

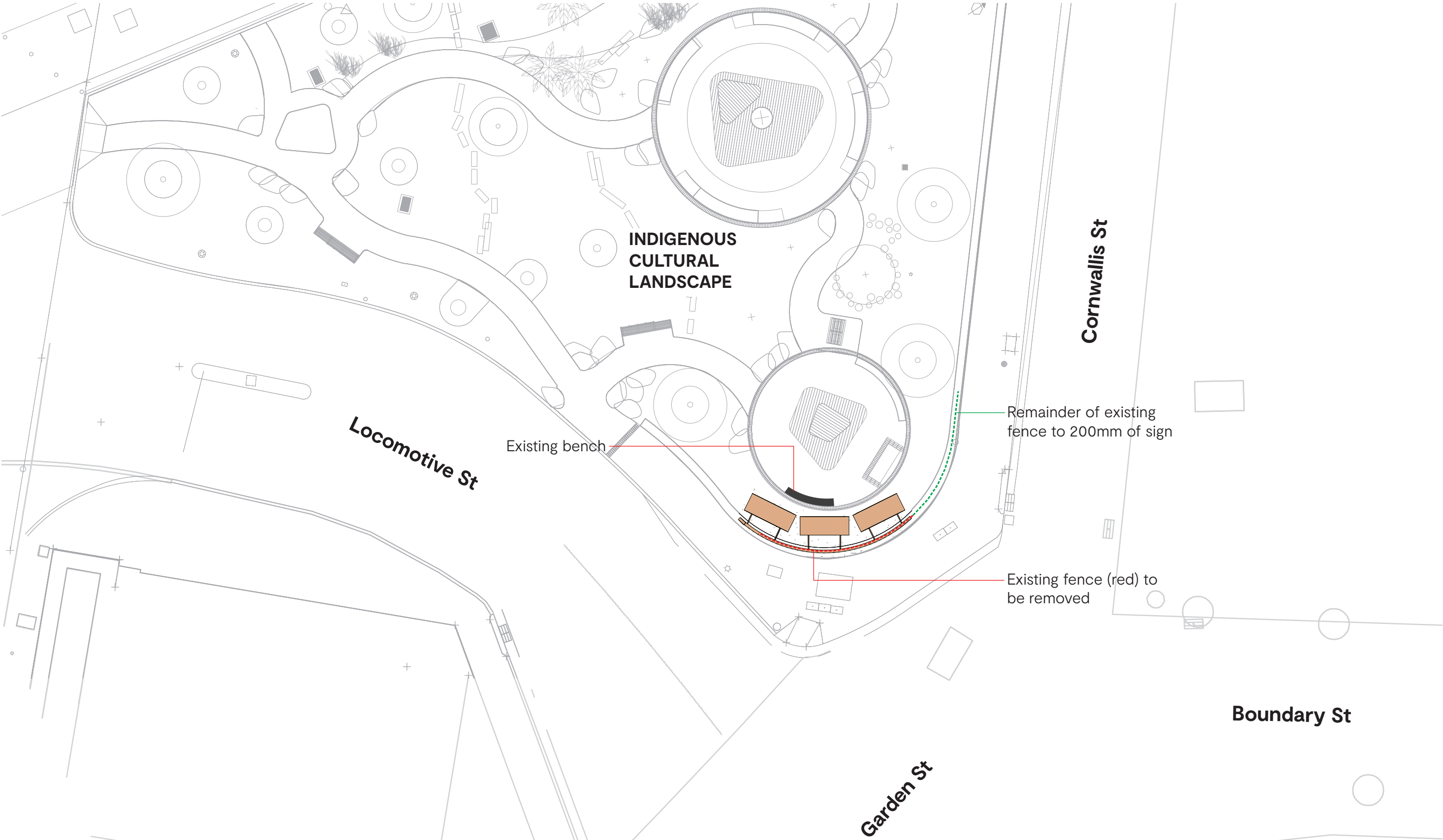
Locomotive Street

Location 3 / South Eveleigh

Location Plan

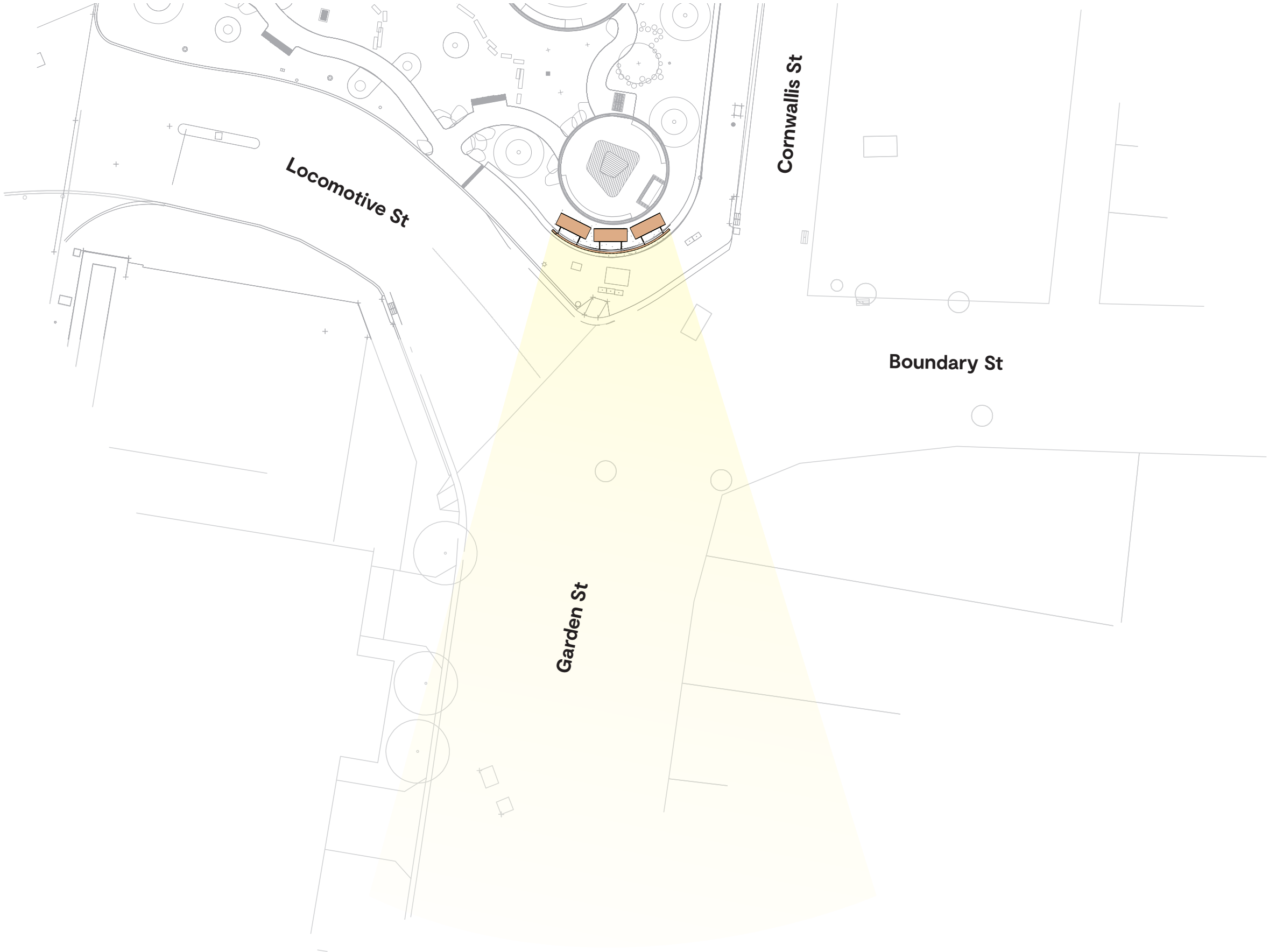


Locomotive Street – Location 3
Site Plan



Locomotive Street – Location 3

Site Plan – Signage Sightlines



Locomotive Street – Location 3

General Design Principles

Key to underpinning the concept for the locomotive street precinct marker is the linking of