

Site Location and History

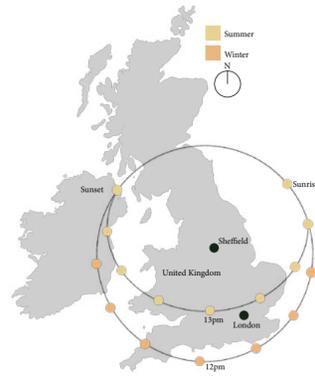
Sector Cultural Hub
 Location 20-26 Fargate Sheffield
 Client HLM Architects

Fargate is one of the main streets in the city centre of Sheffield. Fargate used to be a busy, crowded retail and housing street with great transportation routes driving through the centre of the road. Fargate had a very quick rise with the number of businesses located going from 7 in 1879 to 114 in 1893. The street was bustling with shoppers from all over Sheffield benefiting from the range and individual shops that lined the street.

Since the move to online shopping and the construction of Meadowhall shopping centre in 1990, the high street in Sheffield has declined massively due to businesses relocating or starting up at Meadowhall rather than the city centre. As Meadowhall has excellent road and rail links, making it more easily accessible to visitors from other dense populations such as Doncaster. However, the decline in the high street started before this with only 21 businesses in Fargate in 1974.

The high street is now 70% derelict with a lack of hospitality and wanted retail by all demographics, the city centre is now used by people who quickly go to get one or two things, people do not spend the day there, reducing the net income of the location.

Sheffield won the bid to receive £15.8 million from The Future High Streets Fund in 2021 to regenerate the high street of Sheffield. The council have decided to spend the money on three projects, Event Central, improvements to the High Street and the Front Door Scheme. Being more appealing to brands, they may move back in which brings in a new clientele. The front door scheme makes buildings and shops more inviting and welcoming to the public. These projects are projected to improve the quality of the high street in Sheffield to increase activity in the city. I hope the council gets more money to improve the high street.

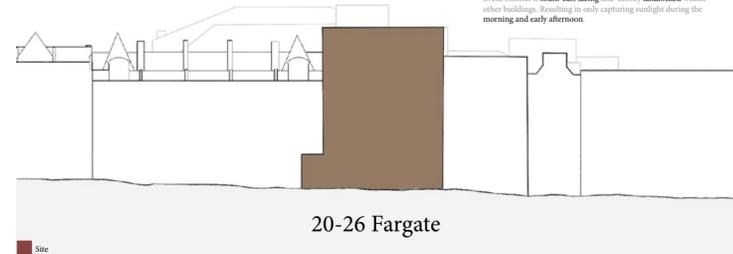


Address: 20-26 Fargate, Sheffield City Centre, Sheffield, S1 2HE
 Event Central is south-east facing and mostly landlocked within other buildings. Resulting in only capturing sunlight during the morning and early afternoon.



Looking at the surrounding area of Event Central there are retail and business buildings that populate the streets, however there are an alarming number of vacant buildings and a lack of green space. Optimistically there is an increase in building work on vacant buildings to restore life and activity in them. On Fargate there is little hospitality and/or art spaces.

Healthcare	Entertainment	Residential	Vacant
Heritage	Food Shop	Mixed	Art Space
Hospitality	Council	Retail and Leisure	Building Work
Business	Green Space	Train Line	Site
	Bus Line		



20-26 Fargate



03

04

Schedule of Accommodation



Pottery Studio



Metalwork Studio



Shop



Social Spaces



Community NETWORK

Commercial CREATE

Sustainable SELF-PRODUCE

PROJECT OUTLINE

Brief -

Sheffield City Council has received confirmation of funding from the 'Future High Streets Fund'. The fund aims to transform and regenerate high streets across England, making them fit for the future. HLM have been given 20-26 Fargate to transform as part of the regeneration and it sits pride of place in the centre of Sheffield's main high street. It is this building that will form the basis of your project. You have the opportunity to work with 6 floor levels and a large prominent façade. With this, you should define and develop a design proposal that 'encourages human interaction and creativity in a work / play environment' and becomes a 'cultural hub, attracting families, students, residents, shoppers and tourists'.

