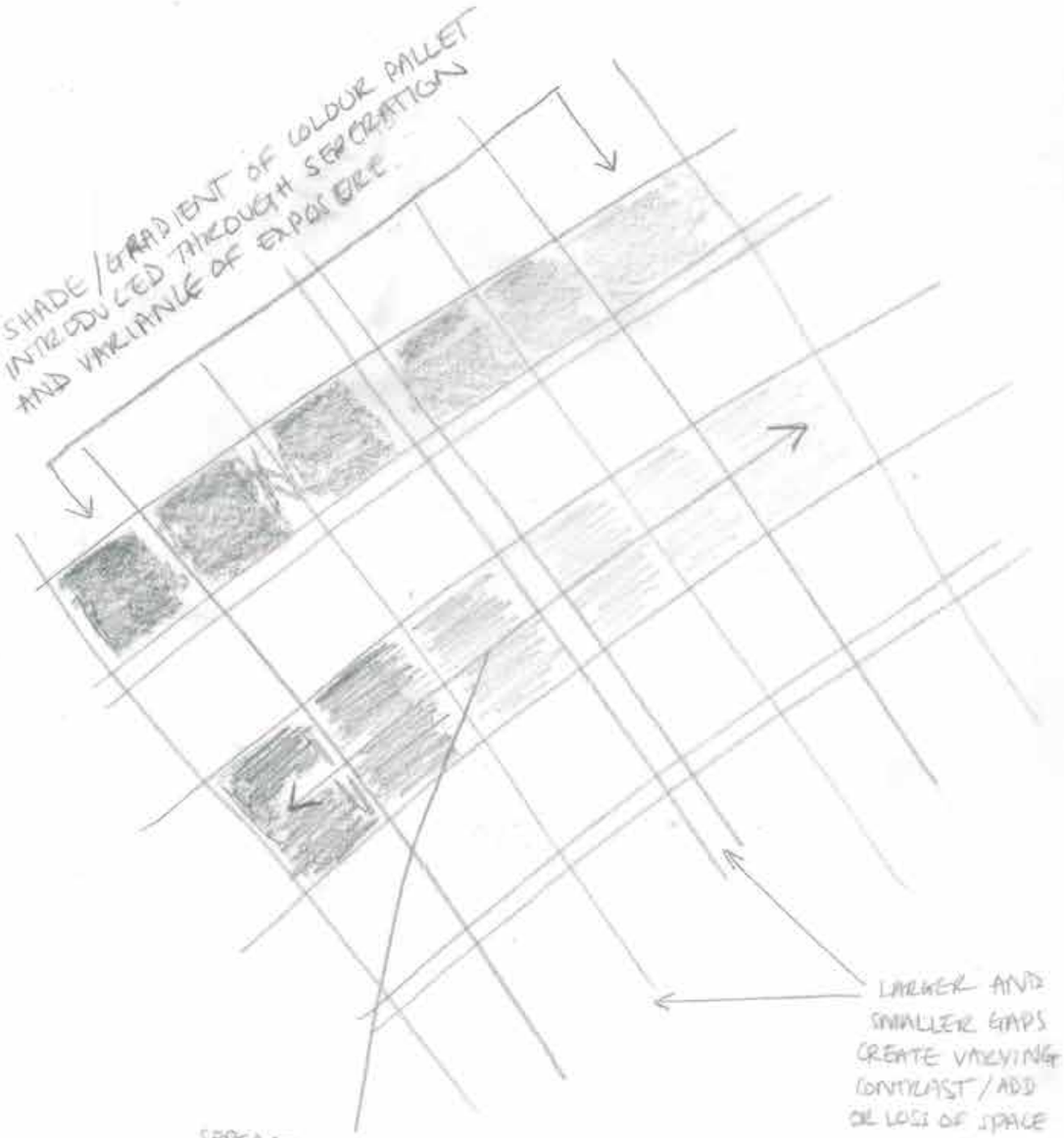
GRID-LIKE STRUCTURE WITH SOME THICKER AND SOME THINNER LINES ADDS PATTERN.



PARK HYATT HOTEL
WEATHER GARDEN

SOPHIE LOCKHART

SEPERATION + SHADING



SOPHIE LOCKHART

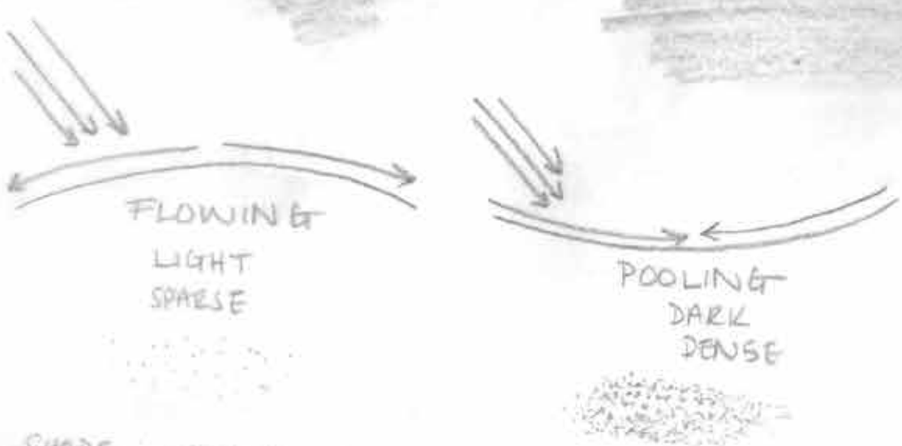
PARK HYATT HOTEL
WEATHER GARDEN

SOPHIE LOCKHART

SHADING

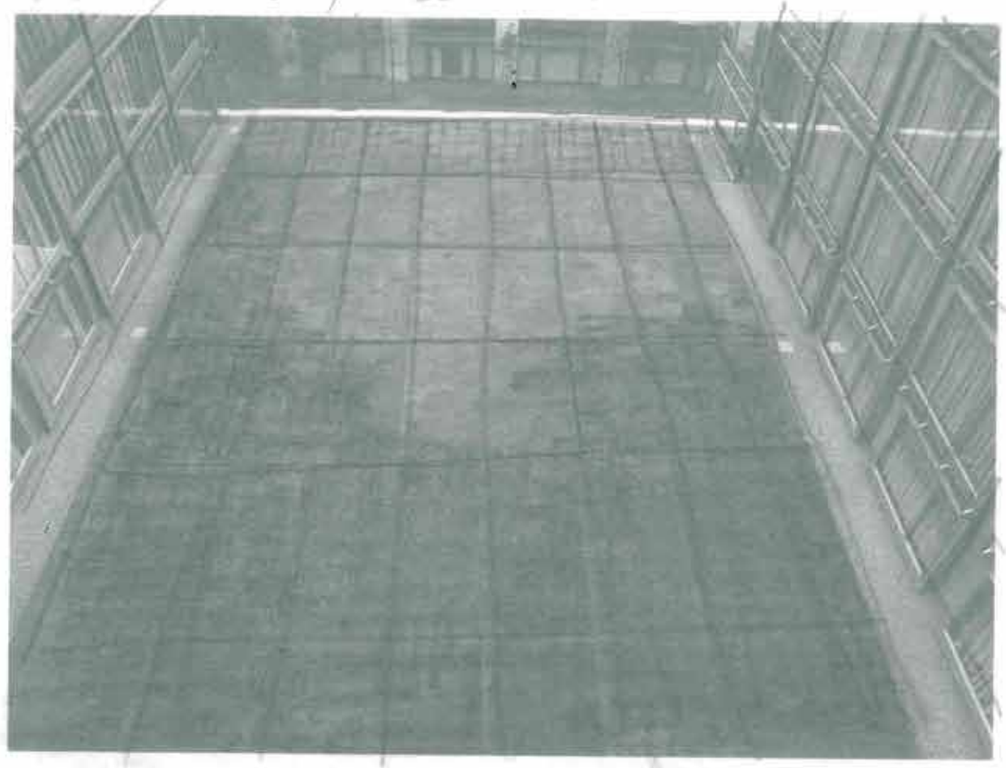
COLOUR PALLET ESTABLISHED BY NATURAL INFLUENCE / LIGHT / WEATHER

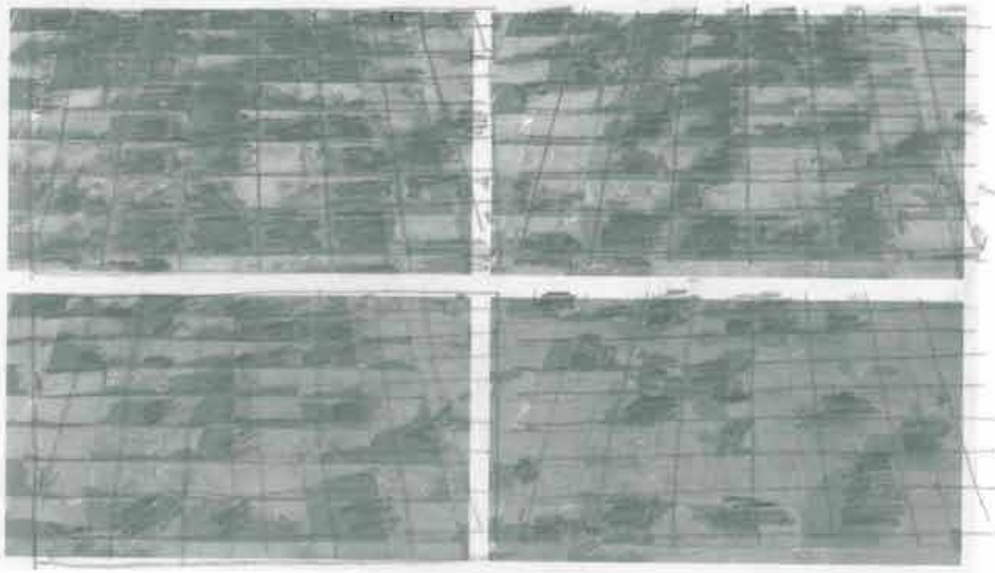
MINOR CHANGES TO THE SPACE CONVEX / CONCAVE SHAPES RESULT IN DIFFENT REACTIONS.



SHADE CREATED THROUGH SPEED OF DRYING. LIVING COLOUR PALLET. CONSTANT CHANGE.

INDOOR SHADOW / SHADE - RESULTS IN COLOUR VARIATION





VARIATIONS IN TOPOGRAPHY / SHAPE CAUSE PATTERNS TO FORM

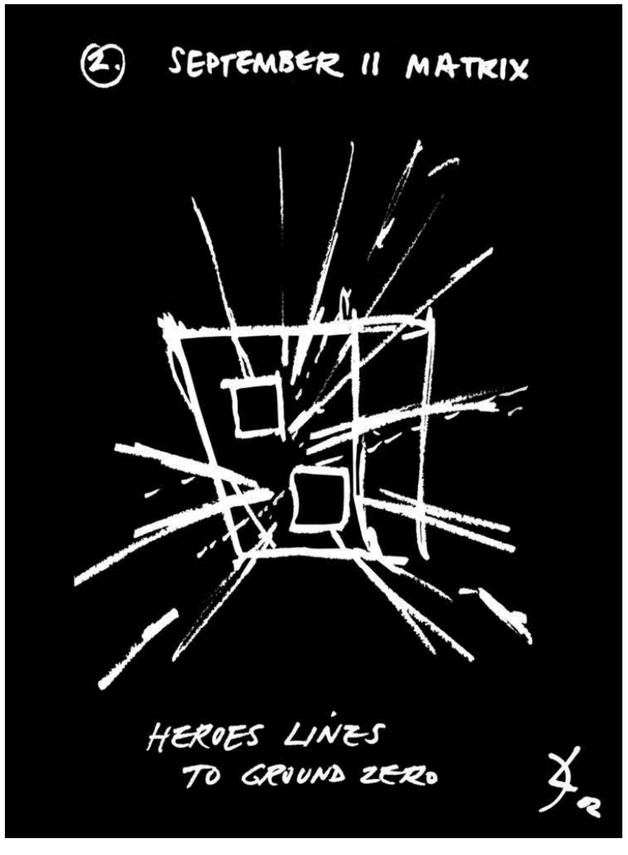
SOPHIE LOCKHART

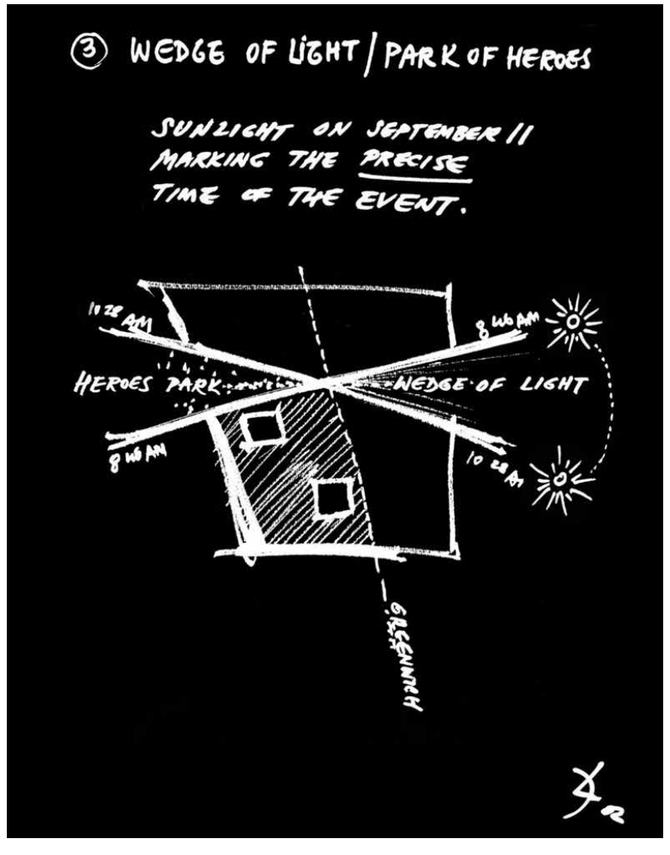
Ground Zero - Twin Towers Memorial
Designed by - Studio Daniel Libeskind

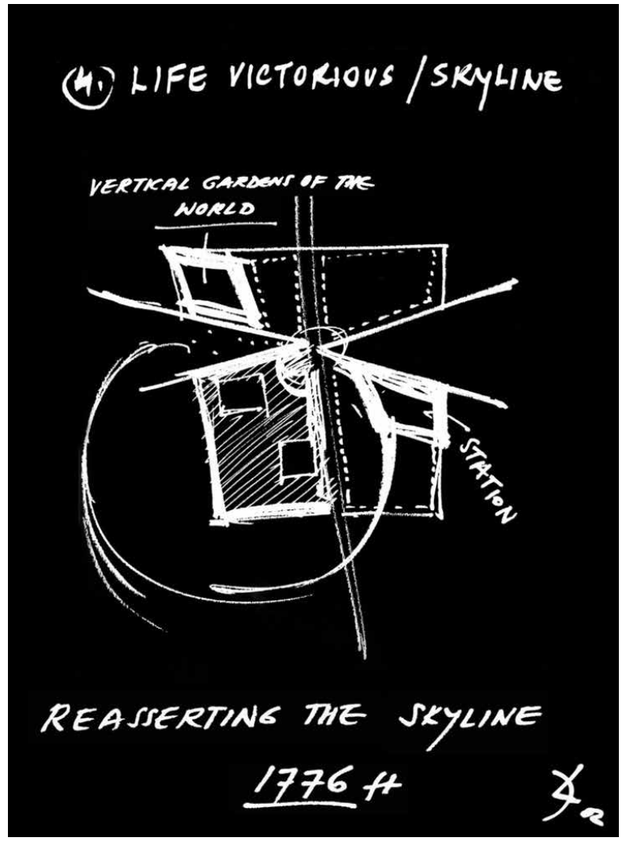
I found this space particularly interesting when relating to my project for the idea of light/hero lines, connecting the space with key features and resources.
The design for me forms a pause point at the heart of the city, forming a contemplative space but also one that is striking and draws users to it through specifically designed connection routes.

