

Please note that the CDP Report has been completed before the final presentation, meaning some of the final floor plans, models, and images might not be included.

Titanic: Gallery of Mythical Artefacts_

This is the steamer's pit
The ovens like dragons of fire
Glare thro' their close-lidded eyes
With restless hunger and desire.
Down from the tropic night,
Rushes the funnelled air;
Our heads expand and fall in;
Our hearts thump huge as despair.
'Tis we make the bright hot blood
Of this throbbing inanimate thing!
And our life is no less the fuel
Than the coal we shovel and fling.
And lest of this we be proud
Or anything but meek
We are well cursed and paid -
Ten shillings a week!
Round, round, round in this tunnel
The shafts turn pitiless strong.
While lost souls cry out in the darkness;
"How long, O lord, how long?
...

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'There is a deep human fascination in disasters. Possibly; we all are so close to a disaster in our Daily lives. *Living on the edge of disaster.*'

-Dr Alan Scarth, Mersey Maritime Museum.

Project brief:

'You have been commissioned by the Mersey Maritime Museum to design a *New Gallery* on the adjacent Graving docks, devoted to the *lost souls, mythology and artefacts of the Titanic*. You will need to *Explore the narrative and story of the Titanic and how to represent it; there are different means and media of representation at your disposal, in drawings, models, castings, constructions etc.*'



An impossible disaster: Self interpretation_

The construction of the Titanic marked a historic milestone in the 1900's. She set the bar higher than has ever been deemed possible; Whereas others have not dared to embark within such linear luxury, size, and power. Titanic celebrated such claims to fame as being the largest and most famous ship in the world. Titanic incorporated both the height of luxury and ground breaking technological advances within one structure; This fuelled her with immense propaganda and her famous maritime iconography of the age. Yet with these claims Titanic suffered under the media spot light after her April 12th voyage which would become her one and only voyage. These marvelled 'advancements' now demonised its once positive claim to fame to something detrimental: The largest, unforeseen maritime disaster.

The Titanic's sinking made us question ourselves. When in an era of great technological advances that were so wild and adventurous, the underpinning guild lines to the success of these advances became forgotten through our strive to achieve. Titanic's unforeseen sinking shook a message into the people of the time that technological advances could not be gun slung and driven through greed and ambition. The events upon Titanic's maiden voyage made us understand that with power comes responsibility and negligence of this responsibility disasters can occur.. through no fault but our own.

"There was peace and the world had an even tenor to it's way. Nothing was revealed in the morning the trend of which was not known the night before. It seems to me that the disaster about to occur was the event that not only made the world rub it's eyes and awake but woke it with a start keeping it moving at a rapidly accelerating pace ever since with less and less peace, satisfaction and happiness. To my mind the world of today awoke April 15th, 1912."

-Jack B. Thayer, Titanic Survivor

"You weren't there at my first meeting with Ismay. To see the little red marks all over the blueprints. First thing I thought was: 'Now here's a man who wants me to build him a ship that's gonna be sunk.' We're sending gilded egg shells out to sea."

-Thomas Andrews, Managing Director of Harland and Wolff Shipyards

Contextual Analysis:

Personal interpretations of Titanic's disaster have alternated from different perspectives: One being that Titanic should not be remembered as a disaster, but through her fêtes of engineering, breakthrough technology, and her impressive futuristic benchmark which pushed the bar within ocean liners of the 1900's.

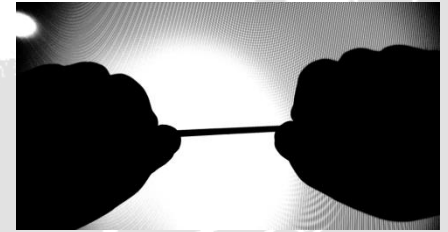
While preserving Titanic's name as a technical marvel of her time, her sinking should still be accented as much as her other fetes. Her engineering, construction, and lasting impression were all also part of how the titanic became so inspiring. Through her sinking, a valuable lesson was to be learnt.

Research of the events on board Titanic on the night and morning of her sinking have shown that Titanic stood up to her claim on paper and through her technology and construction, to be the first unsinkable ship. Her demise came through human error only, through negligence, mistakes and unreported ice warnings.

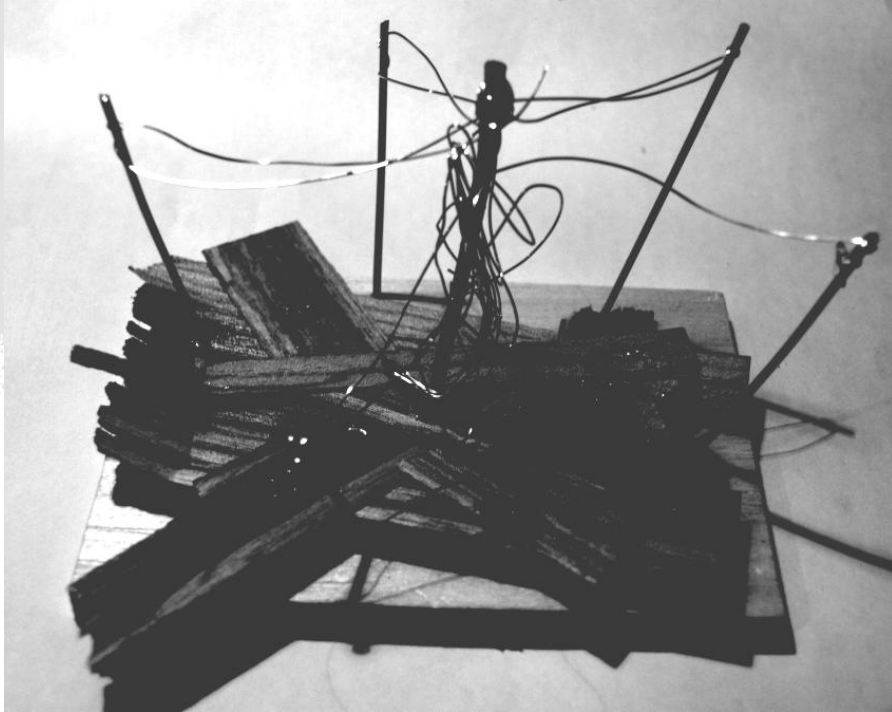
Realising that although Titanic's story is stereotyped for her sinking and 'great loss of life' it was due to human error which we have only to blame for.

We need to study into more depth the individual human actions on board the night of Titanic's sinking, and how their actions on that fateful night have helped us depict such a vivid story of her events. We need to take into question not how many people lived or perished with the sinking, but how so many survived:

My thematic concept begins here_



Breaking points: Human force:
weaker object_



Thematic concept: 'Titanic Stories'
Each story is different, told different, from
different perspectives, yet come from one place
and time, one entity_

Utilising the factor of water, being able to flood the Graving Dock site or keep the site dry meant that there was a lot more articulation of the site design wise. Ideas of flooding the both docks, or keeping one flooded and another dry, or respectively using the docks structure to house parts of the building were also parts of my possible design ideas.

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Site Exploration:



In relation to the to adjacent sites, the Titanic Gallery and Museum is hoping to leech onto the museum sites surrounding the building. This is an already well established site for tourism, public attraction, and leisure. Using the Albert Docks walkways as Artery's to carry the publics curiosity from one museum to another; Thus creating a museum triangle. This triangle will help 'self support' itself, as well as the other two surrounding museums.



Self supporting Triangle

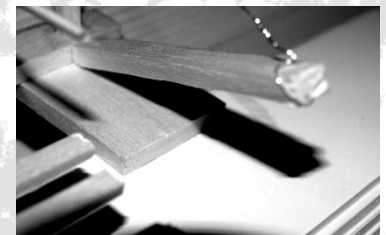
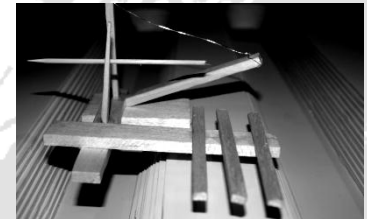
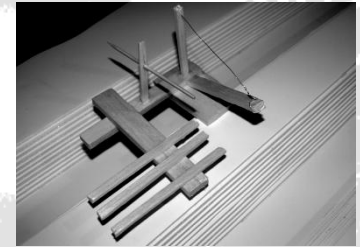
Site Exploration: How is the building respectful to the heritage site?

With respectful construction and design in mind, the intention to try and raise the major parts of the new build off the graving docks, to help keep its integrity intact and unaffected by new the new build, was important.

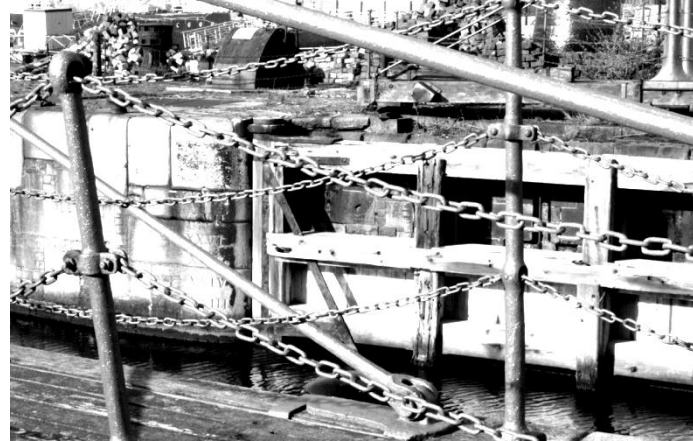
Ideas of this have derived from precedent studies and the graving dock 'techniques': Fixing boats in place once the space has been drained of water. This also creates inspiration architecturally to help create the 'respective site architecture'

Design inspiration reading: The City Of Esmeralda:

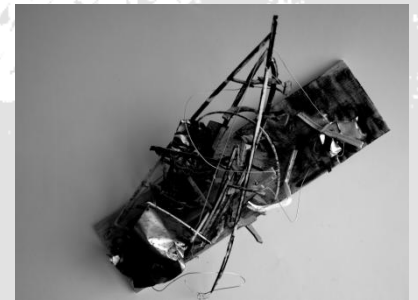
'And so Esmeralda's inhabitants are spared the boredom of following the same streets every day. And that is not all: the network of routes is not arranged on one level, but follows instead an up-and-down course of steps, landings, cambered bridges, hanging streets. Combining segments of the various routes, elevated or on ground level, each inhabitant can enjoy every day the pleasure of a new itinerary to reach the same places. The most fixed and calm lives in Esmeralda are spent without any repetition.'



Respectful Concept model

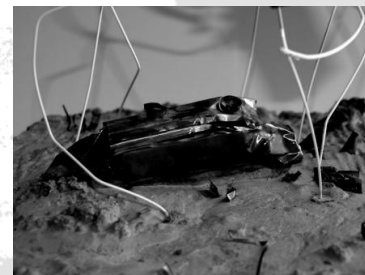
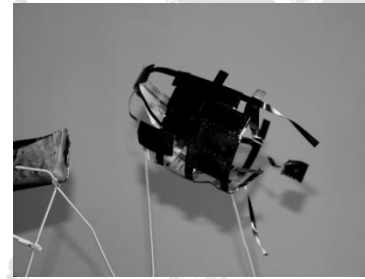






Conceptual study:
Shipwreck Materiality_

Titanic's life: categorised into 4 stages: construction, journey, Sinking, and shipwreck_



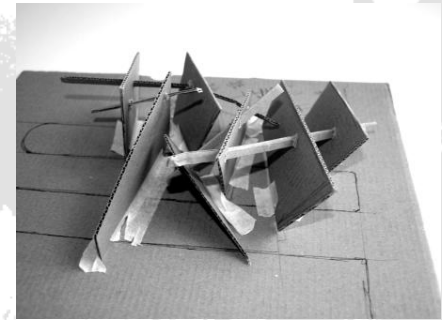
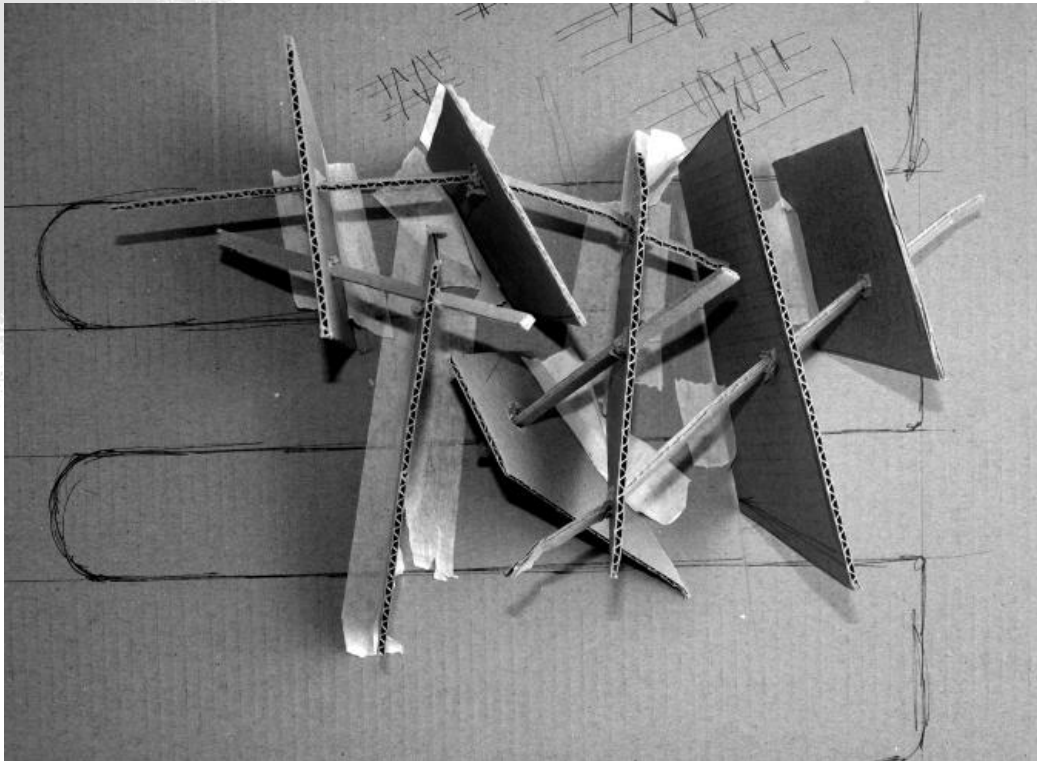
Lifespan: Construction,
De-construction_

Viewing a model of the titanic as it lies on the sea bed, we can see it was apparent that during the sinking, the weight and speed of the Titanic as it descended organically deformed her. It peeled away sections of the ships hull, almost elegantly_



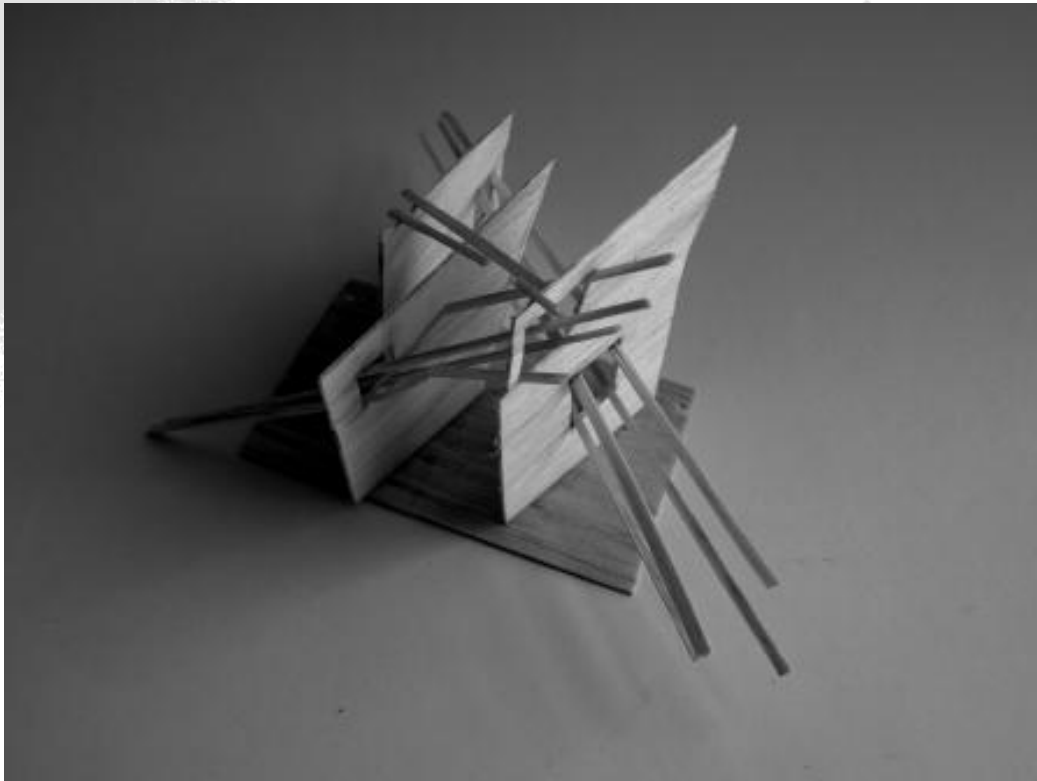
Natural manipulation of form_

Conceptual model showing the deforming bulkheads under Titanic's sinking, how the lines of passage through the ship become distorted_

