

Interior Educators 2021 National Writing Award.

Course Director/Programme leader's overview.

Candidate: 181.W.CS.2021c.pdf

Due to the Covid19 implications to teaching and university guidelines, students on this programme of study have an amended submission deadline of June 24th 2021. As such, this work is not considered fully complete, and will be marked upon submission of the physically crafted submission.

This work is an extensive illustrated research and analysis report, which presents specific knowledge, understanding and arguments, based upon critical analysis of primary and secondary sources to inform an individually negotiated Design Project.

The Black Box - Somerton House Hotel, Lockerbie

This work explores a search for 'the truth' and the moral and political dilemma of 'fake news'.

On 21st of December 2020, exactly 32 years after the Lockerbie Bombing disaster, the alleged bomb-maker was finally charged for terrorism related crimes. This is a disaster that shook so many lives and has been riddled with fake news and misinformation.

(Mis)information, political agendas, historic reporting through media news outlets and modern social media platforms are complicit within the unfolding of this particular story, but instances of 'fake news' have become more prevalent. From recent federal and HM governments to presidents and prime ministers alike, the public trust barometer is at an all-time low with an astonishing percentage of the public happy to accept that their politicians lie and the media lack accountability for what is reported.

The project has a very personal connection to this student, a resident of Lockerbie. The choice of building specifically references the qualities that domestic architecture, and a building which is locally embraced can provide to create a memorial that the community can identify with.

This work proposes a 'design activist' approach to the written work. This project 'The Black Box' seeks to develop an exhibition, memorial and museum facility, enabling visitors to understand the 'known facts' about the disaster alongside misreporting and fake news.

THE BLACK BOX

BETH RODDICK

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ORPHAN OF LOCKERBIE

ORPHAN OF LOCKERBIE

The ‘Orphan of Lockerbie’, Steven Flannigan. At the age of 14, Steven’s parents and younger sister were killed when the wreckage of Pan Am 103 crashed into their home. He escaped with his life after slipping out to build a bike for his sister’s Christmas present in a neighbour’s garage.
(Boyle, 2018)

This situation drives the narrative of this project, allowing each space to educate the user (Steven) in how and why the Lockerbie Disaster occurred, the fake news behind it, and how fake news still occurs today. The user will grow older and wiser whilst educating themselves.



Process Diagram

Fig 1



Steven Flannigan, The Orphan of Lockerbie

Fig 2





BUILDING DETAILS

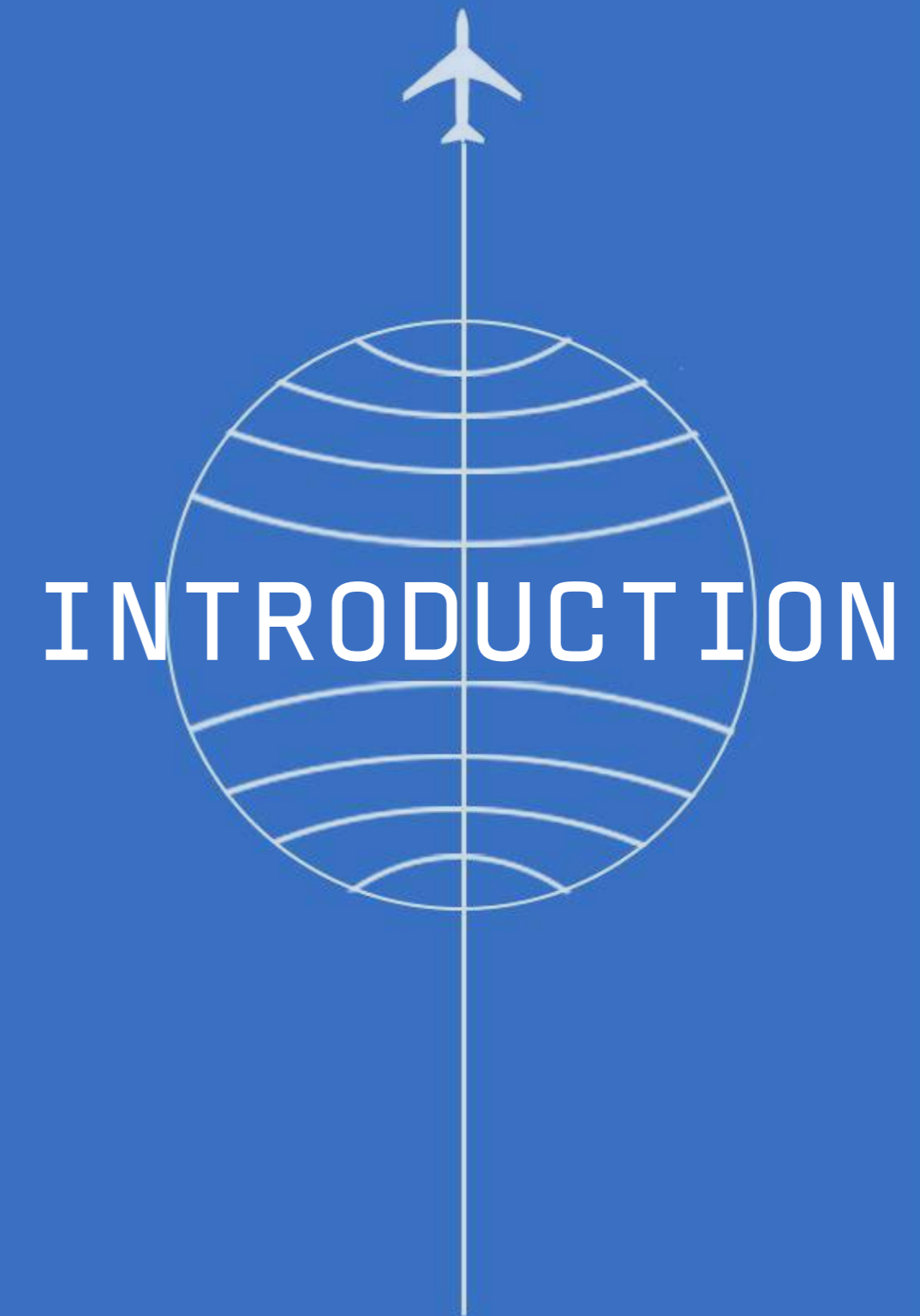
BUILDING DETAILS



Fig 3

Somerton House Hotel
35 Carlisle Road, Lockerbie, Scotland, DG11 2DR
1880 Victorian mansion, currently a family run hotel
Architect: Alexander "Greek" Thomson
Grade II Listed





INTRODUCTION

INTRODUCTION

In South-West Scotland lies the small, community based town named Lockerbie. Known for the Lockerbie disaster in 1988, Lockerbie is filled with sandstone architecture and a real community spirit. In 1988, Pan Am Flight 103 struck the town of Lockerbie, killing all on board and also 11 Lockerbie residents. The wreckage landed only 0.3 miles away from the chosen site of Somerton House Hotel. Despite not being affected, it was able to house local residents, journalists and detectives due to its location, and therefore is chosen to house the project. Despite the devastating attack, the community spirit was heightened, and still remains that way today. A fund named the ‘Lockerbie Disaster Fund’ was established and helped to redevelop the town. The proceeds from this disaster fund will be used to give back to the community, thirty years after the disaster occurred. (Fitzgerald, 2010)

In 1965, the Grade II listed Somerton House became Somerton House Hotel, a family run hotel which still stands to this day. The hotel’s use is very popular among the visitors who visit the hotel’s town of Lockerbie. The building was originally a Victorian mansion built in 1880 for Doctor Primrose, designed by architect Alexander Thomson, and is a very admired building within Lockerbie. The surrounding site is mainly residential, making the Somerton House Hotel very distinctive against the surrounding architecture. (About the Hotel, Somerton House Hotel, n.d)

After many years of confusion and debates on the Lockerbie disaster, only one individual was convicted. Many lies and fake news were produced by the American and Libyan government to the people of Lockerbie and the whole of society, and to this day, no one is certain who was behind the tragic attack. (Fitzgerald, 2010)

“Fake news” still continues to this day, not only in Lockerbie, but across the world. Those in authority present lies to their country in order to cling onto power and confuse the people of their country. Fake news has evolved over time. In today’s society, social media and the internet are able to spread these lies, or those in power are able to express the lies themselves using these platforms. (Watson, 2018)

The fake news during the 1988 Lockerbie Disaster and the fake news in today’s world, indicates that it is an issue which is still evolving and society needs to be educated.



Fig 4





BRIEF

The ‘Cockpit’ will begin the experience for the visitors. A dark, unsettling and trapped atmosphere will set the scene for the rest of the journey by providing the user with information about the Lockerbie Disaster via immersive projections and personal stories.

This will then lead to the ‘Black Box’, a small, confined and suffocating space which will reveal that the Lockerbie Disaster was not all it seemed.

Continuing on from the ‘Black Box’, the ‘Cabin’ will reveal all the fake news behind the disaster via projections, talks, lectures and archives. The atmosphere still continuing to be unsettling.

The ‘Turbine’ space will educate the visitor on how fake news still occurs today and how it is still a present issue in today’s society, this will be achieved by projections, videos, presentations and newspapers. Spaces for research will be present so that the visitor will be able to leave the space with a clearer understanding on fake news.

The ‘Descent’ will be the final space within the building, educating and explaining to the visitor about slow news and how it aims to combat the issues of fake news. This will be achieved via projections and research spaces. The atmosphere within this space will be less unsettling, as it aims to show the visitor the light is at the end of the tunnel, creating a feeling of escapism.

A memorial space will also be located within the building, allowing the users to connect with the community, and those involved in the incident. In contrast to the education space, this memorial space will be private, providing visitors with a quiet and reflective space. As the building is located just 0.3 miles away from where the disaster occurred, this will be successful in attracting the public into the space.



Lockerbie Disaster, Sherwood Crescent damage

Fig 5



Lockerbie Disaster, Sherwood Crescent damage

Fig 6

The small town of Lockerbie, located in South-West Scotland, is most known for the devastating air disaster that occurred in December 1988. After many years of political debates and investigations, Abdelbaset al-Megrahi, the head of security for Libyan Arab Airlines and an alleged Libyan intelligence officer, was the only individual convicted for the crime in 2001. Despite his conviction, there were debates whether or not the Libyan government were behind it and many lies were told both by the American and Libyan government. These lies are now described as “fake news” as they were lies caused by those in authority. (Fitzgerald, 2010)

Fake news has been a global problem for many decades, challenging the way we share information and perceive the world around us, with false assertions coming from those in authority such as political leaders and established journalists. In contrast, slow news however, aims to combat this issue with journalists and political leaders presenting real facts along with evidence. Therefore, this type of journalism gives time for research, which is then presented to society, giving them a true understanding of the current issues. (Watson, 2018)

The tragic event of the Lockerbie Disaster and the impact of fake news, will drive the design project. The site, The Somerton House Hotel, will be remodelled into a space for education, including a memorial space. The Somerton House Hotel played a vital role during and after the disaster, accommodating local residents, journalists and detectives. The site is also located 0.3 miles from where the disaster occurred.



LOCKERBIE DISASTER



LOCKERBIE DISASTER

An airplane Pan Am 103, Boeing 747, N739PA, was scheduled to travel from Heathrow, London to New York, USA on 21st December 1988. The aircraft arrived from San Francisco, USA, and most passengers joining the connecting flight had travelled from Frankfurt, Germany. The scheduled flight of PA103, also known as 'Clipper Maid of the Seas', to New York departed at 6.25pm from Heathrow Airport. The Pan Am Flight 103 travelled with 243 passengers and 16 crew members on board, who were all unaware of the suitcase in the luggage hold, which carried a Toshiba radio cassette player filled with Semtex explosives. Thirty-eight minutes after Clipper Maid of the Seas left Heathrow Airport, a bomb exploded. (Fitzgerald, 2010)

As the small town of Lockerbie was preparing for Christmas Day, at 7.03pm two major sections of the aircraft plummeted down onto the town, with other parts of the aircraft landing in the countryside at the east of the town. A rumbling noise was reported around 7pm, a noise similar to thunder which then rapidly got louder and deafening. This noise appeared to come from a 'meteor-like object' on fire, plummeting to the North-East side of Lockerbie. Seconds after, a large wing-like object landed on the residential street, creating an explosion which killed 11 residents of Sherwood Crescent. (Fitzgerald, 2010)



Pan Am Flight 103

Fig 7



Pan Am Flight 103 wreckage

Fig 8



Lockerbie Disaster, Sherwood Crescent damage

Fig 9



Lockerbie Disaster, Sherwood Crescent damage

Fig 10

This devastating incident sadly claimed the lives of all 243 passengers and 16 crew on board, and also 11 Lockerbie residents. (Fitzgerald, 2010)

Once the fire crew arrived, the wreckage and force of the aircraft had destroyed the water pumps, therefore it was extremely difficult to combat the fires and the fire service only had access to the small amount of water stored in the fire trucks.

(FBI – Federal Bureau of Investigation, 2018)

The only person ever convicted was Abdelbaset al-Megrahi in 2001, and it was believed he was hired by the Libyan government, yet some say he was innocent. There was suspicions that Megrahi was an innocent man who got a life sentence for mass murder, and this was either by a cover-up or by accident. (Lusher, 2018)



LOCKERBIE DISASTER

The local ice rink, located just 0.8 miles from where the disaster struck, was used as a mortuary at the time of the disaster.

Located 0.8 miles from the wreckage, the local secondary school, Lockerbie Academy, was used as the criminal investigations unit in order for detectives and experts to analyse the disaster. Air crash investigators located at HQ at Lockerbie Academy were able to recover 90% of the aircraft, which enabled them to understand the location of the bomb within the aircraft. They discovered the bomb was placed in a radio cassette player.

Shortly after the aircraft crashed, over twenty fire engines rushed to the scene, and within three hours, fires crossed an area of 1.25 miles.

Twenty-one homes were destroyed and damaged due to the forceful extent of the crash.

(Boyle, 2018)



Extent of damage,
crater located at
Sherwood Crescent

Fig 11

PERSONAL STORIES

LOCKERBIE DISASTER



Identifying bodies

Fig 12



Wreckage on Sherwood Crescent

Fig 13



Identifying bodies

Fig 14



Children finding remains

Fig 15

The ‘Orphan of Lockerbie’, Steven Flannigan. At the age of 14, Steven’s parents and younger sister were killed when the wreckage of the plane crashed into their home. He escaped with his life after slipping out to build a bike for his sister’s Christmas present in a neighbour’s garage.
(Lusher, 2018)

“What we saw and did never leaves me. It is engraved in my memory and will stay with me until the day I die. I couldn’t believe what I was seeing at the main impact site. It was more like a war zone. We were 40 miles away from the town and still finding bodies , wreckage and personal effects. I’d never seen anything like it previously and there was nothing that prepared us for what we saw. I can still see it vividly in my mind today.” – PS Pete Tuite, Lockerbie Police.
(Kennedy, 2018)

“Flames coming out of a great big hole in the ground, and dense, dense smoke and terrific heat.” – George Stobbs, Inspector of Lockerbie Police
(FBI – Federal Bureau of Investigation, 2018)

I went to the back door with my torch and saw parts of rubble and plane. Shining the torch on a hedge, I saw a body. I can always remember, she was face down, this girl. She had one shoe on. I got such a fright. The body was discovered as Lyndsey Otenasek, a 21 year old from Baltimore. Later, I met Lyndsey’s mother Peggy, and I was able to show her where I found her daughter. She couldn’t believe that I had seen her there. We chatted away and went for tea. When she was here, I picked up a pebble in the garden. It was really smooth. I washed and cleaned it then said to her ‘take that back home. That will remind you of where your daughter was found’ I gave her a hug. She’s such a nice woman. To meet her was unbelievable.” – Peter Giesecke, Lockerbie resident
(Kennedy, 2018)

“At first we thought it was only a small airplane that had crashed, but as I stepped out I was shocked to realise it was more serious than that” – Duncan Cossar, local resident and customer of The Somerton House Hotel
(Cossar, 2020)



AFTER THE DISASTER

LOCKERBIE DISASTER

The district council repaired all damaged council houses with speed and care, except for two which were beyond repair. Those left homeless were rehoused and the deep crater at Sherwood Crescent was quickly filled and the ruins from damaged houses were removed. The crater from the bombing located on Sherwood Crescent became sacred ground due to some remains which could not be located. The ice rink, which was used a mortuary, slowly gained back it's original use, providing pleasure for the skaters and curlers within the town. (Pitcher, 1989)

A memorial is was established at Dryfesdale Cemetery in a garden of remembrance with the names and nationalities of the victims. A memorial stone was also placed at the crash site at Sherwood Crescent. US President Bill Clinton in 1995 dedicated a memorial at Syracuse University, NYC, similar to the one on the residential street in Lockerbie. (Pitcher, 1989)

The Disaster Fund have distributed large sums of money to those most affected by the disaster, and considered very carefully how to make the best out of the fund for the community as a whole. Many personal issues still remain n the heart of Lockerbie, yet the residents slowly began to talk about other things, and began to resume the normal activities of their lives. (Pitcher, 1989)



Margaret Thatcher visiting the scene

Fig 16

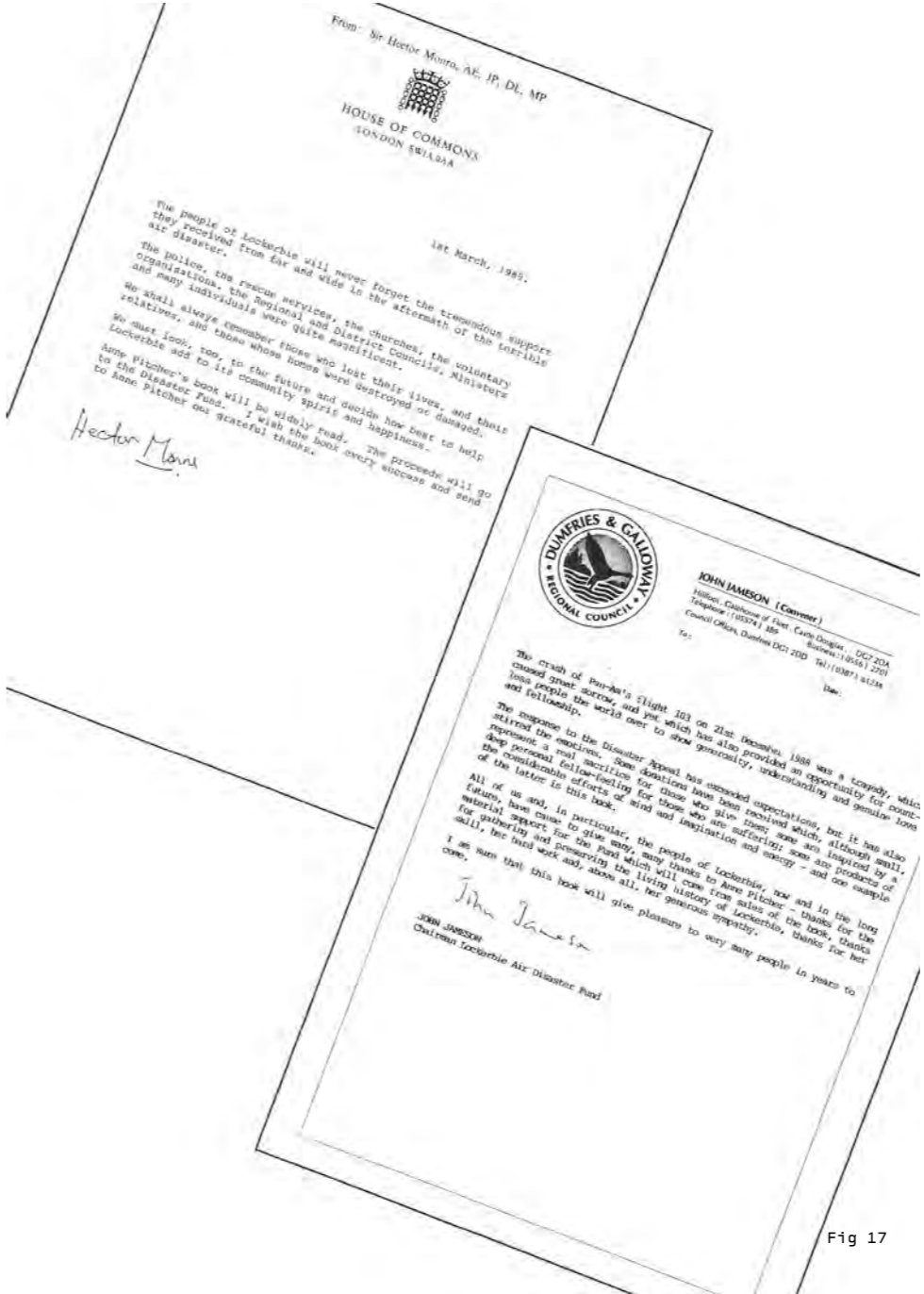


Fig 17



HYPERNORMALISATION

FAKE NEWS BEHIND THE DISASTER

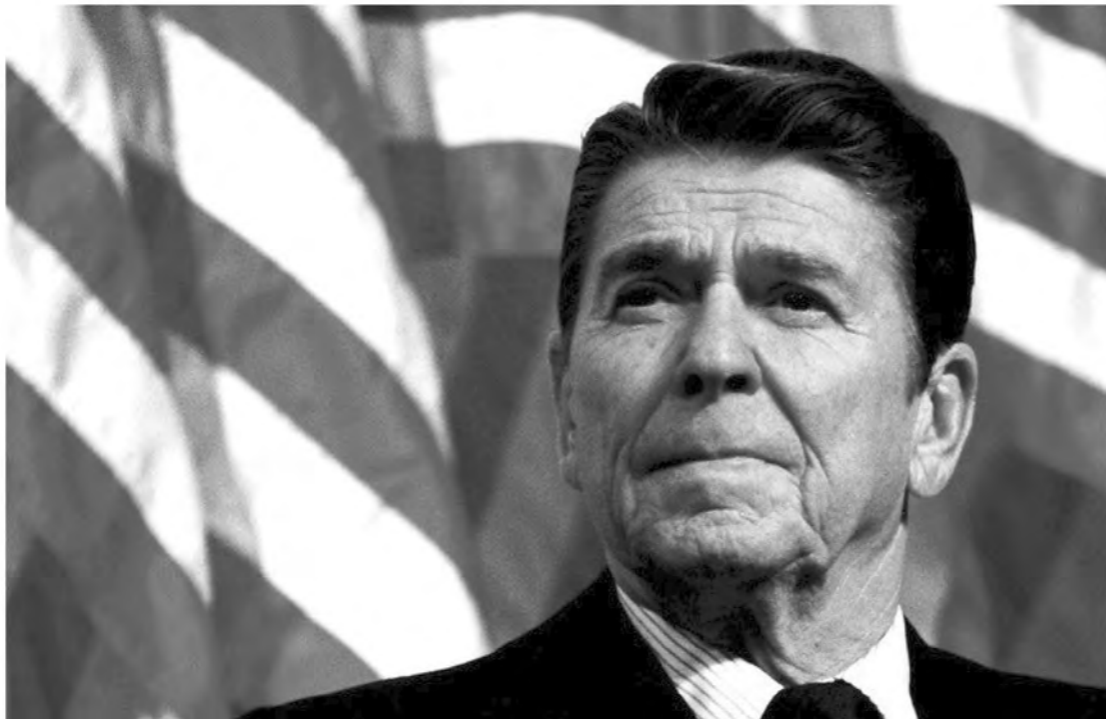
Hypernormalisation, a 2016 documentary by Adam Curtis, explains the argument that over the past 40 years, politicians, financiers and technological utopians retreat the real complexities of the world, rather than face up to them. They constructed a more simpler version of the world, which includes creating false assertions, in order to cling onto power. As the fake news began to grow and spread, society believed it, as simplicity was reassuring. (Curtis, 2016)

In America in the 1970s, President Reagan's government were desperate to create a simple villain, an imaginary enemy, someone that would release them from the the complexity of middle-eastern politics. The perfect candidate was Colonel Gaddafi, the ruler of Libya. The American's plan was to use Gaddafi to create a fake terrorist mastermind, and Gaddafi's plan was to play along as he believed it would turn him into a global figure.

(Curtis, 2016)

By the mid 1980's however, Gaddafi was an isolated figure, no allies or no global influence, as no one followed his new theory.

(Curtis, 2016)



Ronald Reagan

Fig 18

By 1985, terrorist attacks began to follow one after the other, and President Regan blamed Gaddafi for these attacks, even though they had created this fake villain. These accusations were then presented in news articles and people believed Gaddafi was responsible as there was nothing else to believe.

(Curtis, 2016)



Colonel Gaddafi

Fig 19

Gaddafi then started to play a role which became very familiar as he grabbed the publicity he was given by the Americans, and used it dramatically. He became a global supervillain who threatened the stability of the world.

(Curtis, 2016)

Many who investigated the Lockerbie Disaster in 1988 were convinced Gaddafi was not behind it, and it was in fact, Iran. Yet Gaddafi confessed. His son later stated that his father only admitted to being behind the attack so that the sanctions were lifted, and for the fame, not because he was responsible. It is also believed that there was a possibility that Iran were behind the bombings, but there was also no evidence to suggest this either.

(Curtis, 2016)

There were concerns that analysts leading the investigation behind the Lockerbie Disaster were being pressured to make a case that didn't really exist, and that the Americans were taking Gaddafi and his manic ravings and then presenting these false assertions to society. But by working together, both the Americans and Gaddafi, the political leaders, were constructing a fictional world. A world that everyone believed and in the end, new lies were being created on top of old lies to create a make-belief world.

(Curtis, 2016)

Despite no one really knowing who was responsible for the Lockerbie bombings, Abdelbaset al-Megharhi was convicted in 2001. Some believed he was hired by Gaddafi to commit this attack, yet others believe he was an innocent man. Conflicting accounts and the obvious entanglement with the Libyan government, the whole situation became

unsettling and confusing.

(Curtis, 2016)



WHO WAS RESPONSIBLE?

FAKE NEWS BEHIND THE DISASTER



Fig 20



Fig 21



Fig 22



Fig 23



Fig 24



Fig 25

LIBYA



Many reports were shown in newspapers across the world, some stating that Libya were behind the disaster, others staying it was Iran. These accounts produced fake news as they were lies with no real evidence to suggest they were correct. (Curtis, 2016)



IRAN

These lies in the newspapers were lies given by the governments, which were then presented to society, giving them a false understanding of who was really behind the attack. (Curtis, 2016)

TIMELINE OF EVENTS

LOCKERBIE DISASTER



21st December 1988

Pan Am Flight 103, 'Clipper Maid of the Seas', scheduled to fly from London to New York, explodes of small southern Scottish town of Lockerbie. All 259 on board and 11 local residents killed.



December 1991

Libya insists they will try the men in their own courts.



April 1998

Libyan government officials, lawyers and British representatives of the bombing victims meet in Tripoli. The Libyans confirm that they would accept a trial in a neutral country, operating under the Scottish law.



5th April 1999

The suspects are taken into Dutch custody after flying from Tripoli to an airbase near The Hague and are formally charged with the bombing. UN sanctions against Libya are suspended as agreed.



21st January 2001

Megrahi, the head of security for Libyan Arab Airlines and an alleged Libyan intelligence officer, is convicted for mass murder and sentenced to life imprisonment with a minimum term of 27 years. On the other hand, Fahimah is found not guilty and therefore not charged.



November 1991

Two Libyans, Abdelbaset al-Megrahi and Al-Amin Khalifah Fhimah are both charged for the bombing. In both US and Scotland.



January 1995

MPs demand a new Lockerbie enquiry after US intelligence documents suggest it was not Libya, but Iran behind the disaster. US officials later play down the report.



21st July 1988

Britain and the US reveal that the two Libyan suspects can be tried in The Hague under the Scottish law.



3rd May 2000

The trial begins at Camp Zeist, in The Netherlands.



19th August 2003

Libya accepts the blame for the Lockerbie bombing, despite some authorities believing it was Iran. Libya agrees to compensate the victims' families.





FAKE NEWS

WHAT IS FAKE NEWS?

Misinformation – “false or inaccurate information that is mistakenly or inadvertently created or spread; the intent is not to deceive.”

Disinformation – “false information that is deliberately created and spread “in order to influence public opinion or obscure the truth.”

Despite there being no real definition of “fake news”, scholars have aimed to provide society with its common characteristics. Barbara Friedman, a professor at the University of North Carolina’s journalism school, defines fake news as “deliberately and strategically constructed lies that are presented as news articles and are intended to mislead the public”. As this new information is aimed to control societies opinion, “fake news” is often exaggerated in order to gain public attention, which in then generates major popular interest.
(Watson, 2018)



Fig 26

Whilst attempting to construct a definition of “fake news”, it is also valuable to analyse what fake news is not. Fake news is considered to not being produced by conventional or long-established media sources that follow the traditional journalistic standards and morals. Fake news is often caused by those in authority such as well-established journalists and political leaders.
(Watson, 2018)

The main aim of fake news is not intended as satire or a joke, it is aimed to be completely false and designed to provoke its audience.
(Watson, 2018)



Similar to Reagan back in 1988, Donald Trump has created lies and presented these to society, in order to cling on to power. It is believed he has made over twenty-thousand false claims since being in power. These false claims have been accepted by his supporters and society, as they believe them to be true as they find simplicity reassuring. Trump's fake news became a manipulative way for the president to distort the truth, and being unhampered by accuracy is a master plan he has followed for years.
(Drobnic Holan and Qiu, 2015)

In Trump's 1987 best seller "The Art of the Deal", he states, "people may not always think big themselves, but they can still get very excited by those who do. That's why a little hyperbole never hurts. People want to believe that something is the biggest and the greatest and the most spectacular. I call it truthful hyperbole. It's an innocent form of exaggeration – and a very effective form of promotion". He brought his 'philosophy' into the 2016 presidential elections.
(Drobnic Holan and Qiu, 2015)

"He makes a clearly false or even absurdly false claim, which draws the attention of the media. He then rides that wave until it comes time to call up another one."
– Michael La Bossiere, a philosopher of knowledge at Florida University.
(Drobnic Holan and Qiu, 2015)



Donald Trump

Fig 27

Donald Trump's inaccurate statements presented as fake news to society are very diverse. They include conspiracy theories, attacks on the opposition, deceiving statistics and amplification of his own personal record.
(Qui, 2016)

Some of these include:

"The unemployment rate may be as high as "42 percent" – September 28th 2015. The unemployment at the time would have had to include unemployed students, the elderly, disabled and stay at home parents, and even with these categories, the highest credible percentage was 16.4%.
(Qui, 2016)

"The number of illegal immigrants in the United States is 30 million, it could be 34 million". Figures used by Trump are not plausible and independent researchers pinned the number around 11 million, around a third of what Trump stated.
(Qui, 2016)

"Barack Obama founded ISIS. I would say the co-founder would be crooked Hillary Clinton"– August 10th 2016. There is beliefs that Obama and Clinton's forge in policy and military decisions helped ISIS to expand, however Trump was explicitly stating that Obama and Clinton physically founded ISIS, which is simply fake news.
(Qui, 2016)



2016 ELECTION

DONALD TRUMP

During the 2016 presidential election, Trump used the social media platform ‘Twitter’ to ‘mock’ the mainstream media by using. Labels such as “fake news” and “fake media”. Trump’s strategy was to deter the public away from these stories, and to position himself as the only reliable source of truth. Despite Trump placing the blame of fake news onto the articles and stories on Twitter, he himself is also a ‘serial spreader’ of fake news throughout this presidential election, and creates accusations in order to cover up his own fake news.

(Ross and Rivers, 2018)

During his fight for presidency, Trump always claimed that the Mexican government would pay for the dividing wall between Mexico and USA, whether that being before, during or after construction. Yet Trump’s claim created a worldwide skepticism as Mexico denied Trump’s claim. Trump branded the media’s claims ‘fake news’ as they reported the unlikelihood of Mexico funding the wall, which in reverse helped him uphold his decision that the US would not fund the wall.

(Ross and Rivers, 2018)

Example tweets of Trump delivering fake news himself:



@realDonaldTrump – “The dishonest media does not report that ant money spent on building the Great Wall (for sake of speed), will be paid back by Mexico later!”



@realDonaldTrump – “Dishonest media says Mexico won’t be paying won’t be paying for the wall if they pay a little later so the wall can be built more quickly. Media is fake!”



UK GENERAL ELECTION

FAKE NEWS

In the 2019 UK general election saw many examples of fake news, half truths and disputed facts, many with false assertions coming from political leaders.
(Goldhill, 2019)

Experts have noted that fake news campaigns don't win by delivering one piece of misinformation or disinformation, they in fact deliver a lot of confusion so society are no longer able to identify the truth.
(Goldhill, 2019)

In recent UK general election there are many fake news claims produced by those in power of their political party, and no party was innocent.
(Goldhill, 2019)

Conservatives: edited snippets of a BBC video to mislead the public

Labour: Leaked documents which showed the conservatives plan to put the NHS 'up for sale'

Liberal Democrats: created misleading leaflets which looked like local newspapers.



Boris Johnson

Fig 28

One major fake news story during this election was the photo of a four year old boy laying on a hospital floor with suspected pneumonia. This photo was used to 'show' that the NHS was in crisis, yet the image was used as a political advantage and was in fact only a photo the boys' mother had uploaded.
(Goldhill, 2019)

The scale of fake news in the 2019 UK general election shows that many politicians are hungry for power, and will deliver fake news to the public in order to gain this power.
(Goldhill, 2019)

"It's quite a clever strategy, but it serves to undermine faith in the whole political system. It's quite a clever strategy, but it serves to undermine faith in the whole political system. There's a greater sense of skepticism and cynicism about any of the promises that are made". – Steven Barnett, a professor of communications at University of Westminster.

"It's quite a clever strategy, but it serves to undermine faith in the whole political system. It's quite a clever strategy, but it serves to undermine faith in the whole political system. There's a greater sense of skepticism and cynicism about any of the promises that are made". – Steven Barnett, a professor of communications at University of Westminster.



BREXIT

FAKE NEWS

For example:

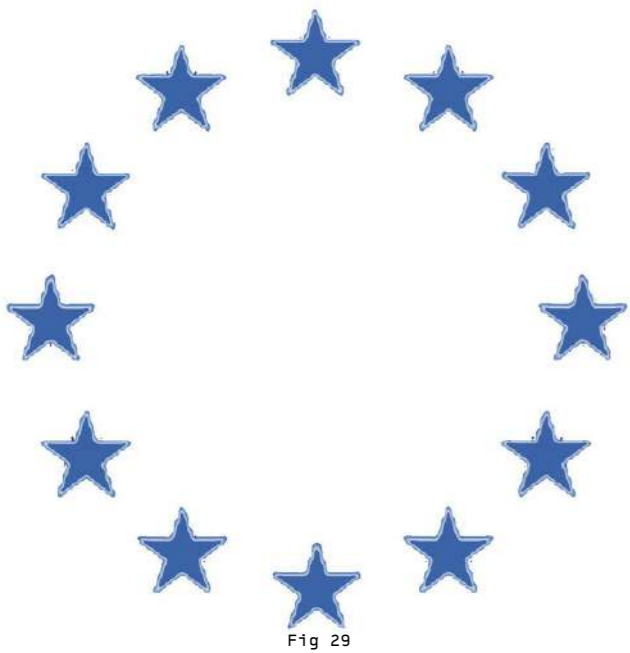


Fig 29

Many misleading and false claims were told during the Brexit campaign and is described as one of the major criticisms throughout the campaign. Both sides, Leave and Remain, were accused of producing flawed campaigns filled with untruths, which the people of Britain chose to believe. (The Independent, 2018)

“£350 million a week would go towards the NHS from leaving the EU” – Two-thirds of the public have heard of the claim, with 42% believing it was true. However the UK Statistics Authority have since explained that the claim was a “clear misuse of official statistics” (UK Statistics Authority, The Independent, 2018). The figure is more likely to be closer to £250 million, yet many believe the money will go elsewhere, and not to the NHS.

“A free trade deal with the EU will be the ‘easiest thing in human history” – .

Liam Fox stated that a post-Brexit deal with the Eu would be ‘the easiest thing in human history’ (Liam Fox, The Independent, 2018) As many will know, this was not as simple as Mr Fox once stated as it took many years and two Prime Ministers to secure a deal.

“Brexit will lead to Scotland renewing calls for independence” – Remainers believe that leaving the EU would cause Scotland to push for independence, yet the Scottish first minister, Nicola Sturgeon stated that this was not the case. (The Independent, 2018)





SLOW NEWS

WHAT IS SLOW NEWS?

The resolution to “fake news” is “slow news”. In an era of fake journalism and fake accusations delivered by political leaders, it can be easy to lose sight of real and accurate news. Fake news is constructed to be a simple or inaccurate form of journalism and political theories, with society following it as there is nothing else to see or believe. However, slow news aims to combat this issue, with journalists and political leaders presenting real facts along with evidence.
(Le Masurier, M, 2014)



Therefore, this type of journalism gives time for research, which is then presented to society, giving them a true understanding of the current issues. Slow news offers “an alternative to conventional reporting, perceived as leaving a gap in our understanding of the world at a time when the need to make sense of it is greater than ever”.
(Le Masurier, M, 2014, p.138)



DELAYED GRATIFICATION

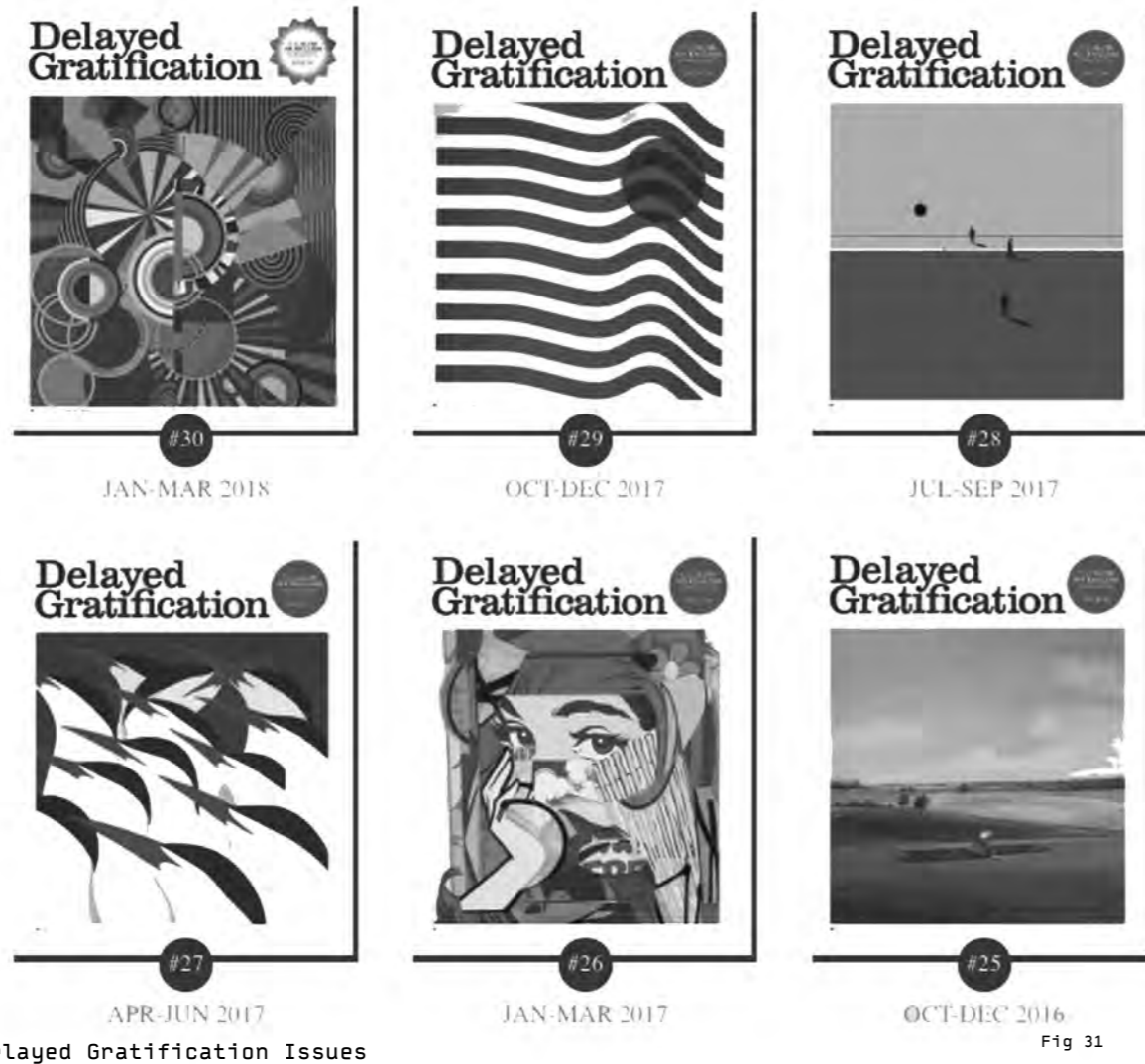
SLOW NEWS

The magazine 'Delayed Gratification' was founded in 2011 and is the world's first slow journalism magazine. It's aim is to revisit all of the news from the past three months and focus on the quality, accuracy, depth, context and analysis of a story which may have once appeared in the headlines, but is soon forgotten about. Many journalists and newspapers' aim is to bring these breaking news stories first, which may provide inaccurate or fake news due to the lack of research and evidence, yet Delayed Gratification's aim is quite the opposite.

(Delayed Gratification, 2020)

Delayed Gratification believe that society is often subject to a story in which is delivered by the media or news articles for a few days, then the news agenda moves on to a different story, leaving society dissatisfied when they are not informed on what happened next. Therefore, Delayed Gratification believe their job is to continue the research into these stories, and provide the world with the impact of these news events.