the past, present and the future of South Eveleigh. As the primary access for pedestrians, ride share, taxis and the disabled drop-off to the Locomotive Workshops and set within the Cultural Garden, both contexts are considered influences.

This is one of the key community interface areas and areas of rejuvenation of the precinct. Its target audiences include the local community, workers, students and visitors. It is integrated with the Indigenous Cultural Garden as an “Instagrammable” location and represents a low height marker for non car access to the precinct.

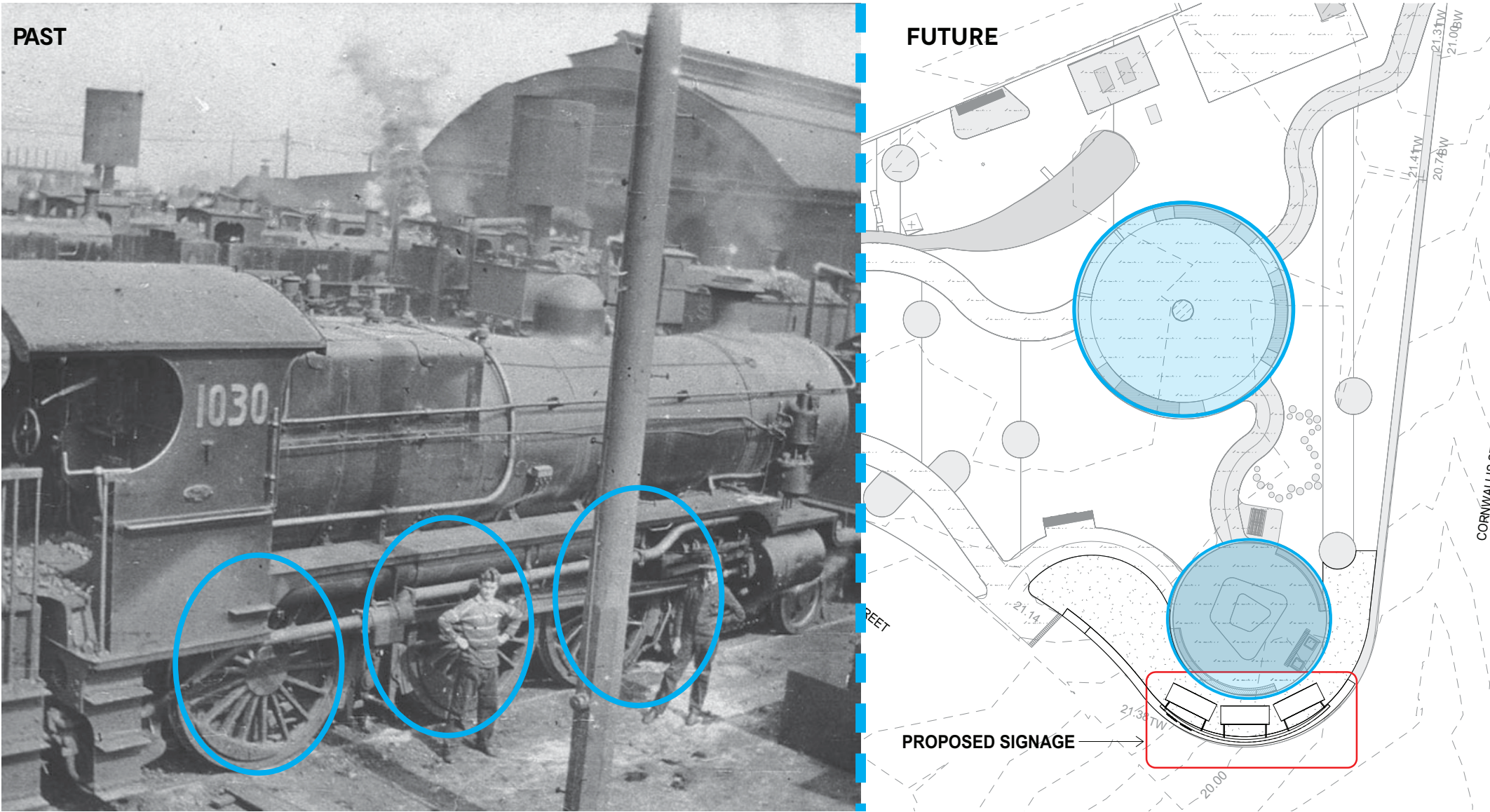
The locomotive’s three driving wheels have been interpreted into three sculptural drums. They express the beauty of an industrial artifact that has integrated itself into an the Australian native landscape.