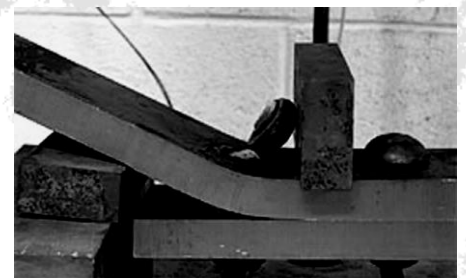
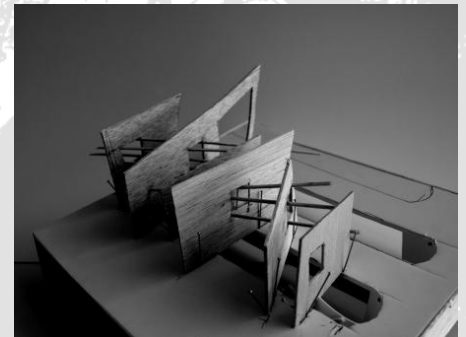


Bulkhead deconstruction and lines of passage_

Conceptual models showing the separation of steel work, in relation to punctured holes of the rivets.
Possible articulation through spaces_



Failing steel work, rivet,
And bulkhead articulation_



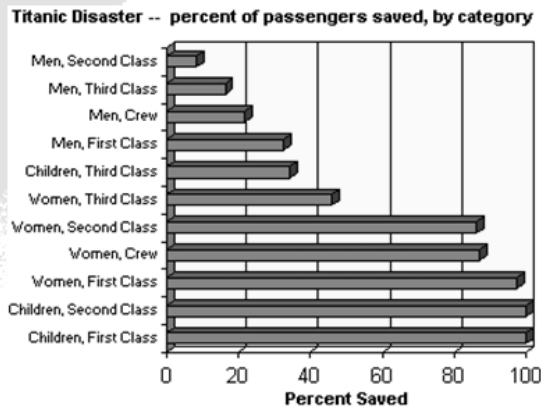
Thematic Drive: statistic breakdown_

Survivors of the titanic, within their 'class status' are as shown below:

Survived: 705

Perished: 1523

This can then be broken down into class ratings of survivors:

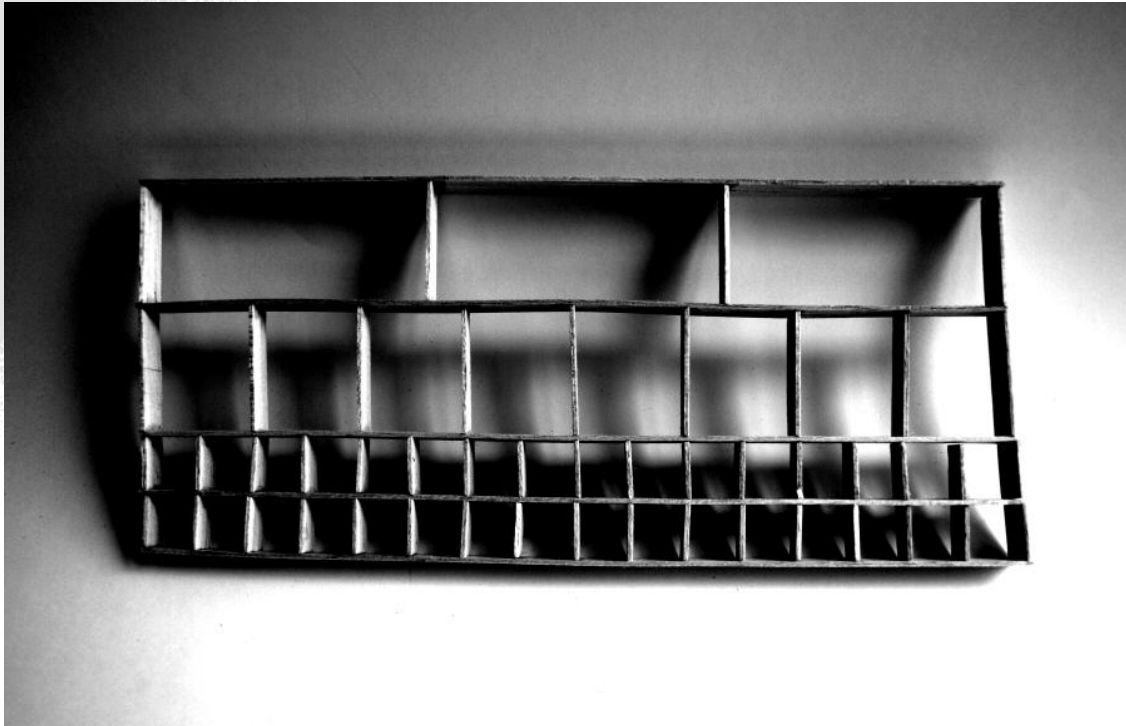


From looking at the statistics I began to search the Titanic's 'layers' within the ship; Looking through the class divisions and logging the percentage of the Titanic's survivors and which decks they were based upon. A clear contrasting difference came about that from first class, down to thr third:

Women & Children Men Total First Class 94% 31% 60%
Second Class 81% 10% 44%
Third Class 47% 14% 25%

These percentages diminish as you ascend down through the ship. With class 'Importance' taking priority_





Class importance,
reflecting size, and
placement within
ship: 1st, 2nd, 3rd

Thematic refinement: Black Gang_

Through contrasting these layers came a pin point of my thematic: One of the main factors towards the survivors list being of those figures was due to the way power was still being supplied to the Titanic, even through its sinking. This played a pinnacle part of Titanic's passenger's survival, through the work of 'The black gang_

The black gang were never evident within the ship yet kept her running, they were the workmen and fireman in the heart of the ship which kept the furnaces stoked, and the partisan turbines running to allow electricity to illuminate the ship near in its inevitable fate. The black gang, who at the time knew their fate, like the Titanic.. became inevitable, they sacrificed their lives, they did not leave_

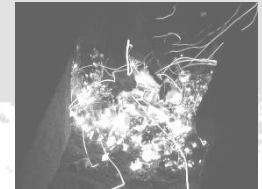
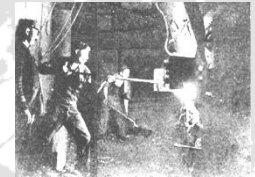
The Black Gang took courage and pride within the darkest of spaces, hidden away in the most traumatic of times with no hope of survival; this is the real marvel, above any technological advance, ship size or promise of luxury. Although Titanic's claims to fame are still, for the present time a fete of engineering within transatlantic travel, it's not the events on board the ship and her sinking which should be her portrayal as a story; but the actions of the people on board which show real heroism. These people are just one small chapter in the crucial events to a story which can be over looked by her overall sinking. Echoing the thematic:



Thematic: Black gang

The Invisibility of Importance.

'This is the steamer's pit
The ovens like dragons of fire
Glare thro' their close-lidded eyes
With restless hunger and desire.
Down from the tropic night,
Rushes the funnelled air;
Our heads expand and fall in;
Our hearts thump huge as despair.
'Tis we make the bright hot blood
Of this throbbing inanimate thing!
And our life is no less the fuel
Than the coal we shovel and fling.
And lest of this we be proud
Or anything but meek
We are well cursed and paid -
Ten shillings a week!
Round, round, round in this tunnel
The shafts turn pitiless strong.
While lost souls cry out in the darkness;
'How long, O lord, how long?'



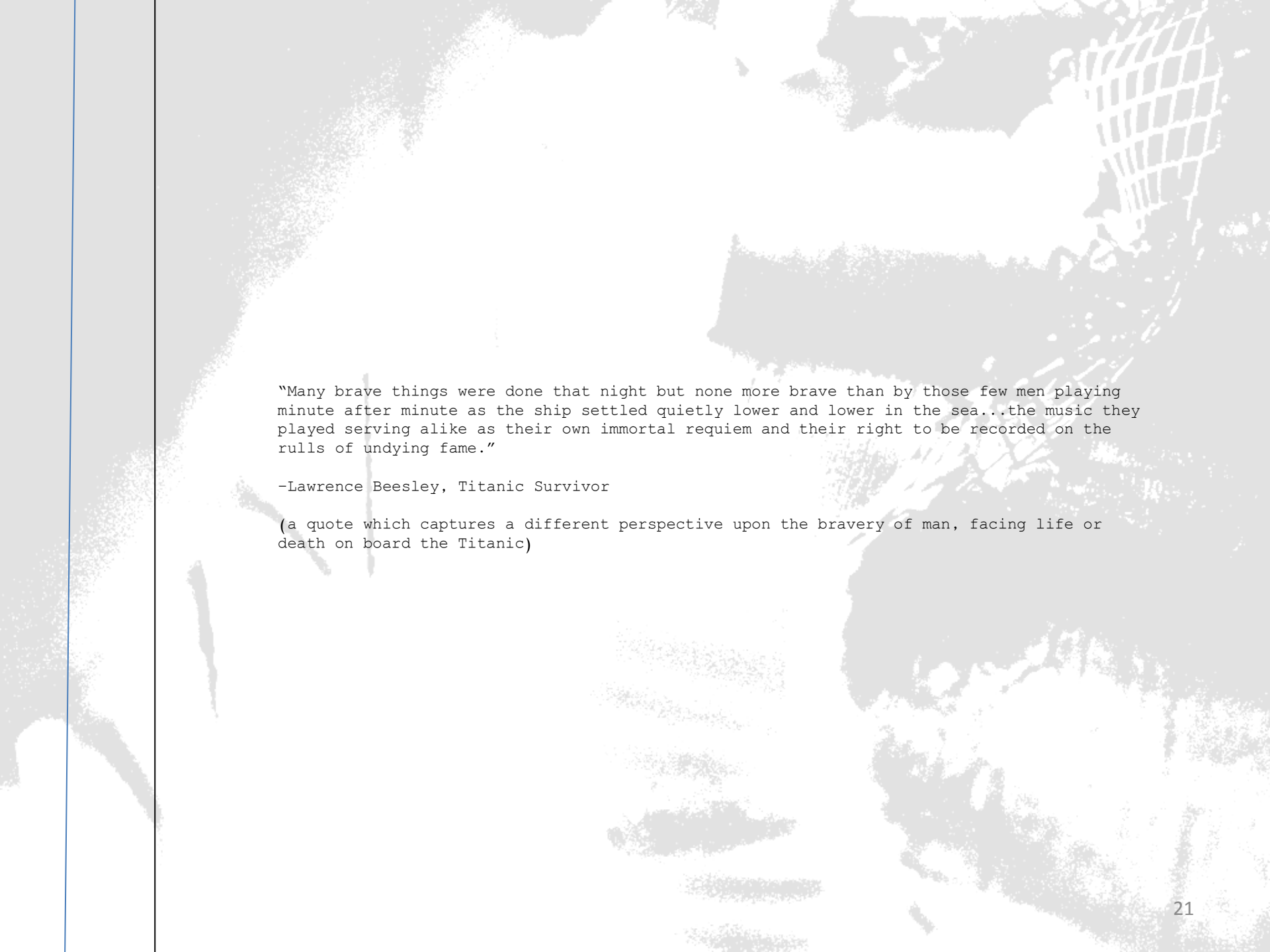
-In the pit, the chant of the Black Gang_

-(The use of the words 'lost souls' suitably relates back to the Brief)

Thematic refinement: Black Gang_

The poem above depicts my final thematic. As it is not the entire story for which the museum needs to base itself upon. A running thematic will not occur within my design, yet, through the use of space, story, architecture, and technology will radiate a thematically empowering theme which will uniquely portray the men of the Titanic's fire pits and engine rooms. This has never been seen, heard, and visually witnessed before. Incorporating all of the sense's will help dramatise the space and object held within it..

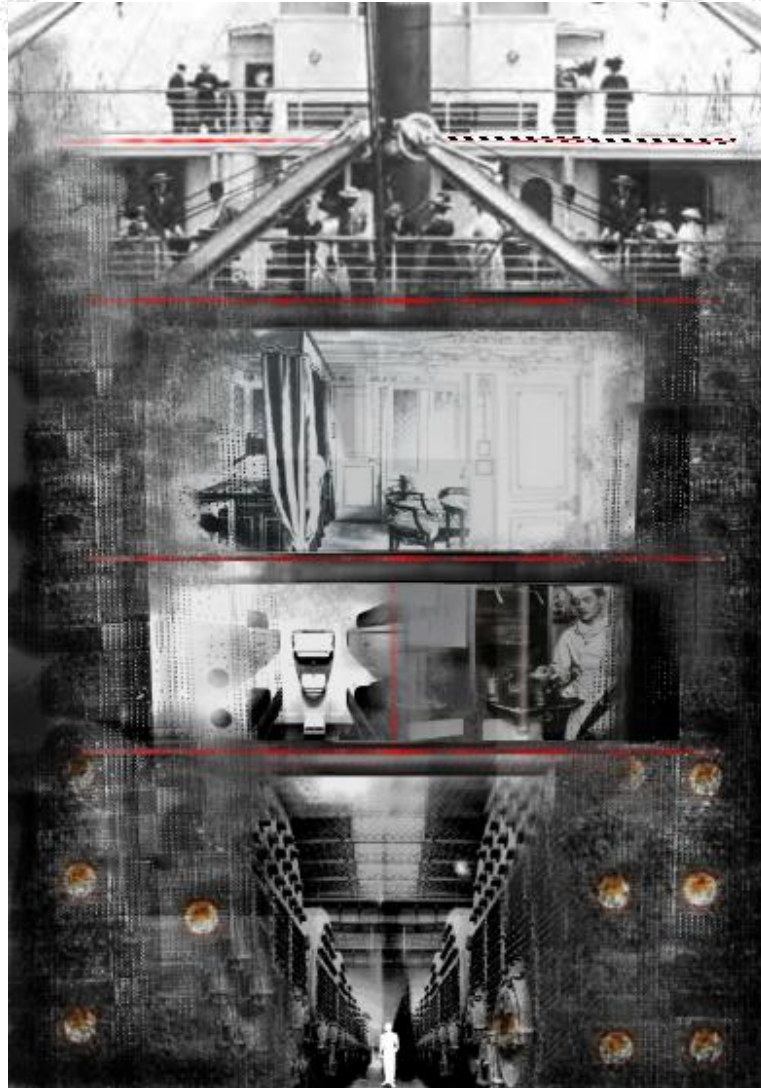
..Creating a memorable, powerful museum through architecture and exhibition.



"Many brave things were done that night but none more brave than by those few men playing minute after minute as the ship settled quietly lower and lower in the sea...the music they played serving alike as their own immortal requiem and their right to be recorded on the rulls of undying fame."

-Lawrence Beesley, Titanic Survivor

(a quote which captures a different perspective upon the bravery of man, facing life or death on board the Titanic)



Conceptual 'class' section and 'layers of ship'



Invisibility of importance: invisible layers_

Contextual Analysis: Calvino, City of Esmeralda

In Esmeralda, **city of water**, a network of **canals** and another network of streets span and intersect each other. To go from one place to another you have always the choice between land and boat: And since the shortest distance between two points in Esmeralda is not a straight line but a zigzag that ramifies in tortuous optional routes, the ways that open to each passerby are never two, but many, and they increase further for those who alternate a stretch by boat with one on dry land.

And so Esmeralda's inhabitants are spared the boredom of following the same streets every day. And that is not all: The **network of routes is not arranged on one level**, but follows instead an **up-and-down course of steps, landings, cambered bridges, hanging streets**. Combining segments of the various **routes, elevated or on ground level**, each inhabitant can enjoy every day the pleasure of a new itinerary to **reach the same places**. The most fixed and calm lives in Esmeralda are spent without **any repetition**.

