

UNIT3 RESEARCH RECORD

YUHUI HUANG

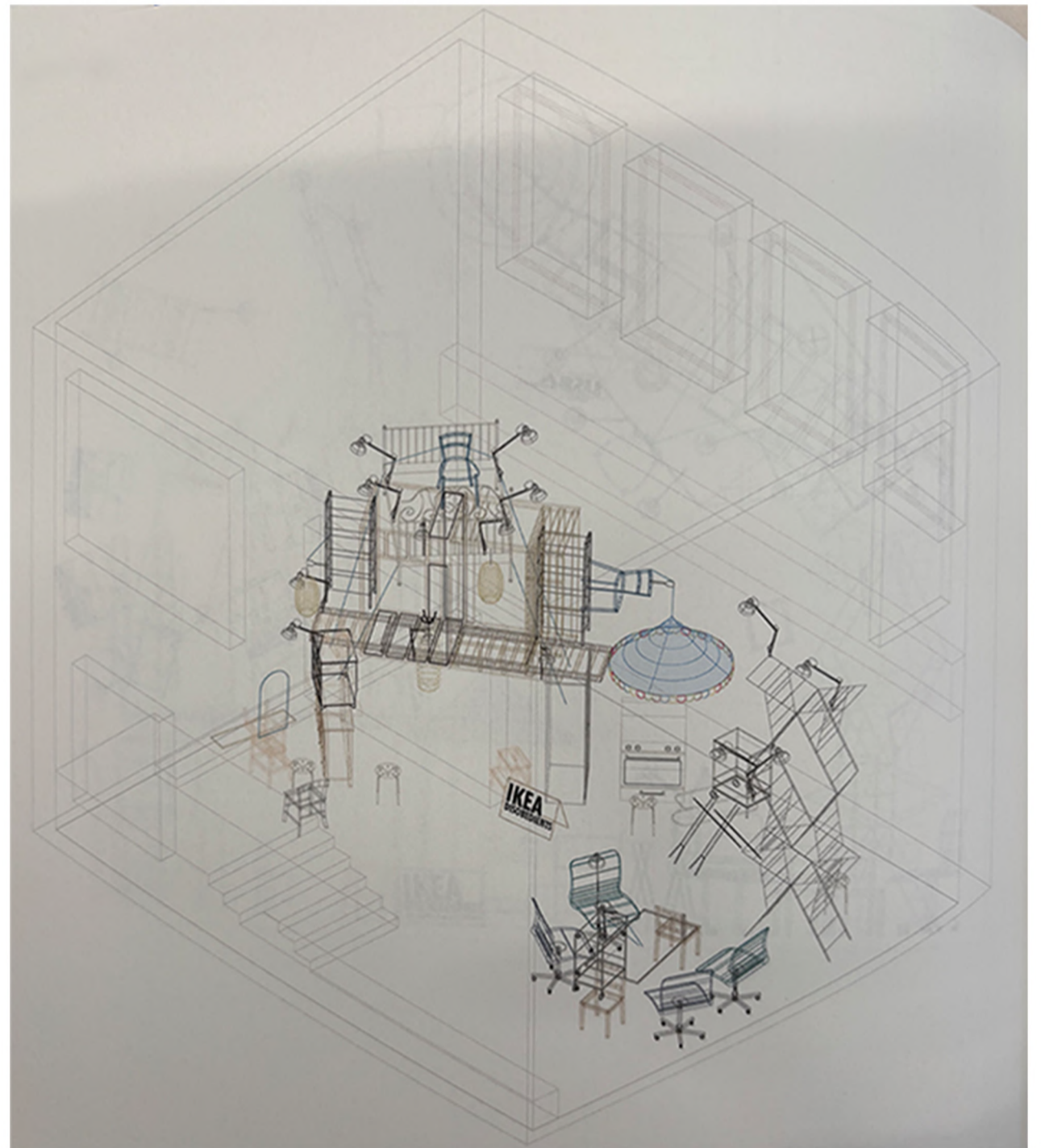
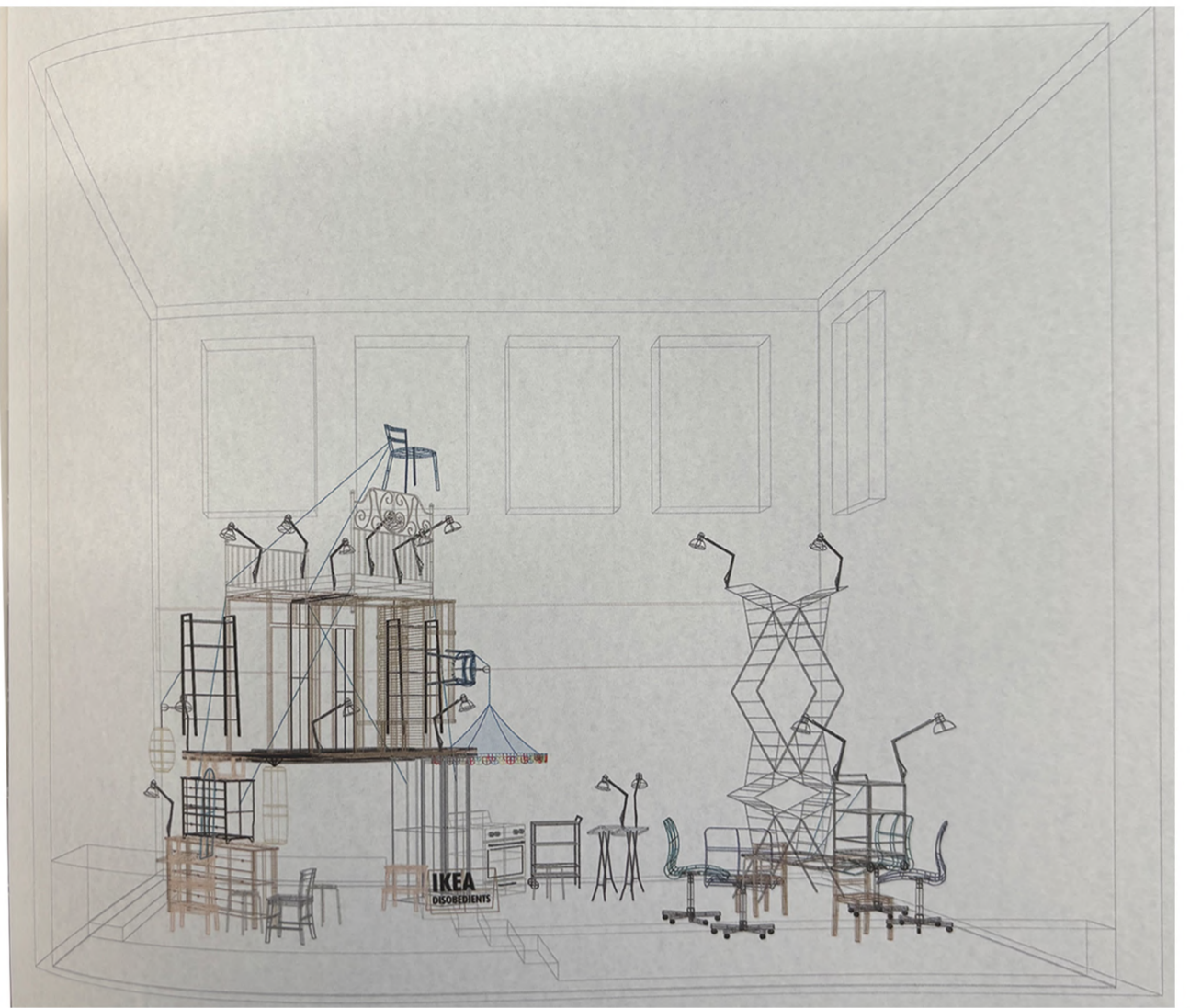
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SUMMARY

I chose Southwark Lido as a reference because it shows how lightweight, temporary structures can revitalize underused urban spaces. Its modular system allows quick assembly and flexible use—serving as a play area by day and a social venue by night—demonstrating adaptability and openness to future transformation.

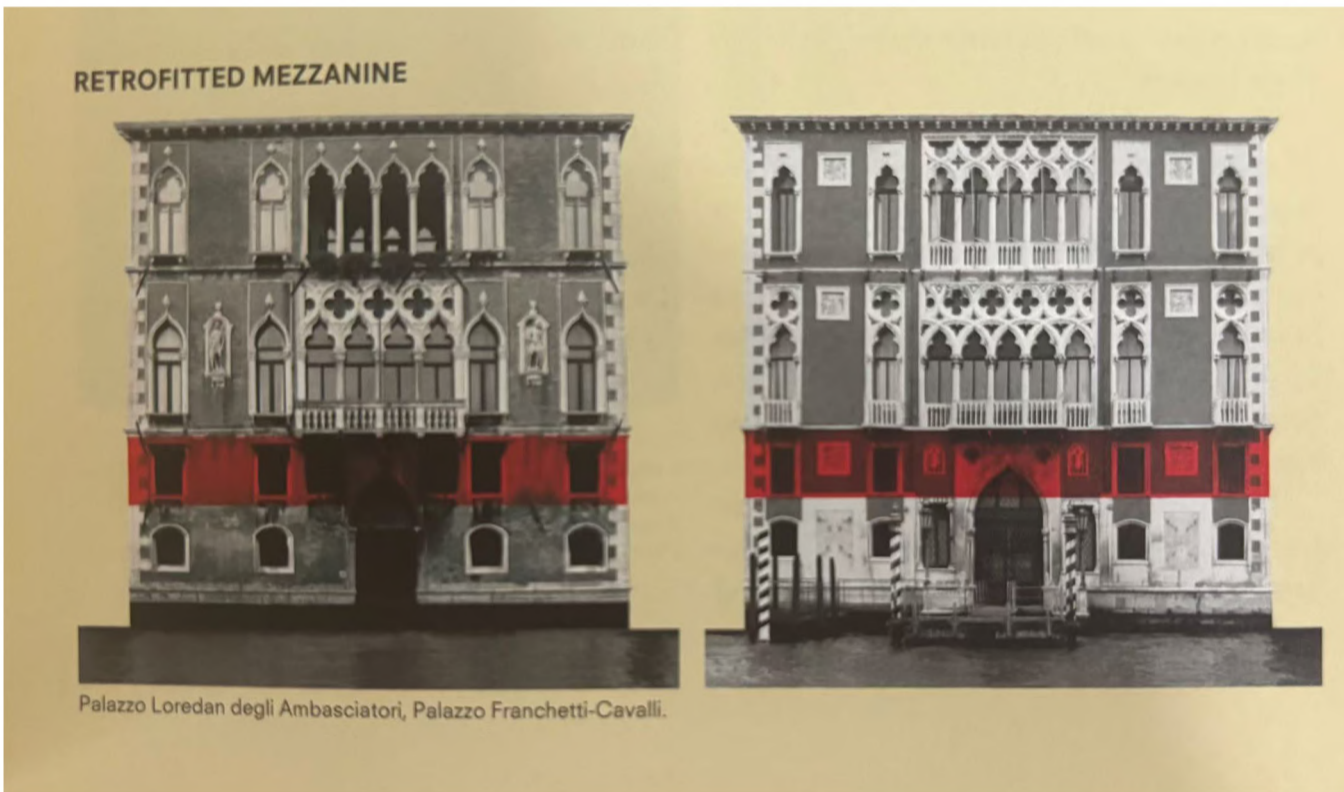
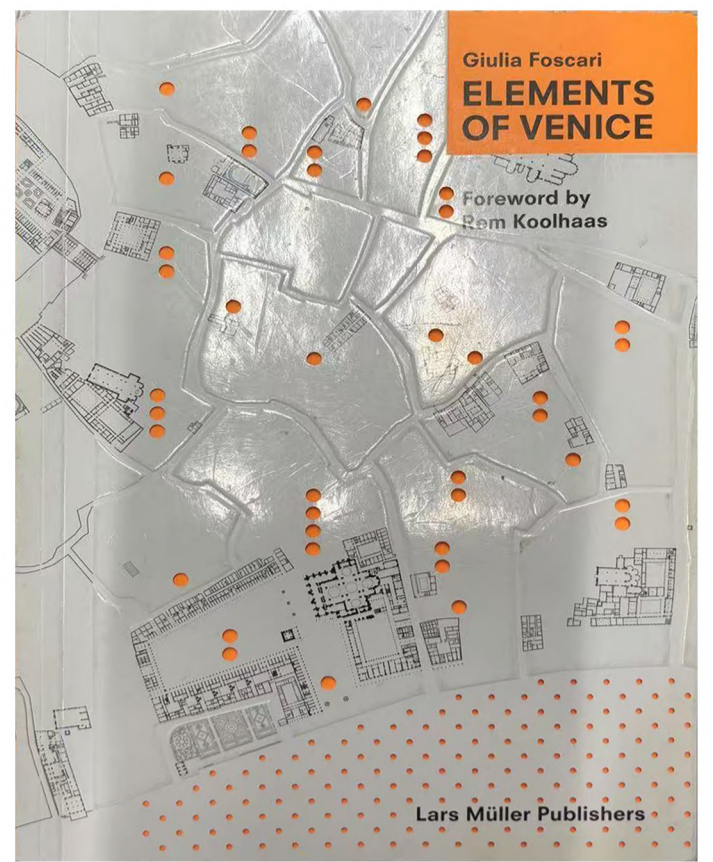




