

# CHAPTER 7

ARCHITECTURAL DESIGN

## CHAPTER 7 ARCHITECTURAL INTERVENTION

### 7.1 INTRODUCTION

Having determined a specific site and appropriate architectural language, functional planning is required to fulfill the programmatic criteria as well as allowing for the thresholds of transition and public-private gradients.

The urban plan has already determined how the served and servant spaces interact, and where service entrances to the precinct should be situated. The urban plan therefore influences the positions of functions within a detailed design.

The conceptual development determines the atmosphere that should be created and the design development of volumetric exploration determines the form and the junctions between different volumetric considerations are dealt with in terms of the exploration of threshold.

Herman Hertzberger in his text *Lessons for students in Architecture*; defines a threshold as “the key to the transition and connection between areas of divergent territorial claims and, as a place in its own right, it constitutes essentially, the spatial condition for the meeting and dialogue between areas of different orders.” He describes the notion of being within a secure place of the private whilst interacting with the public space and contributes the duality created to “the spatial quality of the threshold in its own right, a place where two worlds overlap.” (HERTZBERGER, 1991: 32)

Precedent studies such as that of *Emperors Palace* and *Monte Casino*<sup>1</sup> have informed the layouts and inner workings of the public service space of the gaming facility.<sup>2</sup>

The functioning of the southern building containing



Figure 7.1 Photograph showing how thresholds are occupied and articulated through screening in the existing. Photograph by Author 2011

<sup>1</sup> See Section 5.12.3 Precedent studies

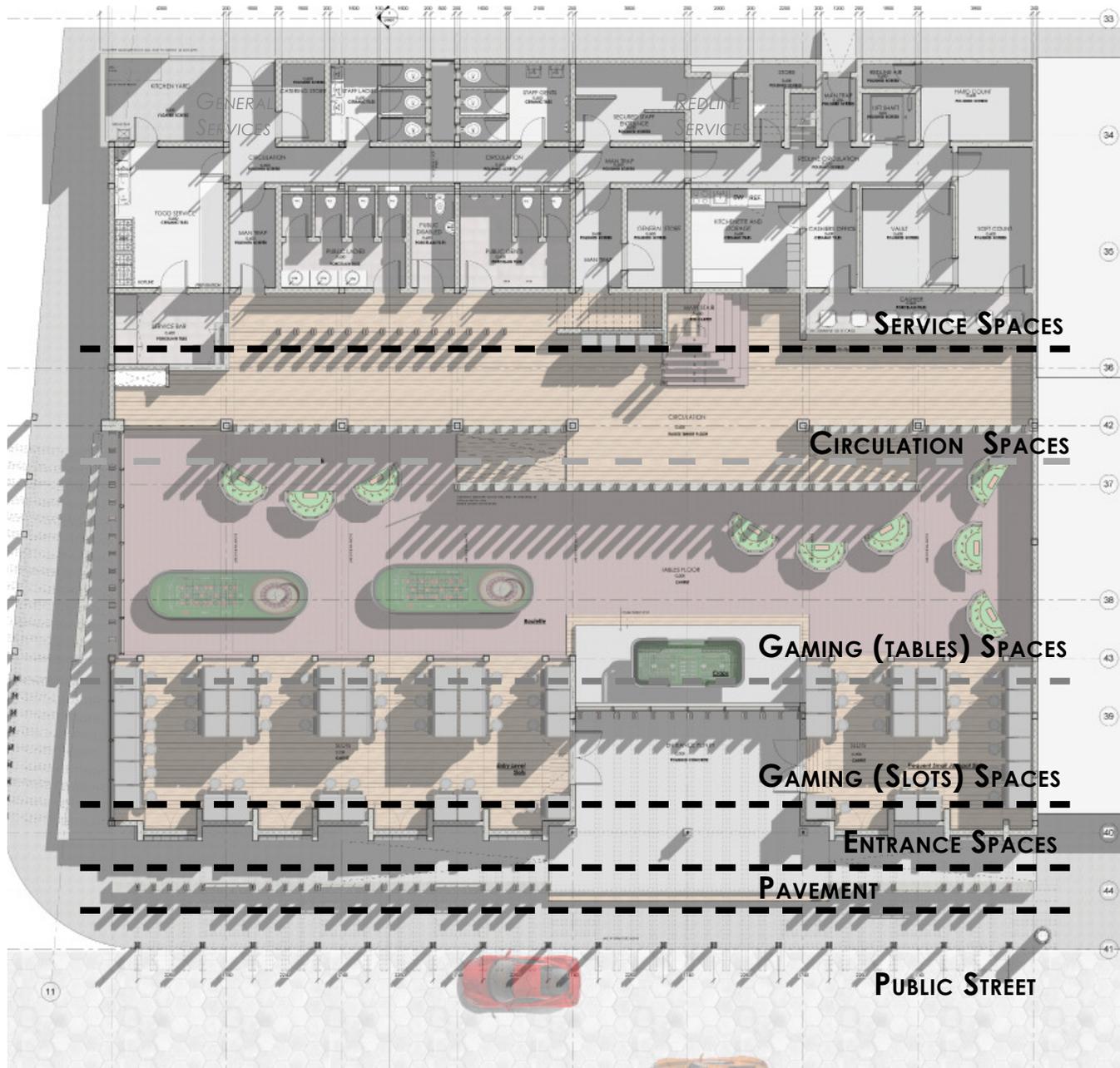
<sup>2</sup> Images and direct reference to the layouts of existing casino service spaces cannot be directly referenced in this document due to security concerns and confidentiality agreements.





SOUTH ELEVATION  
SCALE 1:100

Figure 7.4 .South Elevation.of the gaming space.  
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### 7.3 THE PLANNING A GAMING SPACE.

The gaming space consists of three major spatial differentiations in terms of the public-private relationship. The service spaces consisting of *redline* services areas and general service spaces, and the gaming floor itself being primarily public. Conceptually the public gaming floor is articulated to allow for a gradient of public/private relationships as it can be considered private space when compared to the street. Referring to Hertzberger's notion of threshold as place and not a demarcation or line, it follows that the public component of the gaming floor may act as a threshold or series thereof.

Further divisions of thresholds occur within the public gaming floor itself as the transition exists between slot machines as a densely articulated space in the tables which are planned in terms of the difficulty level of the games the thirdly the circulation space that acts as a transition into the services spaces.

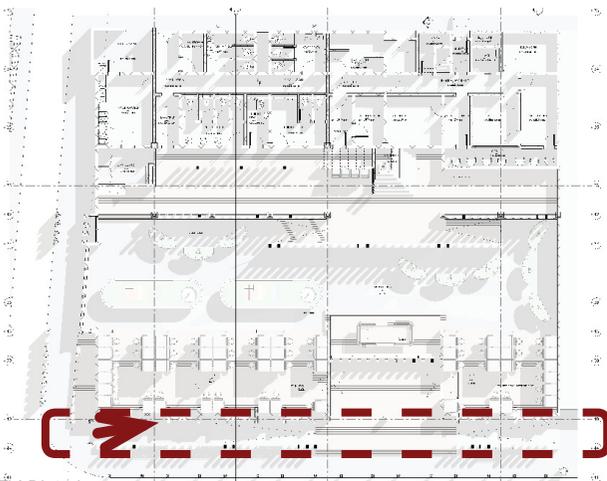
Figure 7.5 Plan of the gaming space showing various layers of public and private relationships through transition.

### 7.3.1 PUBLIC SPACES AND STREET INTERFACE

The planning of the gaming space as a series of thresholds requires that the spaces are bounded by permeable and interactive interfaces between them, allowing for physical connection at points and for only a visual connection at others as well as the allowance of indirect visual access that creates intrigue by the partial visual access or veiled visual access to the spaces.

