

CHAPTER

# 5.0

## DESIGN APPROACH ANALYSIS + LANGUAGE

WHILST A GENERAL SITE ANALYSIS HAS BEEN UNDERTAKEN IN CHAPTER 2.0 CONSIDERING THE SITE AND ITS BROADER CONTEXT, THE ANALYSIS IN THIS CHAPTER IS MORE DESIGN ORIENTED IN ORDER TO IDENTIFY A DESIGN LANGUAGE RELEVANT TO OXFORD WHICH CAN INFORM THE DESIGN PROPOSALS.

# 5.1 | DESIGN ANALYSIS + APPROACH

INTRODUCTION

## DESIGN APPROACH METHODOLOGY

A design approach has been identified through the following analysis in order to ascertain a design language which can be used to inform the design of the proposals for The Clarendon Centre regeneration.

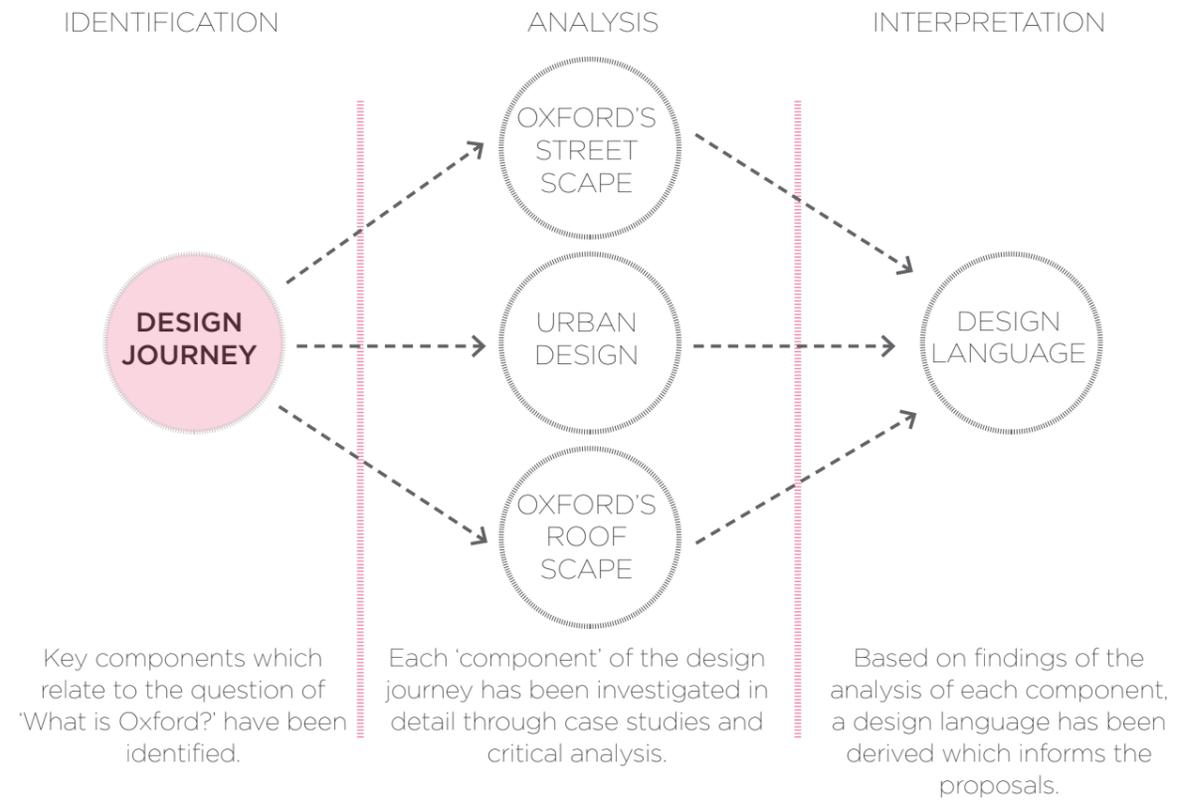
In order to achieve this, a number of key aspects which constitute elements of Oxford's character have been analysed. These include:

- Urban design in Oxford.
- Oxford's roof scape.
- Oxford's street scape.

The reason these three aspects of Oxford's design language in particular have been selected for further analysis is due to their relevance to the way in which the project site could be developed.

A new street, and urban space could form the cornerstone of the site redevelopment. With the roofscape being an important consideration of the project due to its visibility from a number of high level vantage points distributed around the site which were highlighted in Chapter 3.0.

The diagram on this page explains the methodology which has been followed in exploring each aspect.



# 5.2 | DESIGN ANALYSIS + APPROACH

## URBAN DESIGN CONSIDERATIONS

### URBAN DESIGN - 'STICKY STREETS'

To stickify a street, all that's really required is an attraction that makes people want to stop and spend time there. It can be a public art installation (or, better yet, an interactive public art installation), a busker's performance, a food truck, or a pretty store window display.

So what makes a street sticky? A great shopping street where every store has something going on to draw the eye. Windows with something interesting and active inside, sometimes referred to as "street theatre." Lively patios for people-watching (and don't forget, colder cities like Copenhagen have shown that patios need not be seasonal – try blankets!). Lots of casual seating and informal food opportunities such as food carts and trucks. The right combination of sun, shade, wind protection, water (especially to create "white noise" for noisy streets) and micro-climates designed for the specific local context. Things to look at and engage with, such as public art (preferably interactive).

All these can work, but never forget three things:

First, the most interesting thing for people to look at is other people.

Second, remember that the least sticky thing a street can have is blank walls, either in the initial building design, or through windows blocked with "lifestyle images" or stacked toilet paper. One might call these "teflon streets." Don't allow them.

Third, remember not every street needs to be as

sticky as every other. Pick your streets for greatest emphasis, but every street should have enough to be walkable and reward the pedestrian's eye.

Source - The term Sticky Streets was coined by Brent Toderian, the extract above is from Brent Toderian's interview on Plantetizen website June 17th 2014.

The diagrams and images on this page capture the essence of what makes streets sticky. These 6 concepts have been derived from the detailed analysis of existing examples. The concepts can then form an urban design language which can be used in the design of the new public spaces as part of The Clarendon Centre redevelopment.



01: ACTIVE FRONTAGES.

Vibrant engaging shop fronts which attract the attention of passers by encouraging them to dwell.



02: SPILLING OUT ONTO THE STREET

Café's bars and restaurants spill out onto the street, creating sticky outdoor living rooms.



03: MIXED USES

A mix of uses ensures that the street remains busy and vibrant at different times of the day.



04: LANDMARKS

Landmarks create visual interest, attracting people to them, allowing a sticky street to emerge around them.



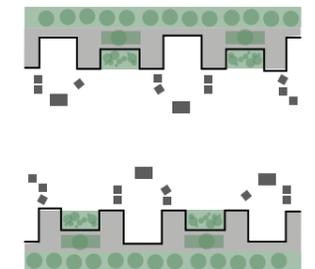
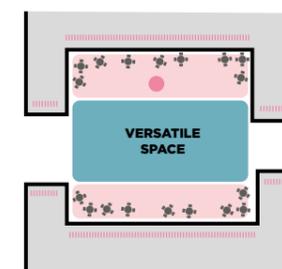
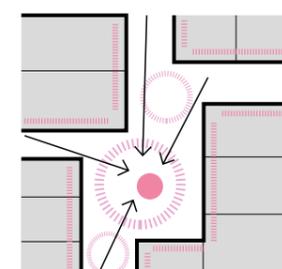
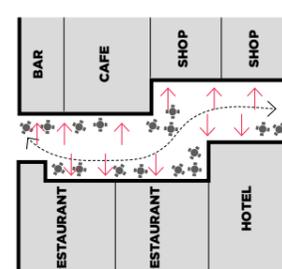
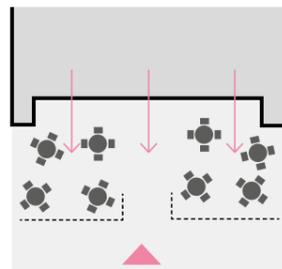
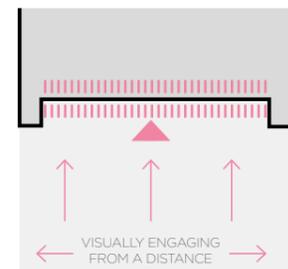
05: VERSATILITY

Spaces which can accommodate a variety of functions at different times of the week and year.