(Delayed Gratification, 2020)



“A slower, more reflective type of journalism”

– The Economist

“Quality, intelligence and inspiration: the trilogy that drives the makers of Delayed Gratification”

– El Mundo

“A leisurely (and contrary) look backwards over the previous three months”

– The Guardian

“Jam-packed with information... a counterpoint to the speedy news feeds we've grown accustomed to”

– Creative Review

“Refreshing... parries the rush of 24-hour news with 'slow journalism'”

– The Telegraph





LOCKERBIE HISTORY

LOCKERBIE HISTORY

LOCKERBIE HISTORY

Lockerbie Town began to grow in 1730, when the landowners, the Johnstone family, released plots of land along the High Street. As a result of this, Lockerbie became a significant town by 1750, and by the 1780's, it became a staging post on the route from Glasgow to London. (Undiscovered Scotland, 2000)

Since the 18th century, Lockerbie had become the home to Scotland's largest lamb market. (Undiscovered Scotland, 2000)

Since the opening of the railway line in 1847, this increased the trade of sheep across the boarder. The railway also reduced the price if coal, allowing gas works to be built in the town in 1855. (Undiscovered Scotland, 2000)



High Street in 1900 Fig 32



1904 internal combustion engine Fig 33



Town Hall & Public Library Fig 34



High Street and Memorial 1922 Fig 35



Shopkeepers on the High Street Fig 36



Townhead Street Fig 37

Lockerbie is a small town located in Dumfries and Galloway, South-West Scotland. It lies approximately 75 miles from Glasgow, and 16 miles from the border of England. Lockerbie has existed since the early days of Viking influence in this area of Scotland, in the period around 900. In the 1190's, the town first entered recorded history in a charter of the 2nd Lord of Annandale, Robert de Bris, permitting the lands of Lockerbie to Adam de Carlyle. (POMS, 2020)



LOCKERBIE GALA



Waiting for the riders and the Gala Queen

Fig 38

Lockerbie Gala has been and still is one of the most traditional day for the residents of Lockerbie. The tradition of common riding (checking the borders of Lockerbie for the Gala) is held on the first week of June, with the Gala Day being held on the second Saturday in June. (Shepherd, n.d.)



The riders

Fig 39



Mr Jim Bell and the winners of the Gala Fancy Dress Parade, 1987

Fig 40



The Gala Queen and her attendants

Fig 41

A female Lockerbie resident is elected as Gala Queen each year, and it is a very admired title and role. Events occur throughout the year leading up to the Gala Day, and also occur on the Gala Day itself. A parade through the town is held at 1pm, beginning at the Town Hall, and stops are made during the parade to allow for people to perform. After the parade, entertainment is held in the local park, and in the evening there are performances from massed bands. (Pitcher, 1989)





WITHIN THE AIRCRAFT

NARRATIVE

ORPHAN OF LOCKERBIE

The 'Orphan of Lockerbie', Steven Flannigan. At the age of 14, Steven's parents and younger sister were killed when the wreckage of the plane crashed into their home. He escaped with his life after slipping out to build a bike for his sister's Christmas present in a neighbour's garage.
(Boyle, 2018)

The narrative of the building will be the journey of the young boy learning about what occurred on that night of December 21st 1988. The journey of the spaces, one leading after the other, will be the journey of the 'Orphan of Lockerbie' having more of an understanding of the reasons why it occurred and as he grows up, he gains more of an understanding. Despite no one really knowing the truth about the Lockerbie Disaster, the final space of 'how slow news combats fake news' will leave the visitor how to identify fake news in the present day, and they will leave with an understanding of what happened, and the lies behind it.

SPACES

DIAGRAM

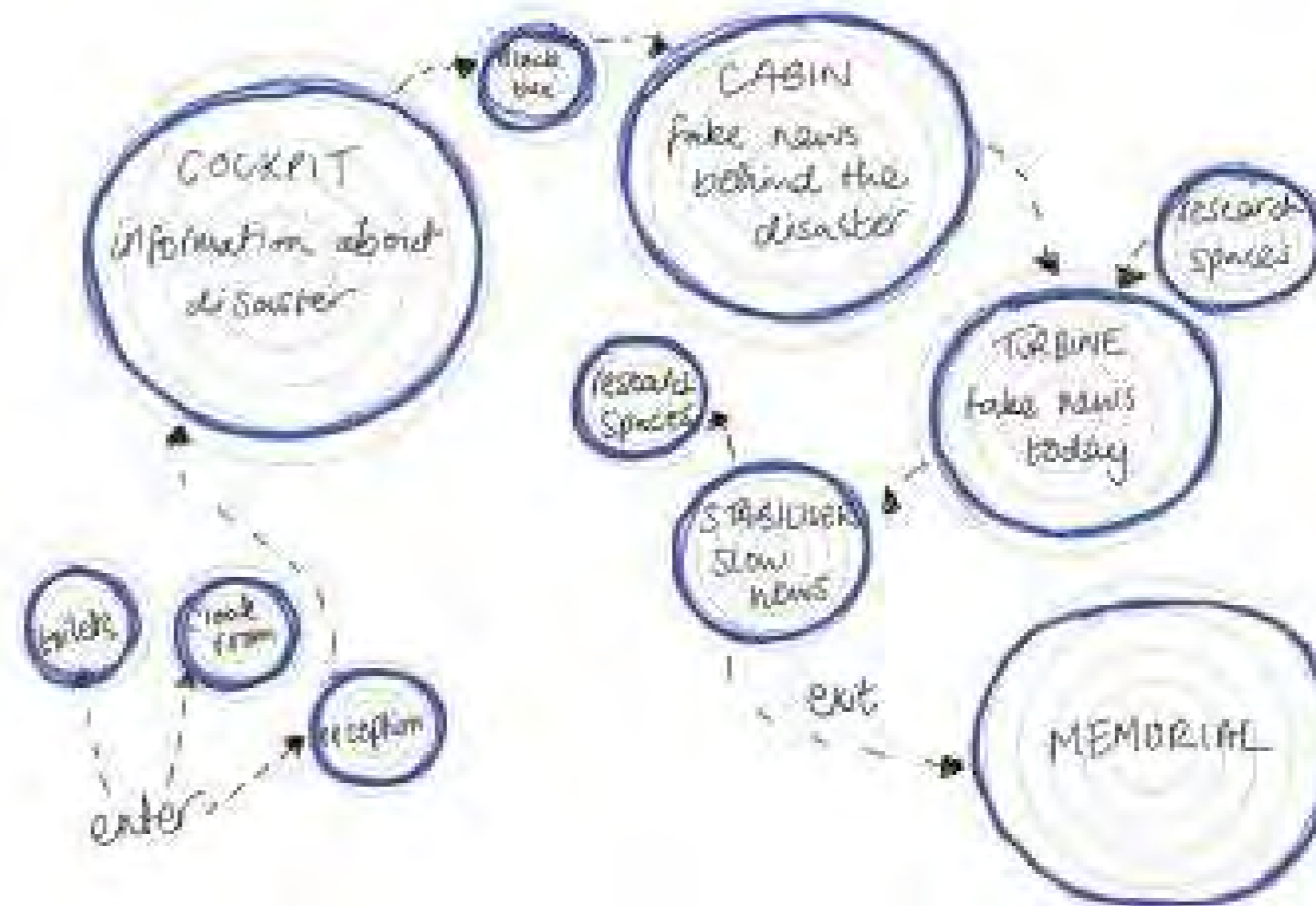


Fig 42



WITHIN THE AIRCRAFT

THE COCKPIT

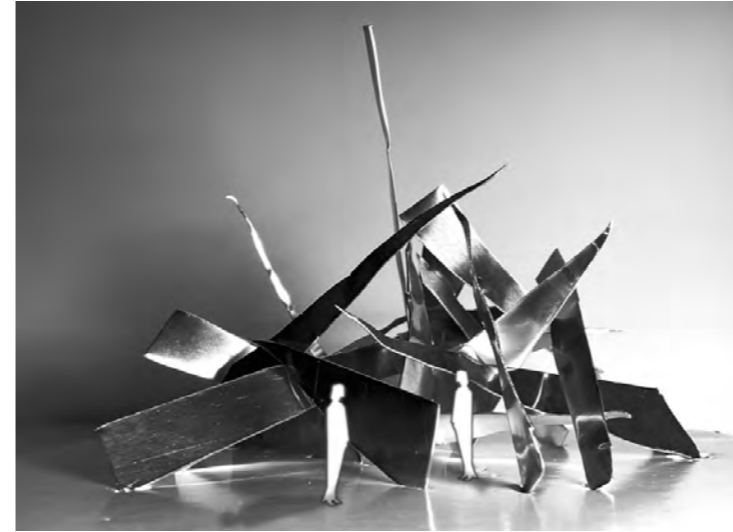
SPACES

The Cockpit will begin the experience for the visitor as they will begin to learn and gain an understanding about the Lockerbie Disaster. This exhibition space will be large as it will include immersive and sound projections, allowing the visitor to feel connected with the information provided. Exhibitions of wreckage will be present and smaller spaces will be provided for the visitor to read personal stories and letters from those involved. The overall feeling within the space will be trapped and suffocated, linking to those who were trapped within the aircraft and the people of Lockerbie being trapped behind the lies of the government. The space will be dark and unsettling.



Imperial War Museum Exhibition Space Precedent

Fig 43



Design Ideas

Fig 44

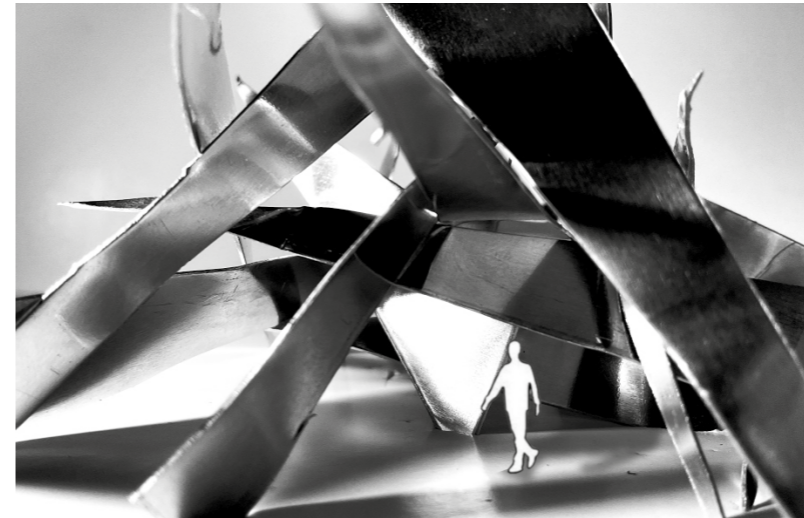
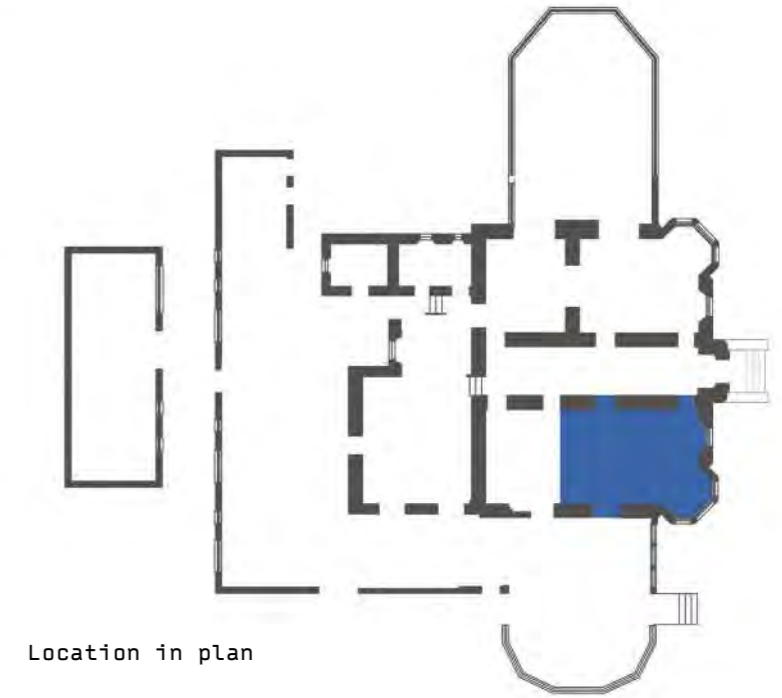


Fig 45

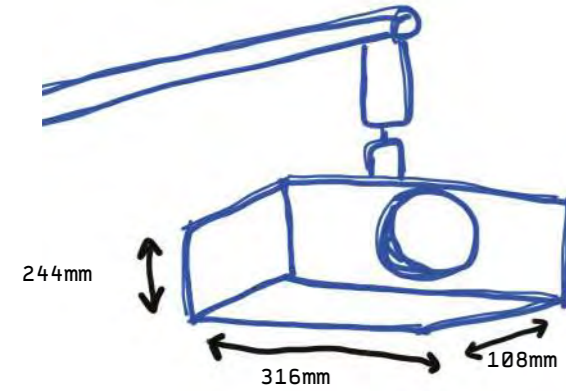


Location in plan

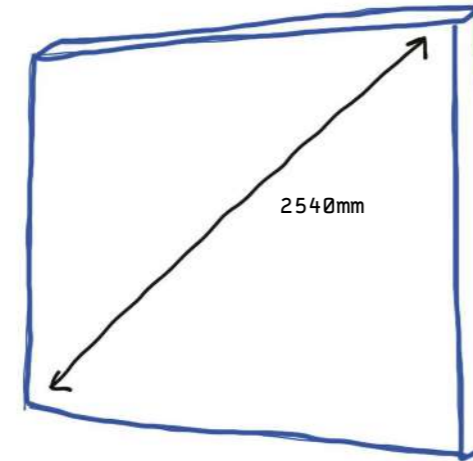
Fig 46



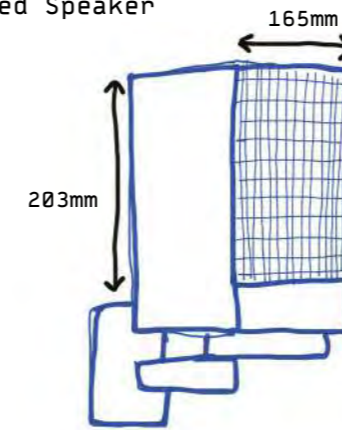
Projection Camera
 Fig 47



Projection Screen
 Fig 48



Wall Mounted Speaker
 Fig 49



Equipment used in this space will include: projection cameras, projection screens and wall-mounted speakers. This equipment will allow the immersive projections to take place and allow the visitor to connect with the information provided. Sound is an important element within this space as it will enhance the feelings the visitor will experience whilst learning about the Lockerbie Disaster, therefore the wall-mounted speakers will allow sound to be projected within the space.



WITHIN THE AIRCRAFT

THE COCKPIT

ATMOSPHERE



The Cockpit atmosphere

Fig 50





Fig 51

Design Ideas



Fig 52

The Black Box will follow on from The Cockpit space, the feeling of being trapped will also follow. This space will be a small, confined space and will reveal the truth behind the Lockerbie Disaster, before entering the next space which will consume the visitor with the fake news behind the disaster. The space will be dark and unsettling.

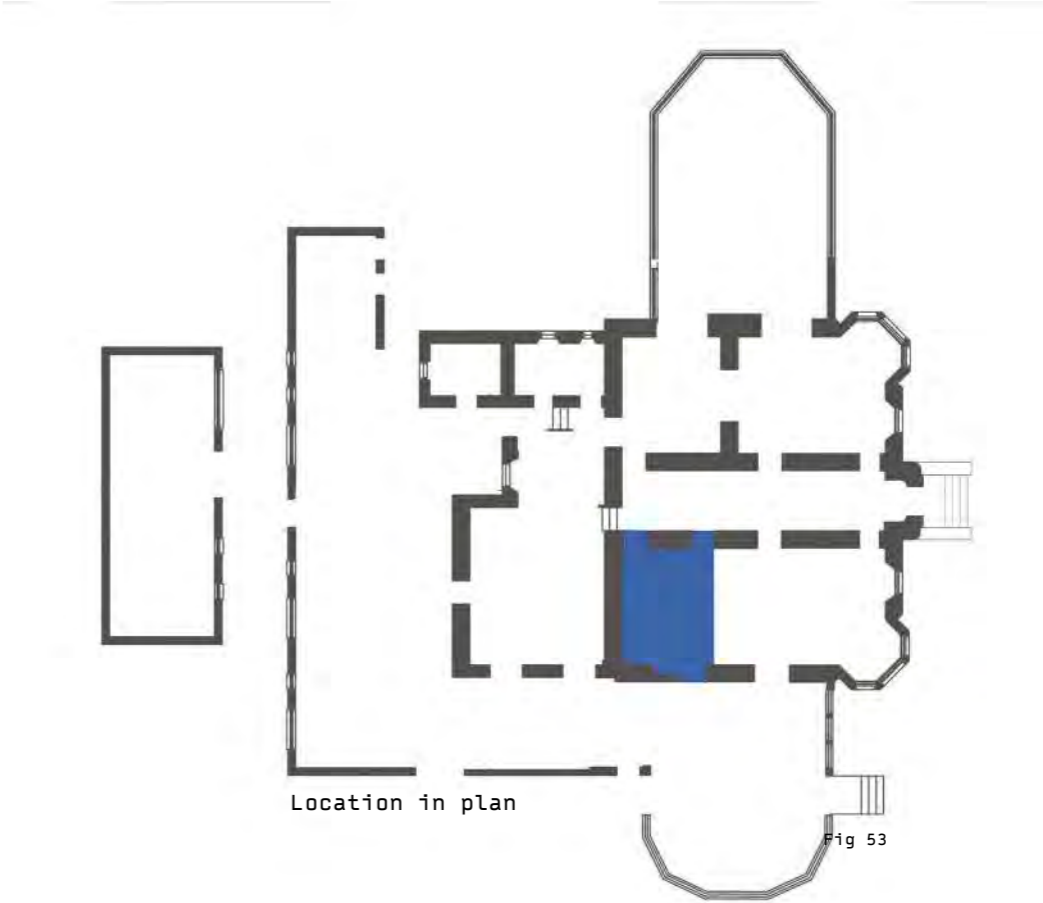
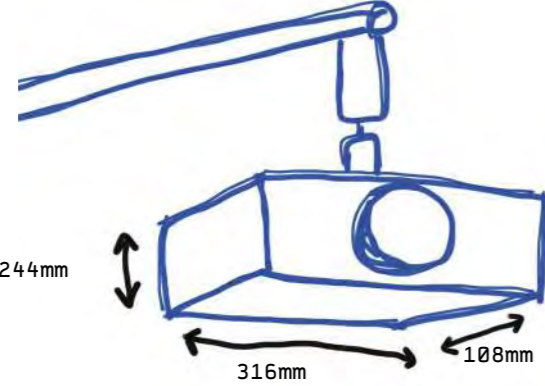


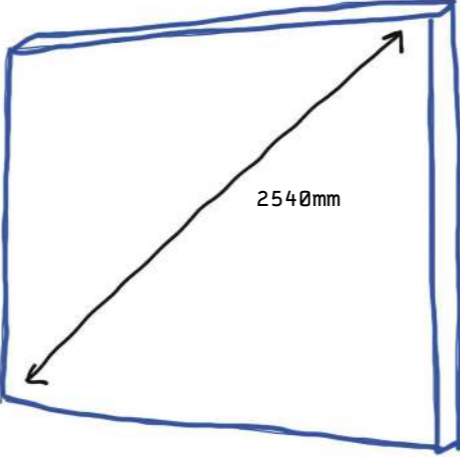
Fig 53



Projection Camera
Fig 47



Projection Screen
Fig 48



Equipment used in this space will include: projection cameras, projection screens.
This equipment will allow for the truth to be revealed via projections.



BLACK BOX

ATMOSPHERE



The Black Box atmosphere

Fig 56





The Murdered Jews of Europe Museum Space Precedent

Fig 57

Fake news behind the disaster. The Cabin will follow and again with the trapped feeling. This space will be a medium sized space and will reveal the fake news behind the Lockerbie Disaster. This space will house presentations, talks and lectures, and also projections will be show when presentations aren't available. Archives and newspapers will be available to provide information. The space will be dark and unsettling.

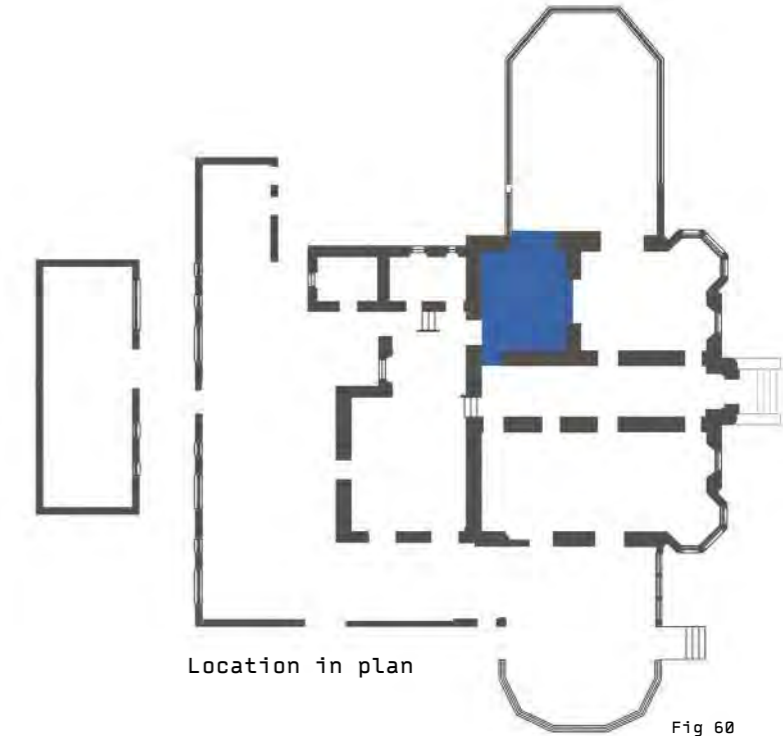


Design Ideas

Fig 58



Fig 59

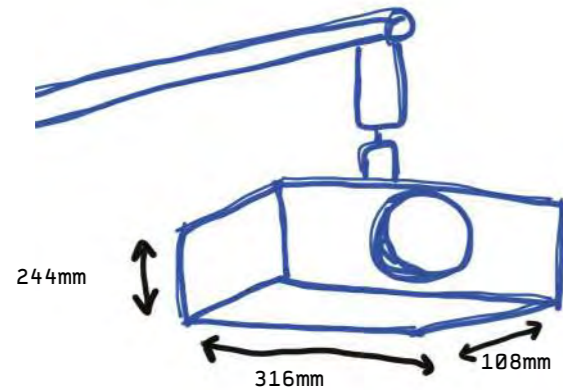


Location in plan

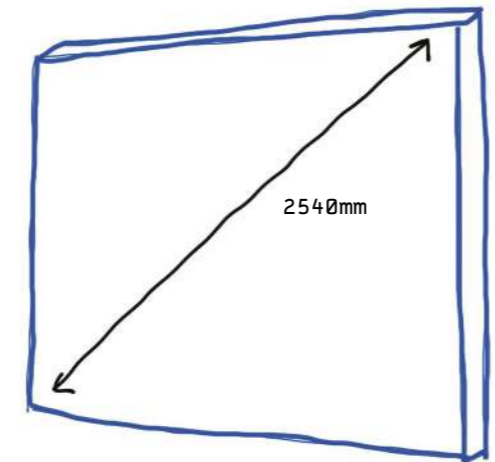
Fig 60



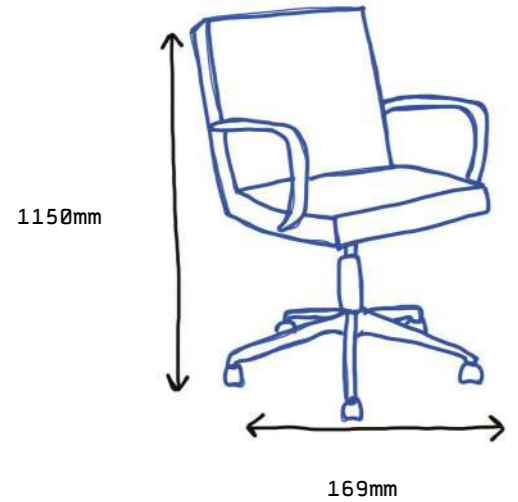
Projection Camera
Fig 47



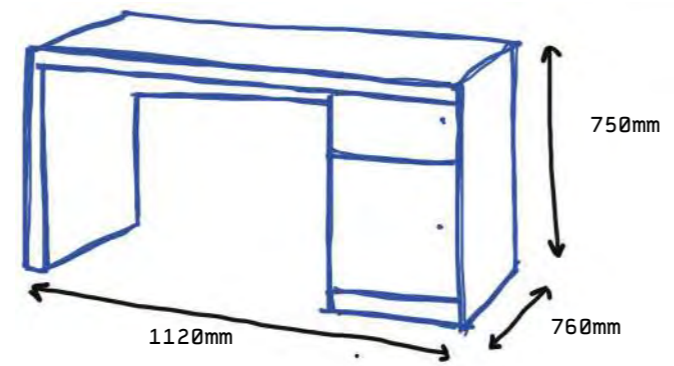
Projection Screen
Fig 48



Desk Chair
Fig 63



Desk
Fig 64



Equipment used in this space will include: projection cameras, projection screens, desks and chairs. This equipment will allow for the fake news behind the disaster to be revealed to the visitor via projections and also the desks and chairs will allow for the users to conduct individual research about the disaster.



The Cabin atmosphere

Fig 65





Jewish Museum Space Precedent

Fig 66

The Turbine will follow on from The Cabin and will explain to the user that fake news still occurs today in society, and how it is still a global issue. This space will provide lectures and talks to the visitor as well as providing research spaces for the user to research fake news today. Interactive projections and technology will also allow visitors to learn about fake news today. The space will be dark, unsettling and feel trapped.



Design Ideas

Fig 67

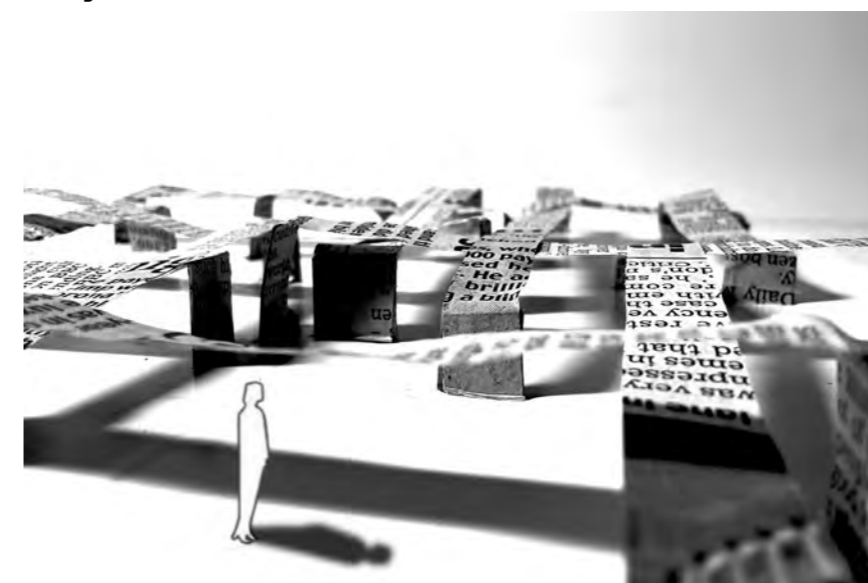
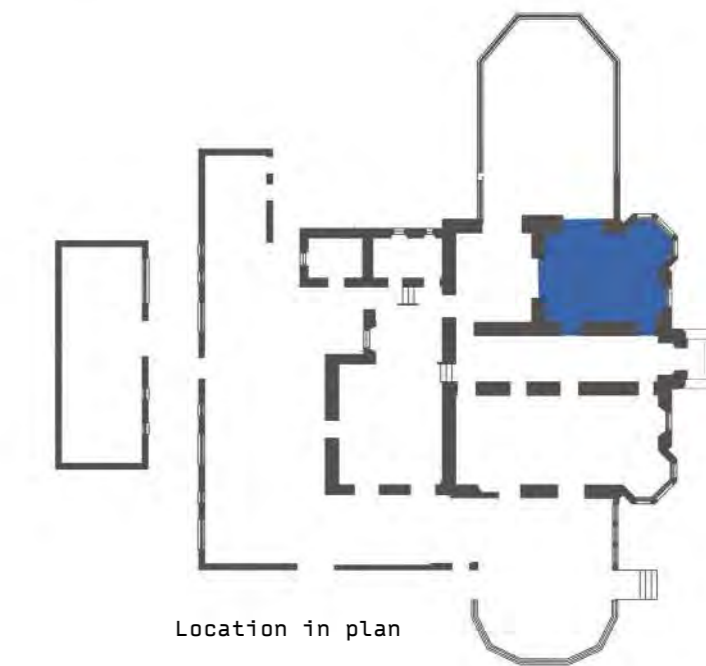


Fig 68



Location in plan

Fig 69



Fig 47
Projection Camera

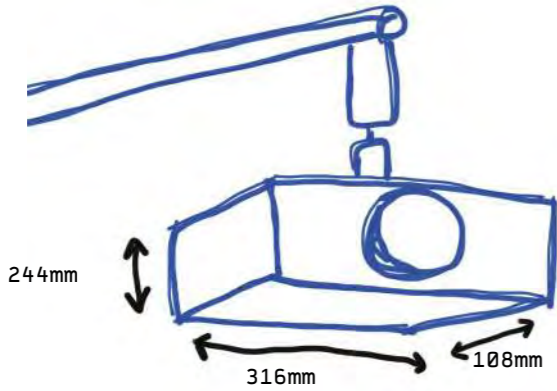


Fig 48
Projection Screen

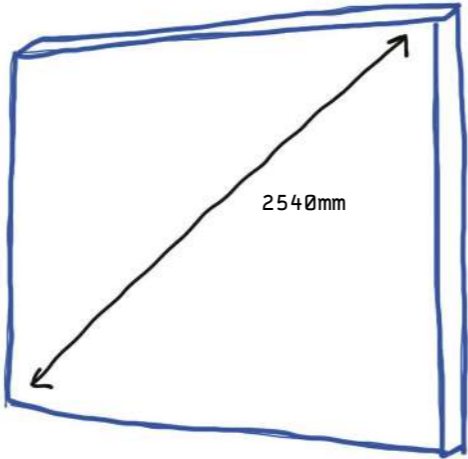


Fig 63
Desk Chair

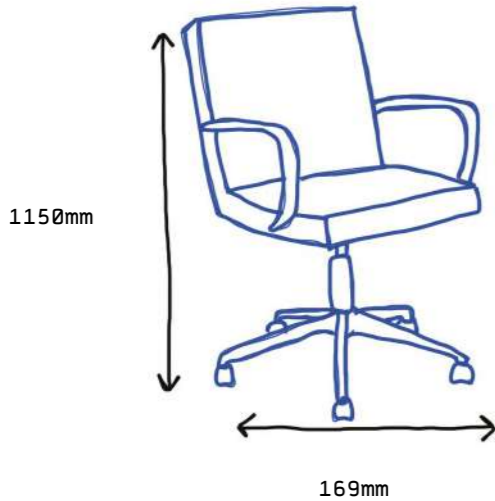
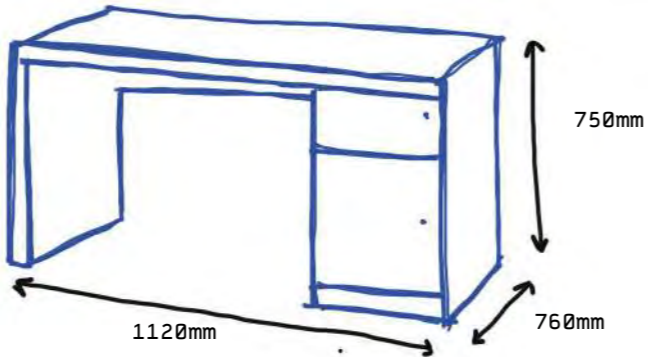


Fig 64
Desk



Equipment used in this space will include: projection cameras, projection screens, desks and chairs. This equipment will allow for users to research fake news today and gain and understanding on this matter.





The Turbine atmosphere

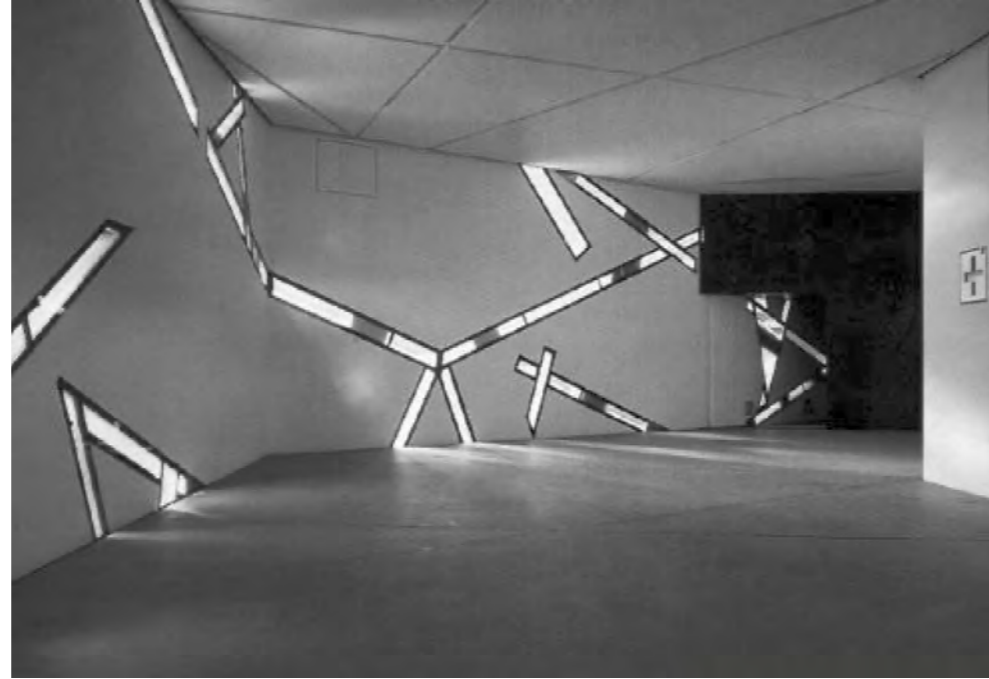
Fig 74



THE DESCENT

SPACES

The Descent is the final space within the building and will be a space to explain how slow news aims to combat fake news, including spaces for research. This space will feel less trapped and provide a feeling of escapism. Natural light will make an appearance to give the feeling of being released.



Jewish Museum (natural light) Precedent

Fig 75



Design Ideas

Fig 76

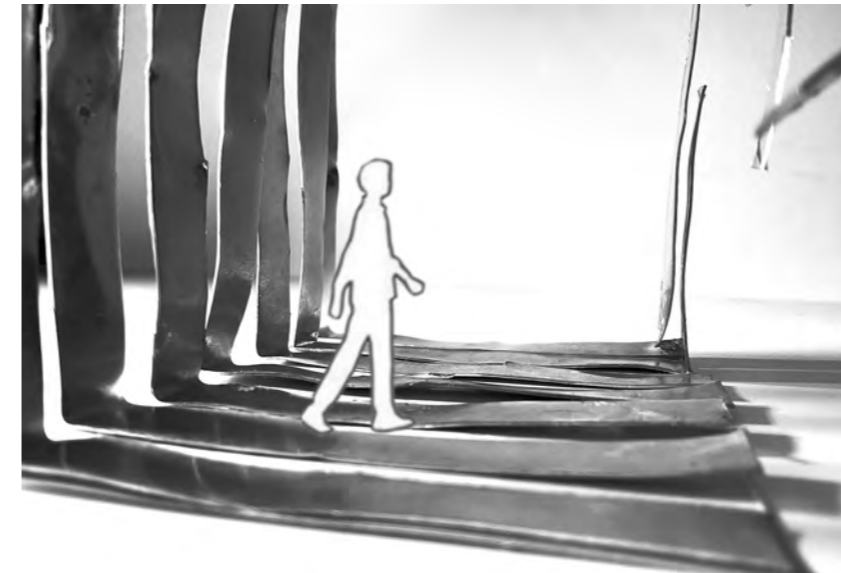
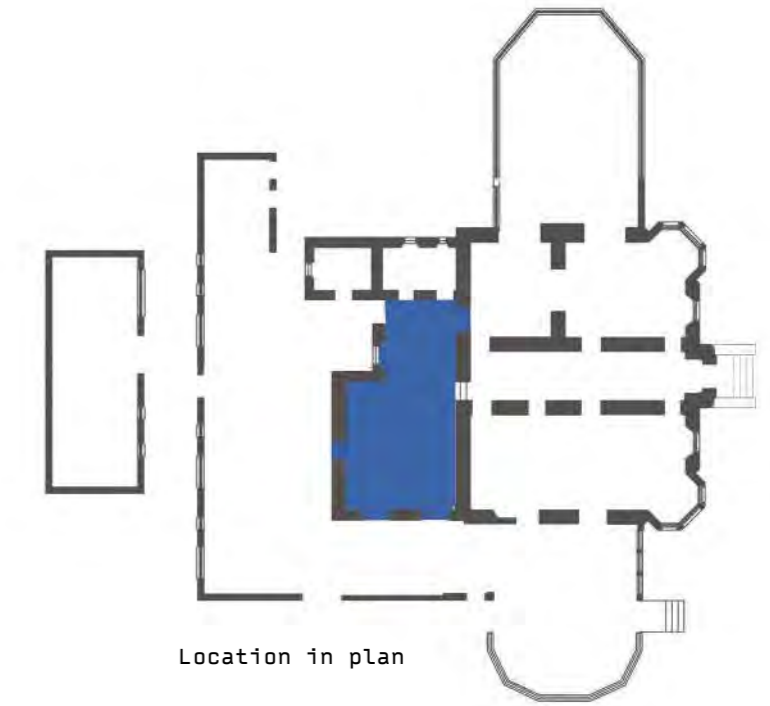


Fig 77

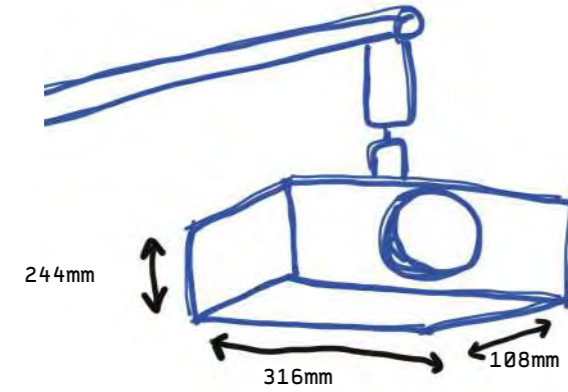


Location in plan

Fig 78

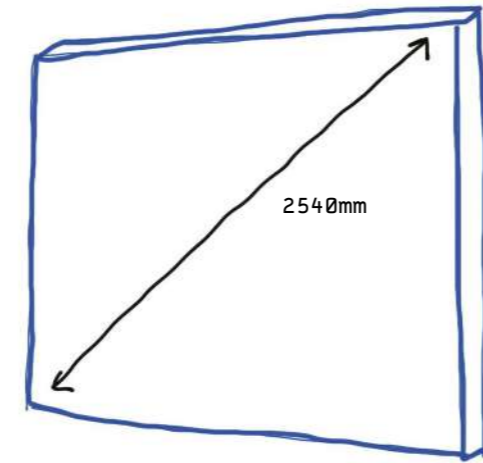


Projection Camera



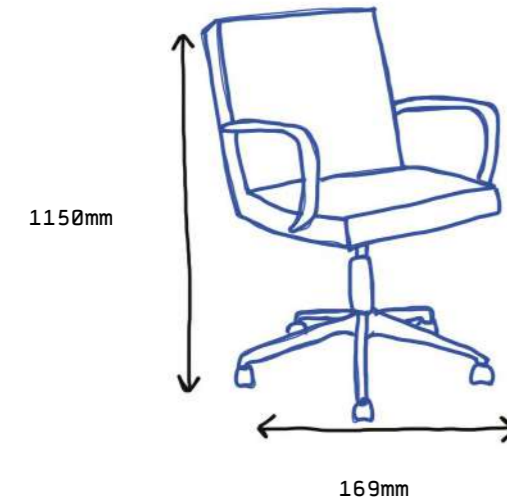
Projection Screen

Fig 48



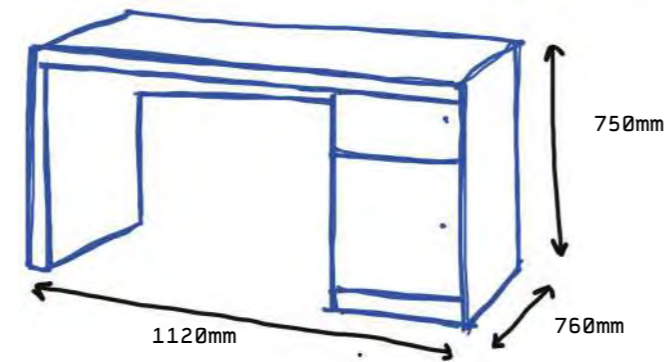
Desk Chair

Fig 63



Desk

Fig 64

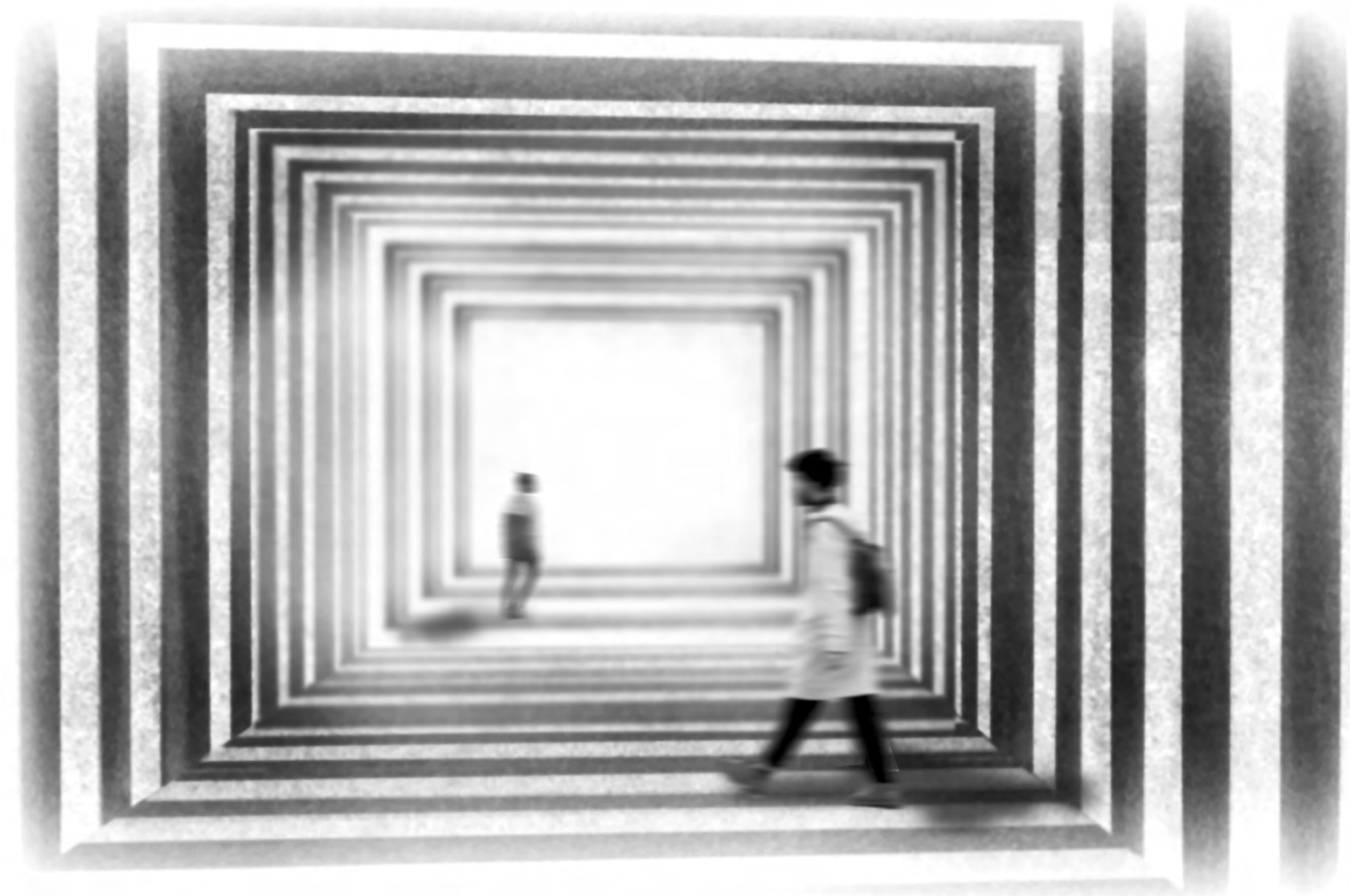


Equipment used in this space will include: projection cameras, projection screens, desks and chairs. This equipment will allow for users to research how slow news aims to combat fake news and to gain an understanding.