The first layer of transition is that of an access ramp that captures pedestrians from the pavement. The screening and veil that occurs serves a dual purpose as a decorative handrail and as a climatic shading screen, placed vertically to control sunlight from the east and west in the early mornings and late afternoons. These ramps capture pedestrians from both sides of the entrance leading to a raised entrance. The entrance is raised to protect from the possibly of flooding in the "low lying" Baixa. This raised platform then acts as a stage in the street and a position for security personnel and hosts to welcome patrons.

A low wall placed between the public pavement and the ramp to act as a base for the railings and in informal urban surface to be used as seating for a sales platform. Refer to Section 3.7 analysis



KEY PLAN



Figure 7.6 Sketch showing interaction between street -pavement and entrance ramp.



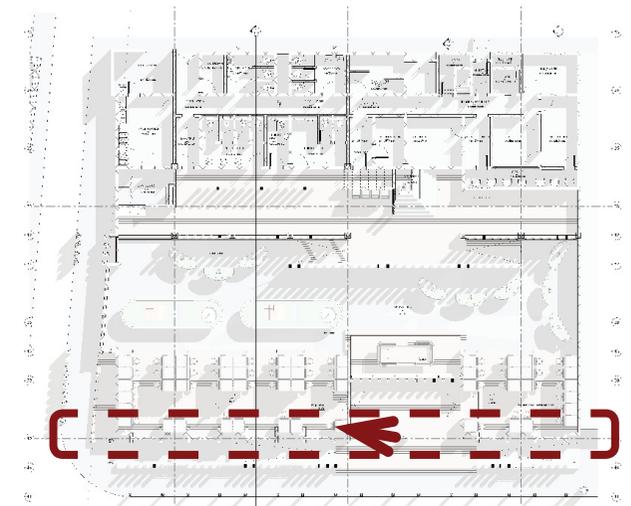
Figure 7.7 Sketch showing ramp and interior interaction with allowance for reflection and views into the interior space.

### 7.3.2 INSIDE OUTSIDE RELATIONSHIP

The second layer occurs at the interface of inside and outside.

The street edge between *Rua de Bagamoyo* and the internal space becomes the primary threshold that is then articulated to relate to the users both inside and outside of the barrier. This threshold has the security requirement with regards to access control and visibility, but is required to be an inviting and manipulative space that attempts to draw in a user.

This threshold allows for visual access into the gaming facility as well as reflective surfaces for the sex workers to use to indirectly view for clientele see section 3.7. The wall is articulated to create alcoves for signage and users to appropriate.

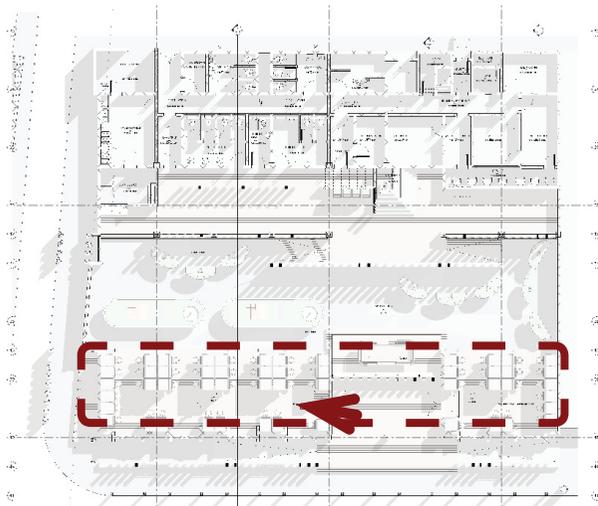


KEY PLAN

### 7.3.3 GAMING SPACE

The first function of the gaming facility is proposed to be slot machines as they are the most secure type of gaming equipment, there can be a less secure threshold between them and the street. A visual accessibility is introduced to allow the user to feel as though they may gamble from the street. The machines themselves are scaled such that they are space defining elements and can be used to enclose and manipulate space.

Access to the slot areas is from a central platform two stairs above street level forcing users to move through the slots to access the rest of the space. The noise created by the machines and the sound of others playing as well as the low volume of this space create the mood for the encounter with the next stage of transition. This entrance drops through an ramp down into a lower space. The sunken floor and contained volume attempt to create an intimate space which is emphasized through the placement of machines in smaller alcoves.



KEY PLAN



Figure 7.8 Sketch showing initial interior space (slots)

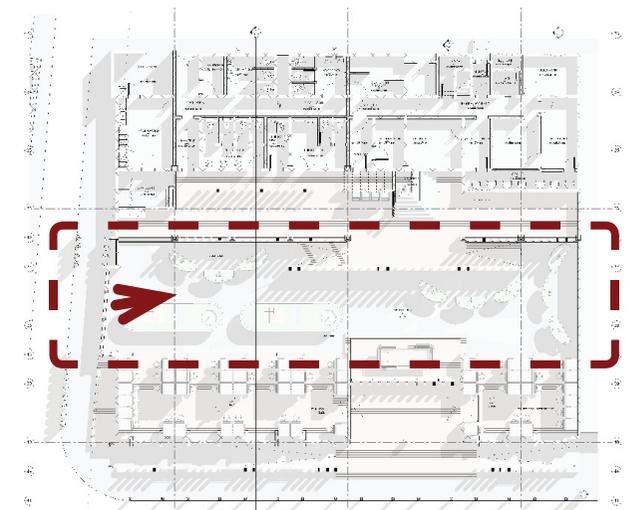
### 7.3.4 ENTRY LEVEL GAMING TO HIGH STAKES TABLES



Figure 7.9 Sketch showing tables floor and screen circulation space.

The transition from slots into tables does not consist in a change in level to emphasize the ease of movement into a larger risk gaming situation, the volume increases which a ceiling step and the barrier between the spaces is articulate through a series of screens creating the intrigue of a veiled effect as well as many entrances into the space. The user moves directly from the machines to be met by the horizontal barrier of a roulette table enticing them to play. The passage to walk around these tables is narrow creating a difficulty in continuance and urges the user to pause at this point and interact with the game.

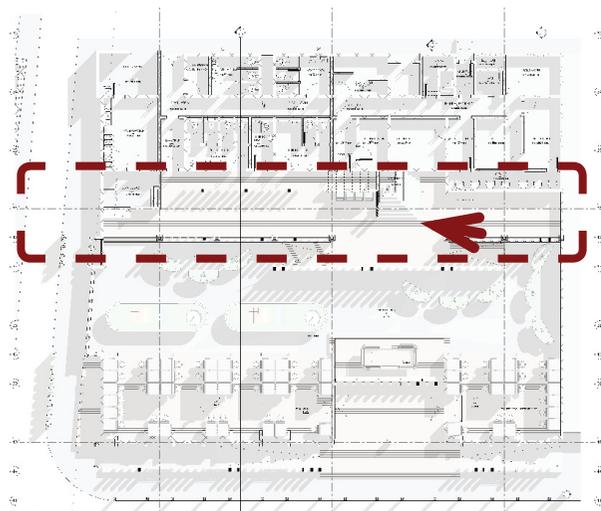
Once seated the user may view the other more complicated games such as black jack and craps and is enticed to continue through this visual relationship. The same ideology to applied to the black jack tables that distract the user while reaching the ramp into the circulation space.



KEY PLAN

### 7.3.5 FLOOR TO CIRCULATION

To draw the user into the *prive* (first floor) a screened double volume space is placed at the stair case which is proposed as a grand stair rising into a decadent volume creating interest with the screened and filtered light from above. The immediate permeation of the barrier between the gaming tables and the circulation space is screened using ceiling height, decorative screens obscuring the views between the spaces with a similar method of transition upwards by means of ramp to give the feeling of reaching a "higher place".



KEY PLAN



Figure 7.10 Sketch showing the circulation space and *prive* entrance.

### 7.3.6 SERVICE SPACES

The service spaces are situated to the north of the site due to the parameters provided by the urban layout. These spaces on ground floor are not accessible to the public and can then be considered the most private of spaces on this level and require an interface to the public realm.