06: HARD + SOFT LANDSCAPE DESIGN

Use of landscape design to create sticky spaces for people to stop and ponder.



# 5.3 | DESIGN ANALYSIS + APPROACH

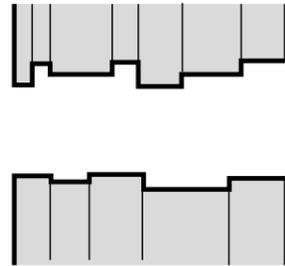
## URBAN DESIGN CONSIDERATIONS

### URBAN DESIGN - OXFORD ANALYSIS

During the wider analysis of Oxford a number of 'principles' which are unique to Oxford were identified.

They can be summarised in the 10 diagrams on this page. In designing the new urban realm at The Clarendon Centre, as identified in the analysis in this chapter, it is important to use the sticky street concepts to create a space people want to be in. However, this needs to be balanced with ensuring that the proposals are appropriate to and contextual within Oxford.

Therefore, using these principles to inform the design would ensure an Oxford-esque 'sticky space' can be developed.



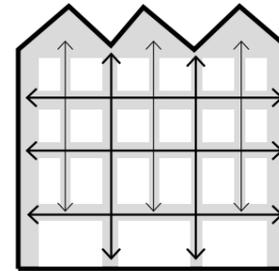
01: BURGAGE PLOTS:

Oxford is characterised by narrow, and long burgage plots, providing variation in street frontages and the street line.



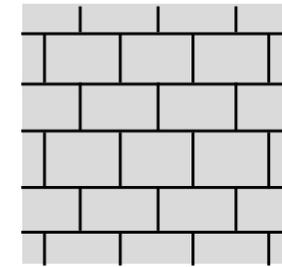
02: CITY OF DREAMING SPIRES.

The skyline of Oxford is associated with a plethora of high quality towers and spires.



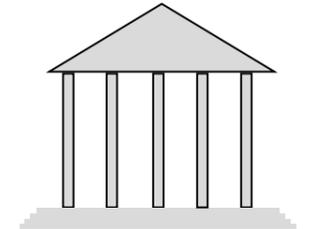
03: ORDERED / GRIDDED FACADE.

Most historic buildings within Oxford City Centre demonstrate ordered, architecturally proportioned façades.



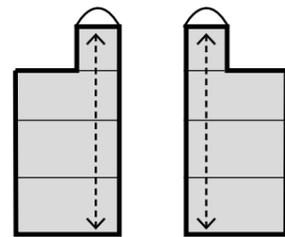
04: NATURAL MATERIALS.

Natural materials such as brick and stone traditionally form the material palette for the majority of buildings.



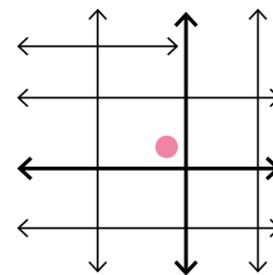
05: ARCHITECTURE OF A CIVIC NATURE.

Many of the buildings in Oxford, particularly college buildings, have a civic grandeur to their designs and scale.



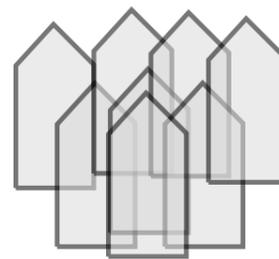
06: EXPRESSED CORNERS.

There are numerous examples in Oxford of street corners being expressed through taller and grander architecture.



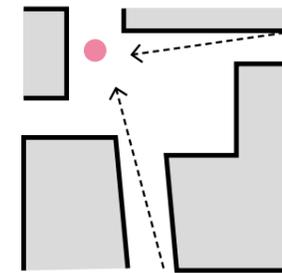
07: GRIDDED STREET PLAN.

A key characteristic of streets in Oxford are their gridded pattern, beginning at the junction of Carfax Tower.



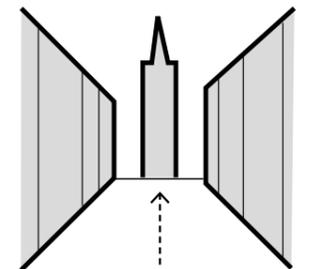
08: OXFORD AS A PALIMPSEST.

Oxford as we know it has been formed over several centuries, with different layers of history gradually added during its development.



09: EPHEMERAL 'GLIMPSES' OF VIEWS.

Many streets in Oxford create a sense of intrigue by providing fleeting views into gardens and courtyards.



10: STREETS FRAMING FOCAL POINTS / VIEWS.

Many Streets in Oxford frame key views towards landmarks or buildings, aiding with wayfinding.

# 5.4 | DESIGN ANALYSIS + APPROACH

## OXFORD'S ROOFSCAPE

### URBAN DESIGN - ROOFSCAPE

This design analysis considers the roof-scape of Oxford, and how the key qualities of it can be used to inform the proposals for The Clarendon Centre Regeneration. The roofscape has been considered at three scales - the macro, meso and micro, with a set of key characteristics derived from each scale, which then in turn inform a roofscape typology for Oxford.

#### MACRO SCALE

The macro scale considers how the roofscape of Oxford looks from a distance, exploring the qualities which make this skyline unique and memorable.



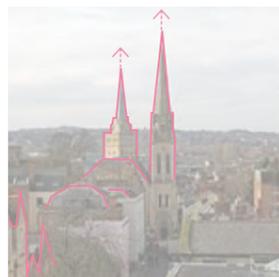
01. A relatively horizontal roofscape is punctuated by vertical, slender spires of differing designs and architectural idioms.

#### MESO SCALE

At the meso scale, the appearance of roofs within Oxford when viewed together is considered, exploring the relationship between different buildings.



01. Entrances marked with different scale/ roof treatment.



02. A variety of mostly pitched/gable roofs punctuated by vertical spires.



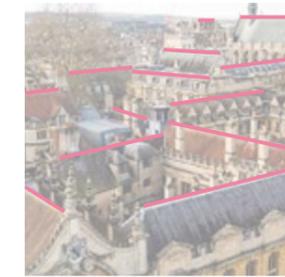
03. Chimneys animating the Oxford roofscape.



04. Shallow pitch and steep pitched roofs.



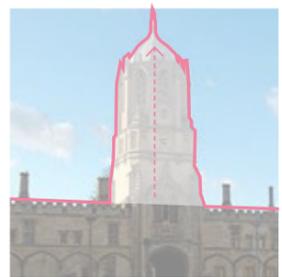
05. Each building plot has its own distinct roof.