WITHIN THE AIRCRAFT

THE DESCENT

ATMOSPHERE



The Descent atmosphere

Fig 83





Imperial War Museum Air Shard Precedent

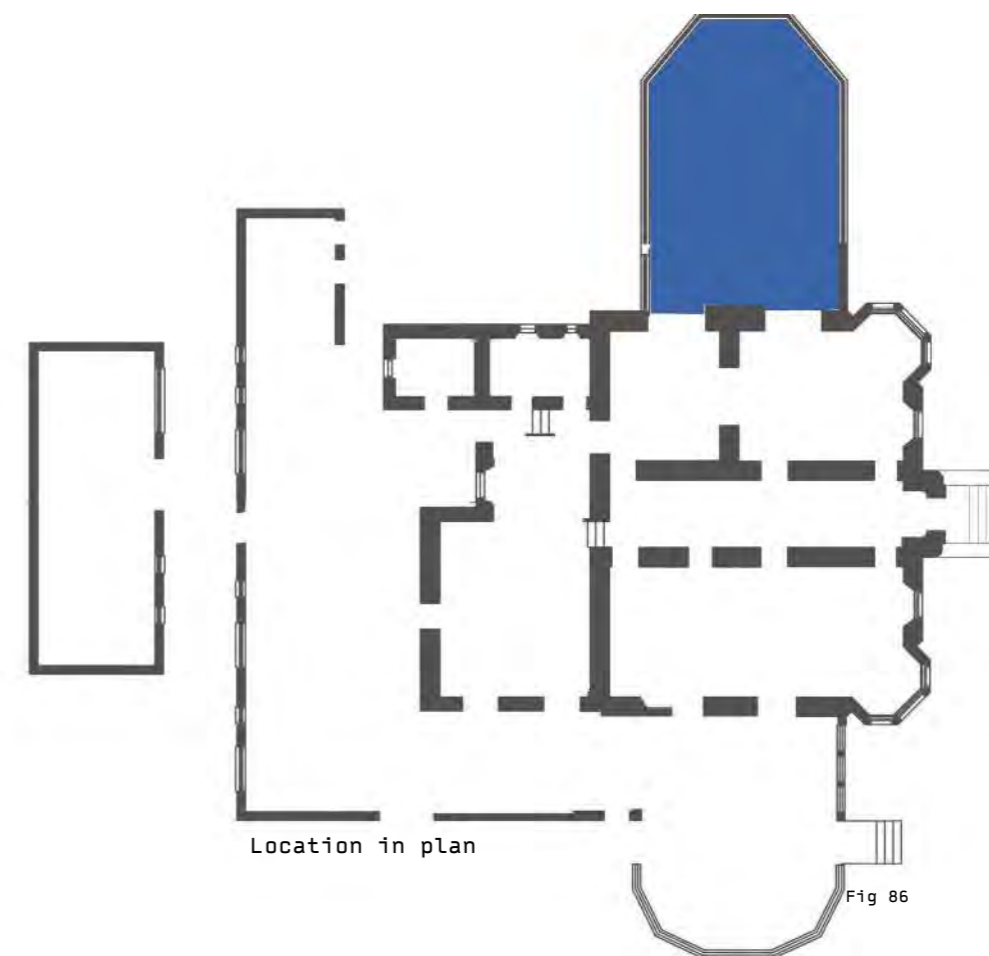
Fig 84



The Murdered Jews of Europe Memorial Precedent

Fig 85

The Memorial will be a large, architectural sculpture which will linked connect to the 270 victims of the Lockerbie Disaster.



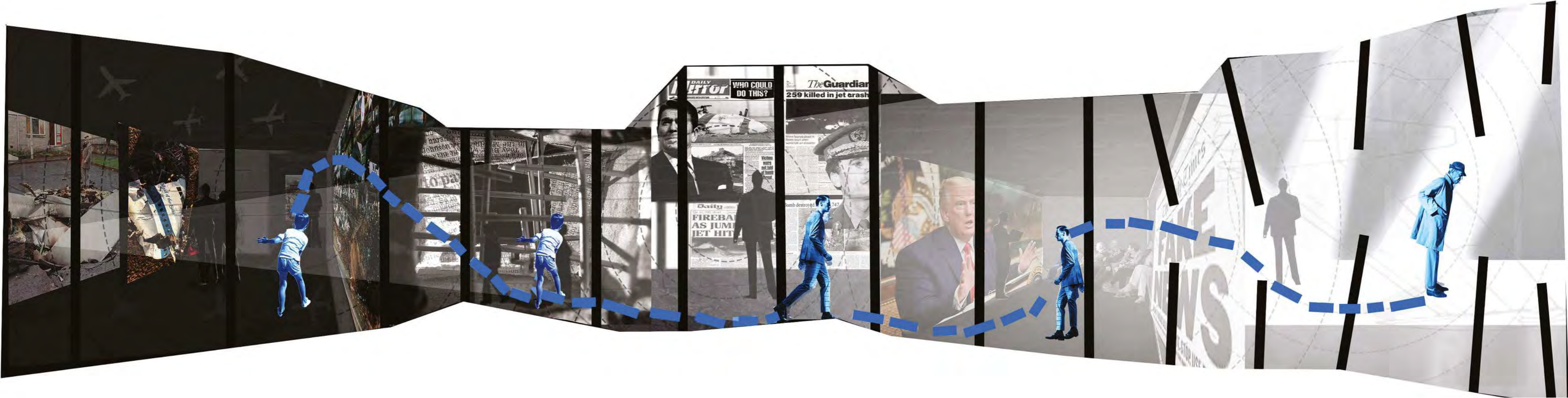
Location in plan

Fig 86



PROCESS DIAGRAM

SPACES



Process Diagram exploring the narrative of the building – The Orphan of Lockerbie

Fig 87





LOCATION & CONTEXT

LOCKERBIE, SCOTLAND



Fig 88

Lockerbie located in Scotland, UK

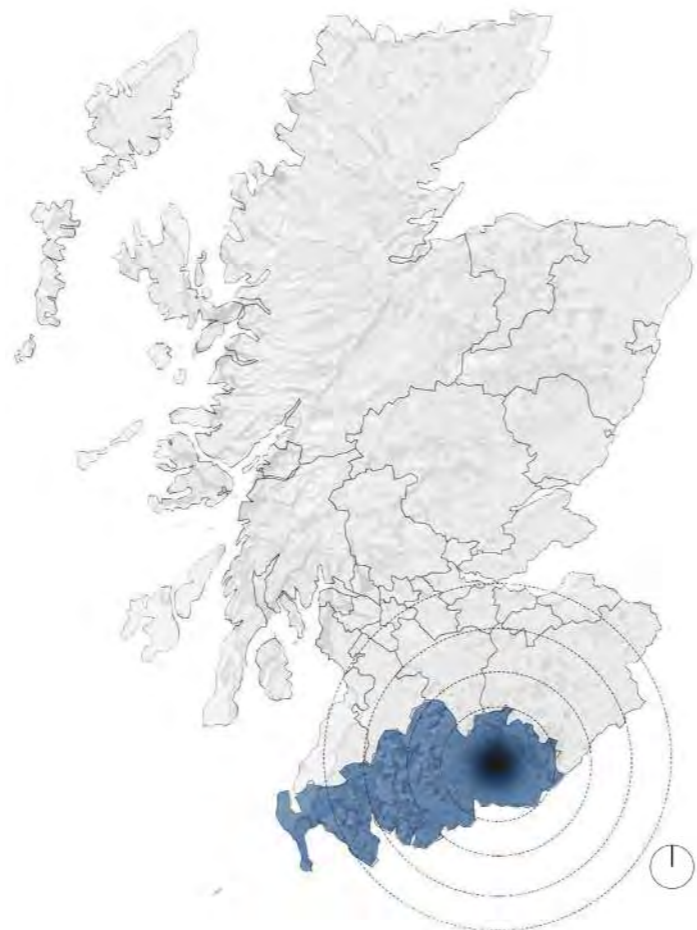


Fig 89

Lockerbie located in Dumfriesshire, Scotland, UK

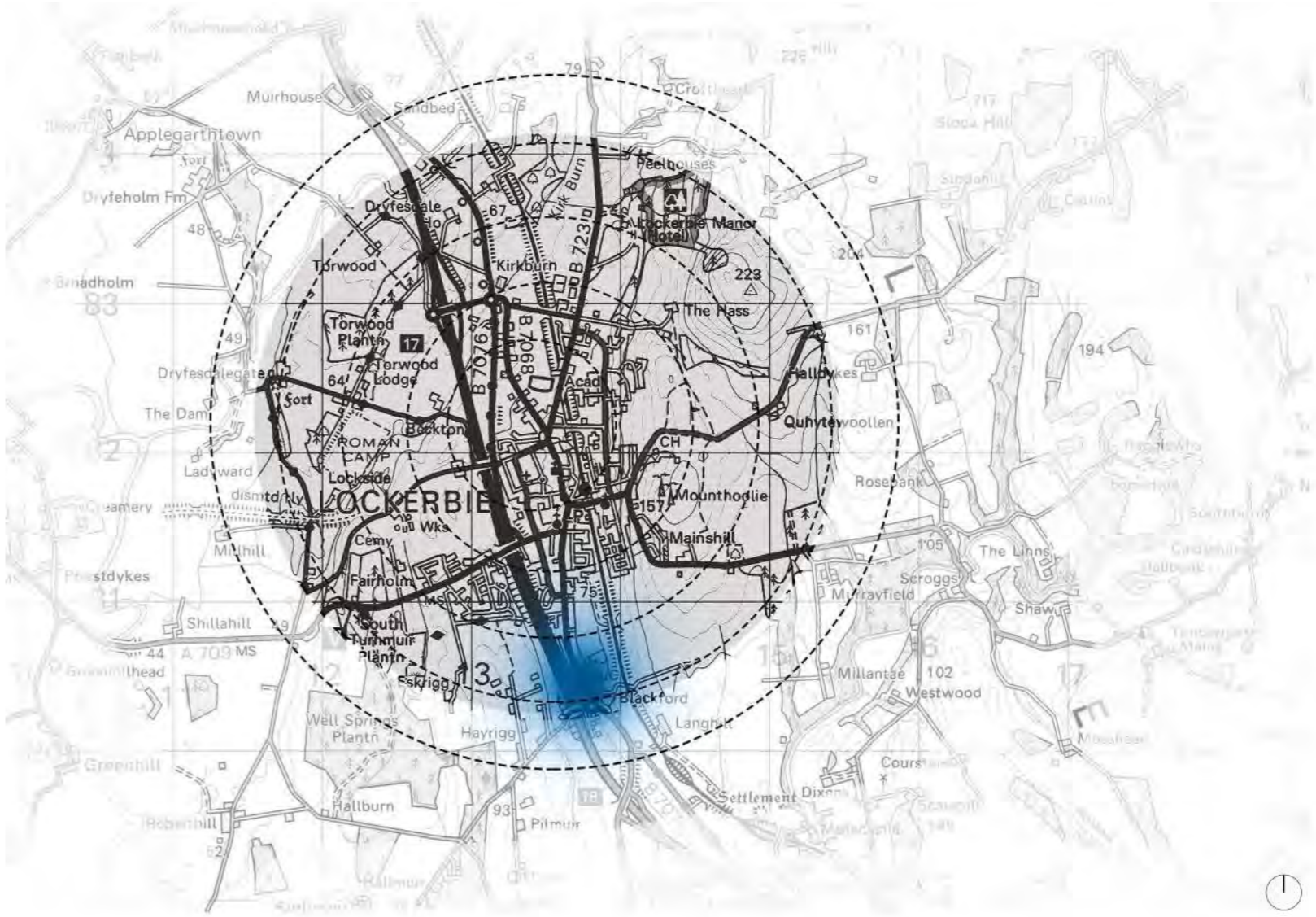


Fig 90

Site located in Lockerbie

Lockerbie is located in Dumfries and Galloway, South-West Scotland. It lies approximately 120km from the Scottish city of Glasgow, and 25kn from the border of England. Lockerbie currently has a population of 4,287.



SITE ANALYSIS

IMMEDIATE REACTIONS

LOCKERBIE, SCOTLAND

To first access the site, the visitor will pass through the High Street of Lockerbie, or travel from the south along Carlisle Road. The main journey to the site is through the town of Lockerbie passing through the High Street. A small, homely, and quaint town are amongst the first impressions, and these continue as you reach the site. The High Street's amenities include, a church, a war memorial, local shops, a train station and cafe's. The feeling of community spirit is present within the town, as residents interact with one another whilst walking the streets of Lockerbie. Approaching the site from the High Street, you transition from a busy, interactive street to a quieter residential area along Carlisle Road. As you approach the site, you pass Sherwood Crescent, the street where parts of the wreckage of Pan Am 103 landed, killing 11 residents living on this street. This area is now sacred land and includes a plaque dedicated to those killed. This creates a sombre and mournful atmosphere near Sherwood Crescent. As you reach the site of the Somerton House Hotel, the surrounding area is mainly residential and the atmosphere is quieter in contrast to the High Street. Due to the site located so near to where the disaster occurred, the visitor cannot help but be reminded of what happened around them all those years ago.



Holy Trinity Roman Catholic Church, High Street

Fig 91



High Street, North View

Fig 92



Just Be Cafe, High Street

Fig 93



Henderson & Mackay, High Street

Fig 94



War Memorial, High Street

Fig 95



Town Hall, High Street

Fig 96



LOCKERBIE ARCHITECTURE

LOCKERBIE, SCOTLAND



Douglas Terrace

Fig 97



Union Street

Fig 99



Douglas Terrace

Fig 98



Town Hall, High Street

Fig 100

The buildings of Lockerbie are mostly built from Permian and Triassic sandstone, with the sandstone originating from Corncockle Quarry. Many of the late Victorian buildings of Dumfries and Lockerbie using this sandstone, as were the ‘brownstones’ of New York.
(Corncockle Quarry, near Lockerbie, 2012)

The sandstone can drastically change the appearance and feeling of the small town. This sandstone can appear gloomy on a dull day, yet can look particularly characterful and unique in the sun.
(Lockerbie, Undiscovered Scotland, n.d)



GENUIS LOCI

SOMERTON HOUSE HOTEL

Walking along Carlisle Road approaching the building, the surroundings are mainly residential, providing a homely and relaxed feel. Within these surroundings lies the Somerton House Hotel. With its striking red sandstone exterior and strong links to the Victorian era, the building projects amongst the other buildings. The grand entrance of the hotel with carved lions either side, leads into a decorative interior which provides a state of spectacular opulence. This feeling continues throughout the building, as the user encounters grand bedrooms, dining rooms and foyers. The exterior provides a sense of repetition as the use of bay windows and conservatories enhance the symmetrical feel of the building.

Despite its striking exterior, the Somerton House Hotel looks misplaced amongst its surroundings due to the residential homes and farming fields. However, with the lone, imposing building standing within in its own land, it supplies a sense of wealth and superiority. It is apparent that the hotel has a history, and therefore is maintained to hold onto the original qualities of the building and due to its history, it is a well-admired building within the community.



Collage exporing repetition within the structure and sandstone

Fig 101



VISTAS

The surrounding vistas along from Lockerbie High Street to site include: Lockerbie Train Station, War Memorial, Town Hall, Holy Trinity Roman Catholic Church, Sherwood Crescent Memorial Plaque and Trinity House.

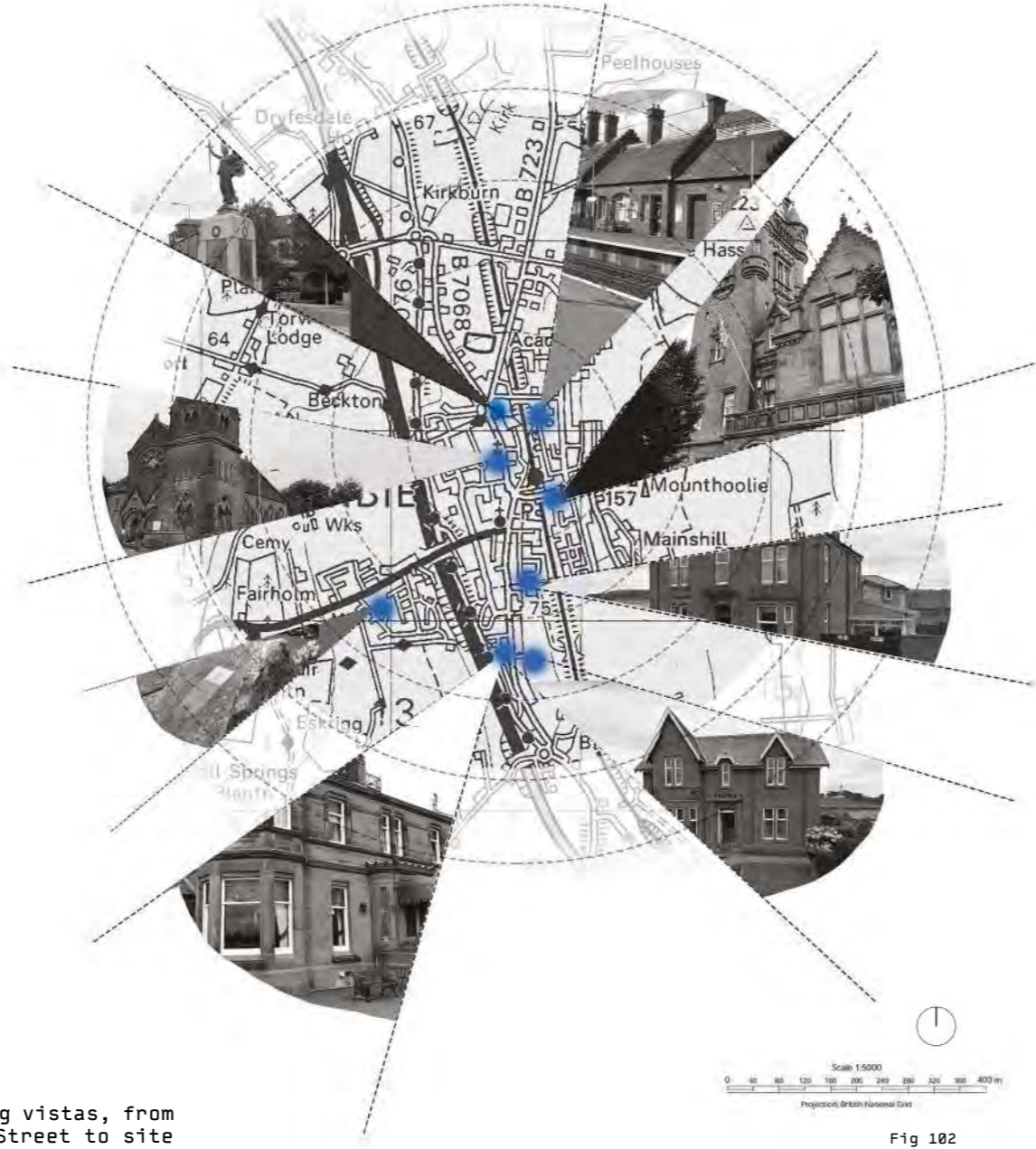


Fig 102

SITE LAYOUT

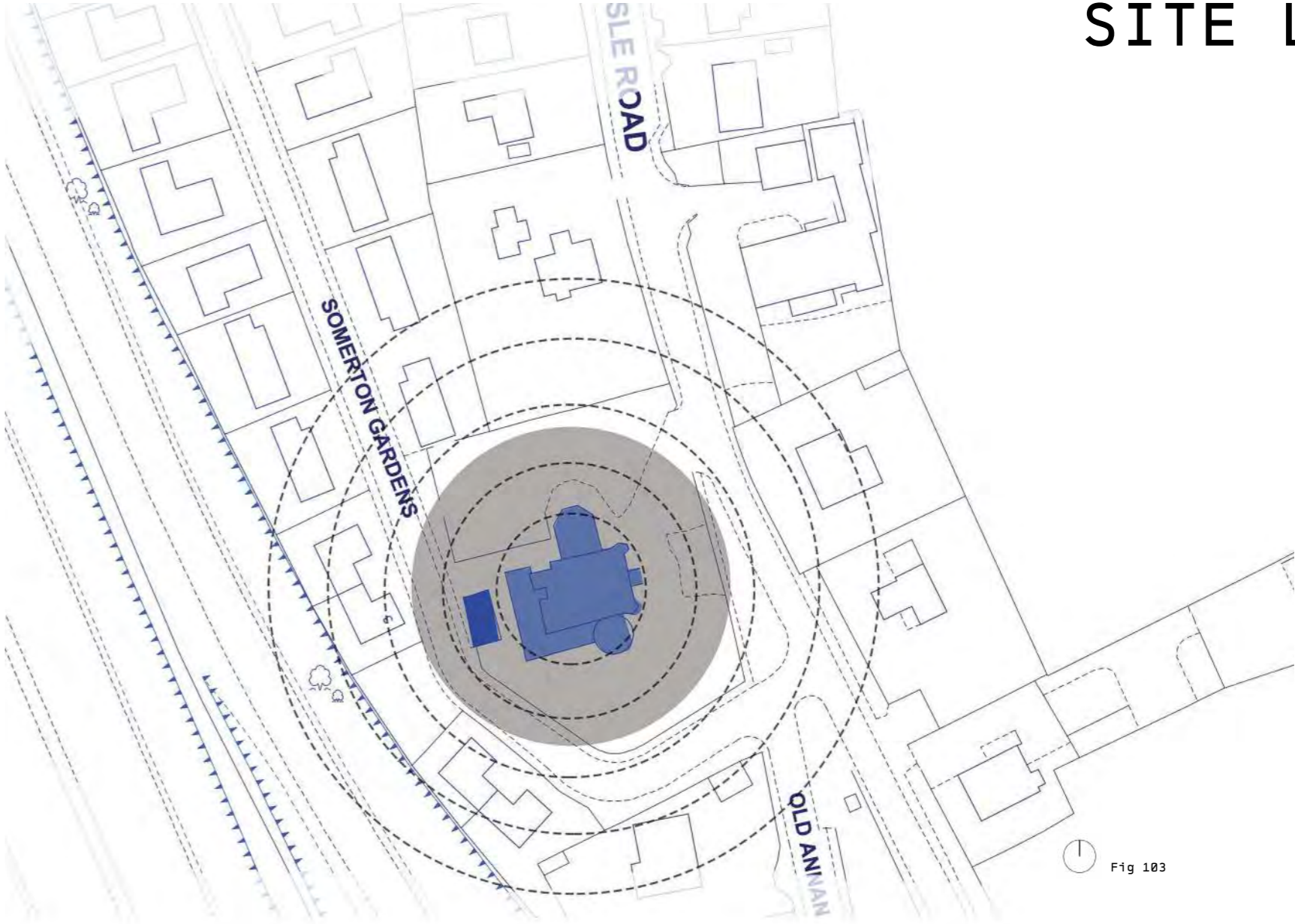
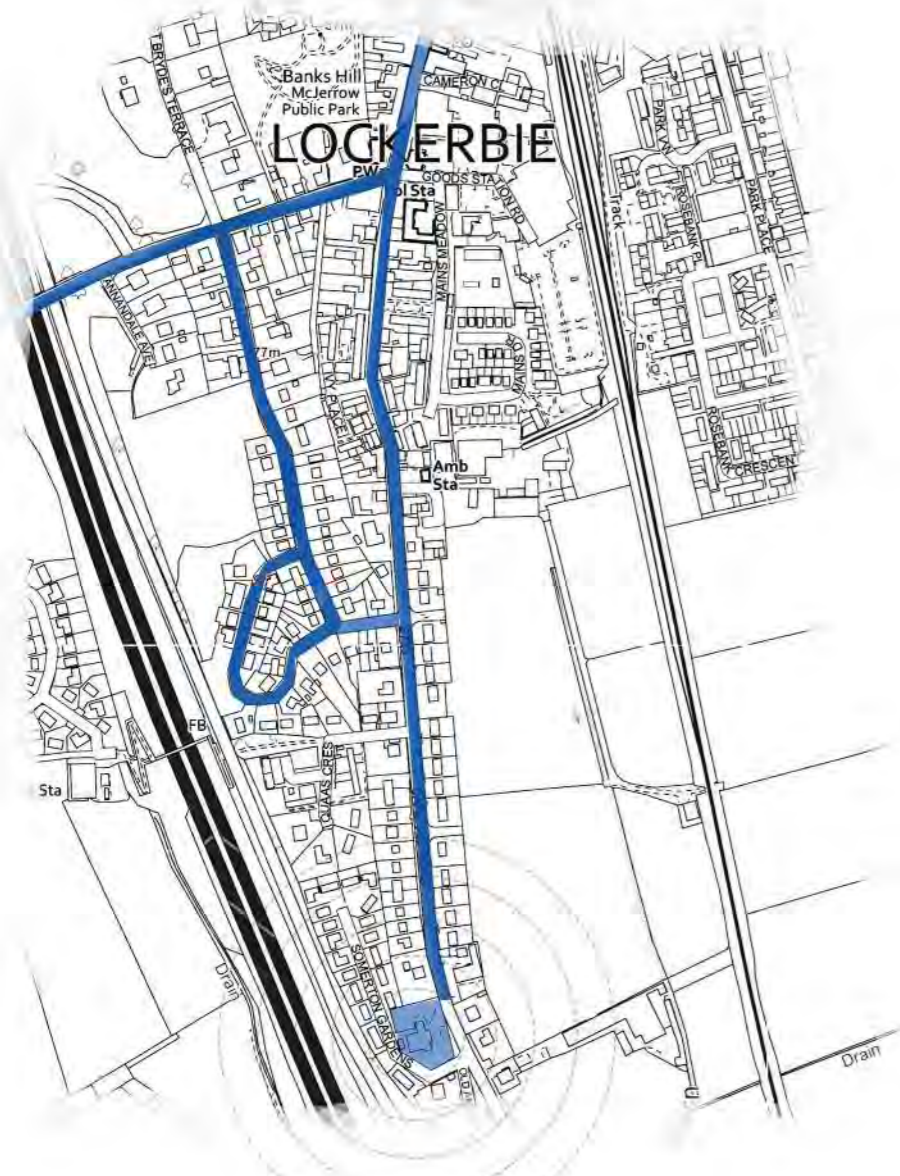


Fig 103

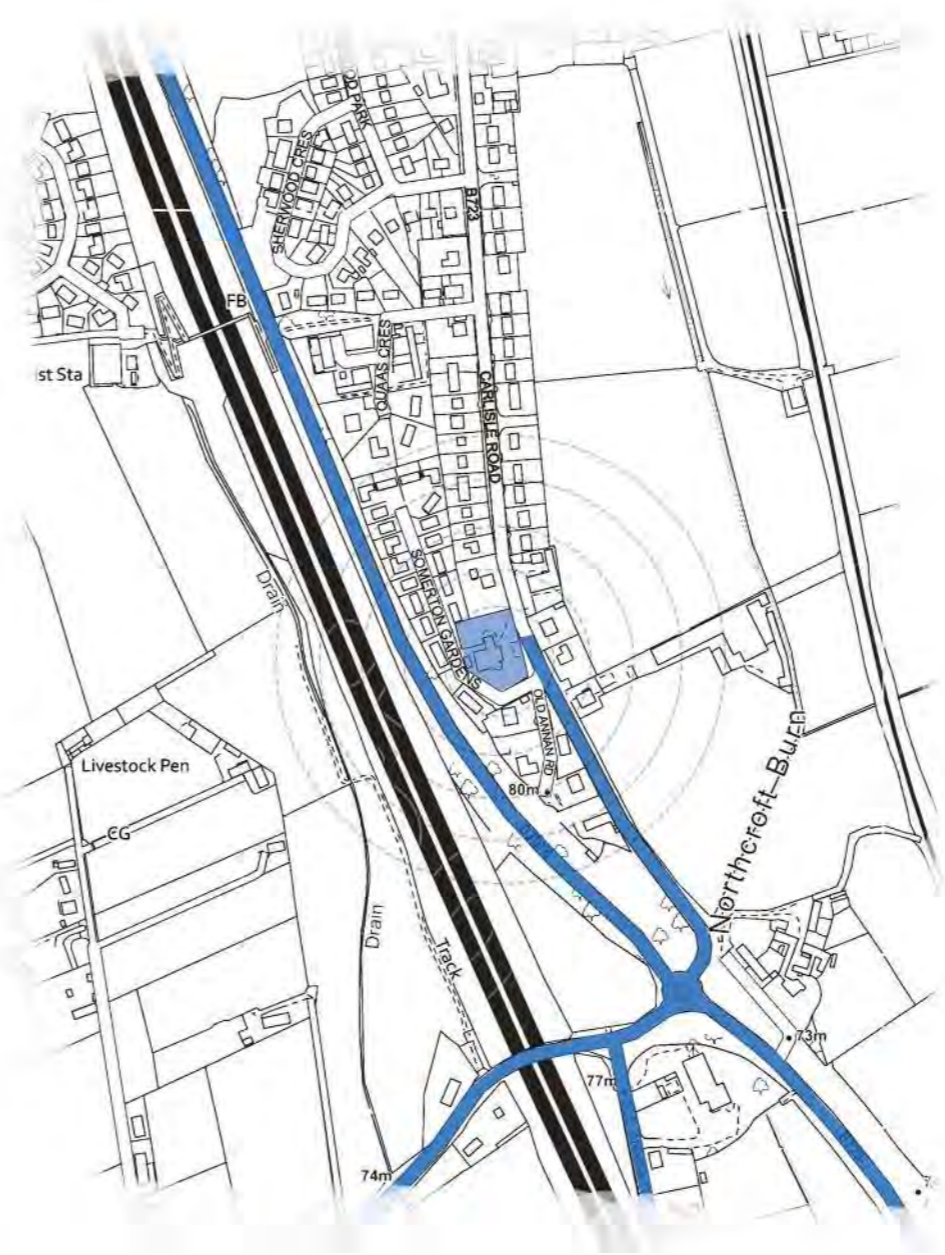


APPROACH TO SITE

SOMERTON HOUSE HOTEL



North to South approach to site:
To access the site from the North, the user will pass through Lockerbie High Street, and can also pass by Sherwood Crescent where the wreckage from the disaster landed.



South to North approach to site:
To access the site from the South, the user will join on from the motorway which connects Scotland to England.



North to South approach to site

Fig 104

Fig 105

South to North approach to site

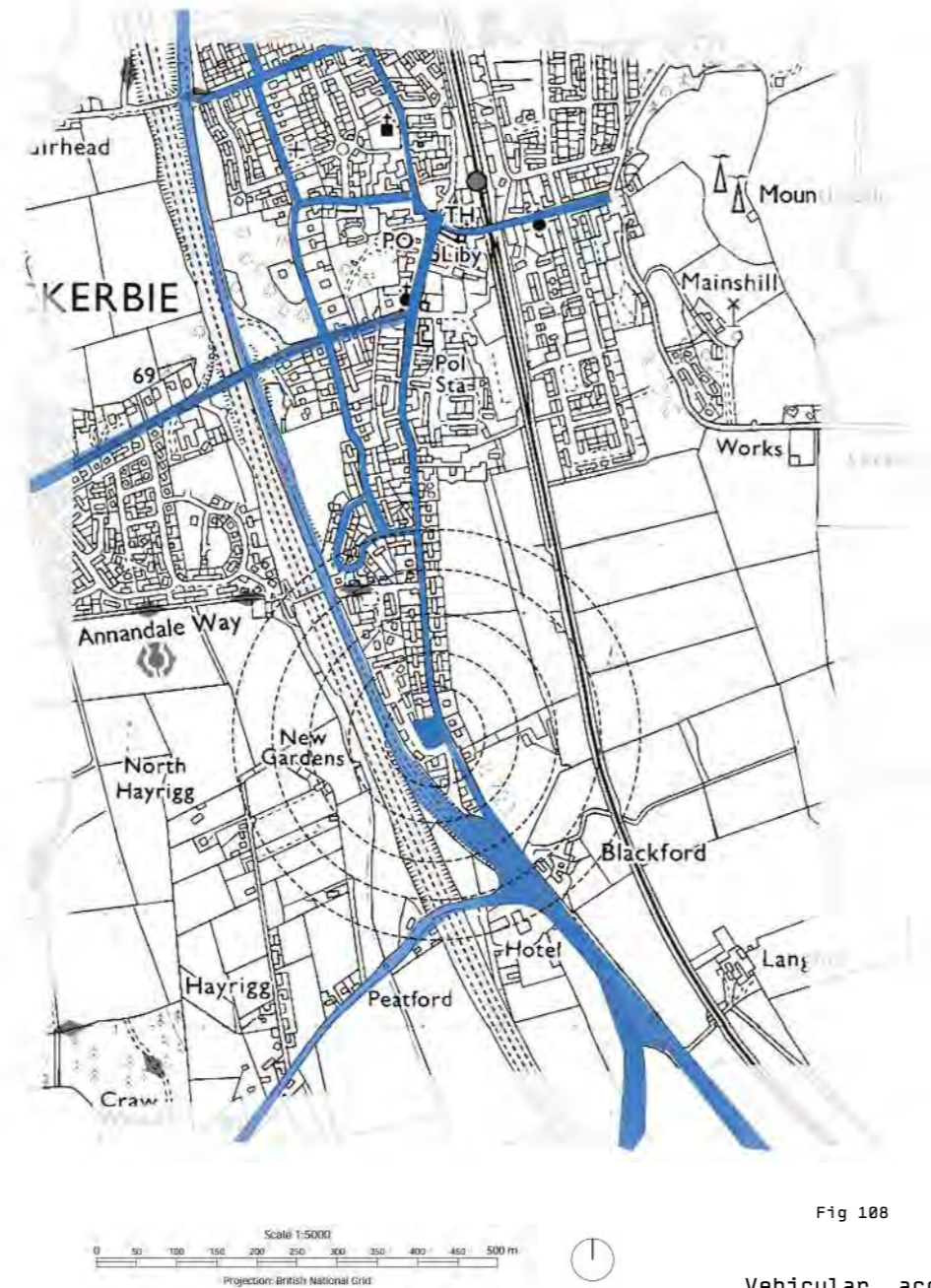
Fig 106

Fig 107



VEHICULAR ACCESS

SOMERTON HOUSE HOTEL



Vehicular access – The Somerton House Hotel is accessible via the use of motor vehicles such as buses and cars and rail such as trains. A bus stop is located 200m from site which runs in both directions, out of Lockerbie town and into Lockerbie to the High Street.



Rail access – Public transport such as trains are also located near to the site. Lockerbie station has connections to major cities such as Glasgow, Edinburgh and Carlisle, and also local surrounding towns such as Moffat. Lockerbie Train Station is located in the centre of Lockerbie town, 0.7 miles from Somerton House Hotel.

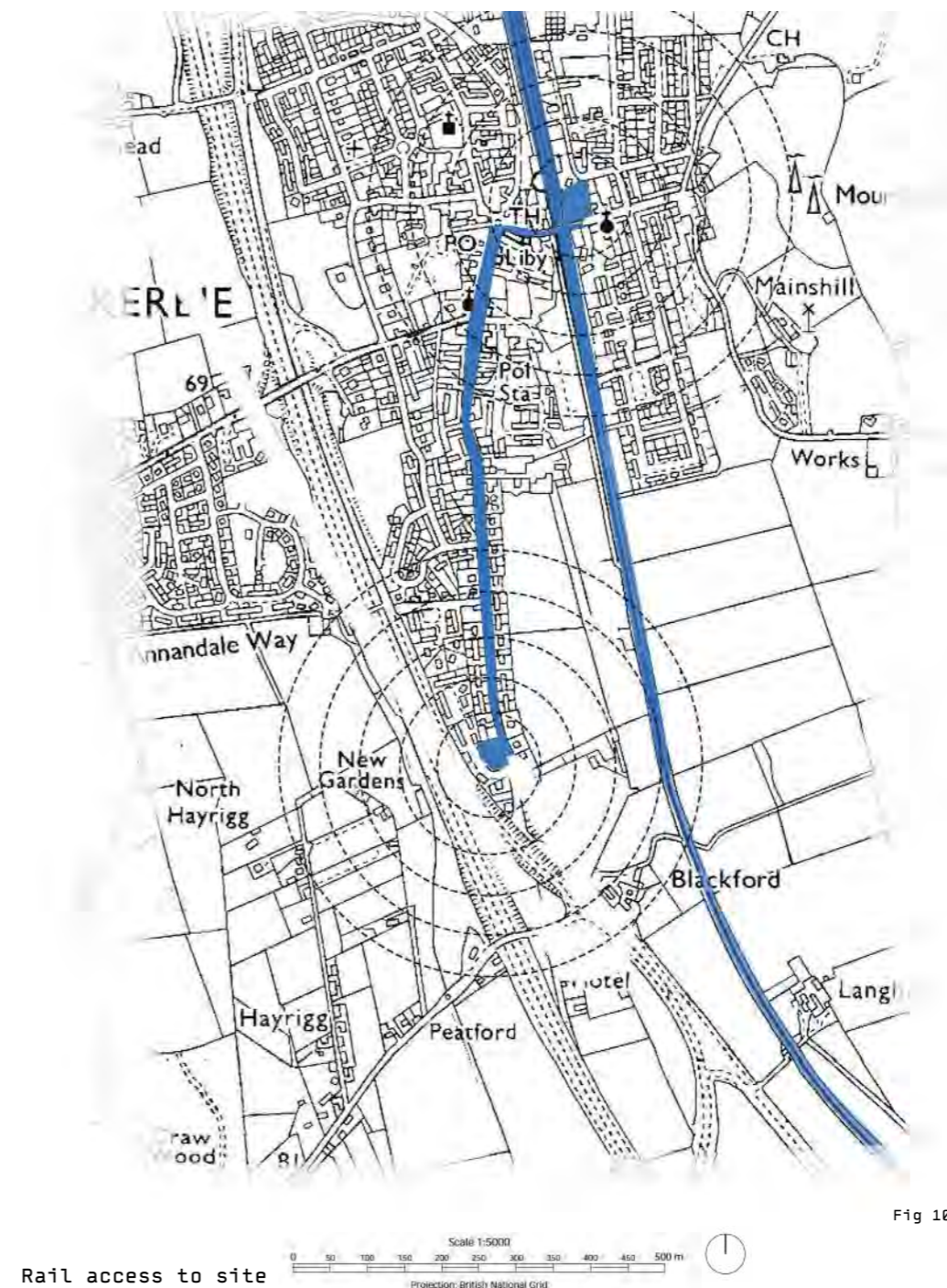
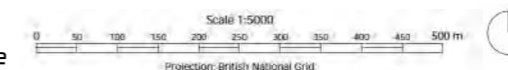
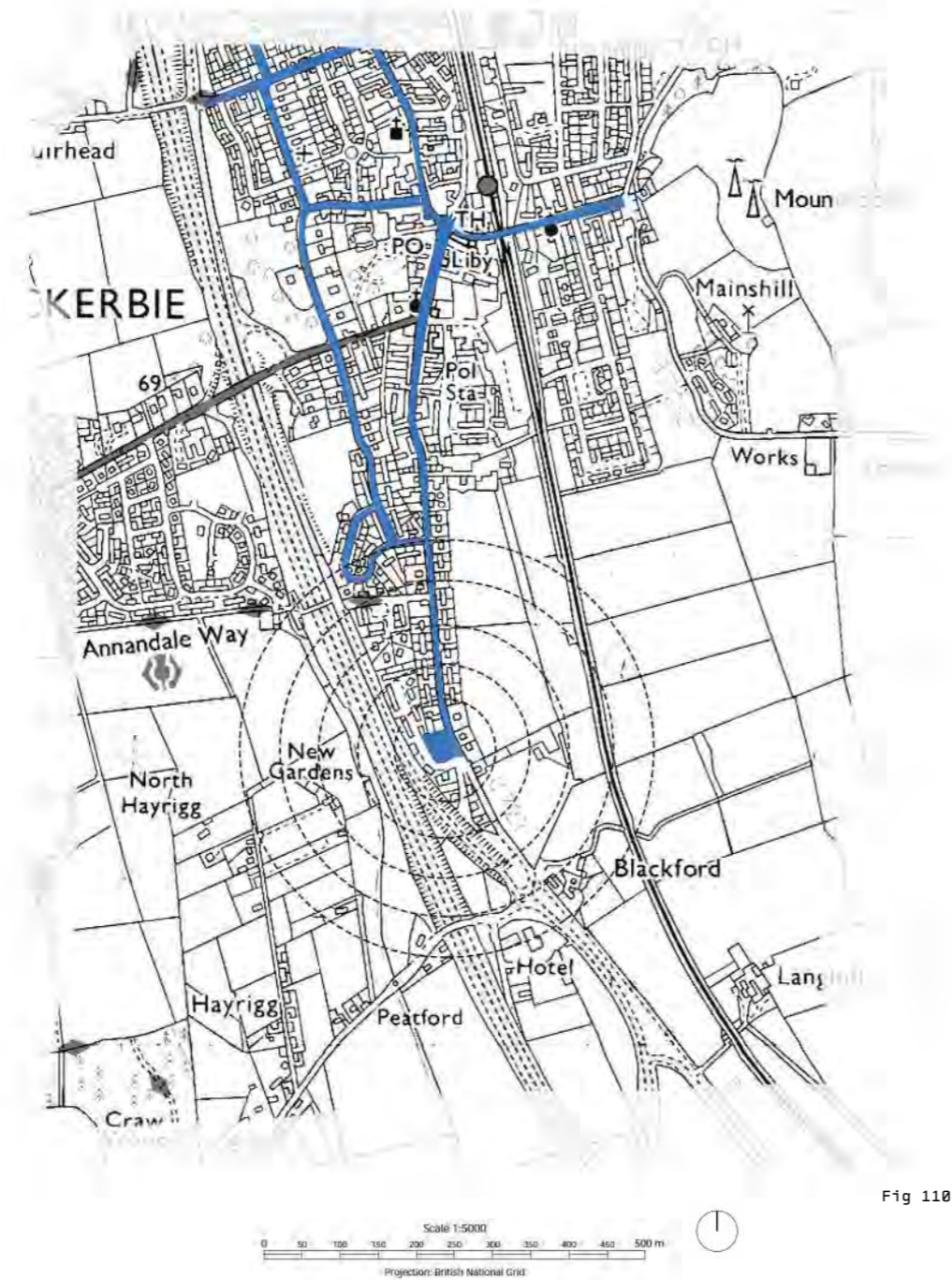


Fig 109

Rail access to site





Pedestrian access – Access to the Somerton House Hotel is only available via foot if the user is accessing site from South to North along Carlisle Road. This is because the user would only access the site via foot from the town, as the journey North to South is a main road.