Reference for Images - https://www.archdaily.com/272280/ground-zero-master-plan-studio-daniel-libeskind?ad_medium=gallery

SOPHIE LOCKHART

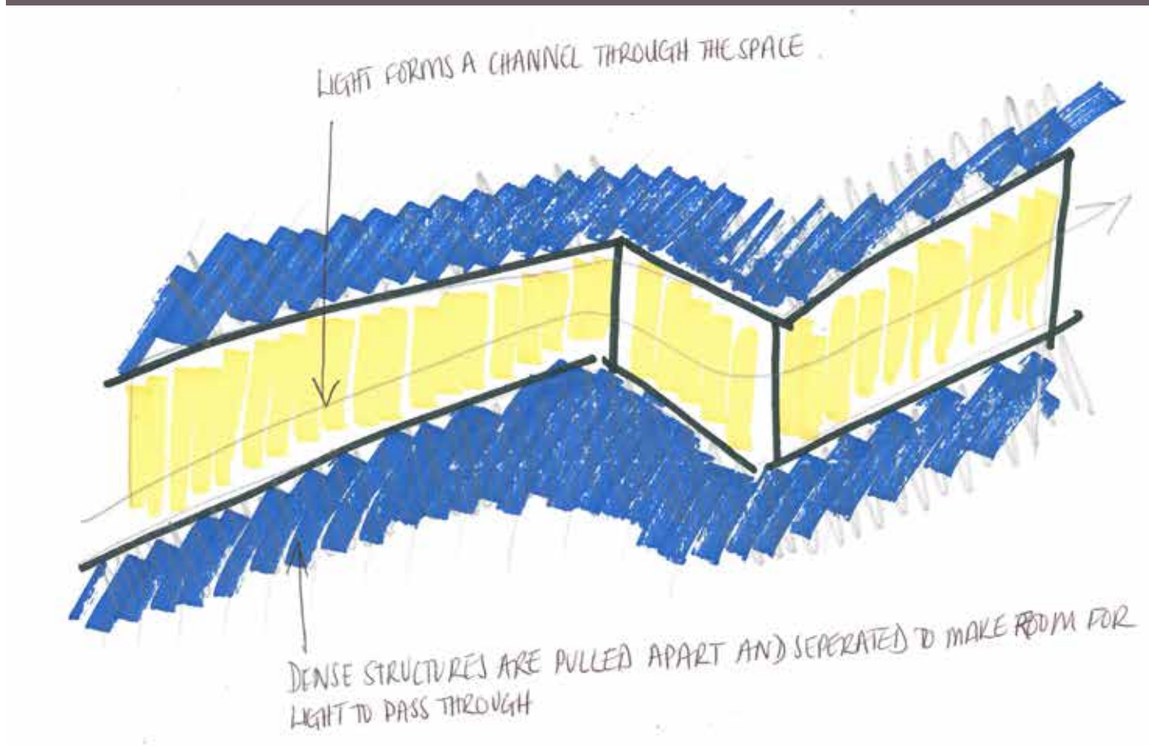


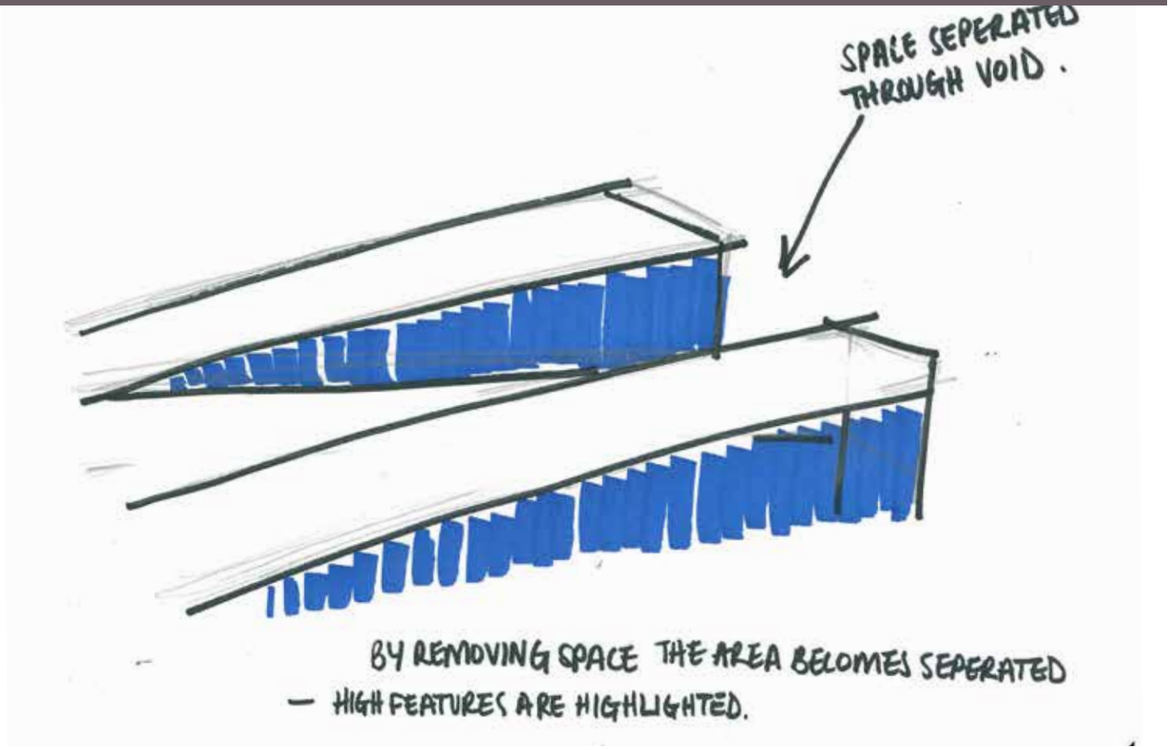




Wenchuan Earthquake Park / Designed by - Cai Yongjie / Image Ref: https://www.designboom.com/architecture/wenchuan-earthquake-memorial-museum-sichuan-china-cai-yongjie-tongji-university-07-25-2016/

For me this design resonated with both my spatial and design principles, breaking apart the solid landscape to form highlighted open spaces, in the green spaces and obscured, enclosed spaces in the gaps between. By breaking apart the land in this way the design creates a variety of movement and encourages exploration of the space moving from dark to light, intimate to open.





Paley Park, Midtown Manhattan
Designed by: William Paley
Image Refs: https://www.pps.org/places/paley-park

This park resonated with me through its ability to create and intimate and secluded green space within the middle of a heavily built environment.

The park shows that enclosed and small spaces can make just as big a design contrast and overall impact, creating a more contemplative space, and this is something I wanted to include within my design.

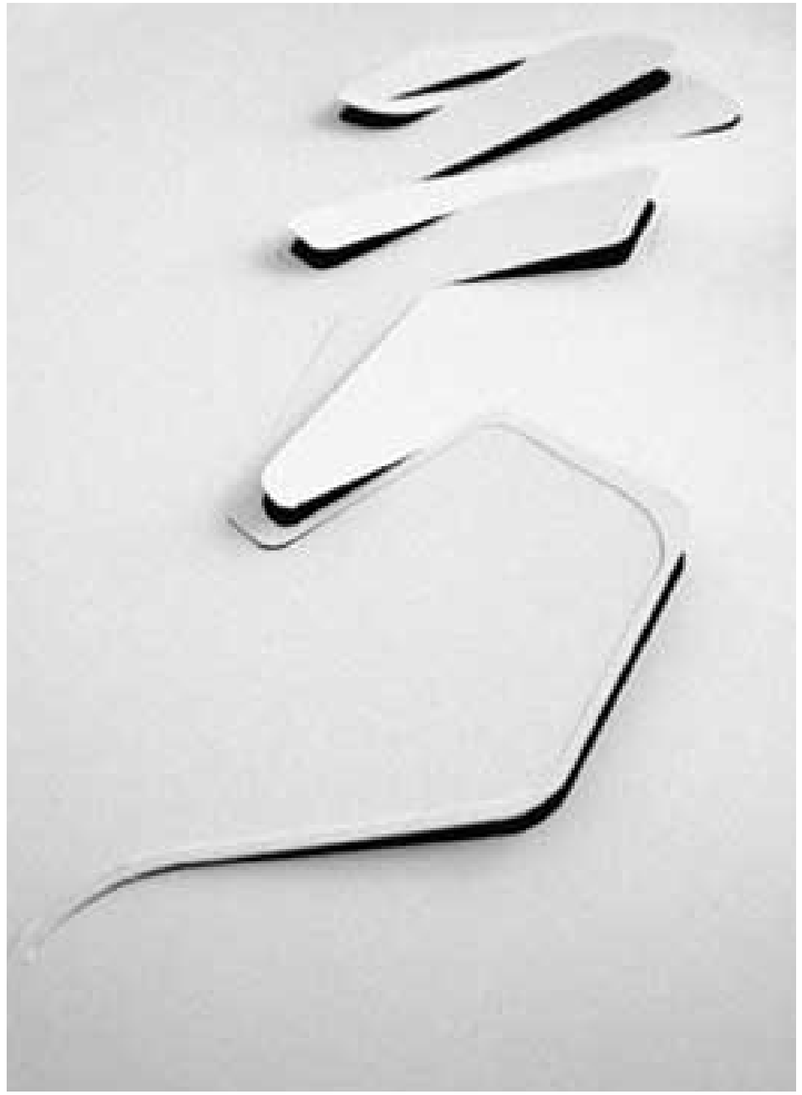
SOPHIE LOCKHART

Greenacre Park, Midtown Manhattan
Designed by - Hideo Sasaki
Image Ref - https://greenacrepark.org/about/

As with Paley Park, Greenacre Park again represents a carving out of space within a heavily urbanised and built up setting.

The park presents a valued meeting space, and moment of quiet among the busy city environment.

I find that both these spaces for me represent contemplative spaces that draw users back to nature in the most unlikely of places.



Taekwondo Park, Muju, Korea
Designed by - Weiss/Manfredi

Image Refs - http://www.weissmanfredi.com/project/taekwondo-park

This design interested me for a number of reasons. Firstly as it created a design within a valley landscape, something that I saw as relevant to the site area, which also exhibited a valley landscape as I had identified within my site analysis.

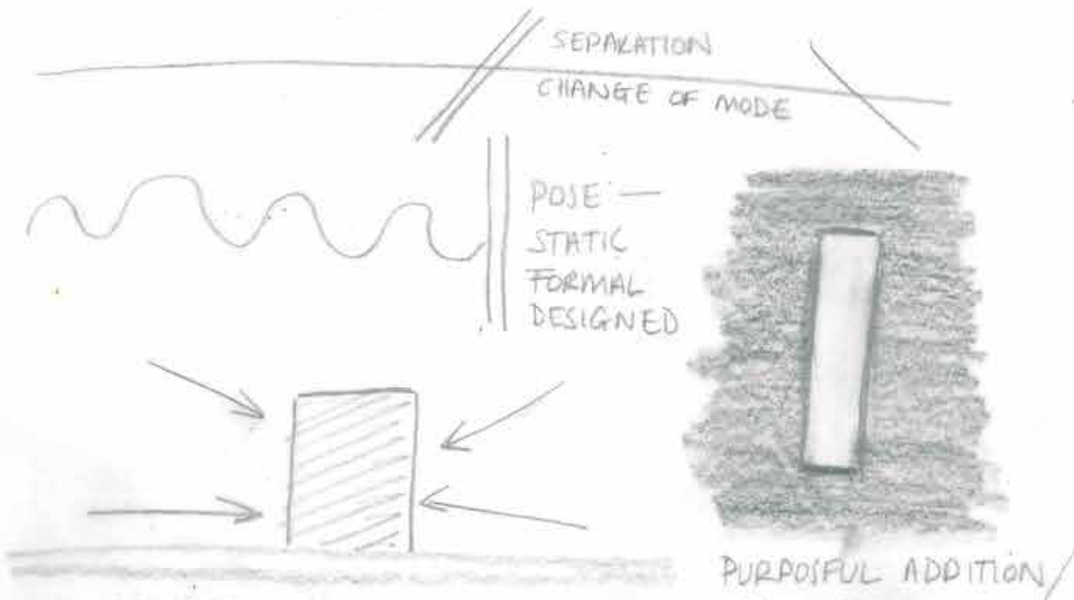
Secondly, and most importantly however, at the core of the design was a key connection route which combined a number of separate, feature spaces along its course. This was therefore something that I not only felt emulated what I desired to achieve in terms of my spatial principles but also alined with my desire to create connections through my no poverty SDG and as such this precedent became the most significant to me within my design.

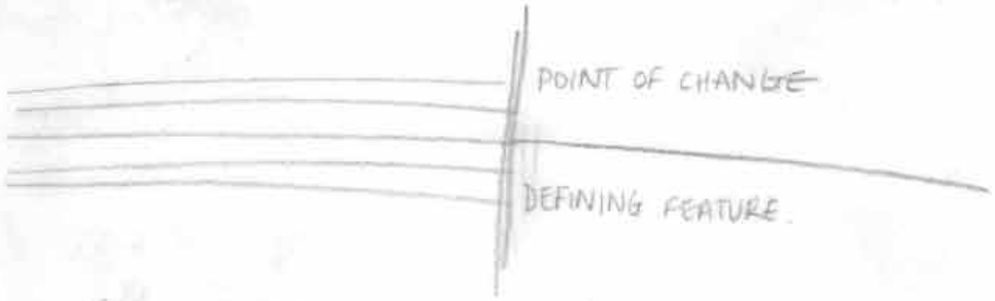
SOPHIE LOCKHART

DESIGN DEVELOPMENT

POSE — 'To assume a particular attitude or stance'
'To place in a suitable position or tableau'

SOPHIE LOCKHART



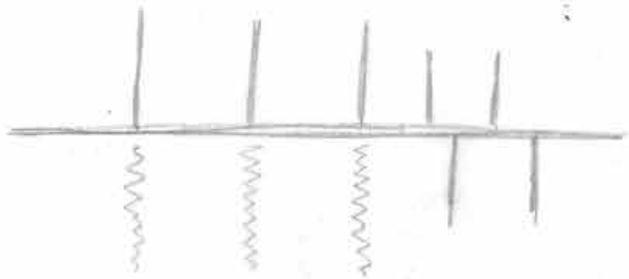


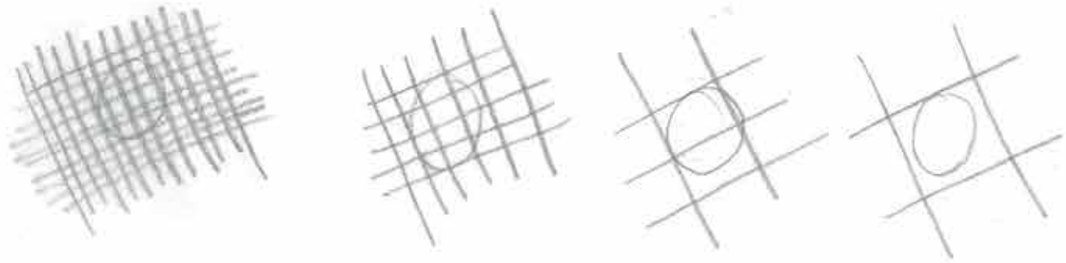
POSE FORMS SEPERATION OF MODE THROUGH CHANGE

EXPOSURE

CONTEMPLATION — 'Thoughtful observation'
'Purpose or intention'
'Reflection'