06. From above, the roofscape forms a palimpsest of different roofs.

#### MICRO SCALE

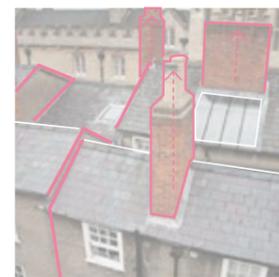
The micro scale considers individual buildings in Oxford and analyses their roof forms and the significance towards determining a roof scape typology for Oxford.



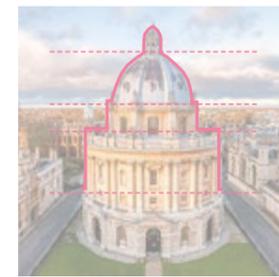
01. Contrast between verticality and horizontality.



02. Hipped pitched roofs to reduce mass.



03 Different pitches of roof side by side.



04. A layered approach to the roof profile of the building.



05. Different roof profiles for each building plot.



06. Dormer windows add animation to the tops of buildings.

# 5.5 | DESIGN ANALYSIS + APPROACH

## OXFORDS ROOFSCAPE

### KEY TAKEAWAYS:

The summary on this page provides an overview of each of the scales which have been explored above, picking out some key takeaways which have become apparent during this analysis.

### MACRO SCALE

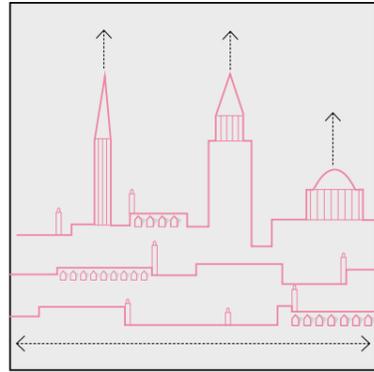
01: Analysing the Oxford roof scape from the macro scale, through the use of distant views has affirmed the description of Oxford as the 'city of dreaming spires'. The largely horizontal roof scape of 2- 4 storeys is punctuated in a striking manner by a eclectic agglomeration of slender vertical towers, turrets and spires. This characterises the distinct Oxford Skyline,

### MESO SCALE

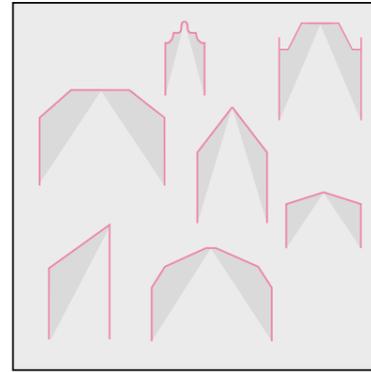
02: Exploring the roof-scape of Oxford at the meso scale has revealed a number of nuances stemming from the macro analysis above. The roof-scape of Oxford city centre presents itself as a dense, rich assemblage and palimpsest with layers of roof-scapes. Often each building plot adopts its own strategy for its roof, leading to the rich assemblage discussed formerly.

### MICRO SCALE

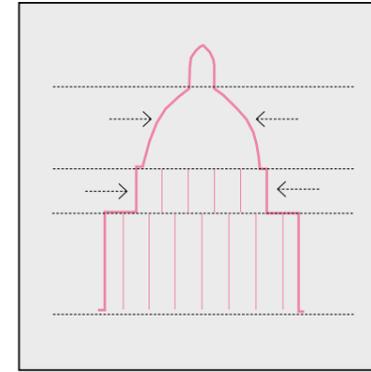
03: At the micro scale individual qualities begin to become apparent such as the width of different pitched roofs, chimneys adding animation and features such as different roof treatments for entrances to buildings, a layered approach to building up the roof and the use of ornamentation and 'crowns' at the top of buildings to mask the hipped roofs behind them.



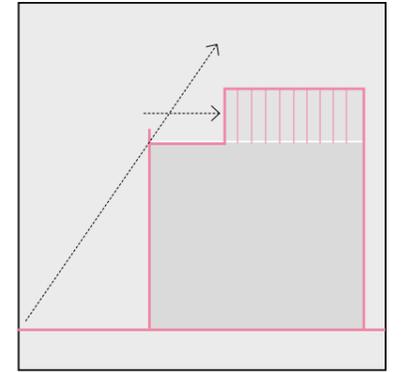
01. A MOSTLY HORIZONTAL ROOFSCAPE PUNCTUATED BY SLENDER VERTICALITY.



02. A PLETHORA OF DIFFERENT GABLES SHAPES AND PROFILES.



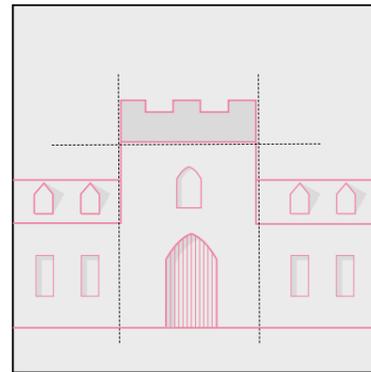
03. A LAYERED, STEPPED APPROACH TO THE BUILDING PROFILE.



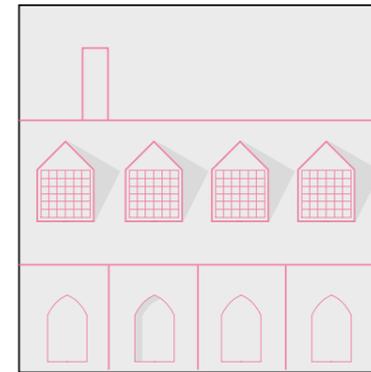
04. TOP STOREYS OF BUILDINGS STEPPED BACK TO REDUCE MASS.



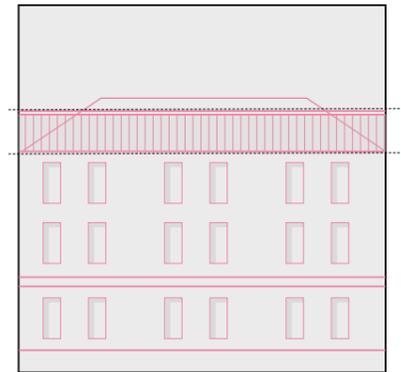
05. A RICH, MESSY TAPESTRY OF ROOFS WHEN VIEWED FROM ABOVE.



06. ENTRANCE WAYS MARKED WITH DIFFERENT ROOFING TREATMENTS - CROWN.



07. DORMER WINDOWS ADDING TO THE ROOF PROFILE.



08. TOP OF BUILDINGS CROWNED WITH ORNAMENTATION.

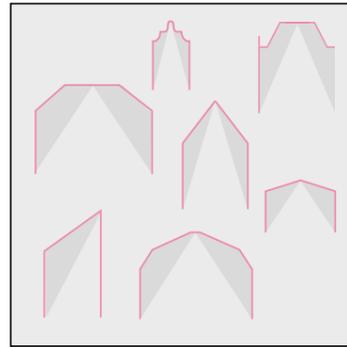
# 5.6 | DESIGN ANALYSIS + APPROACH

## ROOFSCAPE SUMMARY

### SUMMARY

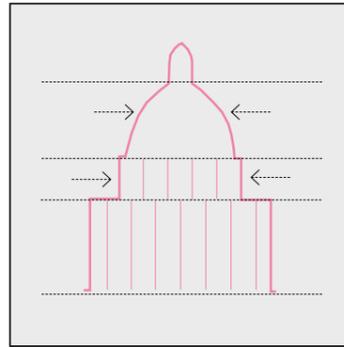
Having identified a number of typologies which characterise the roovescape in Oxford, it would not be appropriate to attempt to accommodate all 8 of the typologies within one design solution.

In light of this a number of typologies which could be appropriate and effectively used to inspire the design solutions have been identified on this page.