Somerton Gardens

Fig 111



Trinity House

Fig 112



Fields opposite site

Fig 113

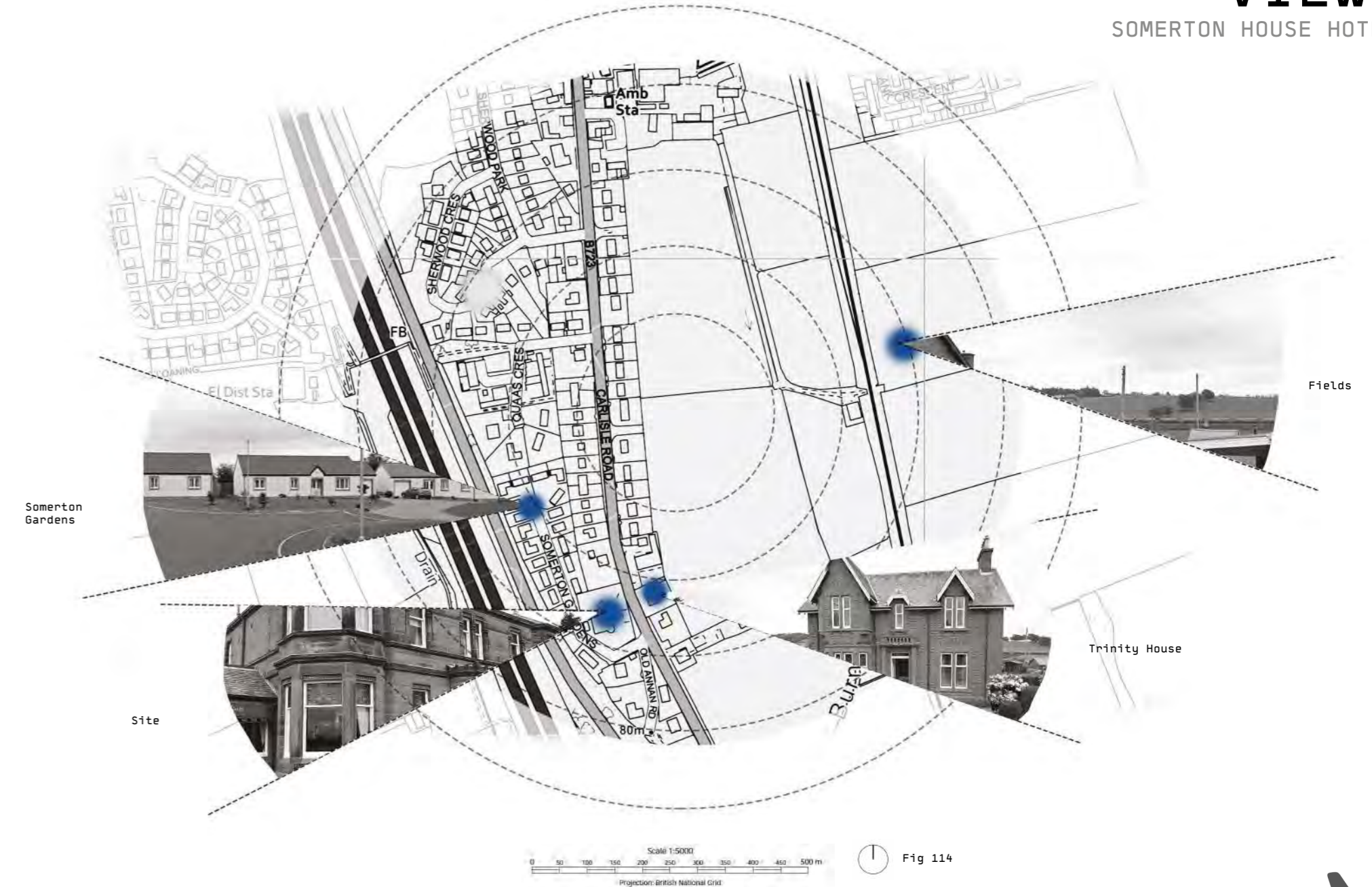


Fig 114



SURROUNDING AREAS

SOMERTON HOUSE HOTEL

The surroundings include mainly residential areas, fields and quiet roads. This satilite image shows the motorway is located west of the site and fields are located east of the site.



Satallite image of Somerton House Hotel

Fig 115





BUILDING ANALYSIS



Fig 116

Somerton House Hotel



BUILDING HISTORY

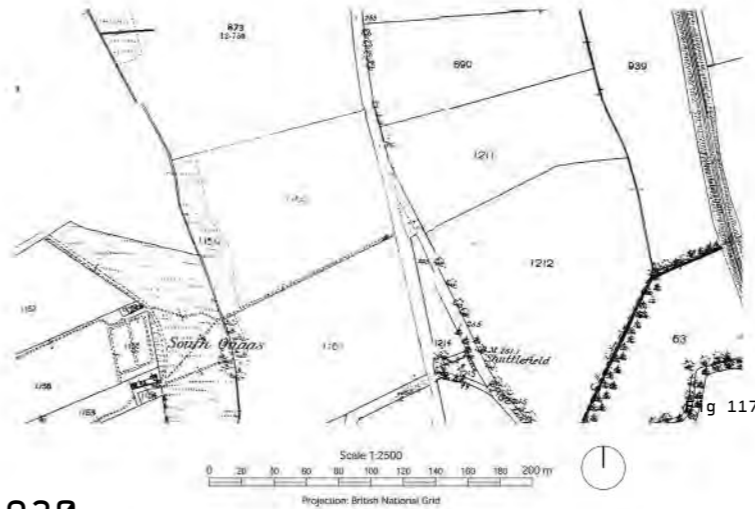
SOMERTON HOUSE HOTEL

Somerton House Hotel is a late Victorian mansion designed by Alexander “Greek” Thomson, and it shows off his flamboyant confidence of style and manner. Thomson was a pioneer in sustainable building and introduced some of the essential elements of sustainable housing. At the time, Thomson’s architecture was not common in the area as he was solely based in Glasgow, Scotland, and therefore it became a very admired building within Lockerbie. The building was built in 1880 for Doctor Primrose, a medical professional based in Lockerbie, and later in 1965, the building became a hotel. (About the Hotel, Somerton House Hotel, n.d)

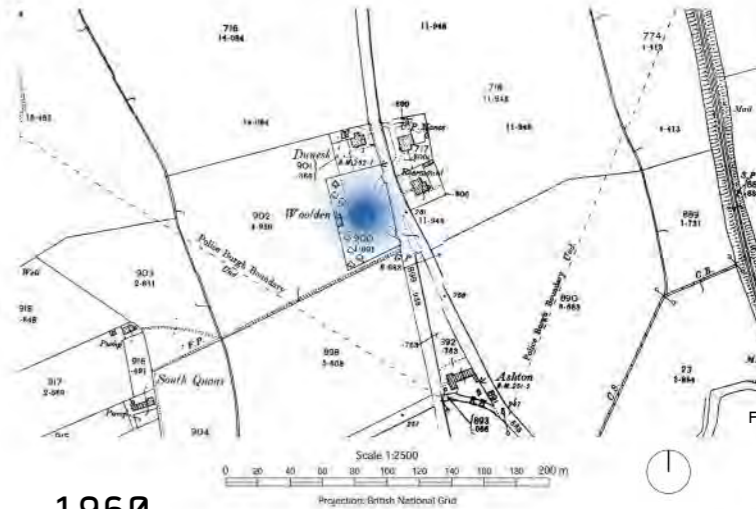
The building itself is full of character and carries the traditional architecture within Lockerbie, as it is constructed with red sandstone. Somerton House Hotel has many unique features throughout, such as the New Zealand Kauri timber which is generously distributed through the building. This timber was gathered from a shipwreck from Solway Firth near Annan, Scotland, and is extremely rare as the trees it derives from are now all protected. (About the Hotel, Somerton House Hotel, n.d)

There are links to the Scottish explorer, David Livingstone, on the exterior of the building, as two carved sandstone lions named Stanley and Livingstone, guard the entrance. In the 1960’s Somerton changed use into a hotel, and has had many visitors since that day. (About the Hotel, Somerton House Hotel, n.d)

1860



1900



1930



1960

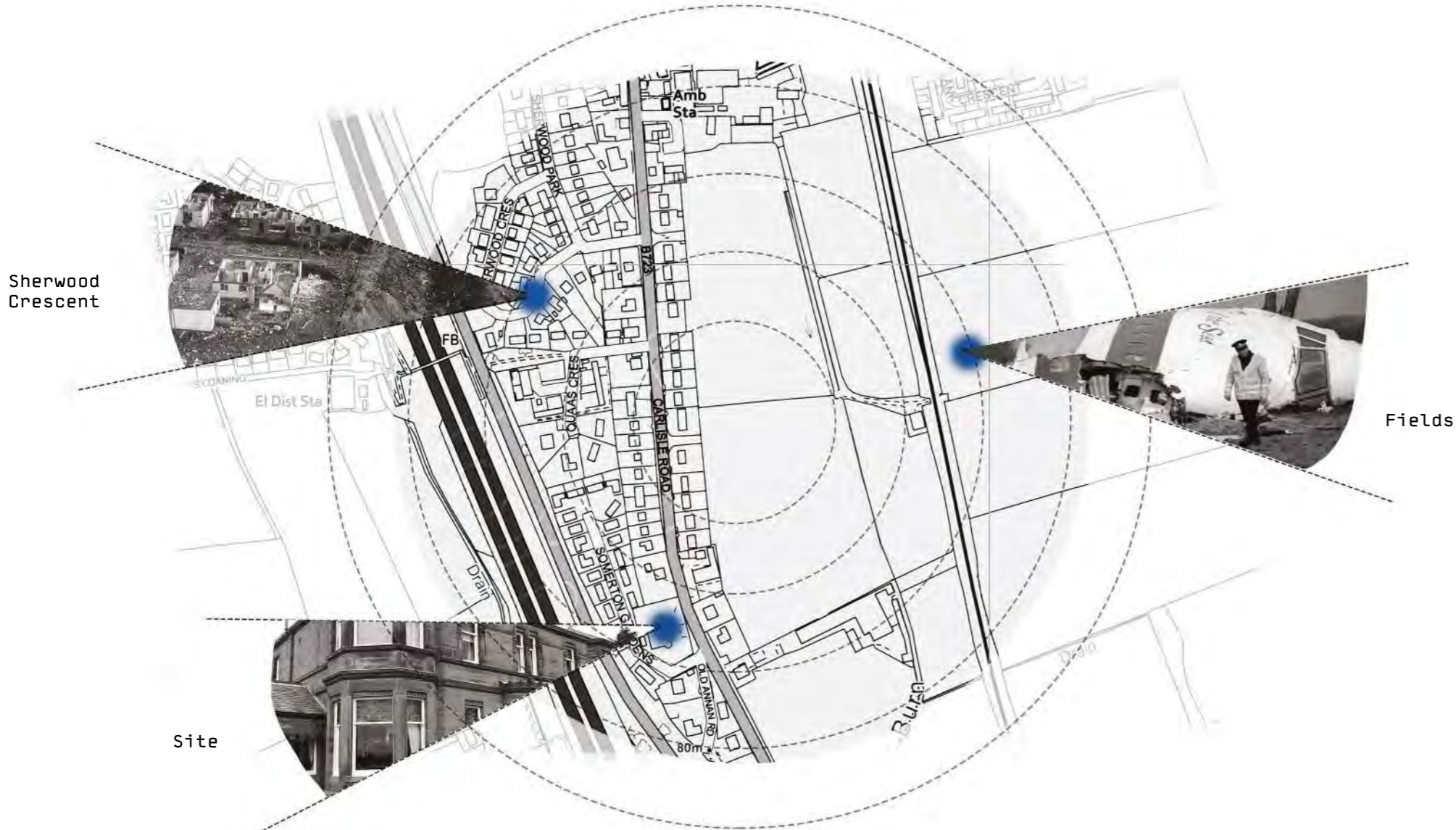


These historic maps show when the building was constructed, and communicate how the surrounding area developed over the decades.



SITE DURING THE LOCKERBIE DISASTER

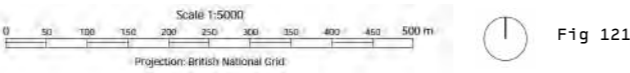
SOMERTON HOUSE HOTEL



Somerton House Hotel is located just 0.3 miles from where the disaster occurred on Sherwood Crescent, and the fields opposite the hotel. During the Lockerbie Disaster, the Somerton House Hotel played a vital role. With its purpose of a hotel and its location in relation to the disaster, local residents, journalists and detectives were able to stay on the night of the disaster, and for many months after.
(Cossar, 2020)

Shortly after the disaster occurred, telephone lines were down, therefore emergency services and media outlets had to be placed close to the affected area, and the Somerton House Hotel provided this space. The hotel's car park was also able to accommodate emergency service and media trucks at the time of the disaster.
(Cossar, 2020)

After the disaster, Somerton House Hotel housed visitors who visited the town from all over the world, and this still happens today.
(Cossar, 2020)



THRESHOLDS

SOMERTON HOUSE HOTEL

There are two entrances and exits to site, a front entrance/exit and a rear entrance/exit. The main entrance into the building is located at the front. Other entrances to the building are at the side of the building, these are mainly used by staff or residents of the hotel. There is also a disabled entrance and exit located at the side of the building, this provides a ramp for those who require it.

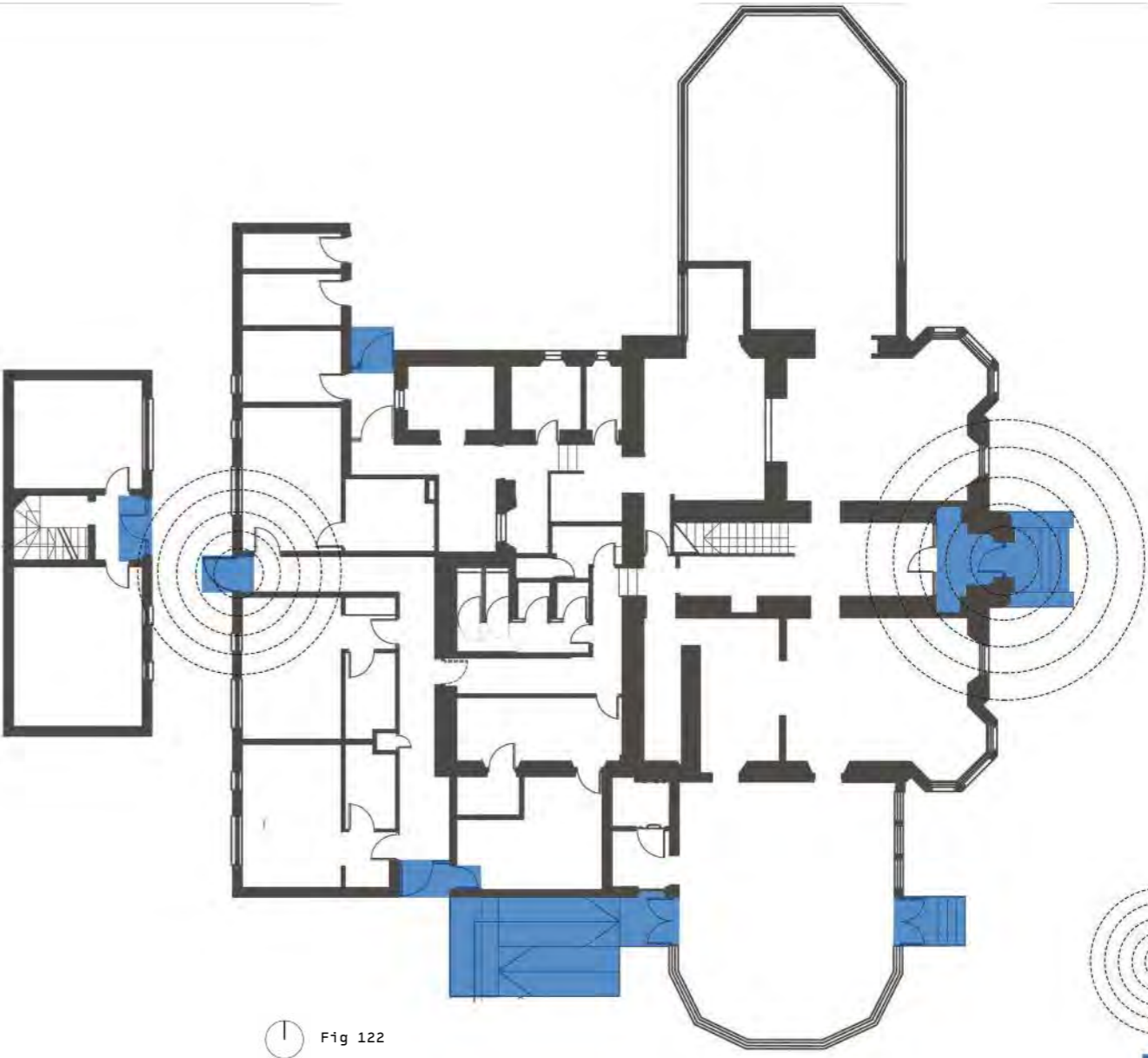
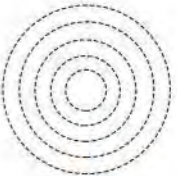


Fig 122



Main entrances/exits



Entrances/exits





Fig 123



Fig 124



Fig 125



Fig 126



Fig 127



Fig 128



Fig 129



Fig 130



Fig 131



Fig 132



Fig 133



Fig 134



Fig 135



Fig 136



Fig 137



Fig 138

EXTERIOR MATERIALS

SOMERTON HOUSE HOTEL



- 01 Existing Red Sandstone
- 02 Slate Roof
- 03 Timber Sliding Sash Windows
- 04 Carved Sandstone Lions
- 05 Canopy

- 06 Timber and Glass Door
- 07 Polycarbonate Roof
- 08 Red Sandstone
- 09 Bay Shaped Structure
- 10 Steel Detailed Fencing

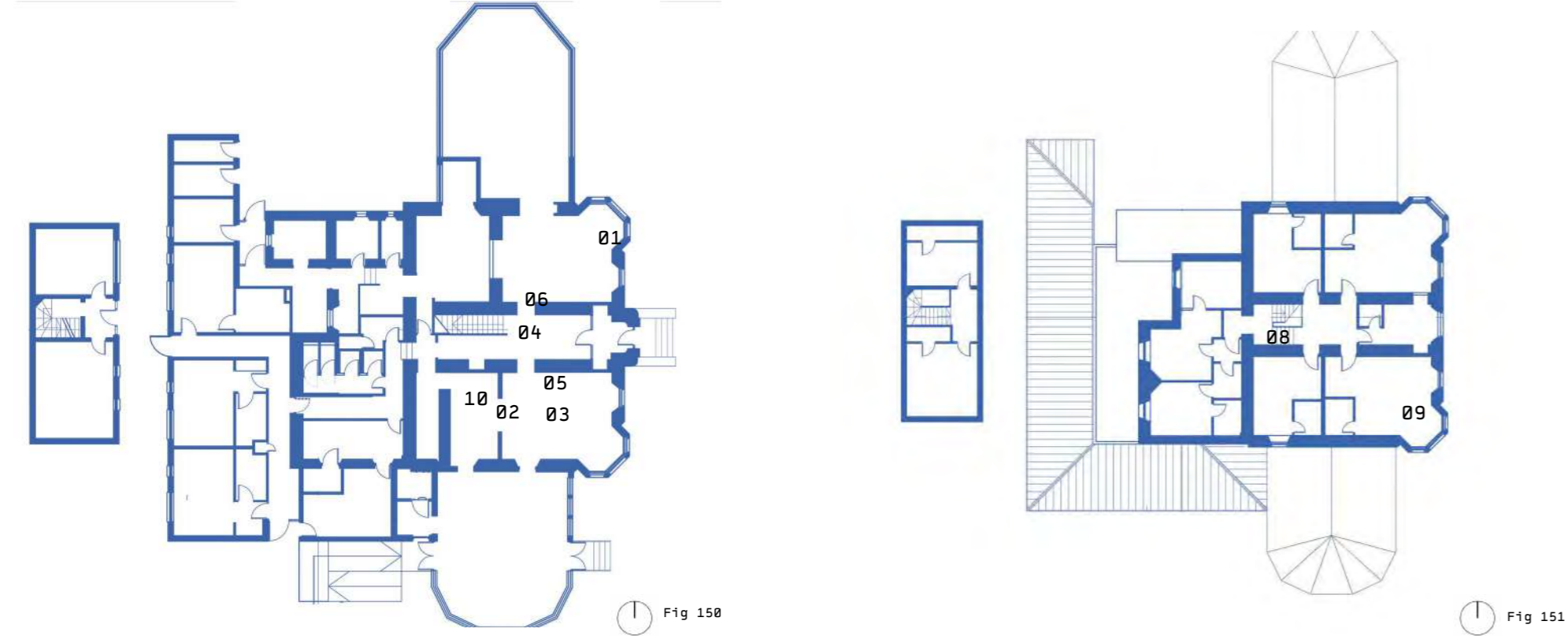
The building is clad with the traditional red sandstone of Lockerbie named Permian and Triassic sandstone. This sandstone originated from Corncockle Quarry, just a 12 minute journey from the site. This sandstone is slightly weathered in areas due to the buildings age, however it still holds the bright and vibrant qualities of red sandstone. The striking exterior makes the building inviting, and successfully entices the user into the space.



INTERIOR MATERIALS

SOMERTON HOUSE HOTEL

The interior of the building houses many traditional qualities which enhances the style of the building. New Zealand Kauri timber is generously distributed throughout the building. This timber was gathered from a shipwreck from Solway Firth near Annan, Scotland, and is extremely rare as the trees it derives from are now all protected. The interior space is inviting due to the luxurious choice of materials throughout the building.



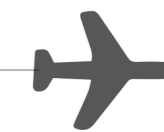
- 01 Decorative Cornicing
- 02 Timber Framing
- 03 Decorative Light
- 04 Timber Staircase
- 05 Timber Fireplace

- 06 Timber Door Framing
- 07 Marble Fireplace
- 08 Skylight
- 09 Timber Bed Frame
- 10 Timber Bar





The building currently consists of two floors with the total height of the original building reaching 93 metres. The building also has two conservatory's adjacent to the original building. At the rear of the hotel, a single story extension was added in 2013 to accommodate more bedrooms.