The service spaces are controlled by two sets of criteria: general service and redline areas. General service areas contain bar and food preparation facilities, staff facilities and storage where redline services require spaces for counting, and storage of money and chips in the form a vault. "Redline" areas and general services have different requirements of staff and therefore the passage between the two spaces must be controlled, this is achieved by implementation of a *man trap*.

The vault itself is the most secured area and is surrounded by a double layer of concrete walling, the cavity between the two skins of concrete is then utilized for the other redline services that require only one skin of concrete a security measure such as the counting and cashier.

Washrooms are also housed within the service spaces. Two sets are required, one set within the secured area for staff and one set providing for the public. Proportions, finishes and sanitary ware fittings of the washrooms differ due to the requirement variations it is necessary to provide luxurious facilities to the public, but a more modest approach is acceptable for the staff.

The interface between the service areas and the gaming floor is then articulated through the implementation of "mantraps" into the redline areas, an two interactive interfaces in the bar and cashier. The cashier is a secured interface containing a screened interaction, where the bar which does not access the redline areas is an open interface. The interface between the washroom is then a screened but accessible transition.

## 7.4 PRIVE SPACE

The *privé* as the most exclusive and private of gaming spaces needs to have an atmosphere of elitism, the place needs to urge people to spend larger amounts and place higher bets. Placing it on the first floor makes it physically and psychologically higher. Visual access is veiled from both the ground floor and from the street.

### 7.4.1 SERVICE SPACES

From the service space and the circulation area on the ground floor, two staircases and service elevator are the methods of vertical circulation. The same disjunction occurs in the proportion and treatments of these circulation elements as with the washrooms in that the public elements are larger and more elaborately finished while the service areas are purely functional. Within the first floor service spaces there is provision for the vertical access of redline functions, office functions and a surveillance office where closed-circuit television cameras are monitored. Storage is important specifically to the first floor where smaller spaces are articulated allowing for a changing of games creating a need for tables storage. Data storage is as important as physical storage and contained within the redline secured area at the data store and server is contained.

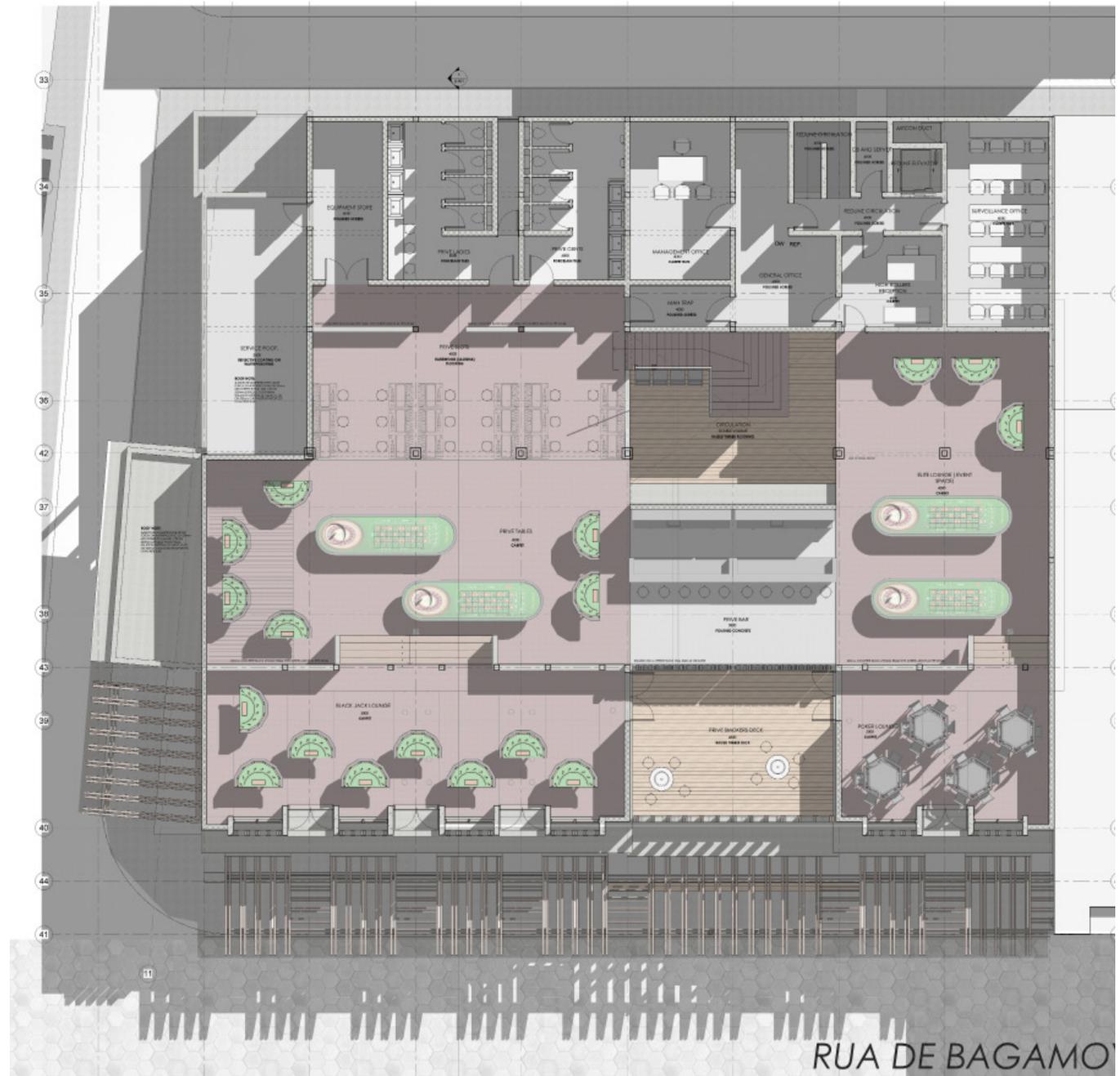


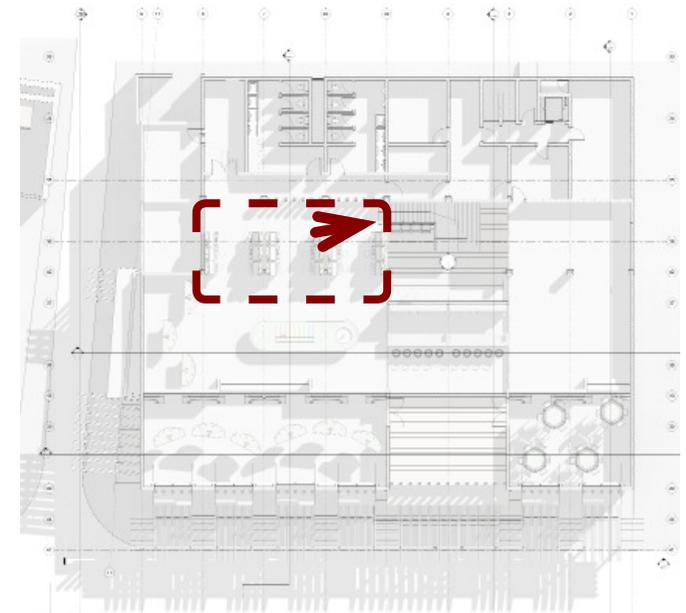
Figure 7.12 First floor plan of gaming facility Showing services and prive.

#### 7.4.2 CIRCULATION

As the public stair acts as the habitable threshold between two horizontal planes, it becomes a space for transition. Light and screens are used to create an atmospheric change as the user moves through the horizontal barrier. The arrival into the *prive* space is met with a permeable screen to the service areas to the north (right side of a user) with the *prive* slots to their left. The transition between circulation and services spaces has the same responses as on the ground floor but due to the movement into slots the permeation on the Southern side remains more open, this is achieved through larger openings and negating a change in level between slots and circulation space. The screens only create a barrier at the initial arrival at the top of the stair but as a user moves along the route the permeations become more visually permeable.