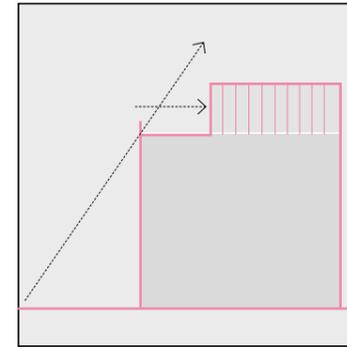
02. A PLETHORA OF DIFFERENT GABLES SHAPES AND PROFILES.

Within the scope of the proposals at The Clarendon Centre Regeneration there is potential to incorporate varied or a single gable profile to reflect the plethora of roof profiles found in Oxford.



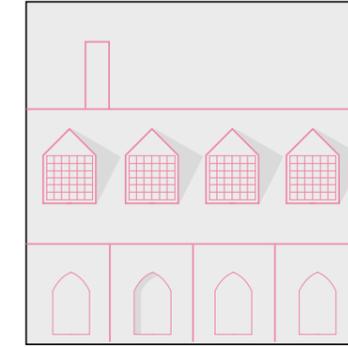
03. A LAYERED, STEPPED APPROACH TO THE BUILDING PROFILE.

The multi-storey nature of the proposals at The Clarendon Centre naturally allow a more layered approach to be taken in developing both the facade and the building profile. Particularly with upper storeys.



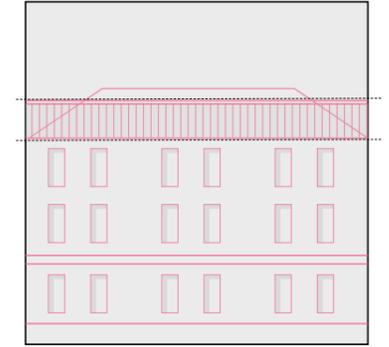
04. TOP STOREYS OF BUILDINGS STEPPED BACK TO REDUCE MASS.

Within the proposals, it would be possible to consider stepping back top storeys of the buildings in order to reduce the impact of their scale and massing both from ground level views but also from high level vantage points.



08. TOP OF BUILDINGS CROWNED WITH ORNAMENTATION.

As part of the more layered approach to developing the façades and building profiles which is being adopted in these proposals, it would be possible to incorporate a crowning element to the top of the building facade.



07. DORMER WINDOWS ADDING TO THE ROOF PROFILE.

The introduction of dormer windows characteristic of Oxford's historic skyline would be entirely compatible with pitched gable roofs and stepped back 'attic' storeys.

# 5.7 | DESIGN ANALYSIS + APPROACH

## OXFORD'S STREET HIERARCHY

### OXFORDS STREET HIERARCHY

Whilst there is a distinct lack of designated public space within Oxford City Centre, there is still a strong sense of place and arrival in and around Oxford's streetscape

Through analysing a number of studies within the commercial core of the city centre, it is apparent that the width of the streets/roads is used as one such method to create un-designated destinations.

Examples have been explored where the method of varying the width of the street has been used, it has been demonstrated that they share a number of key characteristics which are summarised within the analysis.

- The openings within the street lend an informal character, which contrasts with that of the long, uniform streets typically found within the historic core.

- The opening up of the street widths provides a panoramic view of the surrounding streetscape.

- Where the street widens, it often provides 'breathing space' and respite from the predominantly narrow streets found in the historic core, encouraging people to stop and dwell.

- The change in width can be quite sudden, as in the case of Bonn Square, or can be more gradual and organic as seen on Broad Street.

- The building lines of the surrounding street-scape often dictate or respond to the change in scale of

the street width.

- The resulting 'breathing spaces' from the widening street are used to host temporary uses such as markets, outdoor seating for café's for informal congregation spaces.

### SUMMARY

The following mapping diagram shows the redevelopment proposals in-situ with the street mesh and urban fabric of Oxford. The diagram shows how the issue of connectivity between Market Street and Shoe Lane have been addressed.

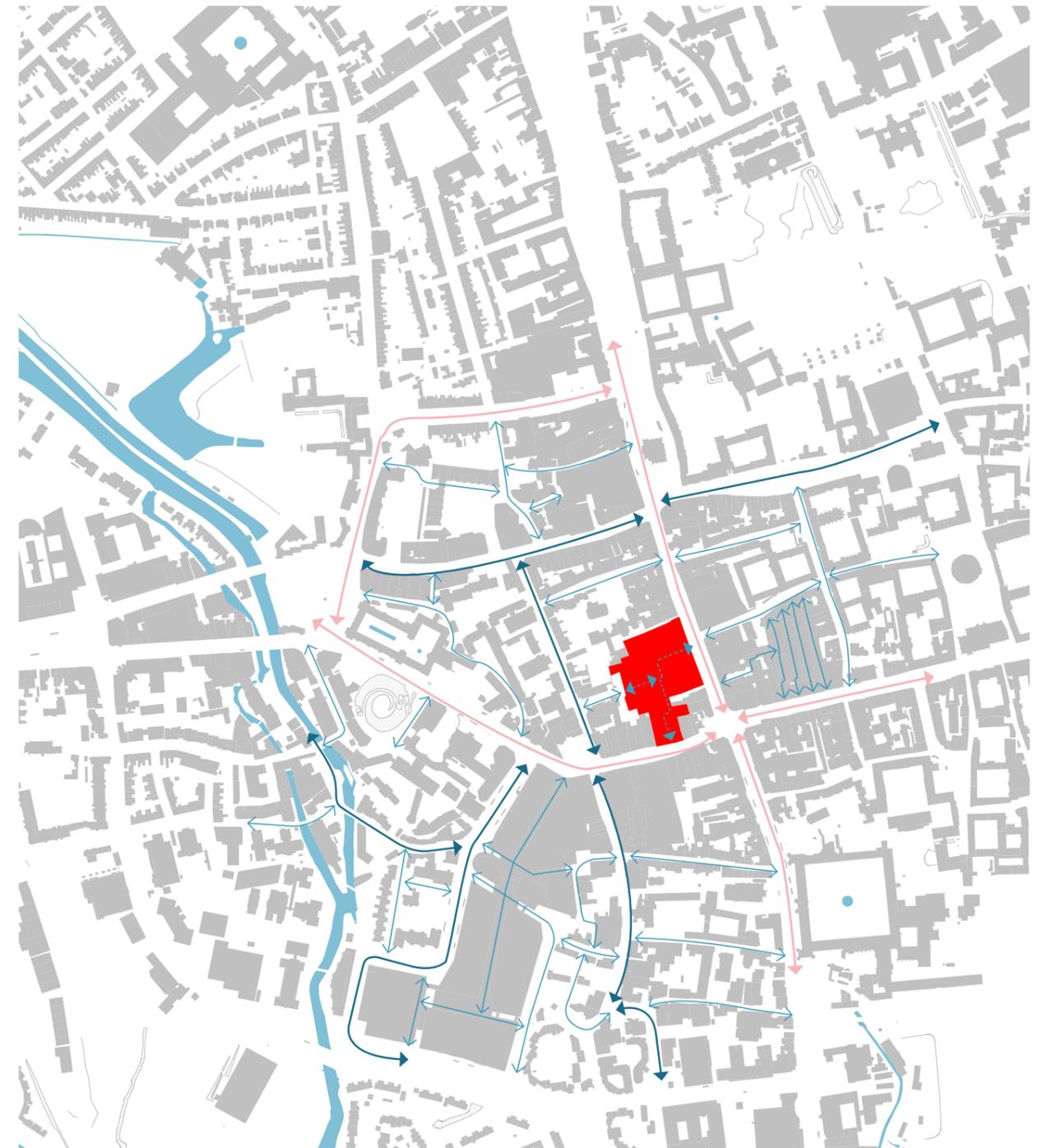
#### LEGEND:

- Essential mesh
- Optional mesh.
- ↔ 'Connecting' mesh.
- ↔ 'Controlled' mesh.
- Proposed Site



(NOT TO SCALE)

OXFORD CITY MAP



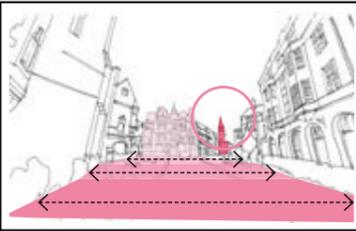
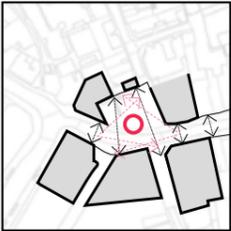
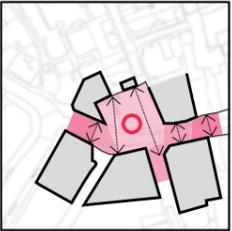
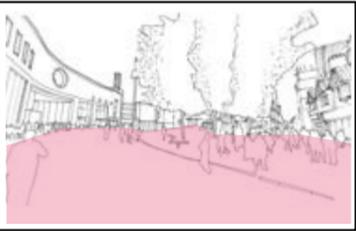
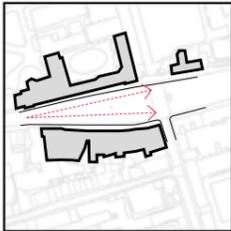
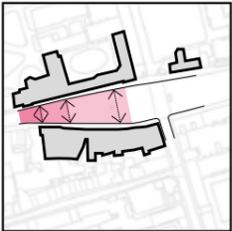
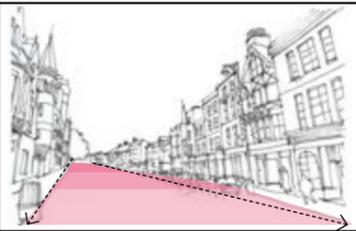
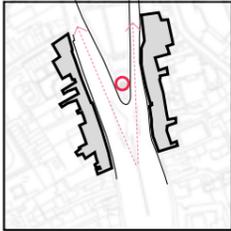
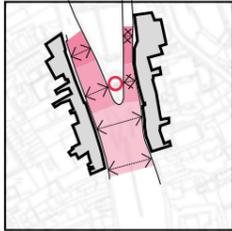
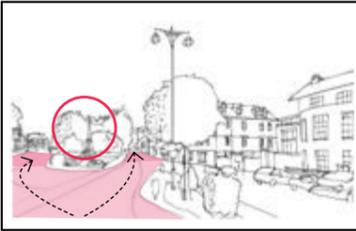
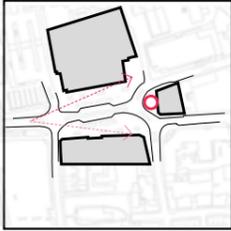
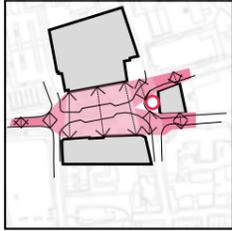
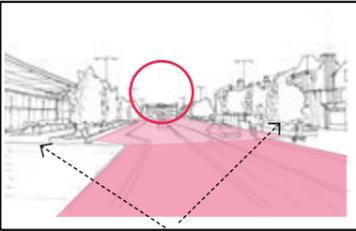
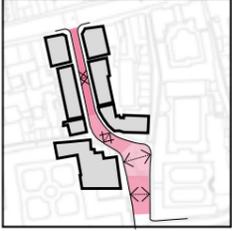
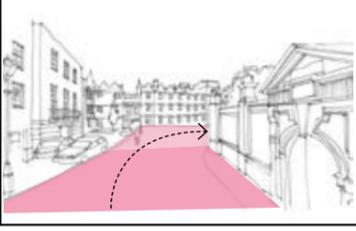
# 5.8 | DESIGN ANALYSIS + APPROACH

## STREET PATTERN ANALYSIS

### STREET PATTERN ANALYSIS:

Oxford is a unique city in that it has a complex streetscape which has been formed over centuries of development of the city centre. Wider avenues sit alongside narrow and winding medieval streets.

In order to better understand some of the characteristics which can be found in Oxford's streets, a number of streets and open spaces have been selected within Oxford City Centre (for their variety of streetscape) and analysed in depth.

CARFAX	01		Wider views afforded through stepping back of buildings.		The buildings step back on one side of the street, creating a sense of arrival.	
BONN SQUARE	02		One is surprised when approaching the corner as the field of view dramatically increases.		Queen Street opens up dramatically when turning the corner to provide an urban 'breathing space'.	
BROAD STREET	03		The field of view widens in one direction, whilst it provides a focused view point in the other.		The street widens gradually on one side, providing an informal 'square' used for temporary uses such as Markets.	
ST GILES	04		As the street bifurcates, the eye is drawn towards the Oxford War Memorial.		Two streets combine to form a grand route into Oxford, creating a sense of arrival.	
FRISEWIDE SQUARE	05		Upon exiting the railway station, the eye is drawn towards the Royal Oxford.		The change in width apparent at Frisewide Square provides space to stop and dwell.	
ORIEL SQUARE	06		Street widens as it navigates bend.		King Edward Street turns the corner gently leading to a glimpsed view of the building ahead.	

## 5.9 | DESIGN ANALYSIS + APPROACH

### OXFORD'S STREETS



The hand sketch above demonstrates the moment at which Queen Street widens and opens out to form the junction to High Street and Cornmarket Street. This widening creates a sense of arrival at what is a key gateway into the historic core of the city centre. All Saints Church is seen in the background forming a focal point.



Many of Oxford's streets are characterised by their linear nature, affording long vistas. Broad Street is unique in that the street varies in width at different points, creating a bowed elevation on one side compared with a linear one on the other. Cafés spill out into the wider areas adding animation and life to the street.

# 5.10 | DESIGN ANALYSIS + APPROACH

## GLIMPSES BEHIND THE STREET FACADES

### CATCHING GLIMPSES BEHIND THE STREET FACADES

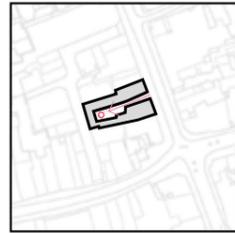
Oxford's streets are mostly linear in nature. Rich and varied street elevations, often ornate and grand flank these streets.

Real intrigue lies behind these facades - both internally within the buildings, but more importantly from the public space perspective - small, often discrete thresholds which lead to yards or small squares.

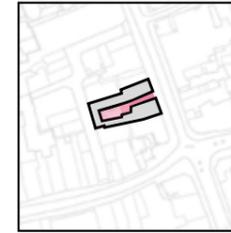
The analysis on this page captures some such spaces, considering their thresholds, scale and use. These 'hidden gems' are a key feature of Medieval Oxford.

CROWN INN

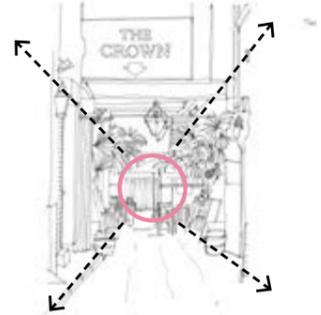
01



When walking along Cornmarket Street one gets a glimpse of a view into the Crown Inn

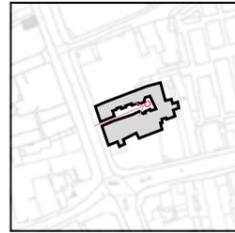


A narrow walkway, lined by tall buildings opens up into the wider yard.