SUMMARY

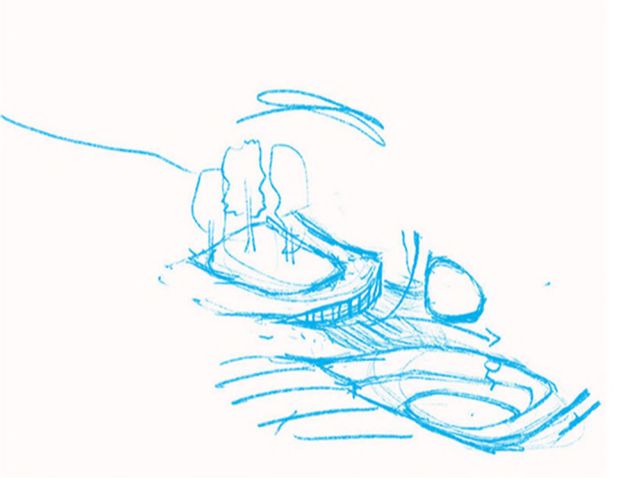
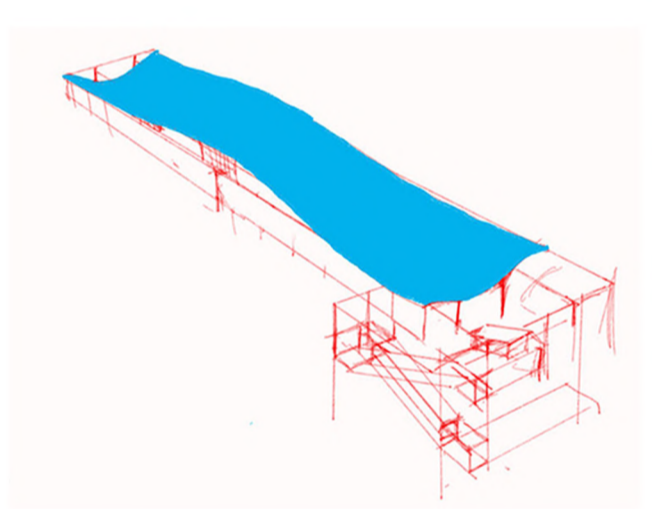
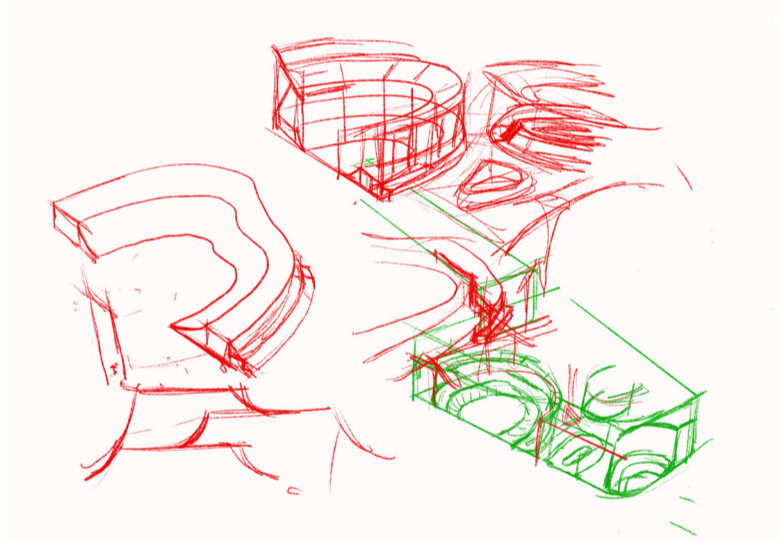
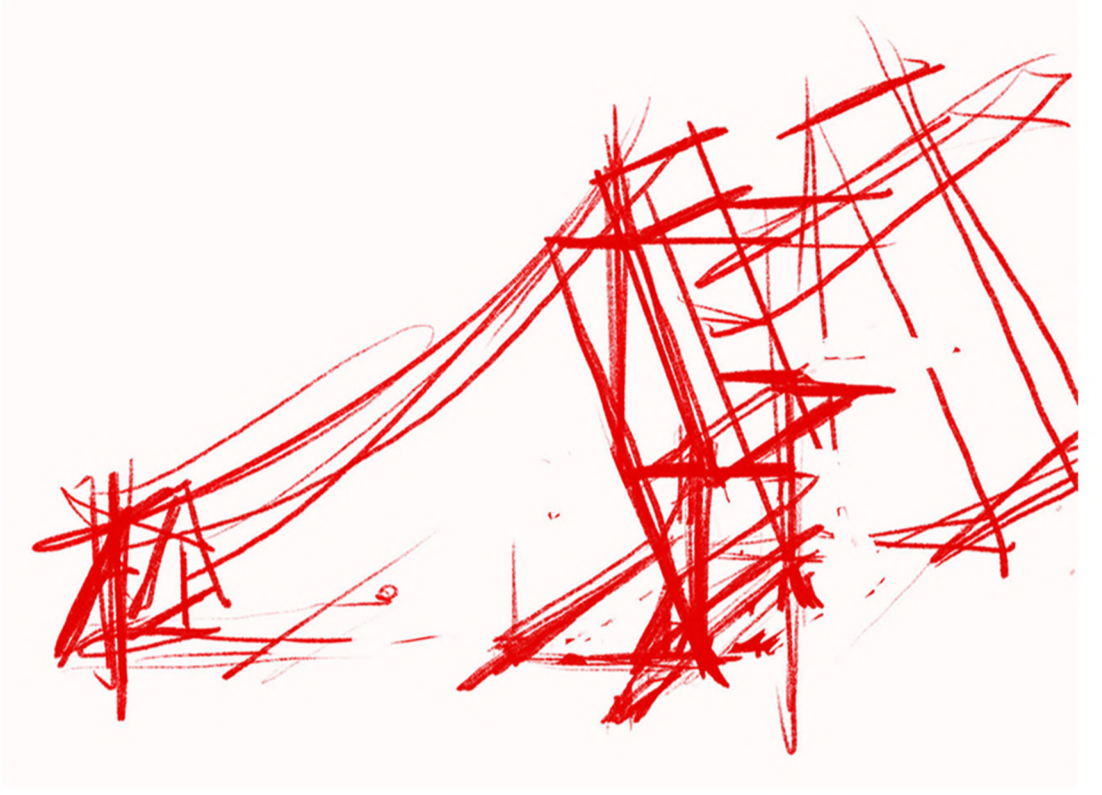
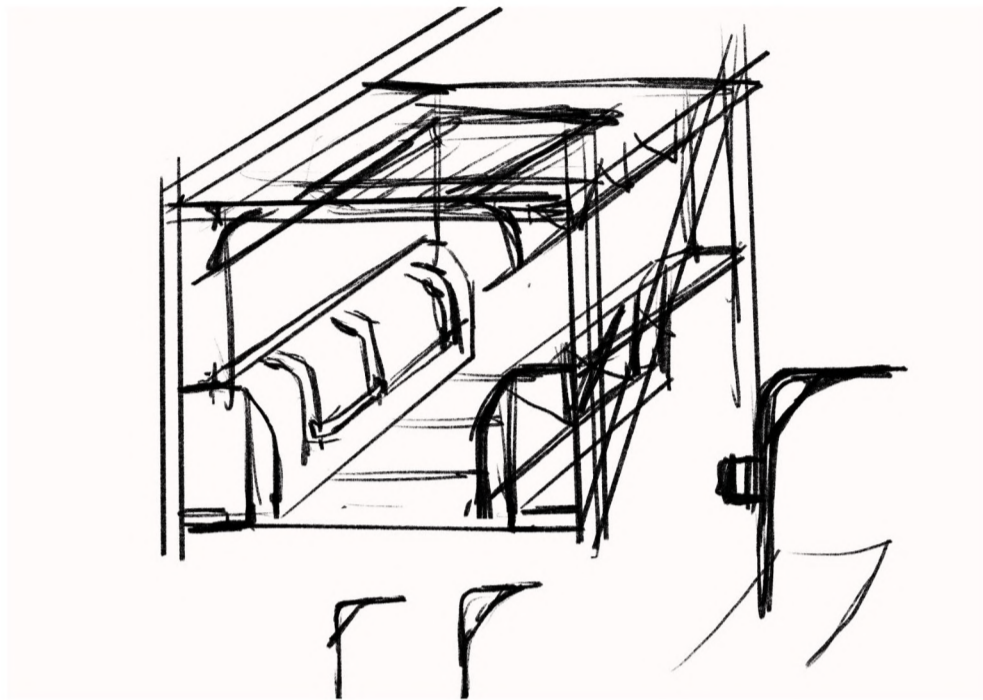
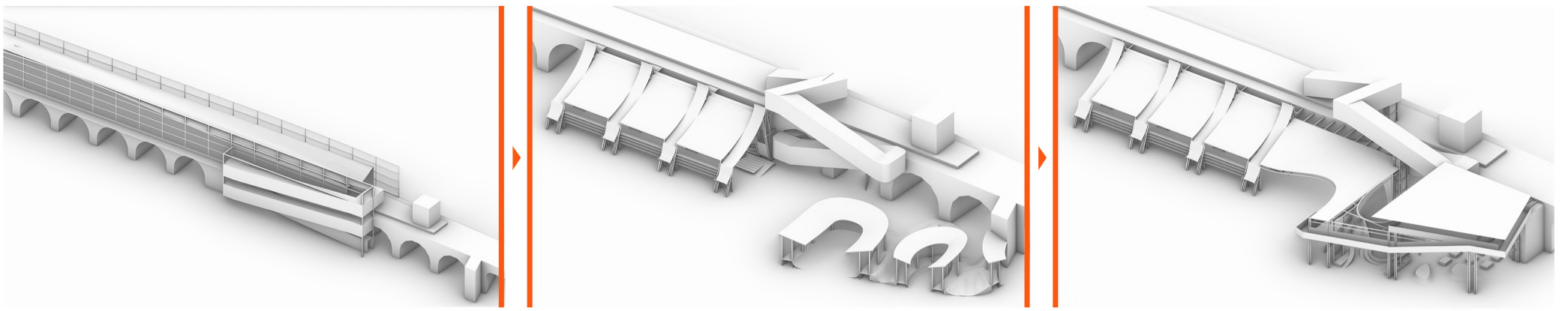
The designs in the book do not aim for permanence or standardized aesthetics; instead, they encourage users to participate in building and modifying the space, allowing for flexible assembly, adjustment, and sharing.

This lightweight and adaptable structural form not only meets diverse functional needs but also brings joy in use and freedom of expression, which greatly inspires my thinking about public space design.



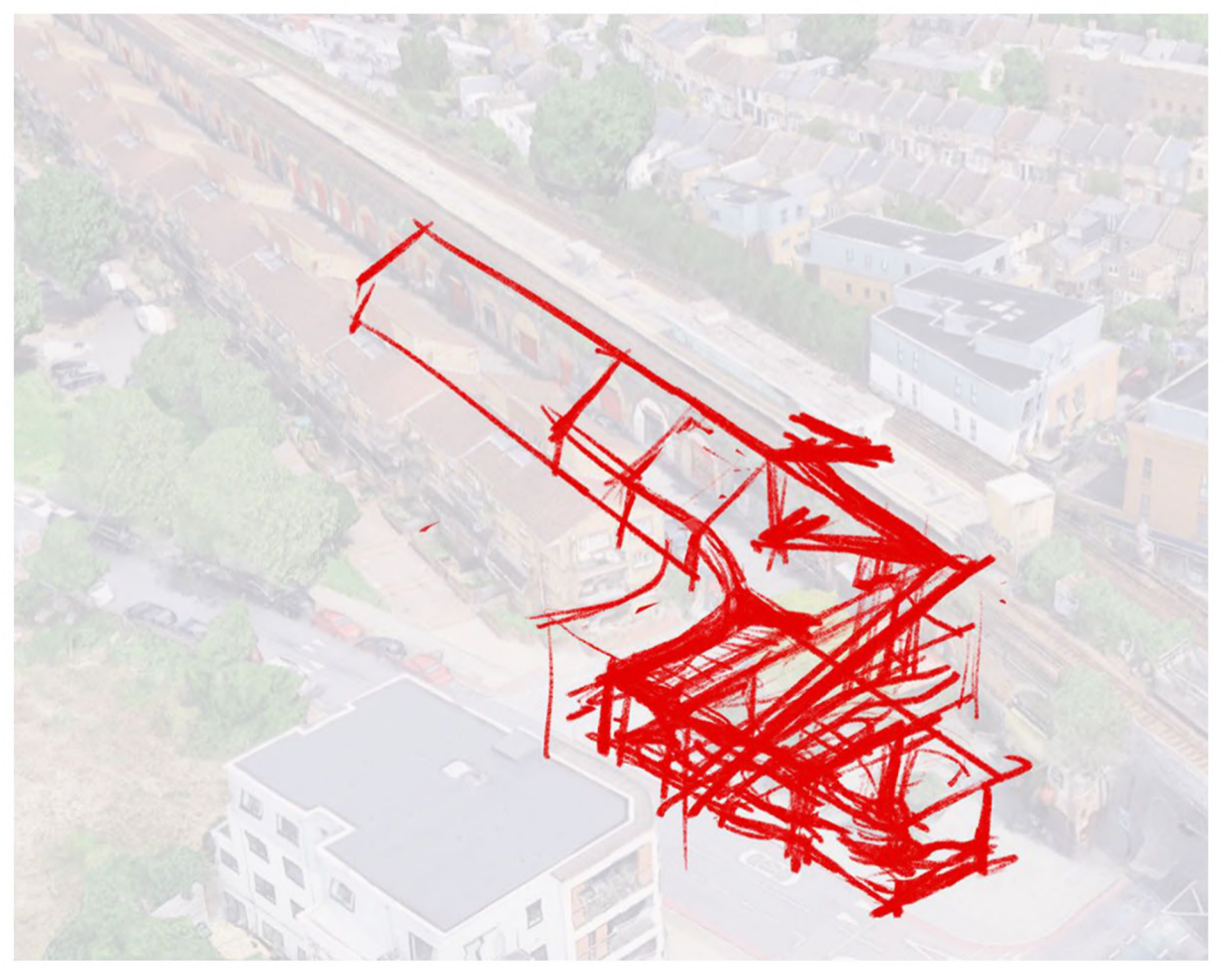
SUMMARY

These pages of picture made me start to explore how the same space can accommodate various diverse behaviors



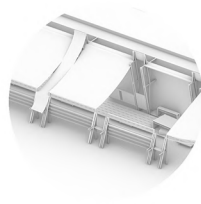
SUMMARY

I constantly refined and evolved my design, hoping to construct a flexible and open spatial system through a temporary attached frame, which can not only adapt to different usage scenarios but also coexist in balance with the existing environment.





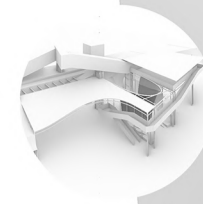
Versatility



Modularity

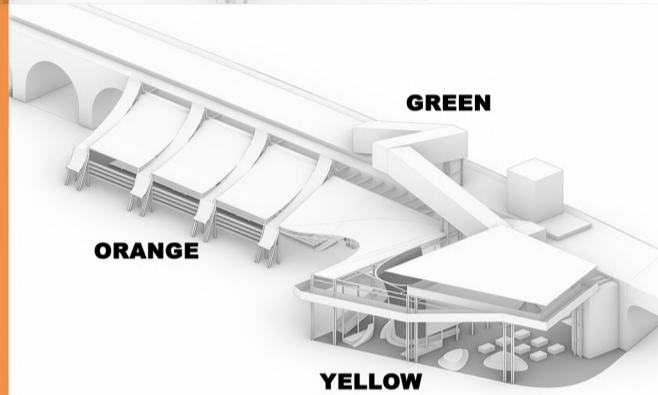
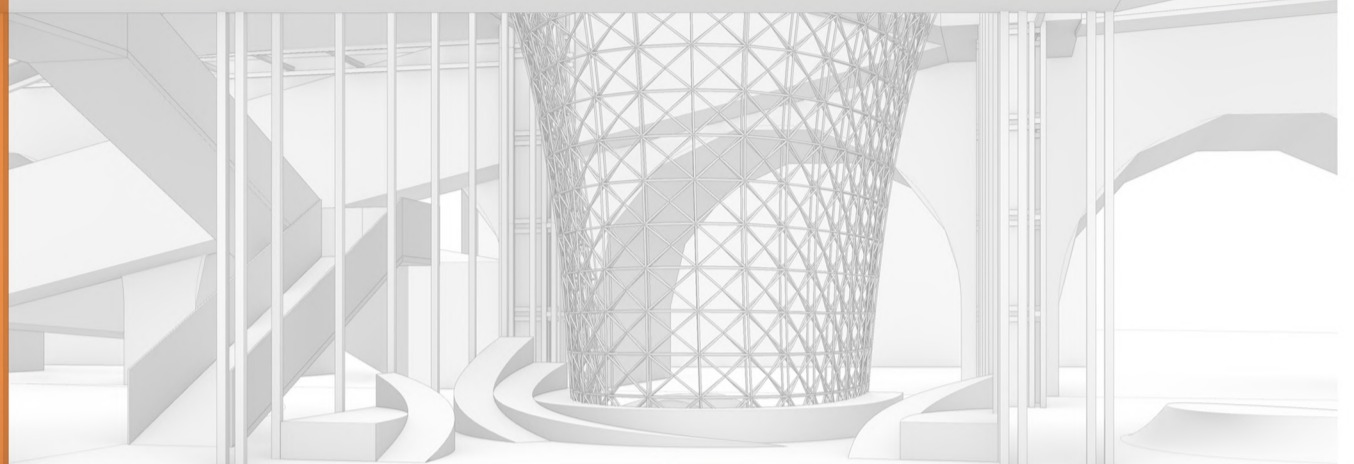
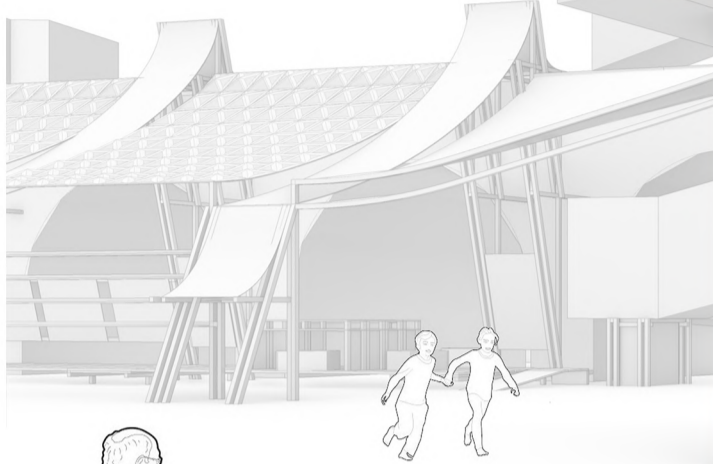


Temporary



Accessibility

Move Freely Peckham



The current stage of my design focuses on the use of color and material in the space. After reading relevant research and theory, I decided to use three main colors in different areas:

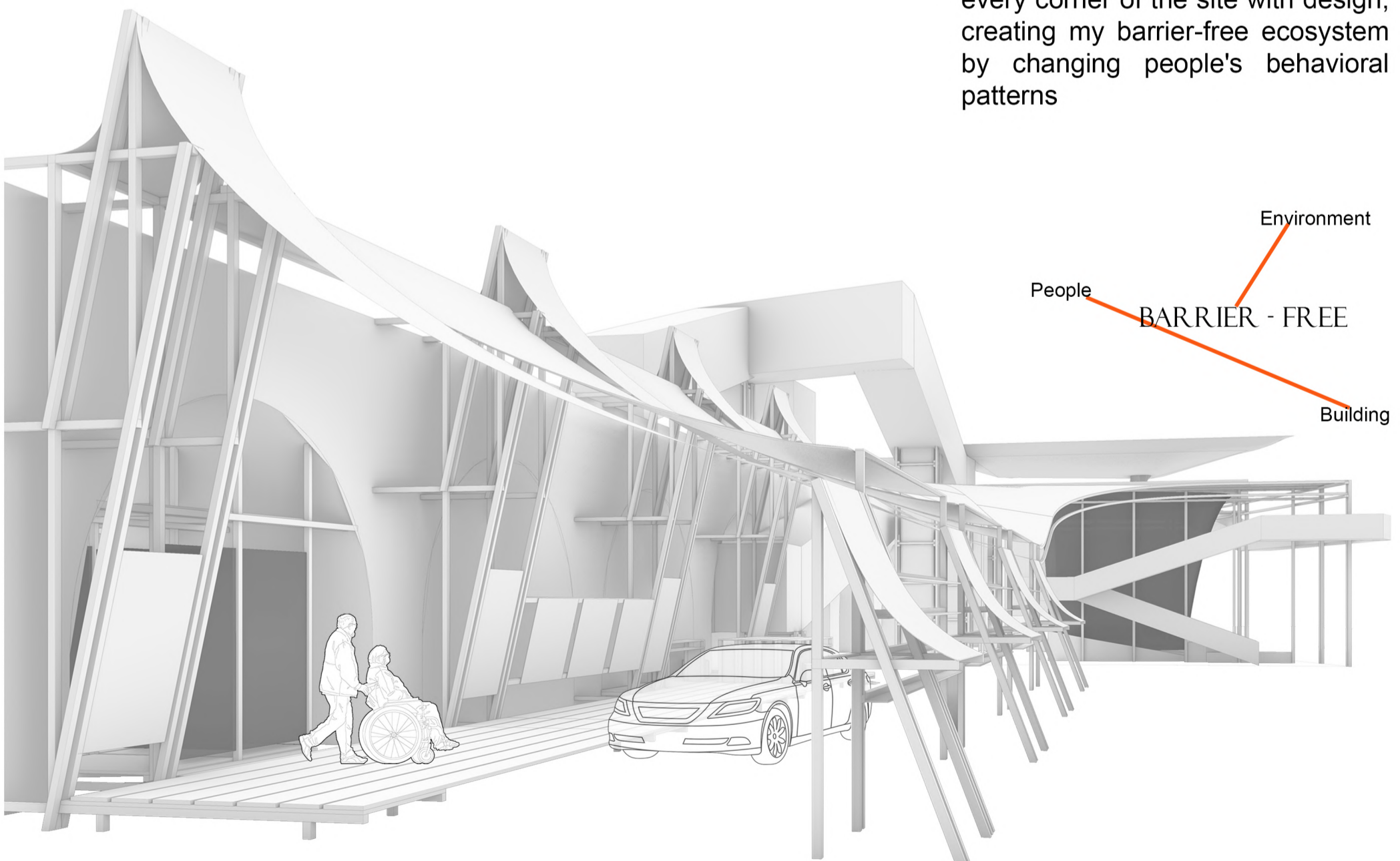
Warm orange is used in the market area to create a lively and welcoming atmosphere.