The Driving Wheels Form Exploration

The circle is the common recurring element – a powerful, eternal continuum.

This geometry was integral to the innovative engineering of the locomotive engine.

This form represents the coming together of people to exchange laughter, ideas, stories, and trade.



Locomotive Street – Location 3

General Design Principles

The design response creates a sculptural precinct marker with dual experiences specific to its location. From the Garden Street approach, it orients visitors into Locomotive Street hinting at the heritage-rich precinct to be discovered. For those exploring the cultural garden the design provides a planted backdrop whilst maintaining transparency to the neighbourhood beyond.

Proportions of the drums

The three driving wheels are a significant representation of a locomotive’s immense strength, power, and circular forms. This is portrayed in the inset photographs (refer to photos 1,2,3).

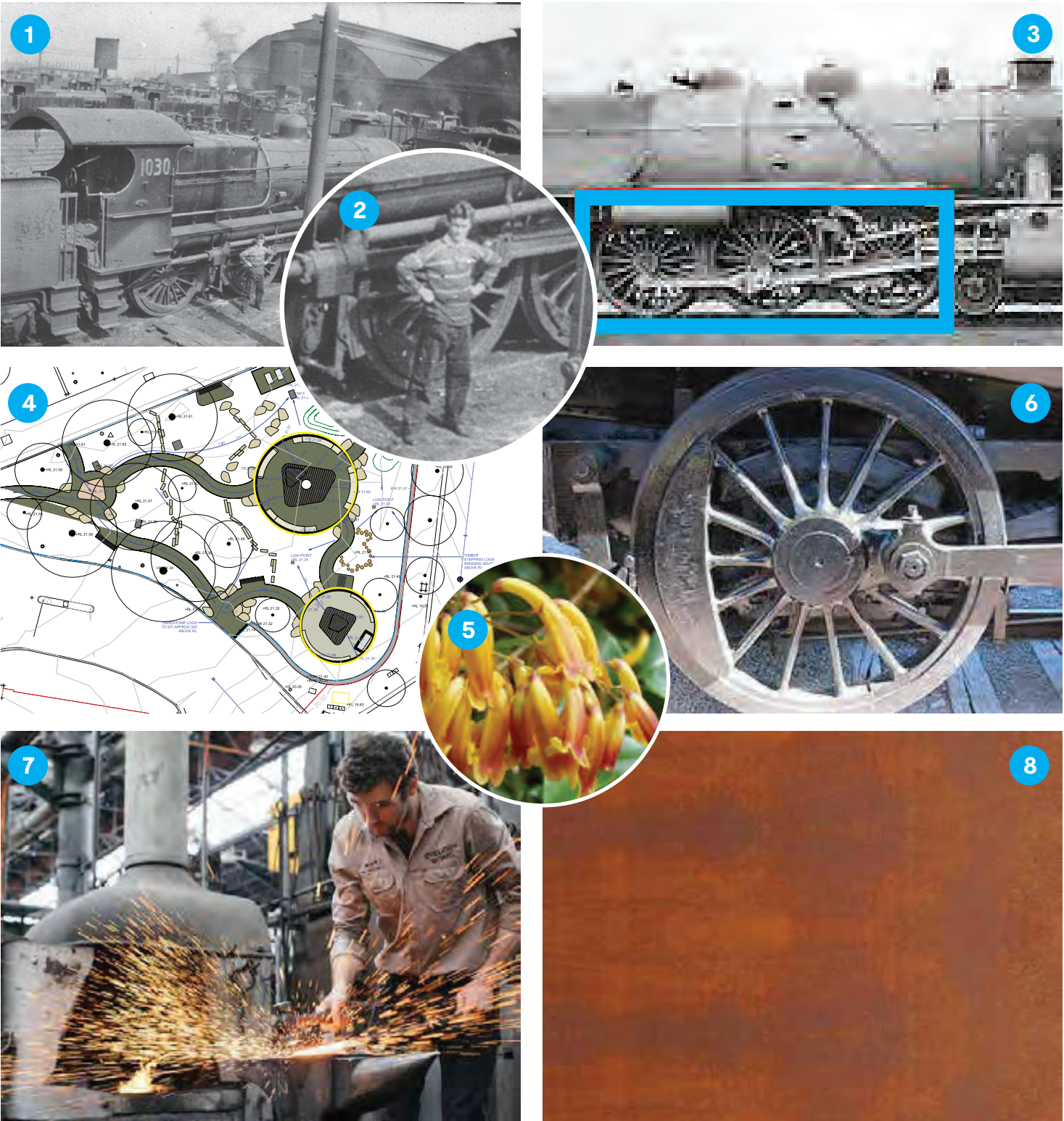
The driving wheels proportions have been maintained and the connecting rod re-imagined as the street signage band.

Form / Response to landscape

The circular form is continued as a motif from the Indigenous Garden layout representative of the Yerrabingin seating circles. Additionally, the drums are interpreted as tools that communicate South Eveleigh heritage, future innovations, and to guide visitors to their destination.

Materiality

The use of weathered steel evokes the sense of an industrial relic in a unique Australian landscape with planting incorporated to provide contrast between soft and hard surfaces (refer to photos 5 & 8). The construction details take inspiration from traditional manufacturing