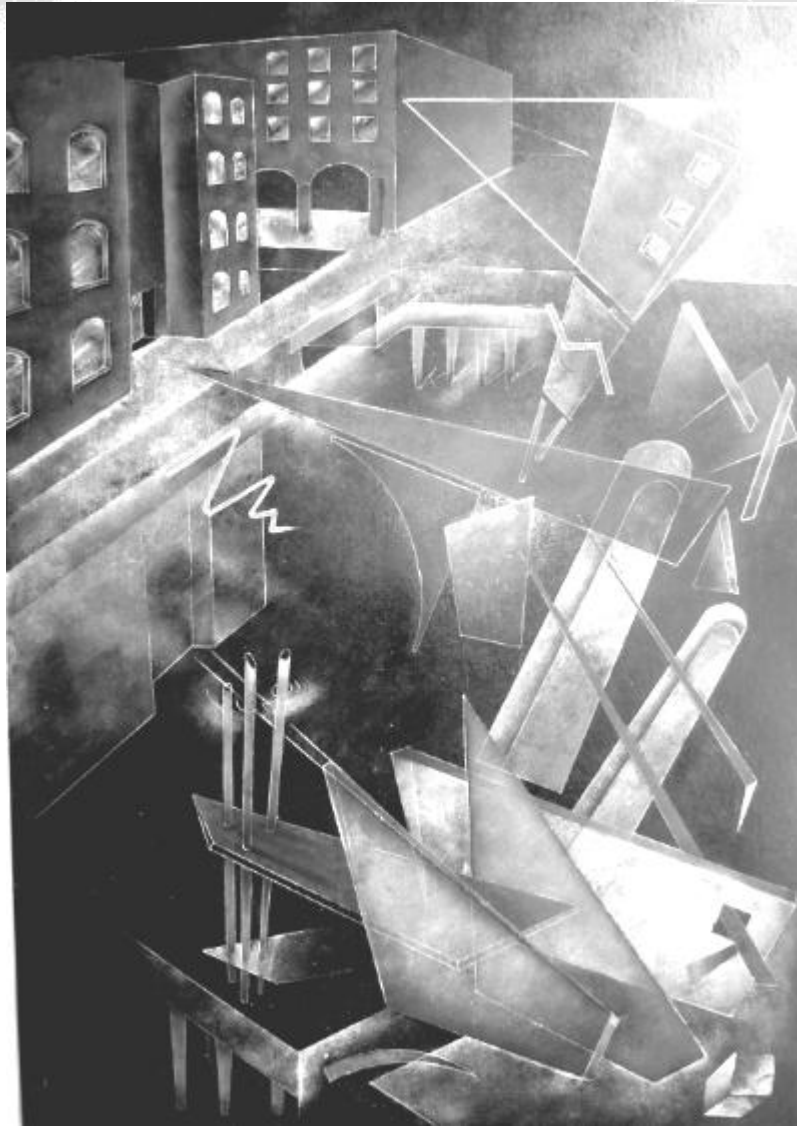
Secret and adventurous lives, here as elsewhere, are subject to greater restrictions. Esmeralda's cats, thieves, illicit lovers **move along higher, discontinuous ways, dropping from a rooftop to a balcony, following guttering with acrobats' steps**. Below, the rats run in the **darkness** of the sewers, one behind the other's tail, along with conspirators and smugglers: They **peep out of manholes and drainpipes**, they slip through double bottoms and ditches, from one hiding place to another they drag crusts of cheese, contraband goods, kegs of gunpowder, crossing the city's compactness pierced by the spokes of **underground passages**.

A map of Esmeralda should include, marked in different coloured inks, all these routes, solid and liquid, **evident and hidden**. It is more difficult to fix on the map the routes of the swallows, who cut the air over the roofs, **dropping long invisible parabolas** with their still wings, darting to gulp a mosquito, **spiralling upward**, grazing a pinnacle, dominating from every point of their airy paths all the points of the city.

→ In correlation to Liverpool's Maritime history of being a waterfront city, with titanic's first class Hierarchy position, freedom of movement and visibility_

→ In correlation to the smaller , confined spaces of the third class, almost invisible, tucked beneath. Describing a contrasting depiction of movement through space_

Concept image:



Calvino inspired Liverpool water front site:
Deconstructed

Precedent research: museums and analysis_

Research led me to both Liverpool and London's Titanic exhibitions, visiting these museums gave an insight into:

Artefacts on display_

New insight to stories_

Unseen images and objects_

Museum and exhibition articulation and unique selling points_

Generic, or unique 'themes' within the exhibition_

General feel within museum, enjoyment, and self evaluation of the artefacts, objects, overall exhibition, space, and how they used it_

Liverpool's exhibition within the Mersey Maritime Museum took a different route which included articulation between adjacent exhibitions. They were limited to what space was available to them. The museums heritage building meant that restraints on the exhibition could and would of been felt, with constructed partitions, and very limited natural daylight within spaces. Liverpool's exhibition route could be freely explored with the viewers freedom of movement, this to me was a positive point to reflect upon. Displays teamed with description would follow almost every object. Although descriptive, the use of the space and item in front of the viewer, in some cases, should be able to speak for themselves. Or via another media of representation?



London's exhibition was able to maximise on the route and articulation within the space, being of a new build.

Within the Millennium Dome, the space and exhibition lead you through one small opening, and through a direct route through spaces, with every space having both an entrance and exit. Although the unique selling points of London Titanic exhibition were the clarity difference of the spaces, (some being lit and others darker to accentuate pieces on display and visual such as lcd screens). London's exhibition held points which let the viewer understand a different perspective upon Titanic, one being the 1:1 scale boiler and diminished light within the space, and the other being an interactive 'iceberg' letting the viewers 'feel' the coldness of the water on the night of Titanic's sinking. This I thought was again, another positive part of the exhibition.



Incorporate a freedom and flexibility of articulation within one space, yet having a clear entrance and exit within one space, making sure no objects and visual experiences are being over looked.

The spaces must be accompanied with the right amount of natural daylight, and when needed, artificial lighting in place where protected objects and artefacts stood. The lighting should, when relative to the objects and surrounding space available; accentuate the experience of viewing, hearing, or touching the items occupying said space.

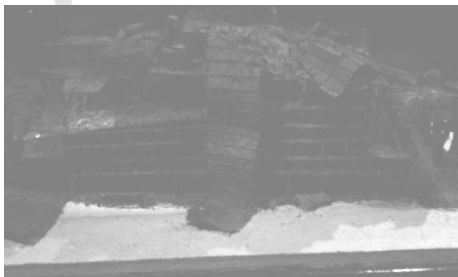
Height of spaces can or could be varied, displaying a smaller artefact within a larger, higher space can heighten the feeling of the items importance.

Without repeating previous repetition, the exhibition spaces should convey a story of the titanic, yet holding a unique selling point, different to connotations within most exhibitions and generic cliché's of the Titanic story (of Titanic, as an object sinking) etc.

Precedent research: museums and analysis: Pictures_



Above, left: London exhibition, pictures of 1st class cabin, mirrored image boiler room, and titanic wreck model_



Right: Liverpool's exhibition, pictures of Titanic Model, Descriptions, and Propaganda and Liverpool imagery_



Titanic, the
British
April 1912, the
sinking to 1216
Queenstown, 1912
2,300 people to all
then half full, her 20
about half of the people on board.

At 11.40 pm on the night of Sunday 14th, to the
south-west of Newfoundland, she struck an
iceberg, which fatally damaged the hull. The ship
sank over two-and-a-half hours later with the loss
of over 1,500 lives.

* The Liverpool-based Cunard liner Capetown rescued all 705
survivors of the Titanic disaster.

* J Bruce Ismay, chairman of the White Star Line, had his home in
Liverpool and on the 19th, he escaped from the sinking Titanic
by climbing into the lifeboat and was the last to leave. He was
widely thought of as a coward for the rest of his life.

* Fred Fleet, Titanic's lookout who spotted the iceberg, was originally
from Liverpool. He always said that if he had been given binoculars
the ship might have been saved.



Precedent buildings: Design Inspiration



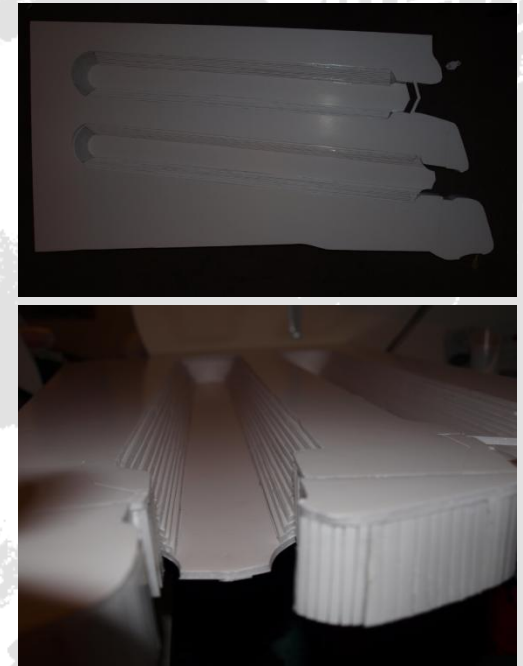
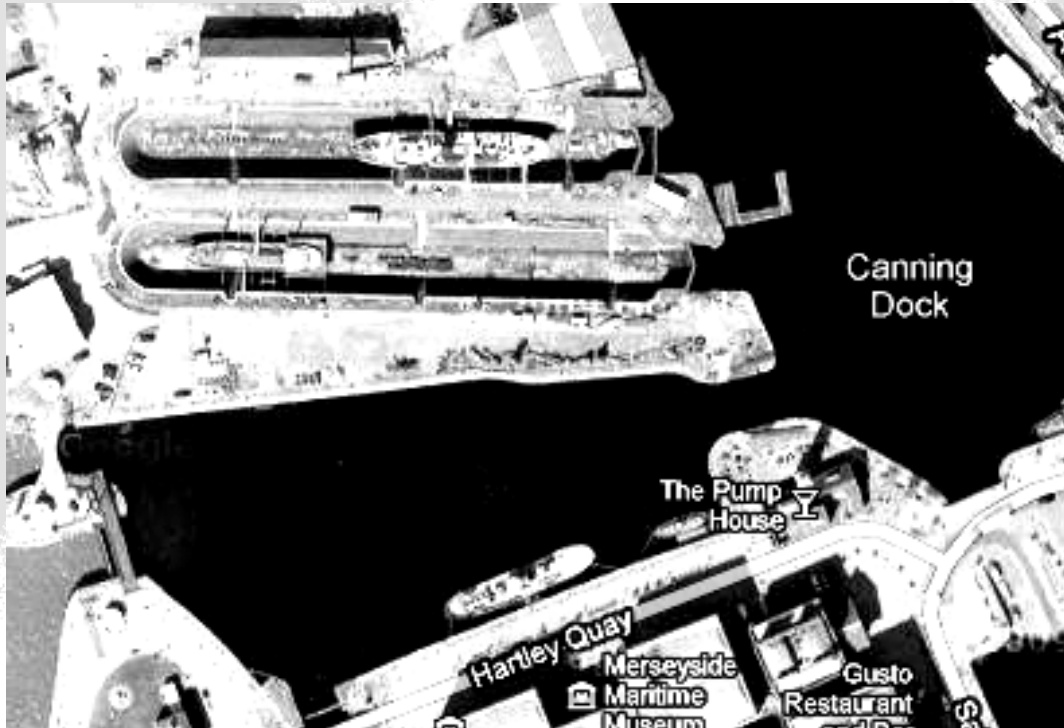
Liverpool Graving Dock



Millennium Dome

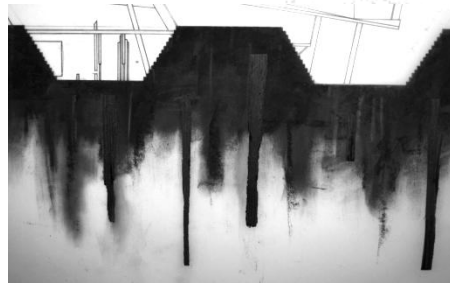
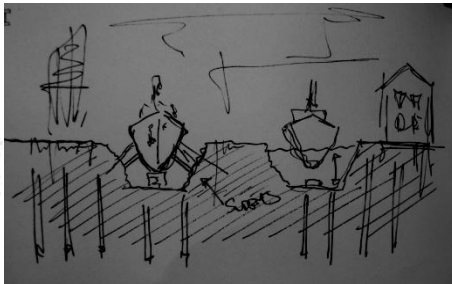


Shivering sands Fort



1:200 scale model

The Canning Dock Graving docks gave inspiration through research of the dock construction and how the ships within the graving dock would be supported while being serviced. Inspiration here was derived from the docks foundations: Wooden pile foundations. This inspiration, as well as the technique used by the dock workmen to support the boats within the graving dock, using Wooden beams, diagonally pushing against the ships hull, supported via the graving docks stepped walls:



Wooden beam supports and Pile foundations

Precedent buildings: London millennium Dome

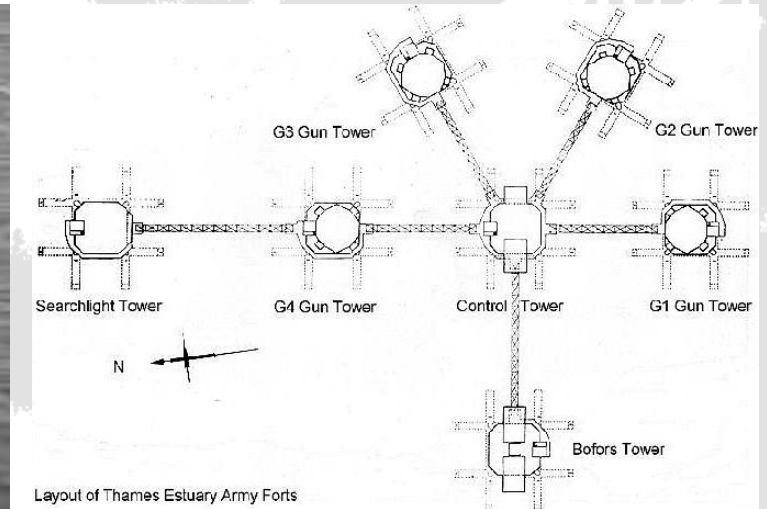


Inspiration from the Millennium domes structure of steel frame work, in tension and compression was inspiring to witness. How the weight of the building was 'hung' between a marriage of wire and steel, working beside, and against each other to create structural support.



Marriage between wire and steel supports_ 31

Precedent buildings: Shivering sands fort_



Shivering Sands Forts inspiration of modular 'pods' which sit above the ocean, and sunken into the sea bed, bought up connotations of the Titanic's transition between sailing and sinking. Not only did Shivering Sands Fort design wise create inspiration, but through its multiple uses as a Fort and radio stations throughout its life. An example of this would be using sound waves to contact ships, and also through the radio station use(Multiple usage, once after dereliction)



Sound wave, pod, and plinth inspiration

Materiality inspiration has derived from the technology process through the centuries through hull design. Hull design has changed through its material use:

Wood built
Copper protected wood
Metal construction

Using these 3 materials will help anchor the buildings facade into the landscape through visual connotations of maritime and dockland aesthetics. Using these materials will replicate the materials which, like the ships hull design in relation to the museums facade; will protect against water damage / penetration.