Figure 7.11 Sketch showing interaction of circulation to Prive slots



KEY PLAN

### 7.4.3 SLOTS AND TABLES

The same methodology employed in creating the transition to gaming tables is used as the ground floor where the user is drawn through the machines to the more expensive table games.

The ceiling level is dropped as access to the tables floor once again creating more intimacy within the space. Once again the initial game available is a roulette table with the black jack being the next space of arrival. The tables floor allows for transition in an east-west direction, allowing for a private enclosed space on the western most side of the building directly adjacent to the neighboring building. To access this enclosed tables floor, A bar pit is proposed with a lower floor level as a space to rest in-between games, negating the need of users to leave the *prive* space.

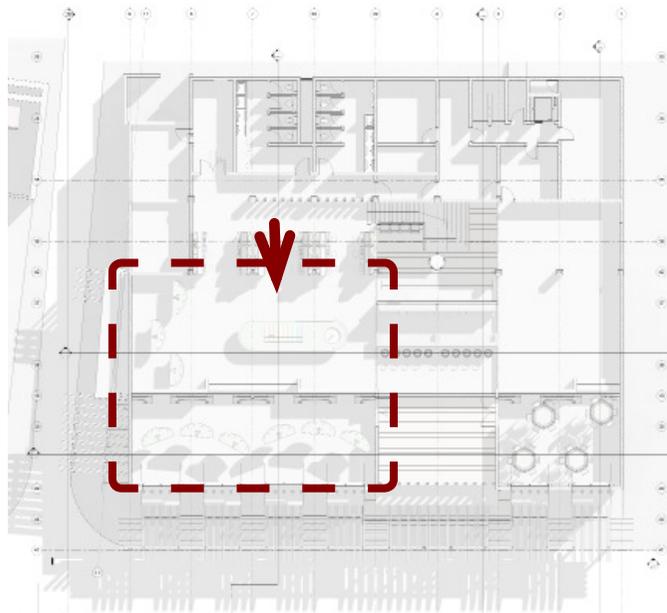


Figure 7.11 Entrance to table through the slots as an articulation of threshold

#### 7.4.4 FIRST FLOOR RELATIONSHIP TO THE STREET

The same methodology employed in creating the transition to gaming tables is used as the ground floor where the user is drawn through the machines to the more expensive table games.

The *privé* space, being considered the most private and exclusive of the public spaces is a contradictory play on the public-private relationship which occurs at the southern most facade. Allowing the space to be visually accessible to street allows for the viewer to see down into the street space while the view upwards from the public is obscured through the lighting in the street.

The spaces created for tables at this edge are enclosed in the form of raised private rooms creating the feeling of elevation contrasted by the low ceiling and small intimate volume which is the accessible to the outside through a veiled screening. These rooms are separated from each other by an open outside deck which emphasizes the line of entrance below and allows for greater street interaction.

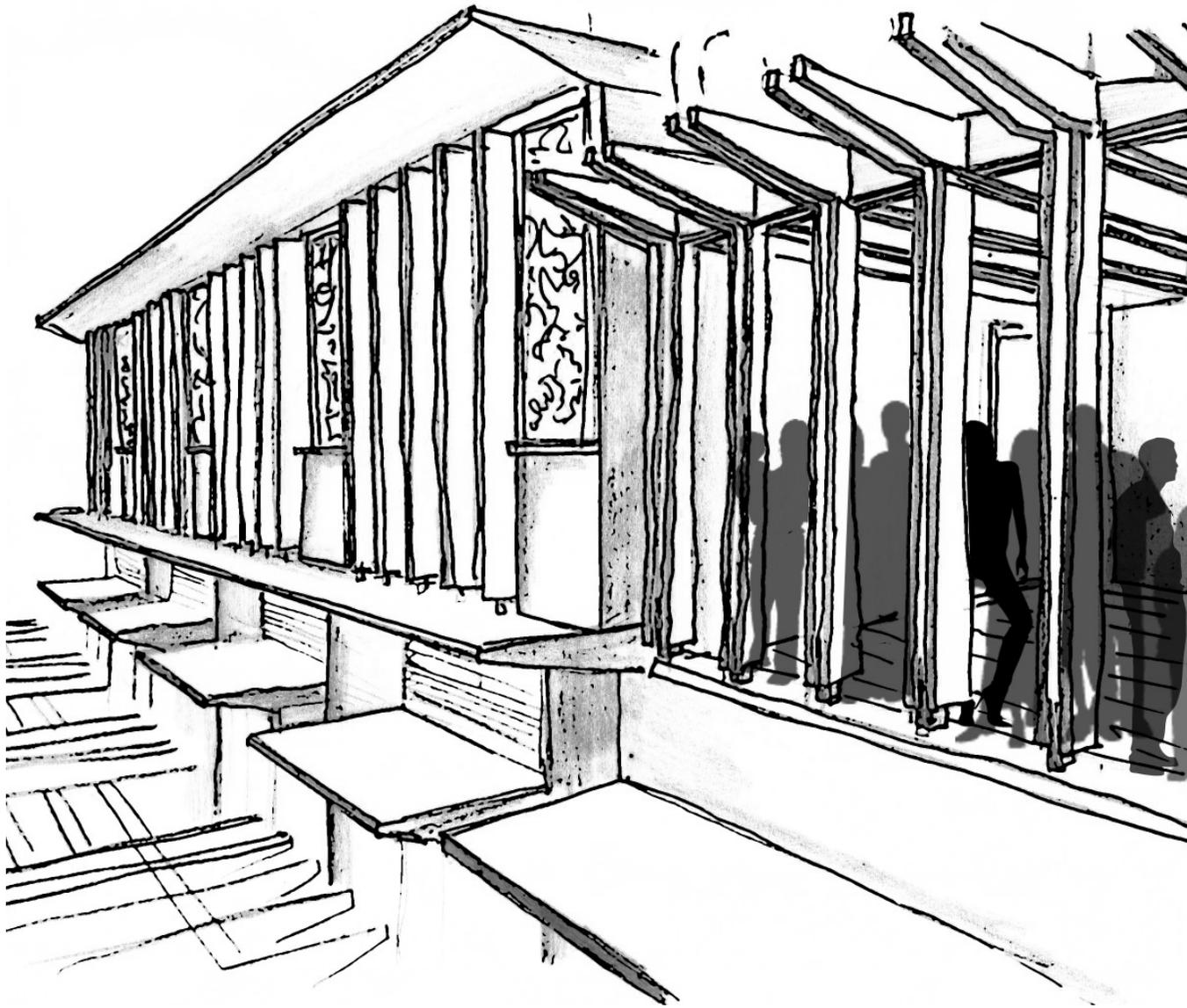
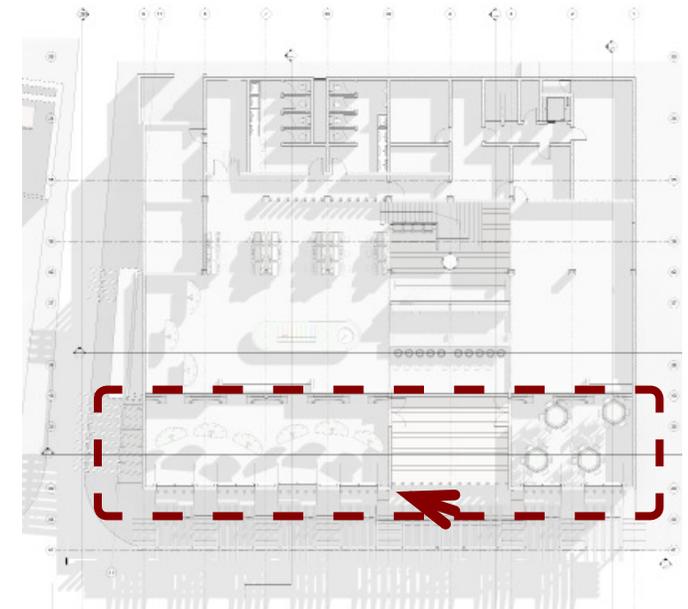


Figure 7.12 First floor street interaction Screening elements exist on horizontal and vertical planes.