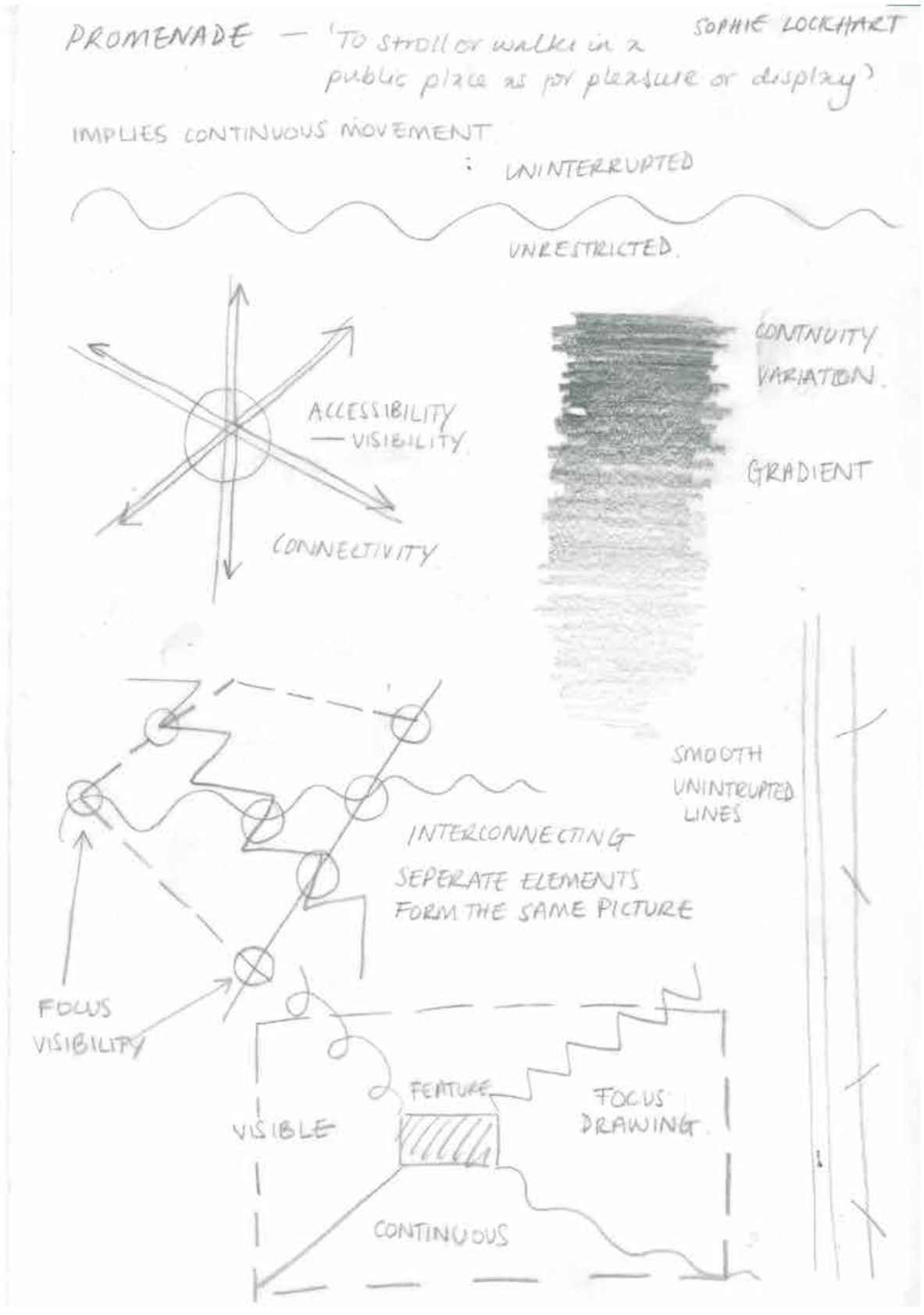
SOPHIE LOCKHART





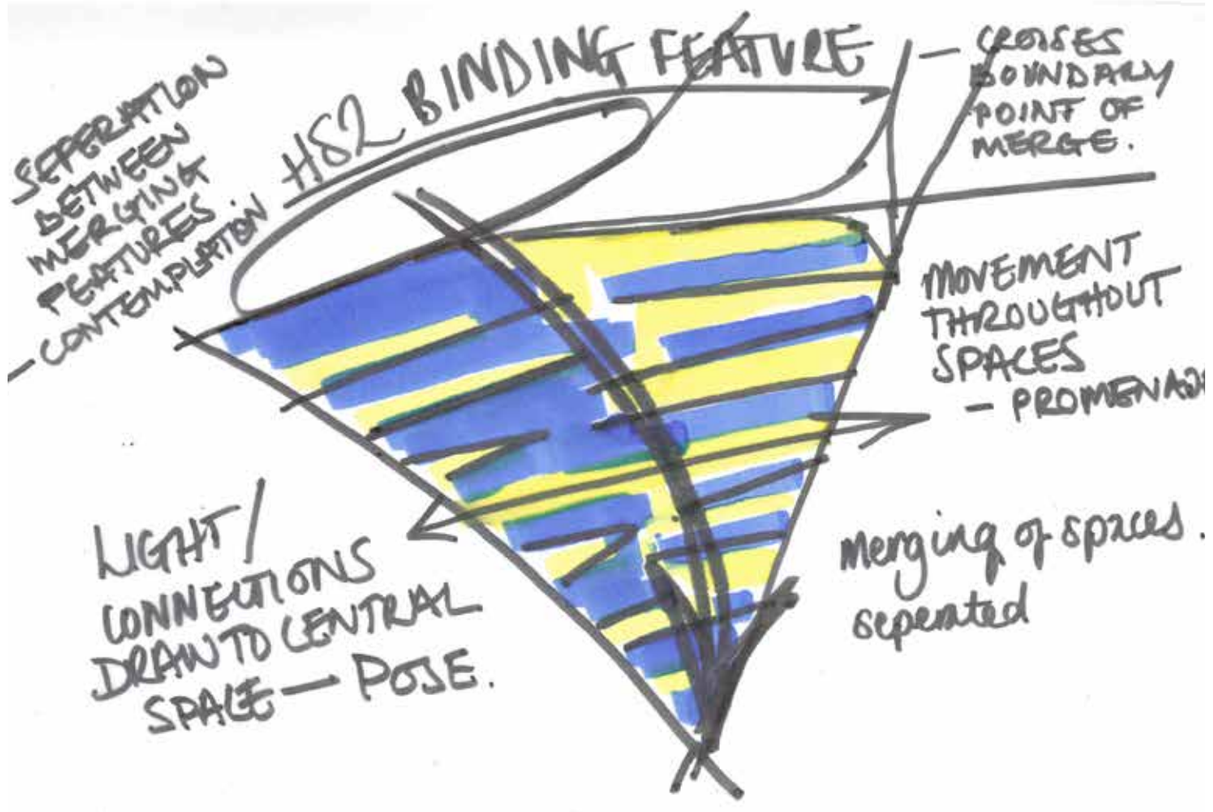
LAYERING OBSCURES / COMPLICATES
OPENING OF SPACES PROVIDES CLARITY OF IMAGE

SOPHIE LOCKHART

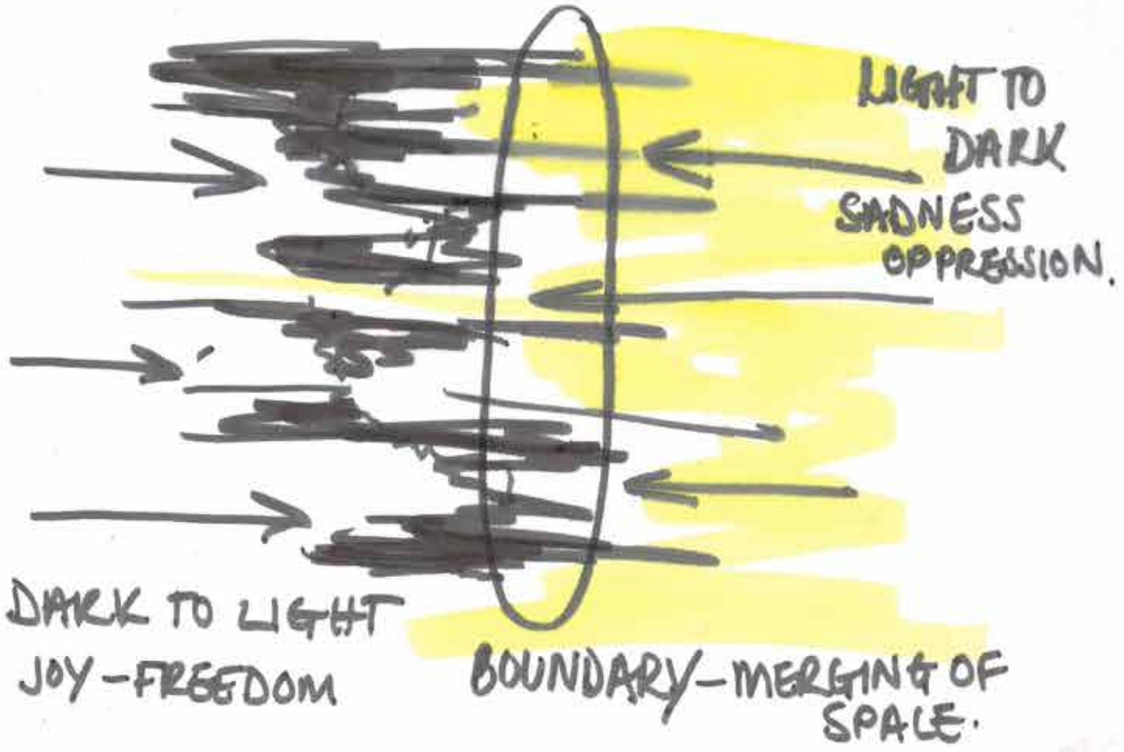


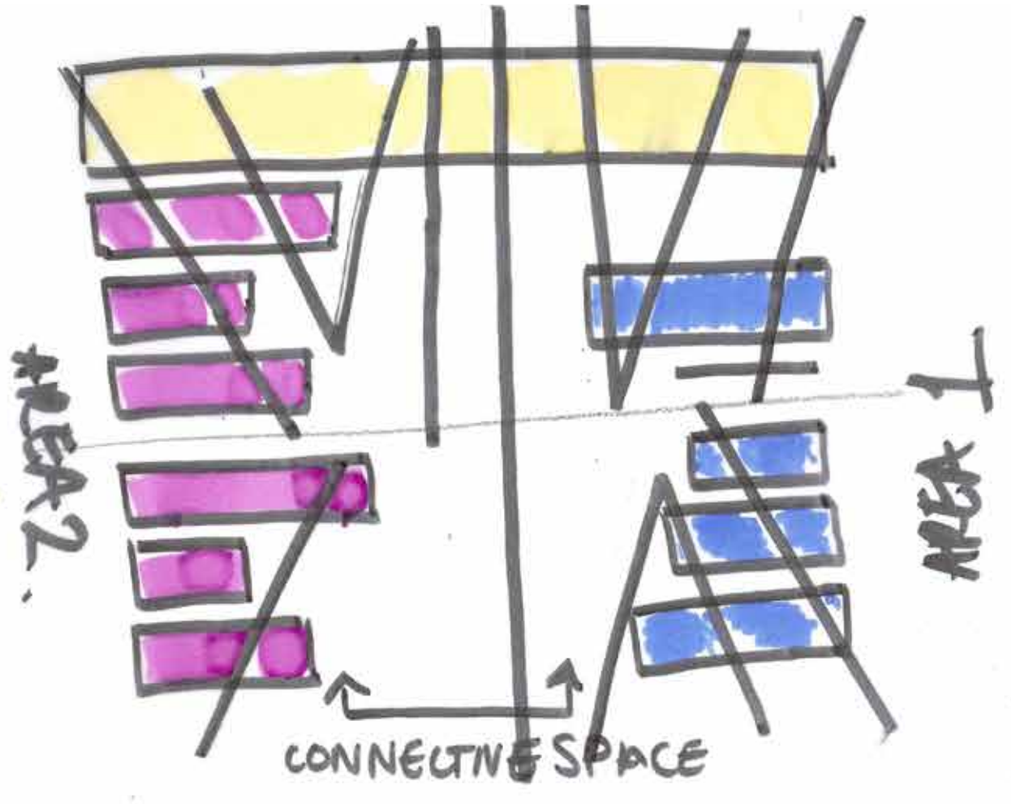
From the very beginning of the project I knew that the brief, Promenading, Posing and Contemplation, and my No Poverty sustainable development goal, must sit at the heart of my design.

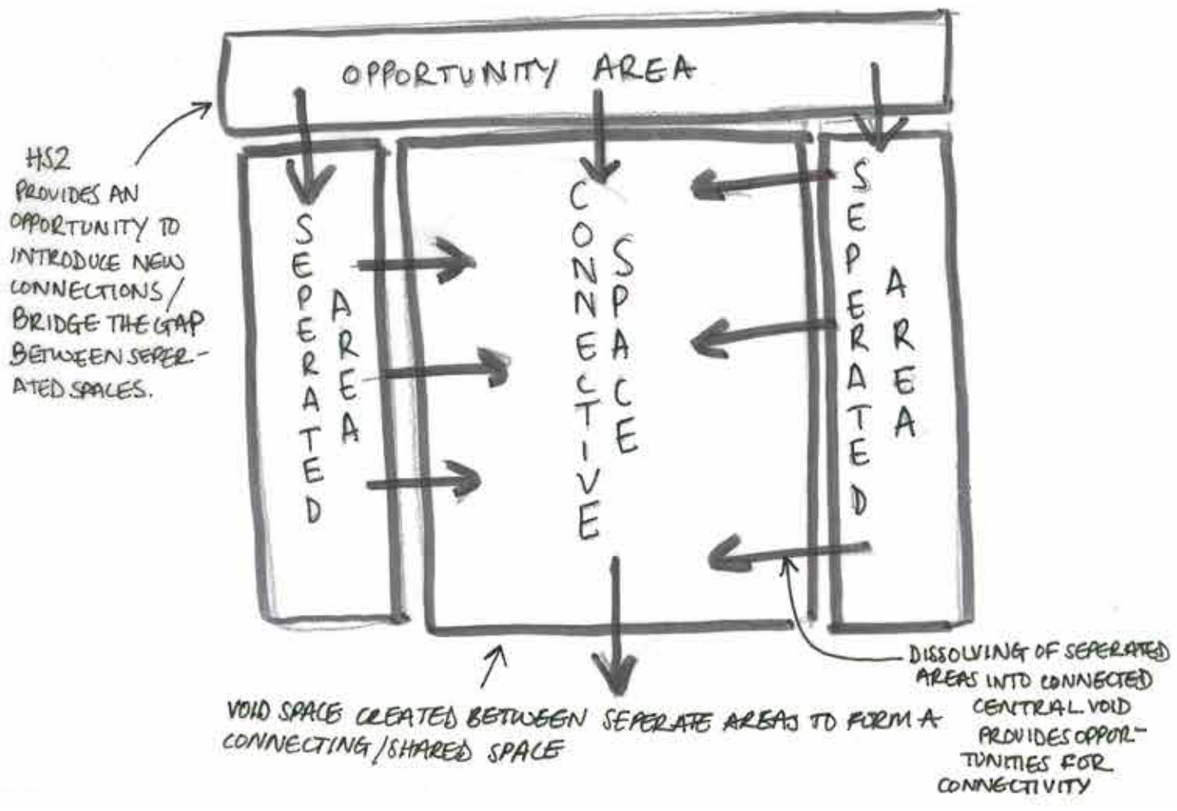
Through the initial exploration of the brief as identified within the previous drawings, I was able to define what each of the key words meant to me in terms of my design going forward.