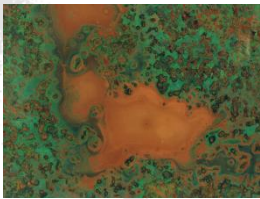
Wood Hull



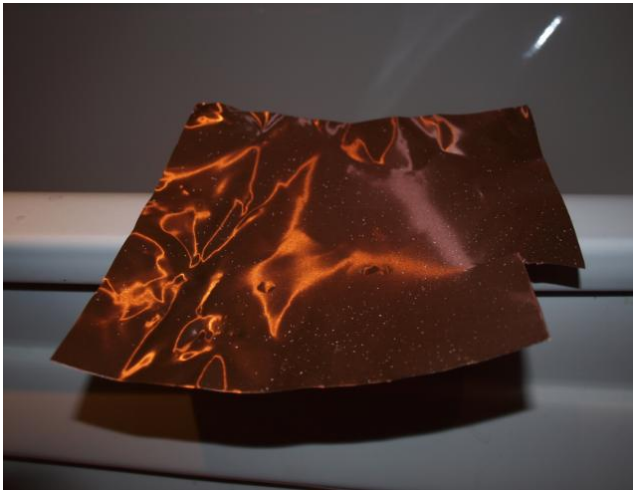
Copper Bottom



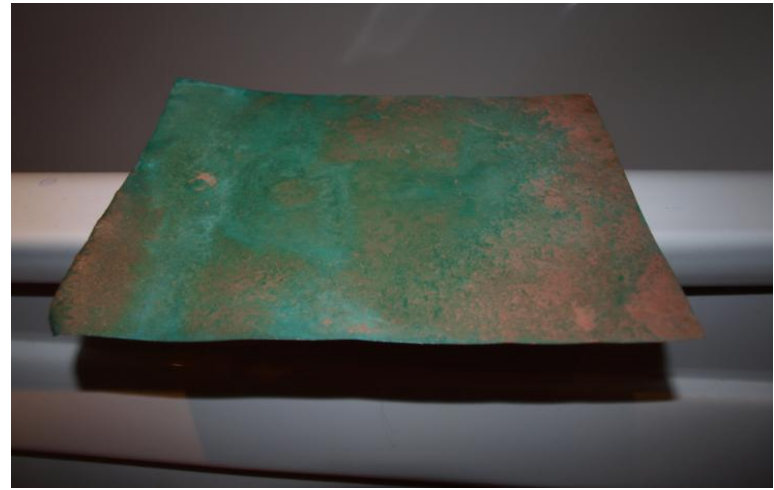
Steel Sheet



Technology Through time:
Facade concept



Copper material: Facade



Copper material: Facade after weathering

Environmental strategy:

Water usage:

Using surrounding water to use within the building.

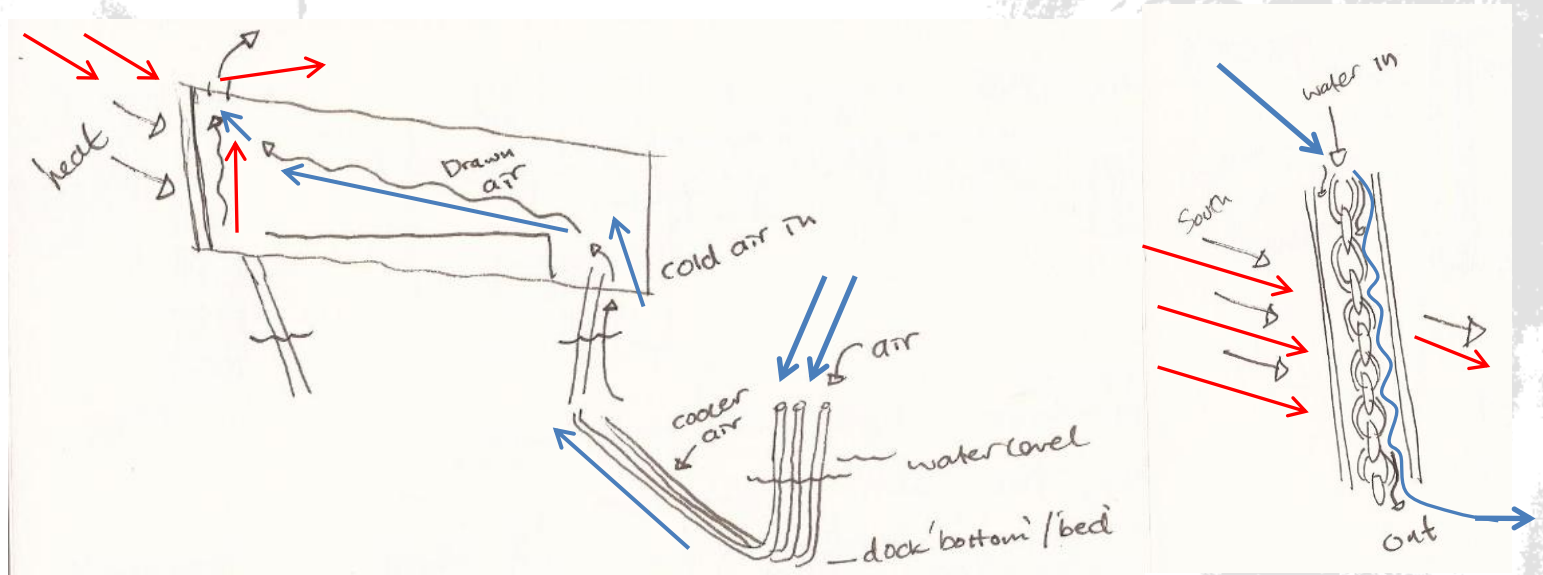
Reverse Osmosis Systems to turn salt water into drinking water to use within public toilets and drinking water.

Cooling:

The cooling of the building will be created using 'cooled piped air'. This air will be channelled through pipes lying at the bottom of the docks. The colder temperature of the water will then help cool the air flowing through the piped system into the pods. Given their sloping design, the cooled air will enter via the north section of the pod. There will be an opening near the south section, allowing heat gained during the day on the south facade to escape, drawing the cooler air from the north opening through the exhibition spaces.

Automated electrical fan ventilation system will also be in place when passive cooling is not adequate. The fan ventilation system will be in place within the South opening allowing hot air to be forced out and cooler piped air to be sucked into the north section.

A chain facade system will be in place within the double skin facade of glass situated on the South section. The thermal heat gained within the facade system will be drawn into the metal chain curtain whilst cooler water will run down the chain system, transferring the thermal gain into the water and out of the building.



Environmental strategy:

Heating:

Heating of the building will be supplied through under floor heating. This will in turn be powered and heated through a bio fuelled boiler system. Situated within the New World Museums power supply building situated northwest of the Titanic Site.

Cooling of ground floor:

The cooling of the ground floor will be through assisted fans, using a power source of Photovoltaic's positioned on the south and south west side of the building. The fans will automatically turn on when a selected temperature is reached, purging the building of heat and drawing cooler air through the piped dock bed cooling system. Night purging of the building will also be in place, ventilating and cooling the building at night time

Solar Glare:

Solar Glare will be kept to a minimum through the buildings design. The bulkhead style partitions will keep the Pod walkways cooler due to their sectioning of space which is away from the more open ground floor walkway and circulation space.

The solar gain through the glass facade of the lower ground floor will be kept to a minimum through fan assisted cooling. The position of the Pod and bulkheads over the ground floor space, will create solar shaded spaces within and underneath the pods.

Lighting:

Artificial light will be in place using Low energy LED system lighting which will provide sufficient illumination of spaces and keep unwanted heat gain at a minimum.

All lighting where needed will be conservation rated, therefore all object within its exposure will not deteriorate.

Light wells and channelled daylight will be used to provide filtered daylight to illuminate objects, artefacts and spaces.

The south glazed facades of the Pods will incorporate a Chain Facade, shading the interior space from direct sunlight penetration.

Uniqueness to Museum - USP_

Concepts of moving away from generic displays such as boxed objects and untouchable exhibits are a crucial benefactor if the design, and most importantly the interior spaces and exhibitions, will really become unique. Unique in a way which will physically and mentally enhance the visitors over all interaction and enjoyment of the museum, no matter the age group. The exhibits will encourage a more hands on approach, whilst incorporating simplistic touches, such as keeping artefacts inside their protected cases within the architecture. Creating a merge or artefact and architecture.

Key space ideas:

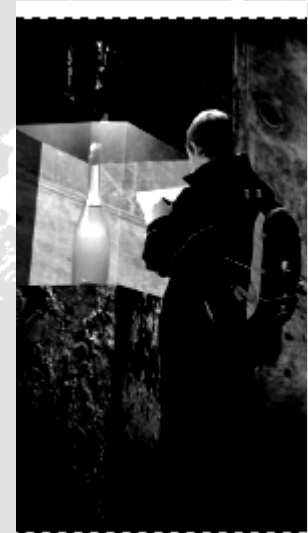
1:1 scale object spaces_

Group and private spaces / displays_

Story line genre between spaces - interlinking_

Space size and scale in reflection to artefacts_

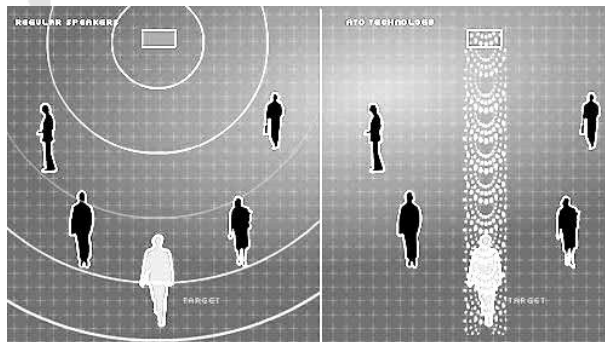
Personal accounts between artefacts, more personal, and through provoking_





Hypersonic sound works by concentrating sound waves towards a targeted place or audience.

I am hoping to replicate this technology within my museum to break away from the connotations of labelled objects describing who what they are, who they are, or what the item was. Instead, I will have first class accounts from passengers which, so to speak, will give the item a voice, helping to witness the object, in a first person tense.

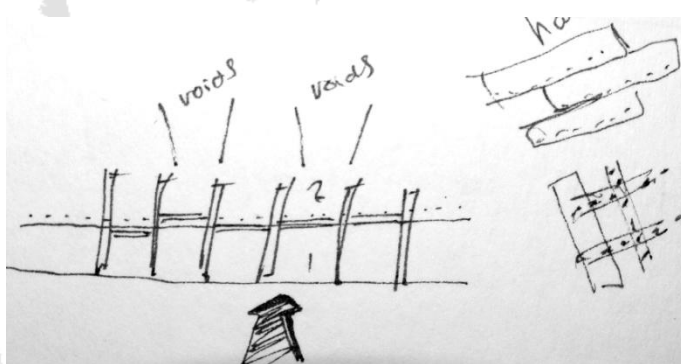
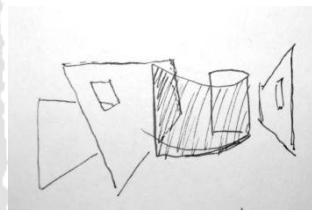
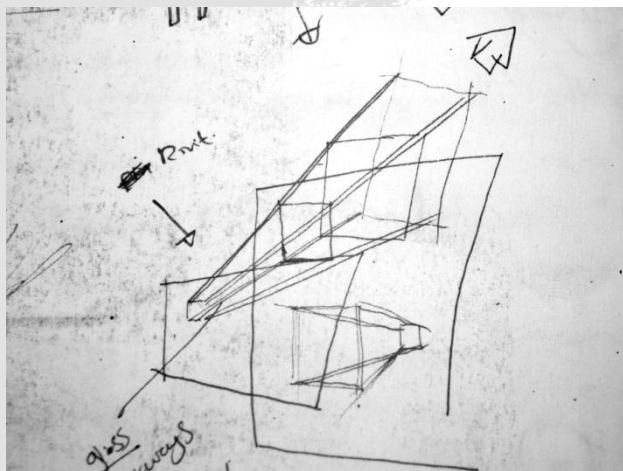


Normal sound wave

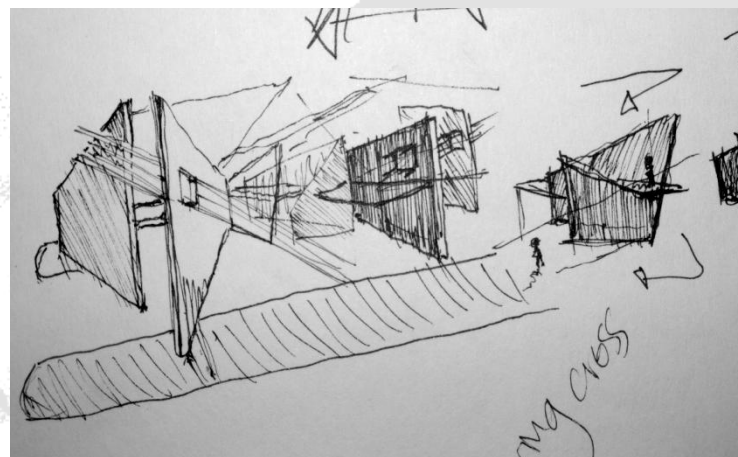
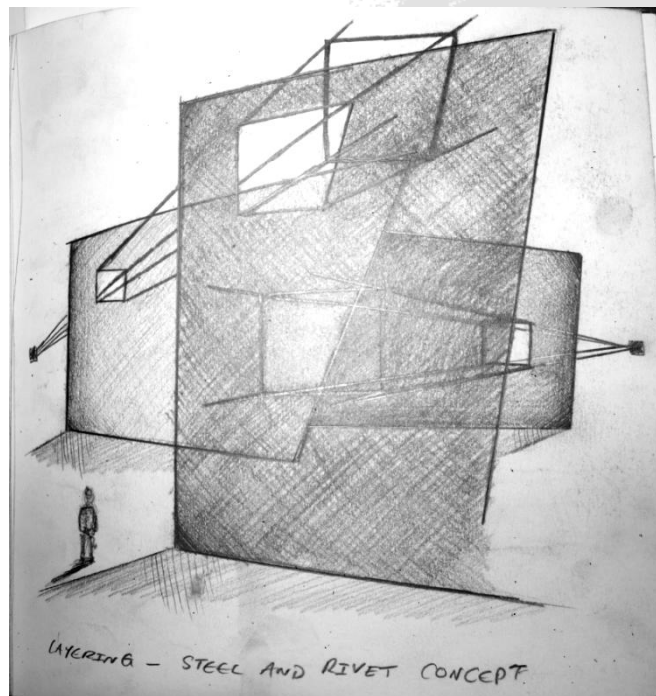
Hyper Sonic sound



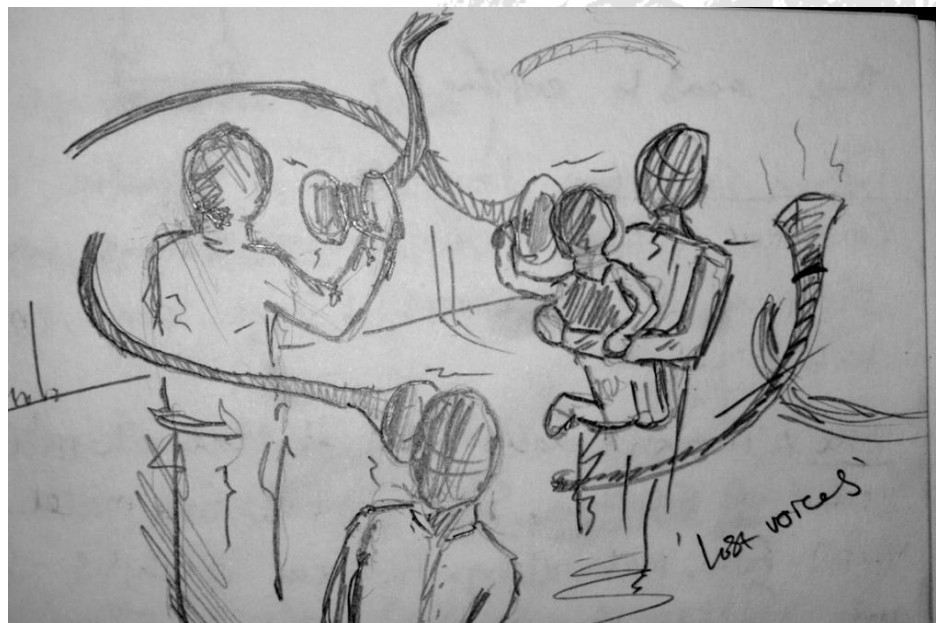
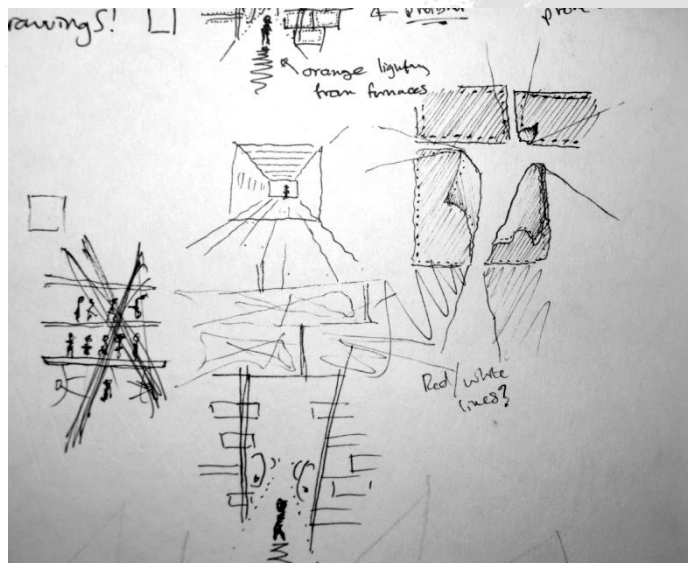
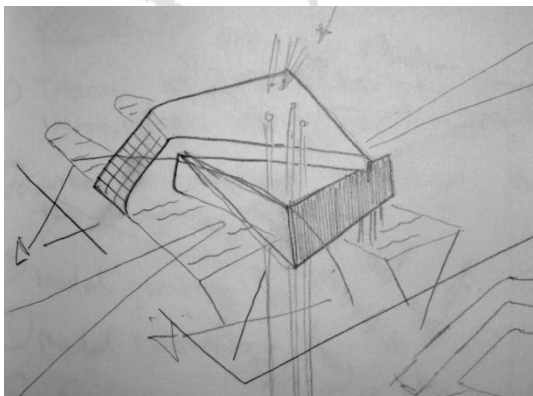
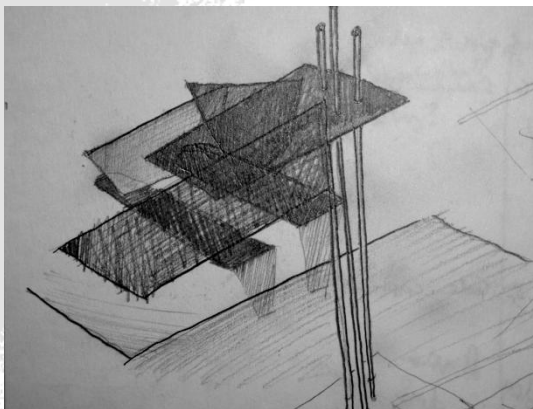
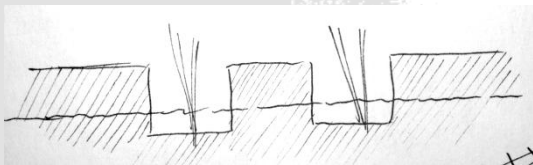
Concept, individual stories or accounts, while
Viewing artefacts. Giving a more
personal, private account
Of the item displayed.