KEY PLAN

## 7.5 FOOD COURT

The South side of *Rua de Bagamoyo* within the confines of the identified site is allocated as the food court and public facilities to the greater night life precinct. As part of those public facilities provision for the sex workers is provided not in the form of a formal brothel or even as a place for the sex act but rather as a facility for preparation. It also provides the threshold of transition into *Rua de Bagamoyo* from the new parking area provided for on the urban plan.



Figure 7.13 Photograph indicating method of appropriating space employed in the existing.  
152

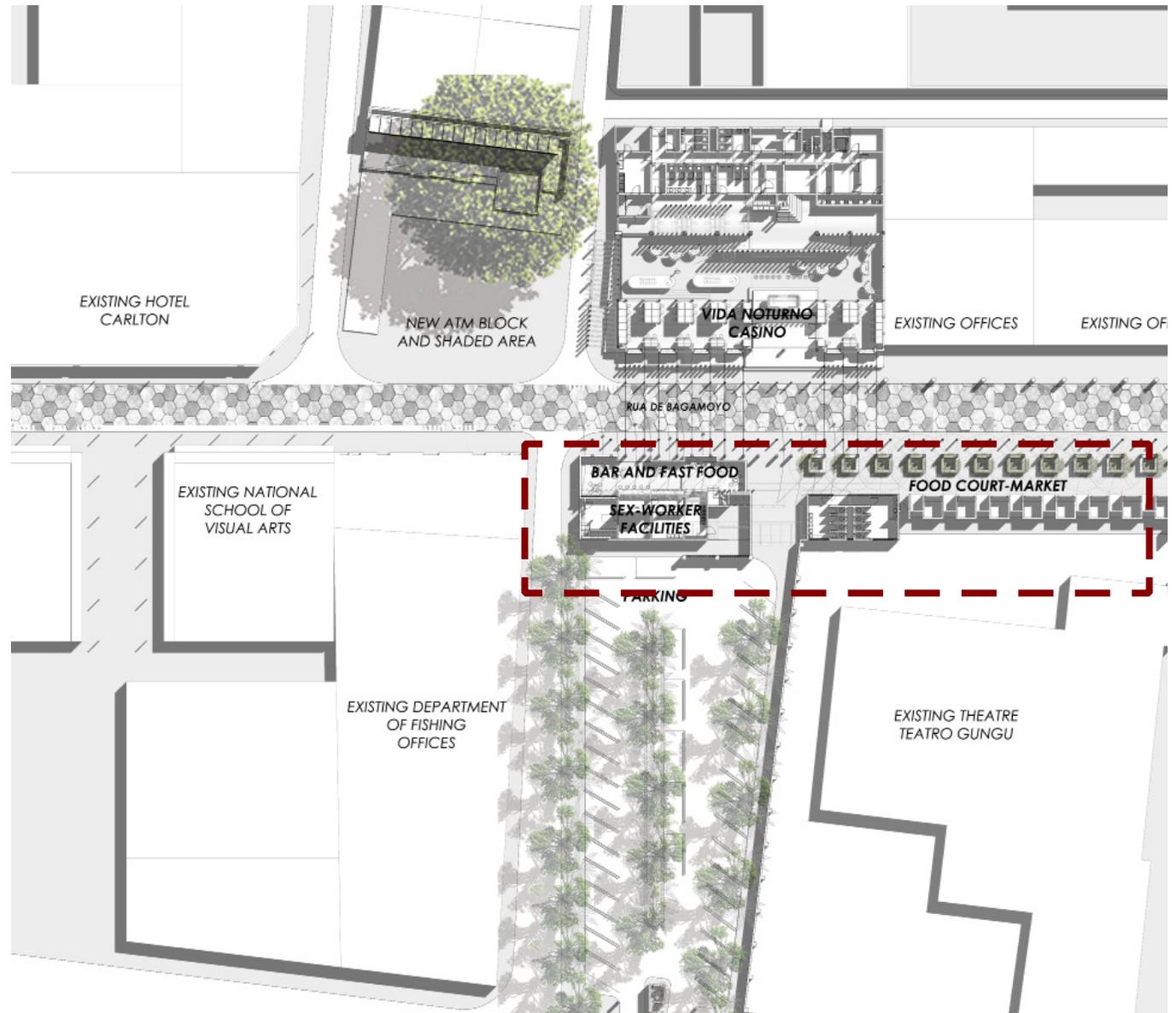


Figure 7.14 Site plan indicating position of "food court" market and food service spaces.

7.5.1 DESIGNING FOR THE IMPONDERABLE. (REFER TO SECTION 3.7)

Hertzberger describes “polyvalence” as a space that is not “entirely neutral or flexible” but also does not “refer too outspokenly to an unequivocal goal .” Wolford also indicates by means of a diagram the relationship of control within a space by the architect. fig! or Shade and light must therefore be provided. Through the analysis of the users, certain characteristics within the built form were identified to facilitate certain types of function. These clues allow the design to be more determinate than a simply neutral space. A food court specifically requires a specific type of user, specifically the static, and mobile vendors as well as the tschovas. Refer to Section 3.7 of Analysis where the imponderable has been pondered.

The static vendors and tschovas are currently in trading on the opposite side of street. It was determined that this was due to the shade provided by building shadows. To assume that they would also appropriate the space on the southern side requires the implementation of shade and protection from the heat. Providing services for these vendors also creates an incentive to trade from the provided food court space. These services are provided in the creation of lockable spaces and enclosures as well as reticulations in the boundaries creating alcoves similar to those seen in the Museu market precinct (refer to Section 6.2.1).