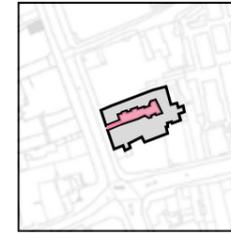


GOLDEN CROSS

02



Golden Cross is a passageway, off Cornmarket Street. It has an irregular boundary, defined by building plots.



A narrow covered walkway opens up into the wider yard.



MARKET STREET

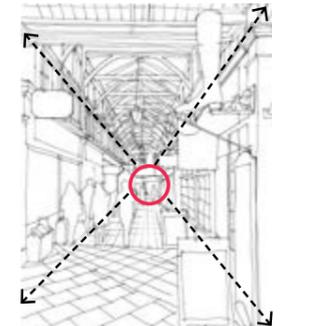
03



A number of smaller 'doorway' entrances to the Market open up into the grand market hall.

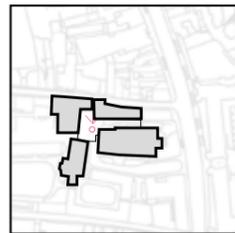


The width of the walkways within the Market is narrow, however this alleviated by the verticality of the Market Interior.

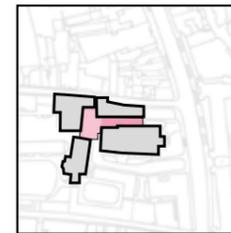


PEMBROKE SQUARE

04



A narrow and discreet 'gap' between two buildings opens up to the surprise revelation of a yard.

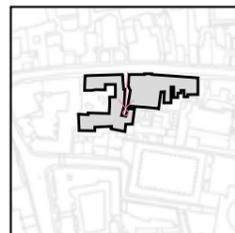


The sharp contrast in width between the narrow walkway and wider yard emphasises the sense of arrival into the yard.

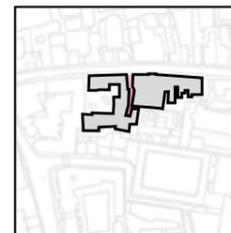


BATH PLACE

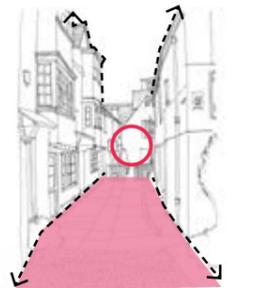
05



When passing Bath Place, one is intrigued to find out what lies at the end, attracting visitors to explore the space.

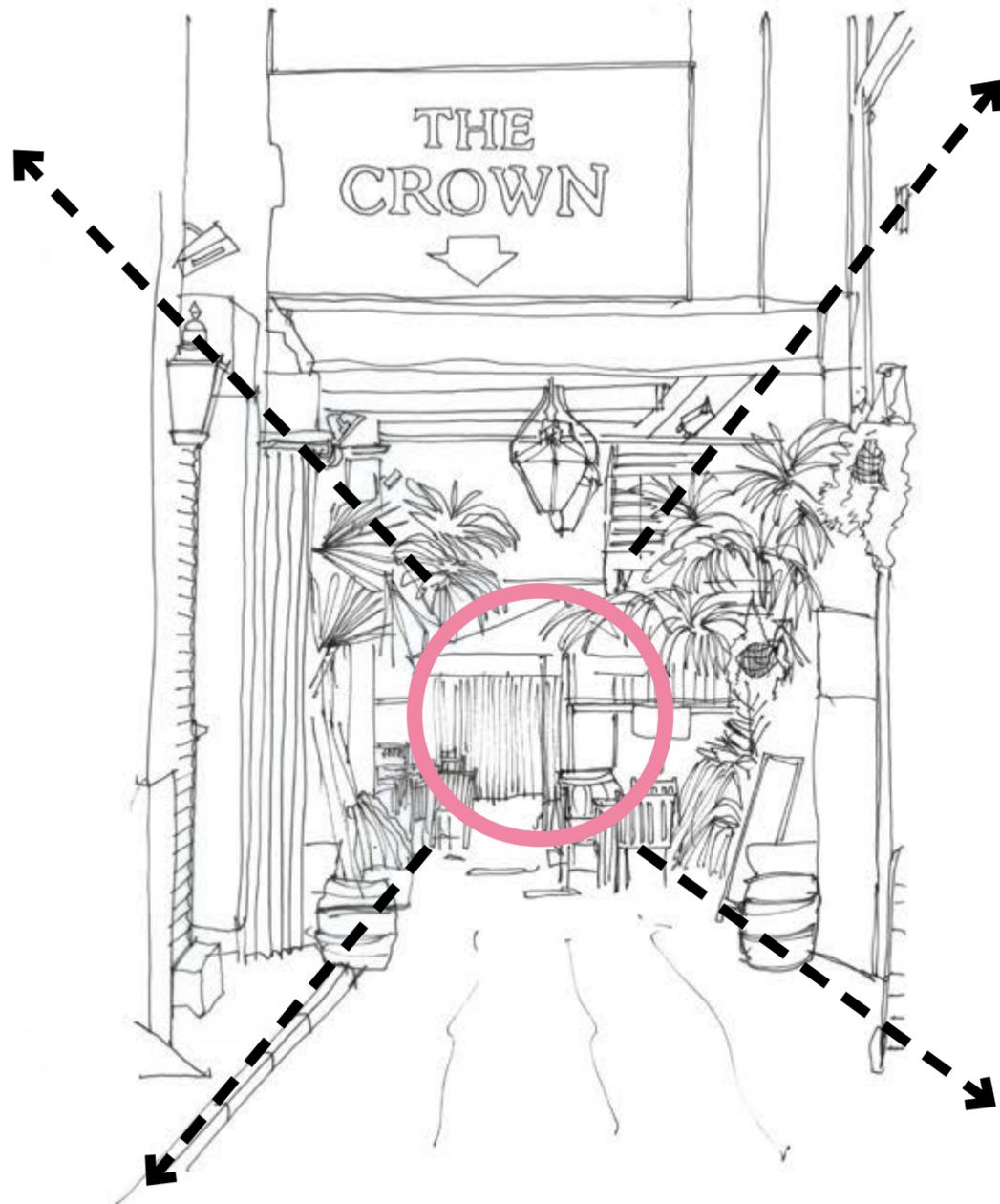


Unlike other passageways, Bath Place gradually narrows, which means a view of the whole alley is not entirely visible at once adding to its intrigue.