Personal Brief -

To create a cooperative art environment where people can learn, practice and master art mediums while being supported in a creative and motivating space. Designed off past architecture engineering and conceptual furniture to bring longevity and sustainability to Sheffield. The cultural hub will create a network that will increase activity within the city centre of Sheffield to regenerate Fargate.

Concept Board



Furniture in Event Central would be made from materials that are used in the workshops in the building.

Materials and Manifesto



MANIFESTO

Why -
Event Central will allow people to **access teaching and facilities** to learn and practice art mediums within the heart of Sheffield where there is a **lack of access** for people to do so.

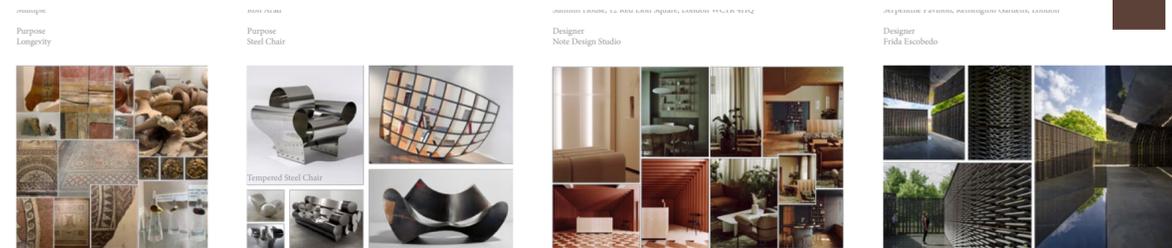
Who -
Students, young professionals, adults, families, the elderly, staff, and the general public.

How -
Through **exploration** looking at private art workshops and **self-experiments** Event Central will come together to be a **coherent and supportive** space with a creative flair that ties the building together.

What -
Event Central is a space where people can come **together** and learn new art skills in the workshops. While also having public spaces to **enjoy others' company**, e.g. restaurants, cinemas, libraries and shops.

Where -
Event Central Sheffield on Fargate

When -
Event Central will be open in the **social spaces** from 9:30 am to 10 pm while the **workshops** will be open from 10:00am to 9:30 pm.



Window Concept

From the proposed ground floor plan users walking past Event Central would not get a sense of what activities take place within the building. To overcome this, I have taken inspiration from the Salvation Army HQ which was designed using the principles of the Roman forum. By following this connection, I have designed a concept that **allows people to investigate the workshops below**.



The Users Journey



CONNECTING SPACES

Building and Location
Salvation Army International Headquarters, 101 Queen Victoria Street, London, ECAV 4EH

Architect
Chadwick International

Drawing of the Roman Forum



The HQ used the **Roman forum** as the base of their design, a building located at the centre of the ancient city of Rome, and which was surrounded by a trench. It was the location of important activities, and it allowed public to see the Roman leaders at work. The charity used the same idea of this gap created between their exterior wall and the interior, to **connect their users** with each. It also allows the public passing by to be able to see and distinguish a public space within the building that is open for them to use.

As seen in the adjacency diagrams, the ground floor is retail and hospitality, which does not highlight the use of the building. By creating gaps within the floor, this then helps people to **identify the activities within** the building and permits people walking past or into the building to look down into some of the workshops to get a feel of the space.

SOUND PROOFING

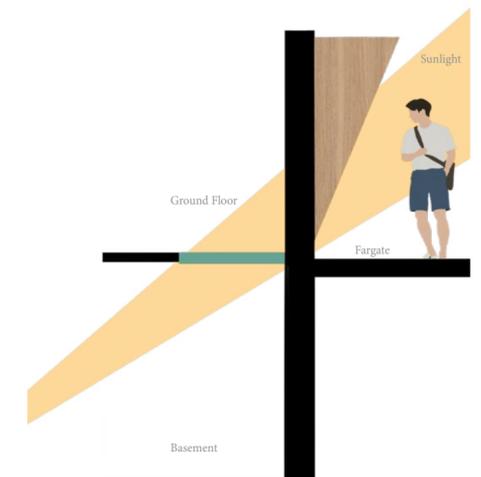
Building and Location
TWA Hotel, John F. Kennedy International Airport, One, JFK Access Road, Idlewild Dr, Queens, NY 11430, United States

Architect
Eero Saarinen



To combat the location noise the hotel installed a **seven-layer glass, triple glazed system which is 4 inches thick**. The two air spaces within the glass panels block low frequency sounds from the jet engines. While the grey tinted glass blocks higher pitched sounds, creating **soundproof** rooms, hence creating an undisturbed space.