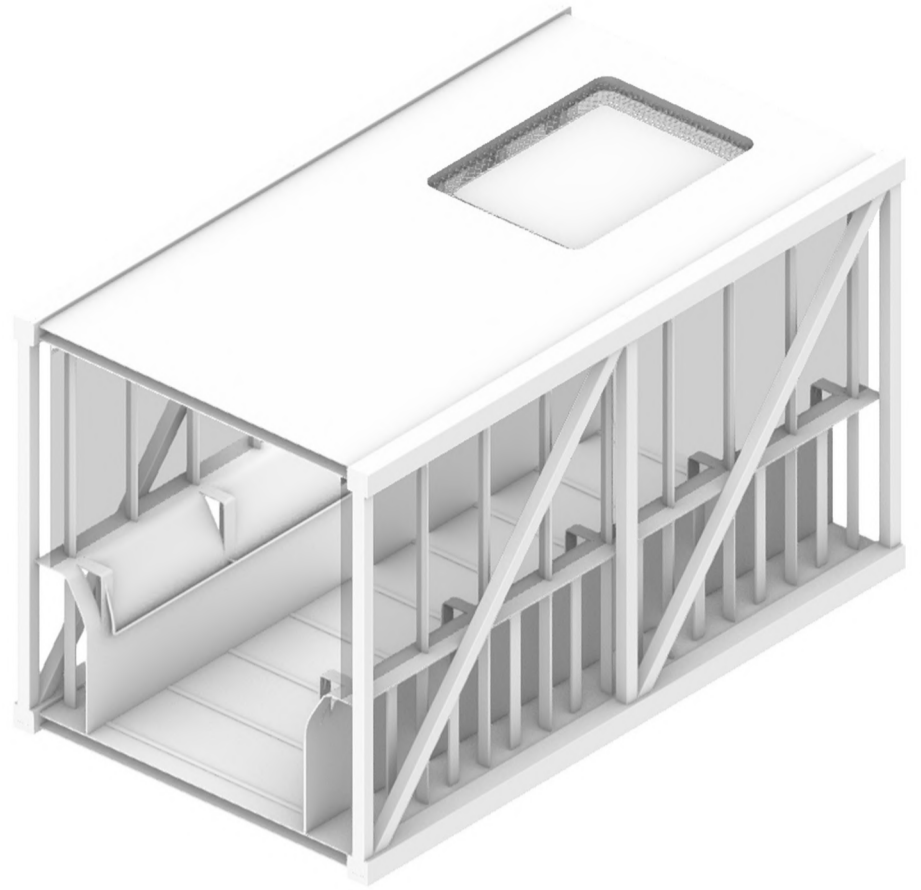
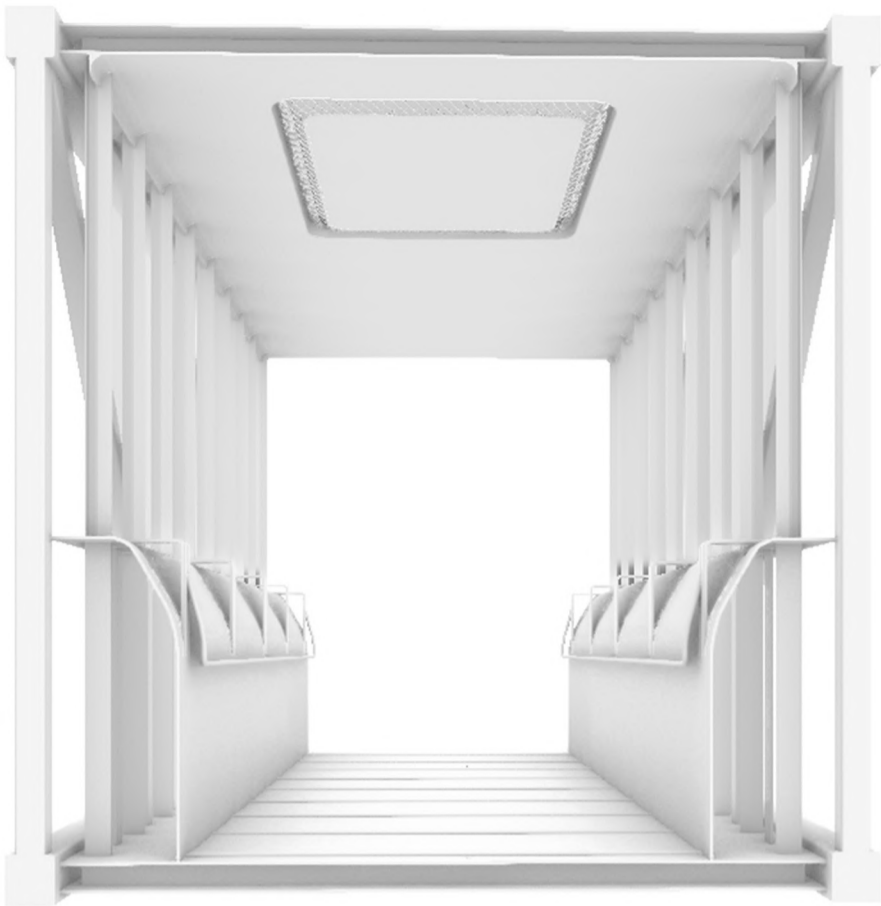
Soft light yellow is chosen for the skateboarding area to make it feel relaxed and open.

Calm grey-green is used for the accessible pathways to make them easy to recognize and guide people clearly. This color also gives a feeling of safety and stability.

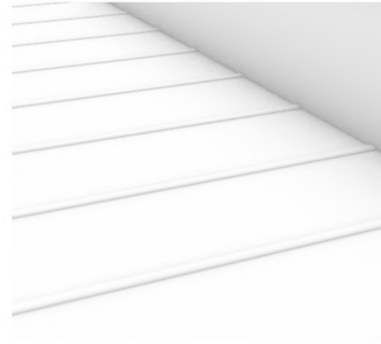
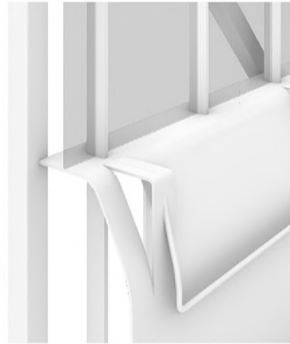
SUMMARY

At this stage, I still firmly blocked every corner of the site with design, creating my barrier-free ecosystem by changing people's behavioral patterns





Accessible corridor



SUMMARY

At this stage, I hope to use an accessible passage to run through the station directly to the waiting room.

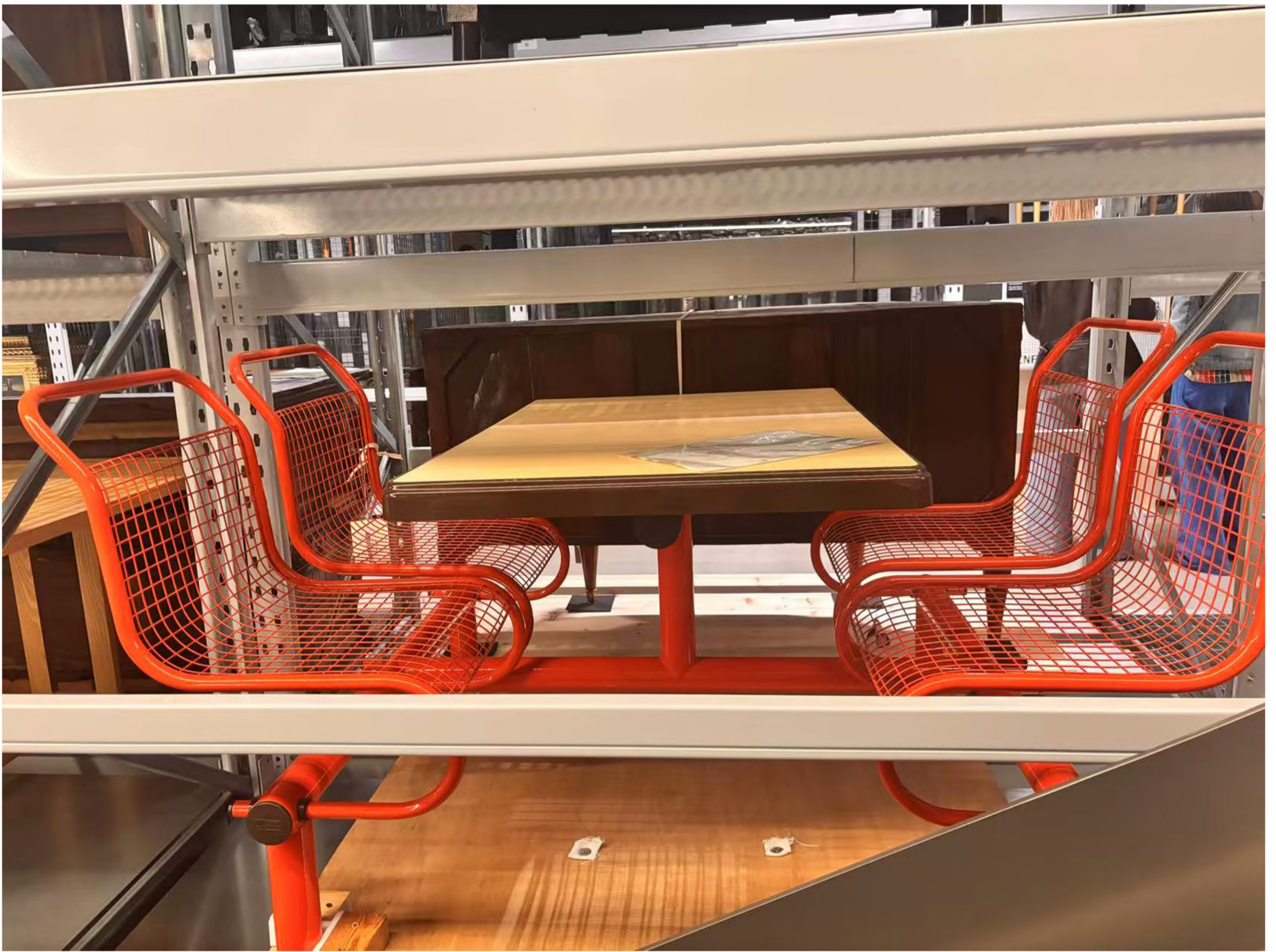
This passage is made up of metal frames, but I haven't fully considered its practicality because a huge budget was invested in this area to build this passage, its function is only to reach the waiting room, the cost-effectiveness is relatively low





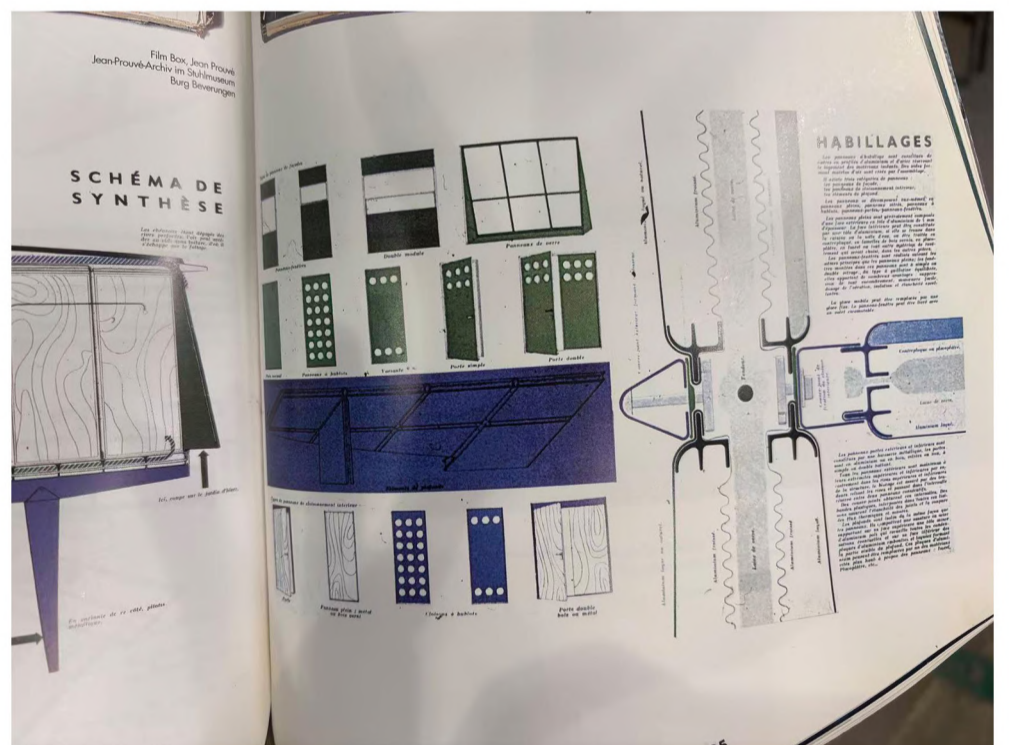
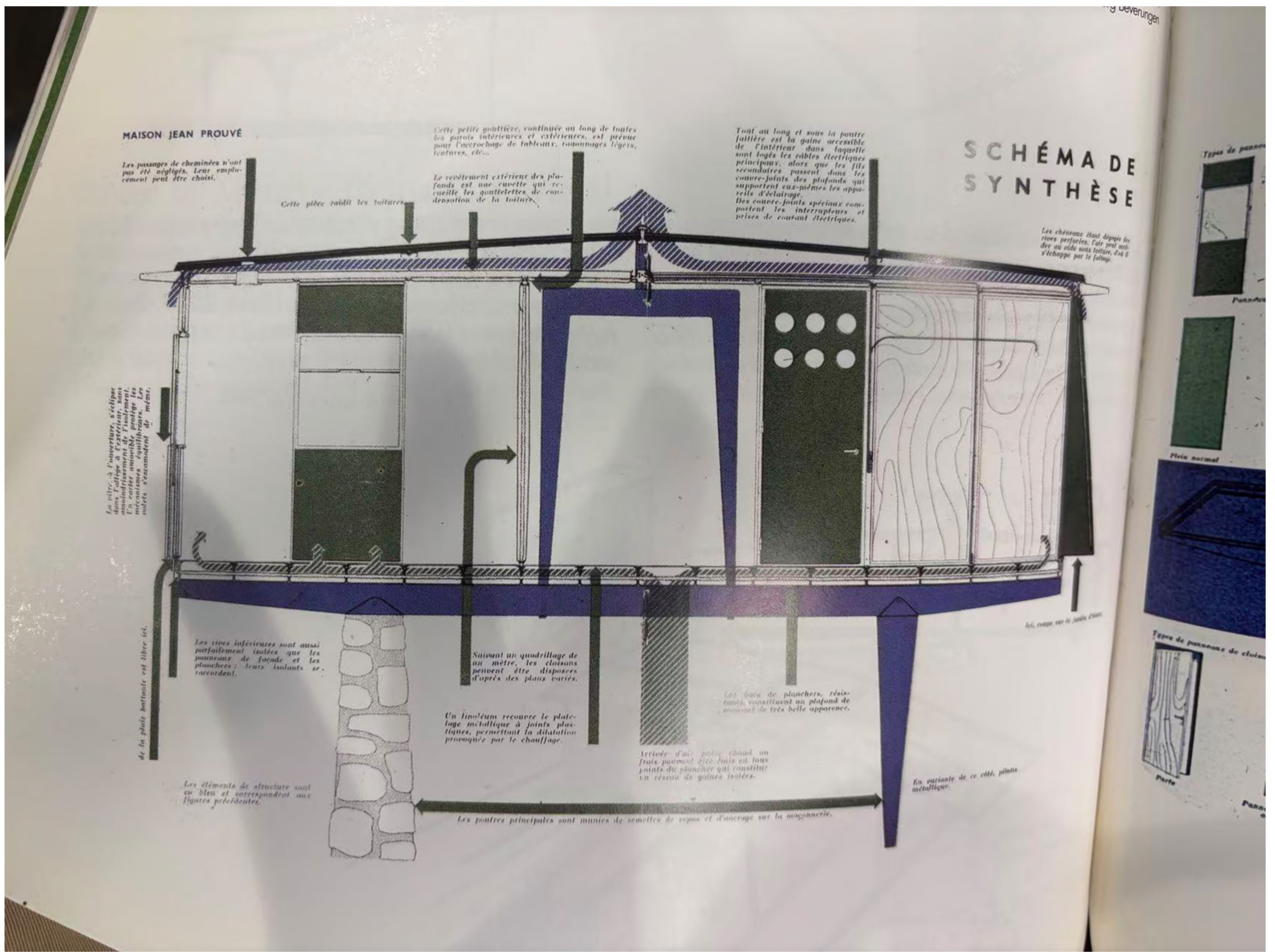
SUMMARY

I began to select some colors as the theme colors. I think orange-red, soft yellow, and light green can bring vitality and appeal without causing visual bullying