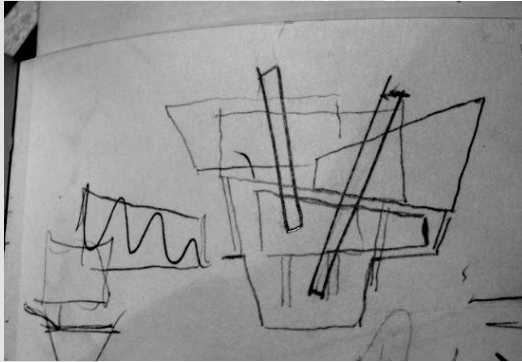
Progressing states of design.



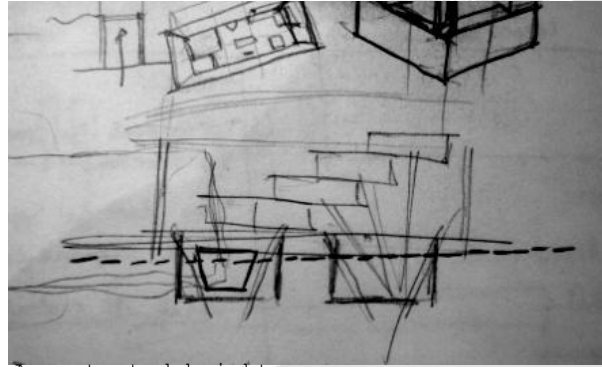
Design concepts, sketches_



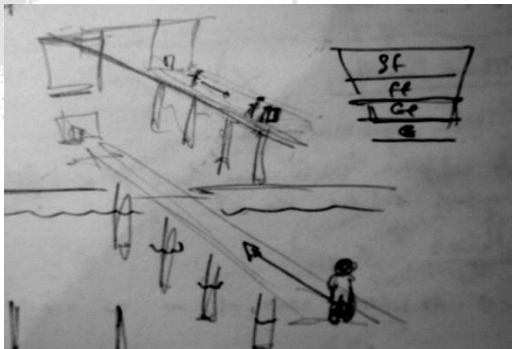
Design concepts: Early design proposals / sketches_



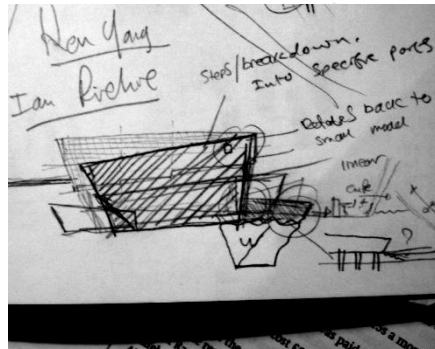
Suspension above site_



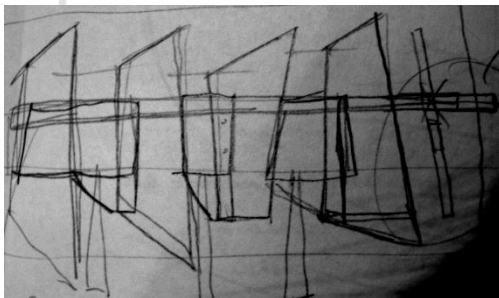
Accentuated height_



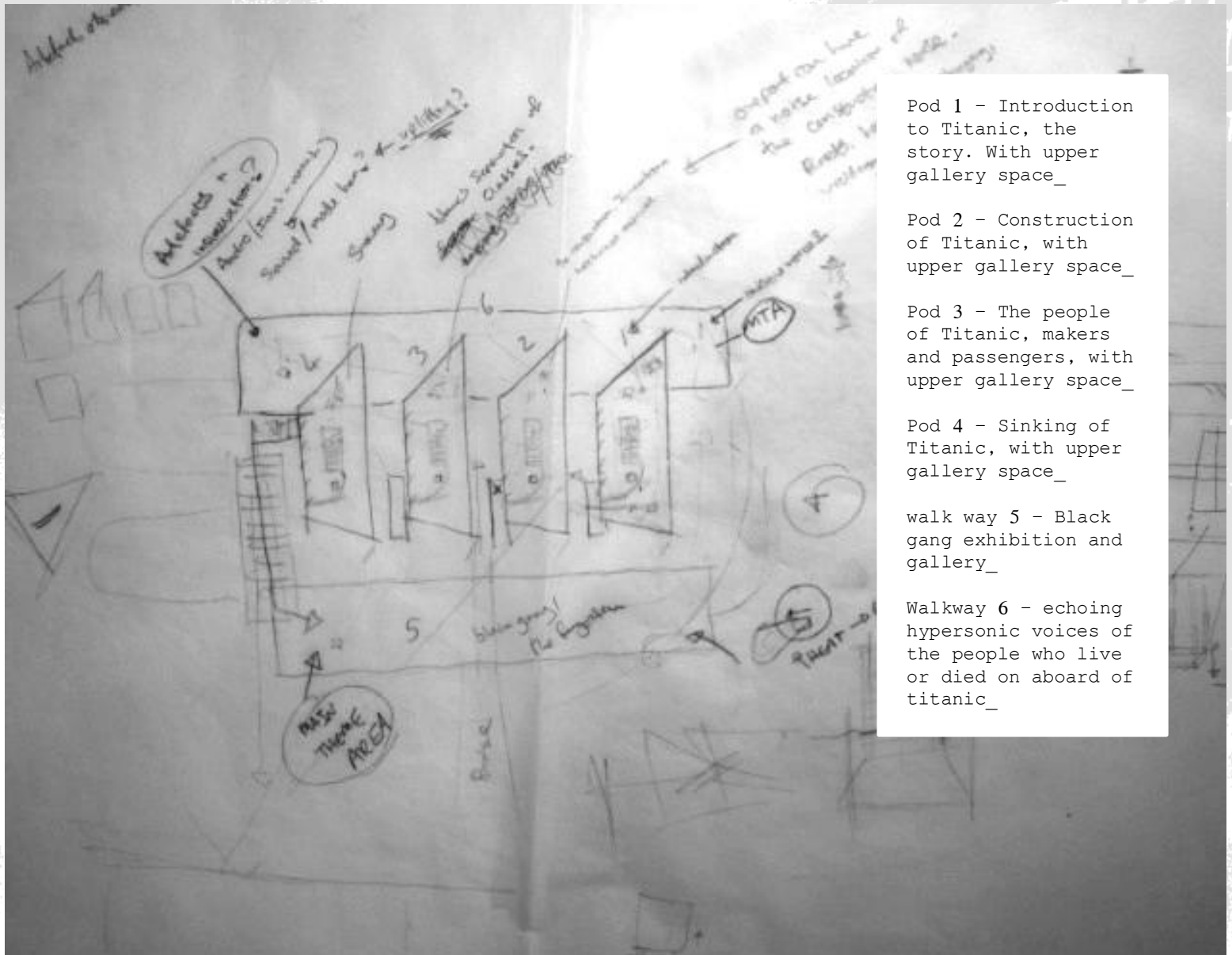
Pavilion style walkway idea



Bulkhead transition

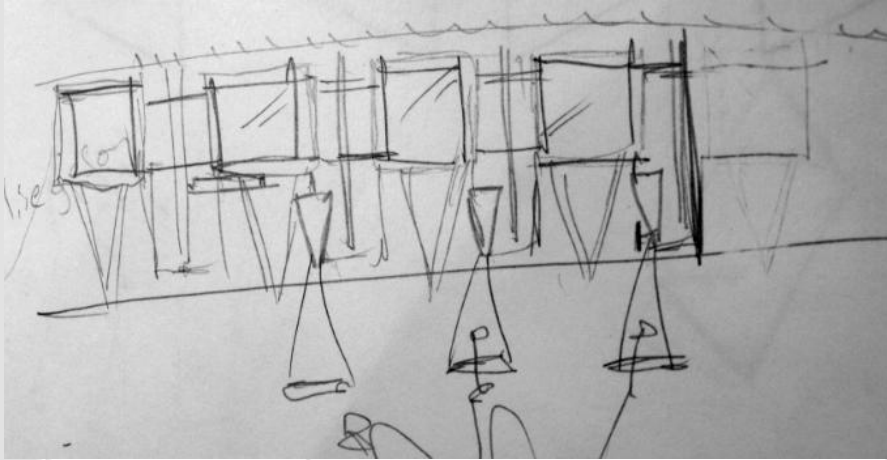


Correlation of space a void

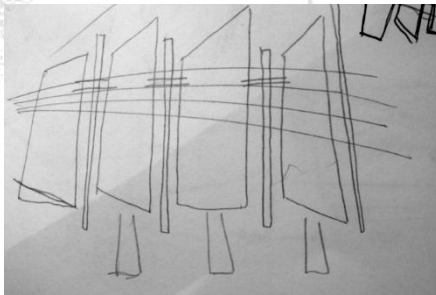
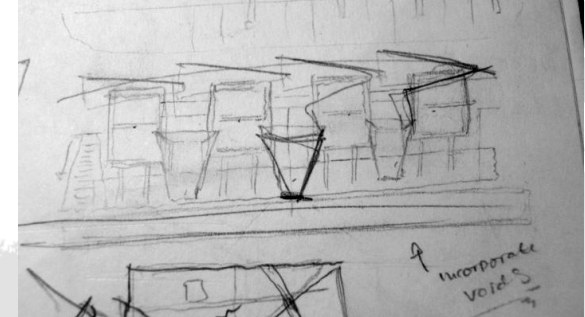