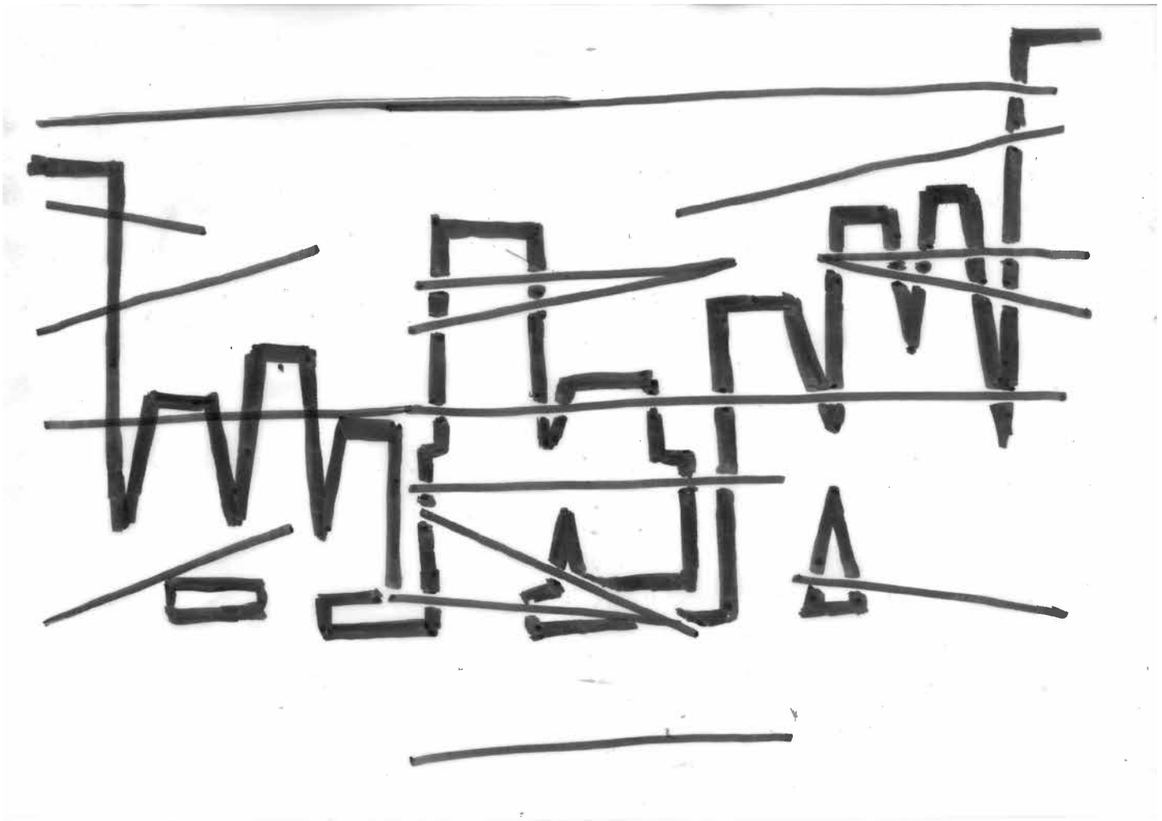


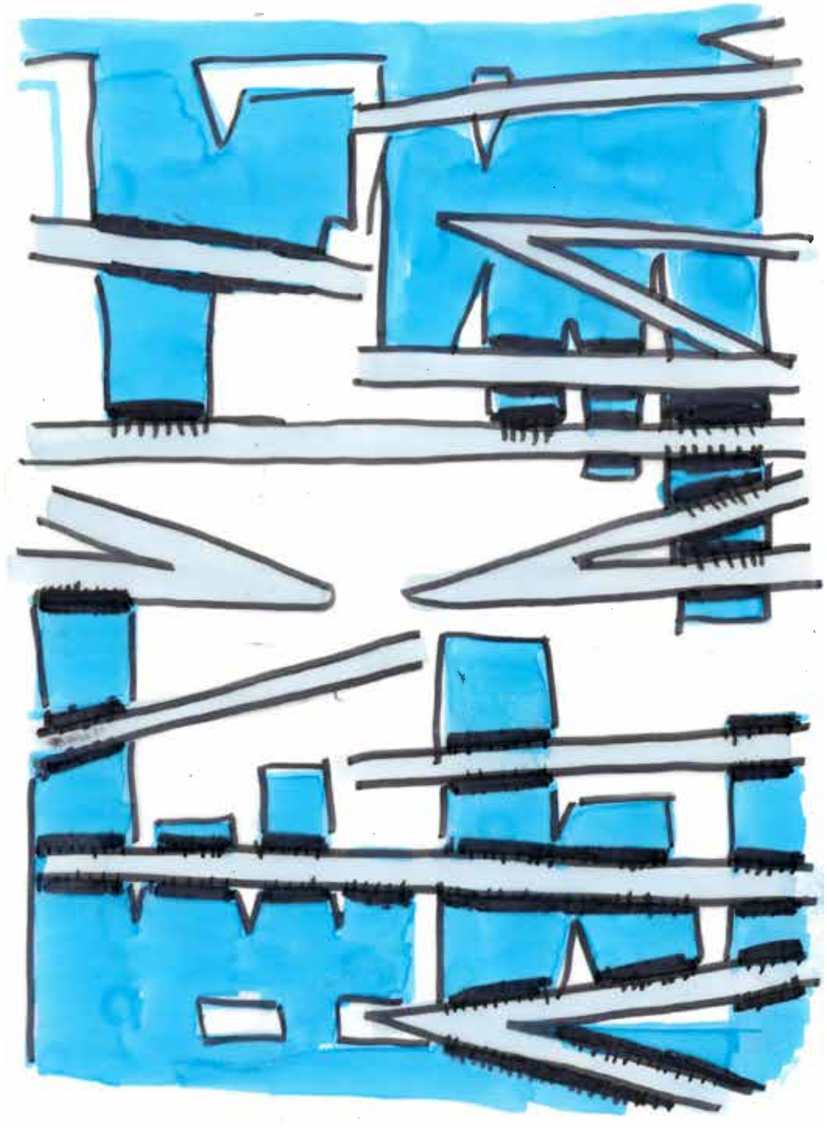
SOPHIE LOCKHART

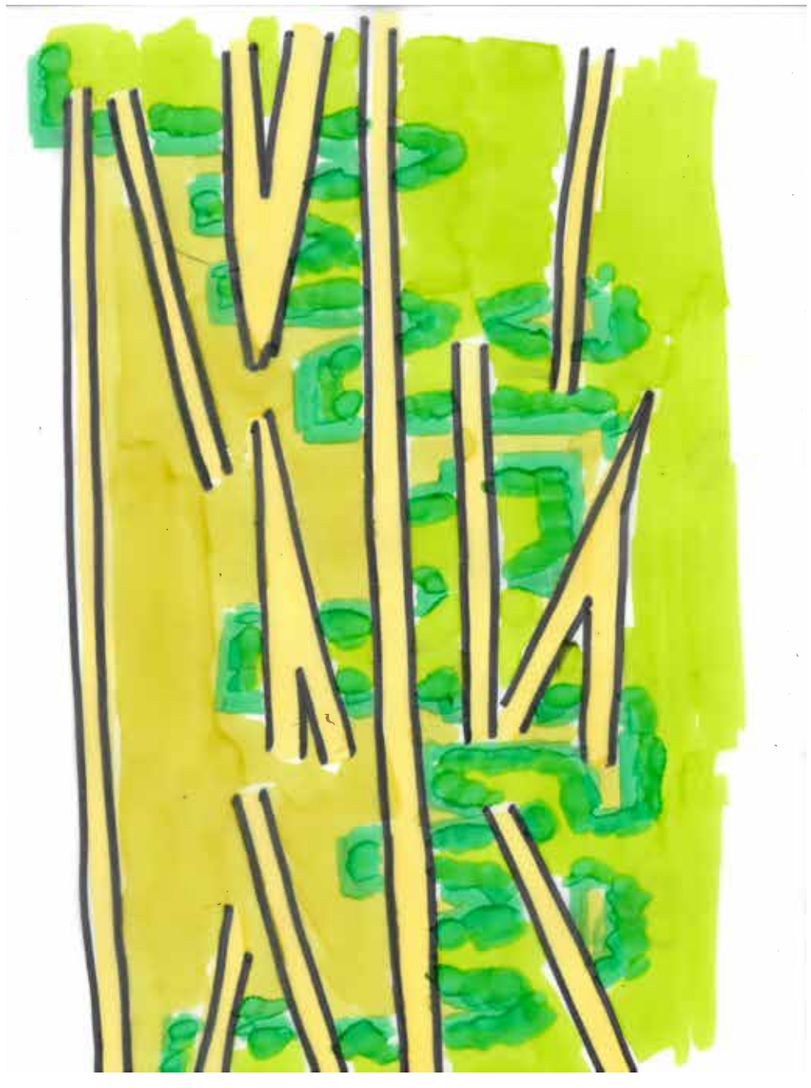


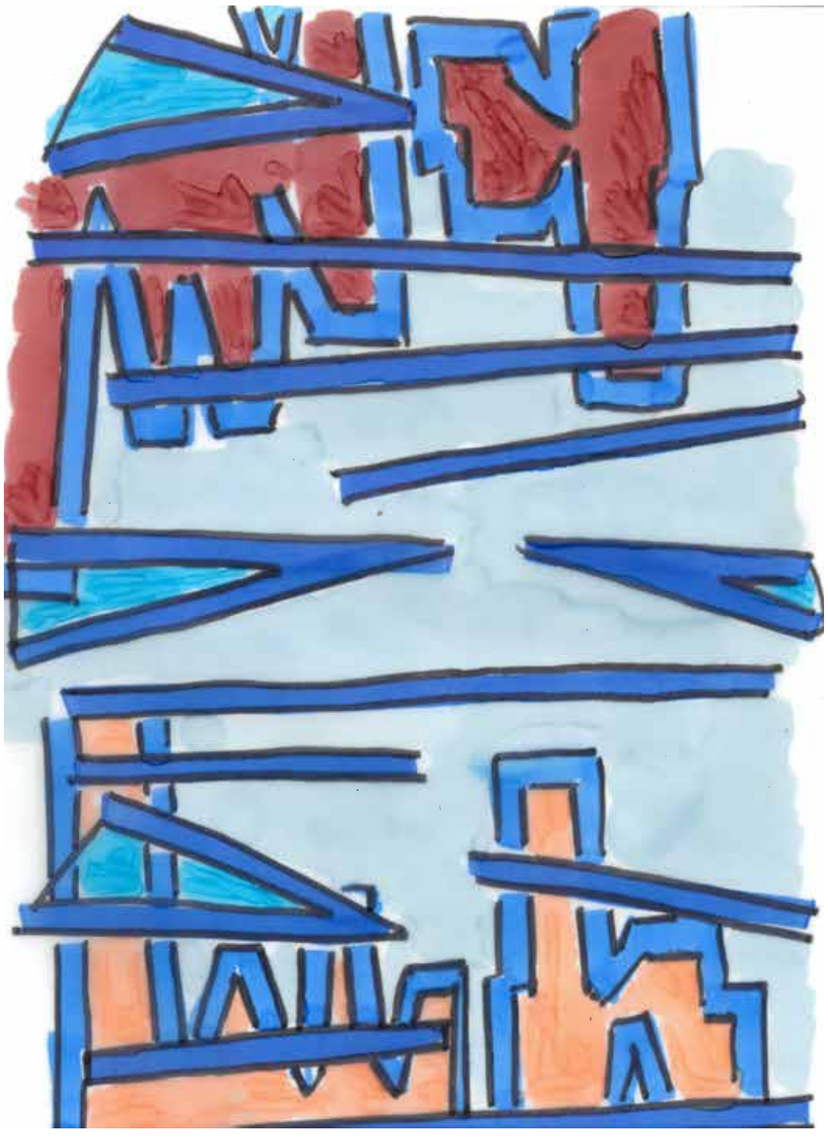


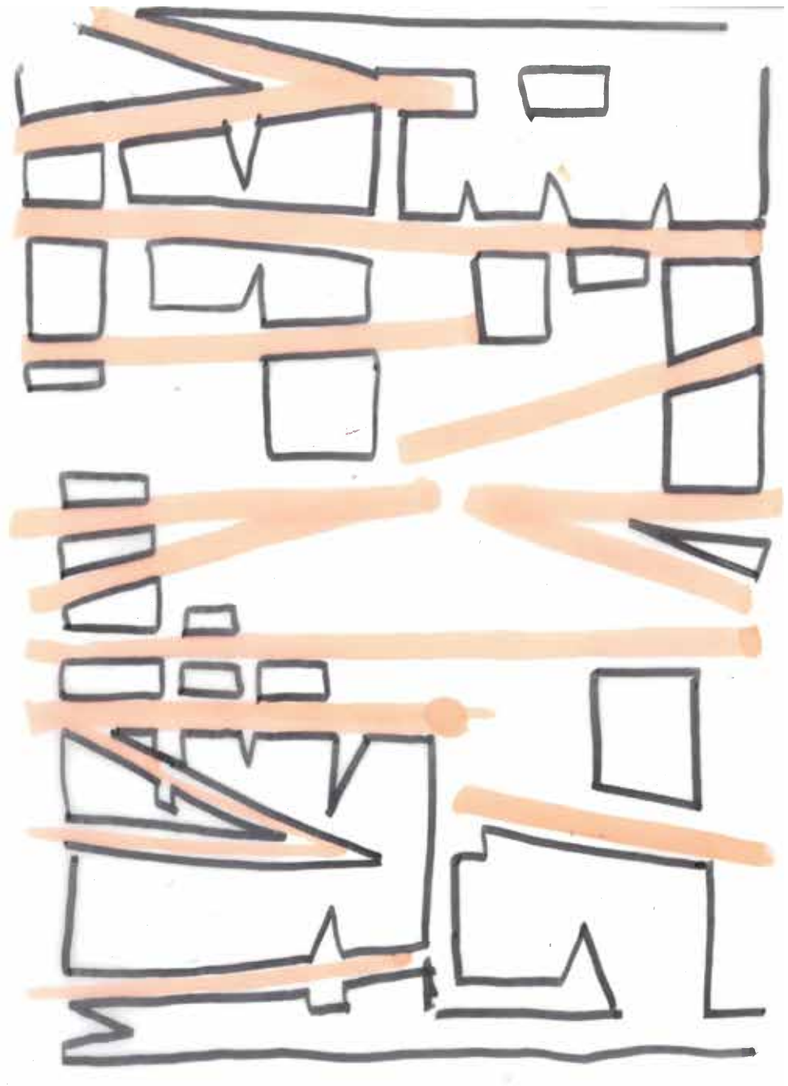












SOPHIE LOCKHART

SIGNIFICANT BUILT FEATURES WITHIN CENTRAL SITE AREA. DRAWING IN TO SITE

HS2

= FEATURE BUILDINGS.