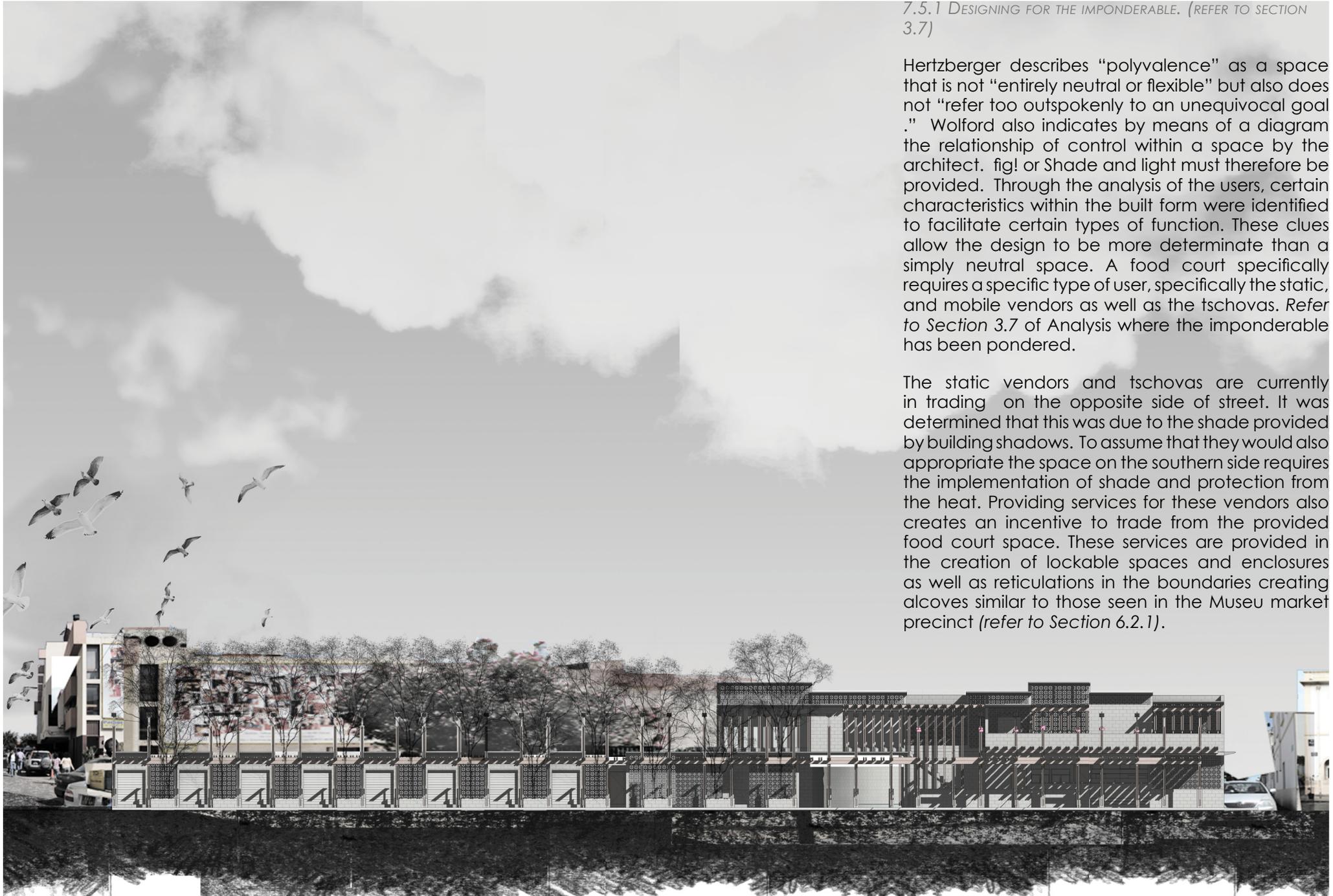


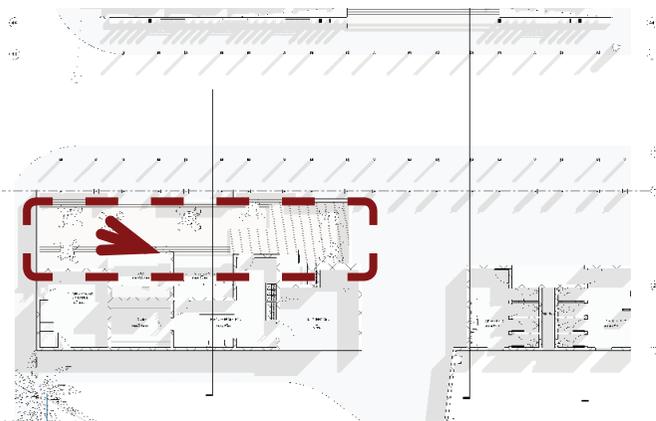
Figure 7.15 North Elevation of market and sex-worker facilities.

### 7.5.2 PROVIDE SAFETY AND COMFORT FOR TOURISTS

Part of the food court is designed for a more formal food court service in the form of a take-out and bar. This is provided for the tourist as a place of safety and comfort. It is designed based on the perspective of a typical South African franchised take-away food service which is intrinsically the same as an American or European version of the same thing, but is then distorted in that the actual eating space or served space remains within the public realm.



Figure 7.16 Sketch showing "tourist friendly" bar and food outlet.



KEY PLAN



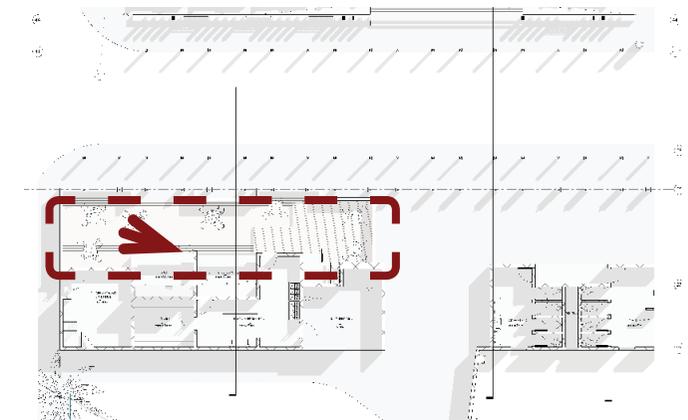
Figure 7.17 An actress prepares for perform at the wits theatre. Photograph by Author 2003

## 7.6 FACILITIES FOR SEX WORKERS

The creation of a space for sex workers is inspired by the interaction with the ladies bathroom in the Copa Cabana striptease bar as well as theatrical change room design. (See section 3.7.5) The intention is to create a space in which the sex workers may prepare for their profession through a series of thresholds that run in parallel with the transitions in psyche that allow for a retention of self. In simple terms it allows the women who has found herself in a position of sex work to use the space to transform herself into the role of prostitute.

Integrating the notion of a theatrical change room allows the women to act as prostitutes once in costume without allowing the acts performed to become a reflection of the individual but rather of a collective "cast".

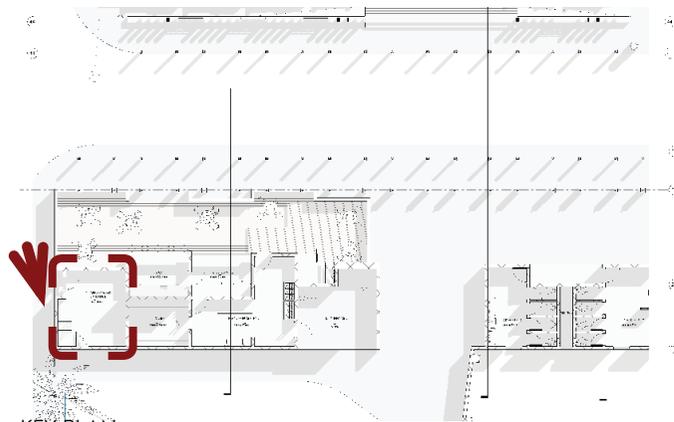
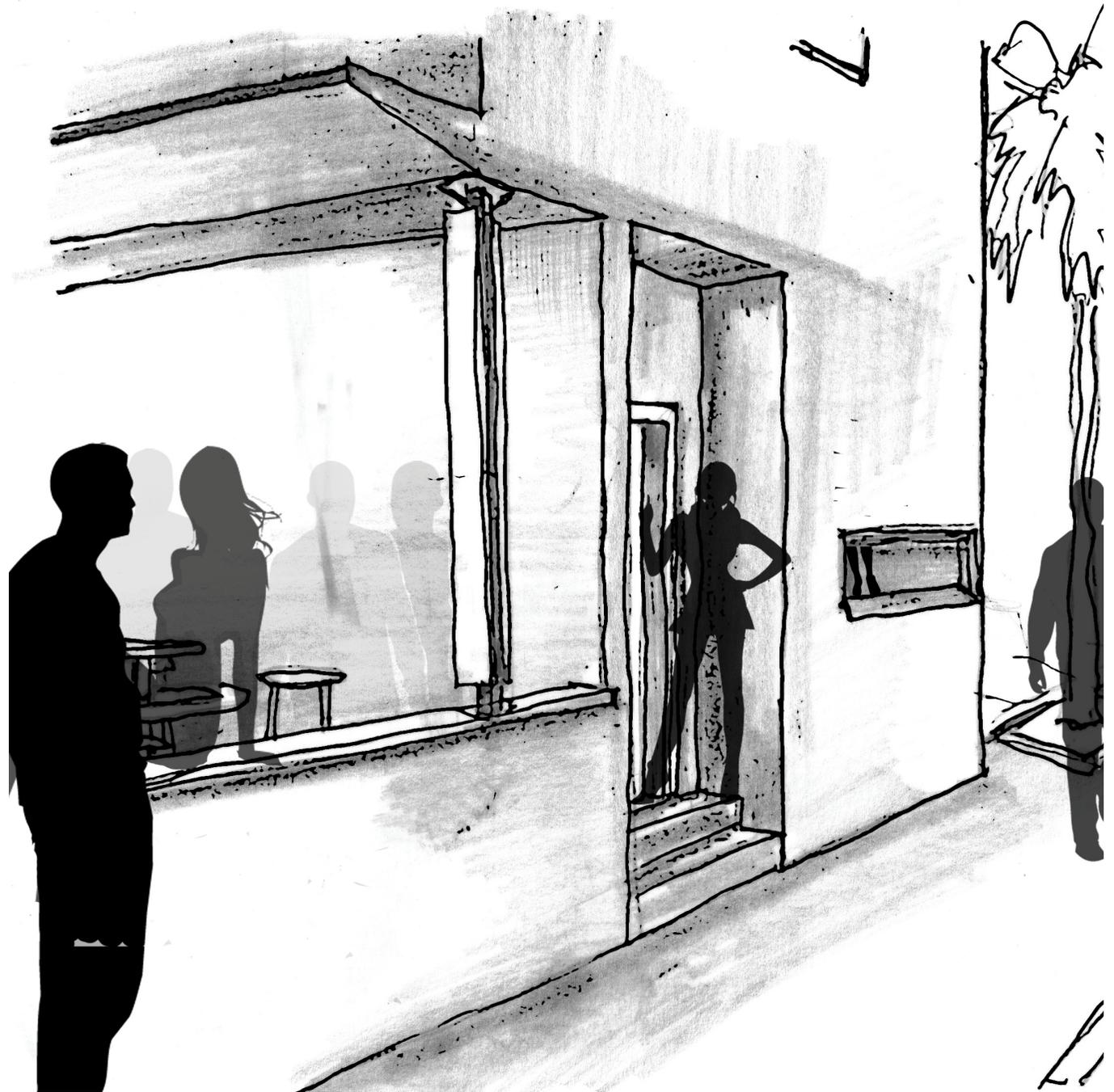
The majority of facilities provided for the sex workers is situated on the first floor to create the contradiction between the hierarchy of the casino space placing *prive* users (the wealthy and extravagant) at the highest point and the achieving a similar hierarchy but granting the highest point of surveillance to the sex-workers.