Space numbering, route through building

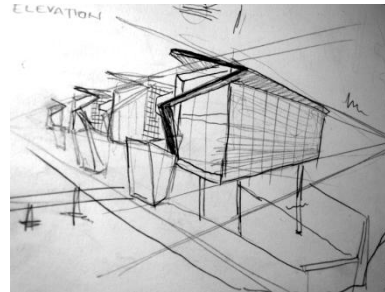
Design concepts: sketches refined_



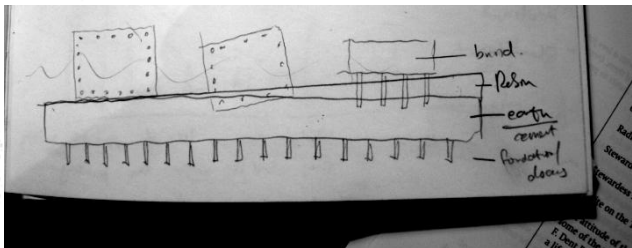
Linear form 'pod' idea_



Bulkhead and boiler room partition_

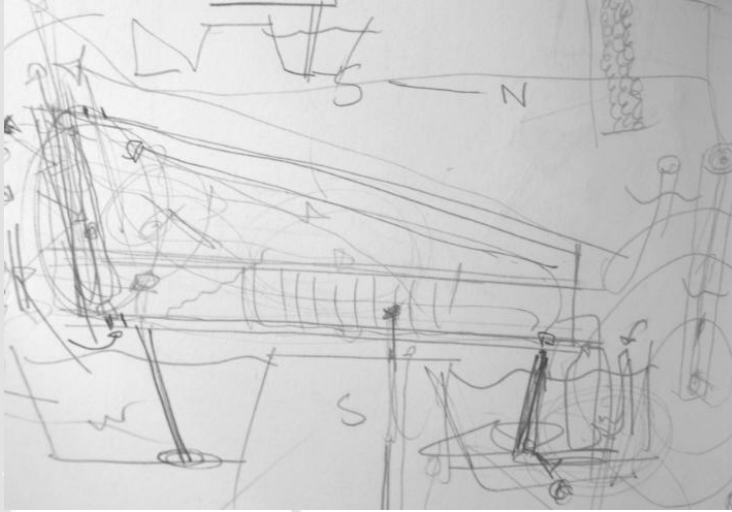


Elevation proposal

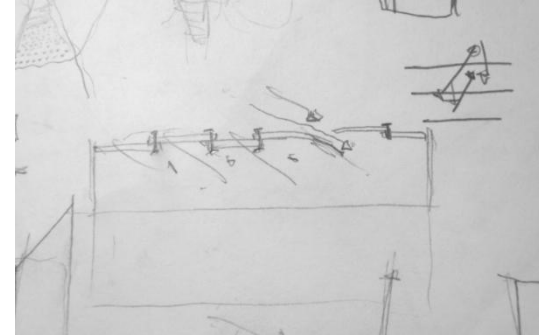


Raising of pods

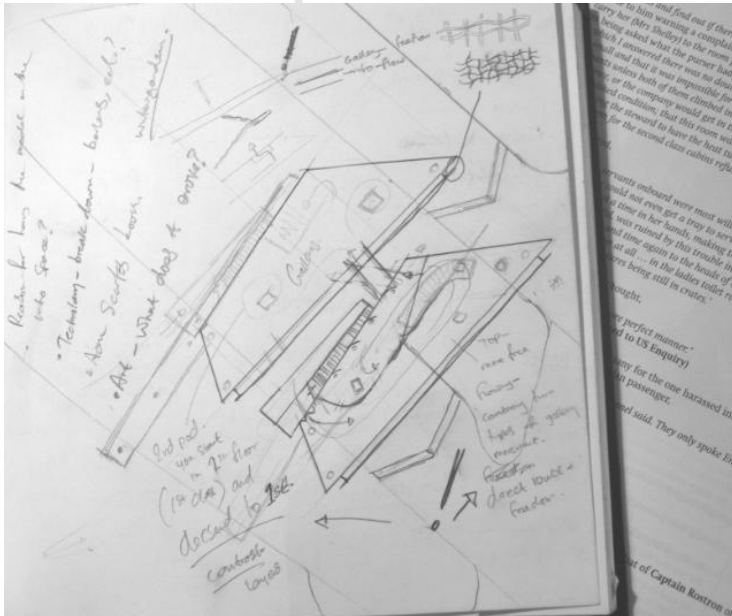
Design concepts, museum space sketches_



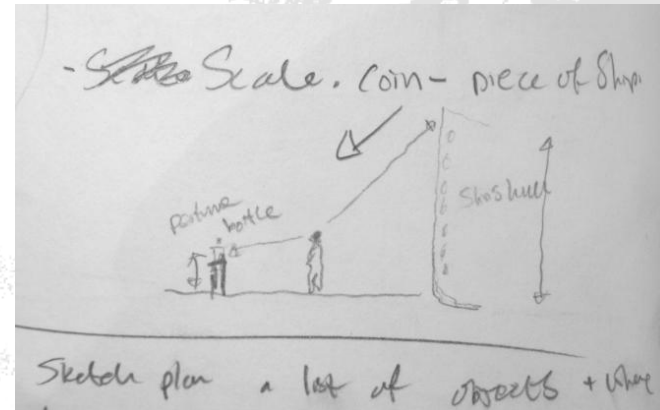
Large, protected facade into pod space_



Punctured Steel work inspired
openings_

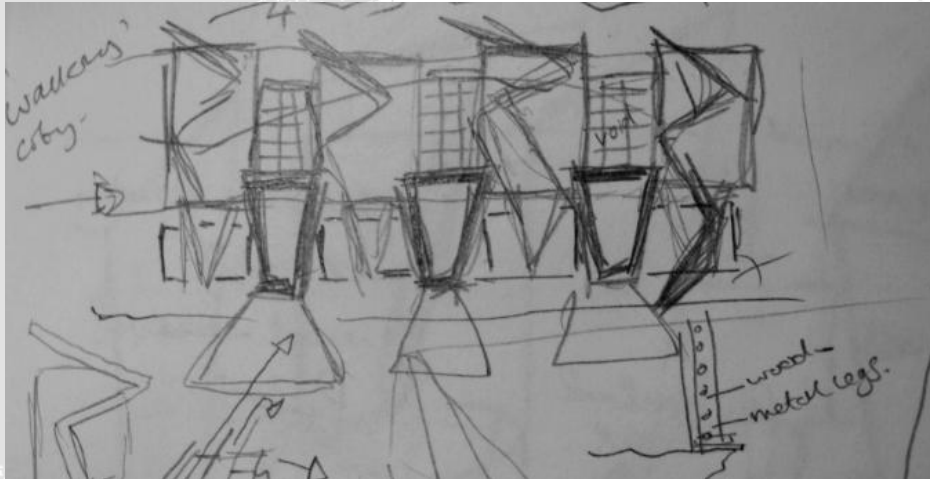


Space, and pod articulation_

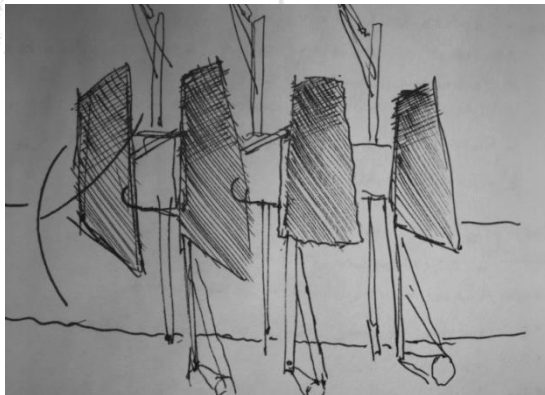


Artefact and object scaling_

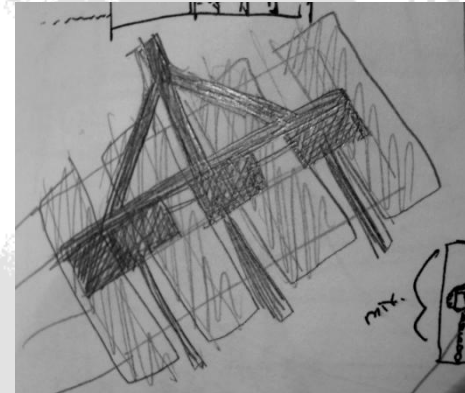
Design concepts, building design layout_



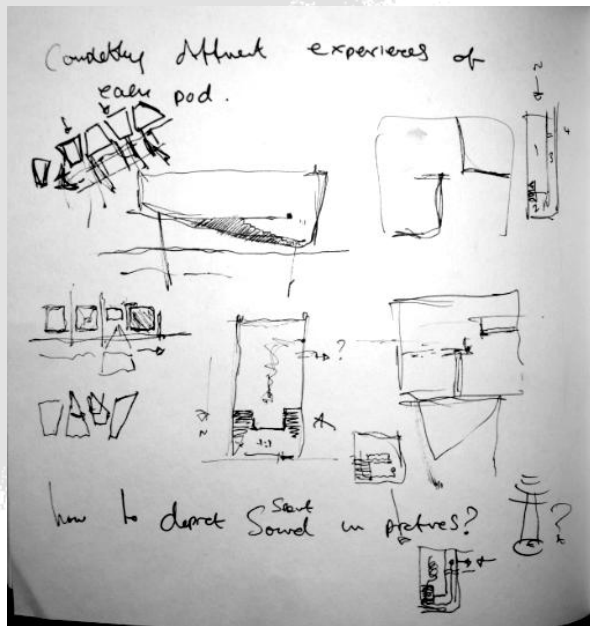
Walkways / entrances to museum - articulation_



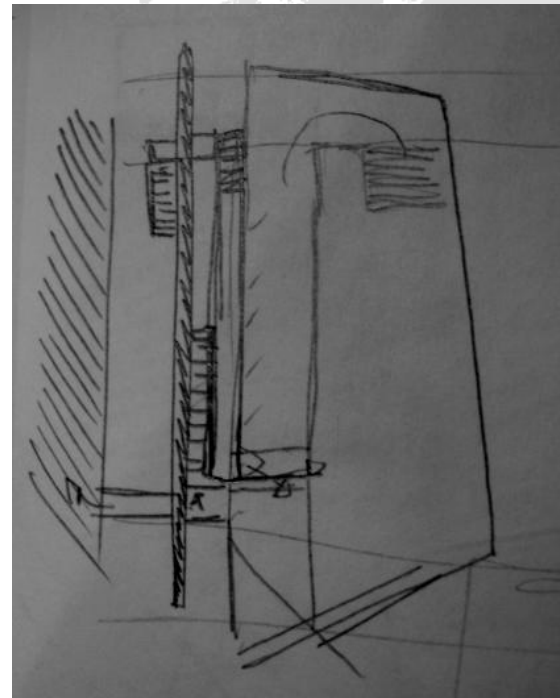
4 pods: inspiration from the four Black Gangs boiler rooms. Voids depicting the bulk head separation between them.



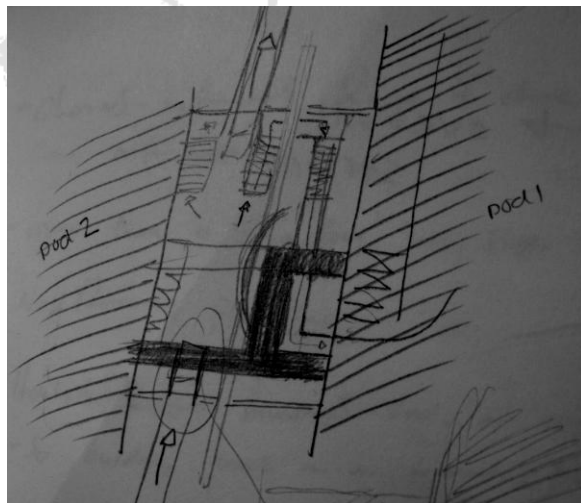
Boiler / chimney inspired routes_



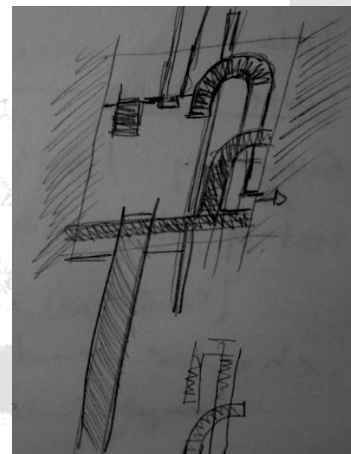
Refinement of pod spaces_



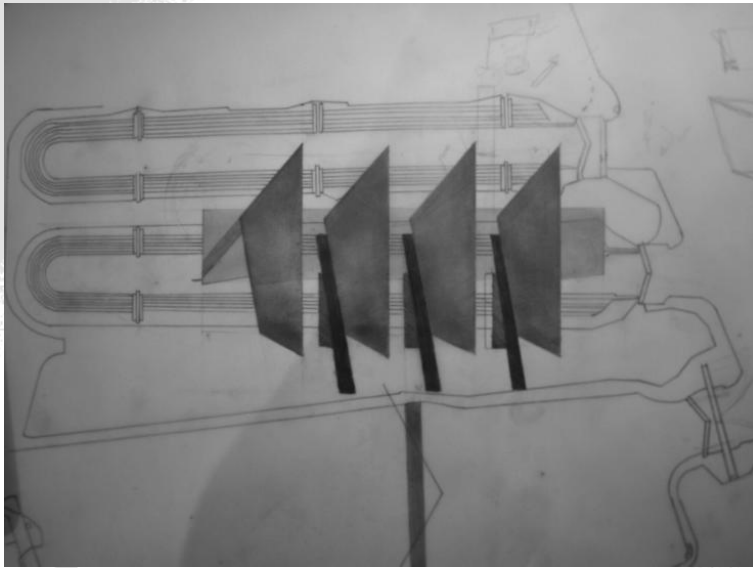
Atrium space and bulkhead/ stair set voids_



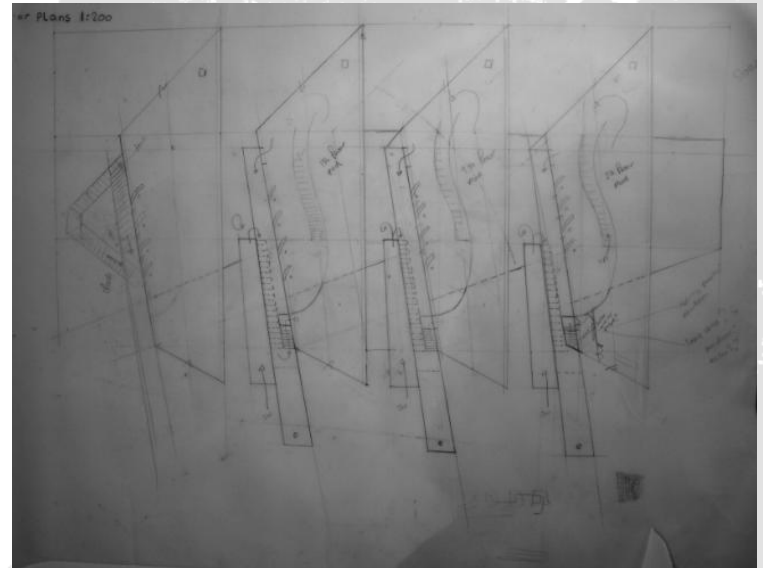
Atrium concepts_



Design concepts: Sections and floor plans: refinement through design_

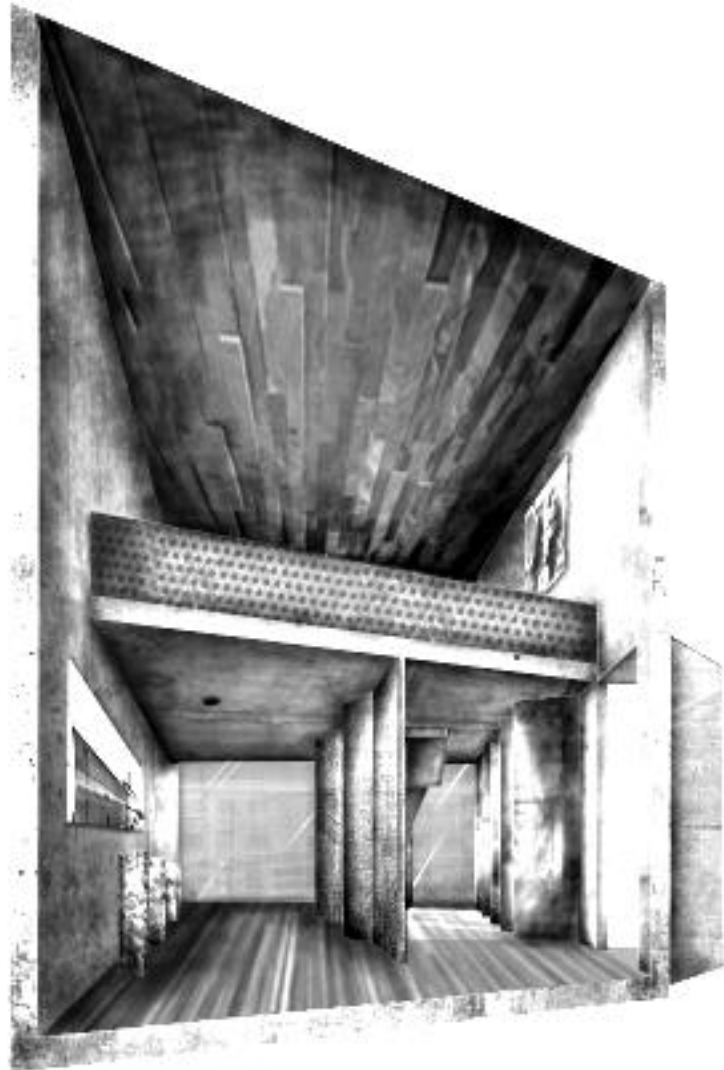


Concept shape and design_



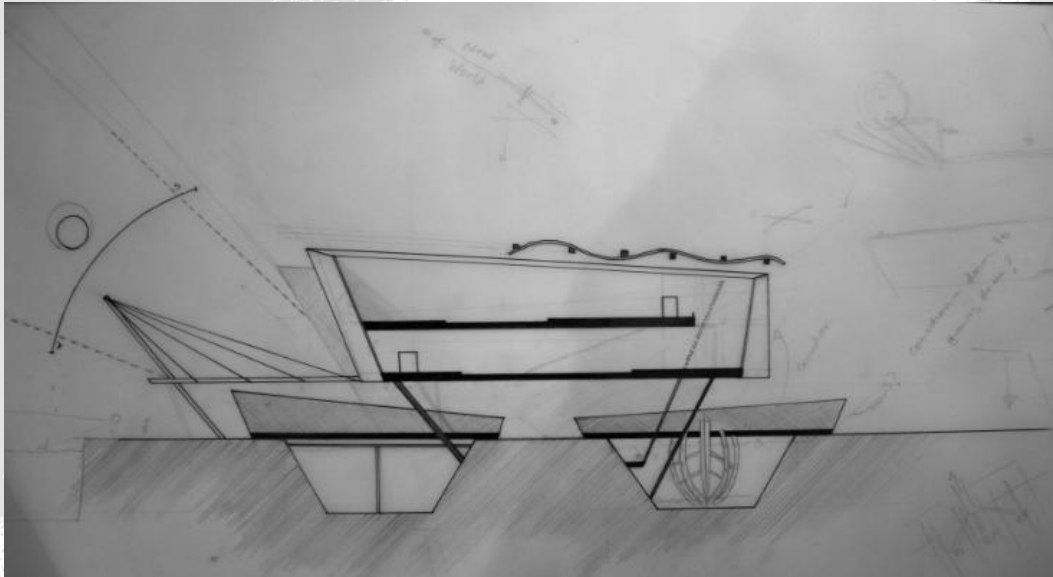
First interior analysis_

Design concepts: Sections and floor plans: refinement through design_



Concept Section

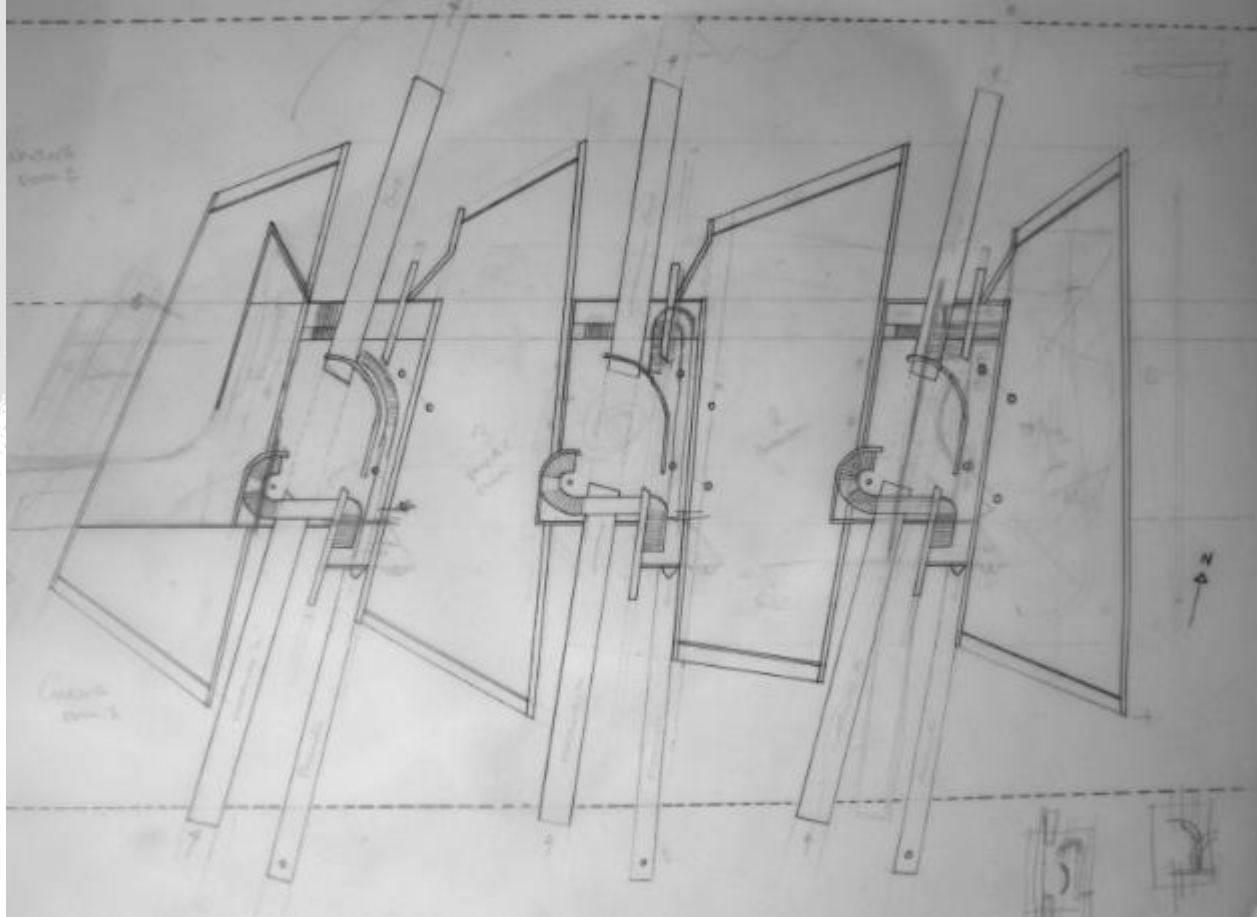
Design concepts: Sections and floor plans: refinement through design_