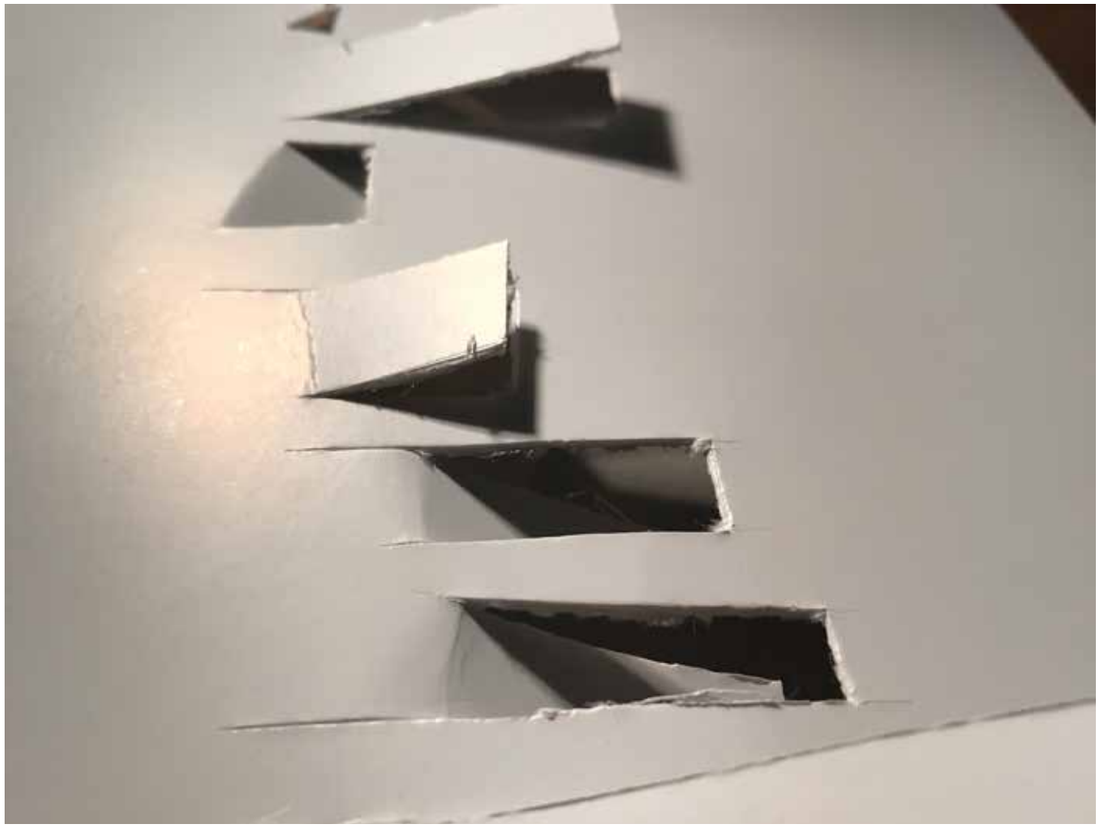
PRIMARY CONNECTION ROUTE ACROSS SITE

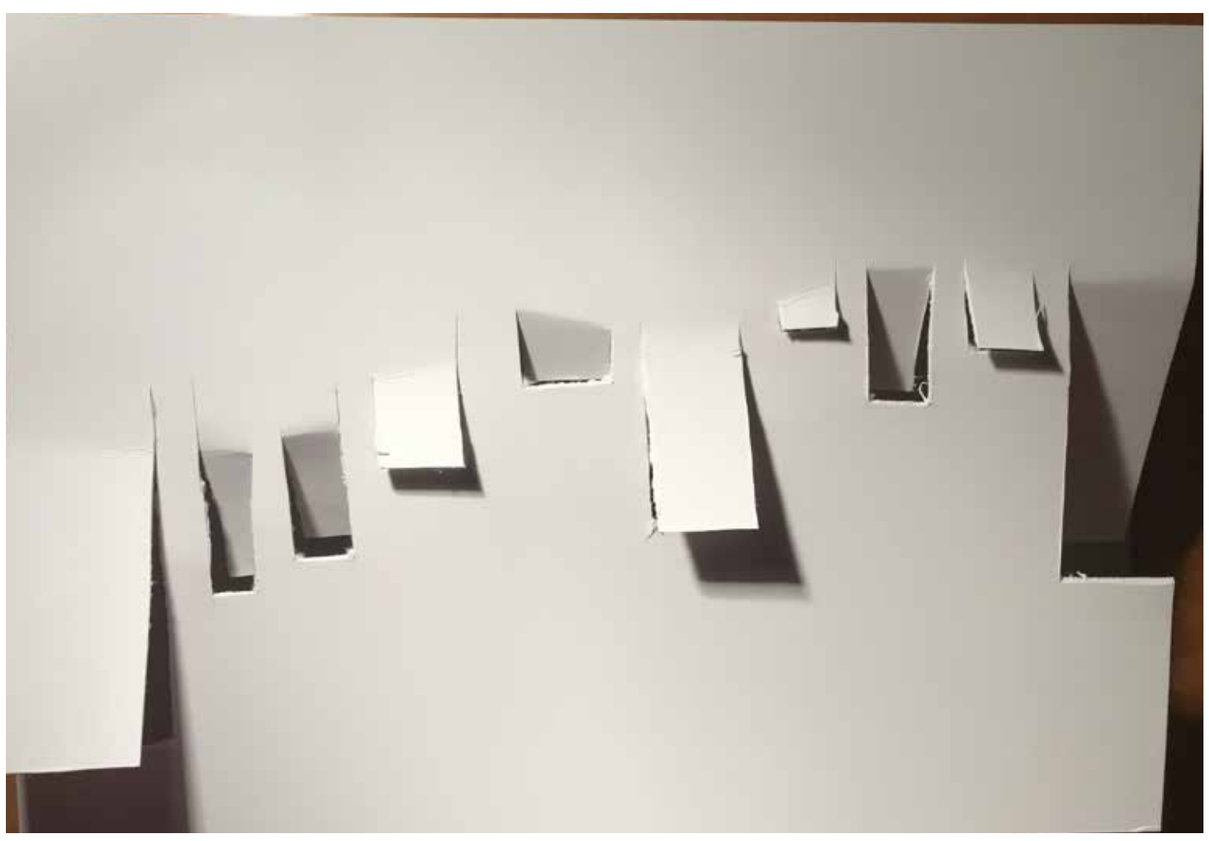
BUILT SPACES DRAW INTO CENTRAL PARK AREA. CRACKS/ GAPS BETWEEN BUILDINGS FORM ROUTES TOWARDS FEATURE SPACE.

CENTRAL SPACE FORMS MAIN PARK AREA. CONNECTIVITY.

LIGHT/CONNECTION ROUTES ACROSS SITE BREAK UP SPACE AND HELP TO DISSOLVE BUILT SPACES INTO CENTRAL AREA.

SOPHIE LOCKHART



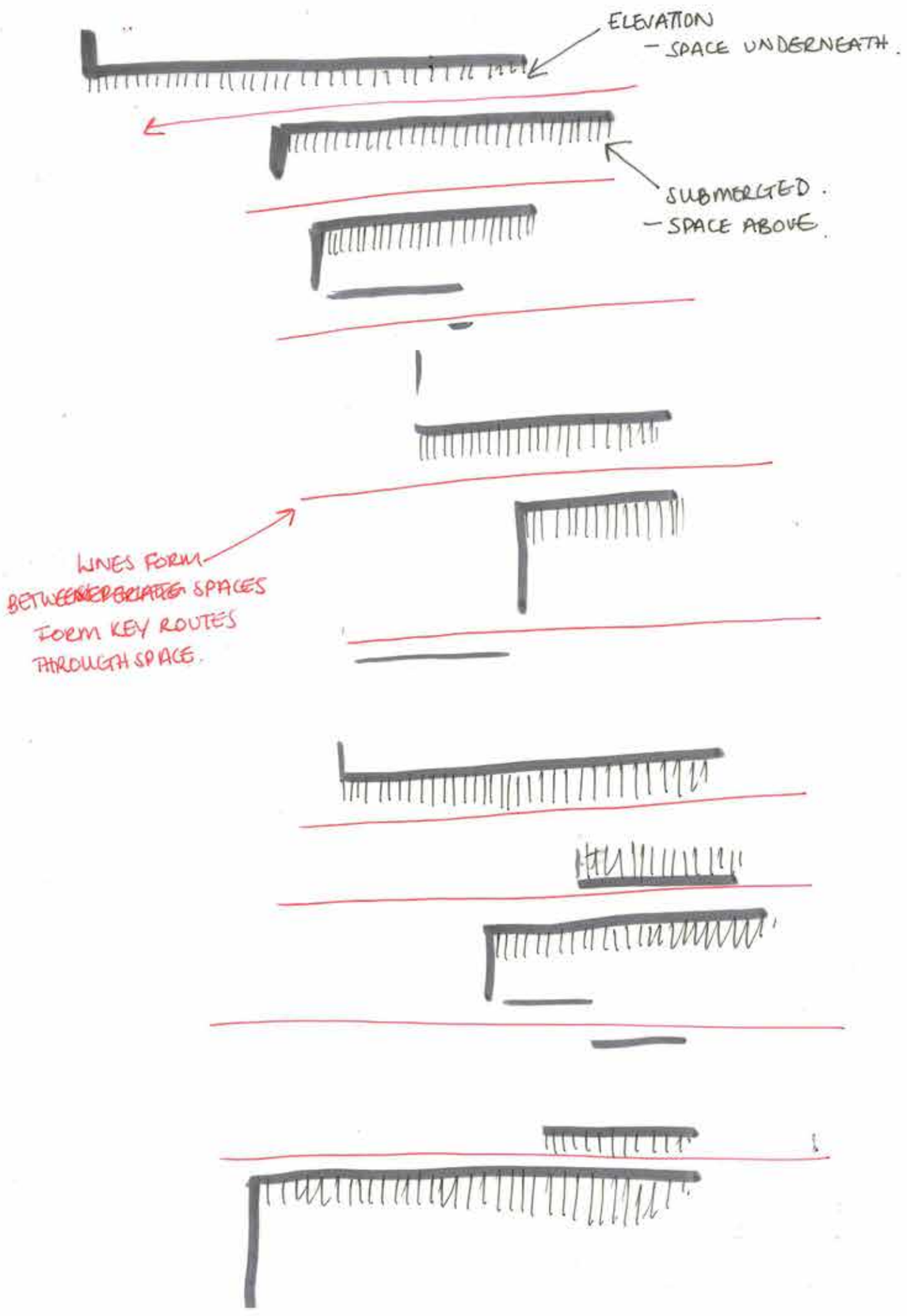


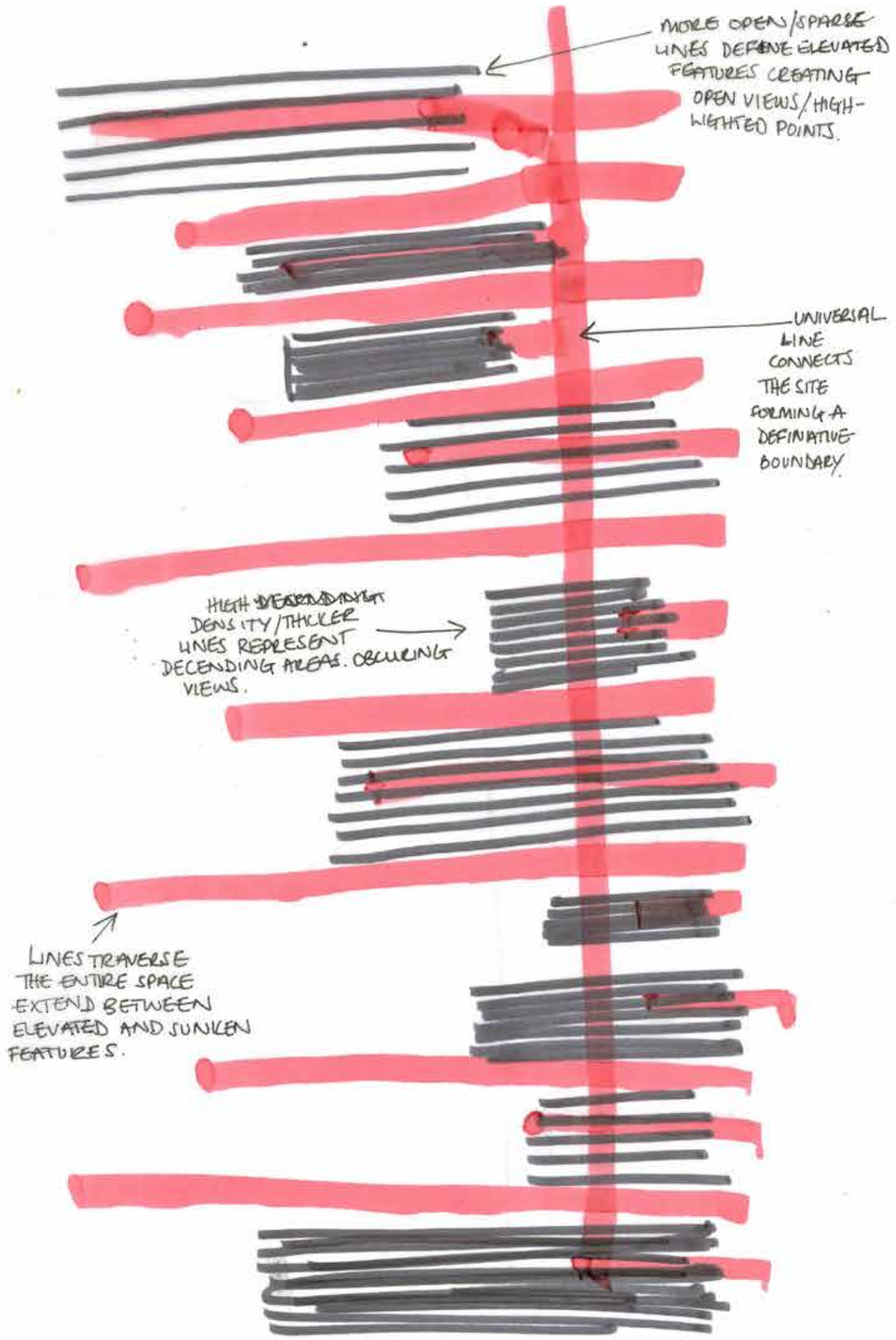
It was at this point that I really started to struggle. I wasn't sure how to progress the design I had started to formulate and I didn't feel like it met my ideas in term of my design principles. So I looked to my precedents and, taking inspiration from the Taekwondo National Park design, I created this model which then formed the basis for my design.

I saw the elevated and submerged folds as highlighted or obscured spaces, forming separation on a vertical level. The gaps in between these spaces then became my connecting routes between these broken spaces and I was back on track.

I then went on to explore this model scanning and tracing it until l I felt it was ready to lay out onto the 1:1250.