SUMMARY

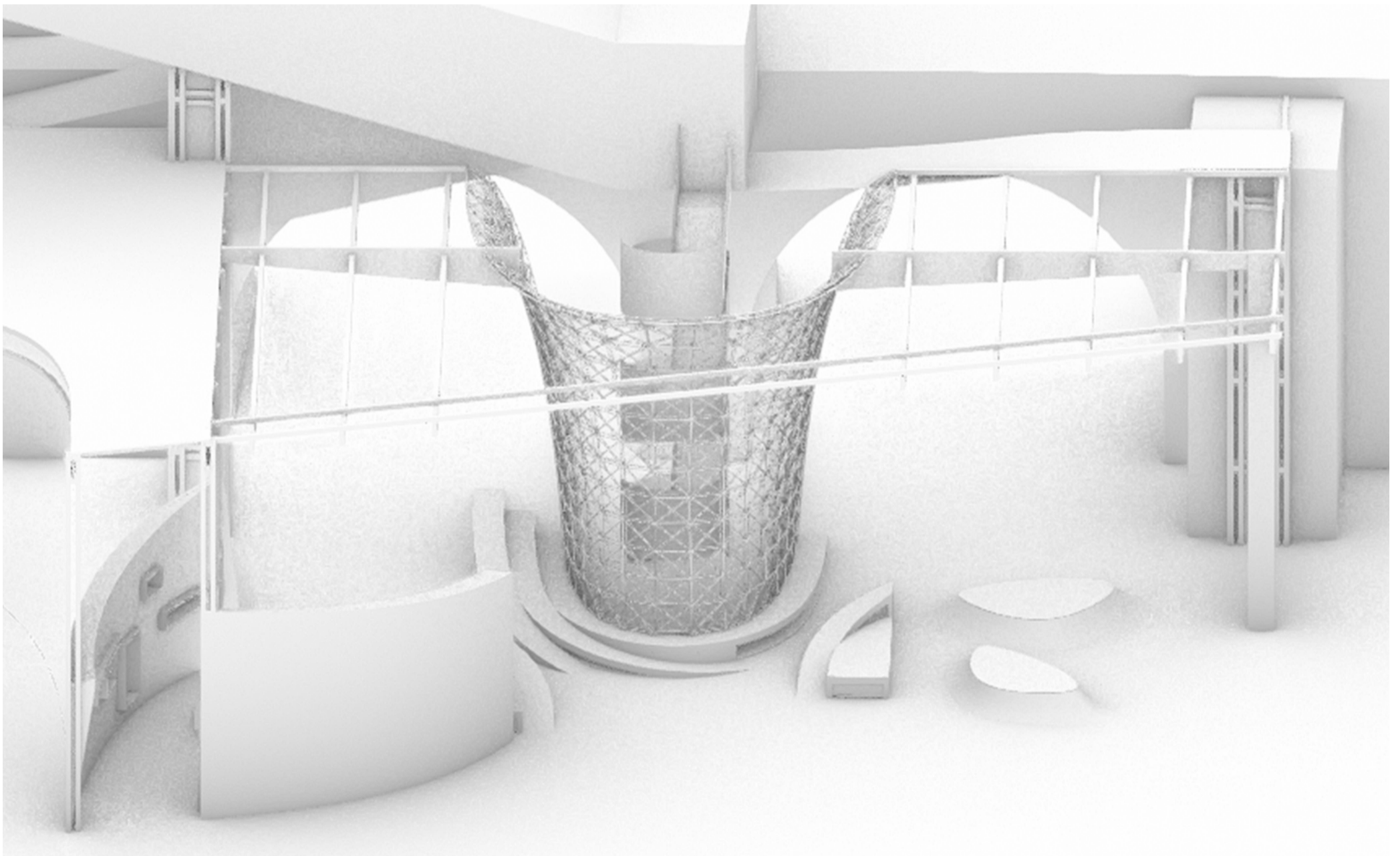
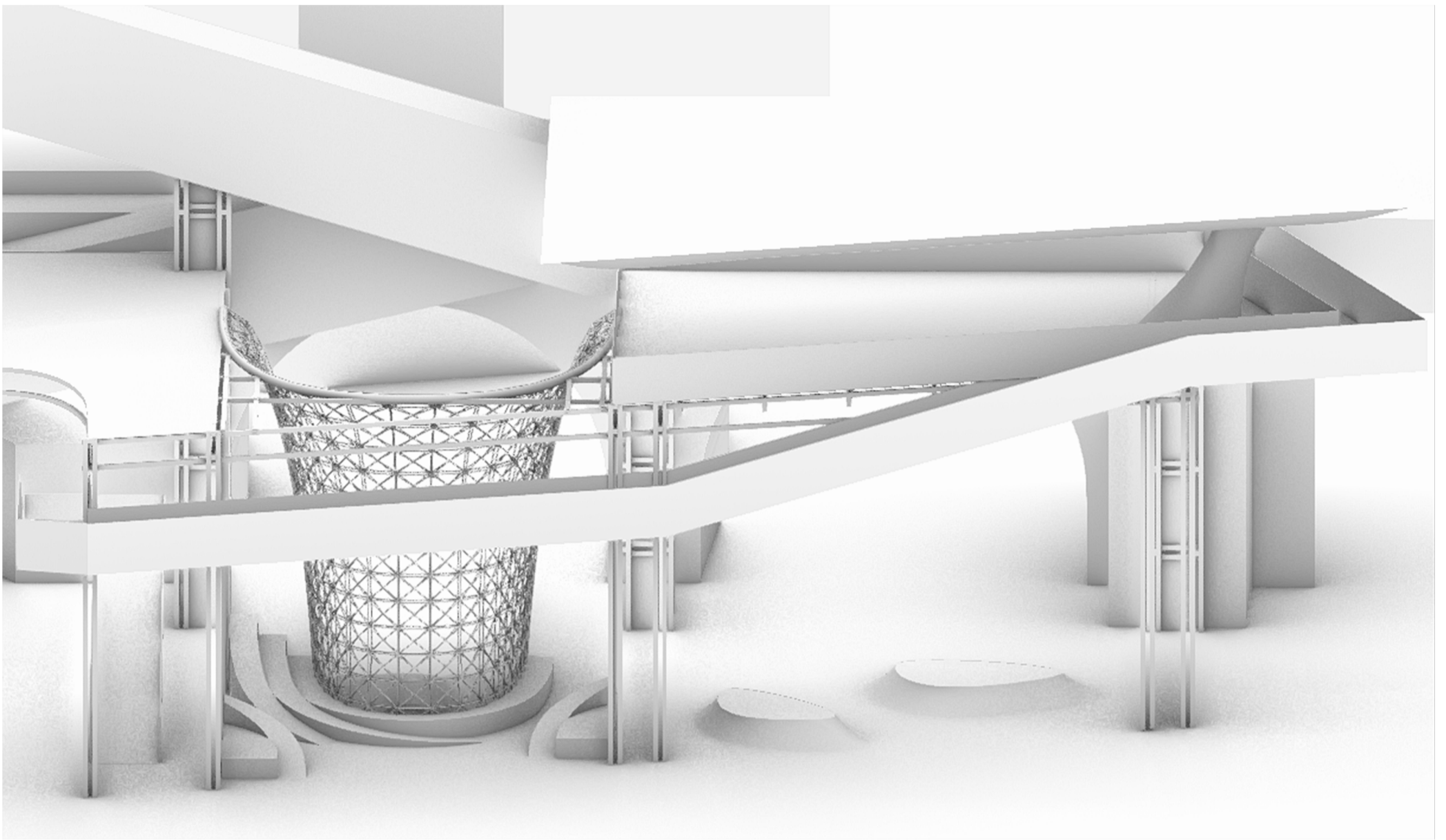
I went to the V&A Museum and saw an exhibit that caught my interest. It used a high-saturation orange color combined with low-key concrete, creating a novel and vibrant contrast



SUMMARY

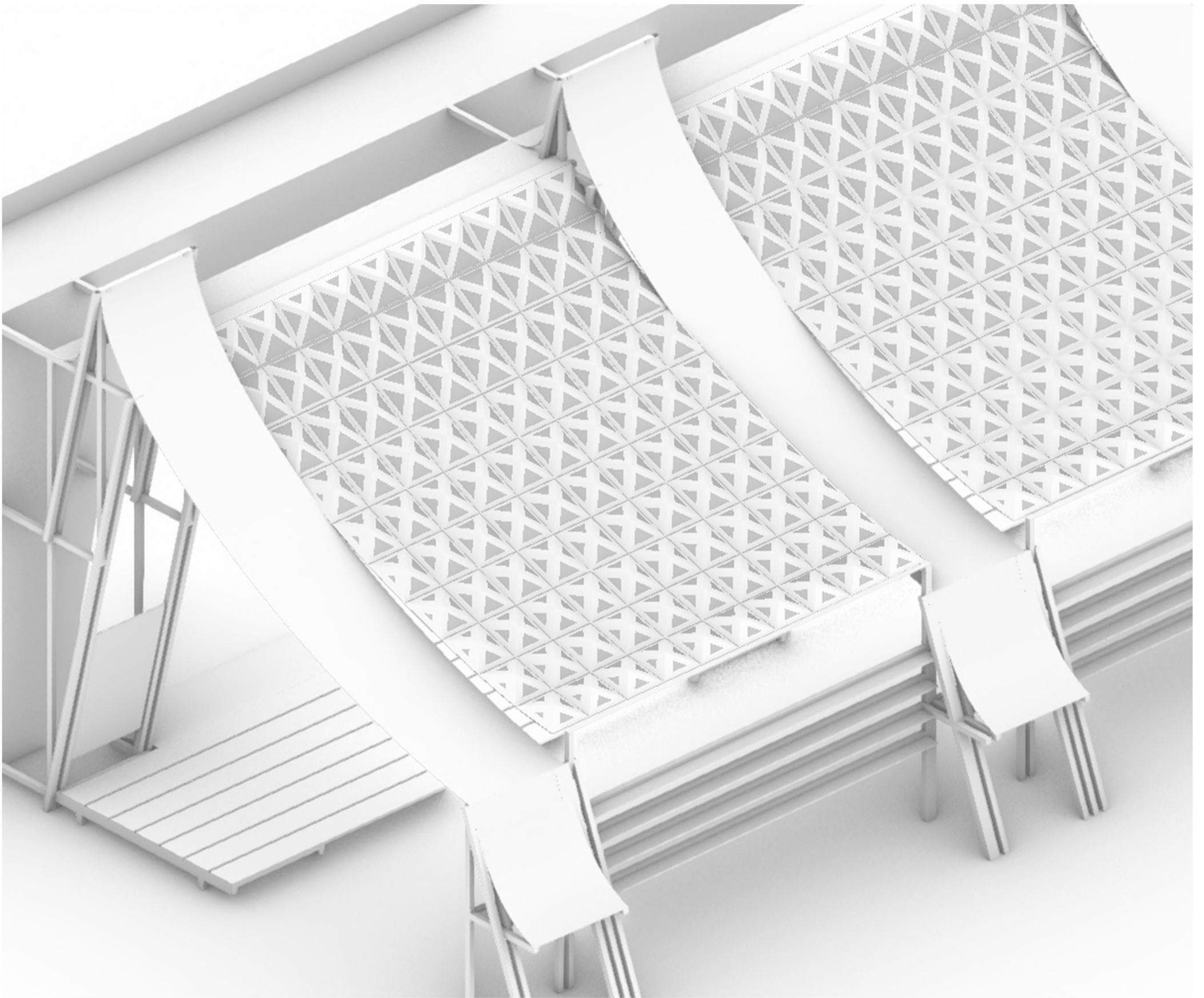
After visiting a warehouse exhibition at the V&A Museum, I thought it would be a good choice to add some orange-red accents.

It does not look out of place visually but rather possesses an artistic beauty



SUMMARY

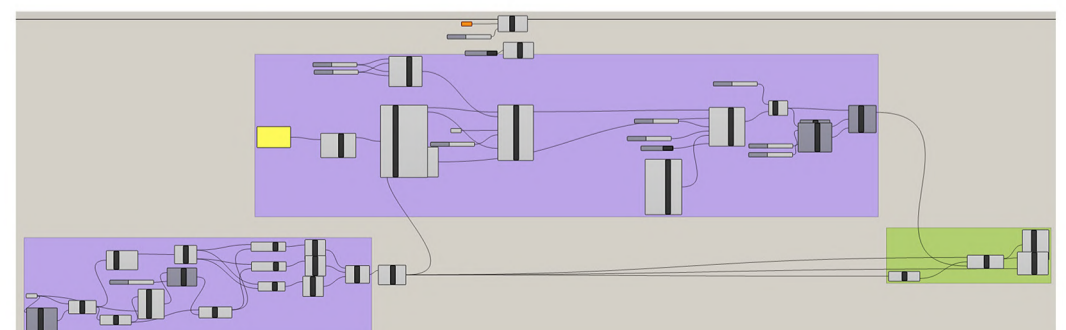
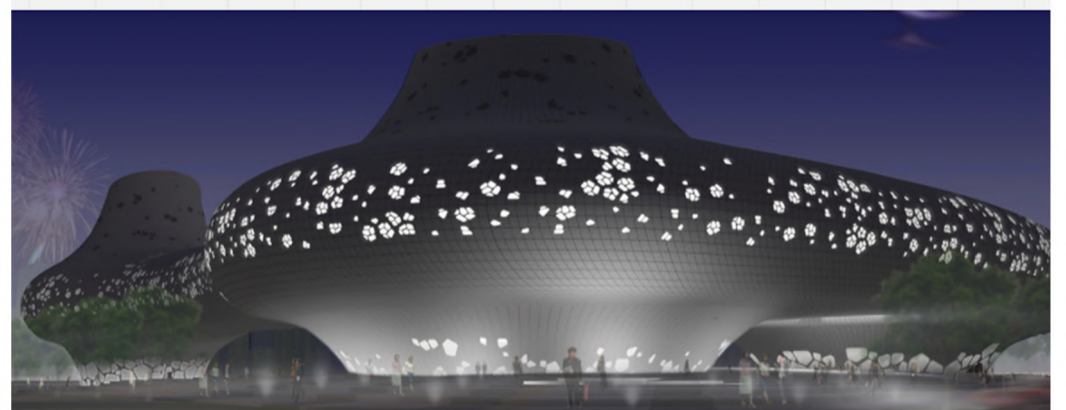
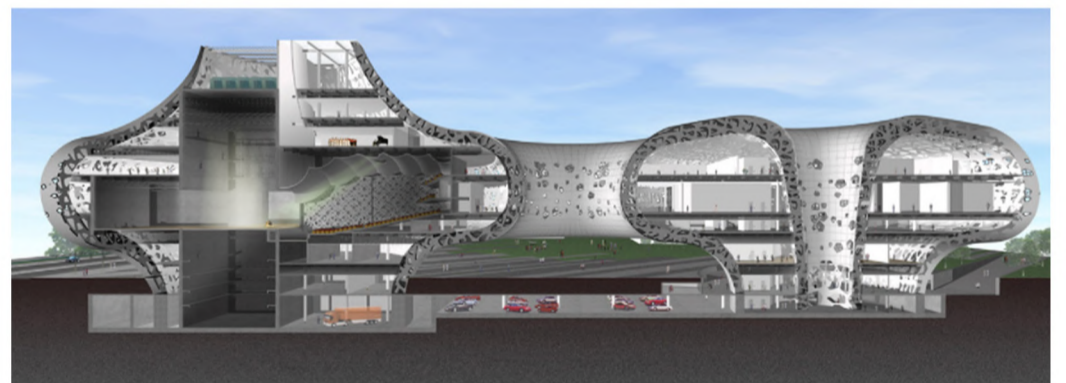
I removed the original viewing platform of the structure, moved the landscape groove to the middle, and added an exhibition space. The rest of the part serves the act of skateboarding.