North to south section concepts_

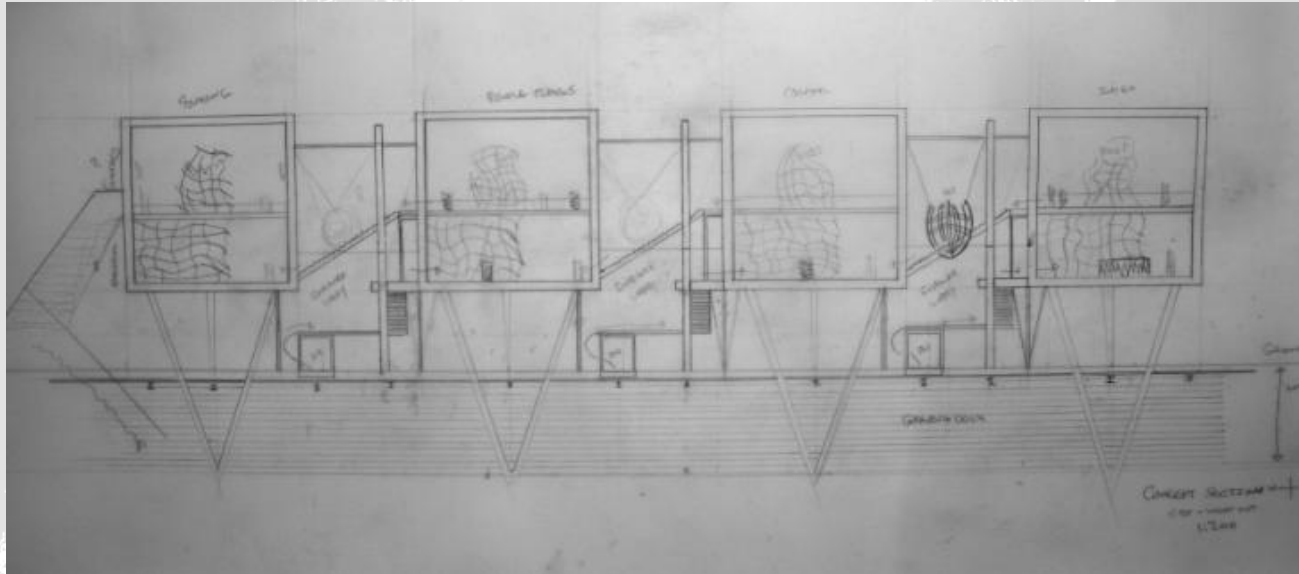


Design concepts: Floor plans, sections, elevations.

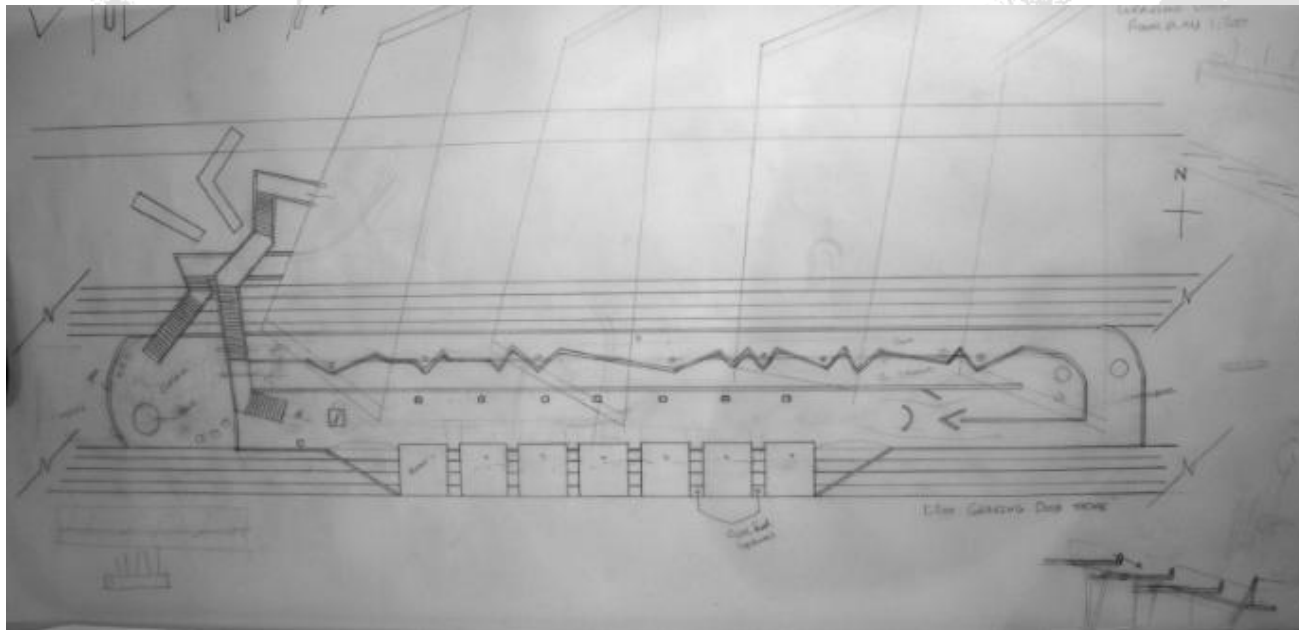


Atrium, and pod concept_

Design concepts: Sections and floor plans: refinement through design_

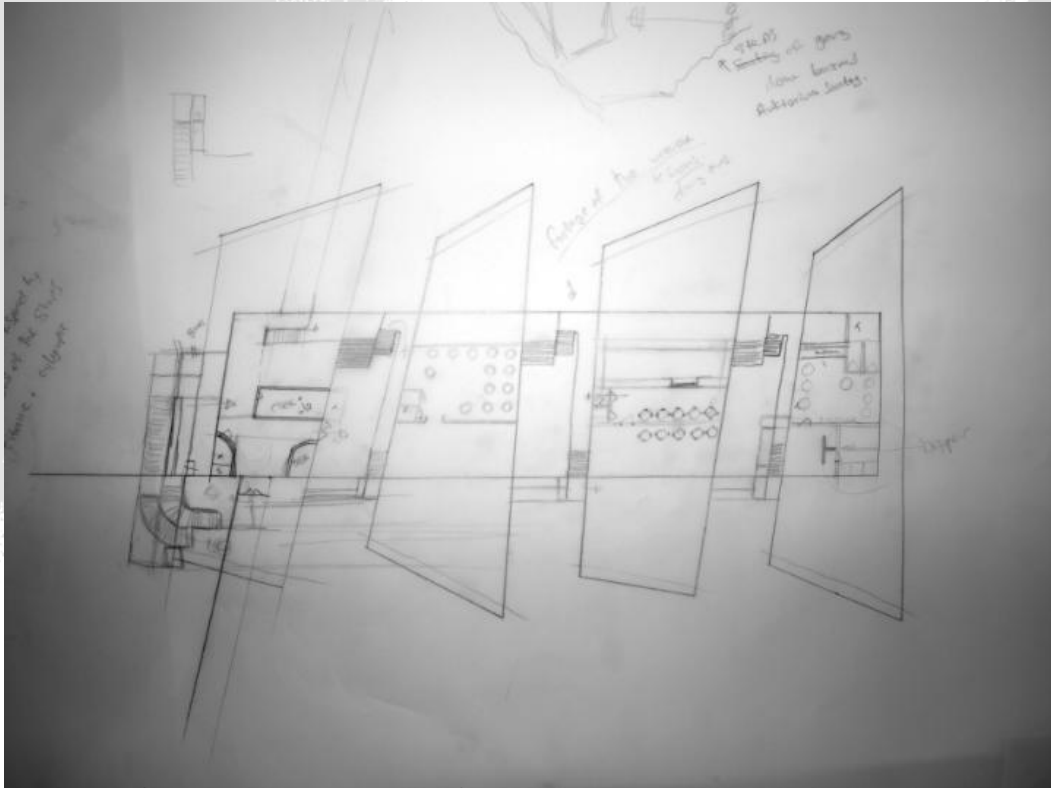


North elevation

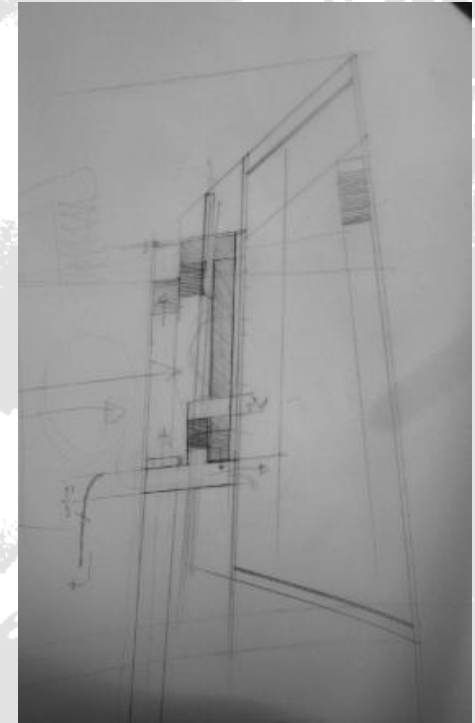


Graving Dock 'Black Gang' walkways_

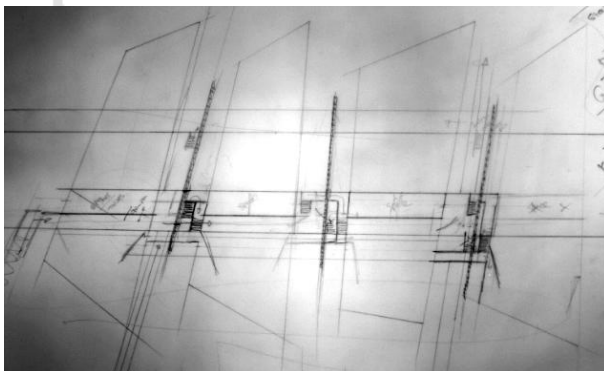
Design concepts: Sections and floor plans: refinement through design_



Concept linear walkways and atrium spaces up to pods_

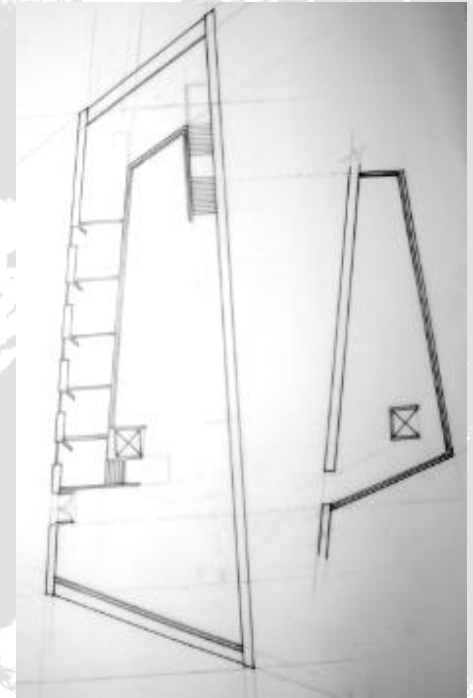


Refinement of stairways_



Bulkhead voids / partitions_

Design concepts: Sections and floor plans: refinement through design_



Revised section, and lift incorporation into pod design for disabled access_

Design concepts: Building Form and exhibition layout

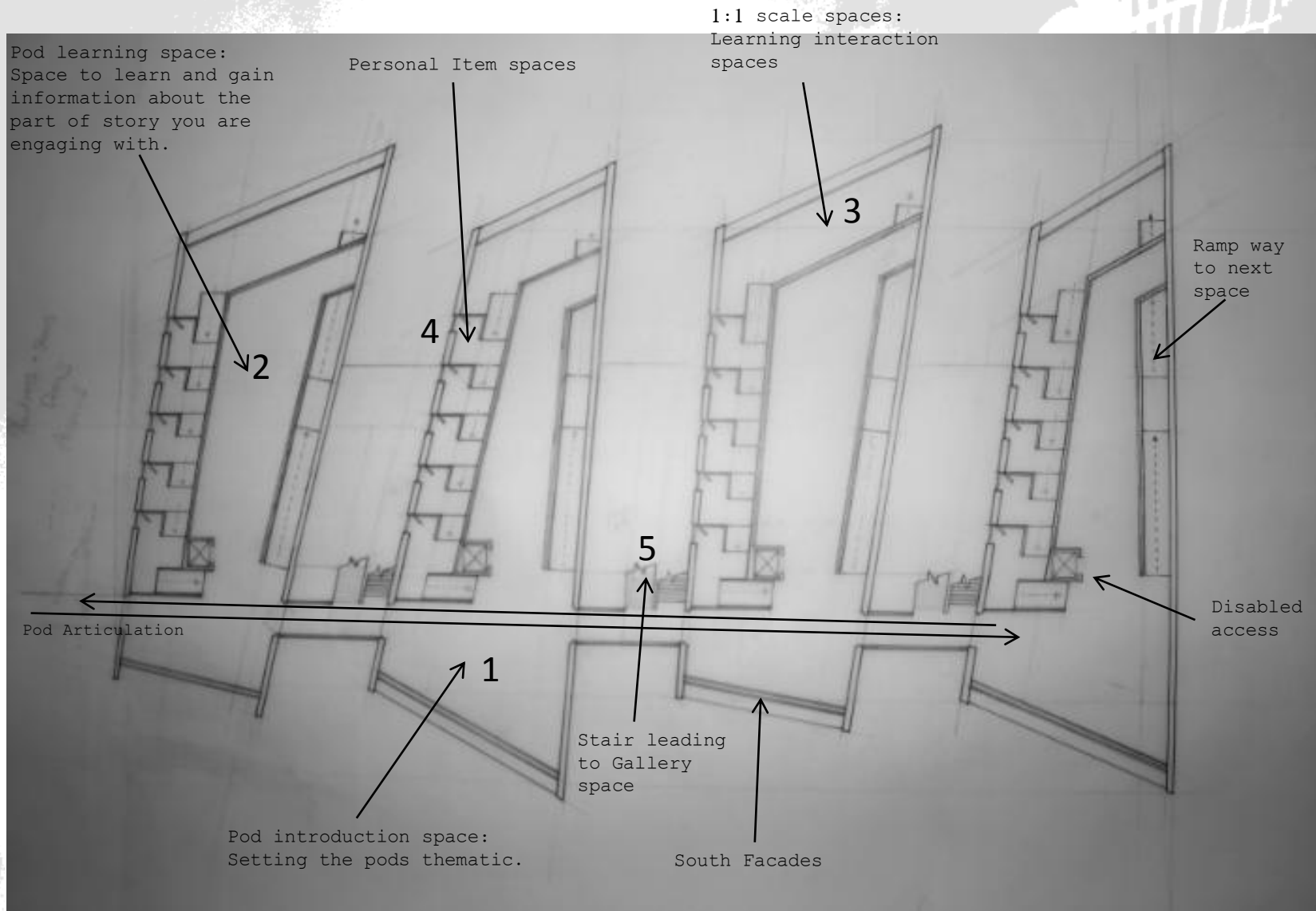
Pod design, placement:

When designing the museum the thought of elevating the exhibitions above the docks became apparent, a clear separation between anchored and elevated thematic of the building. The four Pods allow the Titanic's Narrative to be un-revelled, taking into account that every viewer with the museum may or may not have a vast or little insight into the story of the Titanic. These four pods serve as a story line showing the viewer the Titanic's life span through pictures, information, artefacts, objects and interactive one to one scale spaces. The pods, although elevated, anchor the Thematic of the Titanic, without anchoring structurally to the site. Creating spaces and walkways which are accentuated by their height, size, and position over the docks, The elevated pods and their floating walkways take inspiration from Calvino's *Edgy Cities*_:

'up-and-down course of steps, landings, cambered bridges, hanging streets. Combining segments of the various routes, elevated or on ground level_'

The Graving Dock:

The Graving Docks main and unique theme is of the Black Gang, and although hidden under the building, the space is accentuated by this. Instead of being anchored by their thematic, the space is also anchored by its relation to the site; within the Graving Dock. The placement of the Black Gang exhibition places the viewer of the exhibition in the body of the Black gang. Underwater, invisible, and at the very bottom of the structure / building. Yet learning their most important role while being within the space. This space helps to represent their thematic of *The Importance of Invisibility*_



Design Layout: Interior exhibition space_

Idea:

To break up the floor plan space with differentiating levels and layers of information, both interactive and non interactive.