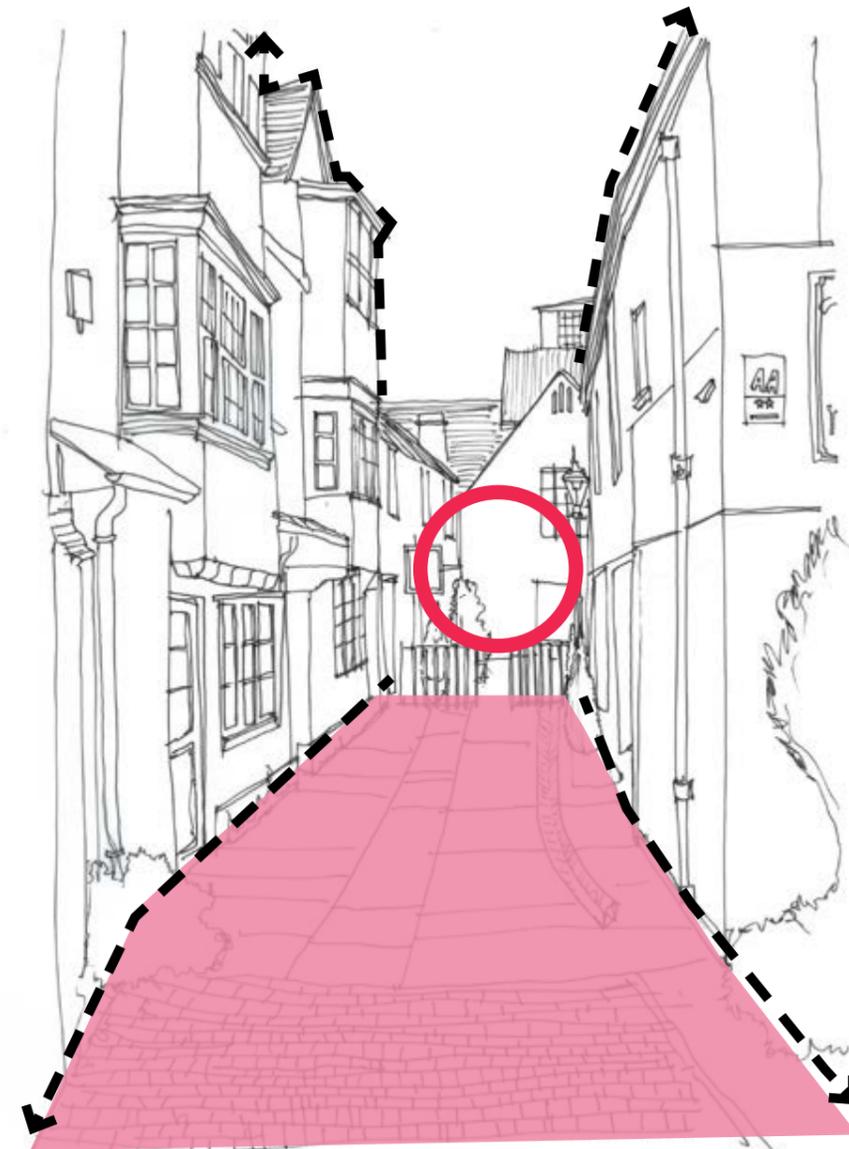


## 5.11 | DESIGN ANALYSIS + APPROACH

THE CROWN INN + BATH PLACE



The Crown Inn, which is located adjacent to The Clarendon Centre is accessed through a narrow opening on Cornmarket Street. This narrow threshold then opens up to form a beautiful beer garden.



Bath Place is a narrow pedestrian lane, which is flanked by buildings of one or two storeys, leading to The Bath Place Hotel. It is accessed from a narrow opening on the street.

# 5.12 | DESIGN ANALYSIS + APPROACH

## SUMMARY

### SUMMARY

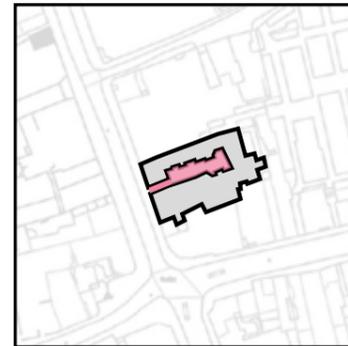
The most successful method of bringing the principles which have been identified in this analysis into the proposals would be to consider which ones bear the most relevance and resemblance to The Clarendon Centre site.

In light of this, a number of key principles which would be relevant as design drivers for The Clarendon Centre proposals have been extracted from the analysis and presented on this page.



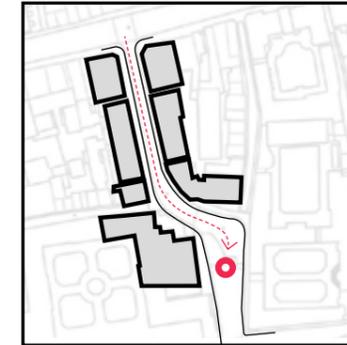
01. FOCAL POINT

Wider views towards a focal point afforded through stepping back of buildings. The buildings step back on one side of the street, creating a sense of arrival.



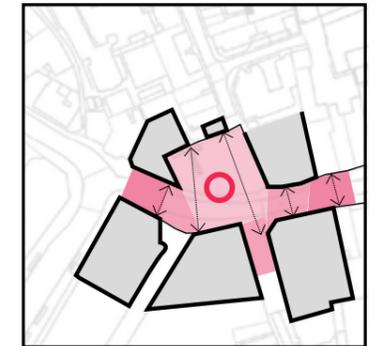
02. GLIMPSES BEHIND THE FACADES.

Golden Cross is a passageway, off Cornmarket Street. It has an irregular boundary, defined by building plots. A narrow, discrete covered walkway on Cornmarket Street opens up into the wider yard.



03. ORGANIC MEDIEVAL STREETS.

Street widens as it navigates bend. King Edward Street turns the corner gently leading to a glimpsed view of the building ahead. Many of the Medieval streets in Oxford exhibit organic, rounded corners, and turnings.



04. OPENINGS IN NARROW STREETS.

Queen Street opens up dramatically when turning the corner to provide an urban 'breathing space'. One is surprised when approaching the corner as the field of view dramatically increases.

# 5.13 | DESIGN ANALYSIS + APPROACH

## STREET ELEVATIONS

### UNDERSTANDING THE EXISTING STREET SCENE.

The elevations, fronting onto Queen Street and Cornmarket Street, are the primary interaction the proposals will have with the City of Oxford.

Both street elevations are rich and diverse architecturally - it is important that any proposals which are inserted into this sensitive streetscape both respond to elements of the immediate context, but also provide a contemporary response to the historic buildings of Oxford.

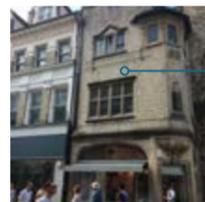
In order to better understand this historic streetscape, each of the street elevations have been analysed through sketching and dissecting in order to understand and extrapolate the distinguishing principles which inform the surrounding streetscape.

Identifying these 'components' then presents the opportunity for them to be incorporated into the design proposals in a contemporary manner. The components have been visually highlighted and can be summarised within the elevation diagrams and resulting design principles.

### QUEEN STREET ELEVATION



### MATERIALITY



01. Sandstone Masonry.



02. Buff Brickwork.



03. Painted Timber.



04. Red Brickwork.



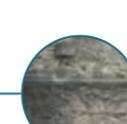
05. Smooth Faced Sandstone.