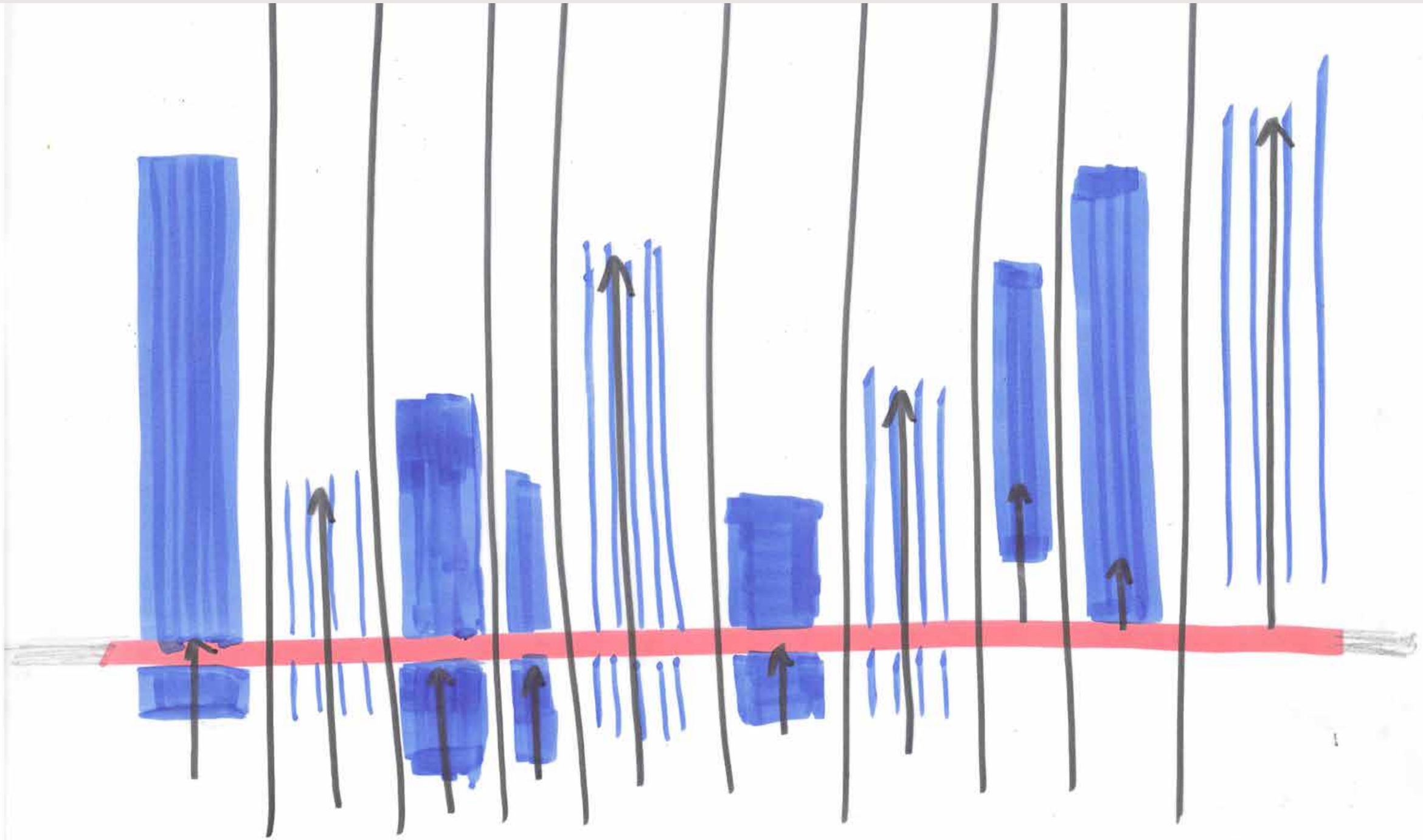
SOPHIE LOCKHART





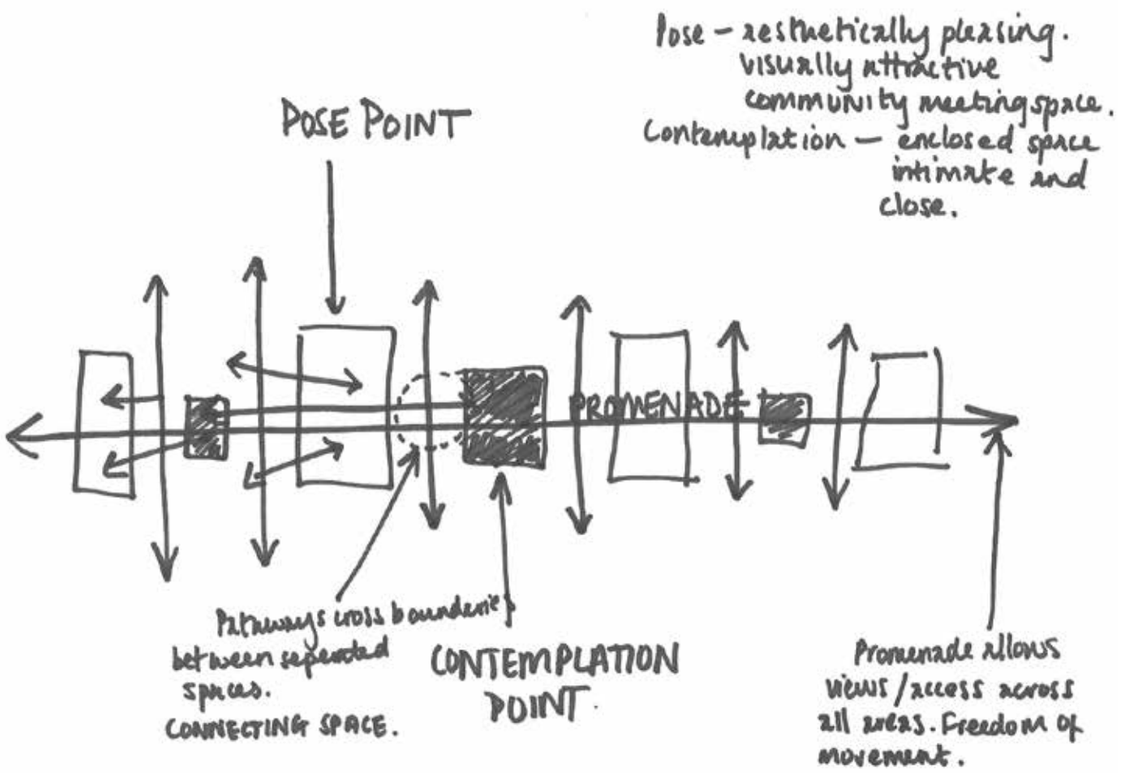
SOPHIE LOCKHART

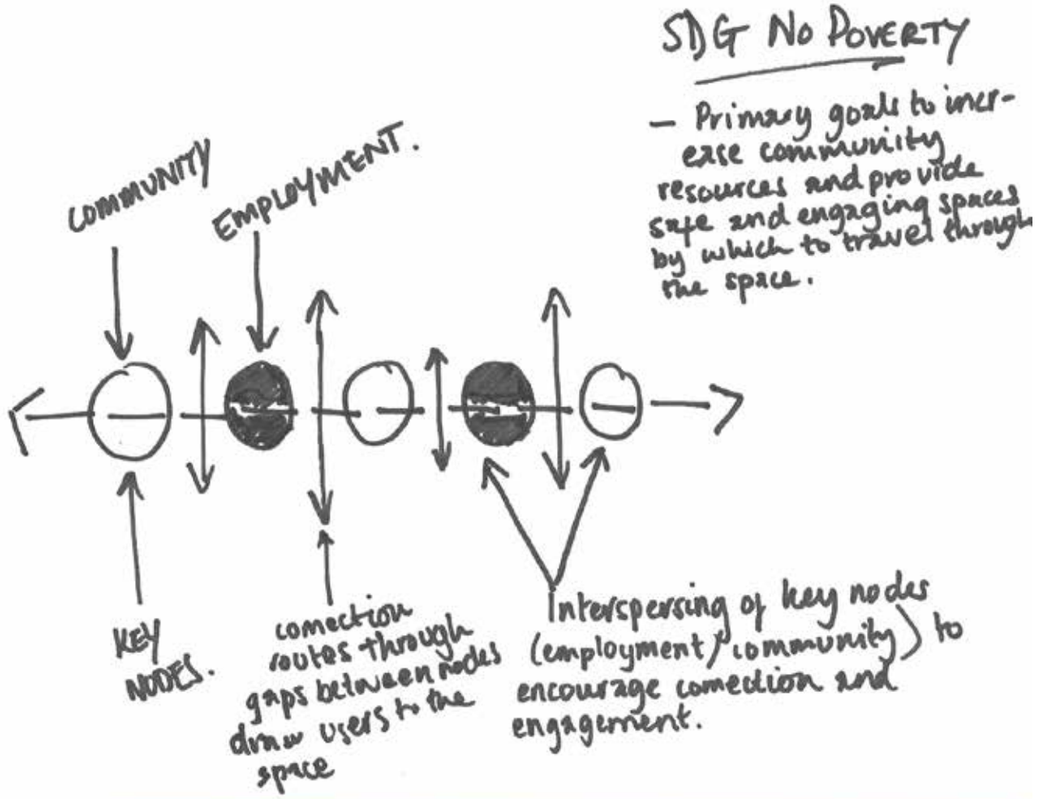
Based on the model, this shape then became my final design, mimicking the original shapes as found in the Rothko painting to form separated blocks in a linear park. The variation between dark and light spaces came to represent my final design principles of highlighting and obscuring with the main connection route running through the design, in conjunction with those key corridors between the separated spaces implementing the key aims of my SDG no poverty, creating key connection routes and reducing segregation by interspersing community and employment spaces.

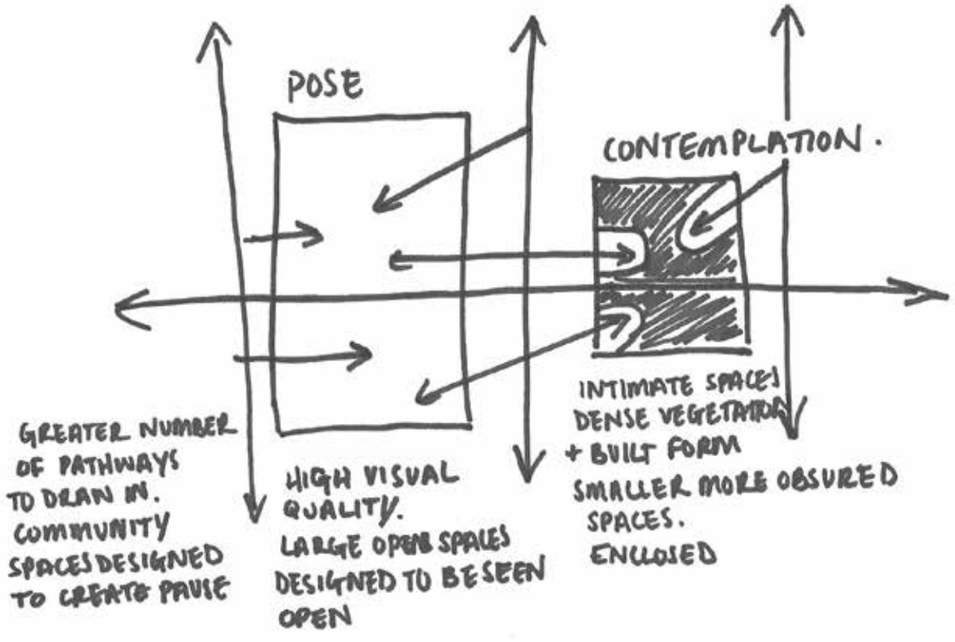


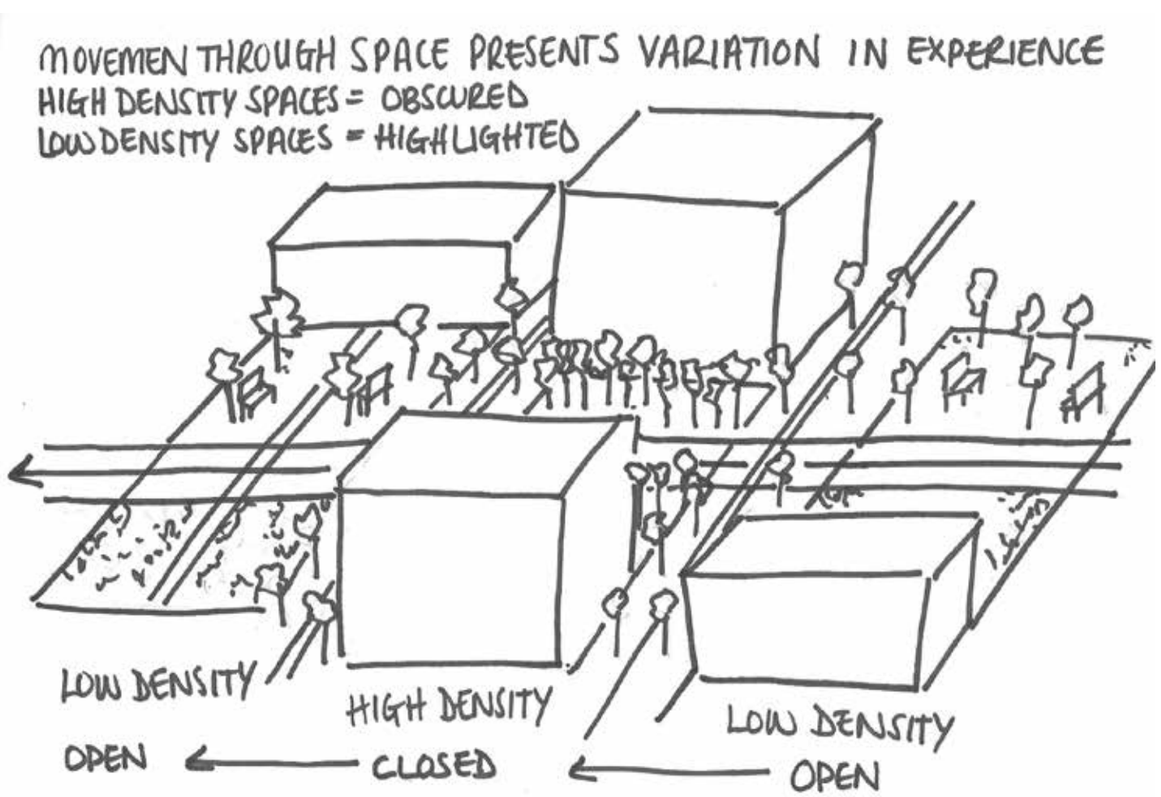
SOPHIE LOCKHART

SOPHIE LOCKHART







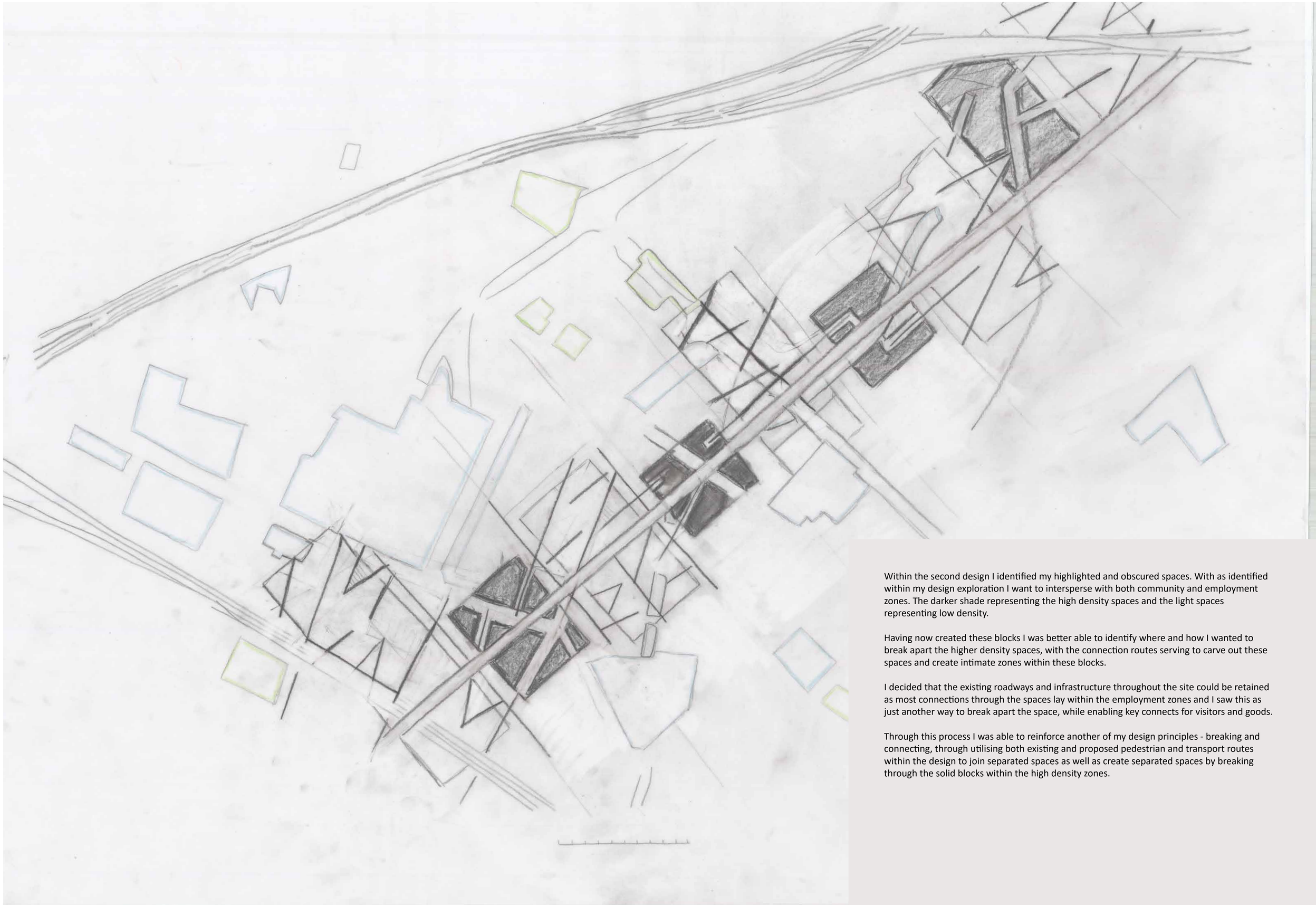


This was the first iteration of my design at 1:1250. At this point I was struggling with the placement of the design and had spent a good while agonising over its final position. Following the city diagrams I had produced I knew that I wanted to create a key connection between the land to the east and west, creating a connective space between the more residential areas to the east and the wider city to the west but I found that by purely considering those factors the design wasn't working.

So I went back to the site analysis and looked at the Listed Buildings which I wanted to preserve within my design for community spaces, preserving the old and new landscape and creating a connection between old and new as part of my no poverty SDG aims.

When applying these spaces to the map I finally felt that my design fit into the space, with listed building forming key built features within the community (highlighted) spaces. The River Rea was also significant in the final placement of my design however, representing an existing, separating feature within the landscape with the submerged/obscured feature creating a strong draw for me within the design. Therefore it was along this route that I therefore wanted to include my elevated walkway.

With regard to the network of paths within my design, these are taken directly from my spatial principles with pathways/connection lines intersecting and drawing users into and across the space similar to those lines I originally found to be so intriguing within the Rothko painting.