In Event Central I will have a metal and wood workshop which will create **noise pollution**. As the workshops are in the basement, I would include windows to increase lighting, and to **reduce disturbing** other users and those passing, a system like this will be beneficial.

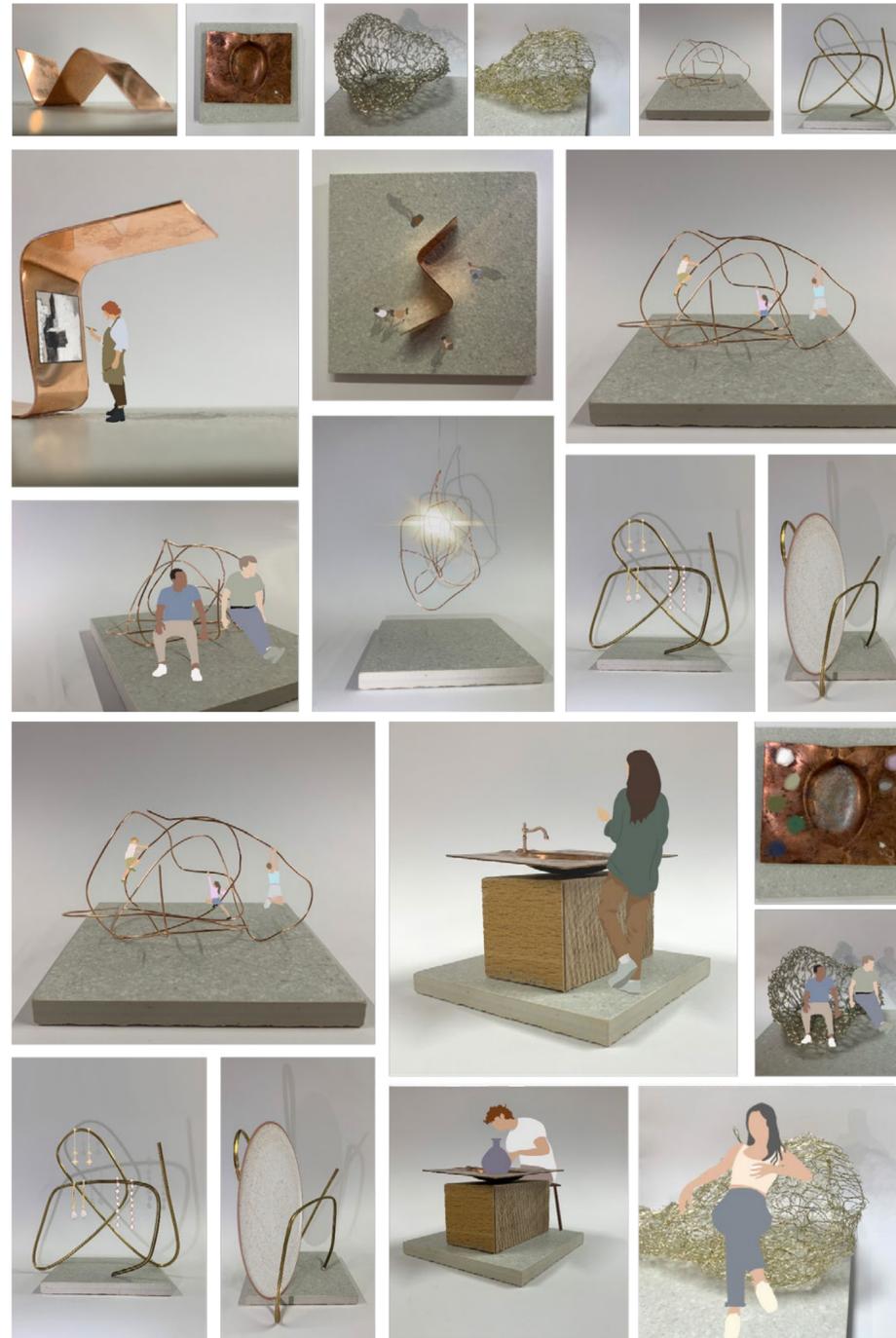


Experimental Furniture

WOOD

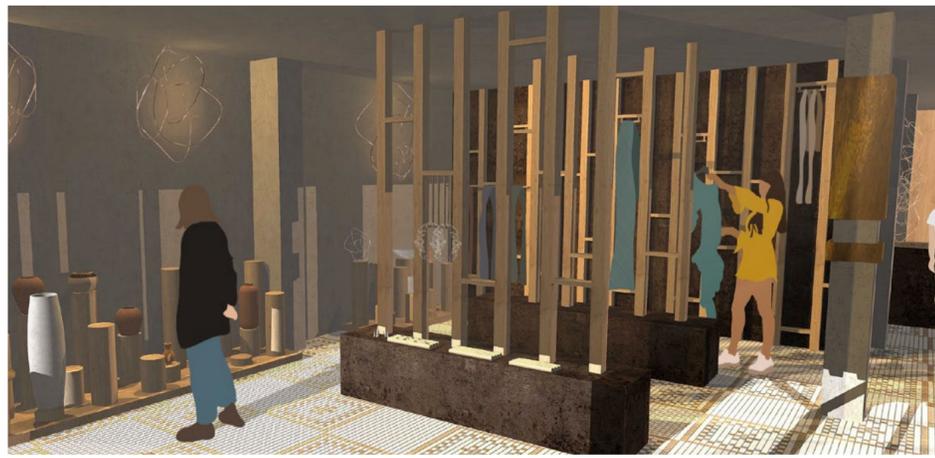


METAL

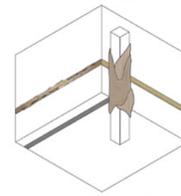
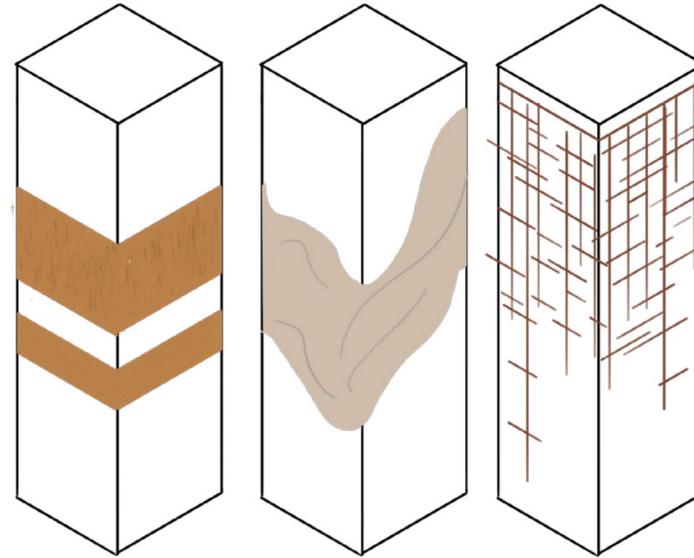