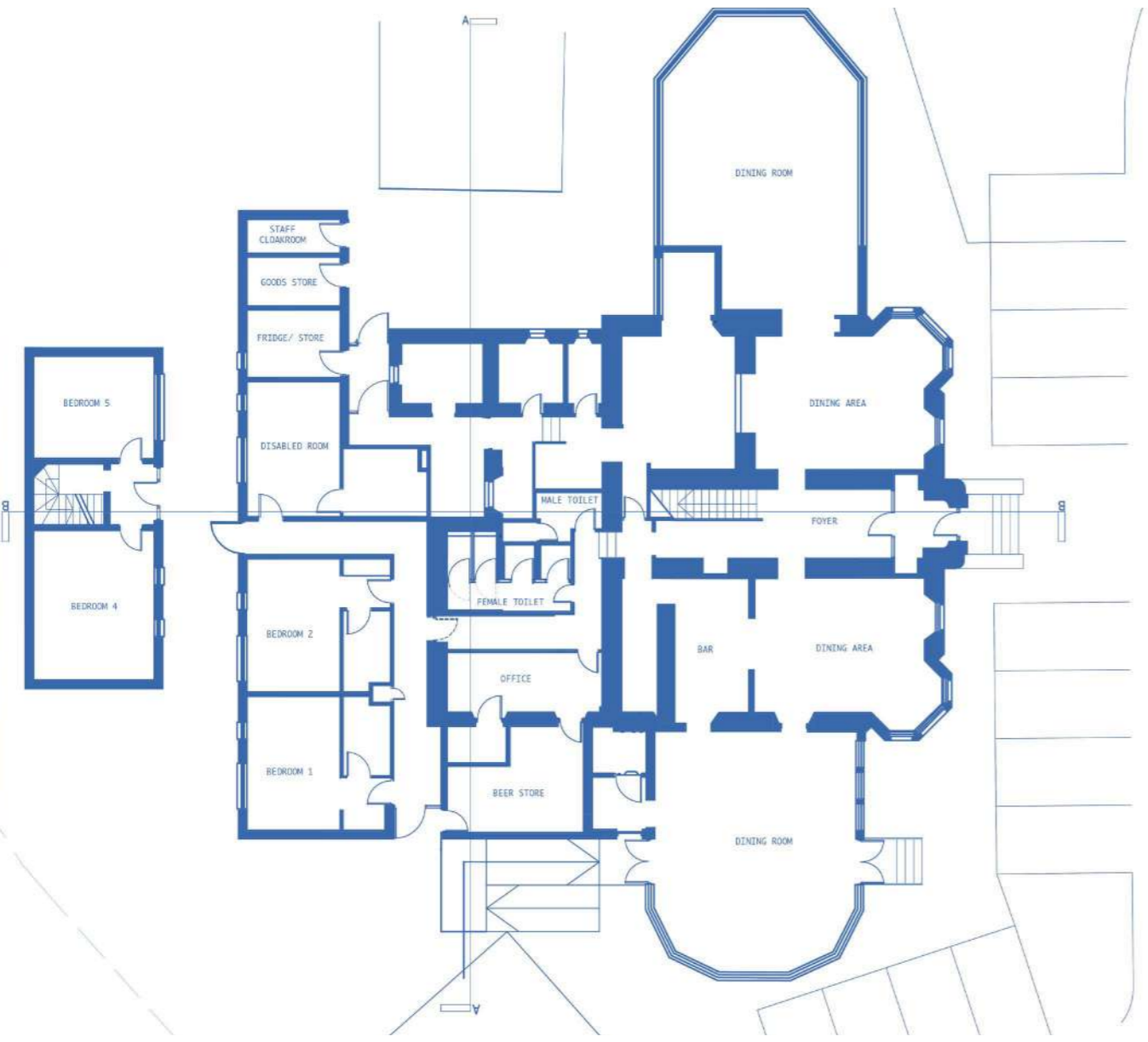


Fig 165

GROUND FLOOR PLAN
1:100 @ A2

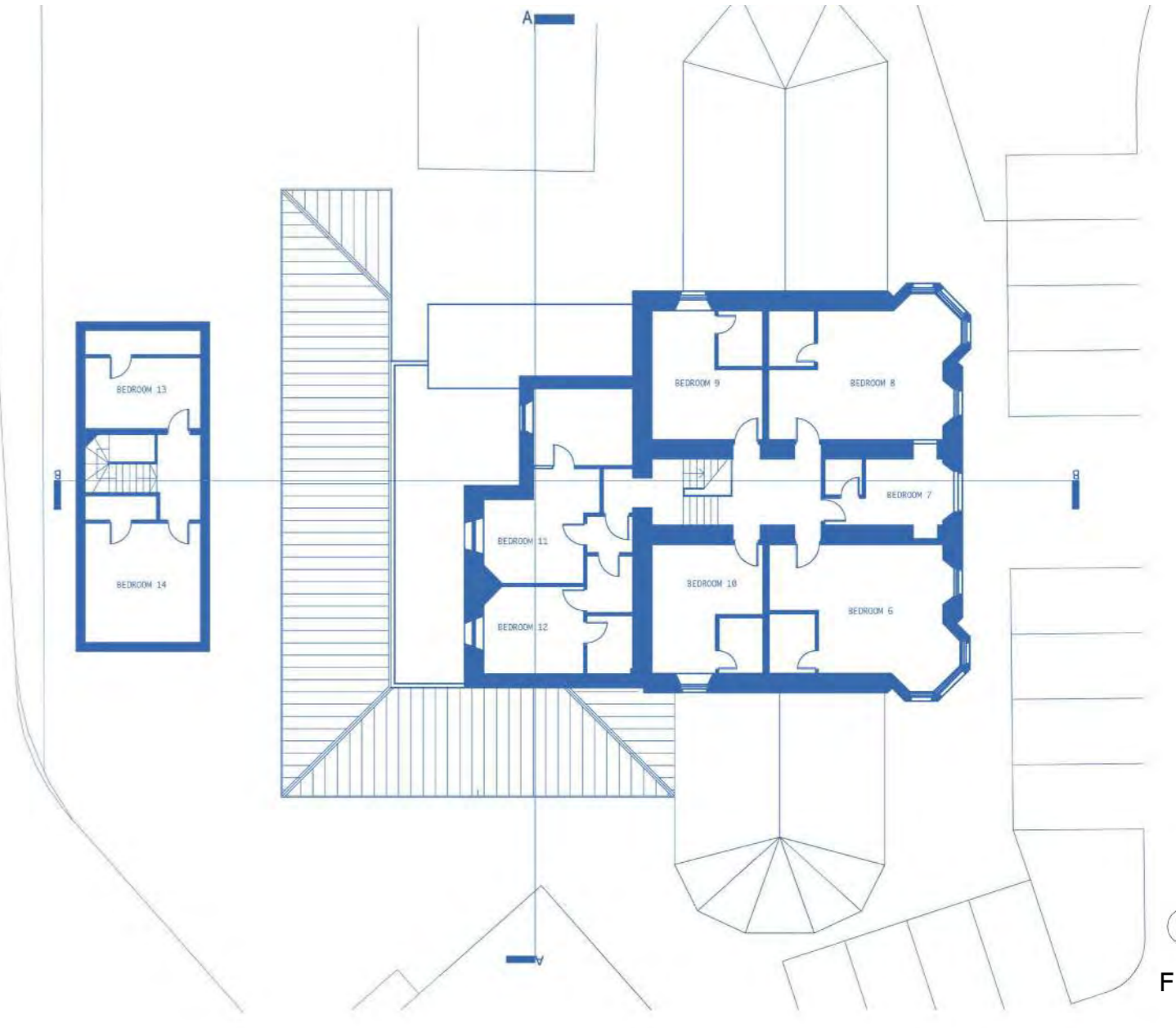


Fig 166

FIRST FLOOR PLAN
1:100 @ A2



ORIGINAL SECTIONS
SOMERTON HOUSE HOTEL

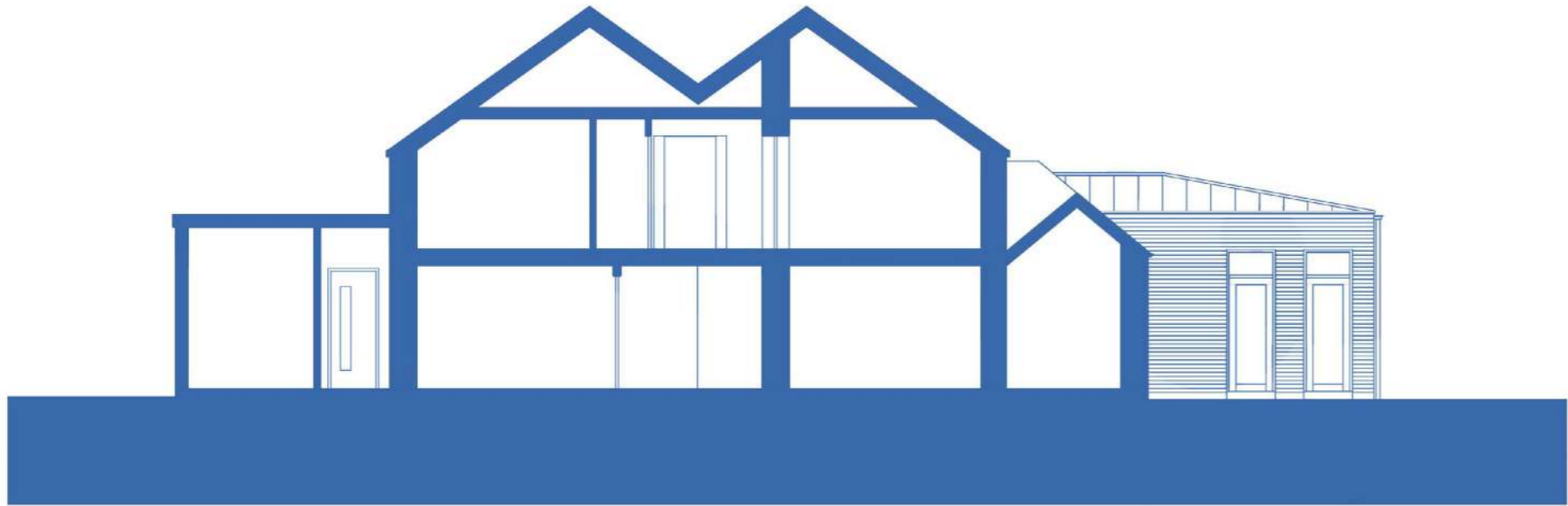


Fig 167

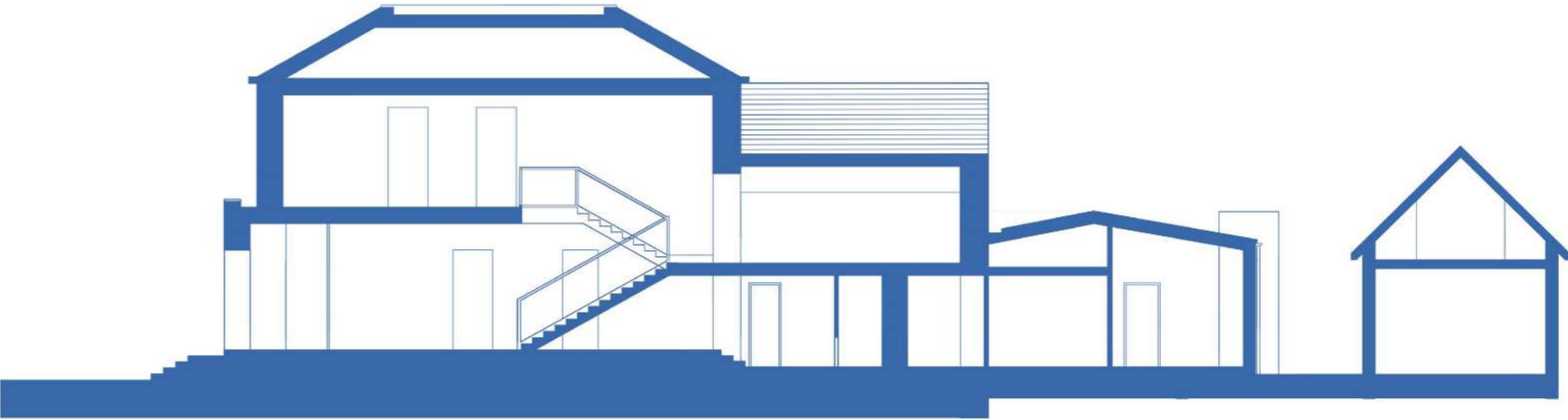


Fig 168

SECTION A-A
1:100 @ A2



SECTION B-B
1:100 @ A2





Fig 169

EAST ELEVATION
1:100 @ A2



Fig 170

WEST ELEVATION
1:100 @ A2





Fig 171

NORTH ELEVATION
1:100 @ A2



Fig 172

SOUTH ELEVATION
1:100 @ A2



STRIPPED PLANS

SOMERTON HOUSE HOTEL

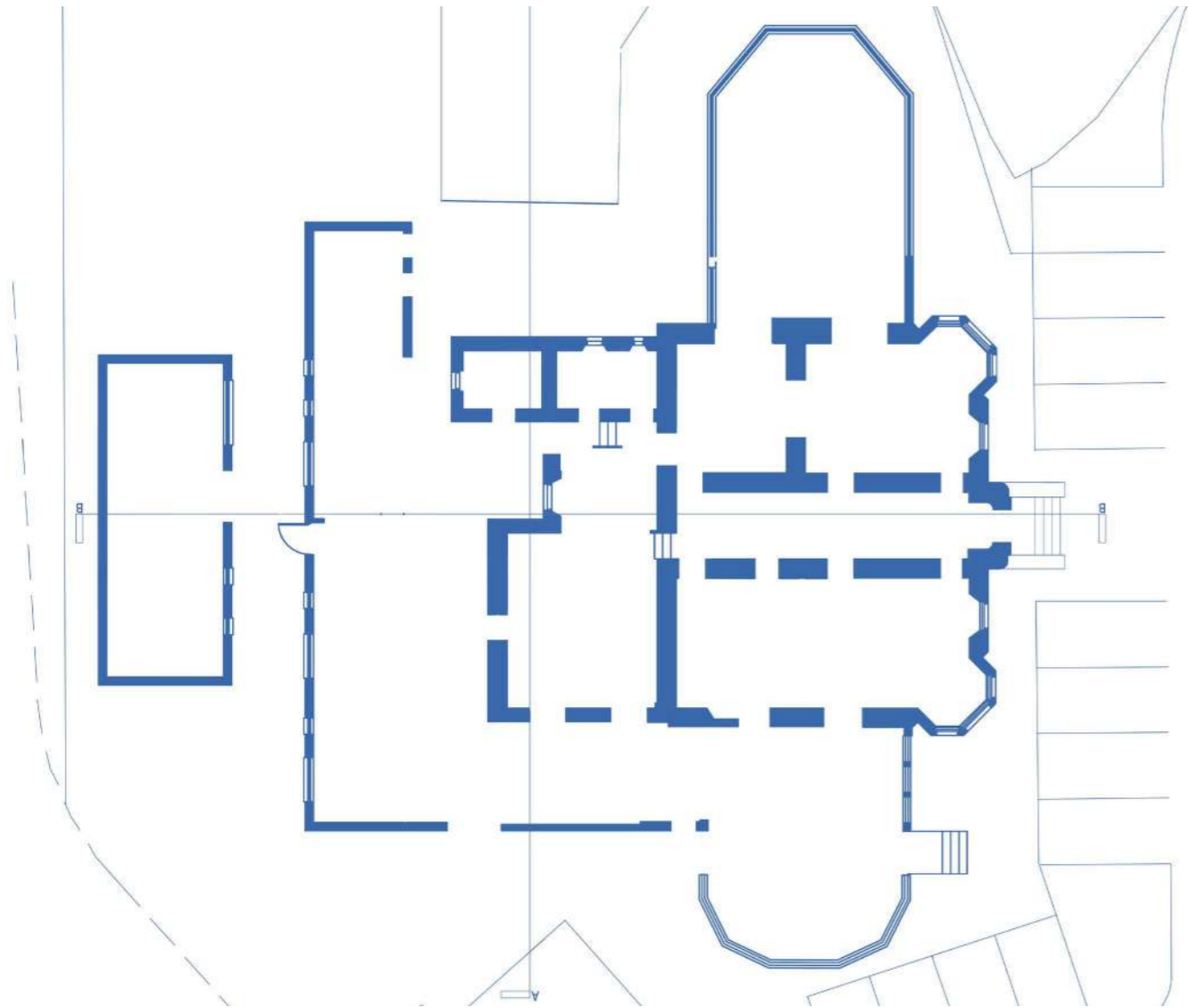


Fig 173

GROUND FLOOR
1:100 @ A2

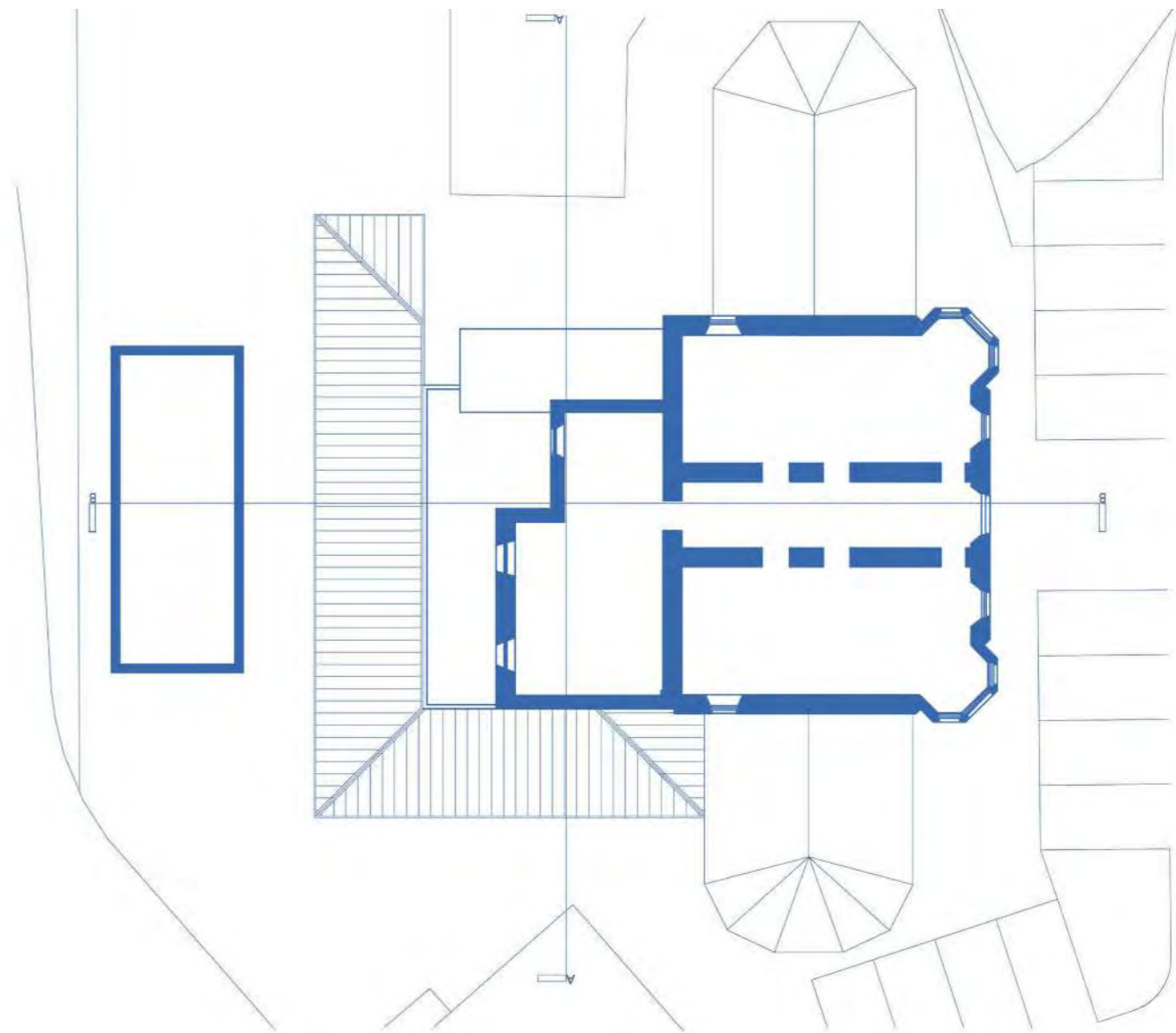


Fig 174

FIRST FLOOR
1:100 @ A2



STRIPPED SECTIONS

SOMERTON HOUSE HOTEL

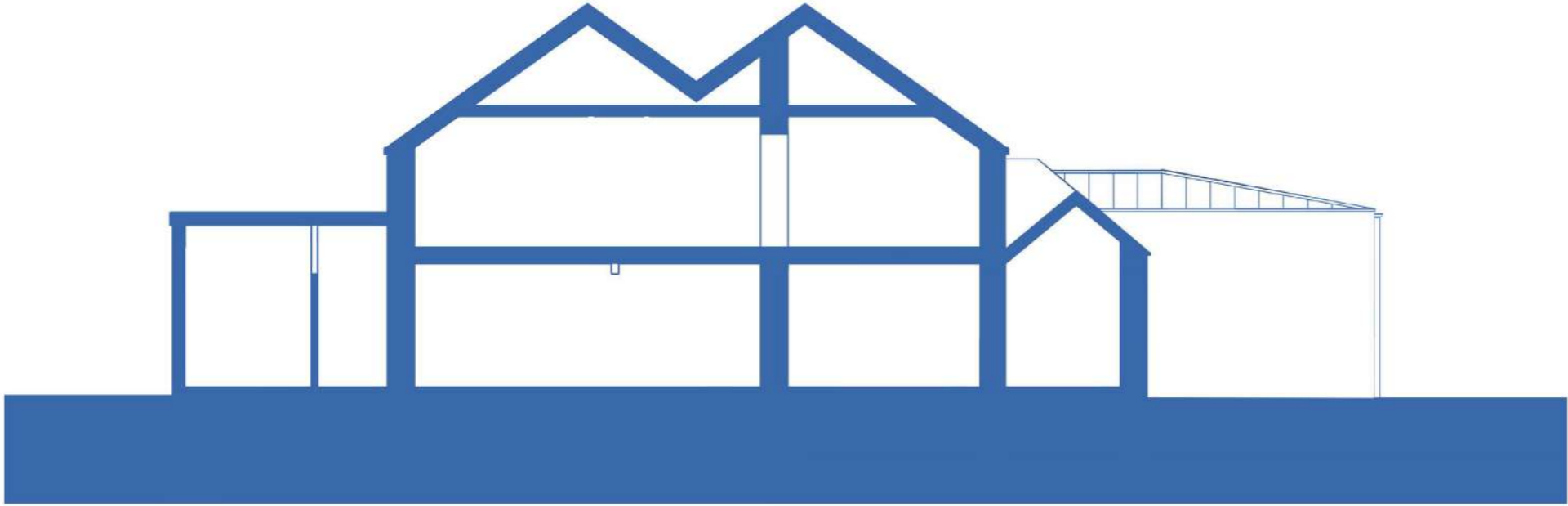


Fig 175

SECTION A-A
1:100 @ A2

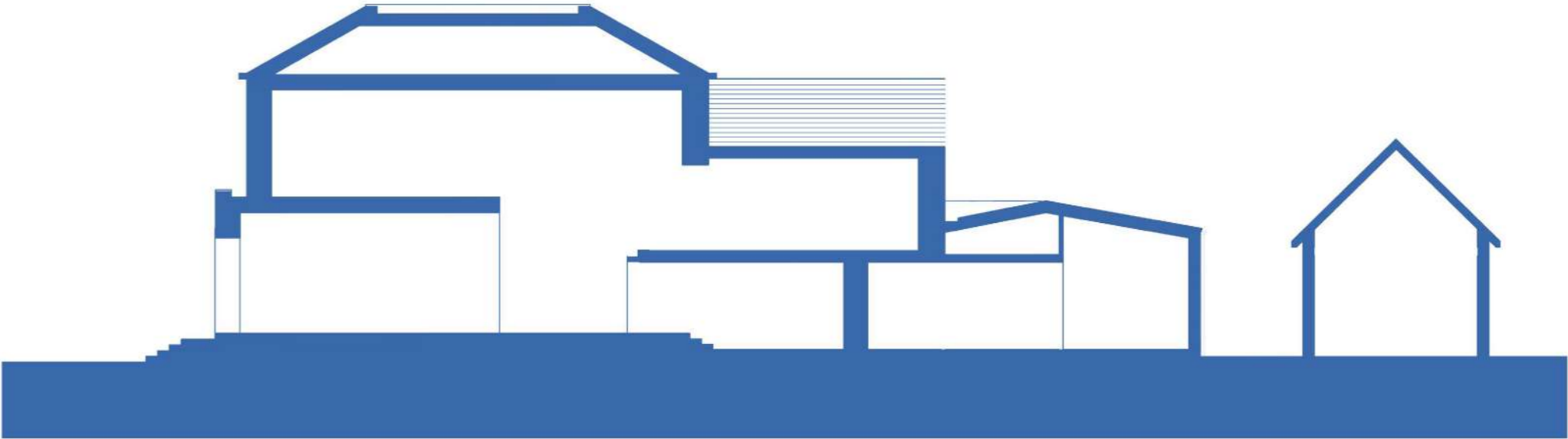


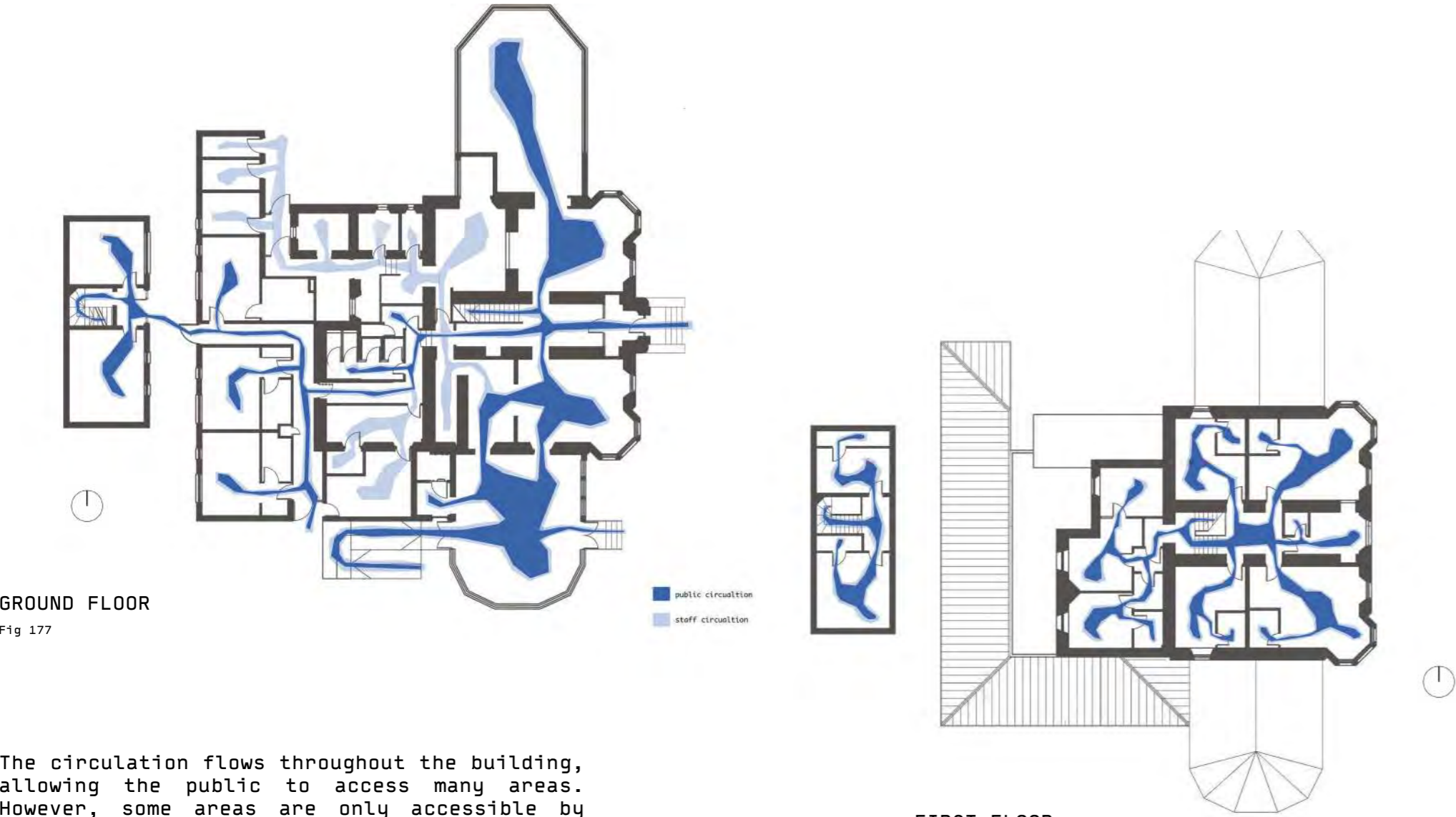
Fig 176

SECTION B-B
1:100 @ A2



CIRCULATION

SOMERTON HOUSE HOTEL



GROUND FLOOR
Fig 177

The circulation flows throughout the building, allowing the public to access many areas. However, some areas are only accessible by staff, such as store rooms and offices.

FIRST FLOOR
Fig 178

SITE KEY

SOMERTON HOUSE HOTEL

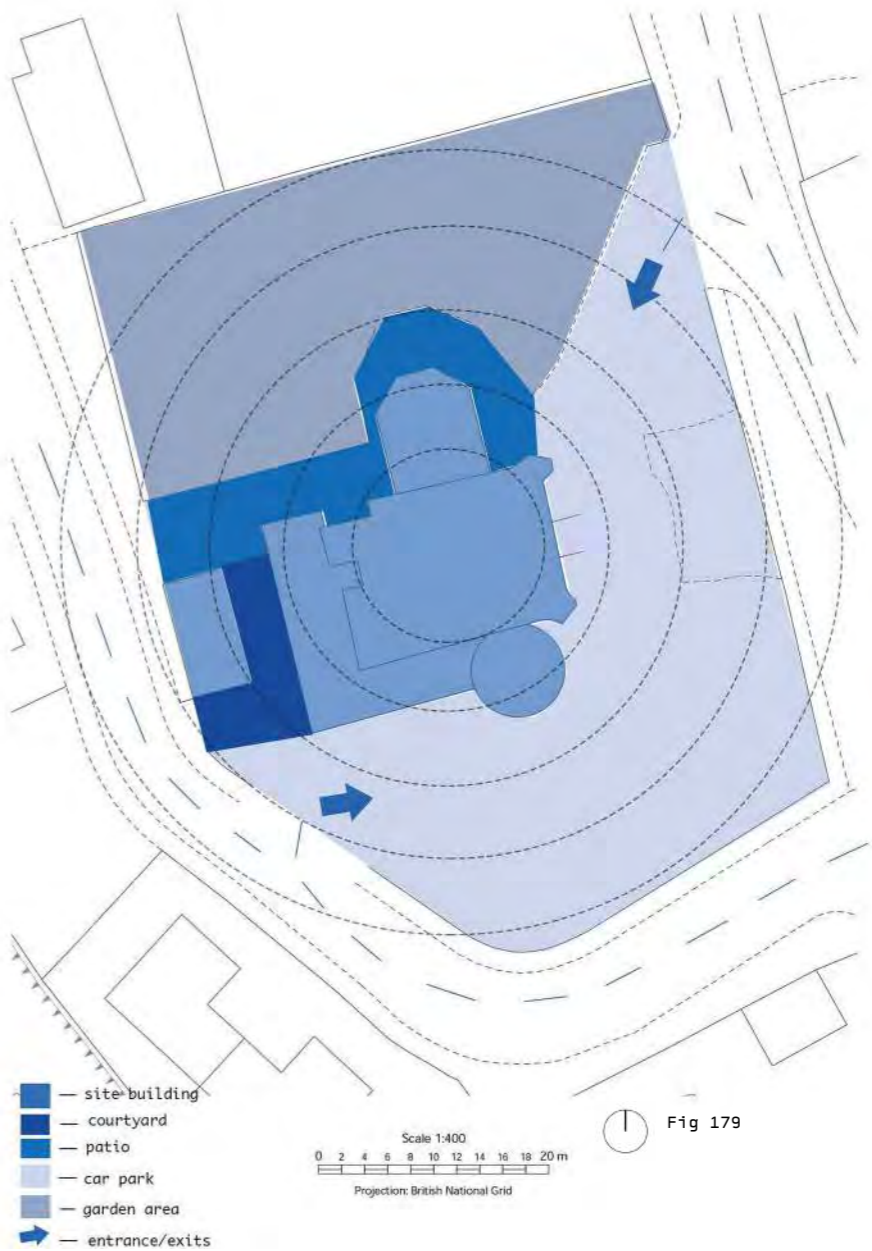
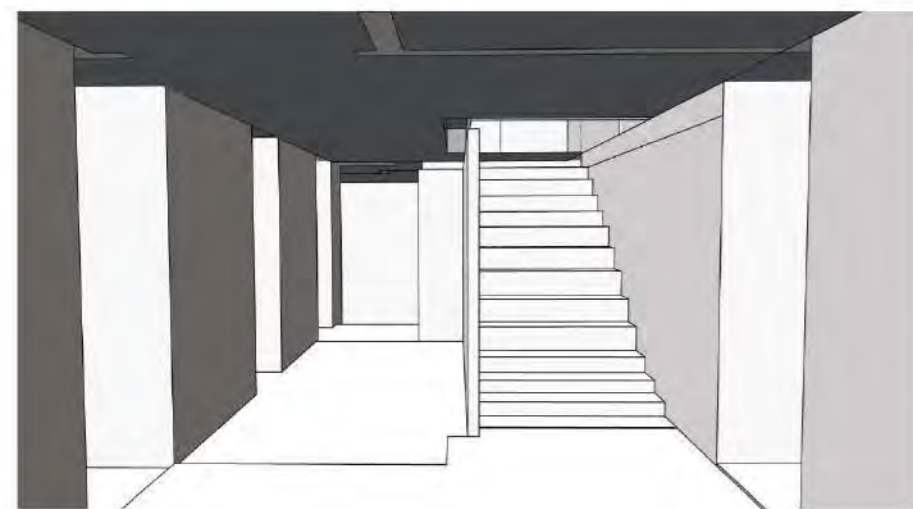


Fig 179



INTERIOR SUN ANALYSIS

ENTRANCE, SUMMER



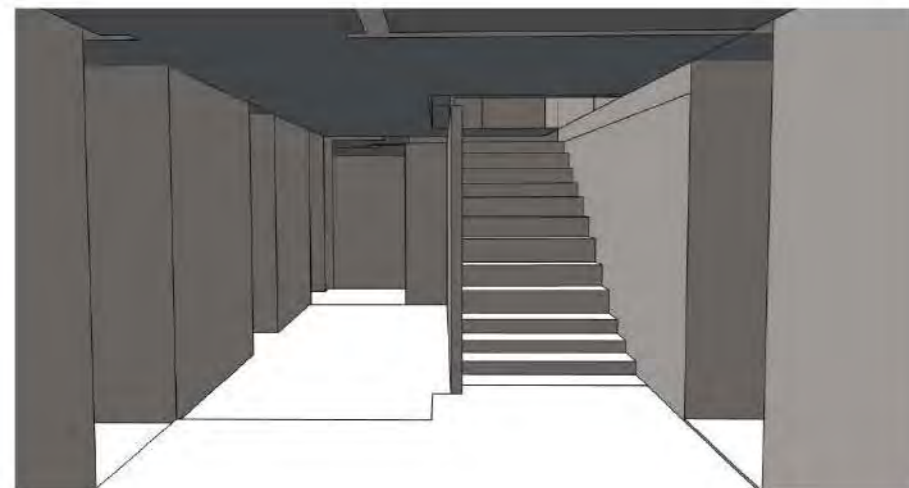
9am

Fig 180



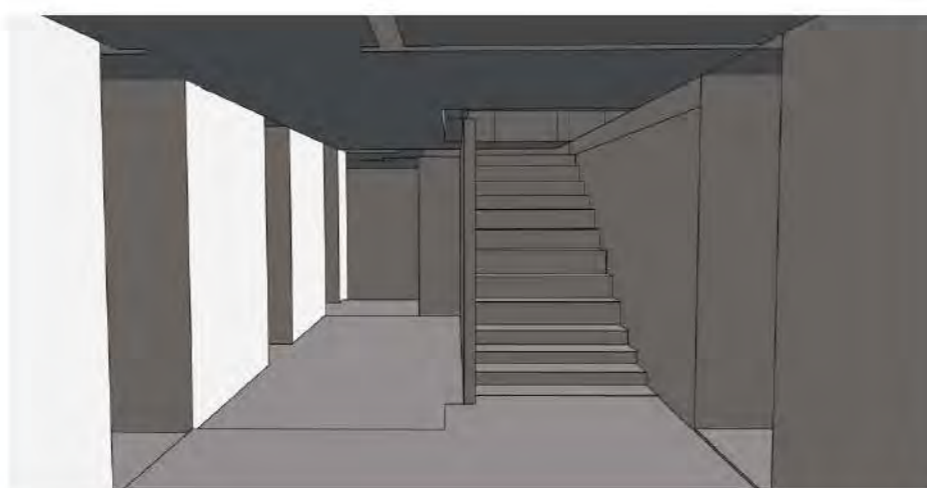
1pm

Fig 181



3pm

Fig 182



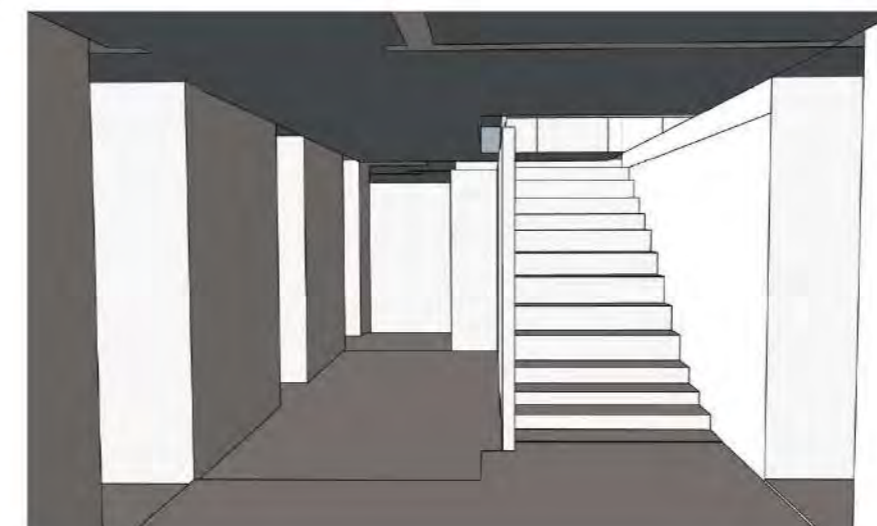
7pm

Fig 183

The current entrance appears to be a dark space during both summer and winter. This will be useful when dicating the the dark, trapped spaces

INTERIOR SUN ANALYSIS

ENTRANCE, WINTER



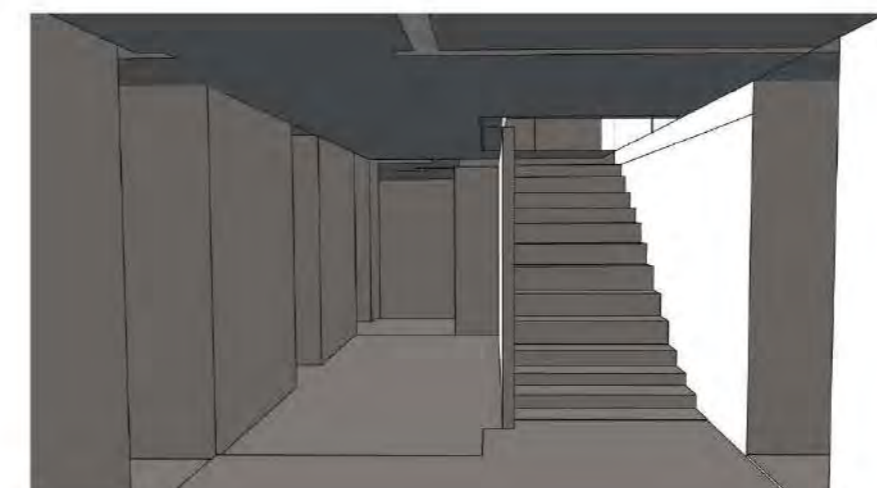
9am

Fig 184



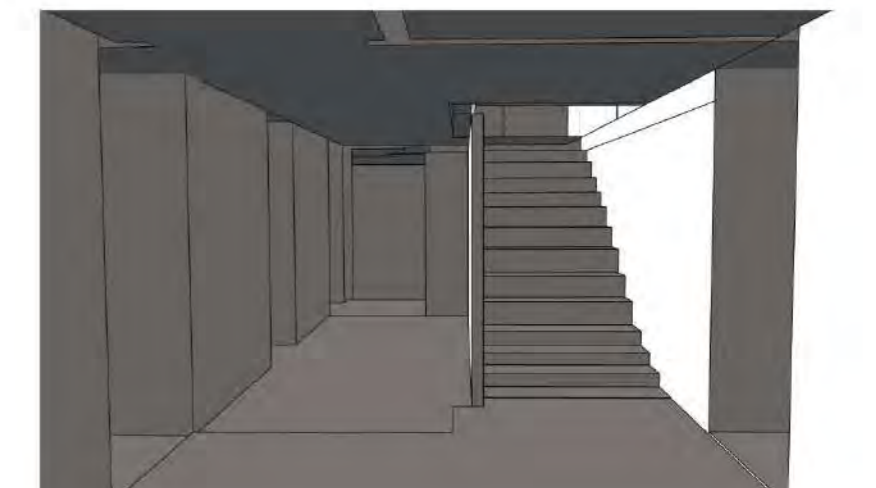
1pm

Fig 185



3pm

Fig 186



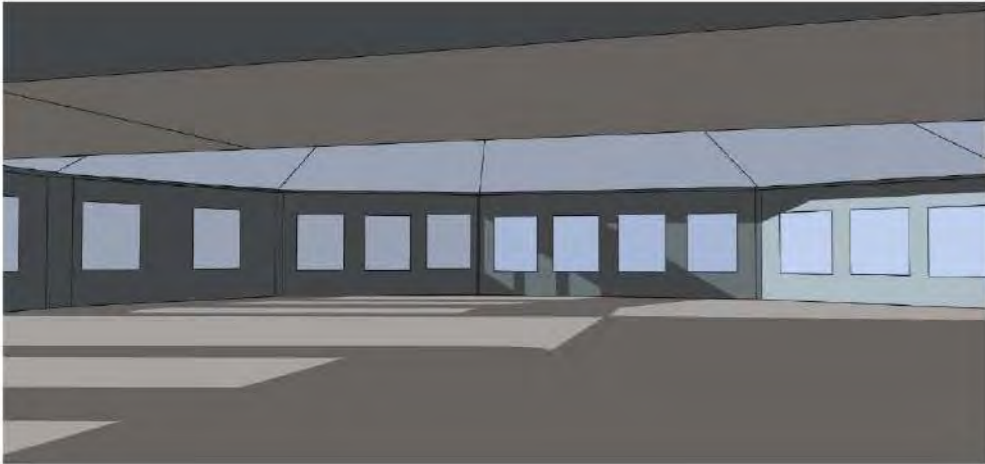
7pm

Fig 187



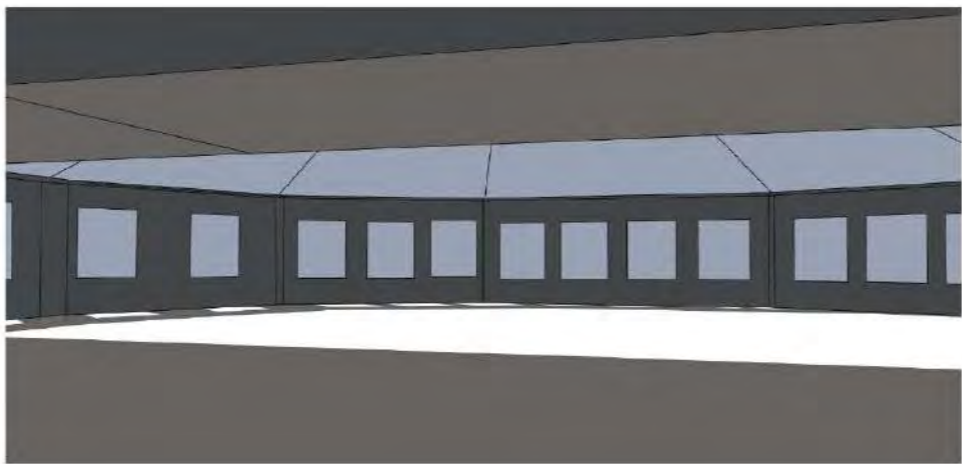
INTERIOR SUN ANALYSIS

SOUTH CONSERVATORY, SUMMER



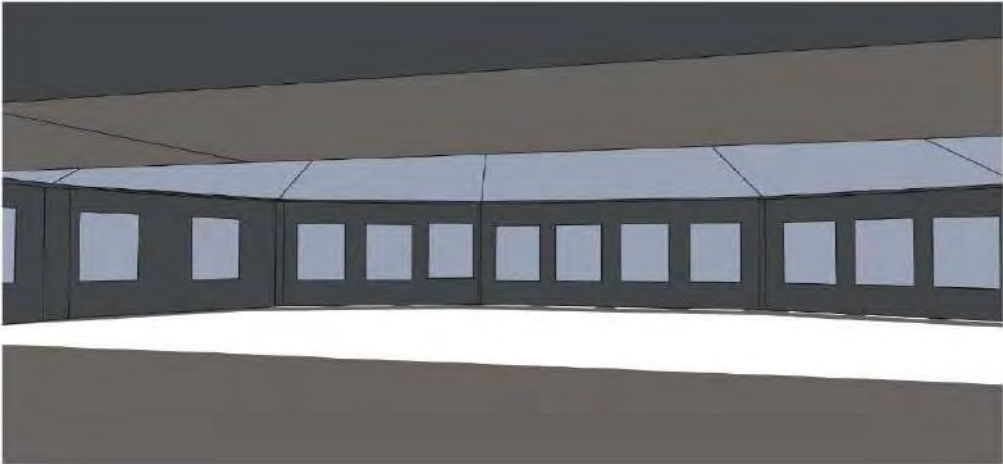
9am

Fig 188



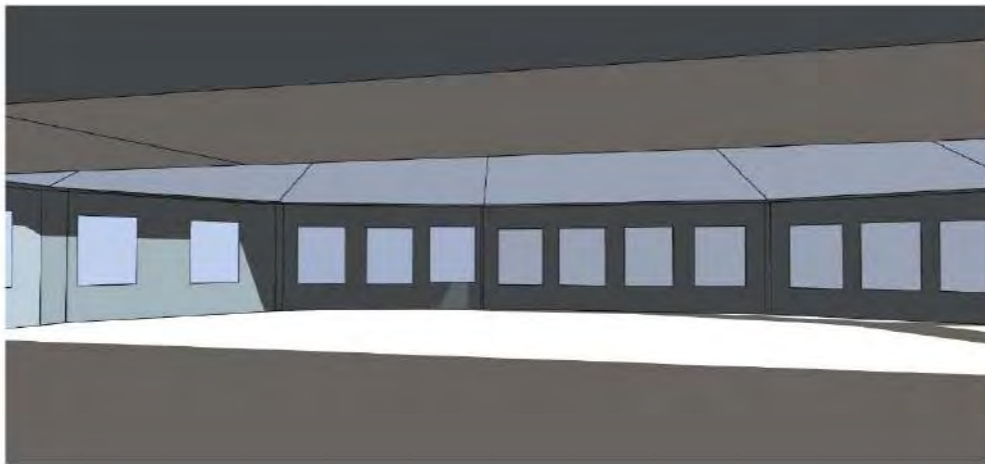
1pm

Fig 189



3pm

Fig 190

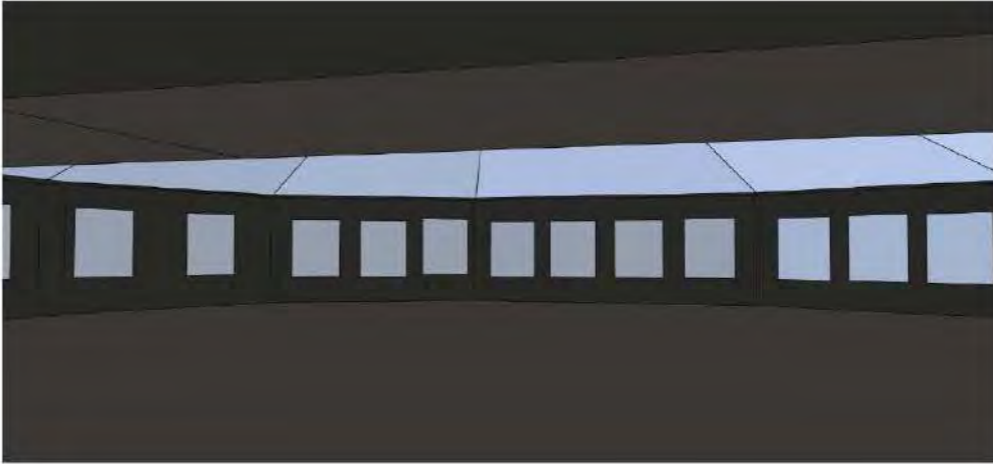


7pm

Fig 191

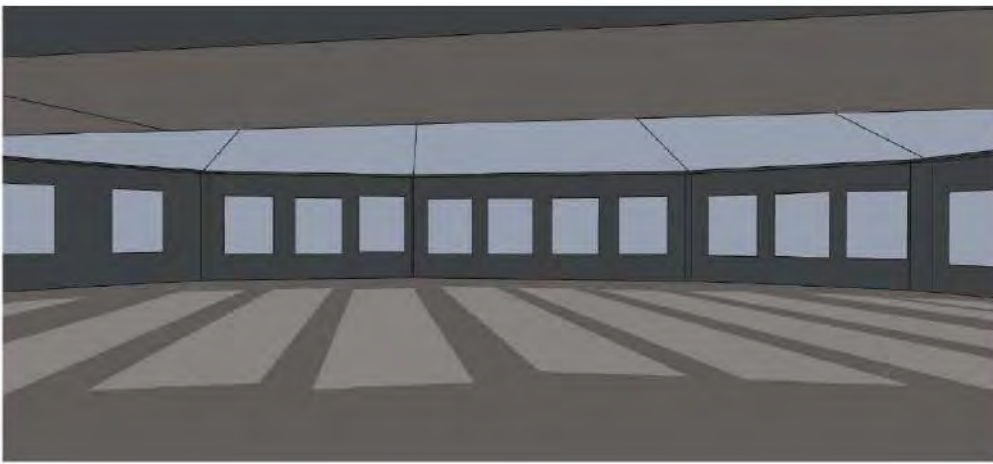
INTERIOR SUN ANALYSIS

SOUTH CONSERVATORY, WINTER



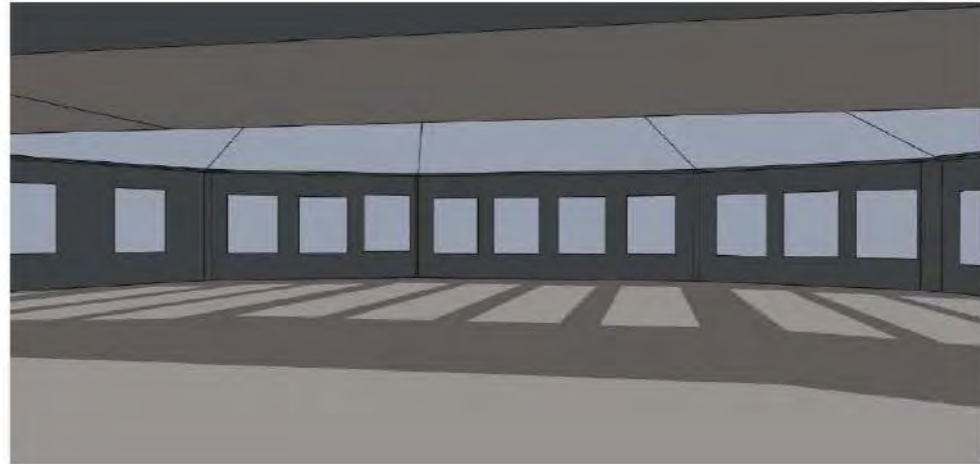
9am

Fig 192



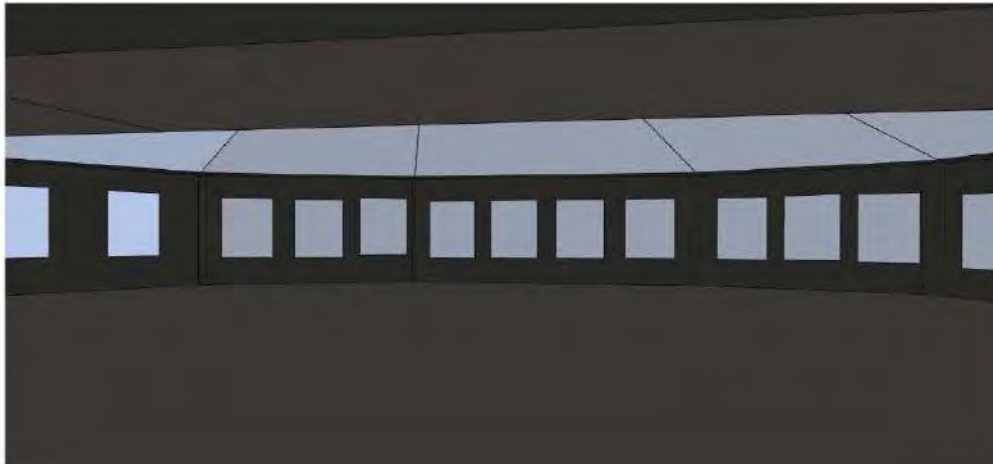
1pm

Fig 193



3pm

Fig 194



7pm

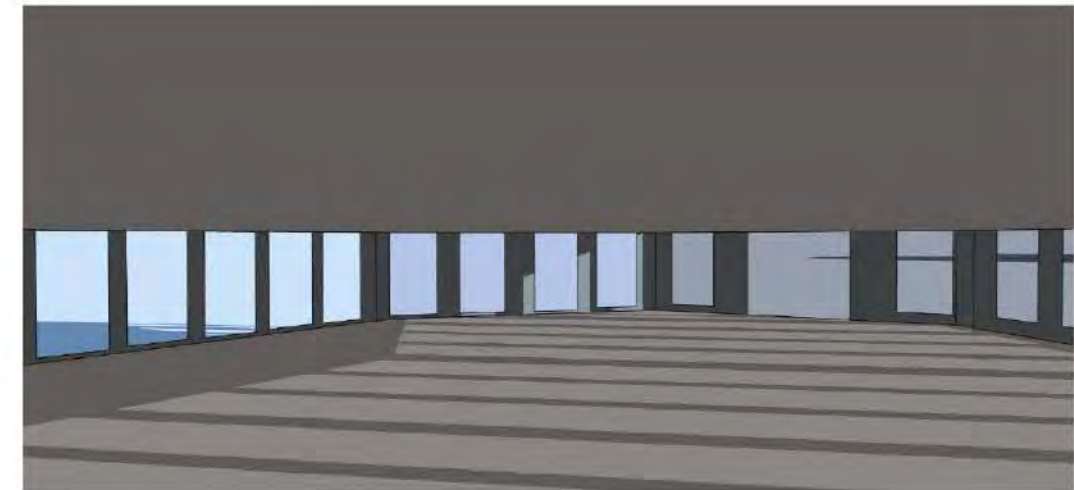
Fig 195

The South conservatory provides a bright space in both summer and winter. Plans to remove the south conservatory are feasible, therefore will be a useful space in which requires natural light.