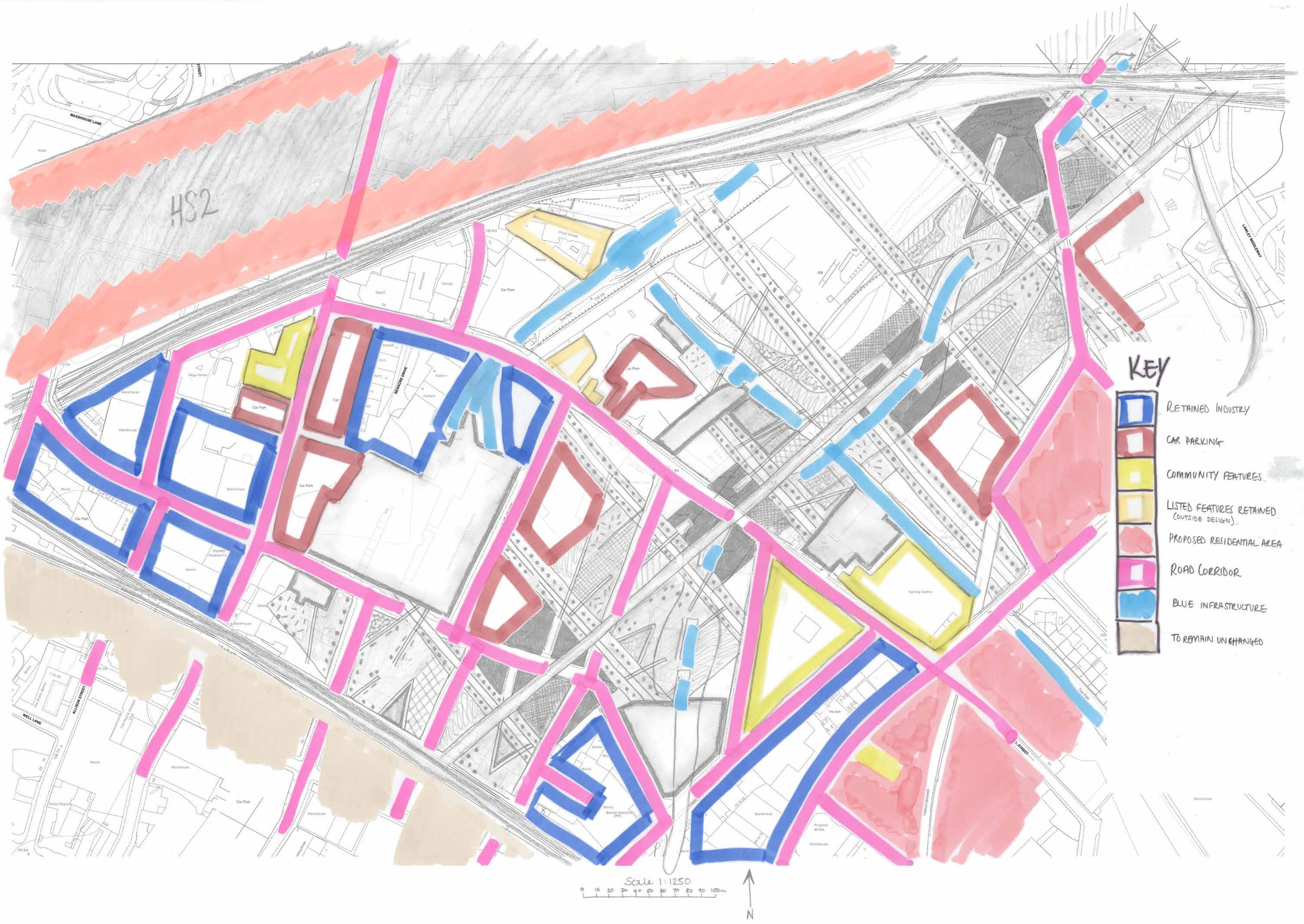


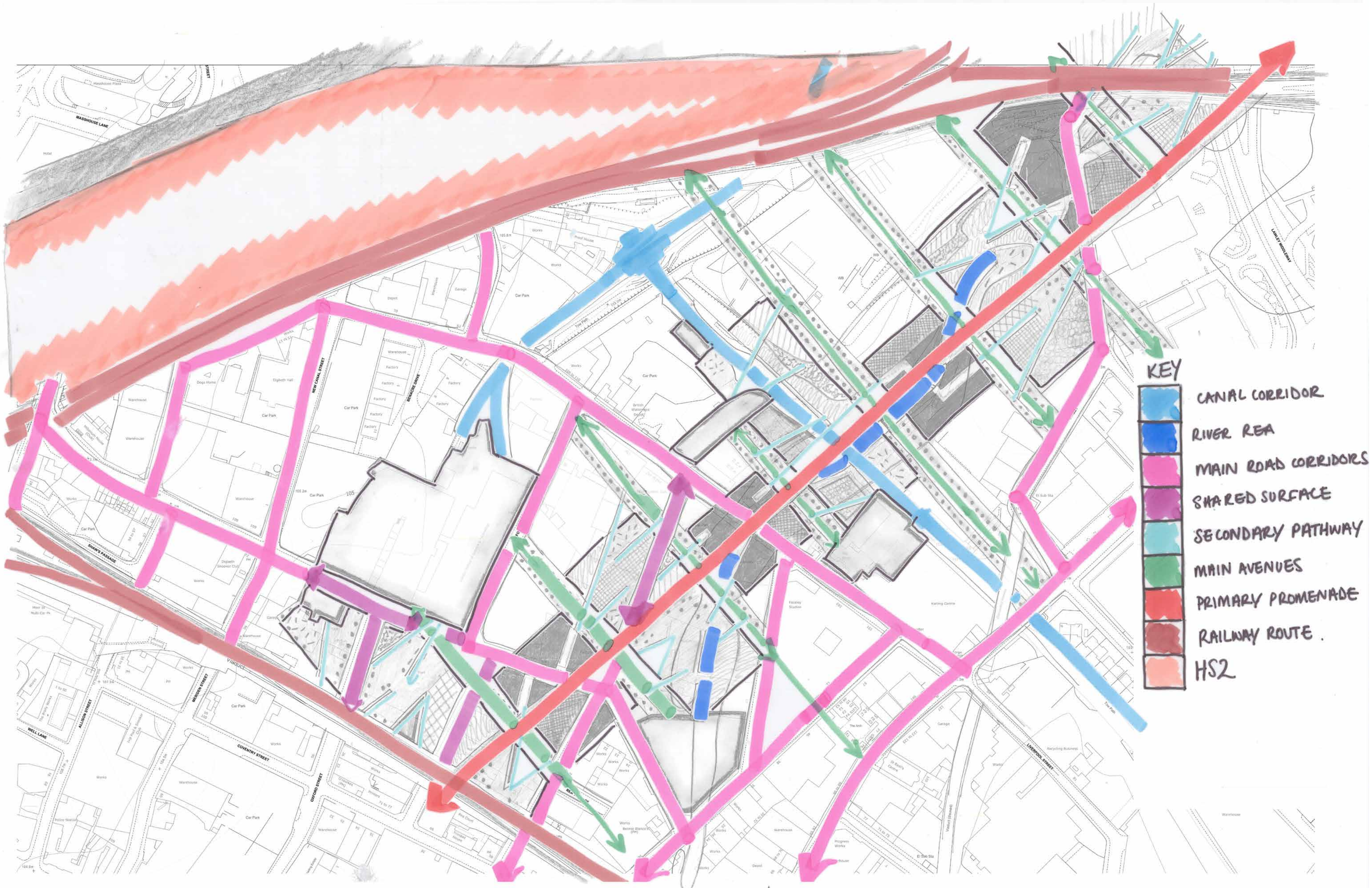
Within the second design I identified my highlighted and obscured spaces. With as identified within my design exploration I want to intersperse with both community and employment zones. The darker shade representing the high density spaces and the light spaces representing low density.

Having now created these blocks I was better able to identify where and how I wanted to break apart the higher density spaces, with the connection routes serving to carve out these spaces and create intimate zones within these blocks.

I decided that the existing roadways and infrastructure throughout the site could be retained as most connections through the spaces lay within the employment zones and I saw this as just another way to break apart the space, while enabling key connects for visitors and goods.

Through this process I was able to reinforce another of my design principles - breaking and connecting, through utilising both existing and proposed pedestrian and transport routes within the design to join separated spaces as well as create separated spaces by breaking through the solid blocks within the high density zones.


HS2
KEY
RETAINED INDUSTRY
CAR PARKING
COMMUNITY FEATURES.
LISTED FEATURES RETAINED (OUTSIDE DESIGN).
PROPOSED RESIDENTIAL AREA
ROAD CORRIDOR
BLUE INFRASTRUCTURE
TO REMAIN UNCHANGED
Scale 1:1250
0 10 20 30 40 50 60 70 80 90 100m
N


KEY
CANAL CORRIDOR
RIVER REA
MAIN ROAD CORRIDORS
SHARED SURFACE
SECONDARY PATHWAY
MAIN AVENUES
PRIMARY PROMENADE
RAILWAY ROUTE.
HS2
Scale 1:1250
0 10 20 30 40 50 60 70 80 90 100m
N
MASSHOUSE LANE
NEW CANAL STREET
BERACHE DRIVE
SHAWS PASSAGE
ALLISON STREET
BERROW STREET
COVENTRY STREET
OXFORD STREET
LIVERPOOL STREET
LAWLEY MIDDLEWAY
Viaduct

SOPHIE LOCKHART

FINAL DESIGNS

HS2

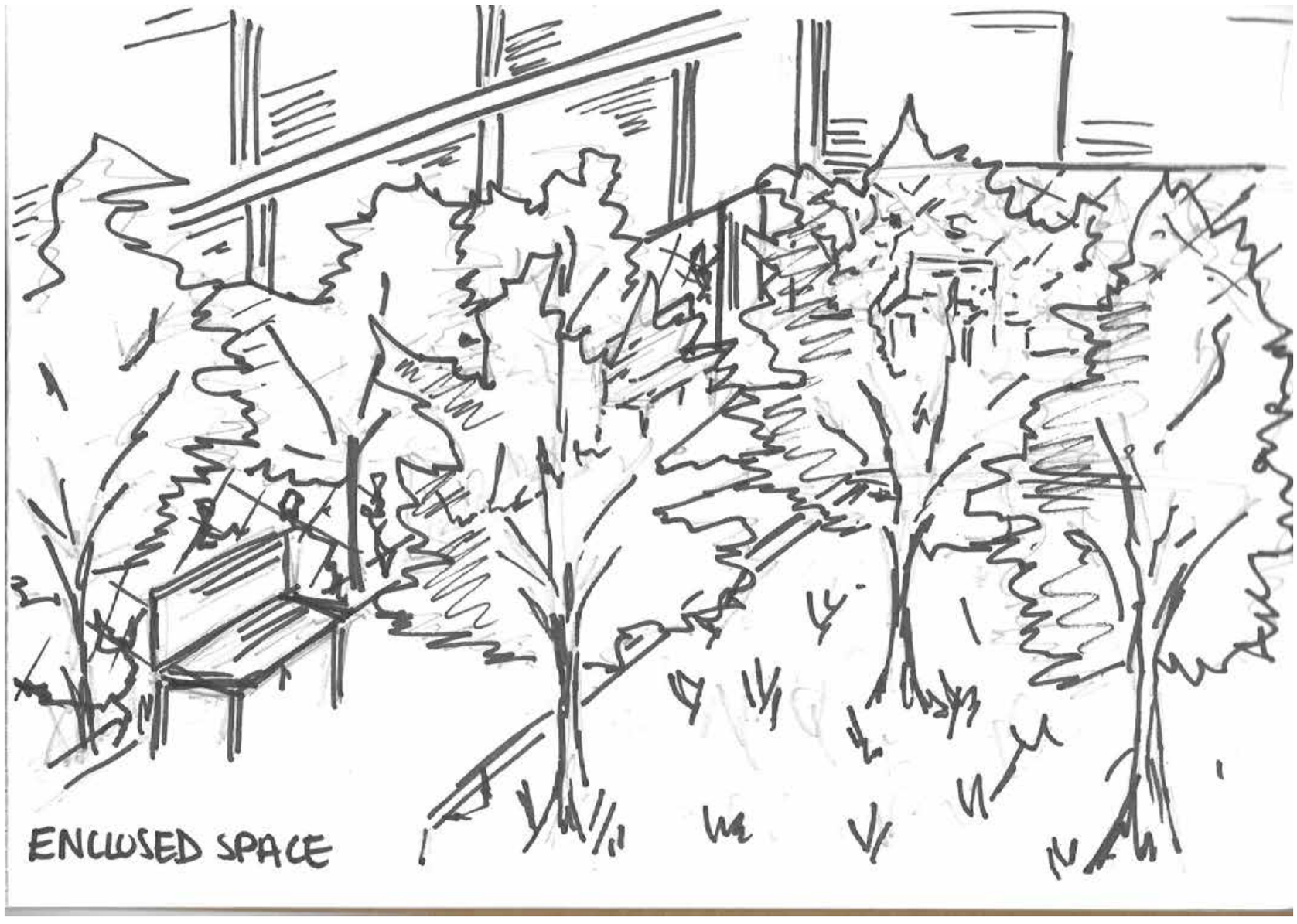
Key

- EMPLOYMENT AREA
- COMMUNITY BUILDING (health centre, museum, café, farm shop, concert hall)
- TREE LINED AVENUE
- COURTYARD / MARKET SPACE
- COMMUNITY AREA (play space or exercise zone)
- COMMUNITY GARDENS / ALLOTMENTS
- GREEN SPACE / SEATING AREAS
- ORNAMENTAL SHRUB PLANTING
- WILDFLOWER PLANTING
- ORNAMENTAL WOODLAND
- COMMUNITY ORCHARD
- DENSE WOODLAND PLANTING