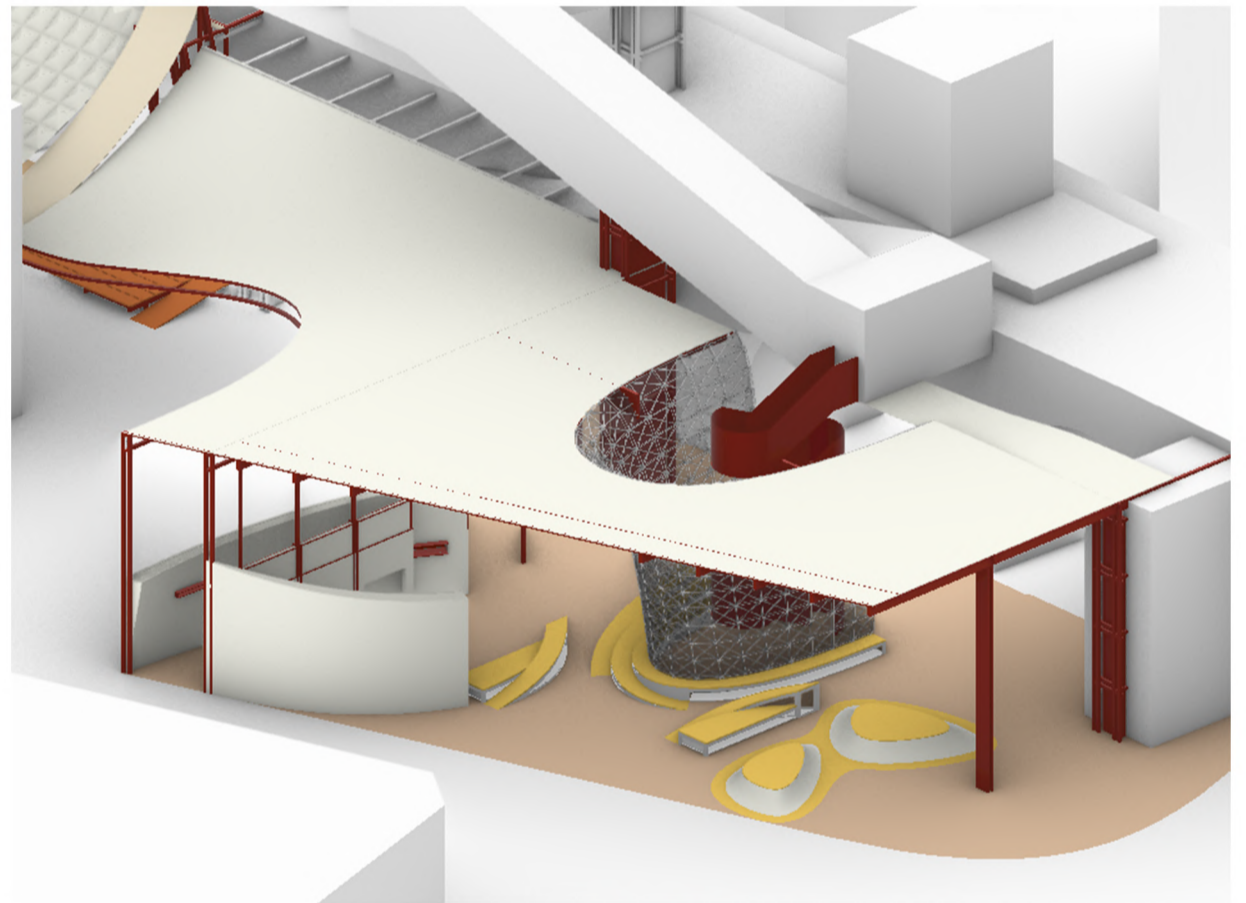
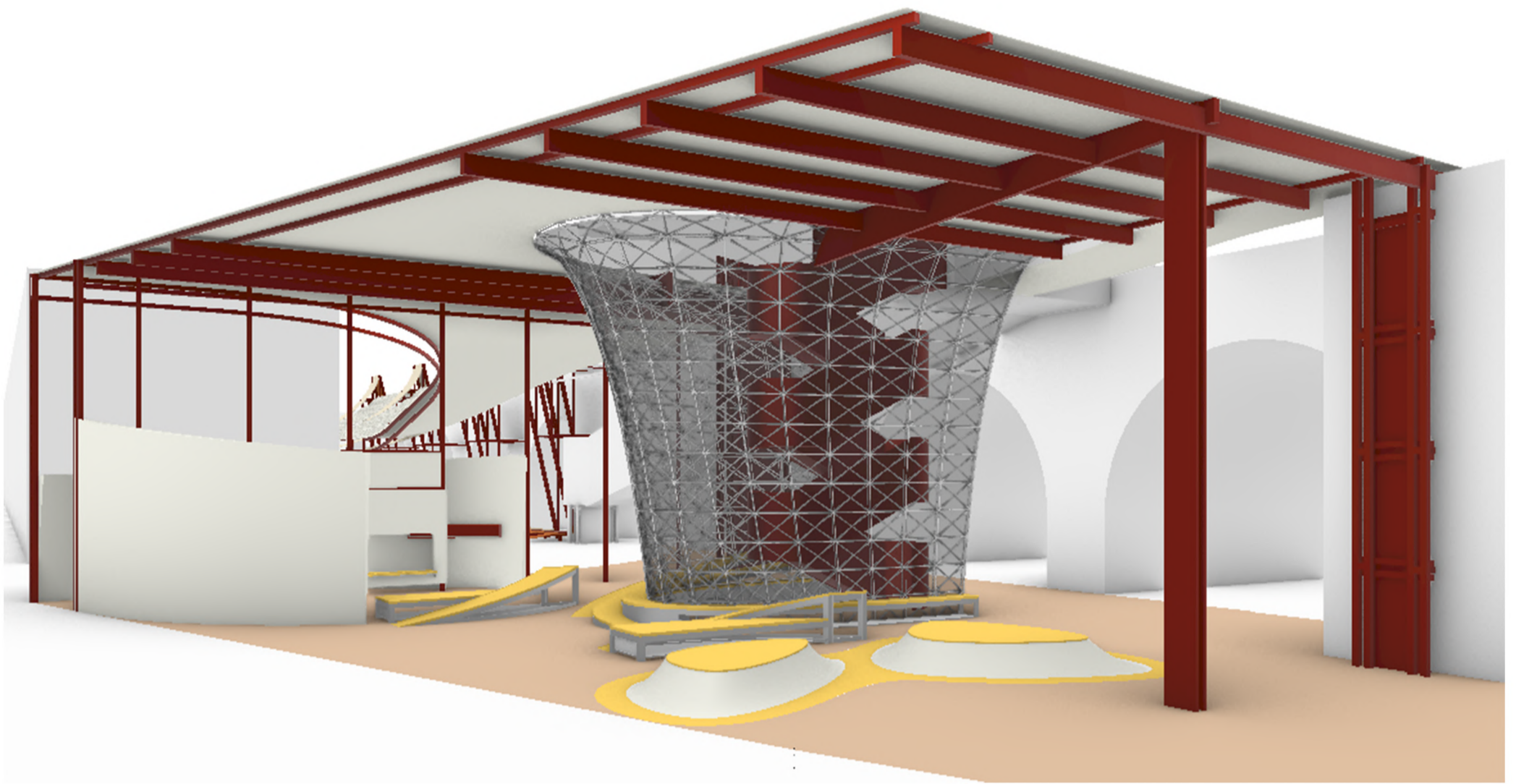


SUMMARY

Inspired by the case, I realized that the roof of the bridge hole market could be more transparent.

So, I used grasshopper and combined it with the local temperature to generate a light-transmitting component that can balance the temperature

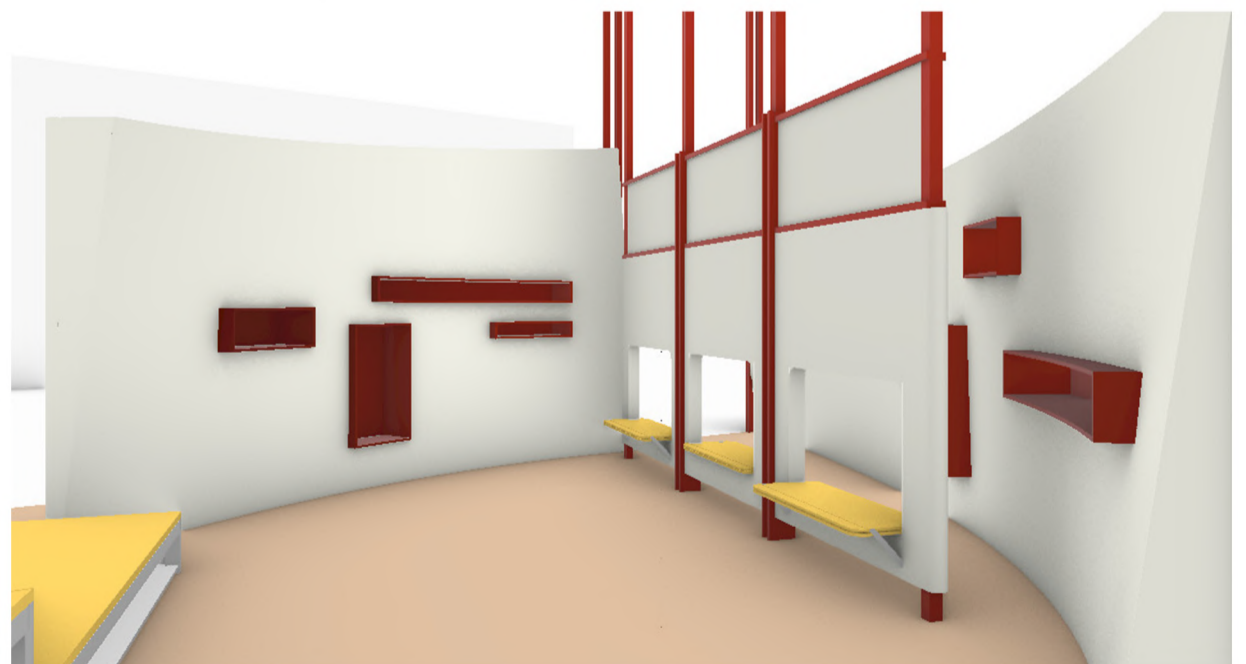




SUMMARY

After being guided by the teacher, I learned that I still had many aspects that I had not considered well. For instance, the installations were still rather crowded and had not been improved due to integration. Especially the exhibition space, it was quite difficult for people to walk through it easily.

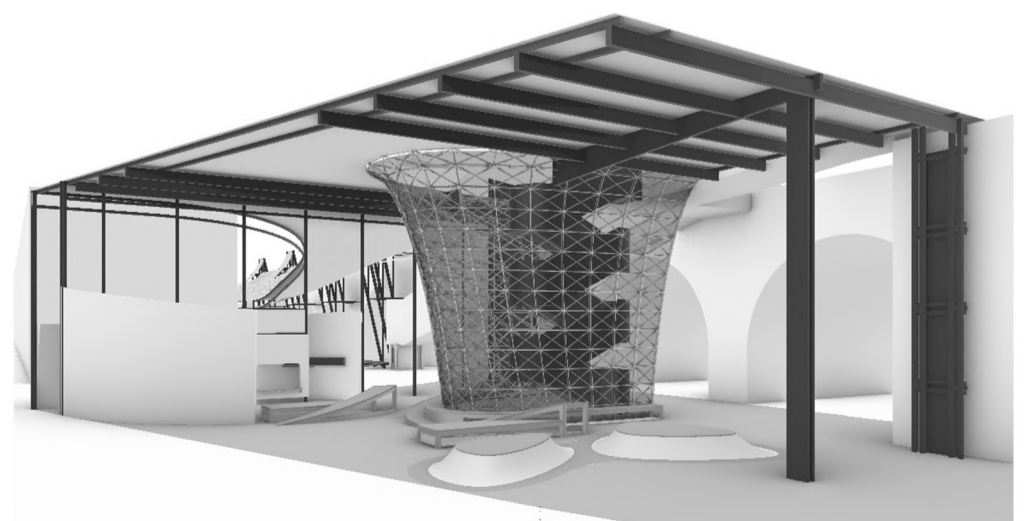
The market area did not take into account how other vehicles could pass if there was a car parked nearby





SUMMARY

I found that the practicality of the large framework also remains to be verified. Because Peckham Arch, not far away, is a controversial example. Although it is a landmark symbol of the peckham area, at night, some homeless people often gather under the roof of this greenhouse, so the impact it brings is not as good as expected



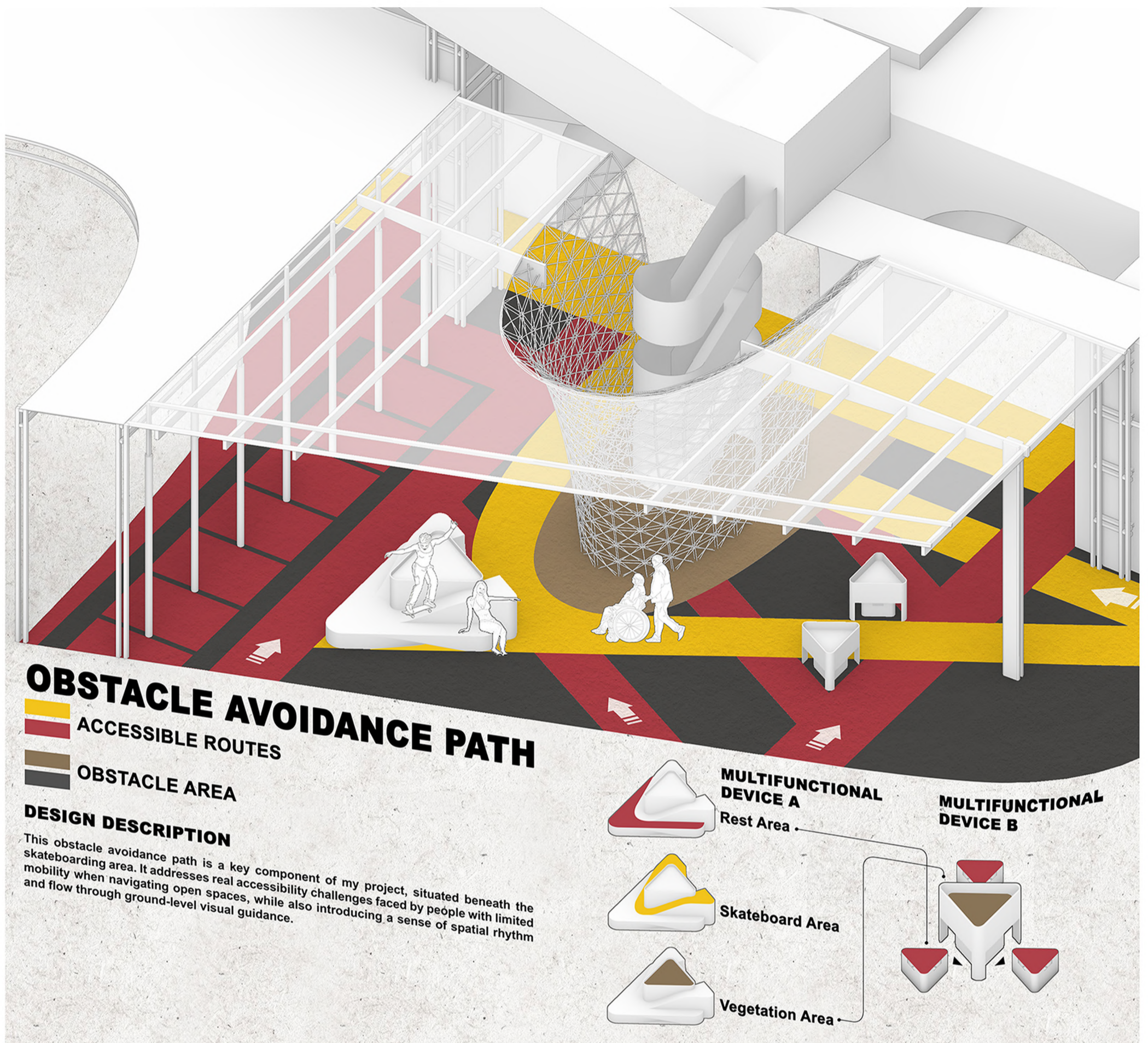


SUMMARY

This project has greatly inspired me. I have come to understand that sometimes the more you do, the better; sometimes less is more. So I further modified my model to streamline my space.

I really like the colorful texture of this case. I think it's a kind of implicit expression, but it can also be useful to the user

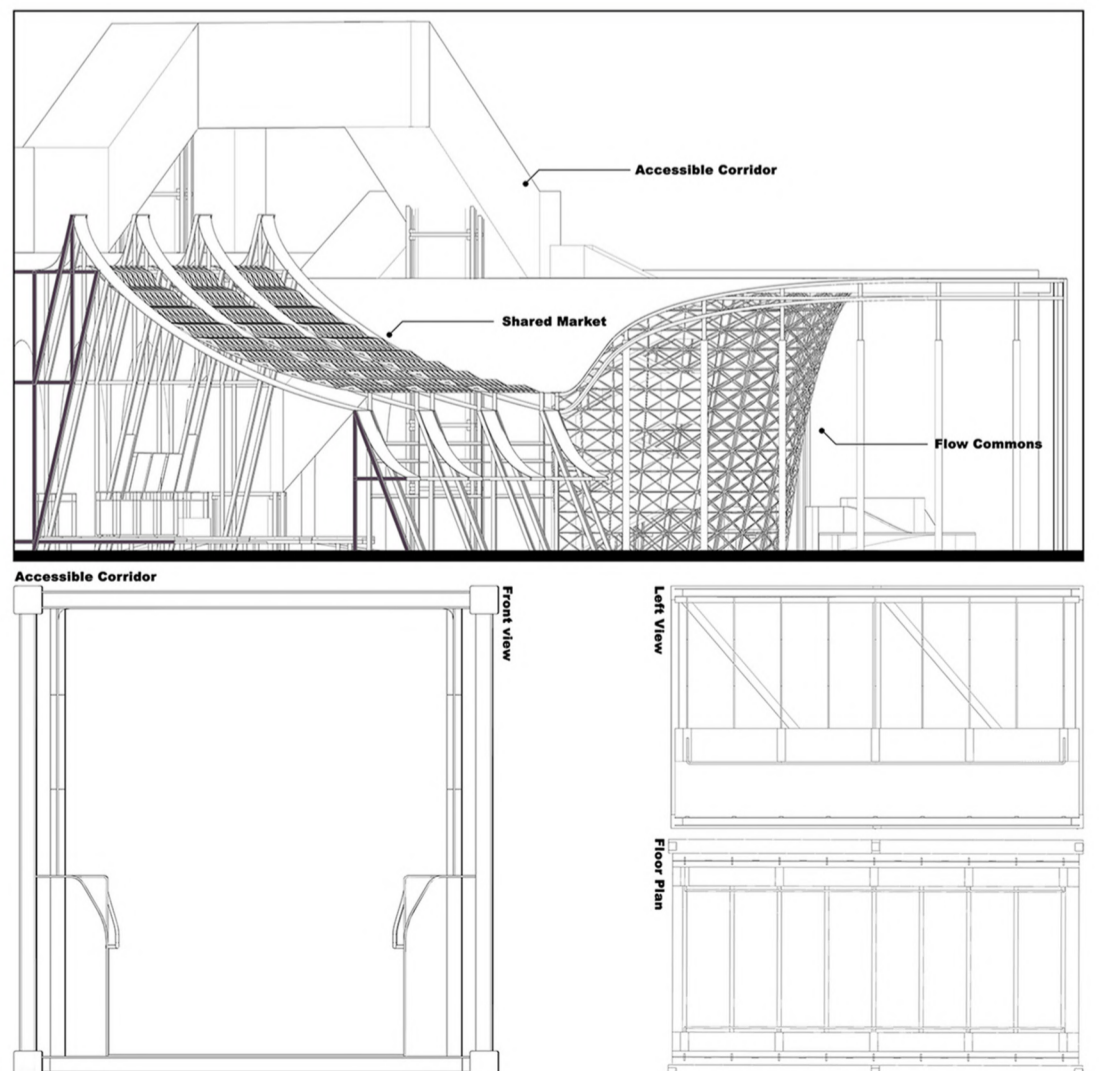




SUMMARY

I began to consciously integrate scattered facilities into several comprehensive structures and gave the ground colorful textures to guide people's use.