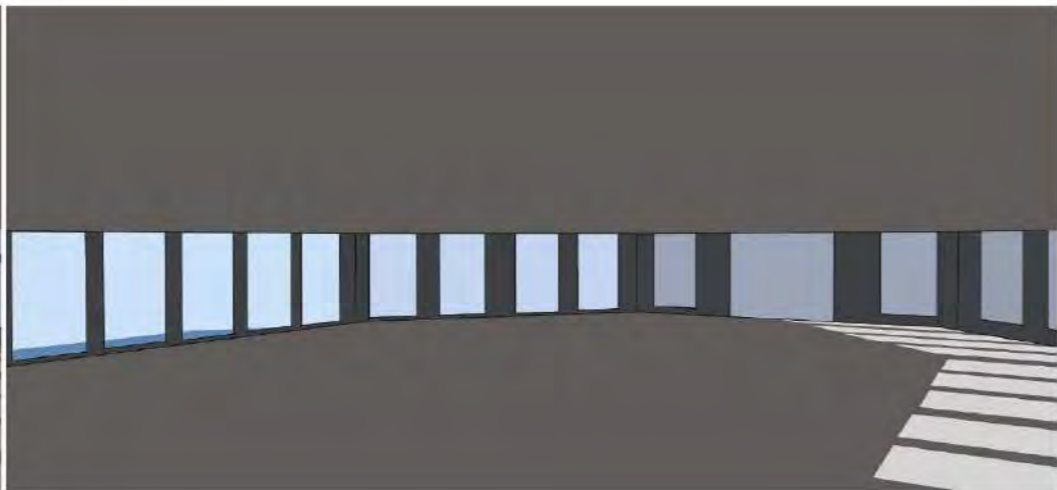
INTERIOR SUN ANALYSIS

NORTH CONSERVATORY, SUMMER



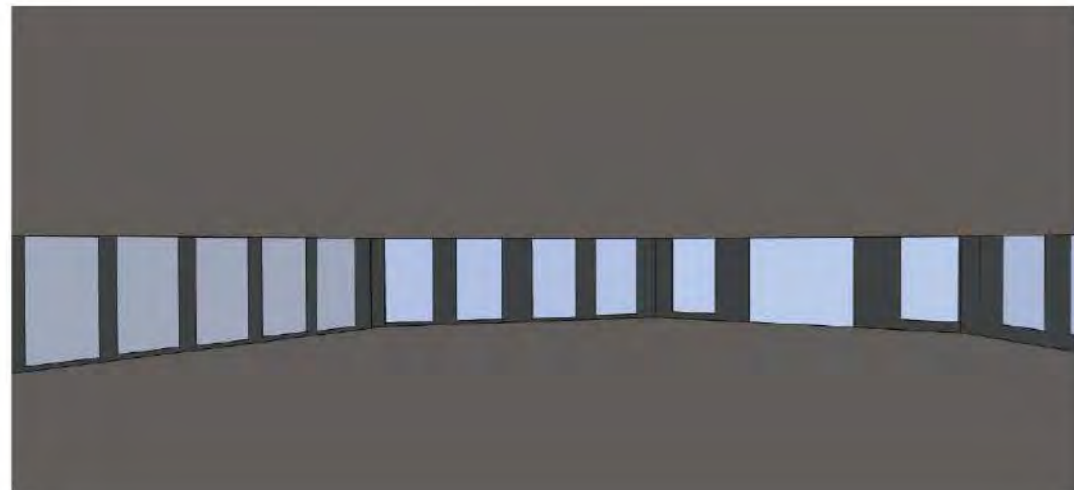
9am

Fig 196



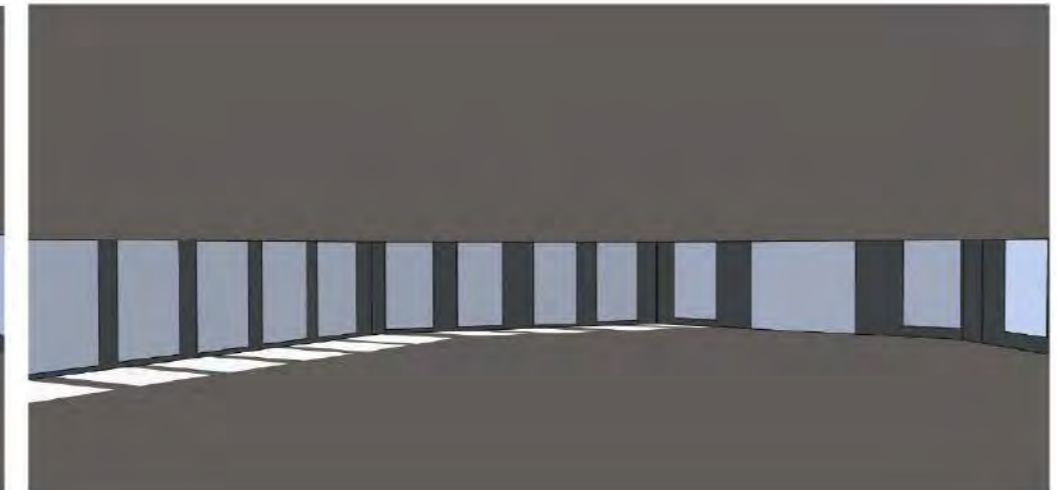
1pm

Fig 197



3pm

Fig 198



7pm

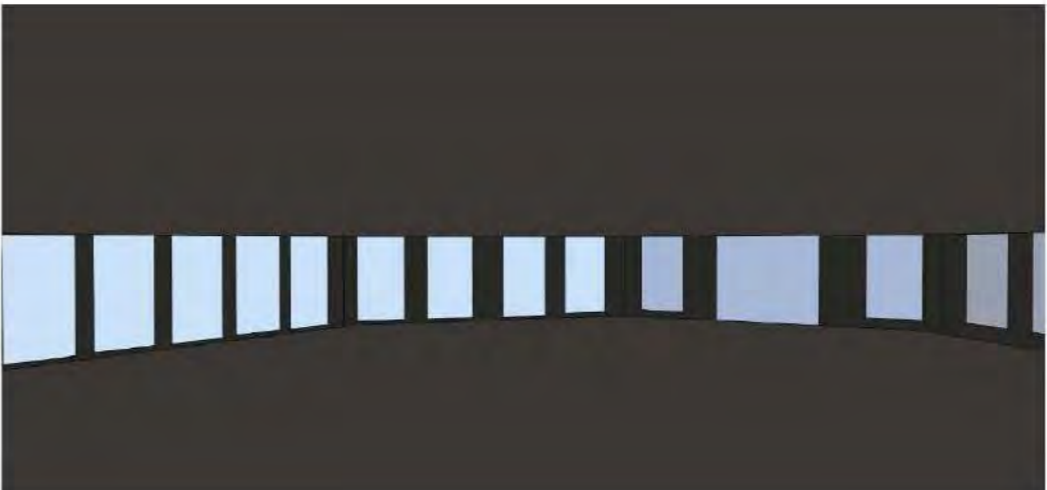
Fig 199

The North conservatory provides less natural light in both summer and winter. Plans to remove the North conservatory are feasible, therefore the space will be useful for a space which requires either no natural light, or some, depending on the new design.



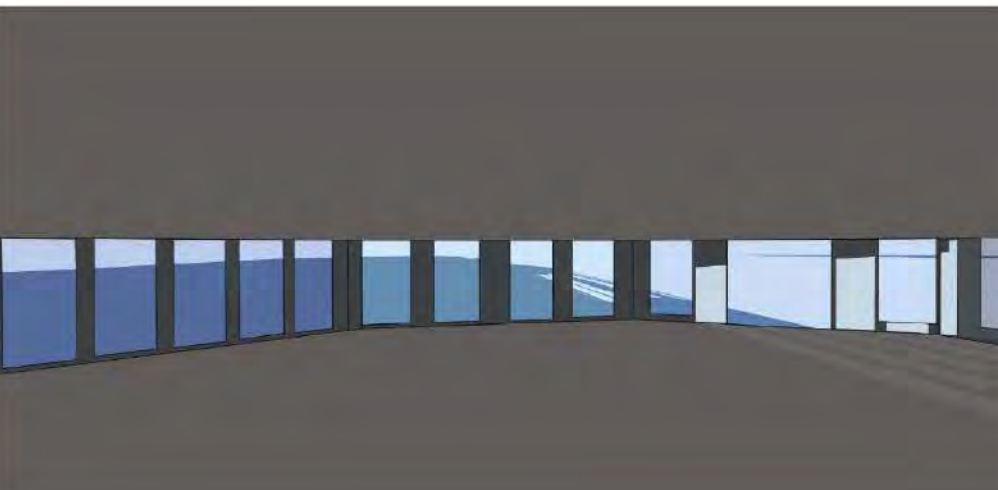
INTERIOR SUN ANALYSIS

NORTH CONSERVATORY, WINTER



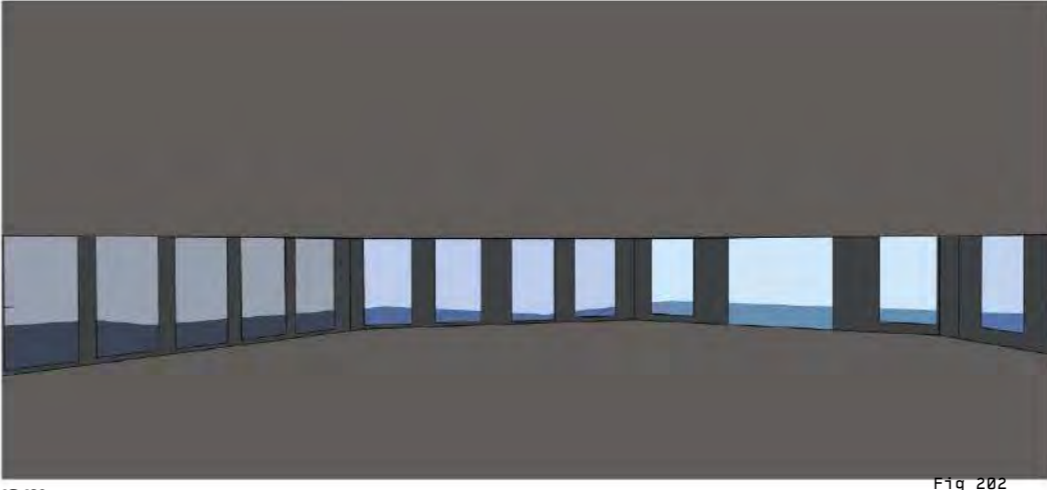
9am

Fig 200



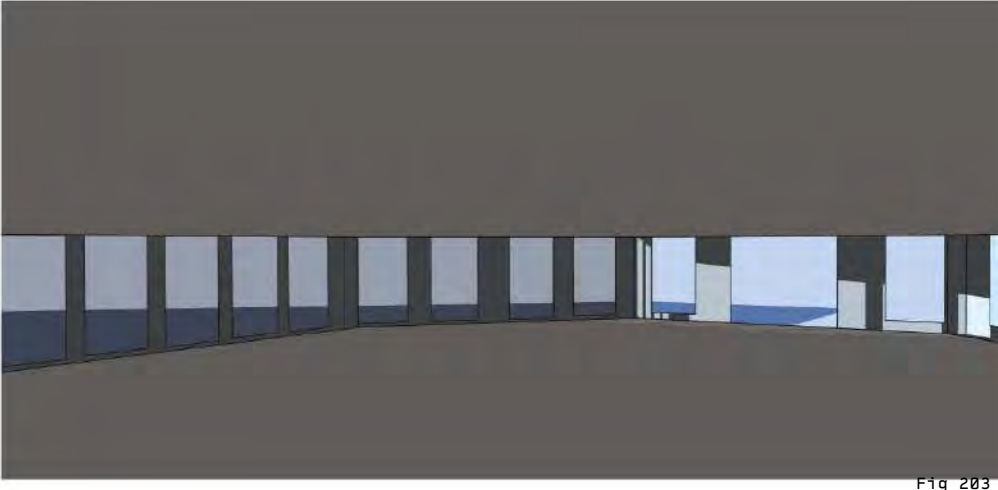
1pm

Fig 201



3pm

Fig 202



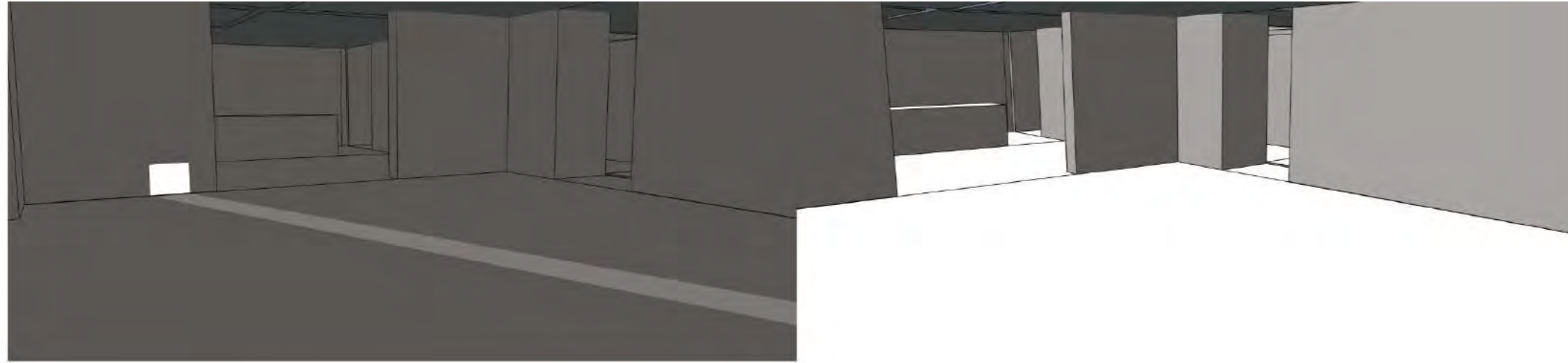
7pm

Fig 203



INTERIOR SUN ANALYSIS

GROUND FLOOR LEFT, SUMMER



9am

Fig 205

1pm

Fig 206

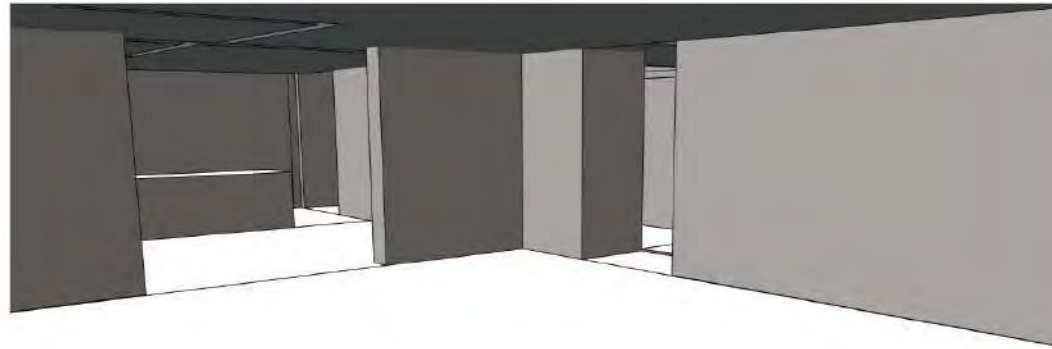


Fig 207

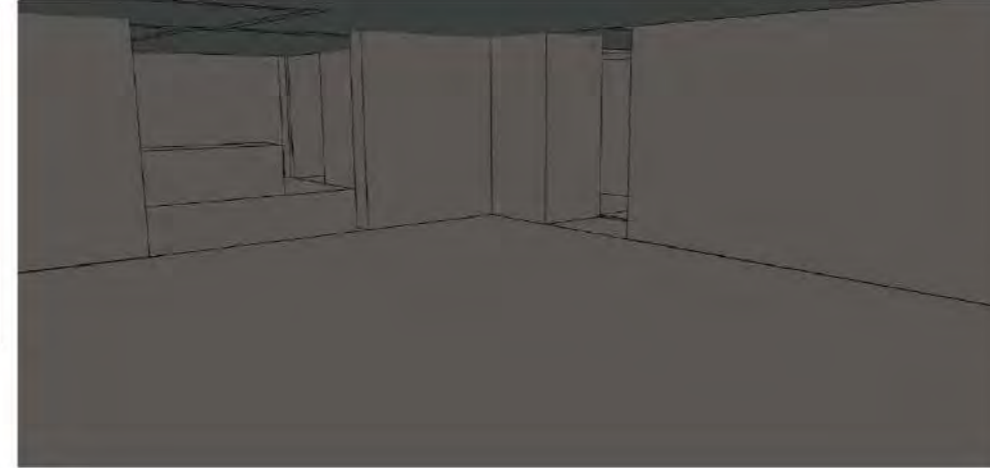


Fig 208

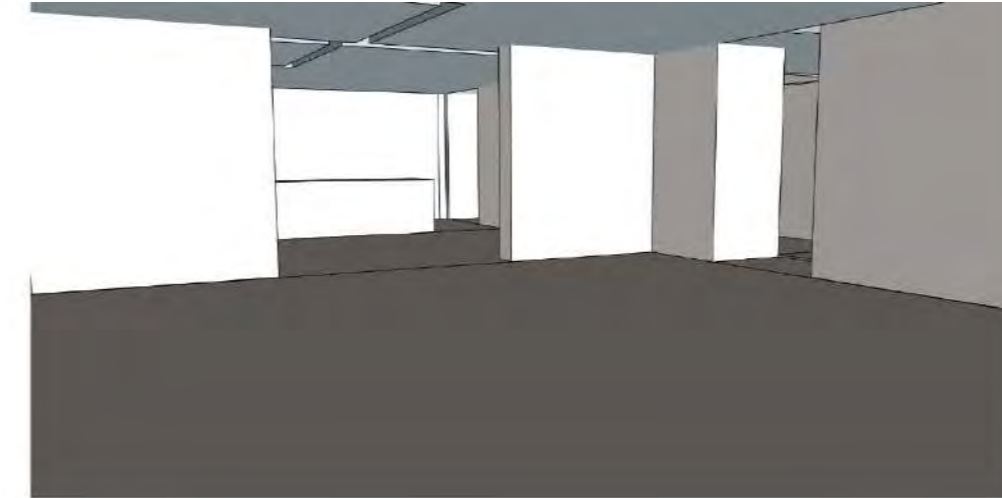
3pm

7pm



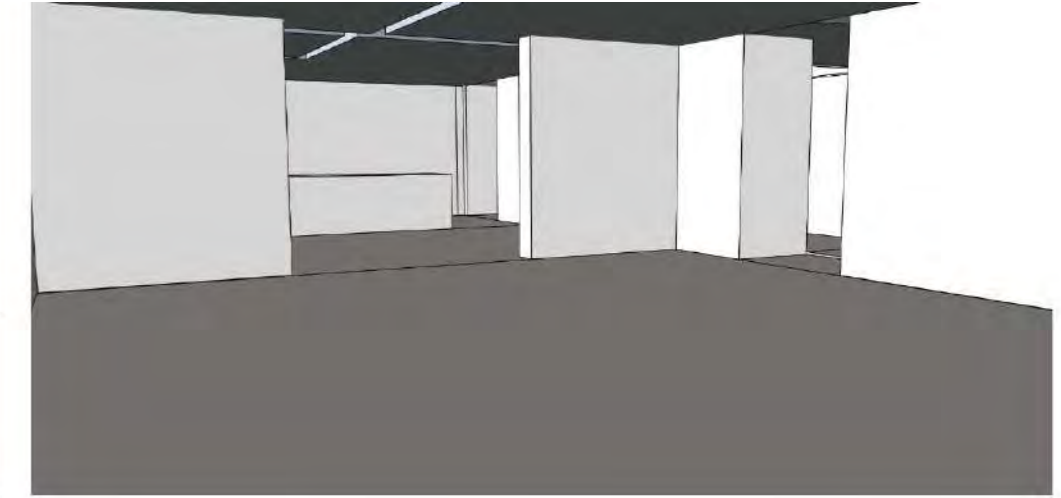
INTERIOR SUN ANALYSIS

GROUND FLOOR LEFT, WINTER



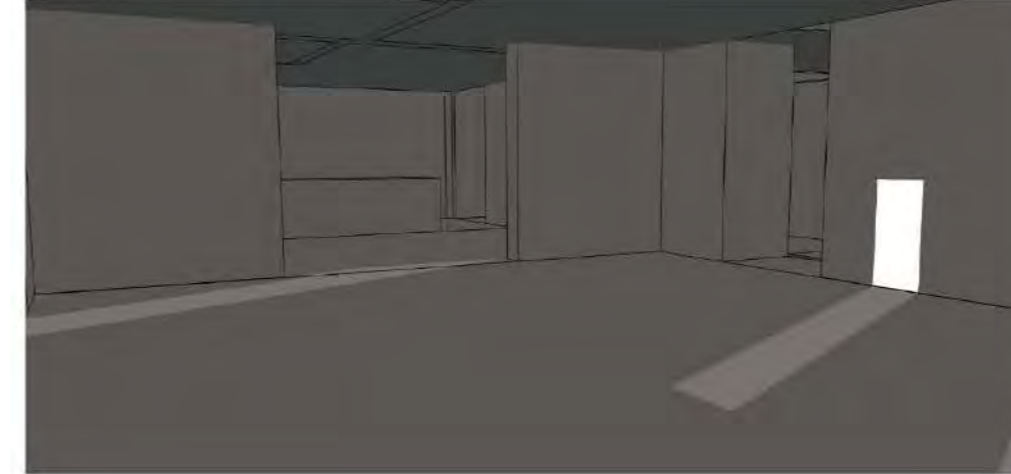
9am

Fig 209



1pm

Fig 210



3pm

Fig 211



Fig 212

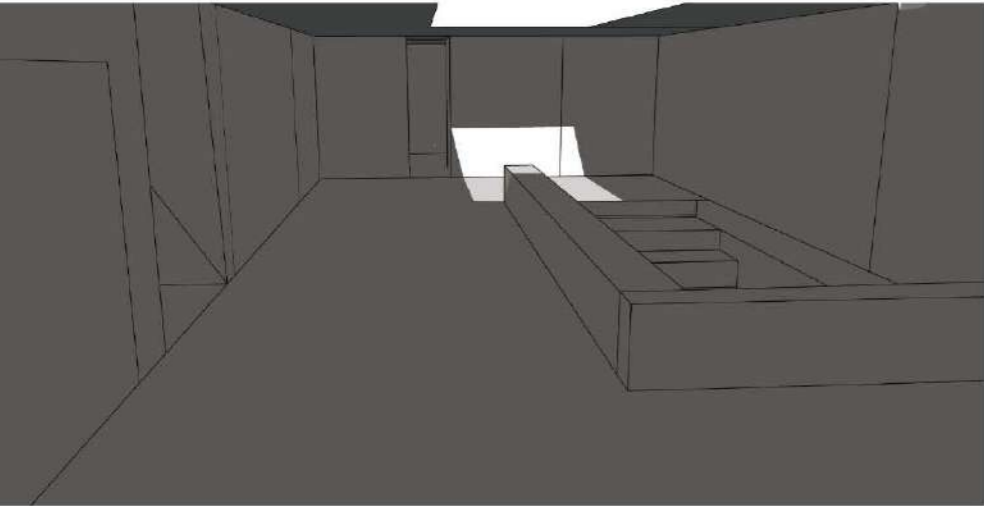
7pm

The left ground floor space provides a limited amount of natural light in both summer and winter, and therefore will be an ideal space for spaces that require projections.



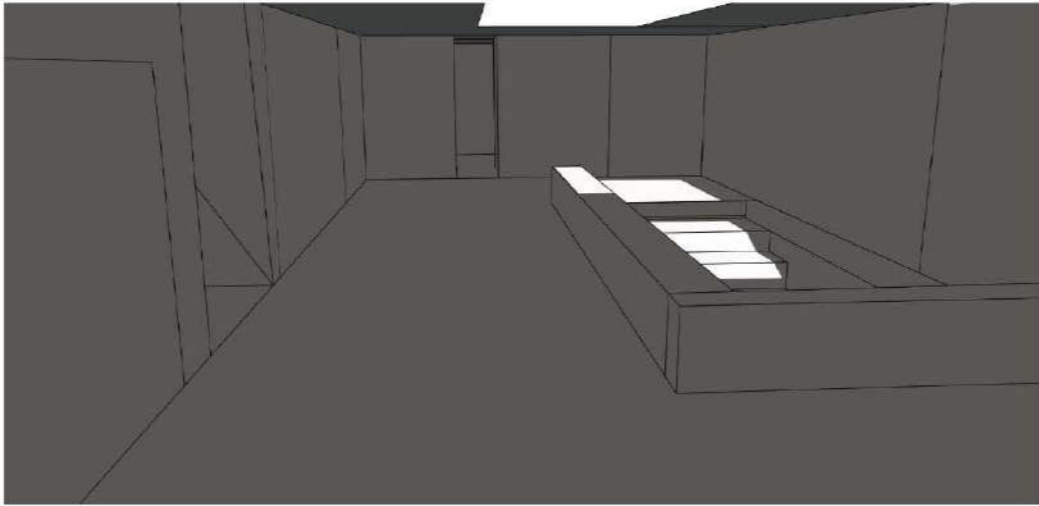
INTERIOR SUN ANALYSIS

FIRST FLOOR LANDING, SUMMER



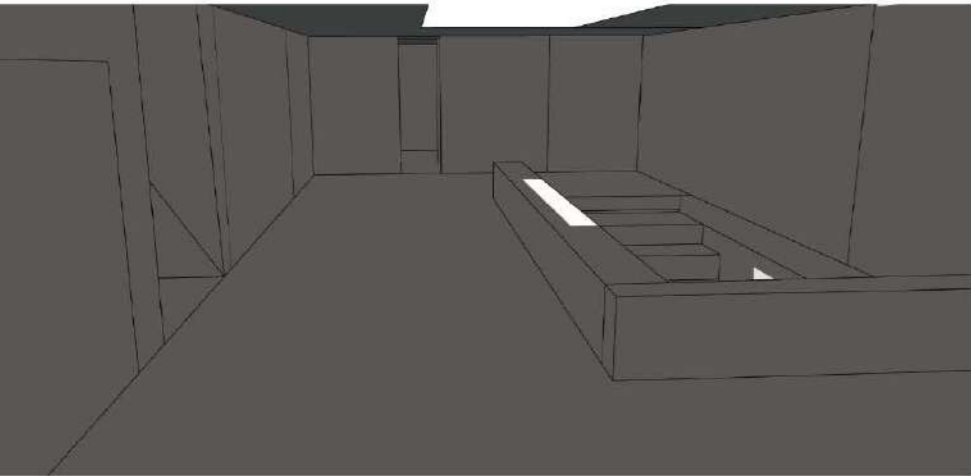
9am

Fig 213



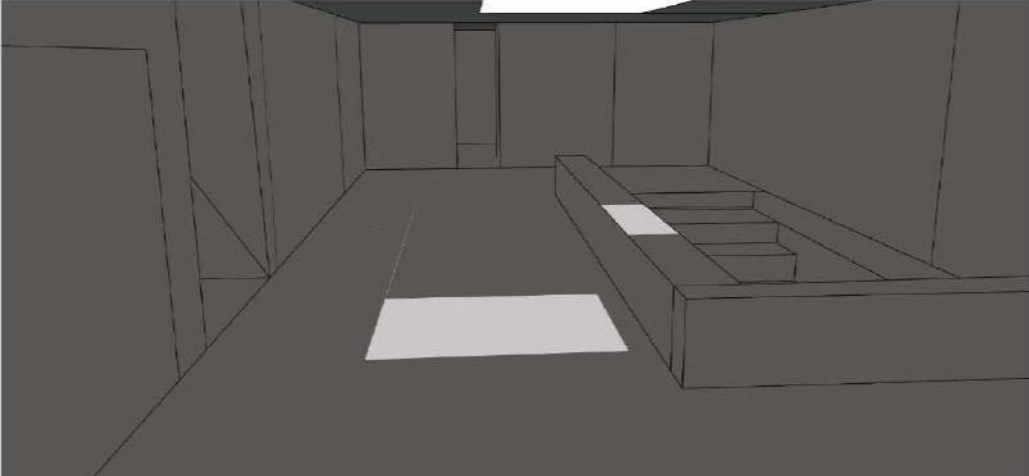
1pm

Fig 214



3pm

Fig 215



7pm

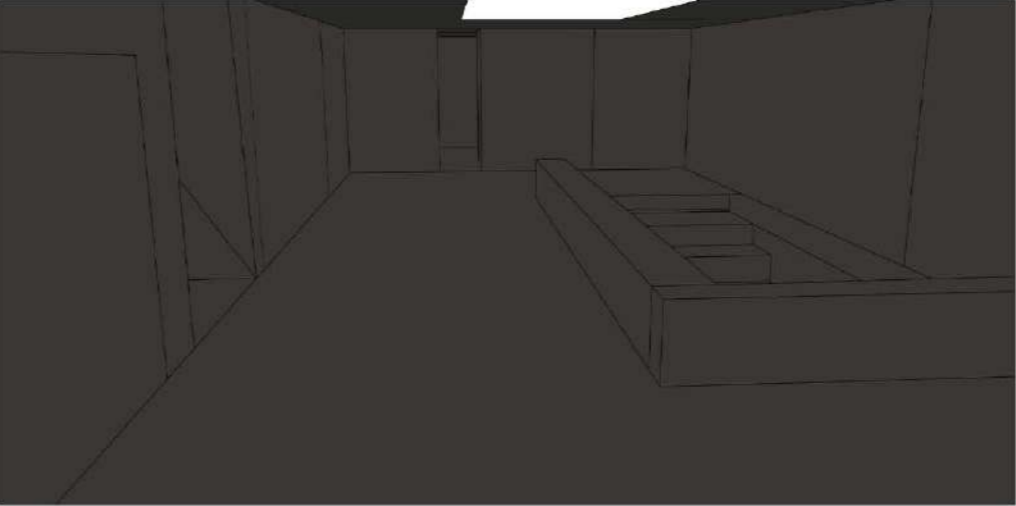
Fig 216

The first floor landing provides a limited amount of natural light in both summer and winter, with the main source of light originating from the interior sky light.



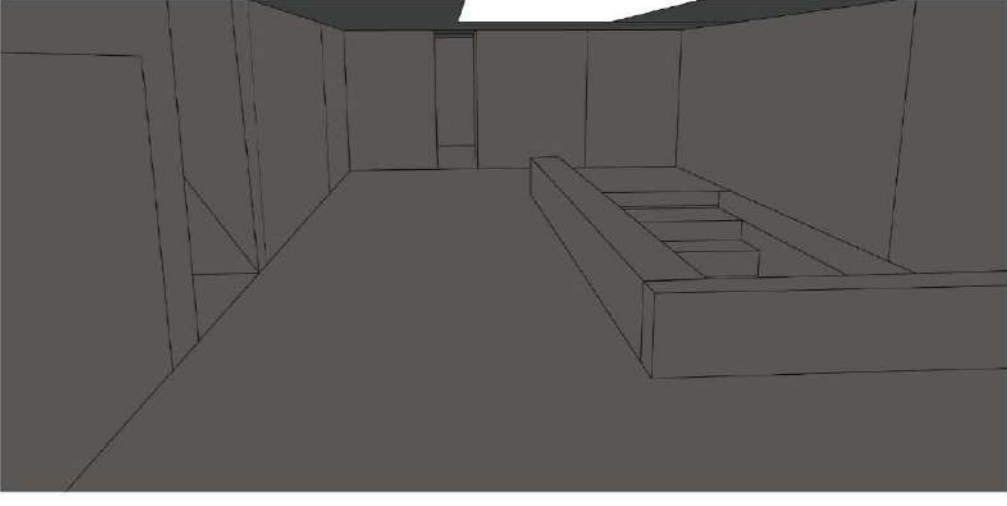
INTERIOR SUN ANALYSIS

FIRST FLOOR LANDING, WINTER



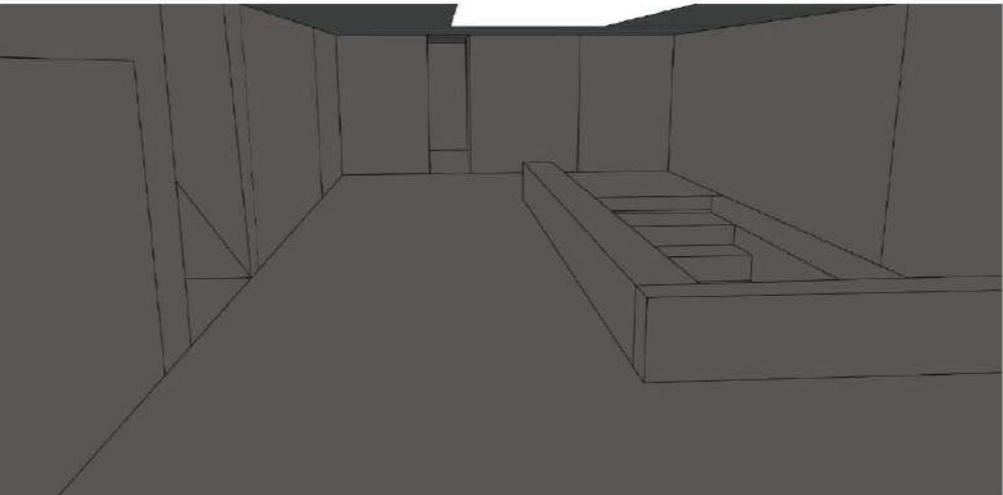
9am

Fig 217



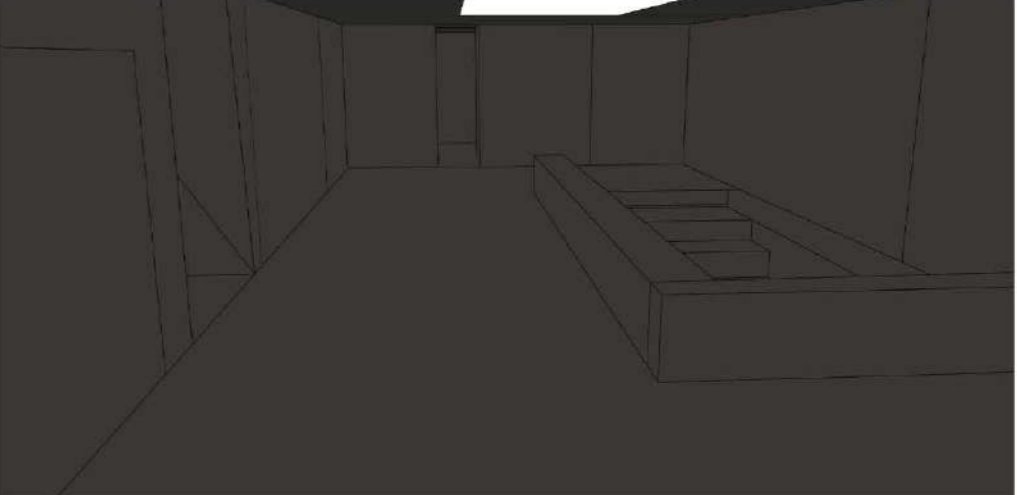
1pm

Fig 218



3pm

Fig 219



7pm

Fig 220



INTERIOR SUN ANALYSIS

REAR BEDROOM EXTENSION, SUMMER

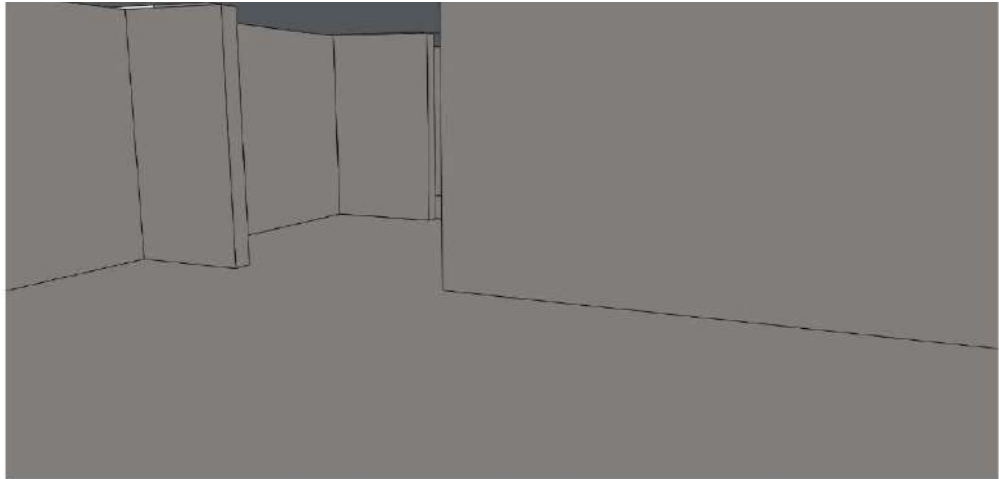


Fig 221

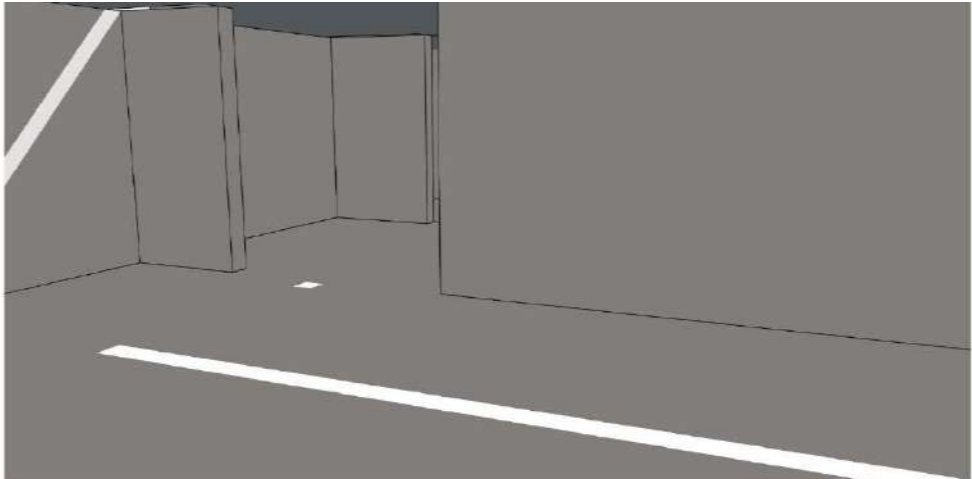


Fig 222

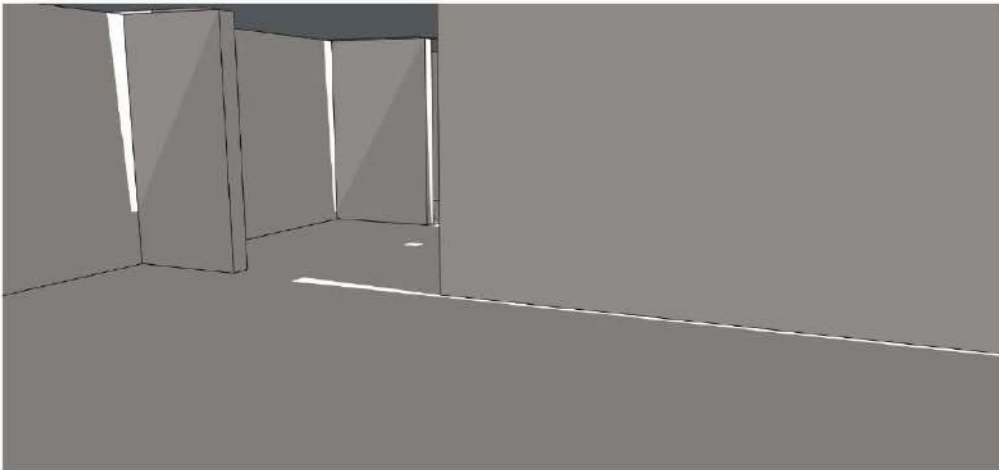


Fig 223

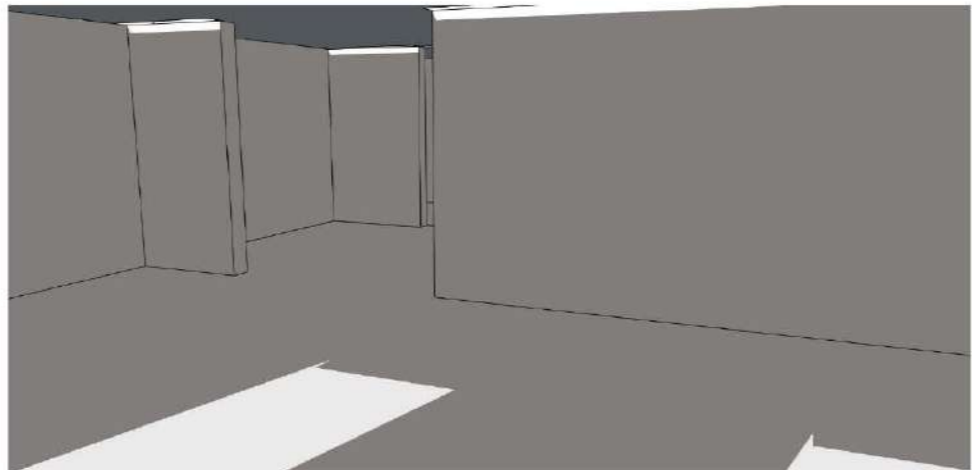


Fig 224

INTERIOR SUN ANALYSIS

REAR BEDROOM EXTENSION, WINTER

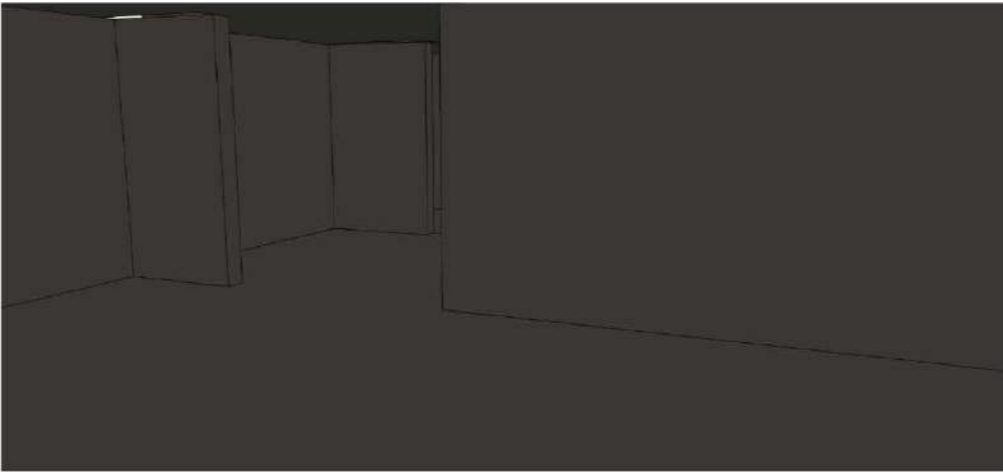


Fig 225

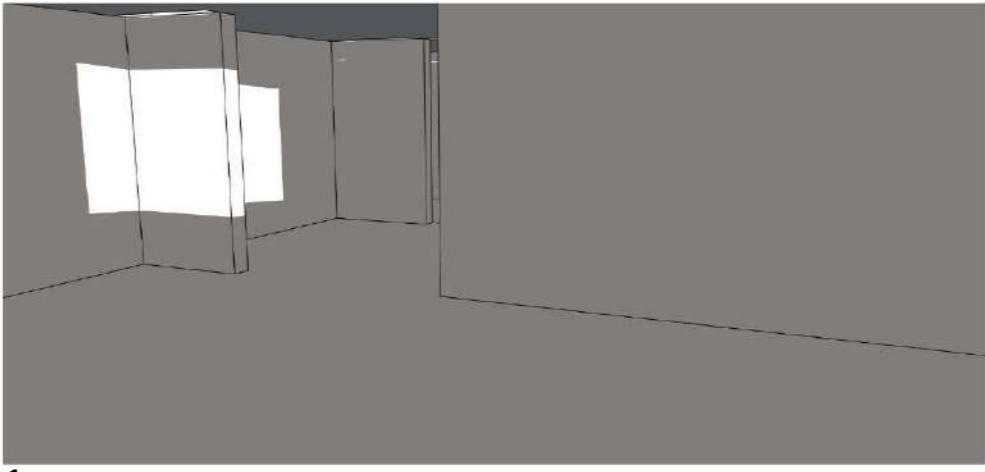


Fig 226

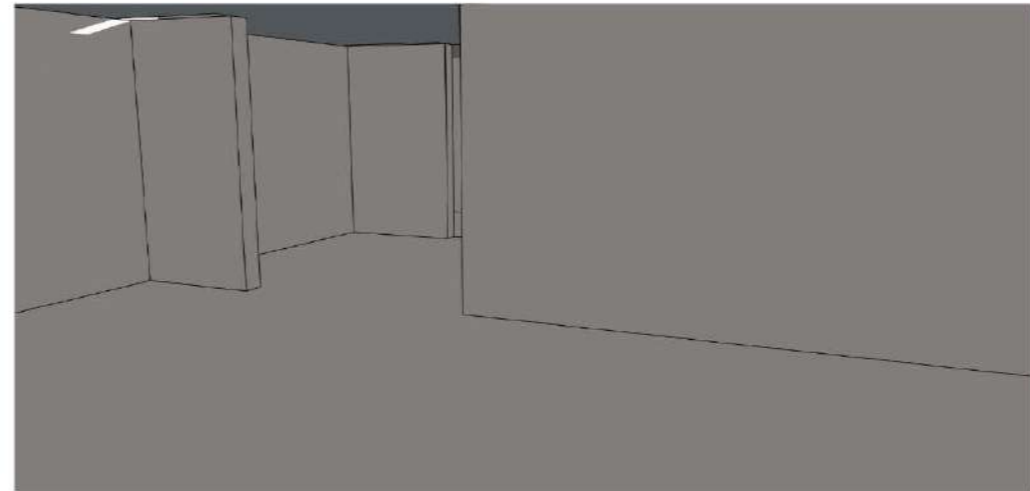


Fig 226

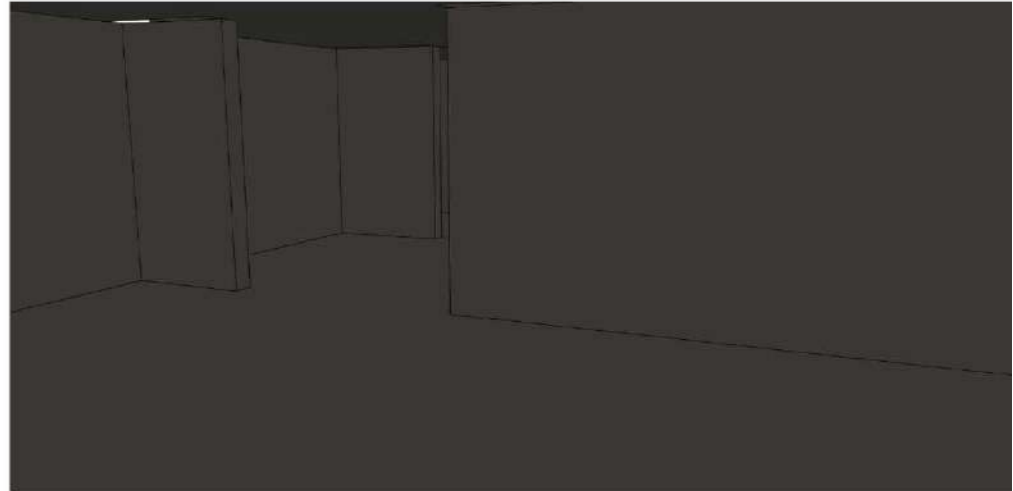


Fig 227

The rear extension provides a bright space in summer and during the day in winter. Plans to remove the back extension are feasible, therefore will be a useful space in which requires natural light, or a dark space in no light is able to shine through.