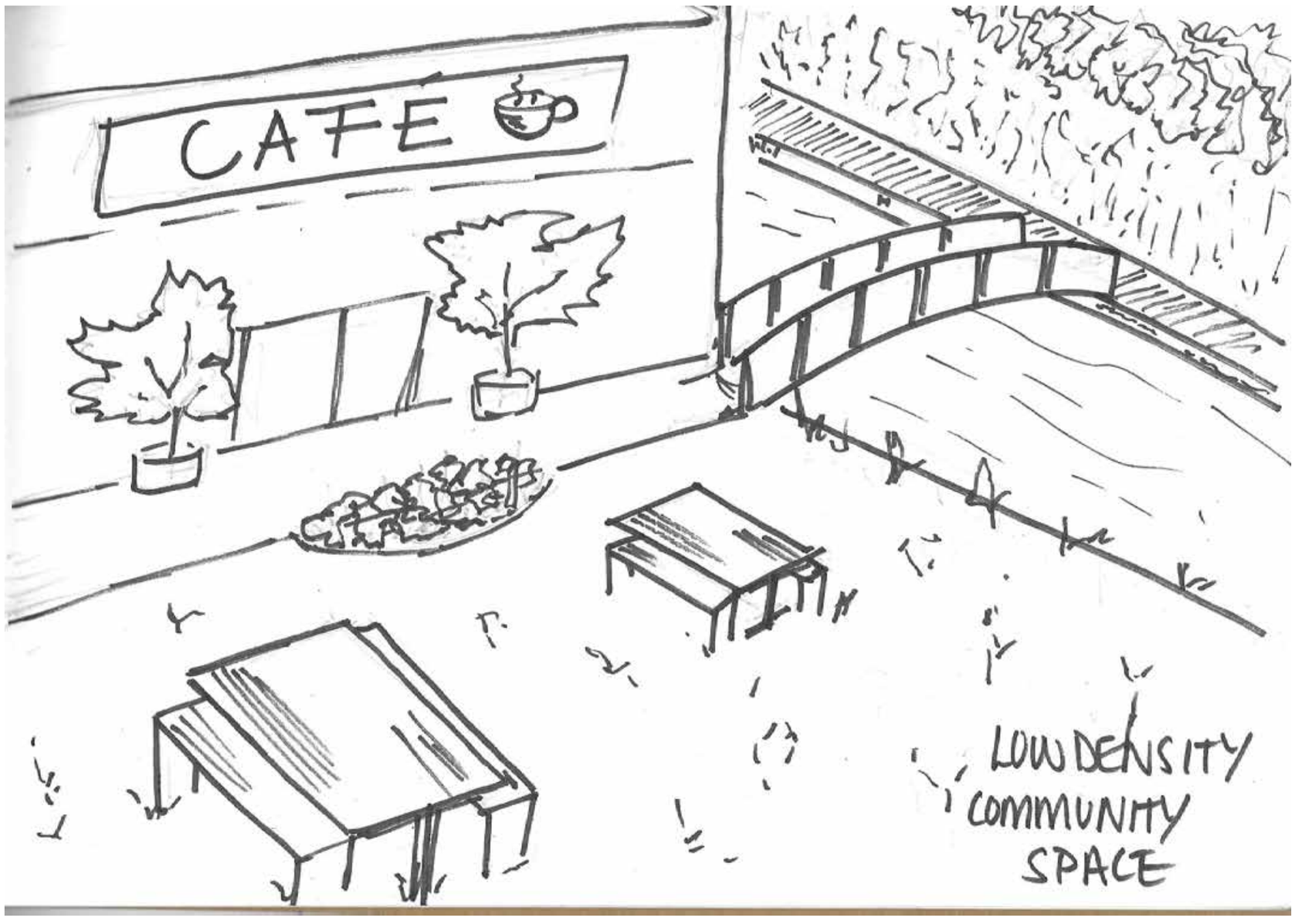
Scale 1:1250

0 10 20 30 40 50 60 70 80 90 100m

N

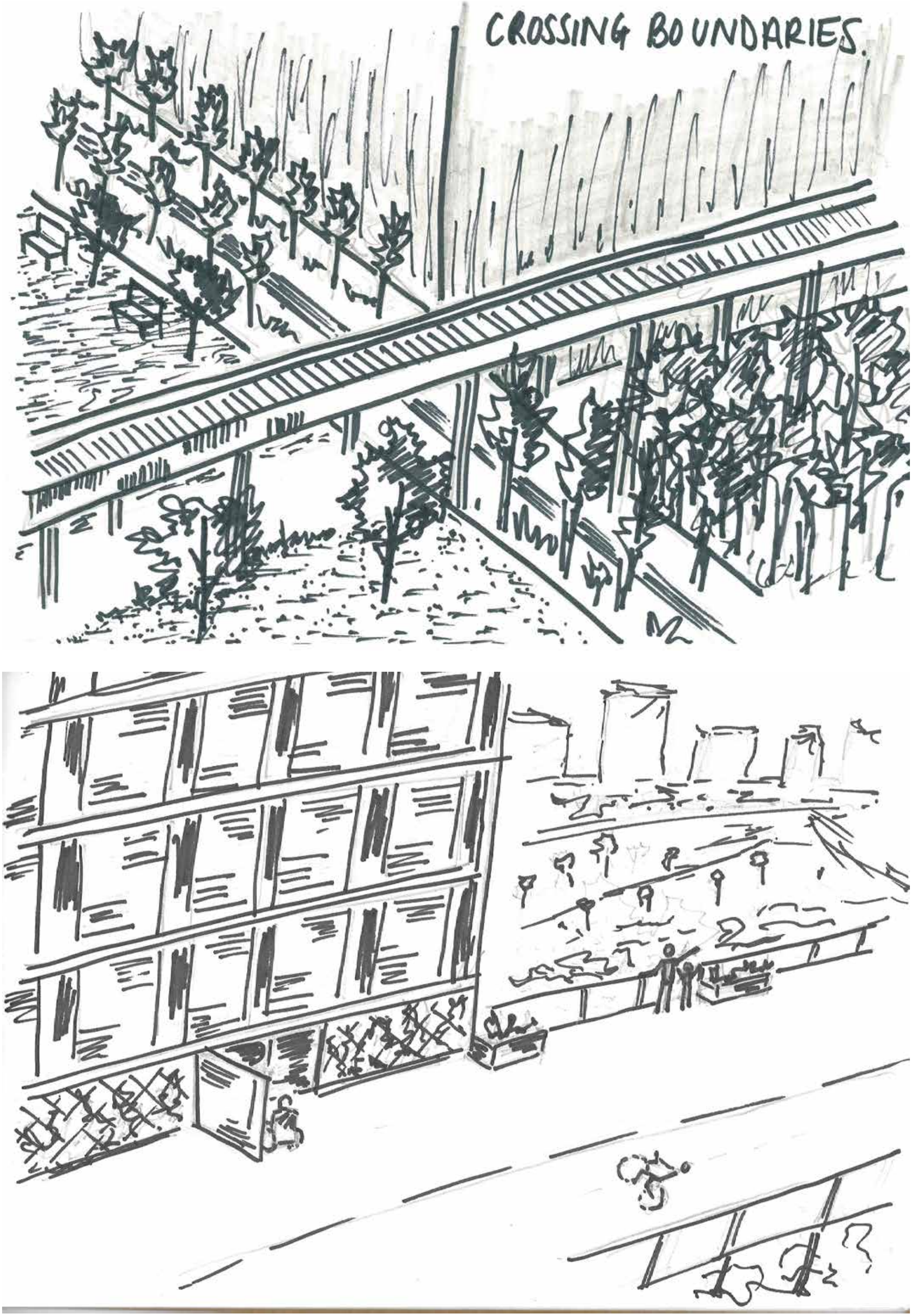


SOPHIE LOCKHART



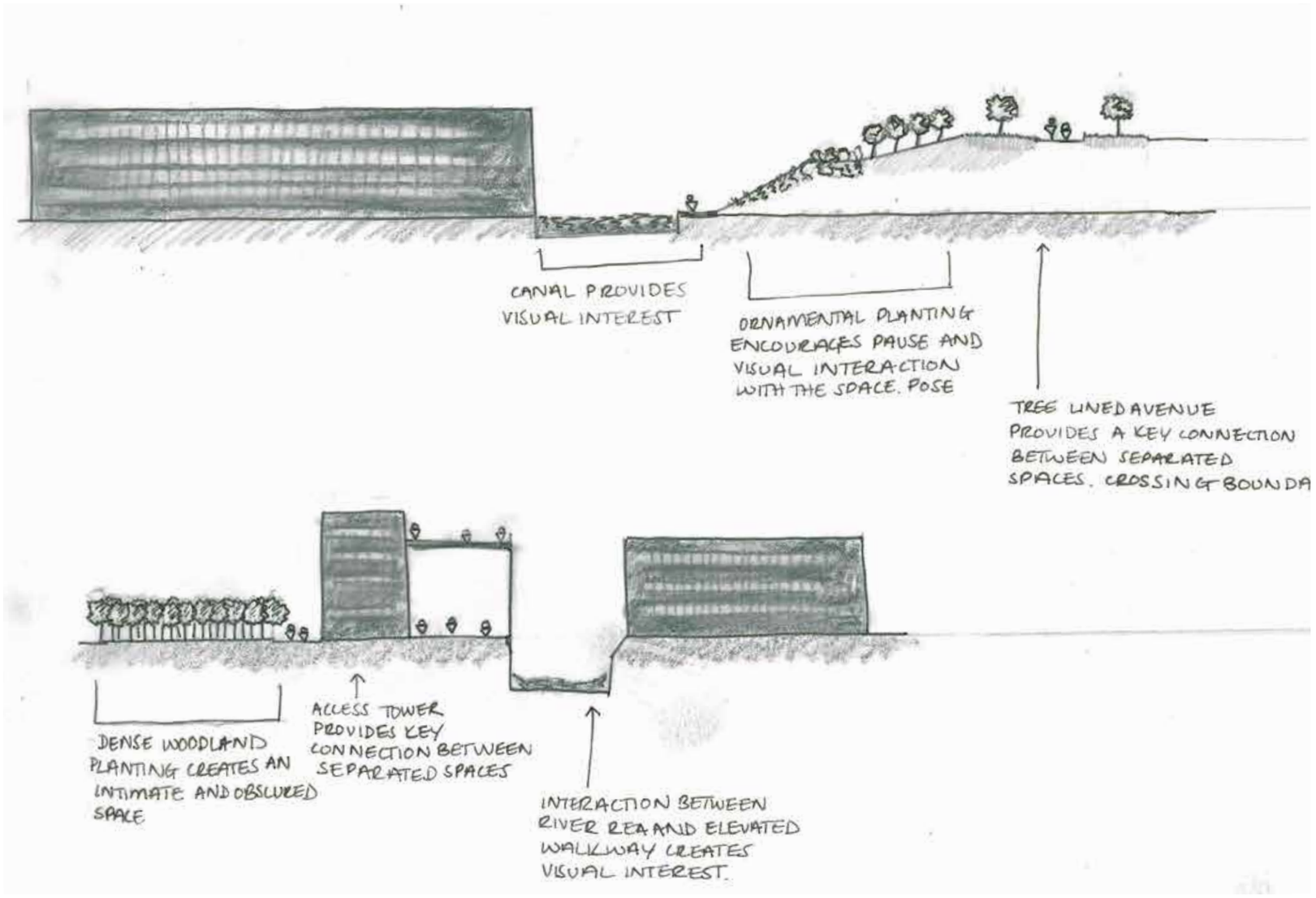
SOPHIE LOCKHART

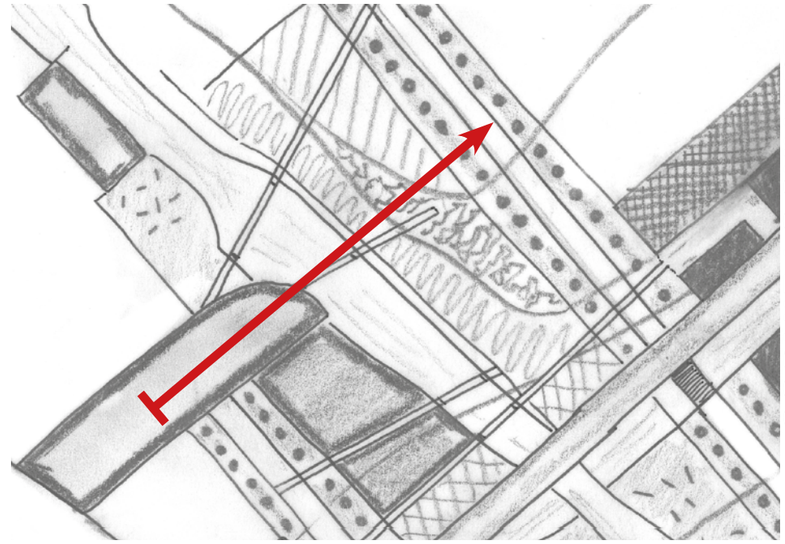
CROSSING BOUNDARIES.

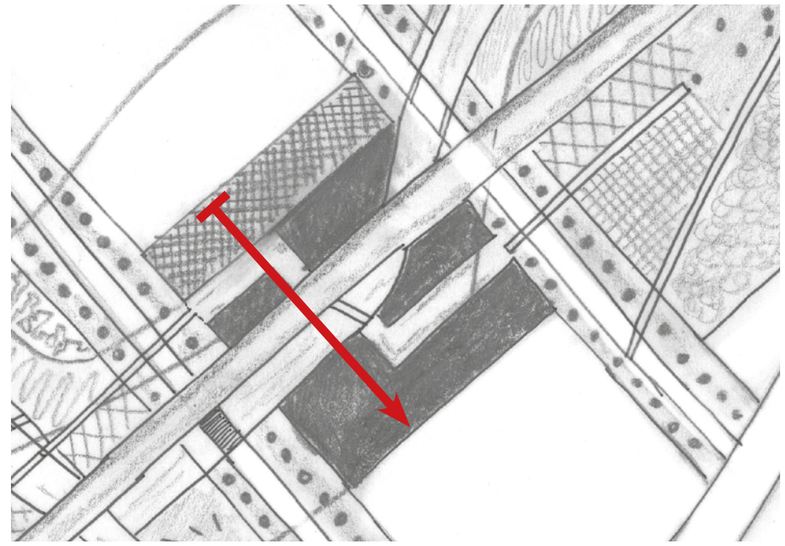


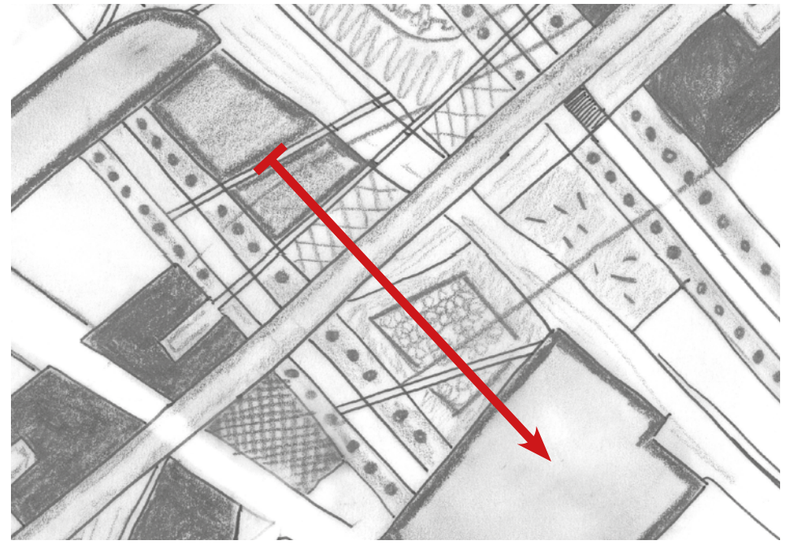
SOPHIE LOCKHART

SOPHIE LOCKHART



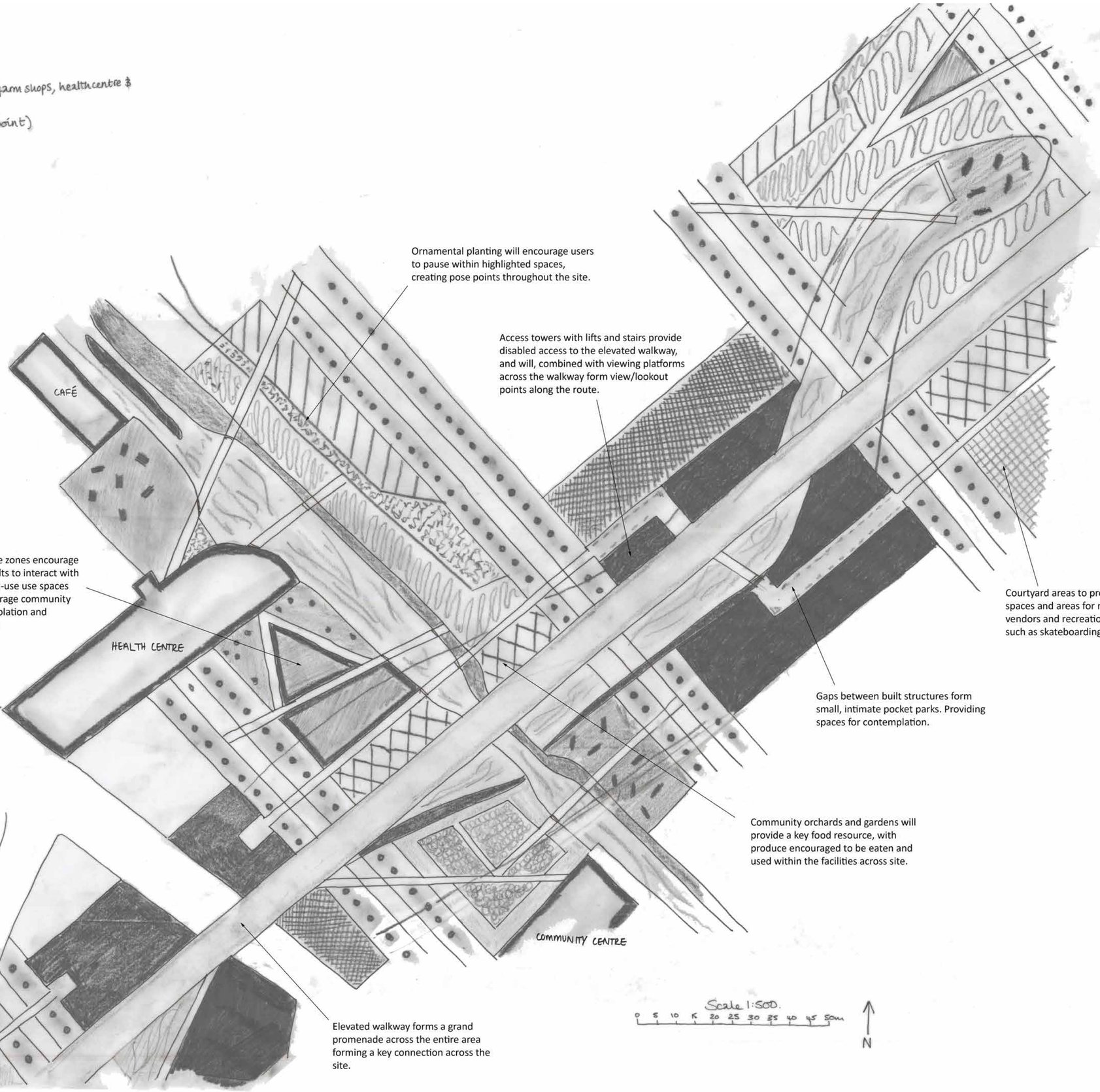






KEY

- COMMUNITY BUILDINGS (ie, cafés, museums, farm shops, healthcentre &
- COMMUNITY SPACE (play area or exercise point)
- GREEN SPACE WITH SEATING AREA
- EMPLOYMENT AREA
- DENSE WOODLAND
- COMMUNITY GARDENS / ALLOTMENT SPACE
- WILDFLOWER PLANTING
- ORNAMENTAL SHRUB PLANTING
- ORNAMENTAL WOODLAND
- COMMUNITY ORCHARD
- COURTYARD / MARKET SPACE
- TREE LINED AVENUE



Ornamental planting will encourage users to pause within highlighted spaces, creating pose points throughout the site.

Access towers with lifts and stairs provide disabled access to the elevated walkway, and will, combined with viewing platforms across the walkway form view/lookout points along the route.

Courtyard areas to provide meeting spaces and areas for markets, street vendors and recreational activities such as skateboarding.

Play areas and exercise zones encourage both children and adults to interact with the space. These multi-use use spaces are designed to encourage community gathering to reduce isolation and encourage interaction

Gaps between built structures form small, intimate pocket parks. Providing spaces for contemplation.

Community orchards and gardens will provide a key food resource, with produce encouraged to be eaten and used within the facilities across site.

Elevated walkway forms a grand promenade across the entire area forming a key connection across the site.