KEY PLAN

### 7.6.1 HIDDEN ENTRANCE

The entrance to these facilities occurs on ground floor hidden within the food court market structures. The Door itself is simple and unremarkable and should be treated as service door. There is no hierarchy on main entrance applied as it should be a threshold only to those who know of its presence and should not communicate with the public realm. The entrance is recessed into the structure to emphasis the privacy and inaccessibility to the public.



KEY PLAN

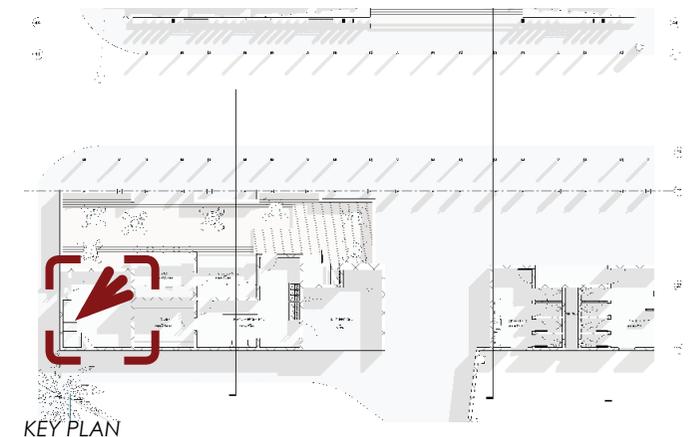
Figure 7.18 Sketch showing recessed entrance to the sex worker facilities

### 7.6.2 SECURITY AND ACCEPTANCE

The initial space is an entrance lobby with provision for a waiting space and security desk, this allows for a control of access but also the first stage of transformation as the sex worker enters from a public space where she could be any person at a food market and transitions into a space where she is accepted as one of the many ladies of the night. This space leads into a staircase to the first floor, reticulations on the ground floor facade allow for glimpses through small windows into the space, but never large enough to determine a view of what occurs inside.



Figure 7.19 Sketch showing entrance lobby and private stair



KEY PLAN

### 7.6.3 TRANSITION THROUGH THE MUNDANE

Up to this point there has been no built reference to sex work as a profession or even to change room facilities. The first threshold on the first floor transitions through the laundry facilities. This is provided to allow the sex workers to leave their "costumes" in the space and enter and exit into the "real world" in their personal clothing. This allows them to keep at least one element of the sex trade out of their personal lives, whilst allowing the transition into the changing space to be slowed through elements of the everyday. The transition between the bathrooms and the laundry facility is separated by an open courtyard for the practical purposes of drying clothes, but to allow access to the public realm through an outside inside connection, a visual connection allowing the sex workers to assess the audience and clientele. It could be likened to the peaking through the curtain prior to a performance.



Figure 7.20 Sketch showing transition through the courtyard and outside access to the street.

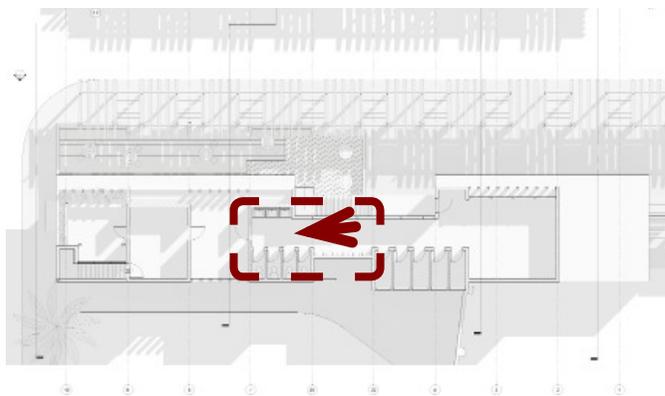
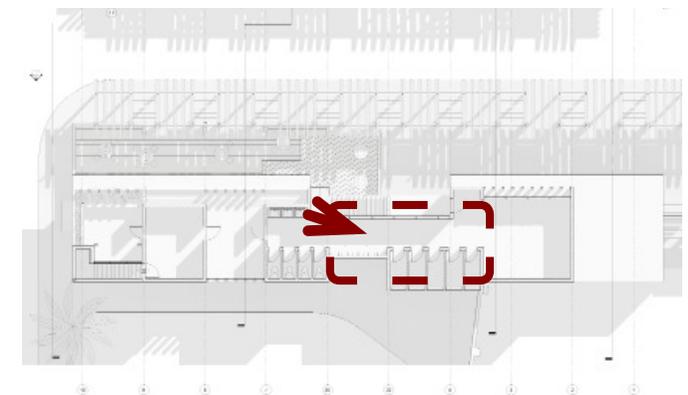




Figure 7.21 Sketch showing the reflective surfaces of window and mirror leading into the communal changing space

#### 7.6.4 ELEGANCE IN THE EVERYDAY

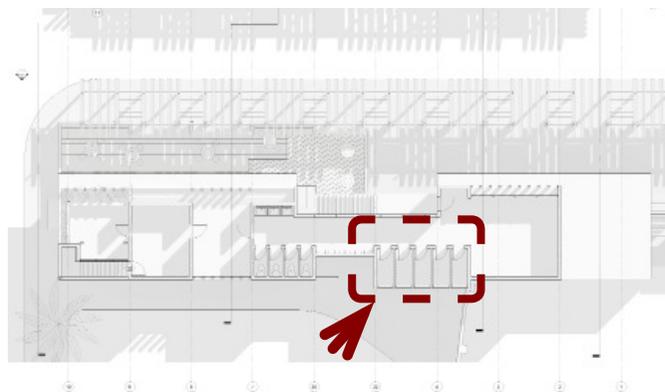
The layout of the bathroom space is such that the initial entrance involves simple functional provision for toilets and wash hand basins similar to an everyday public bathroom facility. The transition continues into the shower spaces which are screened from the street by a Double volume balustrade in front of the second stair as well as a frosted glass curtain wall allow obscured glimpses of silhouettes into the space creating intrigue and voyeuristic quality to an inaccessible space. The transition occurs between the bathroom and showers past an elongated basin and mirror allowing for a last glance of the reflection of the women as herself and provision for the washing of faces.