Original building

Fig 228



Front facade

Fig 229



Outbuilding – storage?
join onto extension?

Fig 230



Interior skylight

Fig 231



Front facade

Fig 232



Decorative interior

Fig 234



Conservatory roof



Decorative interior

Fig 236



Listed



Not Listed

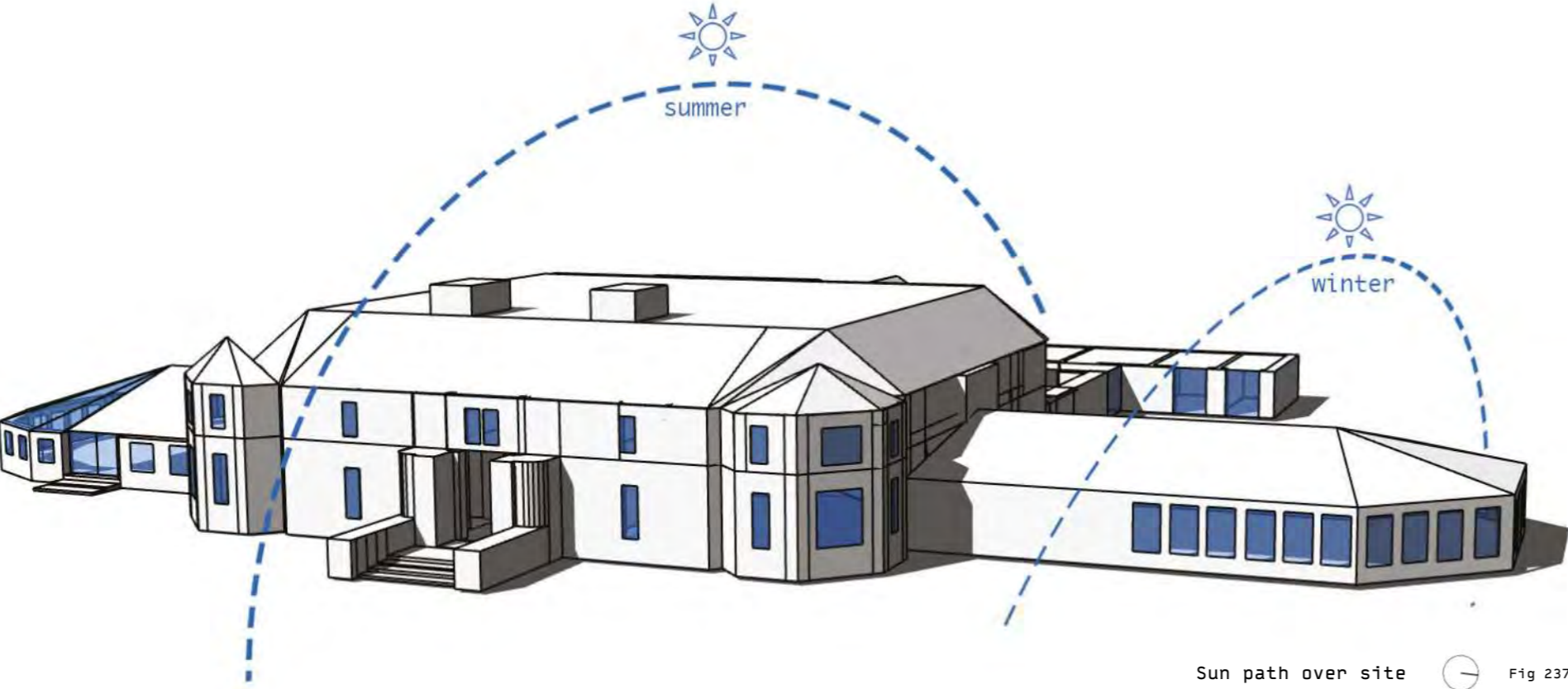


ENVIRONMENTAL ANALYSIS

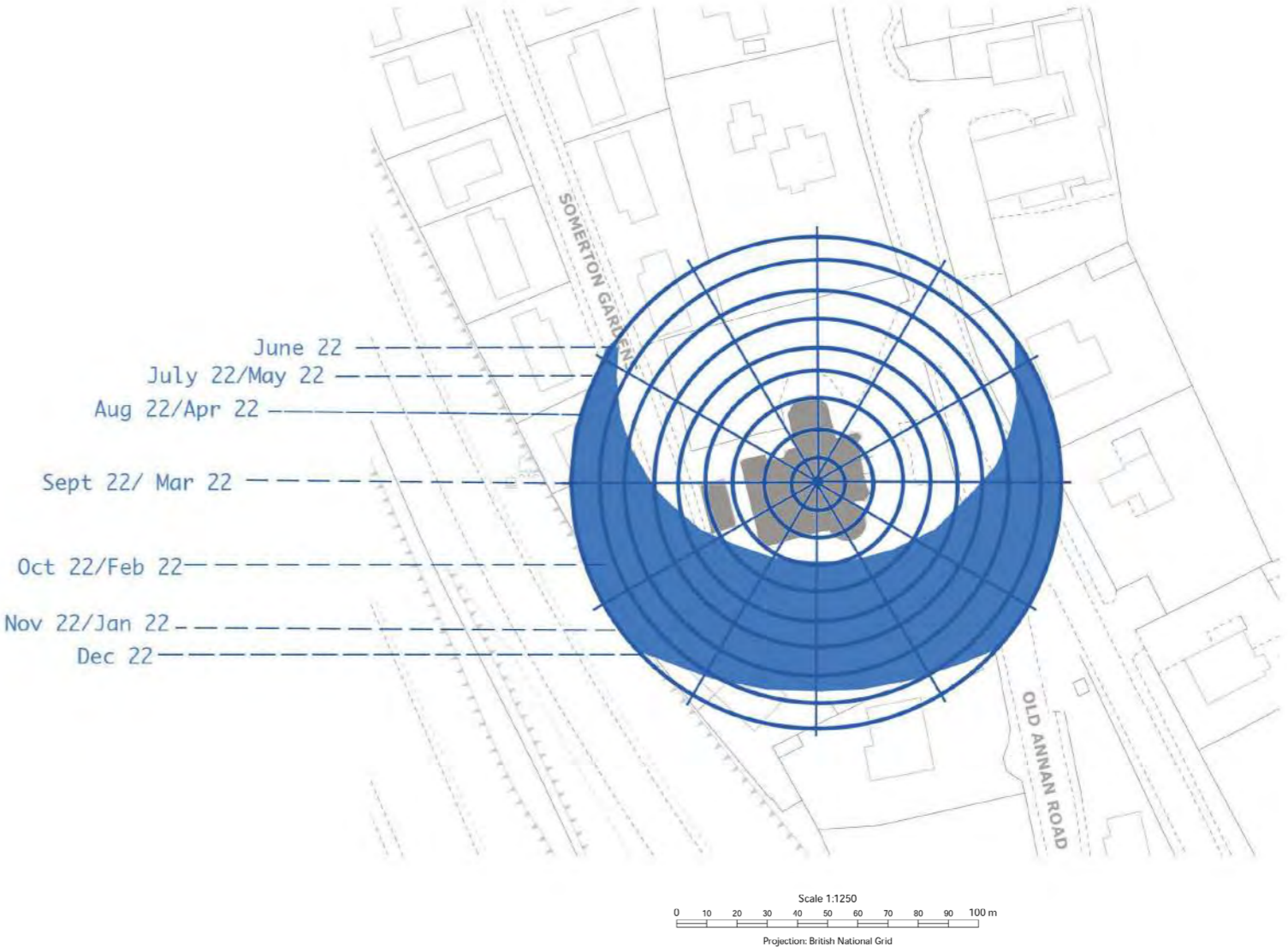


EXTERIOR SUN ANALYSIS

SOMERTON HOUSE HOTEL



The sun rises in the east and sets in the west. Therefore the front of the building is illuminated in the morning, and darker in the evening. Whereas the rear of the building is darker in the morning, but illuminated in the evening.

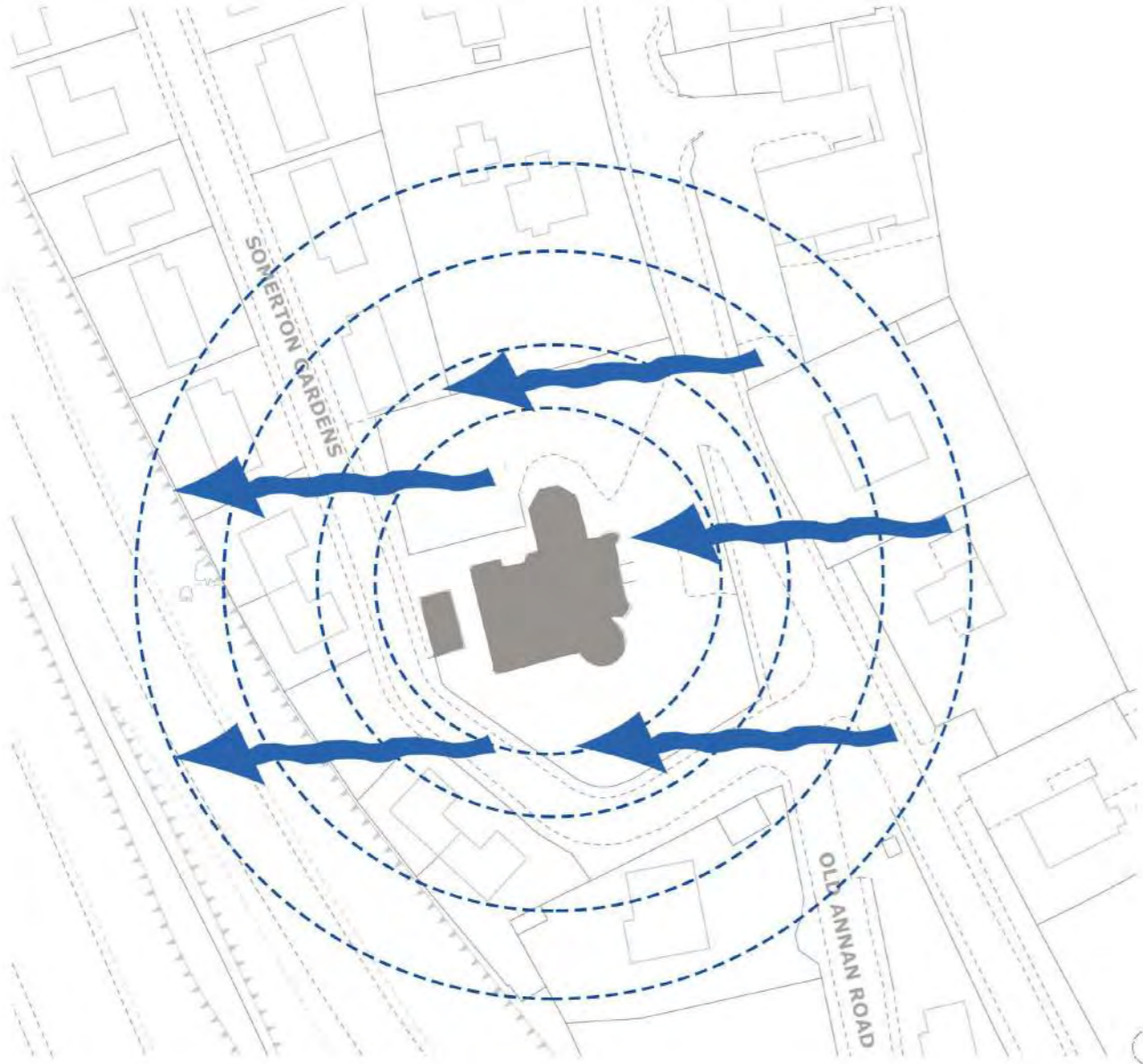


Sun path over site

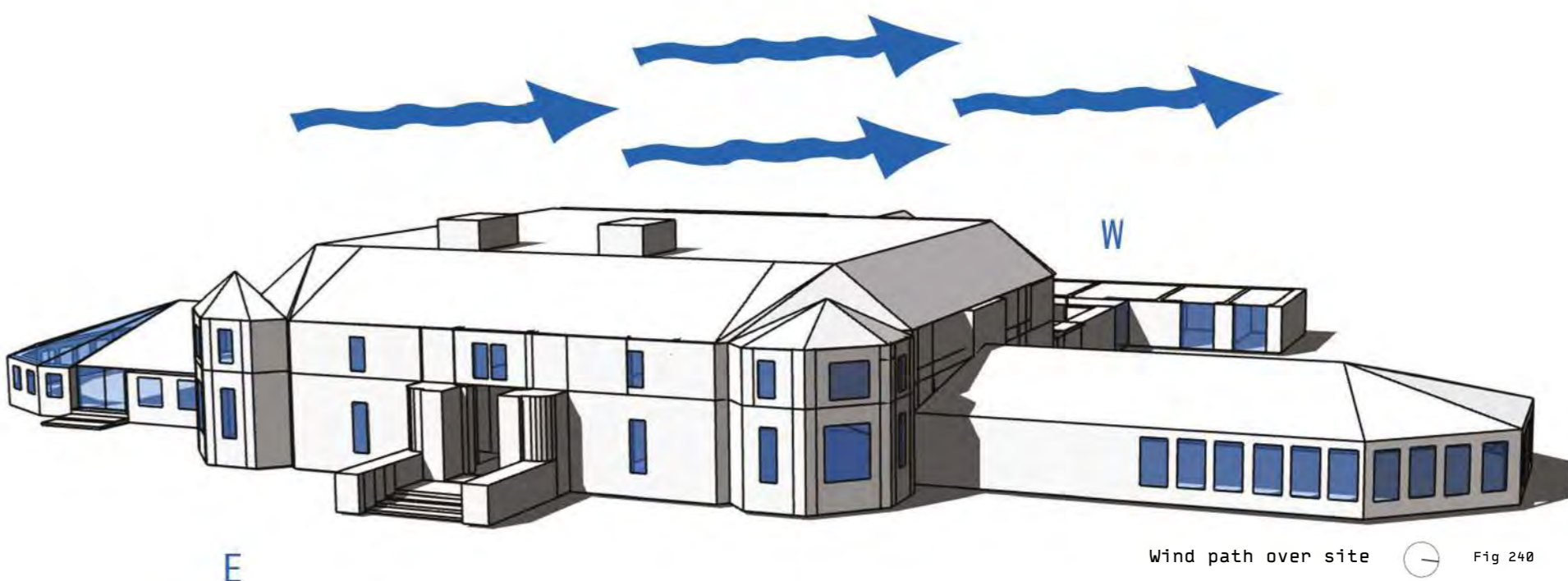


WIND ANALYSIS

SOMERTON HOUSE HOTEL



wind path over site



The wind near the building is a westerly wind.



SENSES

SIGHT

Sight: The surrounding areas and within the site shows a strong visual of the architecture that is the heart of Lockerbie. The site and surrounding buildings were built using red sandstone, and this gives a strong visual for the user. Despite the site and surrounding buildings being constructed with this red sandstone, the site itself stands out from the surrounding buildings due to its Victorian and grand qualities.



Sandstone houses

Fig 241



Sandstone houses

Fig 242



Residential street adjacent to site, Somerton Gardens

Fig 243



High Street

Fig 244

Sound: The sound which surrounds the immediate site is quiet due to the residential areas. A very faint sound can be heard from the main road and the hustle from the Lockerbie high street.

SENSES

SOUND



SENSES

SMELL

Smell: The main scent that is present at site is the smell of the fields and grassland located west of the site. There is also a strong scent of log burning fires near the site.



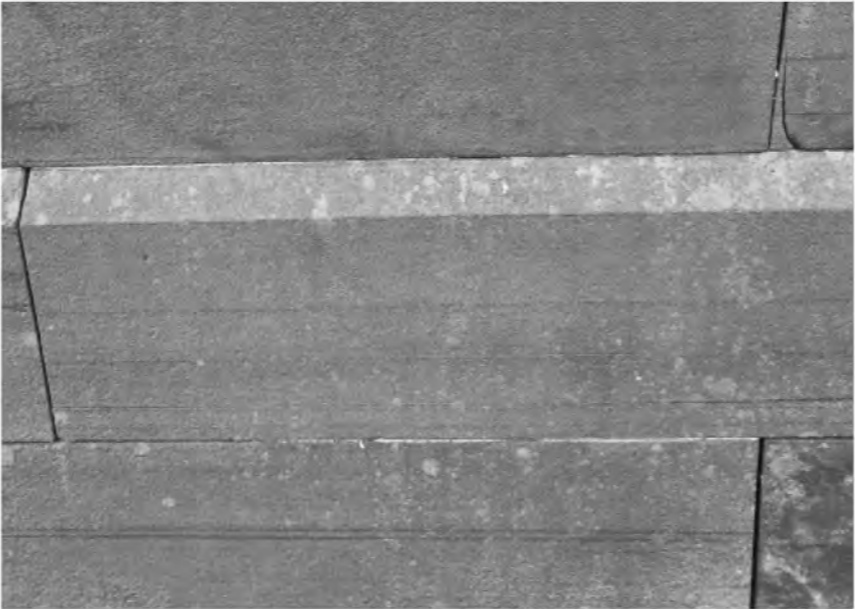
Farming fields opposite site

Fig 245



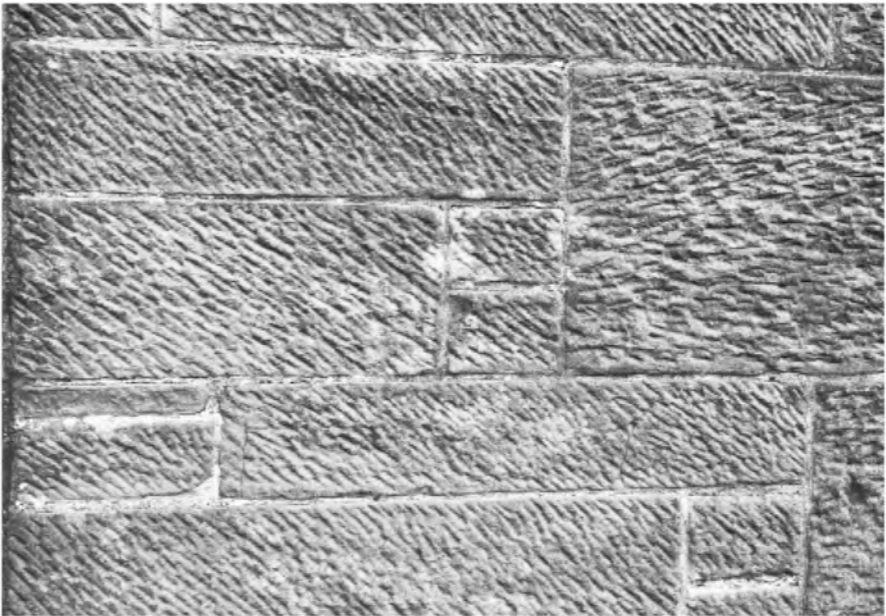
Farming fields opposite site

Fig 246



Smooth sandstone texture

Fig 247



Rough sandstone texture

Fig 248

Touch: Texture and touch remain similar within the site and surrounding areas. The texture of the sandstone of the site and surrounding buildings is rough and rugged, which continues throughout the journey through Lockerbie.

SENSES

TOUCH



CASE STUDIES



MURDERED JEWS OF EUROPE

BERLIN, GERMANY

This design by Peter Eisenman is designed to remember those murdered in the Holocaust. This case study is highly influential to the design process as the design will incorporate a memorial to remember those killed in the Lockerbie Disaster.

The design consists of 2,711 concrete pillars, each 95cm wide and 2.375m long, with heights varying from zero to four meters. The pillars are spaced 95cm apart to allow an individual to flow through the grid. The variation of the sizes and colours of the pillars represent the difference in the individuals involved, which allows the visitor to feel connected to the emptiness of these individuals as each pillar represents those lost. (Eisenman Architects, n.d.)



Fig 249



Exterior memorial

Fig 250



Lost within the pillars

Fig 251



View above the pillars

Fig 252

In this memorial there is no end, no goal, no specific entrance or exit, and no circulation. This grants the visitor with the explanation that understanding the Holocaust is impossible.

The cement pillars are slightly slanted on an uneven floor, which expresses the disorientation of the victims. This technique also allows for the surrounding sounds to be filtered out, creating a quieter and respectful atmosphere.

The immediate reaction and feeling towards the memorial was an extremely overwhelming feeling and created a very sombre atmosphere. This reaction continued throughout as the visitor works their way through the maze-like structure. Walking between the pillars, every direction looked the same, which created an uneasy feeling. Trapped-like feeling was felt throughout the whole visit, a feeling I imagine those involved in the Holocaust will have experienced.

“There is no nostalgia, no memory of the past, only the living memory of the individual experience”. (Eisenman Architects, n.d.)



Underneath the cement memorial is the continuation of the memorial itself. In order to access the entrance to the underground memorial, the visitor has to locate the entrance whilst walking through the cement pillars. This is an unsettling feeling as it enhances the feeling of being trapped and not being able to escape. Upon arrival, the visitor must conclude a safety check before entering for security purposes.

The experience underground takes the visitor through four which provide information of those lost during the Holocaust. These include personal diary entries and personal story experiences lit on the floor and walls. Light is cleverly used to only project information and images of those involved in the Holocaust.

Light is not used elsewhere in the underground setting, which creates an atmosphere the visitor feels uneasy in. The continuation of concrete is still present in the underground memorial, and the indentation of the concrete shows where the concrete pillars are located above. The spaces underground are small, with low ceilings and slim passage ways, which makes the journey narrow and uncomfortable and makes the visitor feel as if they are trapped underground.

The subject matter of the museum along with the trapped and compact design, enhances how the Holocaust felt for all those involved.



Light box with personal stories

Fig 253



Light-up photos of victims

Fig 254



Light boxes providing the only light in the space

Fig 255

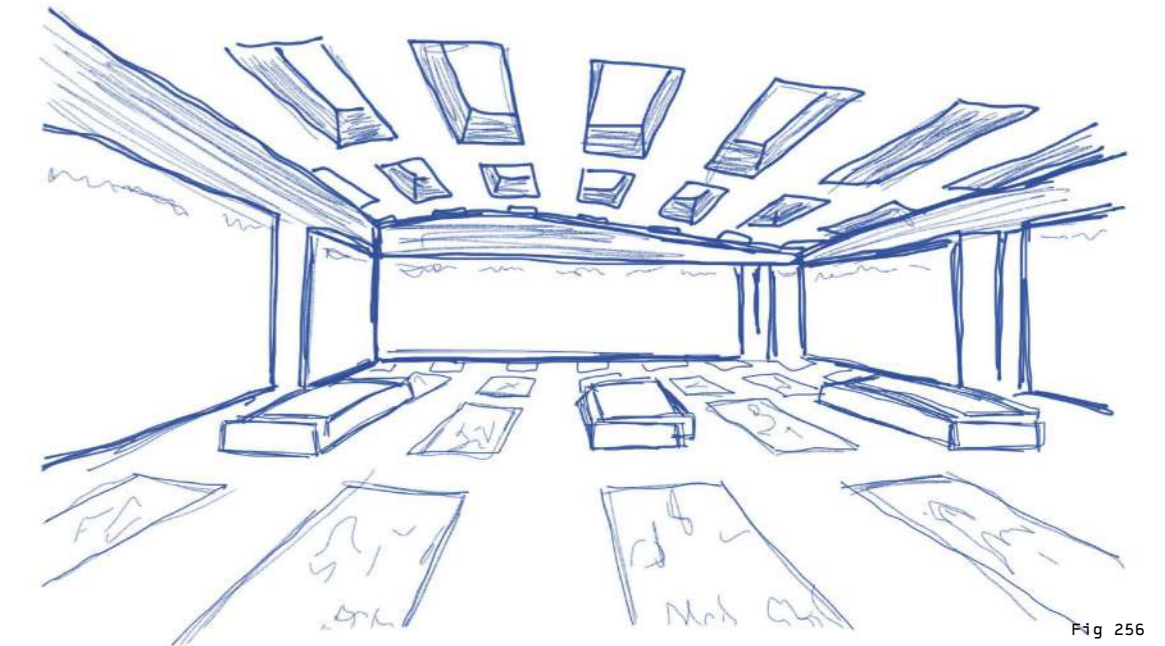
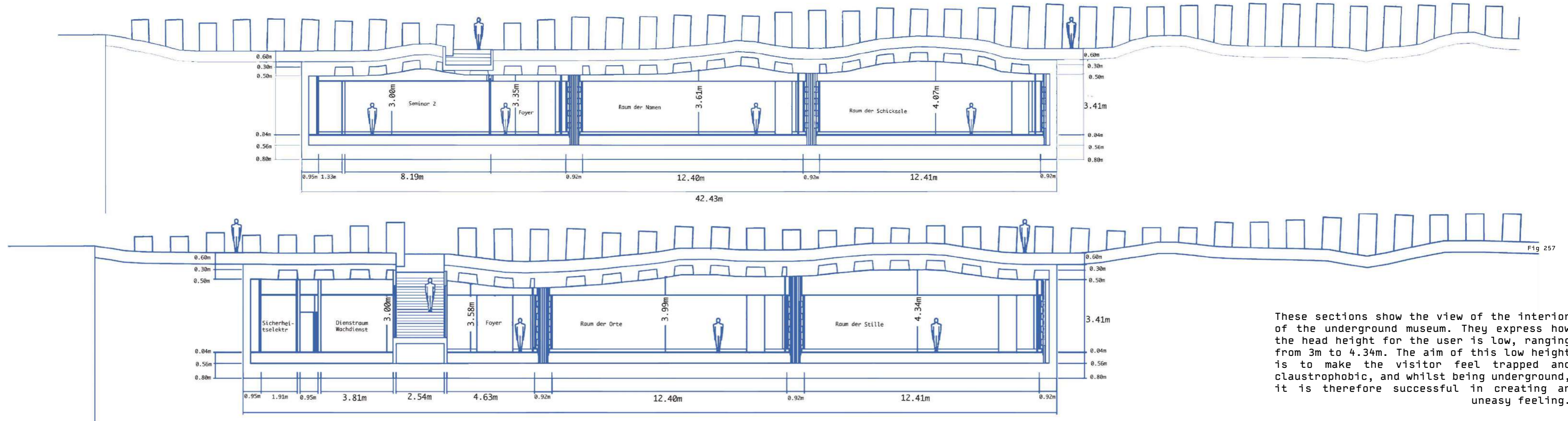


Fig 256



MURDERED JEWS OF EUROPE

BERLIN, GERMANY

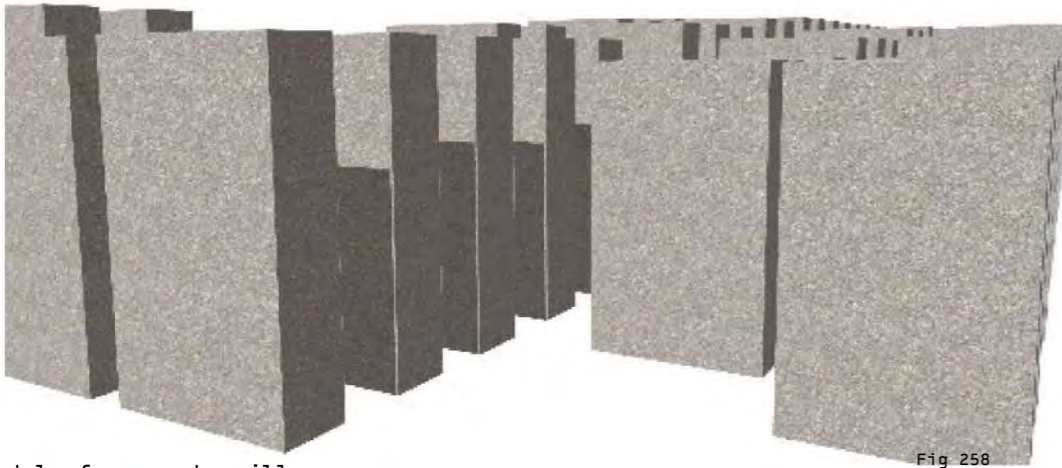


These sections show the view of the interior of the underground museum. They express how the head height for the user is low, ranging from 3m to 4.34m. The aim of this low height is to make the visitor feel trapped and claustrophobic, and whilst being underground, it is therefore successful in creating an uneasy feeling.



MURDERED JEWS OF EUROPE

BERLIN, GERMANY



Model of concrete pillars

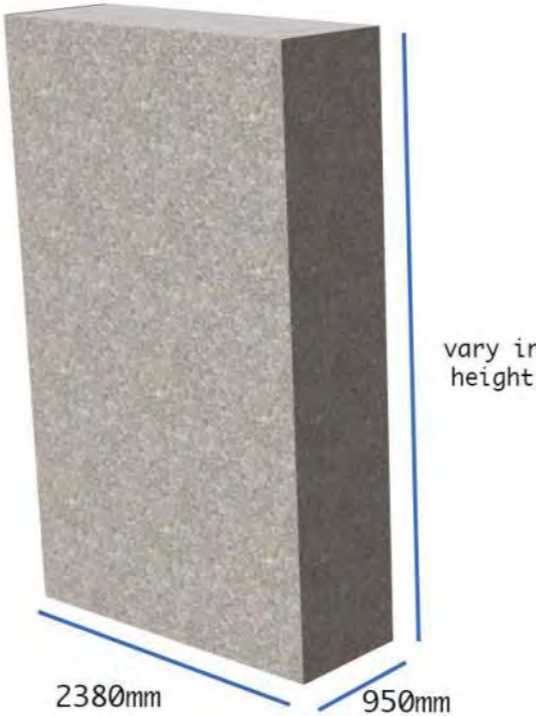
Fig 258



Concrete pillars on site

Fig 259

Fig 260



The memorial is made up of 2,711 concrete pillars, each 950mm wide x 2375mm long, with heights varying throughout. The memorial covers 4.7 acres of land, and allows for visitors to travel down the narrow alleys on the uneven ground. (Eisenman Architects, n.d.)



IMPERIAL WAR MUSEUM

MANCHESTER, UK

IMW explores the conflicts that both Britain and the Commonwealth have experienced since WWI to the present day. It is the first museum in the UK to be designed by architect Daniel Libeskind. Libeskind's aim was to enhance the subject matter of the museum, by creating sharp angles, uneven floors, sloping walls and a striking exterior to make the visitors and passers-by disorientated and unsettled. (IWM, 2021)

The location of IMW, Trafford Park was the main target during the Manchester Blitz which caused extreme damage to factories and warehouses. Where IMW stands today is where the factory for Hovis Grain Silos was located before it was bombed in WWII. (IWM, 2021)

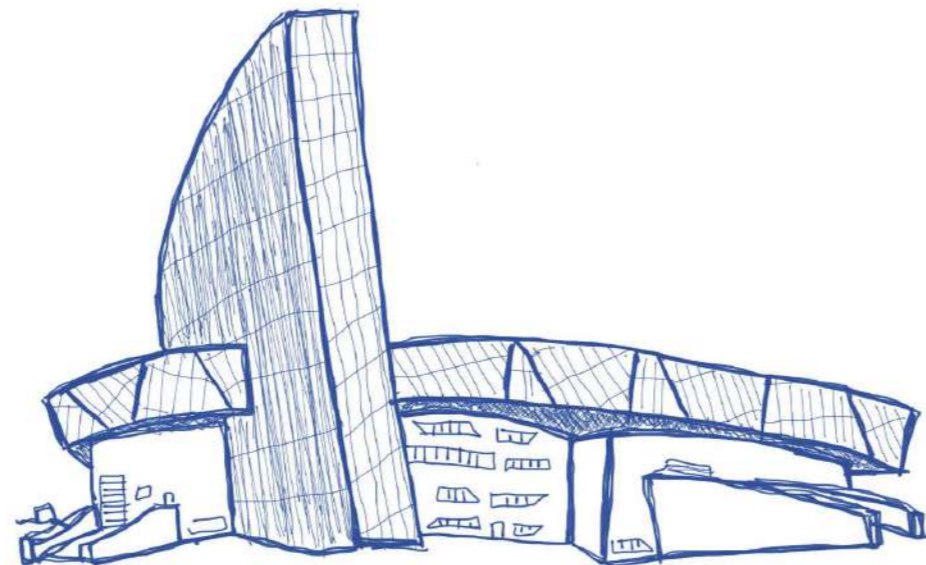
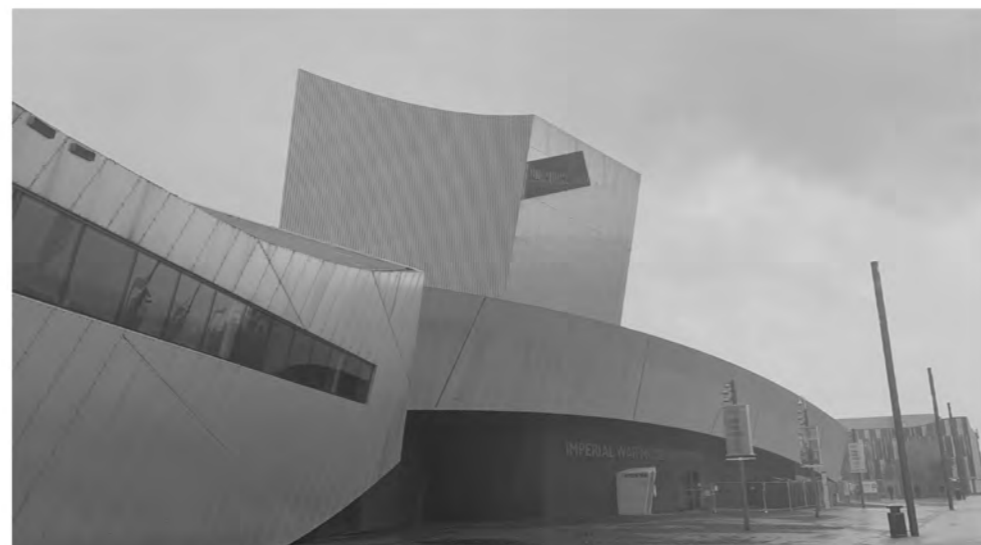


Fig 261



Exterior view

Fig 262



Entrance through a tunnel which cuts through the building

Fig 263



'The Big Picture Show' Main Exhibition Space

Fig 264

Manchester's Imperial War Museum was to be a symbol of the effects of war, Libeskind's concept was to take a globe and shatter into three pieces, and even though it has been reassembled, it will never look like the original globe again. The three pieces represent the conflict on land, sea and in the air. After Libeskind's broken globe concept, he dropped the nearest sphere shaped object to hand, a teapot, and threw it out of his studio windows in Berlin. He used the broken pieces as inspiration for IMW's three shards. (IWM, 2021)

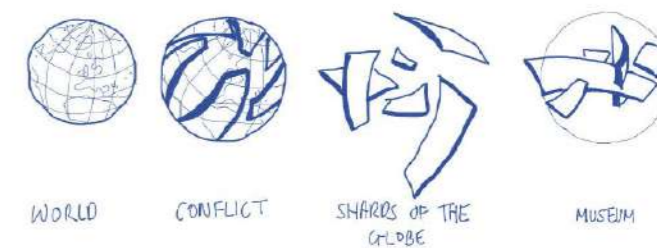


Fig 265



IMPERIAL WAR MUSEUM

MANCHESTER, UK

Upon arrival of the interior spaces, the design makes the visitor feel disorientated and lost. These continue as the user makes their way through, as the floor levels gradually change the spaces become smaller. Libeskind cleverly uses changes. As you enter the main space, there is an absence of natural light within the area, yet slits of artificial light are placed within the ceiling. Light is also used for projecting images and films onto the concrete walls. The projectors are able to transform the gallery into a field of towering red poppies, or bring the walls plain wall alive with images or films of any aspect of war. Along with a finely tuned sound system, the visuals immerse the users in experiences of war that they can see as well as feel. The use of no natural light adds to the feeling of being trapped within the subject matter as there is no sight of the outside world.

This design is influential to the design process as it shows how you can still make the user feel uncomfortable and disorientated without them having to be taken underground or through extremely narrow spaces.