methods of the blacksmith within the Locomotive Workshops (refer to photo 7). The outer face has a mesh screen to allow native vines to climb and cascade out toward the street. As the surrounding cultural garden matures over time, so too will the weathering steel evolve and patina.



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|---|----------------------------|
| 1. Locomotive Train | 5. Native vines |
| 2. Wheel proportions | 6. A driving wheel |
| 3. Three driving wheels | 7. Pandorea Pandorana vine |
| 4. Indigenous Cultural Landscape Garden | 8. Weathering Steel |

Locomotive Street – Location 3

Aboriginal Cultural Landscape Garden



Underpinning the concept for the locomotive street precinct marker is the integration with, and relationship to, the Cultural Garden.

The low height of the marker facilitates visibility through to the garden behind and does not overpower the space. It sits comfortably at a suitable scale with the garden and its view from the garden is softened with integrated landscaping.

The drum forms not only reference the driving wheels of locomotives but also reference the circular plan shapes or gathering places of the garden layout.

The marker general layout which follows the curved plan shape of the brick wall ensures its composition is harmonious with the overall garden layout.

- Placement of the marker is orientated to be seen from both the Boundary Street and Garden Street approaches;
- Materials of the marker include weathering steel and mesh which sit well within the precinct providing a soft back drop for the garden;
- The mesh allows for planting to grow integrating the signage into the landscape of the existing cultural garden.