KEY PLAN

### 7.6.5 CELEBRATION OF THE SHOWER

The showers themselves are individual cubicles screened with shading devices and frosted glazing. This creates an allowance for the preparation of the body. A step is provided for shaving of legs and the volume is reduced to create an intimacy of individuality. This place is where the women will discard the clothes of the everyday and be confronted with the privacy and connection to their own body. From the outside this shower block protrudes southwards as an entrance marker to the street from the new parking area forming part of the signage creating once again a contradiction in the public to private relationships. These showers are not completely sealed as it is important that the sound from the changing space transcends the barrier into the shower space to allow the anticipation for the next stage.



KEY PLAN

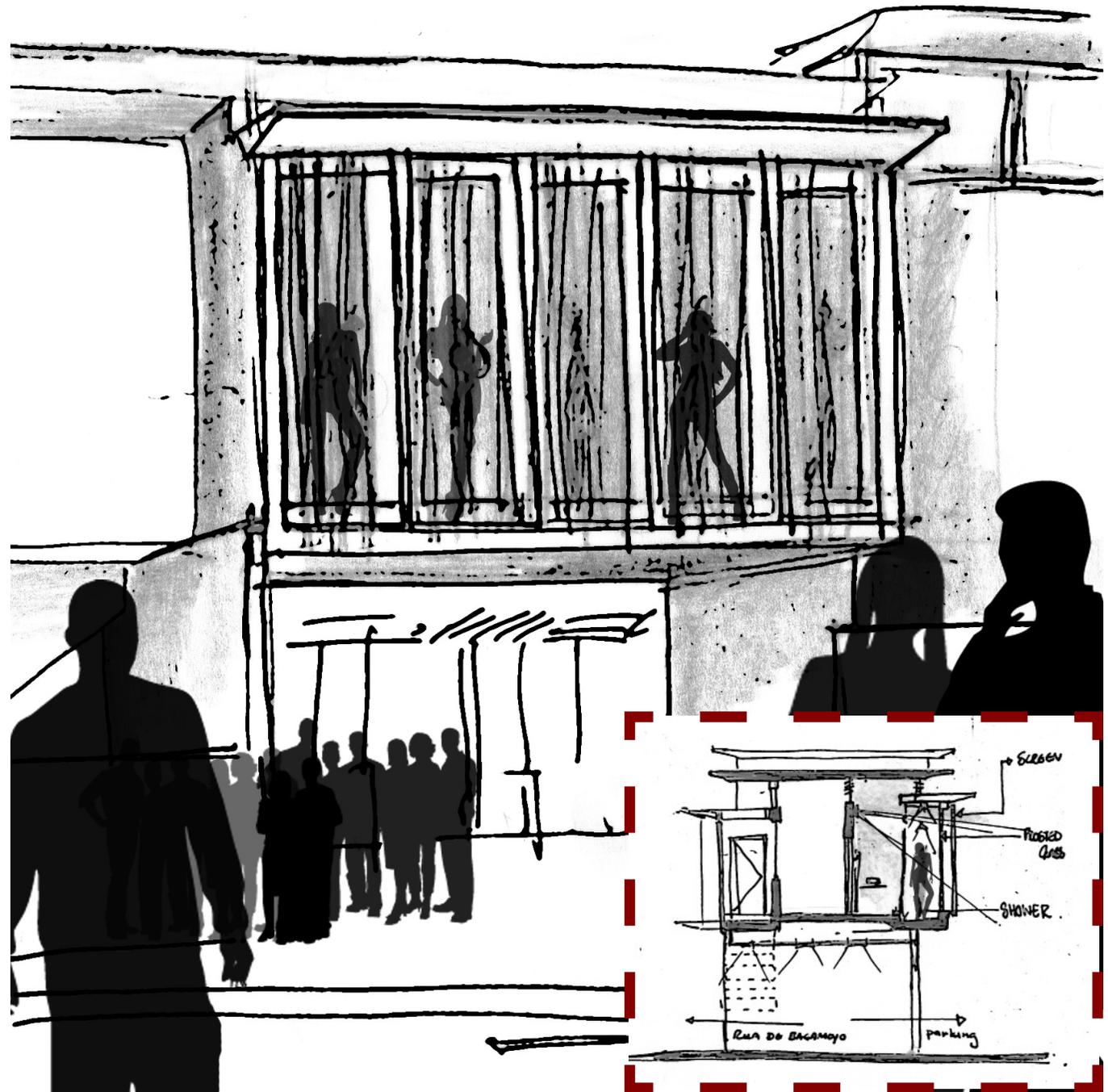


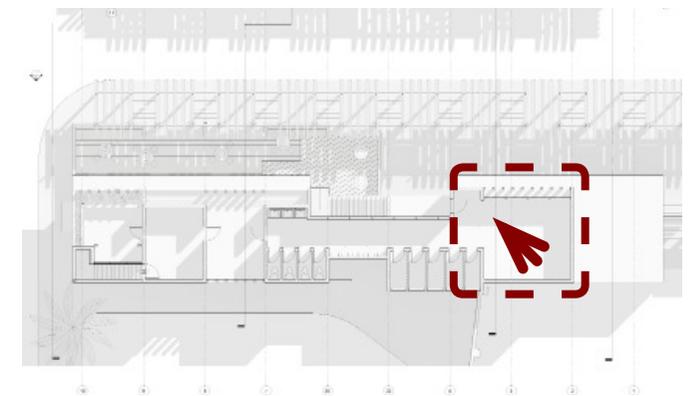
Figure 7.22 Showing the protrusion of the shower block screened and lit from the interior emphasizing the silhouette of the body.



Figure 7.23 Sketch showing the final make up check space and exit towards the street.

#### 7.6.6 COLLECTIVE TRANSITION

Providing a changing facility for the collective as a communal spaces allows for the theatrical change room ideology to be captured. This is a space for transforming as a group into the ladies of the night, this space should be lit as though it becomes a celebration of congregation of women, it allows for the glamour described in Ricardo Rangel's photography (refer to Section 3.6). This celebration of space is created by raising the volume and allowing for top light windows and lighting that is reflected off a light coloured ceiling. In this change room lockable cupboards are provided which can be rented to the sex workers to create an income to pay for cleaning, maintenance and other everyday expenses.



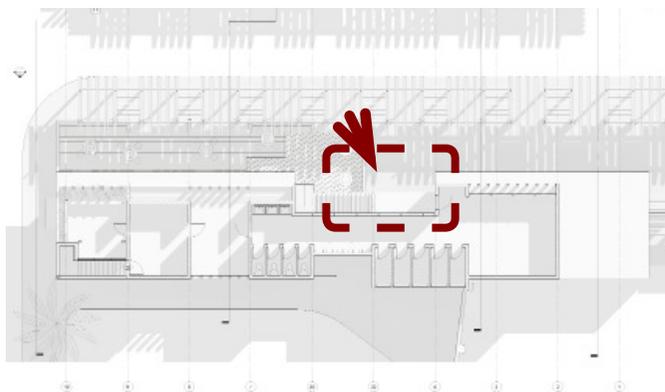
KEY PLAN

7.6.7 FINAL MAKE-UP CHECK

The re-entry into the public realm occurs down a larger and more public stair into the security of the bar space. This stair is screened using a double volume balustrade obscuring view, allowing for a dramatic entry for the glamorous ladies of the night to enter the street as they pass the screened area emerging on a landing in full view of the street. Two levels of security exist on the stair, a security gate on the stair landing as well as a lockable door at the top of the stair to prevent clientele from entering the private space.



Figure 7.24 Sketch showing the final make up check space and exit towards the street.



KEY PLAN

The atmosphere created within the various thresholds identified requires a technical resolution that communicates the layers of transition as well as the feelings within that space within a contextual framework.



Figure 7.25 Rendering showing the Gambling Facility entrance.



Figure 7.26 Section through both sides of the street  
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SECTION A-A  
SCALE 1:20