Fig 266



Walls and ceiling heights change, making the visitor feel uncomfortable



Fig 267

Main Floor Permanent Exhibition Space

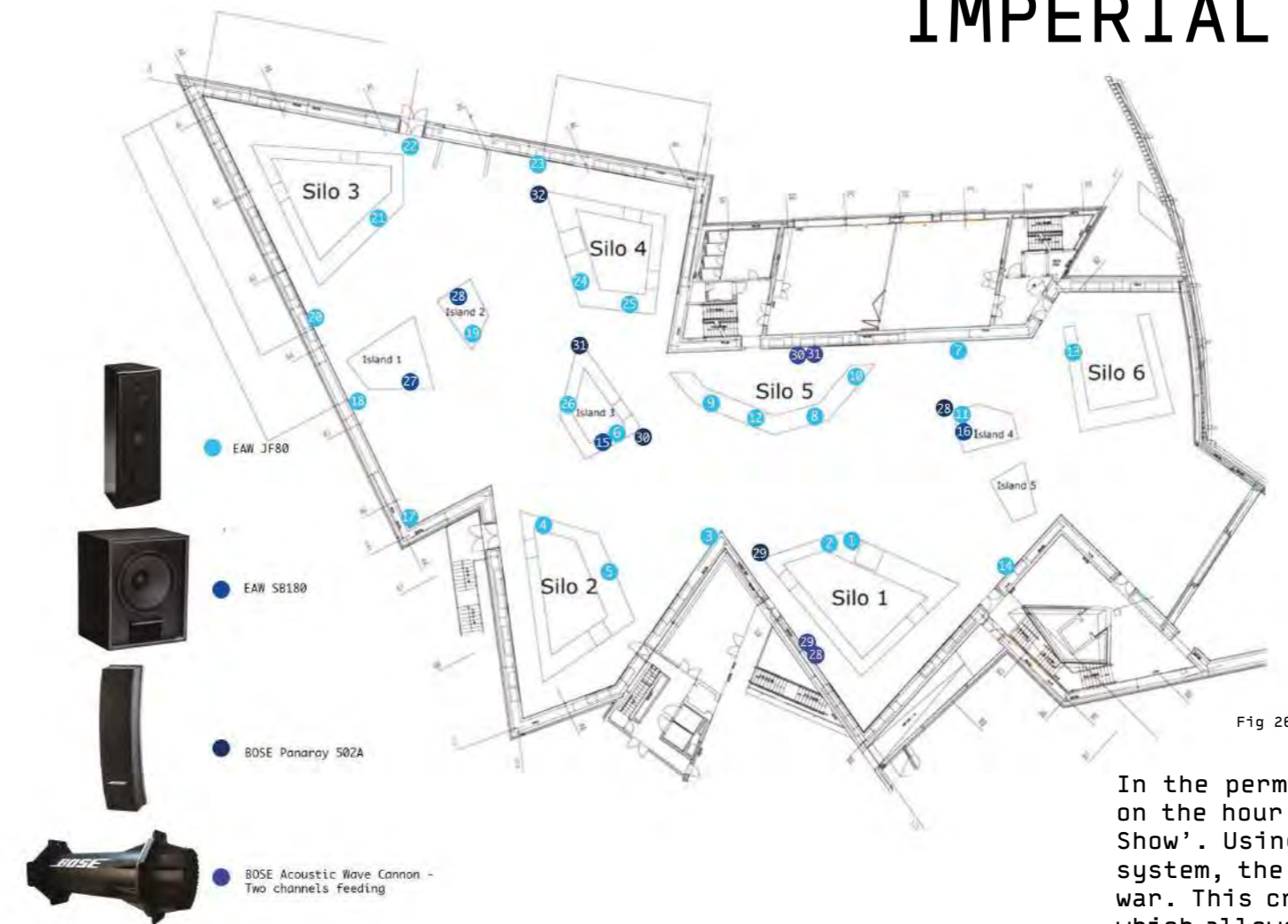


Fig 268

In the permanent exhibition area, every day on the hour, every hour, is the 'Big Picture Show'. Using surround sound and a projection system, the space is lit with every aspect of war. This creates an 'event-like' experience which allows the visitor to learn information through immersive projections and share the experience with those around them. The 360 degree projections are immersed onto the 27 foot high walls of the exhibition space. The exhibition space has 32 channels and speakers are placed throughout the space so the visitor can hear the sounds wherever they are in the gallery. (Coda to Coda, 2018)



IMPERIAL WAR MUSEUM

SPACES

- 1. Air Shard
- 2. Lobby
- 3. Gift Shop
- 4. Offices/ classrooms
- 5. Stairs to exhibits
- 6. Permanent exhibit
- 7. Temporary exhibit
- 8. Restaurant

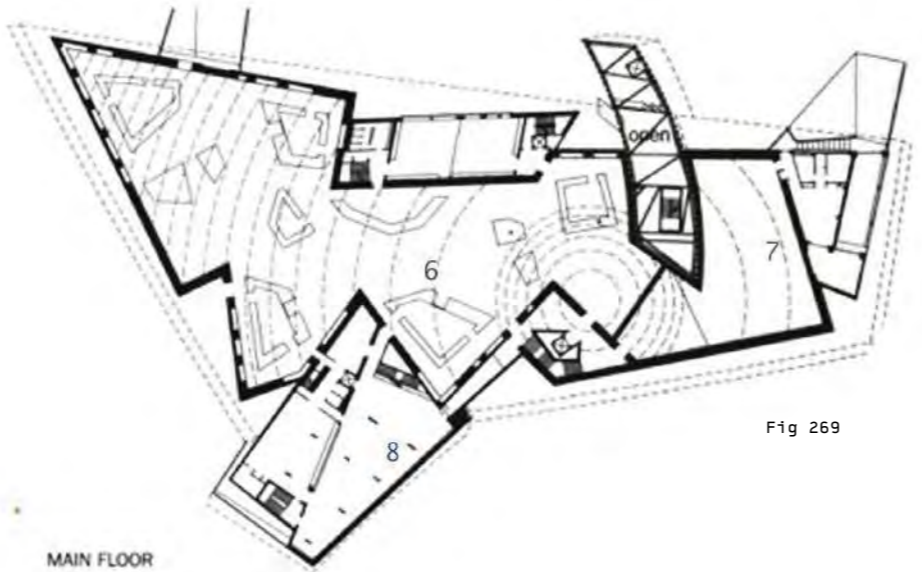
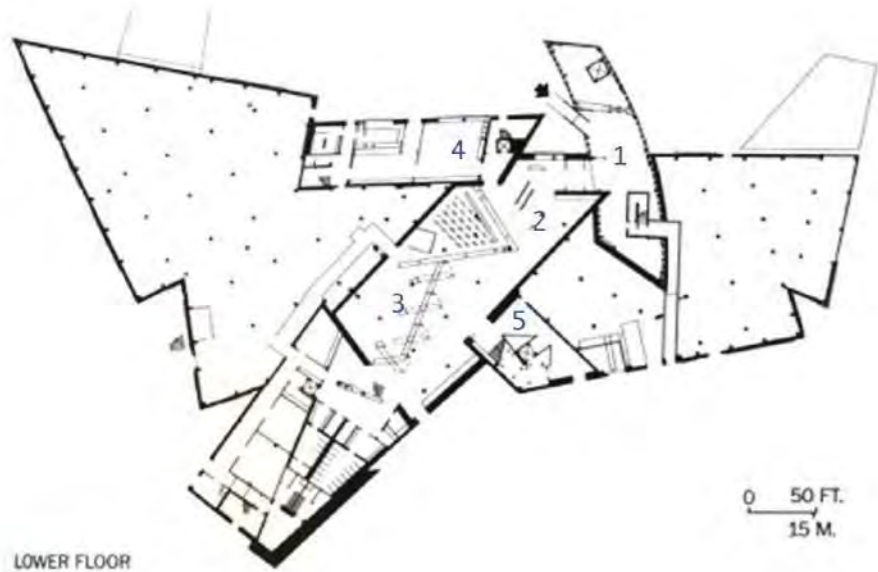


Fig 269

IWM Key

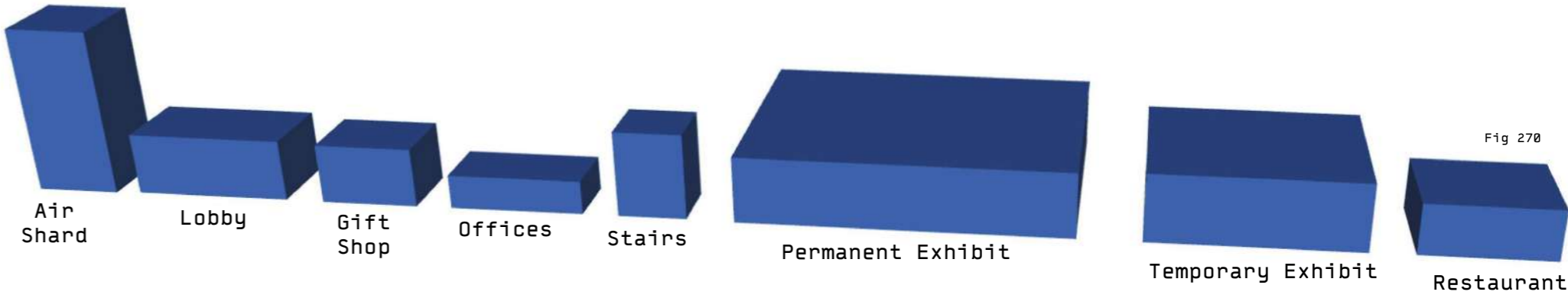


Fig 270

Proximity Diagram showing the size and scale of each space within the IWM.



IMPERIAL WAR MUSEUM

SPACES



Aircraft Exhibition

Fig 271



Slits in walls to regulate outside temperatures

Fig 272



Suitcase wall to represent personal stories

Fig 273

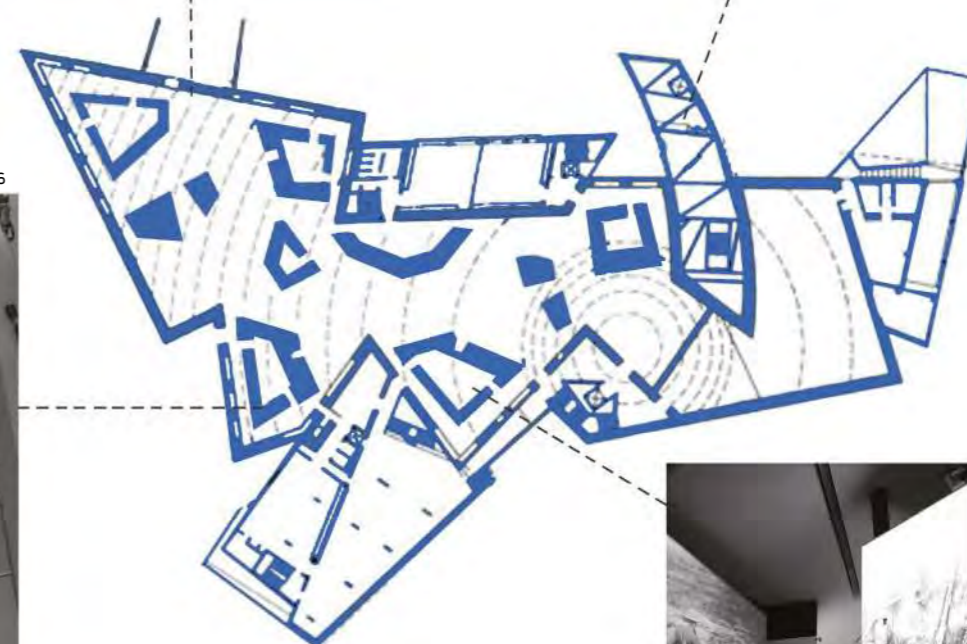
Receding Wall for Exhibitions

Fig 274



Air Shard

Fig 275



Permanent Exhibition Space

Fig 276



Display wall of cabinets



Dividing projection walls

Fig 277



IMPERIAL WAR MUSEUM

CIRULATION

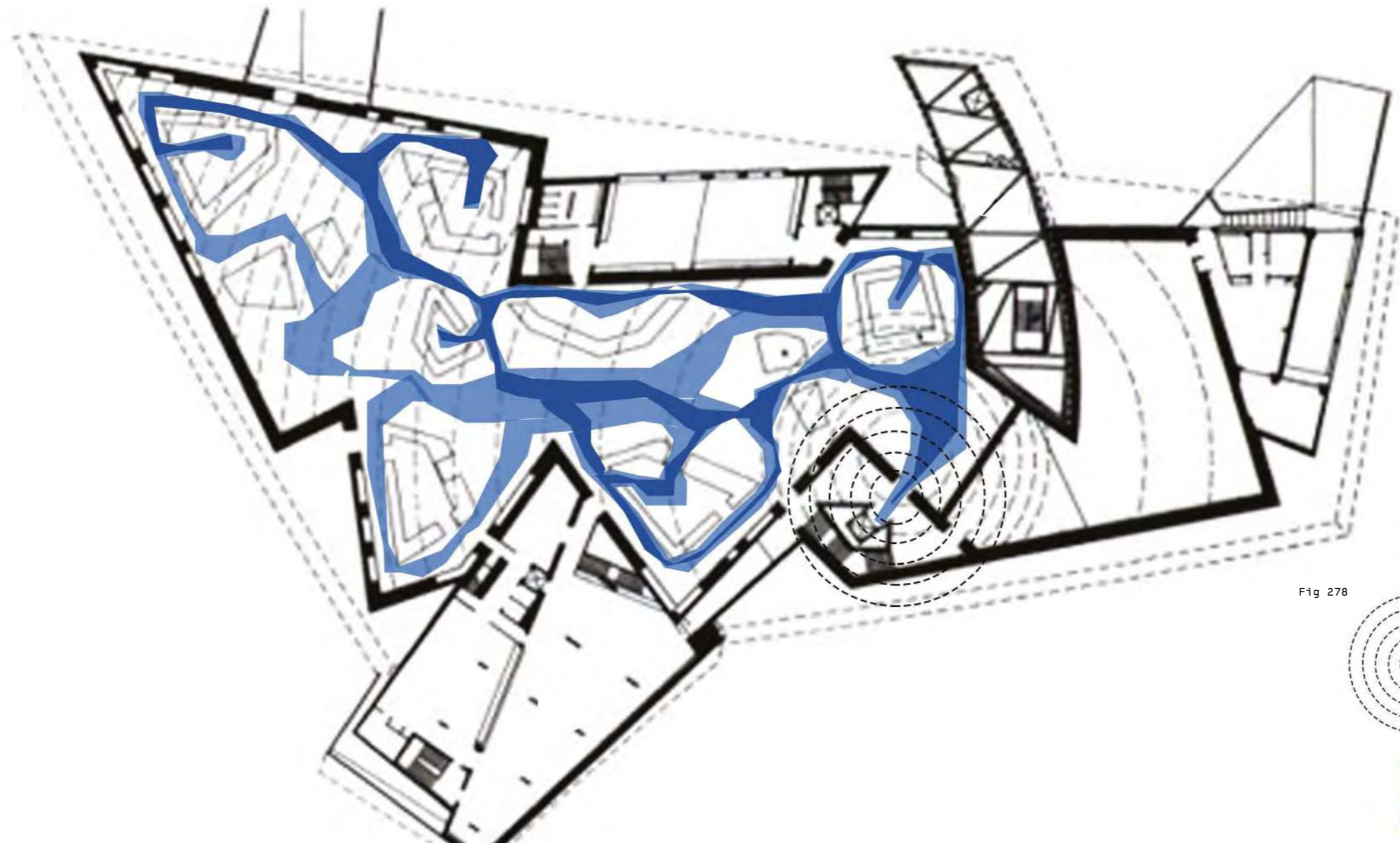
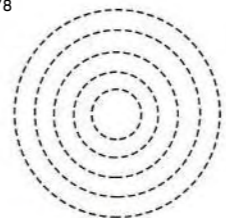


Fig 278



Entrance



General Circulation



Main Areas



PRECEDENT STUDIES



JEWISH MUSEUM

BERLIN, GERMANY

The original Jewish Museum opened in Berlin in 1933, and in 1988 Daniel Libeskind's design was chosen for the expansion of the museum. The aim of the expansion was to bring back a Jewish presence to Berlin after WWII. (Pavka, 2018)

In 2001, Libeskind's addition finally opened to the public, and finally brought back the Jewish presence that was embedded into Berlin's cultural and social society. (Pavka, 2018)



Exterior of recent extension and old museum

Fig 279

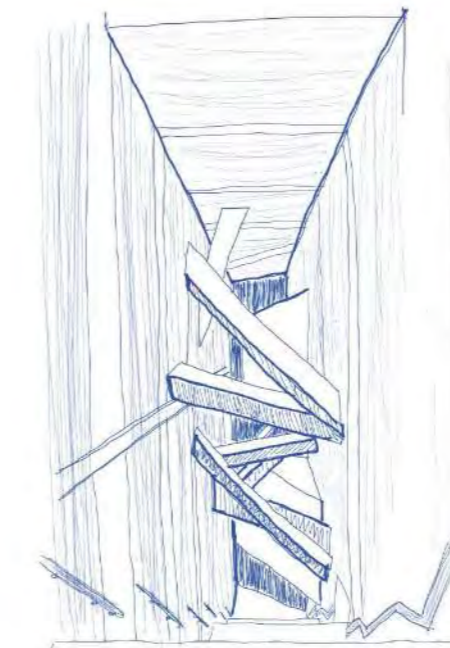


Interior communicating sharp angles

Fig 281



Fig 280



The stair of continuity

Fig 282

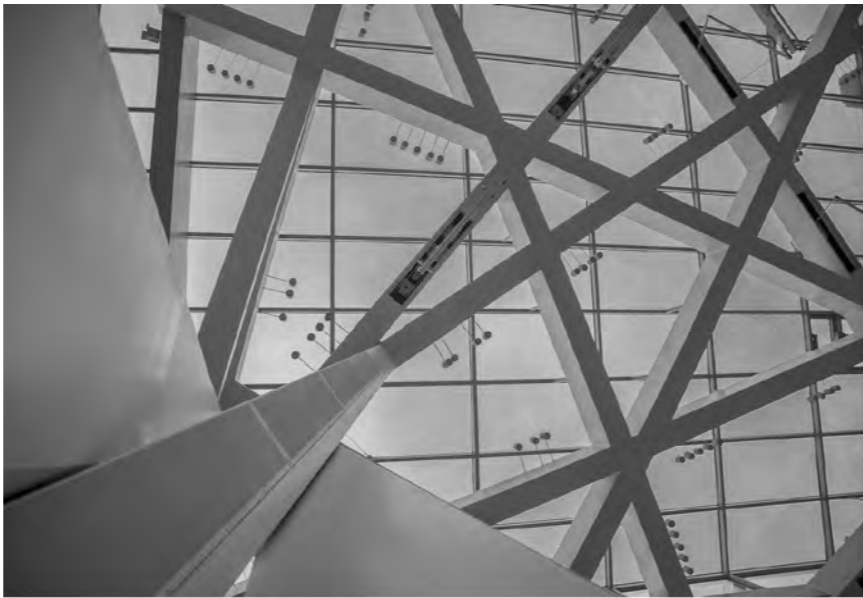
Daniel Libeskind's reasons behind the design was about establishing and securing a Jewish identity within Berlin itself, which was unfortunately lost in the battle of WWII. Libeskind's conceptual approach was to express absence, emptiness and invisibility of the Jewish culture during the World Wars. His aim was to use and construct his architecture as a means of a narrative and emotion, giving the visitors an experience of the devastating effects of the Holocaust which impacted the Jewish culture, the city of Berlin, and also the whole world. The building is described to be "less of a museum, but an experience depicting that most cannot understand". (Pavka, 2018)

This precedent is extremely influential to the design process as it gives ideas on how to incorporate the old with the new, which is something that will be encouraged in the design process. The interior spaces are also influential as it shows how an experience can make you feel uncomfortable and trapped whilst being in a space that aims to relate these feelings to the subject matter.



JEWISH MUSEUM

BERLIN, GERMANY



Star of David

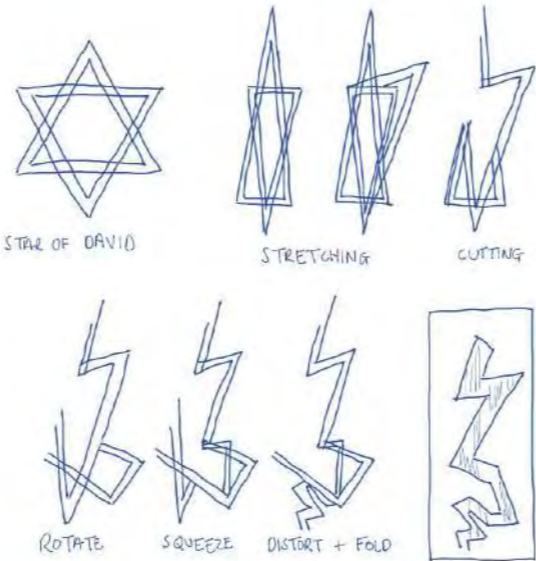
Fig 283



Dark interior

Fig 286

Libeskind's design is formed from an abstract Jewish Star of David which is extended around the site and its context. His "between the lines" design provides structure for the building, connecting lines between historical events, which creates a zig-zag form. (Pavka, 2018)



Distorted Star of David

Fig 284

The materials used in the interior include reinforced concrete which enhances the areas of emptiness and dead ends, where only a small amount of light is lit within the spaces. The significance of this light within the empty spaces, represents that even in the darkest of moments and the fear of no escapism which the Jewish community felt during WWII, a small amount of light restores hope. The flooring is covered in ten thousand coarse iron faces which is a symbol of those individuals lost during the Holocaust. (Pavka, 2018)



PRECEDENT

JEWISH MUSEUM

SPACES

The original building is sensitive to the original surrounding architecture, yet the extension of Libeskind’s design adds a more modern and futuristic feel. In order to access the extension the user has to enter the original Baroque museum and enter through an underground tunnel, the “Axis of Continuity”. The aim of this tunnel is to lose a sense of direction and create an uneasy atmosphere leading to anxiety. This tunnel creates an uncomfortable feeling, as the visitors feels that once they enter this, they are trapped until they are able to reach the exit once they have experienced and learnt new information within the museum. Within this area is the ‘Stair of Continuity’. Whilst stood at the ground floor looking up, it gives an impression that the stair case leads to no where, and whilst looking from the top of the staircase, the user cannot see the end of the staircase and it seems there is no way back.
(The Libeskind Building, 2017)

Once at the end of the tunnel, the visitor must decide between three routes at the crossroads. The three routes gives the visitor the “opportunity to witness the Jewish experience through the continuity with German history, emigration from Germany, and the Holocaust”. The zig-zag design creates a promenade which follows its shape, allowing the visitors to truly experience the spaces. These spaces have sloping roofs and flooring to make the user feel disorientated.
(The Libeskind Building, 2017)



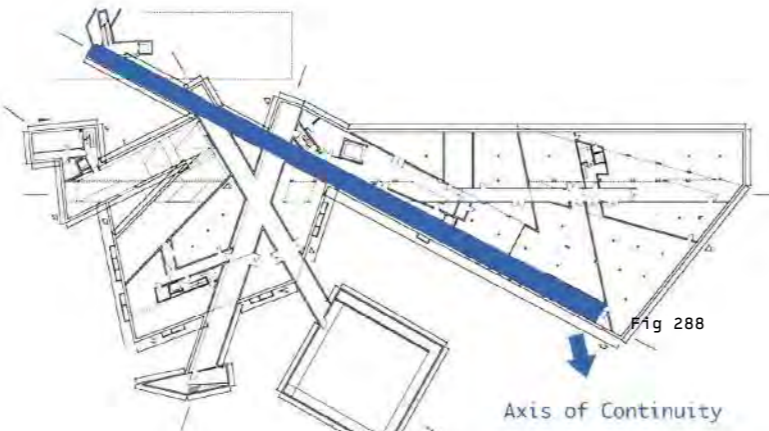
Axis of Continuity

Fig 287



Garden of Exile

Fig 290



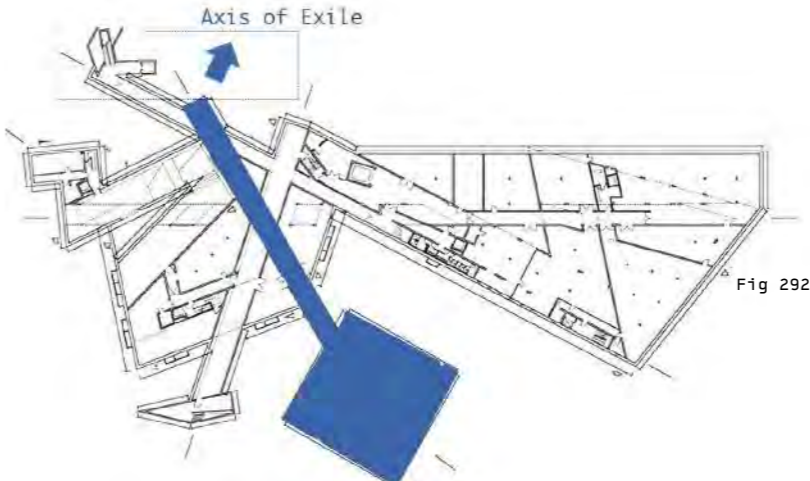
The Stair of Continuity

Fig 289



Garden of Exile

Fig 291



“Axis of Exile” diverges from the “Axis of Continuity”, which again creates an easy and unsettled feeling, with the user feeling the insecurity of the exiles who found themselves in a strange land after wandering. Creating another confined and narrow space, the only exit is through the “Garden Of Exile”.
(The Libeskind Building, 2017)



JEWISH MUSEUM

SPACES

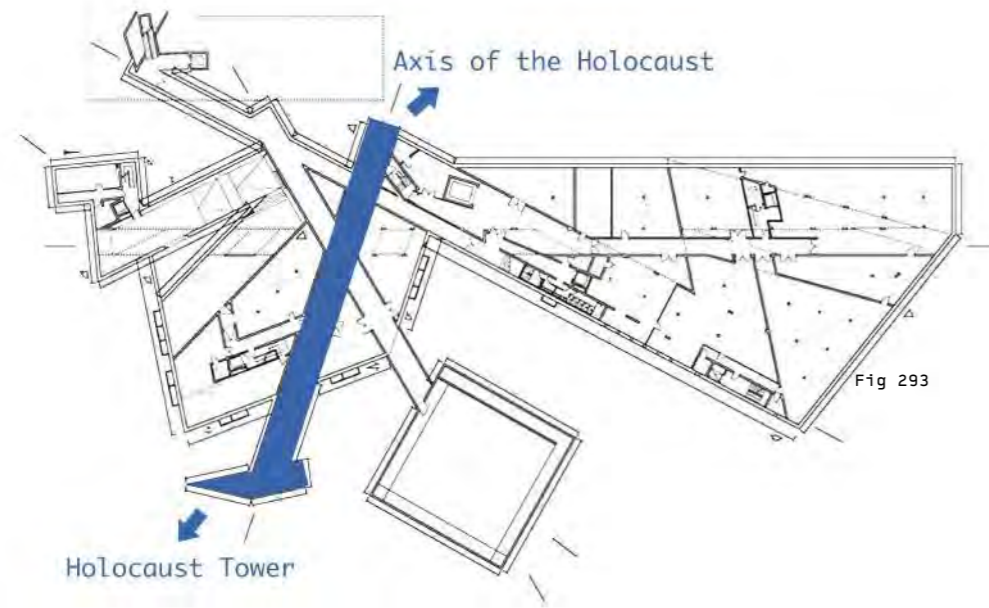


Fig 293

“Axis of the Holocaust” is the widest passage and leads to one of the voids, The Holocaust Tower, which is separated from the building. The tower is 27 metres tall and is unheated and rather unsettling. The tower also has no windows except for an opening at the top, which allows natural light to beam down. This opening also allows sound to travel down through the tower. This space creates a sombre atmosphere for the visitor, yet the light used creates a feeling of hope and escapism.

(The Libeskind Building, 2017)



Holocaust Tower

Fig 294



Memory Void

Fig 295



‘Fallen Leaves’

Fig 296

Libeskind cleverly uses voids throughout the building, cutting through the vertical axis of the building. Only some of the voids can be accessed and lack artificial light or air-conditioning or heat. One void named the ‘Memory Void’ includes an installation by Menashe Kadishman named ‘Fallen Leaves’, which displays ten-thousand iron faces on the ground, representing the victims of the Holocaust. The clever use of void throughout enhances the emptiness that resulted from the Holocaust. His aim was to make this loss real and physical through architecture.

(The Libeskind Building, 2017)



PRECEDENT

9/11 MEMORIAL

NEW YORK, USA

The twin pools represent the twin towers which once stood there. The pools are nearly an acre in size and are the largest manmade waterfalls in North America, with water descending thirty feet into the basin. The water in each pool then drops another twenty feet and disappears into a central void.

(About the Memorial | National September 11 Memorial & Museum, 2021)

Michael Arab describes the pools as an “absence made visible”. Even though the water follows into the voids, the pools will never be full. This creates a lack of absence of what was once there, making the atmosphere very sombre. The use of water in this memorial creates a place of tranquility due to the connection with nature, and allows the place to be separated from the busy city environment.

(About the Memorial | National September 11 Memorial & Museum, 2021)

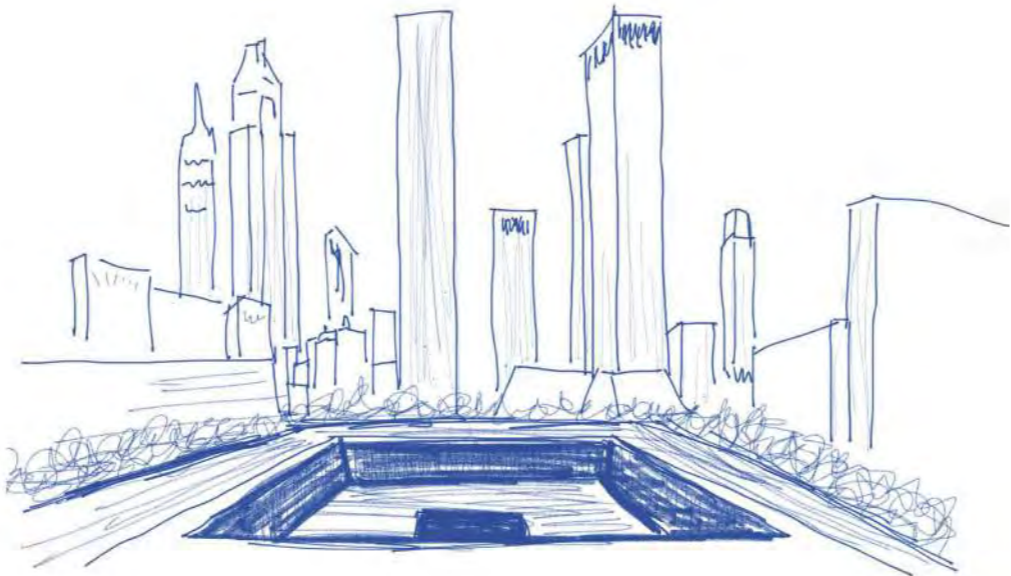


Fig 297



Engravded plaques

Fig 298



Sunken pools

Fig 299

The names of the 2983 victims involved in the 2001 and 1993 terrorist attacks are engraved into the bronze parapets which surround the memorial pools. The North Pool includes names of those killed in the North Tower and on hijacked Flight 11 and the 1993 bombings, and the South Pool includes names of those killed in the South Tower, those killed on hijacked Flight 175 at the Pentagon, on hijacked Flight 77 and on hijacked Flight 93. The groupings of names were arranged in a system of “meaningful adjacencies” as friends and colleagues names are placed next to each other, along with those who were a team in the emergency services.

(About the Memorial | National September 11 Memorial & Museum, 2021)





DESIGN CONCEPTS

PERSONAL MANIFESTO

It aims to show how a place or journey can make you feel at home and a part of a community.

This personal manifesto also has links to a flight map, and shows how an aircraft also makes many journeys to take people to their chosen destination, and how the aircraft will also pass many other planes on its journey.

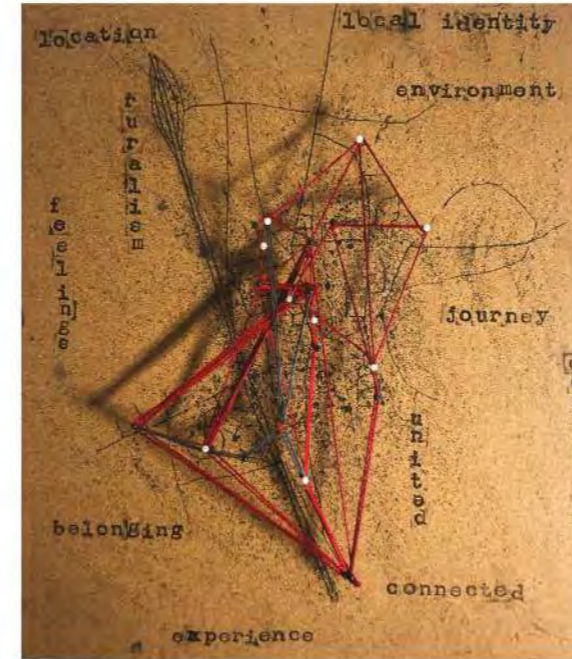


Fig 300

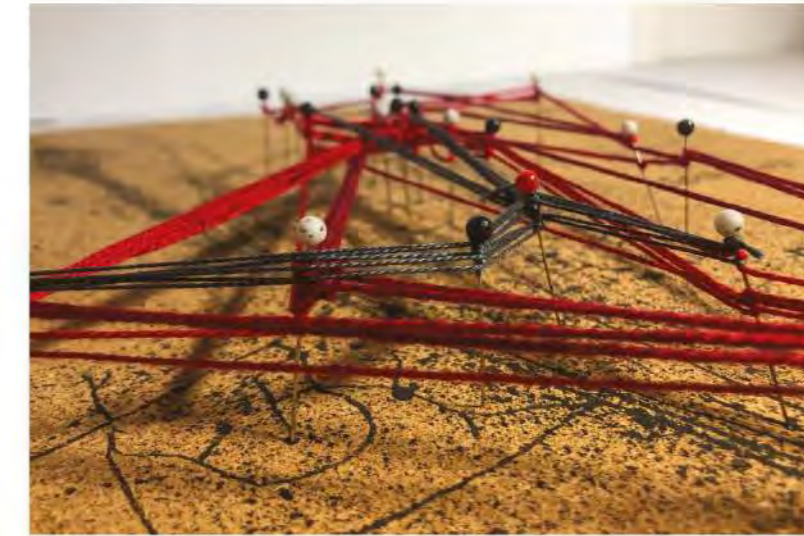


Fig 301



Fig 302

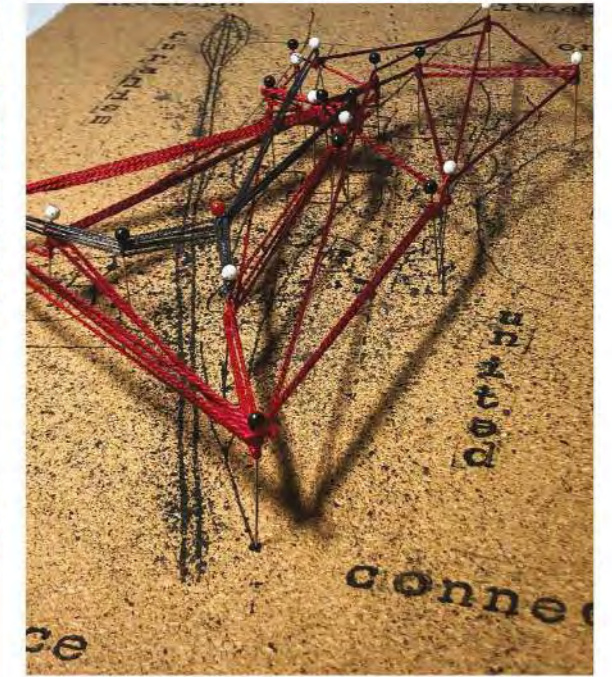


Fig 303



WEARABLE CONCEPT



Fig 304



Fig 305



Fig 306



Fig 307

The wearable concept piece is a mask and aims to express how the user can become one with the building. The mask creates a physical barrier made up of all the fake and misinformation those in authority have created and produced, making society feel trapped. As you enter the space for education, the mask begins to crack as the truth is revealed. The use of newspaper relates to fake news.

The wearable concept also represents the nose of the plane and how the aircraft was destroyed in the result of the bombings, It also aims to show how the people within Pan Am Flight 103 were trapped, suffocated and unable to escape.

Finally, the mask also creates a barrier between the community of Lockerbie and the governments at the time of the bombings. As the residents felt confused as to why they were constantly lied to and constantly received information which wasn't true. The feeling of suffocation was also present within the residents of Lockerbie, as they couldn't understand why this tragic event occurred within their small town.



SITE COMBINE

This site combine aims to show the lies within the walls of the site at the time of the disaster as journalists stayed at the hotel during and after the disaster. These journalists were being fed misinformation by many governments.

Aims to show order and disorder. Surrounding bricks show order. Middle section with broken wire and ripped newspaper show disorder.

Two aspects also represent that there are always two sides to every story.

Links to the concept of bring trapped. Trapped in the lies, people of Lockerbie felt trapped as they were confused as to why such a big disaster happened to such a small town, trapped in the aircraft.

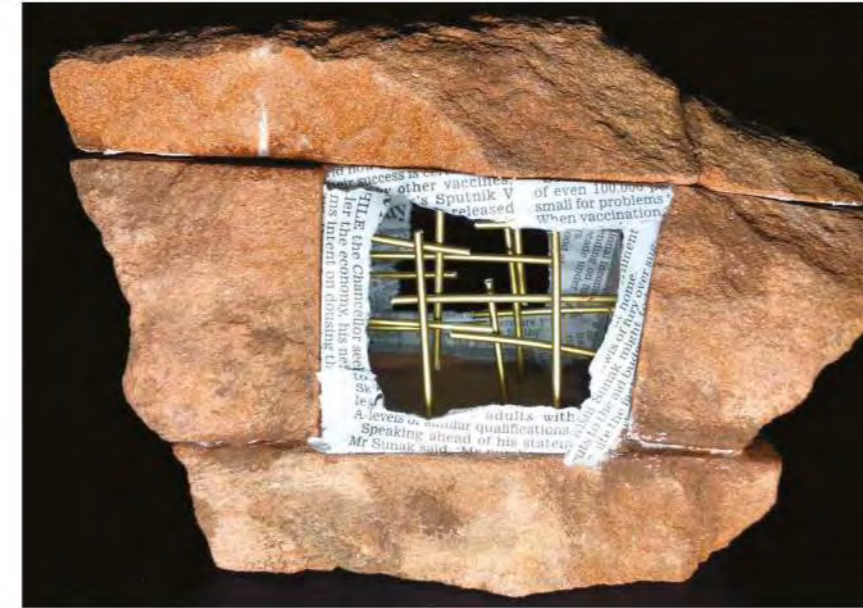


Fig 308



Fig 309



Fig 310



Fig 311



CONCEPTS



Fig 312

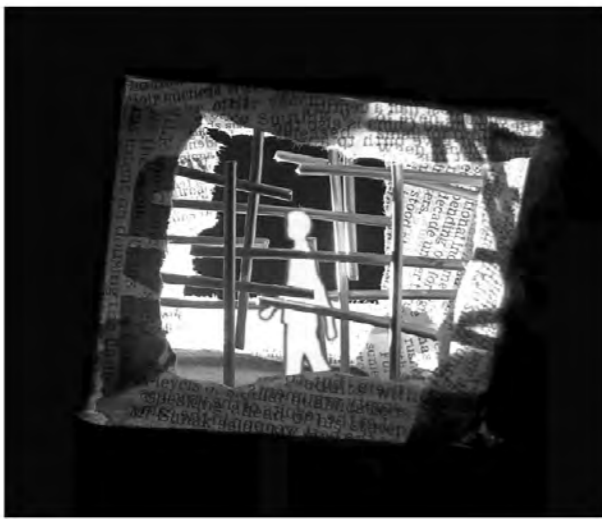


Fig 313



Fig 314



Fig 318

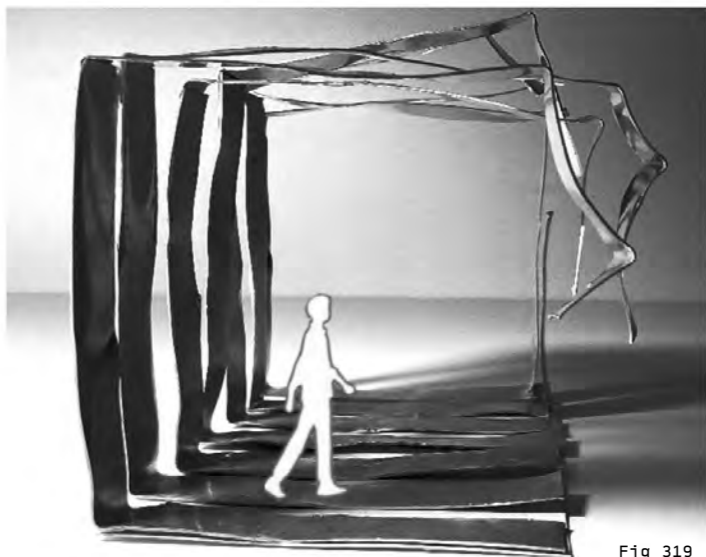


Fig 319



Fig 315



Fig 316



Fig 317

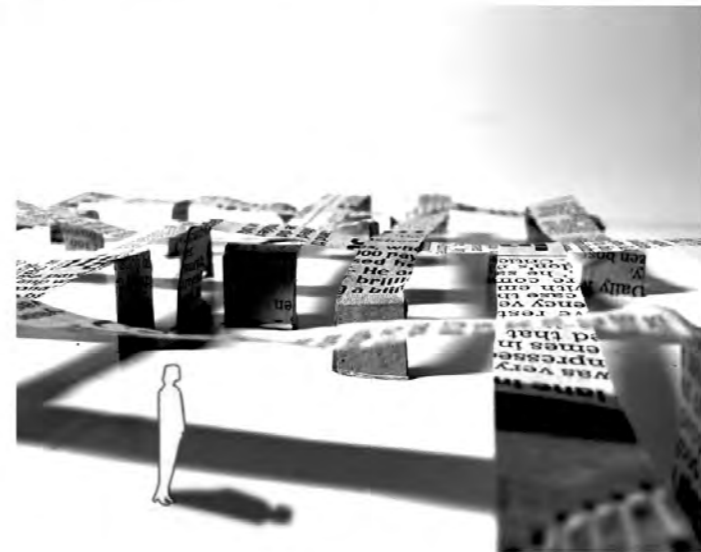


Fig 320



Fig 321

These concept pieces aim to show how the spaces throughout will feel trapped, maze-like, disorientated and uncomfortable. The atmosphere throughout will feel dark and unnerving, linking to how those felt during the Lockerbie Disaster, the fake news behind it and fake news today. These spaces will create an experience which is unsettling for the user as they begin to be educated.



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