Space one:

Introduction space, this space is the first space the public will enter. The space will automatically set the scene of the Pod's thematic, being either of Introduction, Construction, People, and Sinking pod (1,2,3,4)

Space Two:

Space Two will be a learning refinement, or storyline of the pods thematic, this space will unearth more of the pods theme, with more depth, and more information. Creating a space which as you walk through, lets you absorb information.

Space: Three

Space Three is a interactive, 1:1 scale space. This space will house a certain 1:1 scale piece which the viewer can understand the size and scale of the items used within titanic, whether being a riveting machine to a life boat, the viewers can learn the Titanic's 'Size'

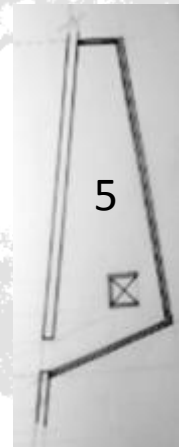
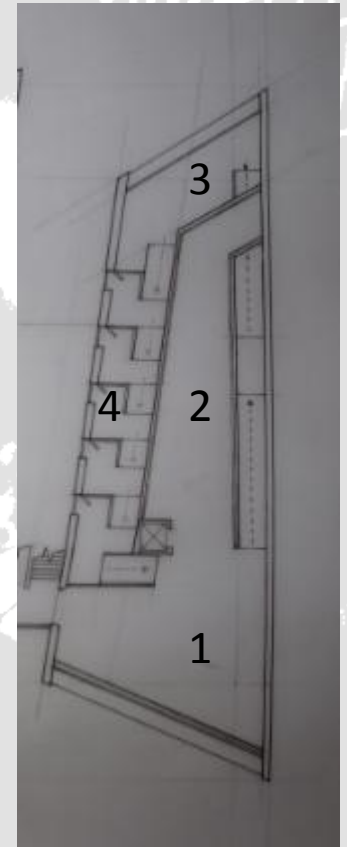
Space Four

Space Four holds personal items which are elevated individually on separate spaces to the next, these spaces hold items which would of been used by the people who would of had a connection to the pods theme.

Space Five

Space Five is a Gallery space, since a recent expedition to the Titanic in 2010, New, High Definition pictures of the Titanic have been captured. These spaces help portray the Titanic's current state. Through pictures of personal Items, ships construction, and the ships wreck.

All spaces are accompanied by Hyper Sonic Sound, accentuating the information or object in front of you, gaining a more personal interpretation, through vision and sound, using first person accounts and reports from the rare audio footage of the Titanic Story.



Interior concepts: _



The sunken walkway utilises the already stepped structure of the Graving Dock and embraces it within the new design, merging old and new architecture as one. The sunken walkway is an aesthetic thematic of the correlation of the museums connection of water and construction, while serving as a meaningful place for articulation and relaxation. It is also a social gathering point and eating area, whilst projecting visual images of the Titanic wreck for people to study_

Interior concepts: _



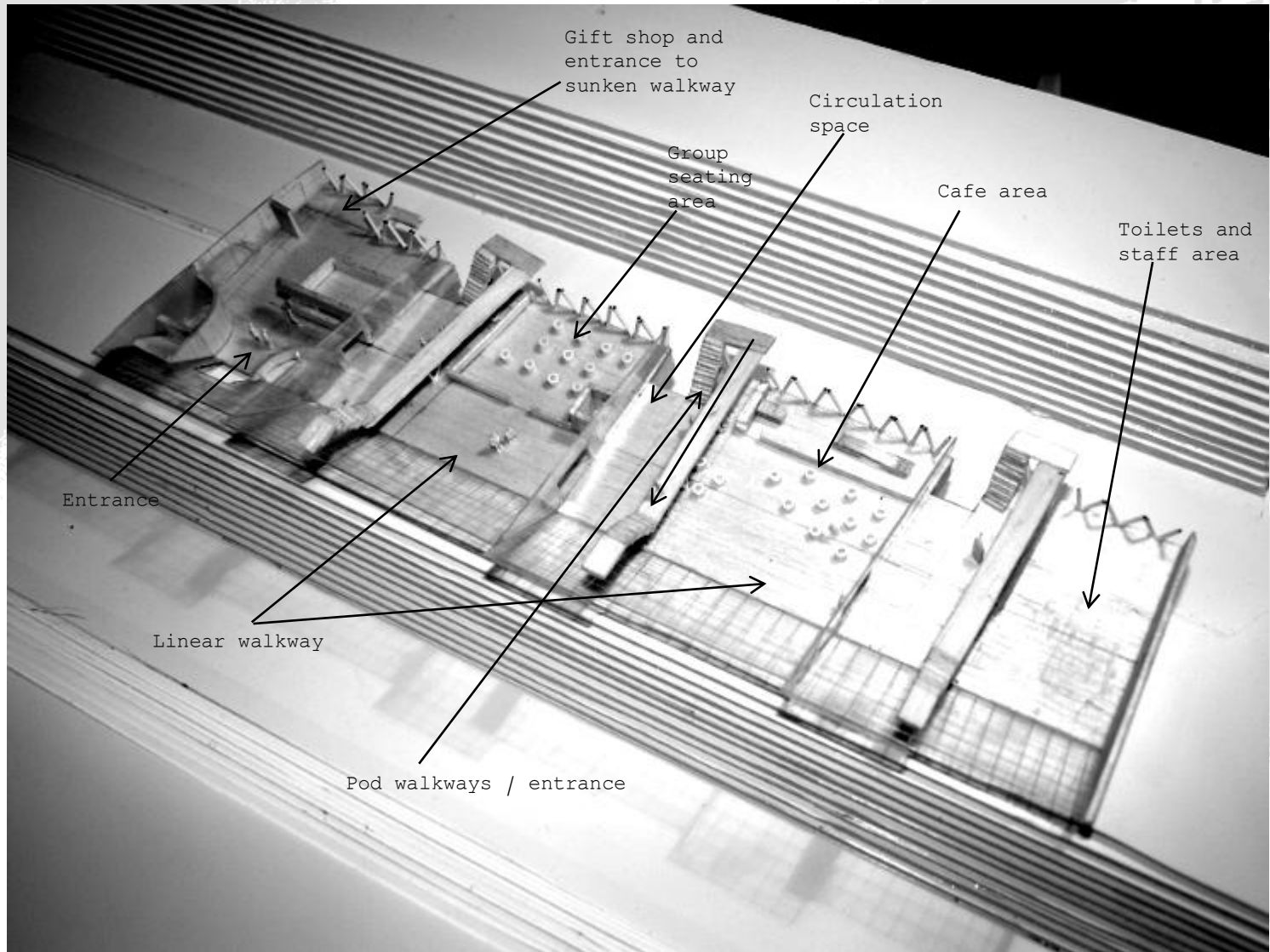
The black Gang exhibition is within the belly of the building, situated within the graving dock itself. Here all of the senses are used to create a lasting effect and empowering the message of the Black Gang and their work on board the Titanic and their efforts during the sinking. Capturing their feelings of isolation, *invisibility*, and *importance*.

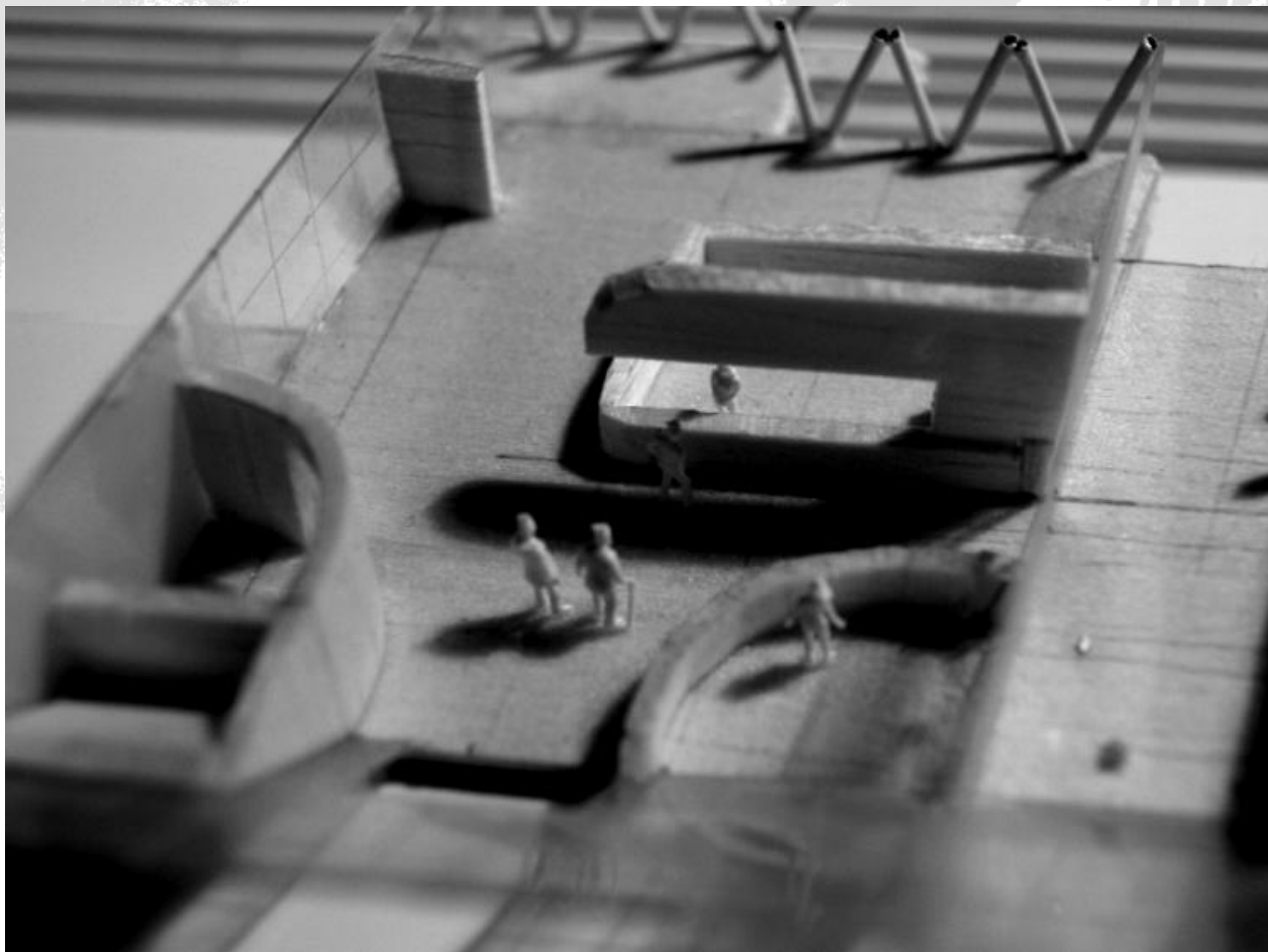
Interior concepts: _



Interior image of the main and final exhibition, The Echo Walkways. Here, under the thin sheet of water above you physically and mentally places you below the 'ships' layers of first, second, and third class cabins. Depicted through the raised galley spaces (first class) and the lower levels of the exhibition spaces (second class) and the interior walkways and atriums (third class) which you have travelled through. The hypersonic sound is transmitted, echoing voices recorded from rare first person recordings taken from the audio book 'Titanic Voices'. The space creates a solitude break between an empty, invisible space to the people above you, as you walk in a linear route, capturing glimpses of passengers voices as you stop and listen. The entire walkway, is silent, yet as you walk the voices of hundreds of passengers can '*invisibly*' be heard_

Conceptual model: _







South Elevation

Bibliography:

Books used through out Project / research:

The Titanic, Geoff Tibballs, Carlton Publishers, ISBN - 1858682916

Titanic, Thomas E. Bonsall, Published by Gallery Books, ISBN - 031787740

The Great Liners, Melvin Maddocks, published by Time Life books, ISBN - 705406237

Titanic Voices, Donald Hyslop, Alistair Forsyth, Sheila Jermima, Published by Southampton City Council, ISBN 0954394186

Invisible Cities, Italo Calvino, Published by Harcourt Brace Jovanovich, ISBN 9780156453806

Imagery:

Pg 1:

<http://static.guim.co.uk/sys-images/Guardian/Pix/pictures/2009/01/05/titanic.article.jpg>

<http://www.photosfan.com/images/titanic-history-under-construction1.jpg>

<http://www.titanicuniverse.com/wp-content/uploads/2009/12/titanic-maiden-voyage-2.jpg>

<http://thecomposite.files.wordpress.com/2011/01/titanic-wreck.jpg>

Pg : 19

http://www.proactiveinvestors.co.uk/genera//img/companies/news/coal350_49363e29066da.jpg

http://www.rmstitanic.net/titanic_images/theShip/boilerroom.jpg

<http://www.republicdomain.com/photos/images/wallpapers/Coal%20of%20Fire-82610.jpeg>

Pg 26:

<http://www.liverpool.tourist-information-uk.com/images/Liverpool/liverpool-maritime-musem.jpg>

http://i.telegraph.co.uk/multimedia/archive/01752/titanic-funnel_1752777i.jpg

Pg 29:

<http://www.engineering-timelines.com/itempics/docks/canningGraving.jpg>

http://www.lusas.com/case/civil/images/millennium_dome_mast_base_600.jpg

http://farm4.static.flickr.com/3150/2857162006_fa2b08b47c.jpg

Pg 30:

<http://maps.google.co.uk/>

Pg 31:

<http://maps.google.co.uk/>

Pg 32:

<http://www.webbaviation.co.uk/gallery/d/38797-1/Maunsellarmyforts-db61181.jpg>

http://www.bobleroi.co.uk/ScrapBook/RadioFortsSpecial/IMG_4499-Shivering-Sands.jpg

<http://www.gulbekian.plus.com/images/ShiveringSands8.jpg>

Pg 33:

http://shoutjoyfully.com/wp-content/uploads/2010/05/Wooden_Shipwreck.-300x205.jpg

<http://www.submerged.co.uk/edwin%20fox%20four%20big.jpg>

<http://steelguru.com/uploads/reports/image013-01-11-2009.jpg>

Pg 34:

http://farm2.static.flickr.com/1012/1487013218_b96dbc0e57.jpg

http://www.photos8.com/walls/wood_wall-other.jpg

http://www.colorcopper.com/product_images/v/633/verde_patina_copper_sheet_91739_zoom.jpg