But at this point, I still hold onto my framework because I feel that it is still necessary to use a landmark building to attract people over and then interfere with their next move. This, in an intangible way, becomes an inaccurate determinism





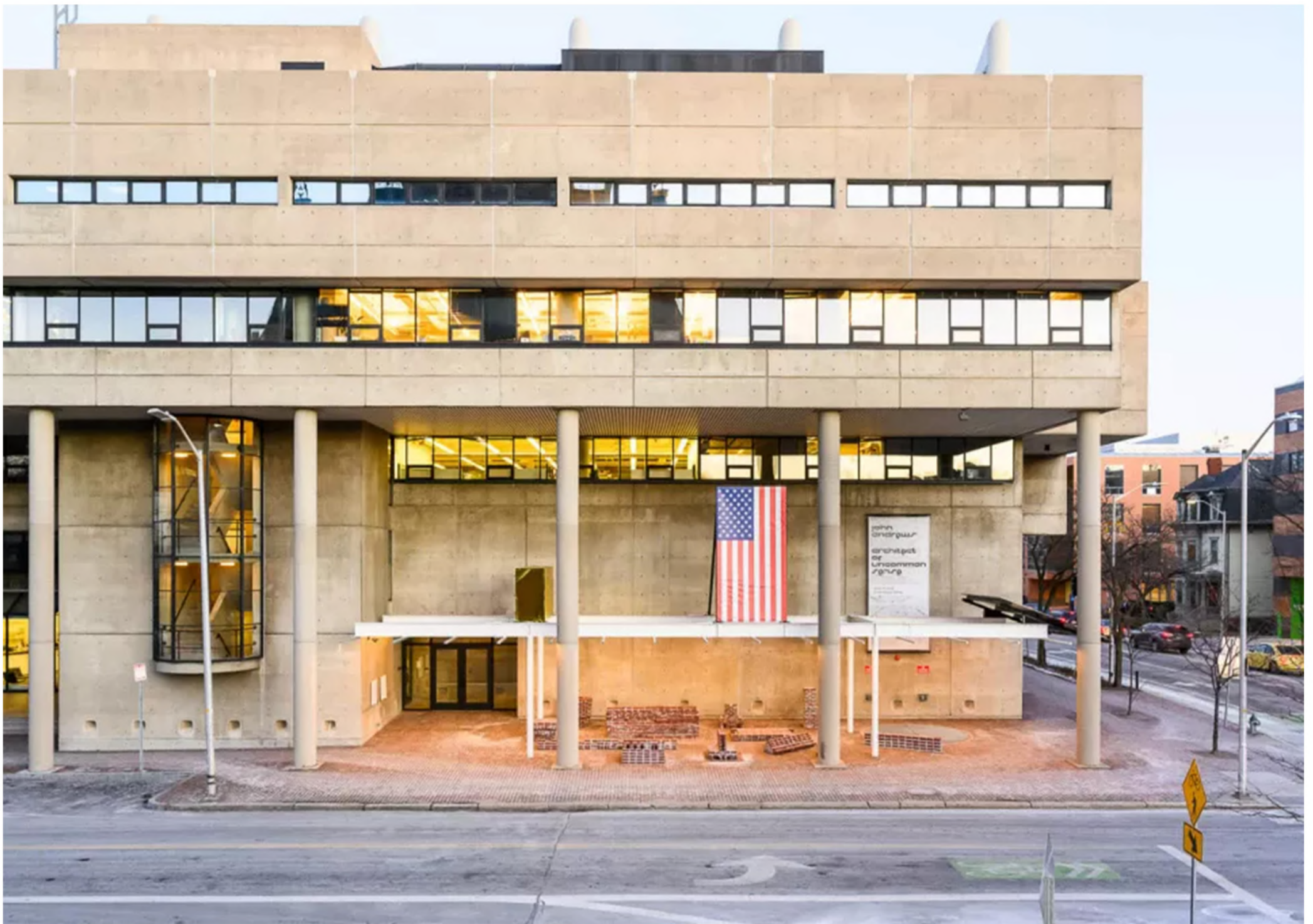
SUMMARY

This project showcases a very restrained yet highly quality design approach: The designer did not deliberately create "conspicuous" landmarks or strong visual identities.

Instead, they created a kind of "space in the background" by "piecing public Spaces into the urban texture", using existing materials (such as reusing stone bricks) and "less is more" elements (trees, a bench, a patch of paving).

It emphasizes "silent connection" - people can freely move through, stay and choose their routes without being interrupted by

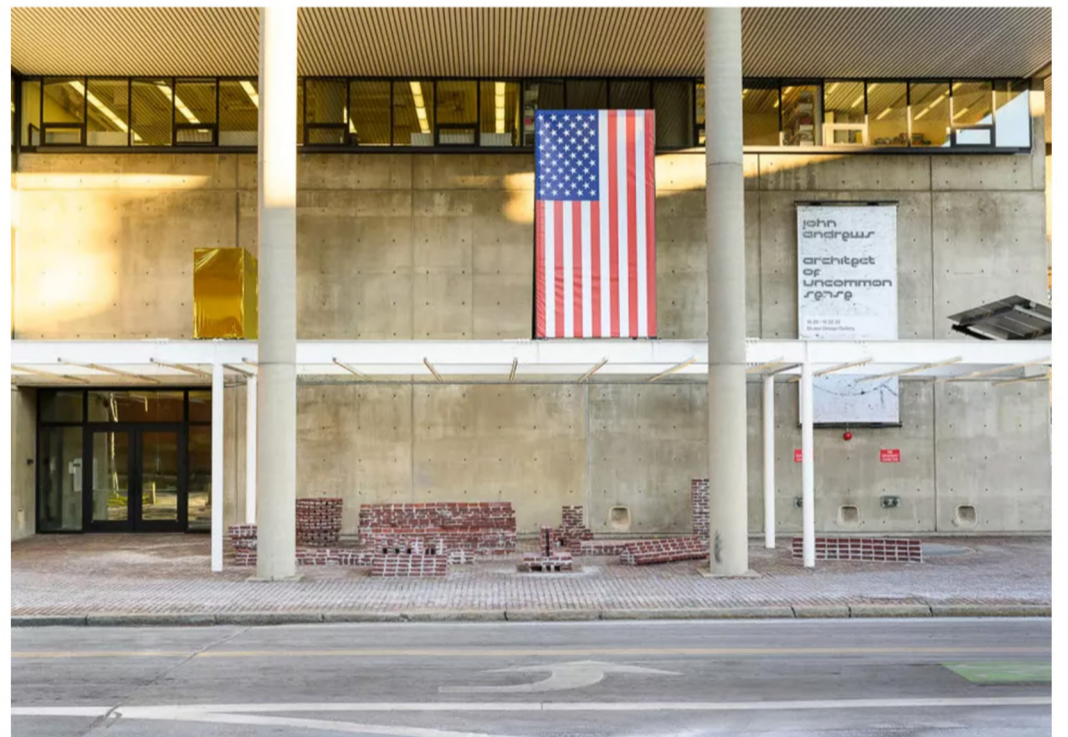




SUMMARY

The public space of this case did not deliberately become the visual focus, but through simple and precise construction, it created an open and inclusive usage attitude. Moreover, it offers the possibility of use for different groups of people rather than being "set" for a specific purpose for a certain group.

This project reminds me that a strong visual identity is not necessary; truly powerful design may emerge from the background. Moreover, my device should serve multiple roles such as pedestrians, skateboarders, cyclists, and rest enthusiasts, rather than having a fixed function.





SUMMARY

I went to the project site of Hackney Bridge in person and I had some insights and feelings.

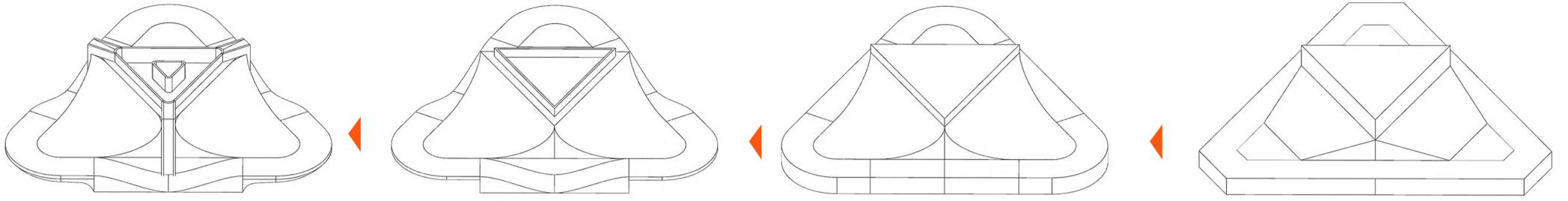
I found that the design there was in perfect harmony with the environment. It doesn't deliberately "exist", but naturally "appears" at every moment when it is needed. When passers-by pass by, they can completely ignore it. But when someone needs to stay, rest or participate in an activity, space can immediately come into play - this "passive presence" precisely confirms what I have always thought.

In contrast, I realized that my design seemed a bit "full" - overly emphasizing presence to the extent that it was impossible to ignore.

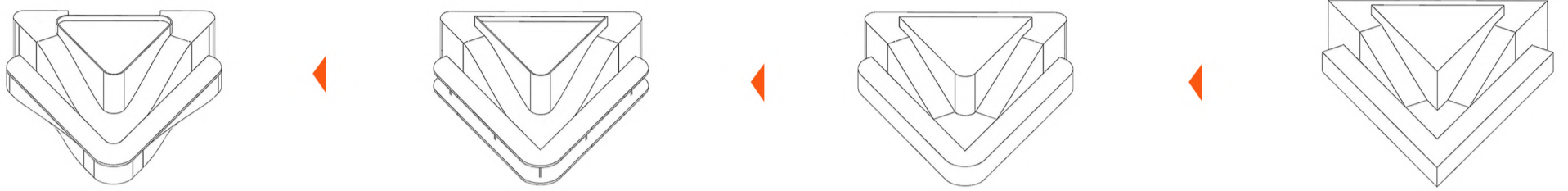
It doesn't leave enough breathing space for the environment and users. Next, I hope to gradually "step back" my design, so that it can also exist in neglect and emerge in need like Hackney Bridge.



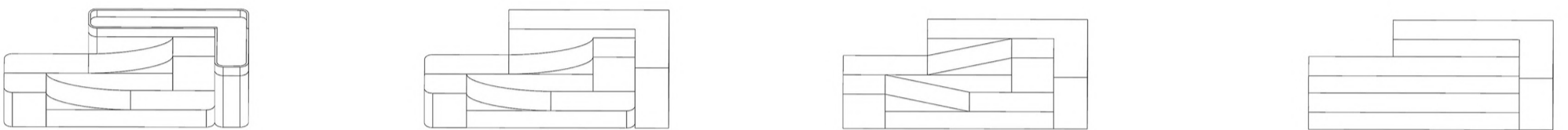
STRUCTURE 1



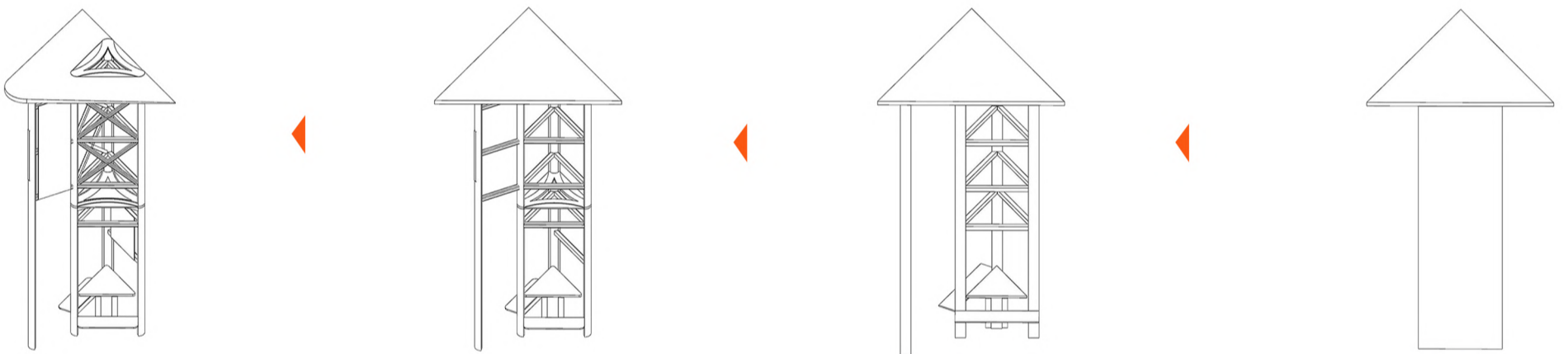
STRUCTURE 2



STRUCTURE 3



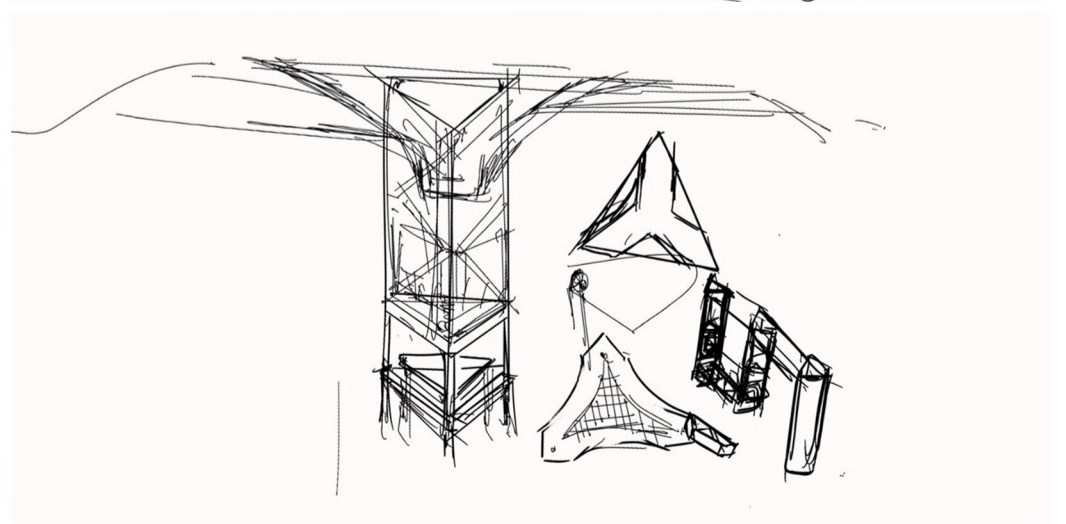
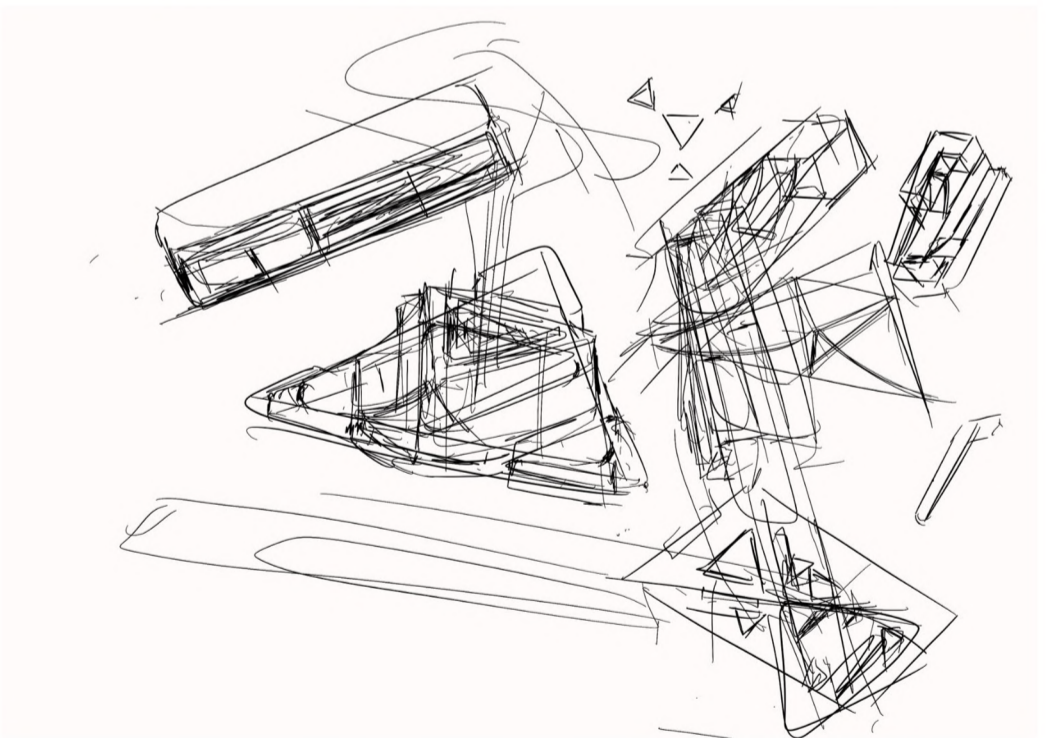
STRUCTURE 4



SUMMARY

I cut out all the larger structures and shifted my focus to smaller-scale comprehensive installations.

Such adjustments enable me to focus more on details and user experience, allowing the design to blend into the site in a lighter and more humble way - it no longer wins by volume, but plays a role in the small details, silently responding to People's Daily needs.