CERAMIC



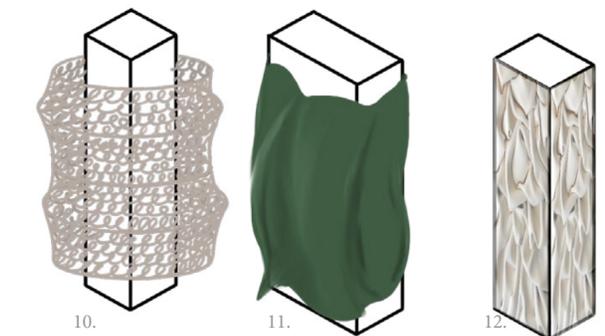
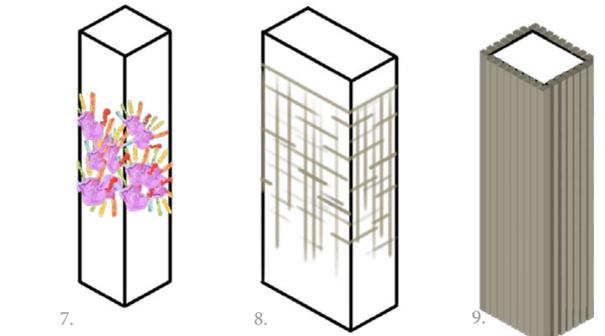
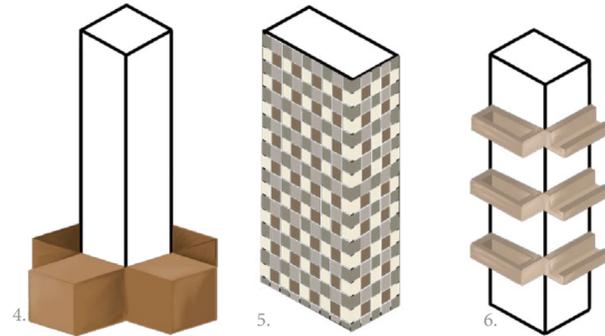
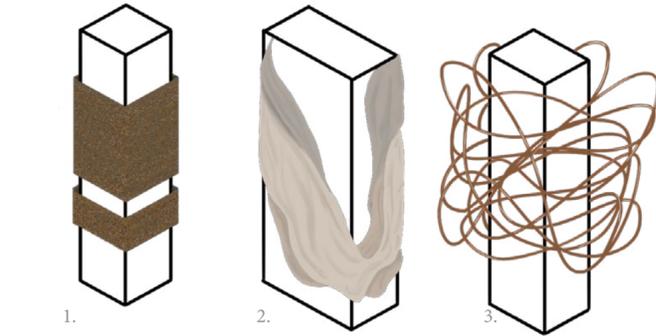


Navigation



The ground floor of Event Central is open to all members of the public, including the shop, the restaurant/caf  and the toilets. To guide people towards the workshops I plan to design **wraps to cover the pillars** and include **selected materials** in the flooring and the walls. They will **act as signs** for people, they also will help **direct blind and partially sighted** people by touch towards their destination. They will have backlighting to illuminate the location of the panels, making them easily found.

- Metal
- Wood
- Pottery
- Crafts
- Children
- Painting and Drawing



1. Hammered Metal
2. Smooth Ceramic
3. Copper Wire
4. Copper Seats
5. Tiled
6. Shelves
7. Hand Prints
8. Macram 
9. Wood Straightens
10. Crochet Wire
11. Draped Fabric
12. Ceramics

Precedent Study

ALHONDIGA

Location
Arriquirar Plaza, 4, 48010 Bilbo, Bizkaia, Spain

Architect
Ricardo Bastida and Philippe Starck



The former wine warehouse was designed by Ricardo Bastida in 1909. Activity declined to the point of closure in the 70s and in 1990 Philippe Starck renovated the space to become a **culture and leisure centre**, which **increased social and economic activity within the city**.

The foundation of the internal building is exposed. As you enter the Atrium of Culture you are met with a 6193 m² space that is surrounded by a colonnade of **43 pillars** with the task of supporting the internal building.

Each **pillar is different**, each one symbolises a story of culture, architecture, war and religion that has crossed mankind. Not one column of similar material or style is placed together to allow each pillar to have its **independence and importance**. The materials used for the pillars represent the history of raw materials; marble, brick, wood, and bronze. While also introducing modern materials such as cement, steel, Lecce stone, and glazed terracotta. The pillars represent artisan work from people of different art sectors of old and new techniques to create these captivating pillars.

1. Art Deco
2. Modern
3. Palladian
4. Assyria-Babylon
5. Modern
6. Renaissance
7. Medieval
8. Palladian
9. Modern
10. Della Robbia
11. Renaissance
12. Modern
13. Medieval
14. Chinese
15. Art Deco
16. Art Deco
17. Modern
18. Medieval
19. Cave Art
20. Modern
21. Art Deco
22. Renaissance
23. Modern
24. Baroque
25. Palladian
26. Cave Art
27. Modern
28. '700
29. Renaissance
30. Renaissance
31. Renaissance
32. Art Deco
33. Neoclassical
34. Art Deco
35. Modern
36. Baroque
37. Medieval
38. Chinese
39. Chinese
40. Medieval
41. Chinese
42. Neoclassical
43. Renaissance