06. Stucco / Render.



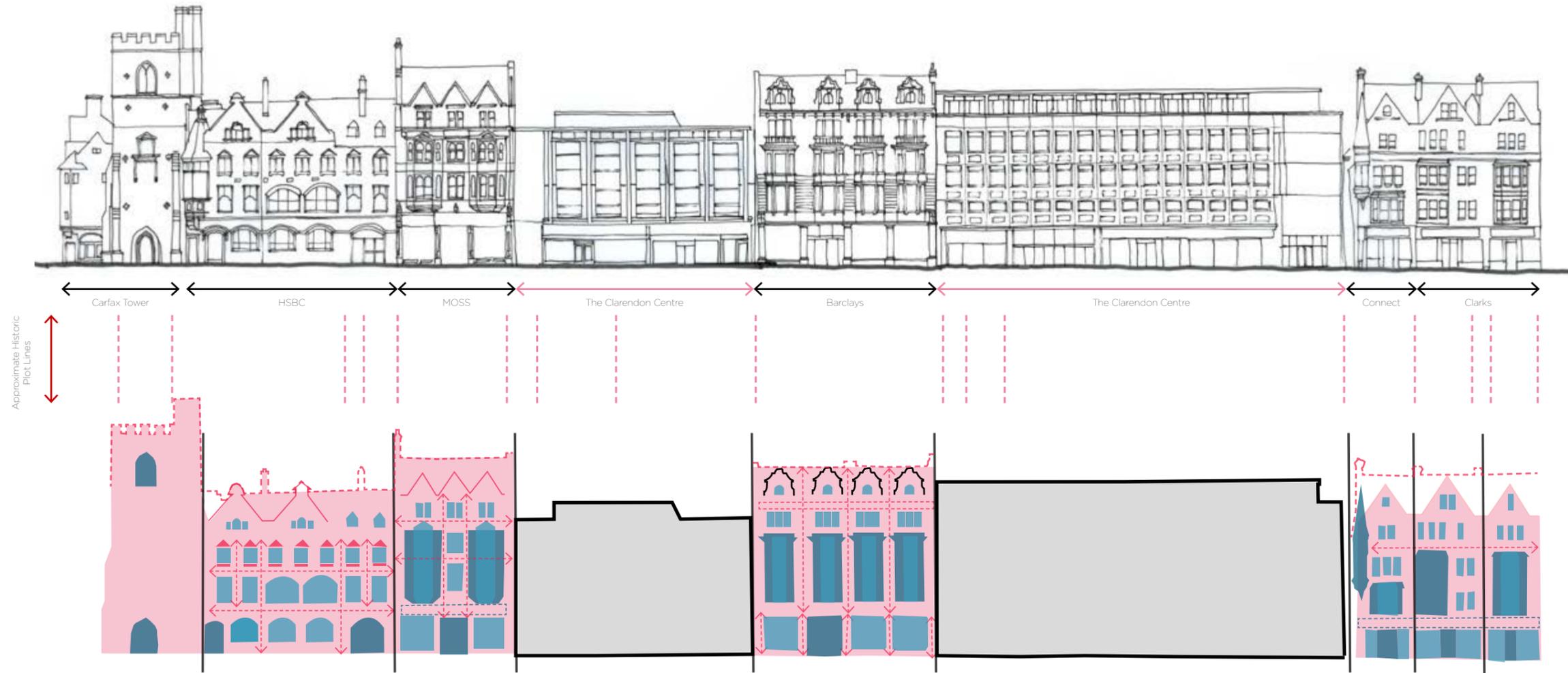
07. Rusticated Stonework.



# 5.14 | DESIGN ANALYSIS + APPROACH

## STREET ELEVATIONS

CORNMARKET STREET ELEVATION



# 5.15 | DESIGN ANALYSIS + APPROACH

## STREET ELEVATIONS - SUMMARY

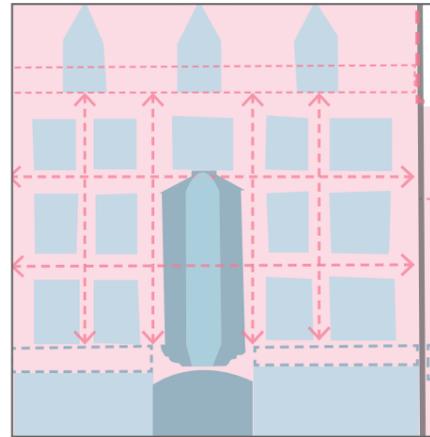
### KEY DESIGN PRINCIPLES

Arguably what makes Oxford such a unique city is the variety of idioms of architectural design available to appreciate in the city centre.

The analysis of the street elevations of Queen Street and Cornmarket Street has been an important exercise in forming an understanding of some of the principles which inform the design of historic buildings within which the new proposals for The Clarendon Centre site will need to slot into harmoniously.

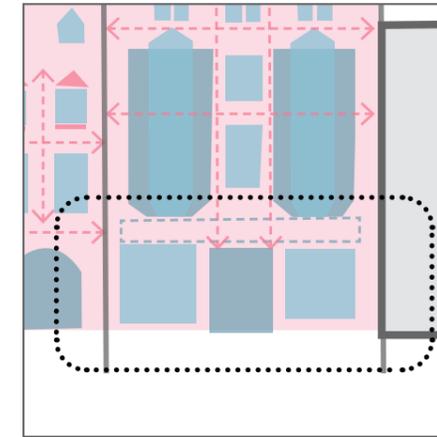
These characteristics have been summarised as 'key design principles' on this page.

### KEY DESIGN PRINCIPLES



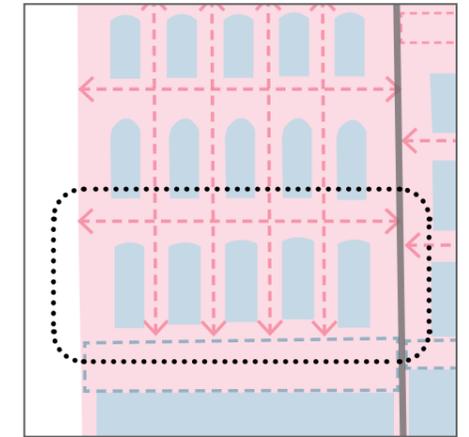
01. GRIDDED FACADE

Many of the façades of the existing buildings are arranged in an ordered manner by utilising a vertical and horizontal grid. The horizontal grid is often expressed through stone detailing/banding.



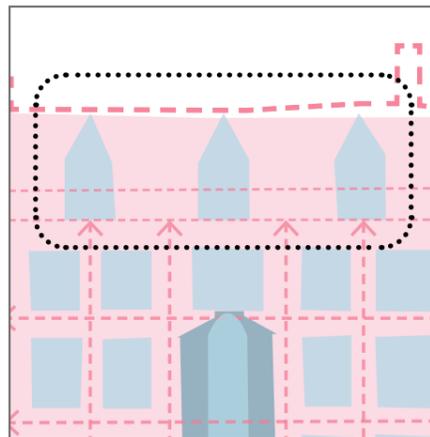
02. GROUND FLOOR SHOP

The ground floors of most of the buildings feature an active frontage with large glazed shop fronts creating a welcoming interface with the street.



03. PIANO NOBILE / OPENING

The proportions and scale of the window openings reflect the Renaissance architectural principle of the 'Piano Nobile'. The windows on the first floor are taller and grander in scale than those found on the upper storeys.



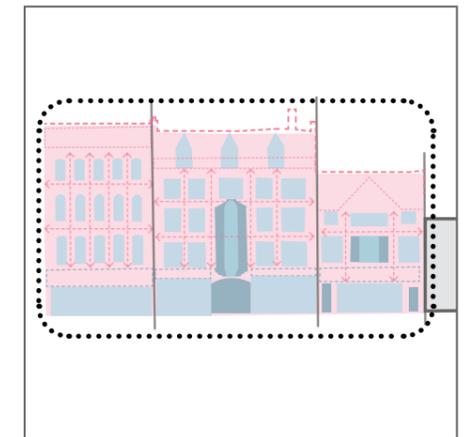
04. DORMER WINDOWS.

Dormer windows add variety and visual interest to the roof line of the existing street scape.



05. VARIED ROOF LINE.

The roof-line of the existing street elevation is varied, with each building plot having a different height, this is accentuated by chimneys and dormer windows.



06. DEFINED BUILDING PLOTS.

A distinctive quality of the street scene is the division of the elevations into distinct buildings plots. Each plot has buildings which look different to its neighbour creating a varied and interesting street scene.