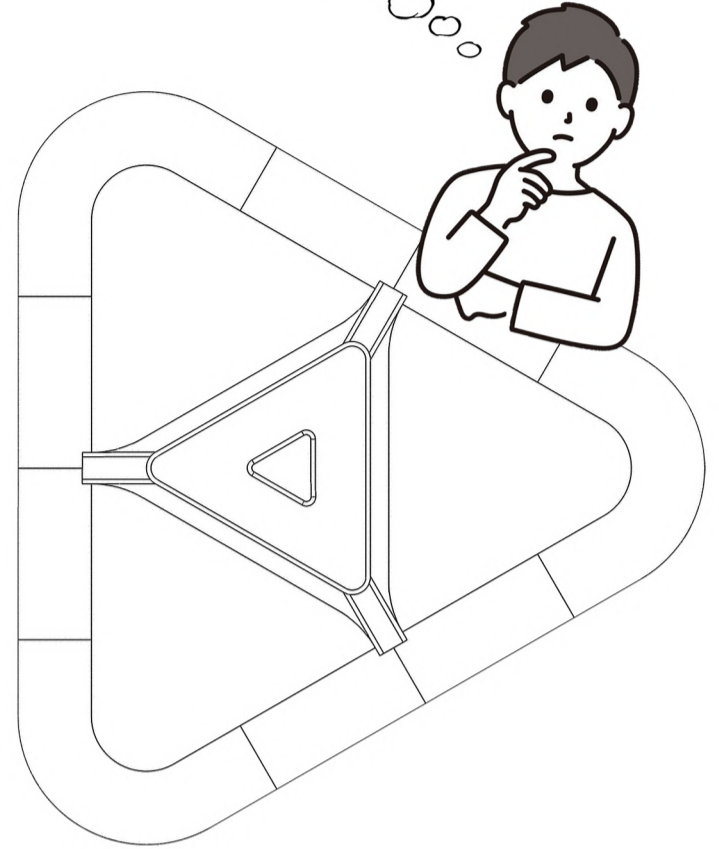
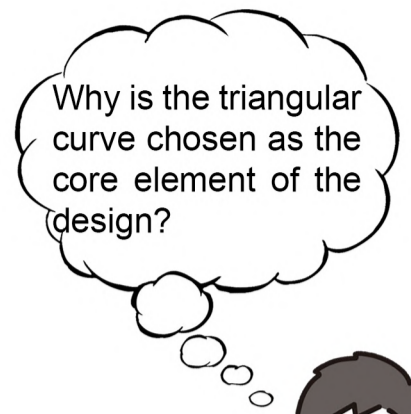
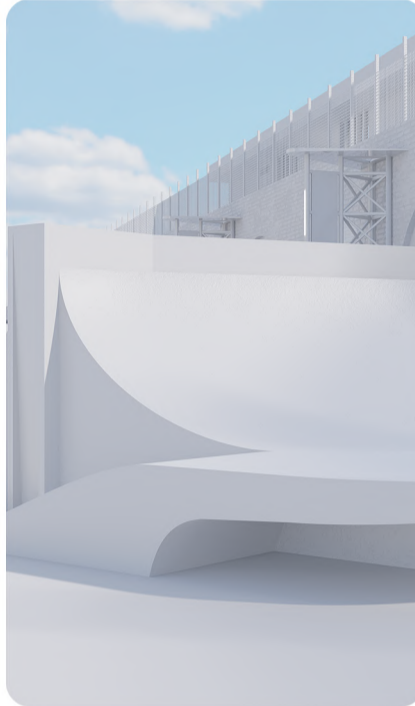
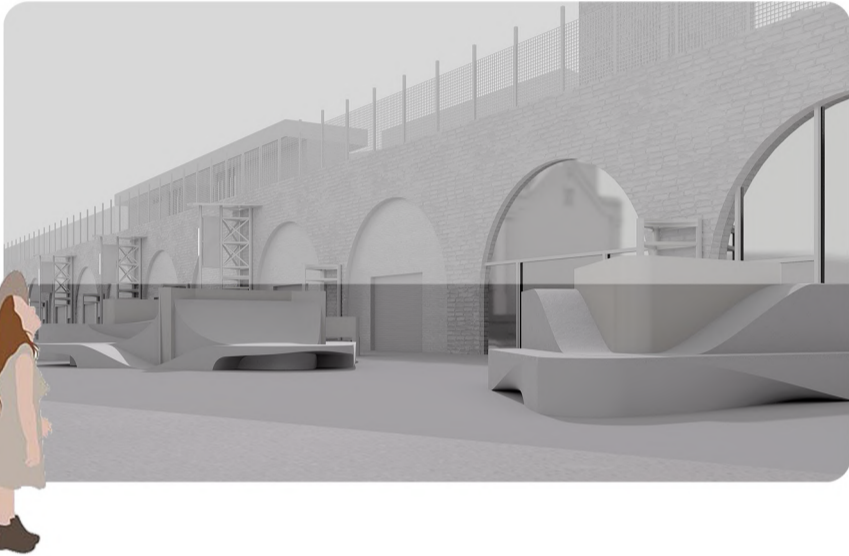


VISUAL AND PSYCHOLOGICAL ASPECTS:

1. The streamlined shape of the triangular curve eliminates the "repulsion" of traditional hard-edge structures, making users feel visually safe and relaxed.



2. For those with weak eyesight or children, the gentle turns of curves can naturally create a gradient of light and shadow under light, and are more easily perceived in terms of position and height changes than right angles, playing a role of "potential guidance"



USAGE AND PHYSICAL ASPECT:

1. The advantage of this curve lies in its multi-posture adaptability - people can sit, lean, lean, squat, slide and place bags without having to "follow the instructions".

Lower turning surfaces can provide body support at different heights and postures, for example:
The user can sit or lean against it. Cyclists can park briefly and lean against the edge. Children can use it as the terrain for games.

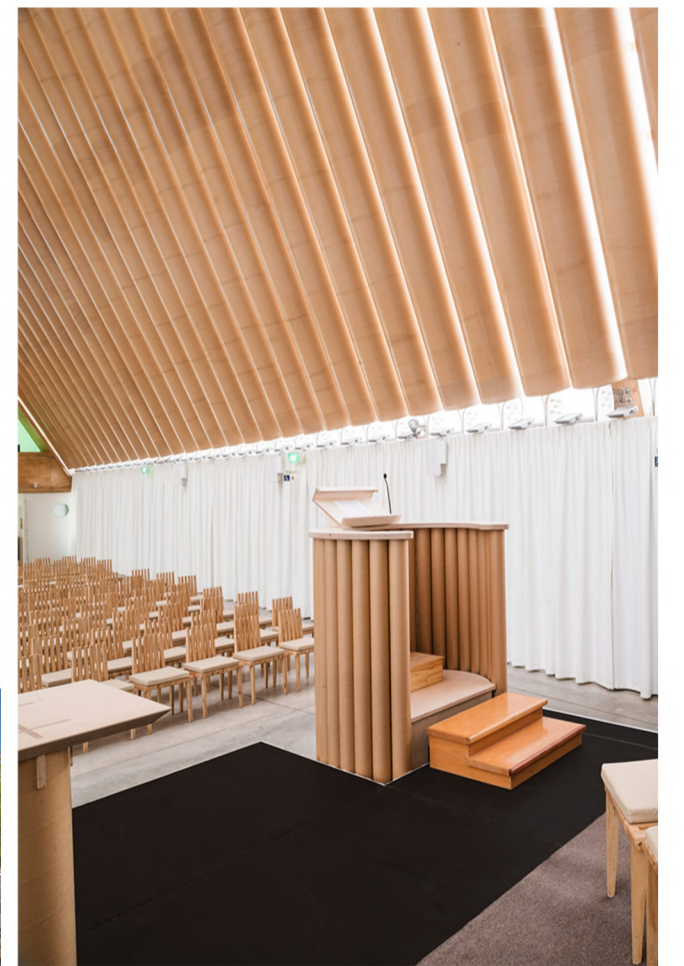
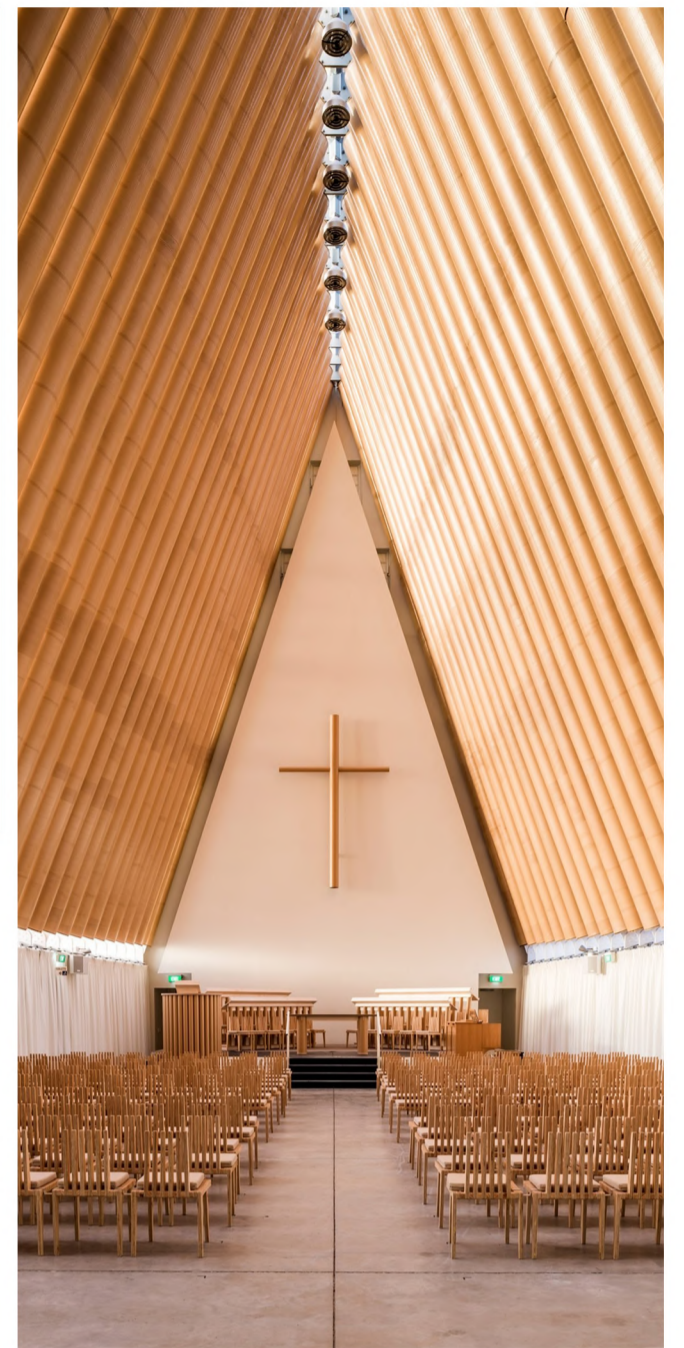
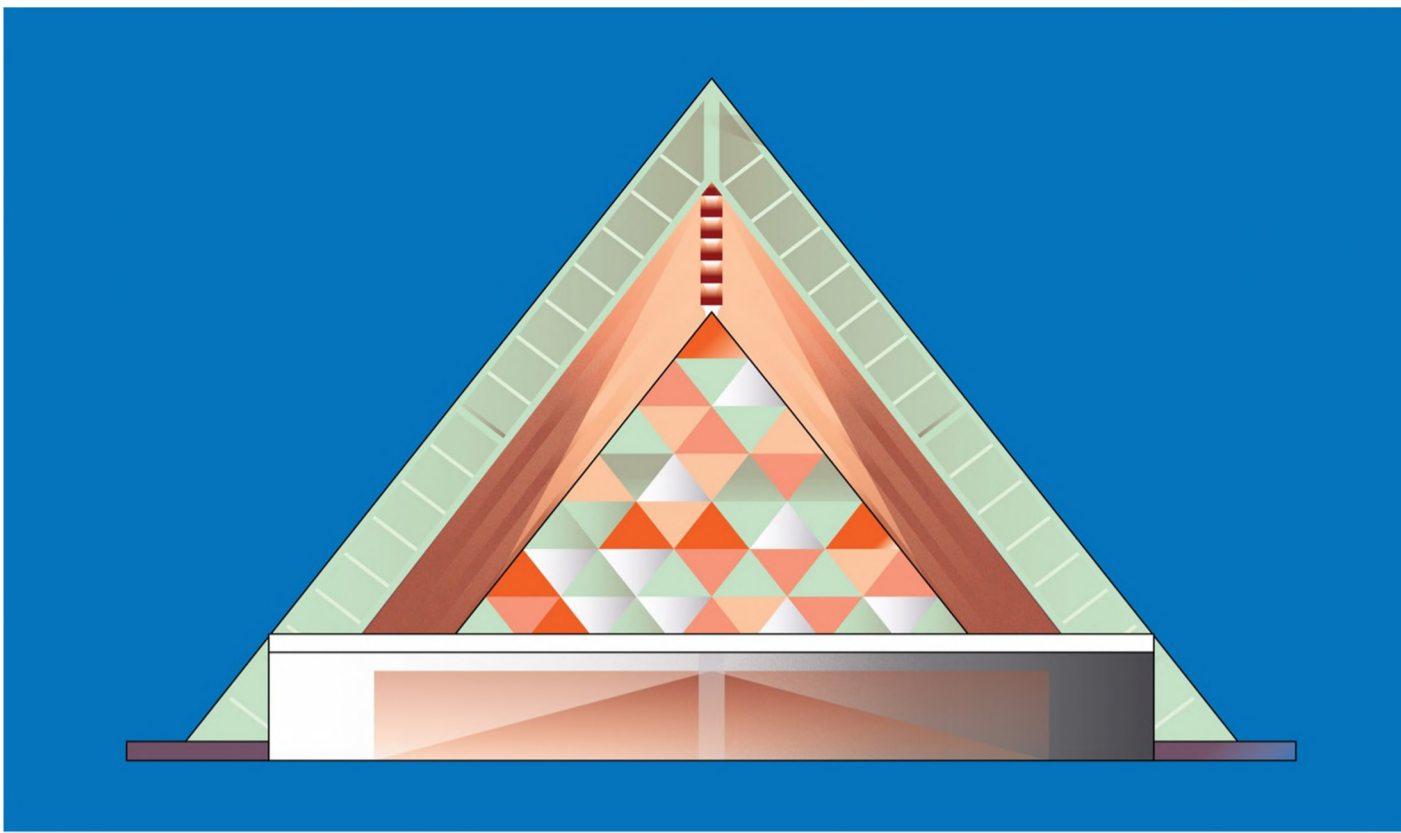
2. It blurs the boundary between "furniture" and "floor" through the continuity of its form, making the use of space more free.



SUMMARY

The shape of a triangle has a natural directionality and stability in space - it can not only guide the flow of walking but also create a light and orderly visual effect. Compared with straight lines or squares, triangles have more "flexible boundaries", which can naturally organize the relationships between people and between people and the environment without deliberately dividing the space.

Meanwhile, the intersection of the triangles also creates the possibility of stopping, turning or gathering, enabling the device to strike a balance between "guiding" and "stopping". This blurred boundary precisely echoes my design philosophy of "existing but not intrusive" - it does not dominate the space but guides, implies and carries it in a gentle way.

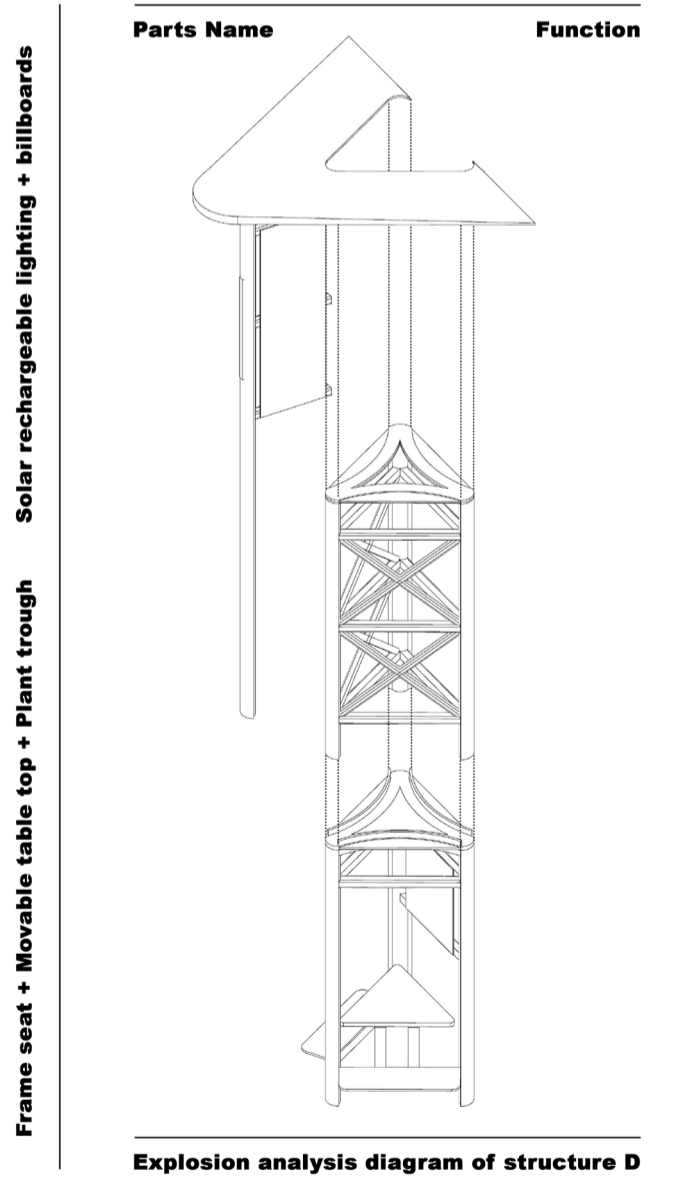
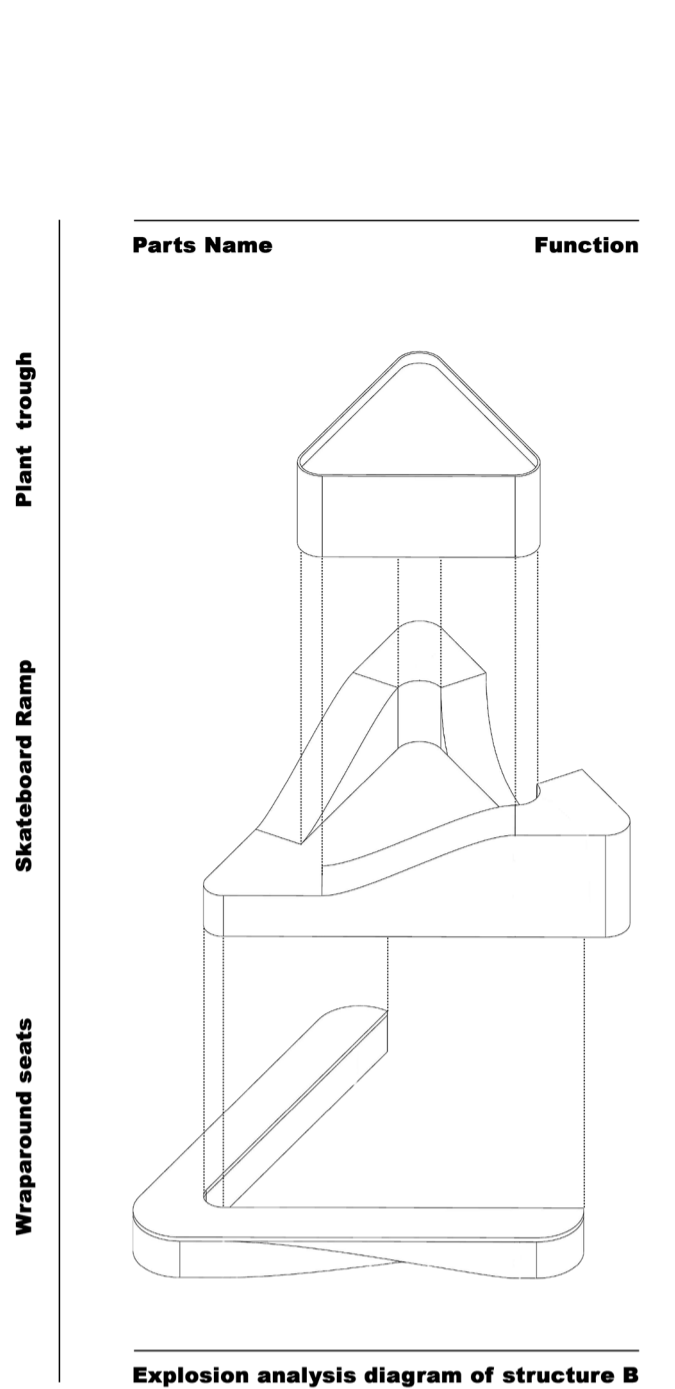
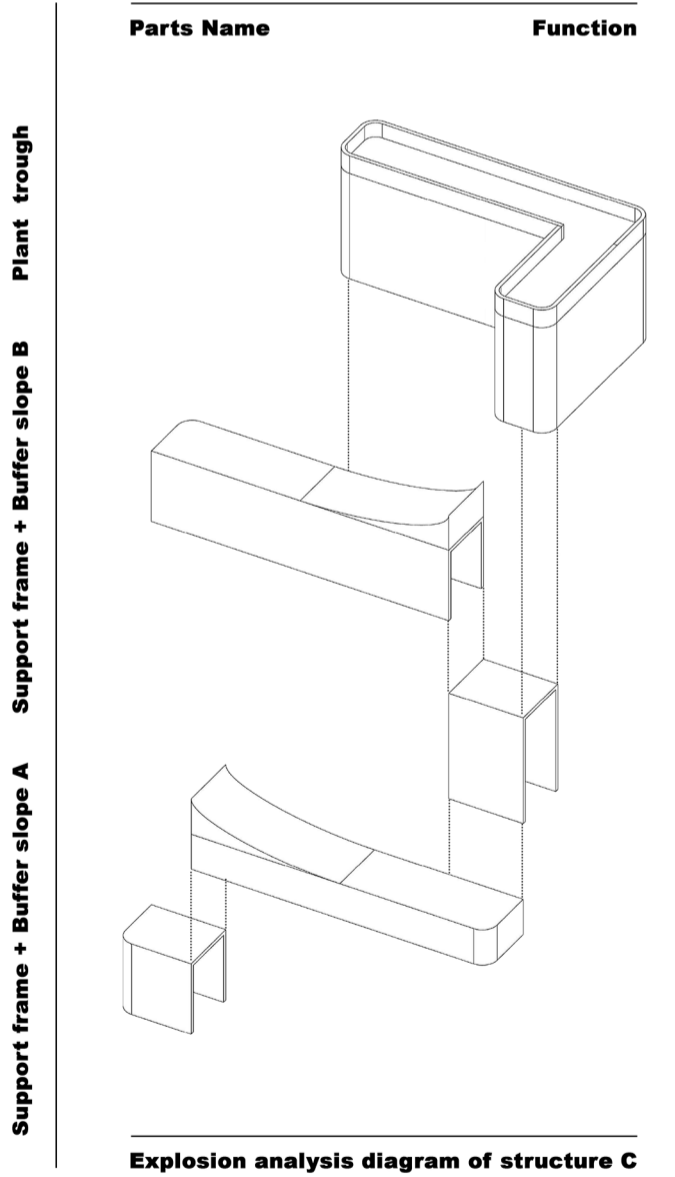
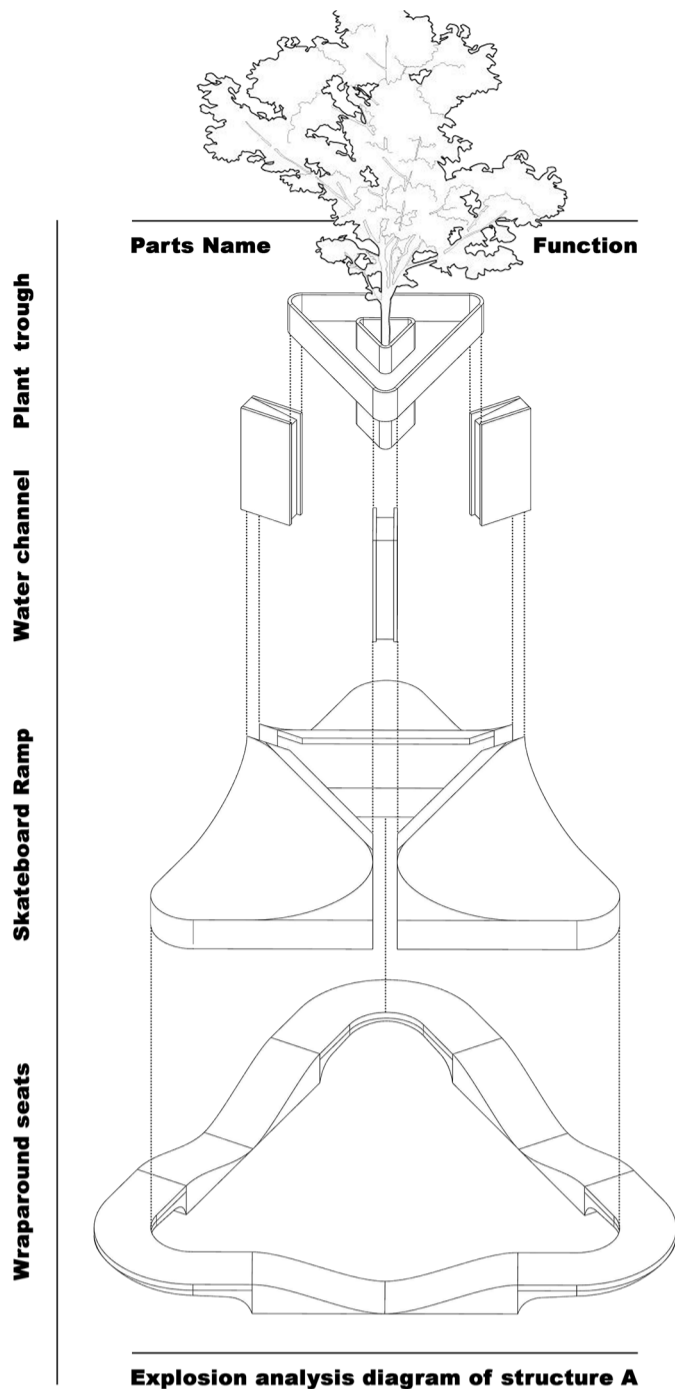


SUMMARY

I was inspired by the Cardboard Cathedral, a temporary structure designed by Japanese architect Shigeru Ban after the 2013 Christchurch earthquake.

The building, constructed from specially treated paper tubes, timber, and prefabricated foundations, demonstrates how architecture can be both lightweight and resilient. Its system of modular components and replaceable joints allows for quick assembly, easy maintenance, and eventual reuse of materials.

This project made me realize that my own installations could adopt a similar modular logic—using adaptable, recyclable elements that simplify construction while extending the life and flexibility of the design.



SUMMARY

I carried out a modular design for the device. This assembly method not only makes construction convenient and effectively reduces costs, but also provides greater flexibility for later maintenance.

When a certain module is damaged, there is no need to dismantle and rebuild it as a whole. Just replace a single component and it can be put back into use. Such a design enables the device to be continuously updated and extended over time, rather than gradually aging after being completed once.



Soft yellow



Grayish green



Off-white



Bright orange



Cyan



Grayish-brown



Off-white



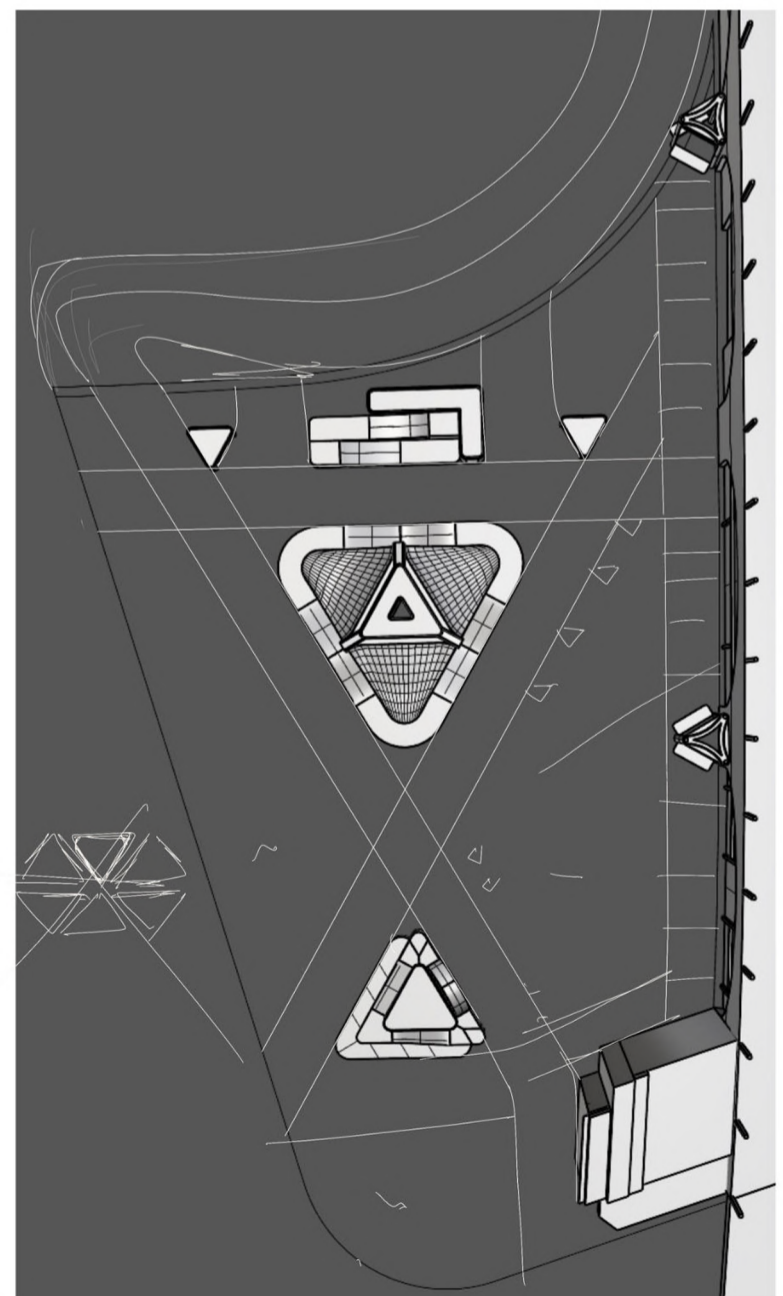
Dark orange

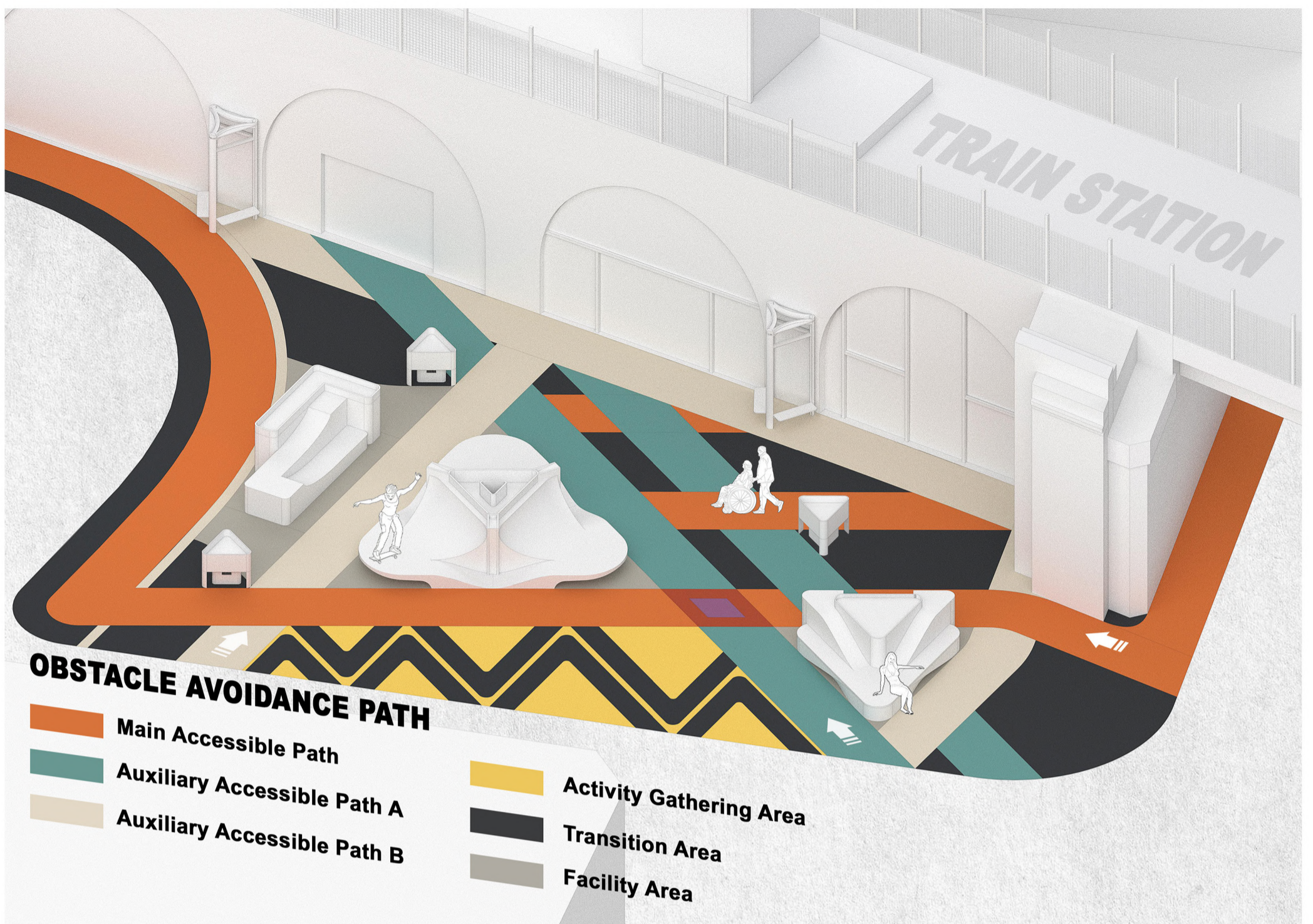
SUMMARY

During the draft stage, I constantly explored how the colored path could simultaneously possess practical and aesthetic value.

At the same time, I extracted several representative colors from the site, and through moderate adjustment and recombination, incorporated them into my design.

Such treatment not only makes the path more visually layered, but also enables the entire design to blend more naturally into the local environment, becoming a part of the place rather than a decoration attached to it.





CONCLUSION

In the final stage of the design, I began to reflect on how people of different ages and backgrounds might perceive and experience the space. By observing it again from a child's perspective, I was able to see the design with a renewed sense of curiosity and openness. This process reminded me that truly inclusive design is not about scale or spectacle, but about empathy and subtle care—allowing everyone to find comfort, belonging, and possibility in the same environment.

Ultimately, this project has led me to understand that good design does not need to announce its presence. It can simply exist quietly within daily life, supporting people's actions and emotions without demanding attention. My goal is not to reshape behavior, but to create a space that listens, responds, and coexists—a design that exists, but does not intrude.

