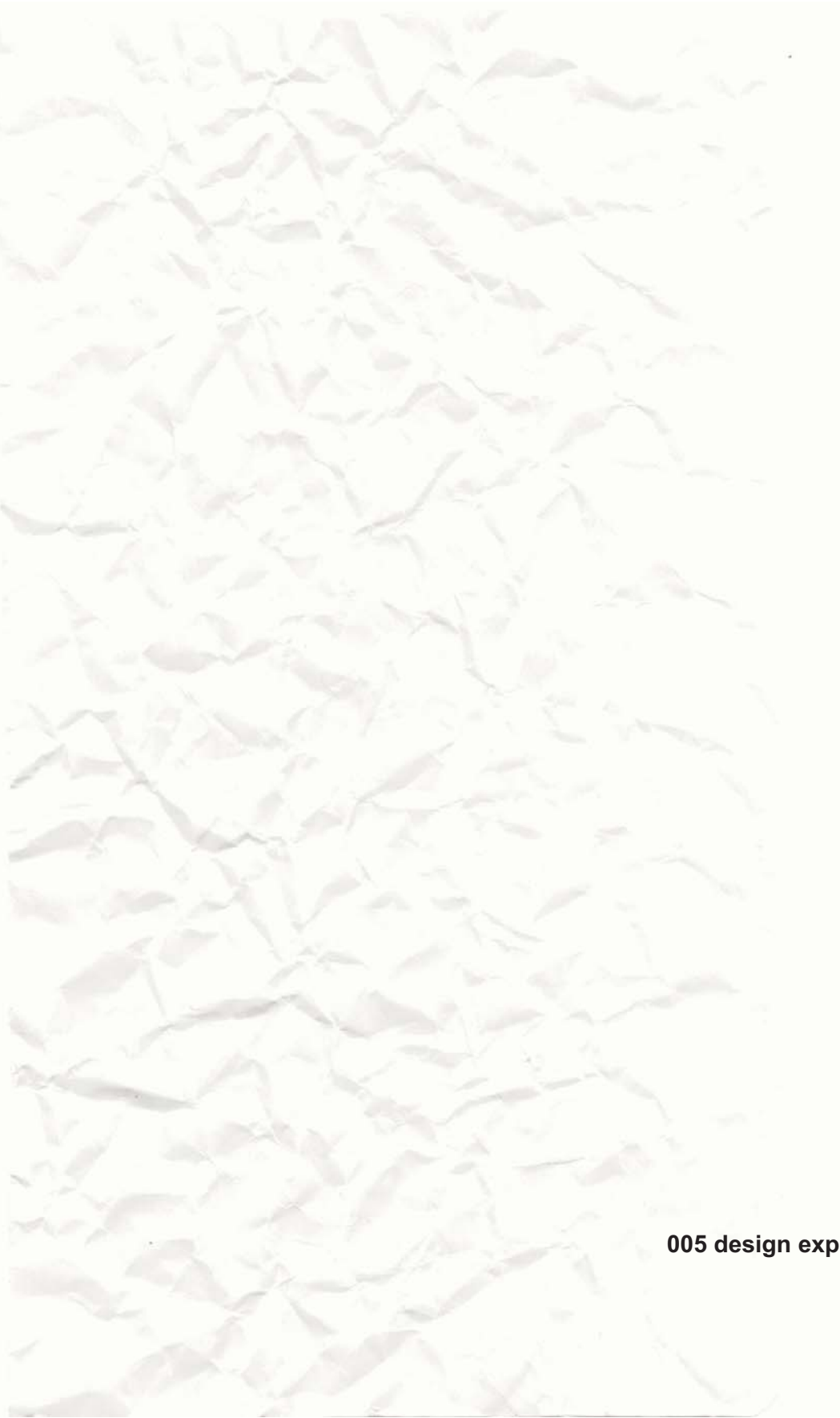


... the intimidation of a blank piece of white paper...



005 design exploration

## 0051 Design brief

The 'programme' throughout this project is thought of as a set of desired behaviours and the spatial qualities appropriate to them, rather than a statement of quantities of space.

This events centre seeks aims to create an environment where people not only engage with one another on the occasion of various events, but that they engage with the immediate environment hosting these events.

The intervention is a place of meeting and interaction. The site will encompass a large park, allowing people to weave through the site, crawling at the feet of the cooling towers and engaging with them on elevated walkways as well as interacting with the lake.

The creation of an **urban events centre** gives rise to the possibility of large crowds gathering and moving about the site comfortably.

Certain design requirements have been placed upon initial conception of the intervention which informs the brief of various decisions.

These include:

- The decision to design for **maximum INTEGRATION** into the surrounding environment and landscape
- The site as well as the building should have multiple entrances and various access, resulting in an intervention that is permeable and accessible
- An interplay between the interior and exterior
- A place that facilitates and embraces unplanned visits as well as this place being a destination
- A place of respect and **grandeur**
- Providing education in the form of a museum of coal-fired power stations as well as providing entertainment with the various events
- To reintroduce the towers as **icons** in the city
- That this place be a place of **convergence**

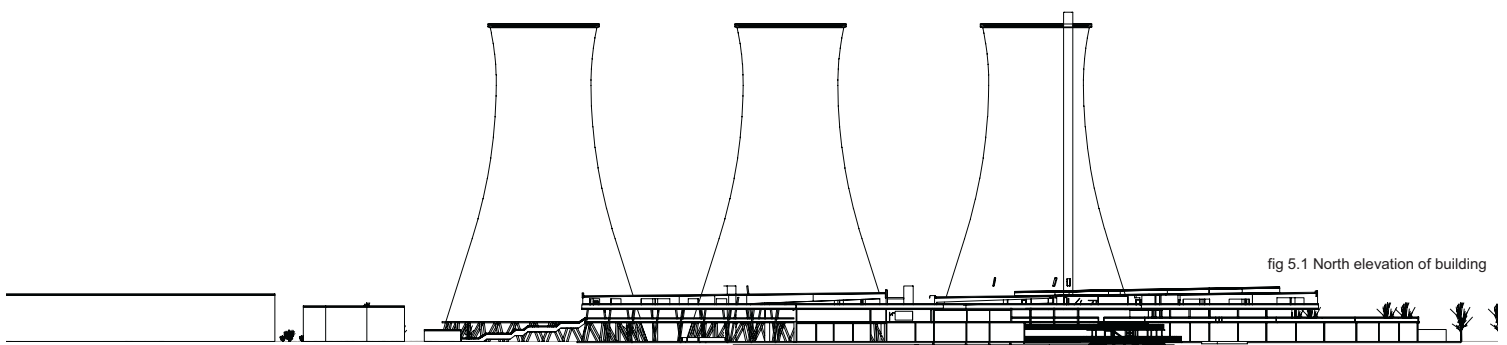


fig 5.1 North elevation of building

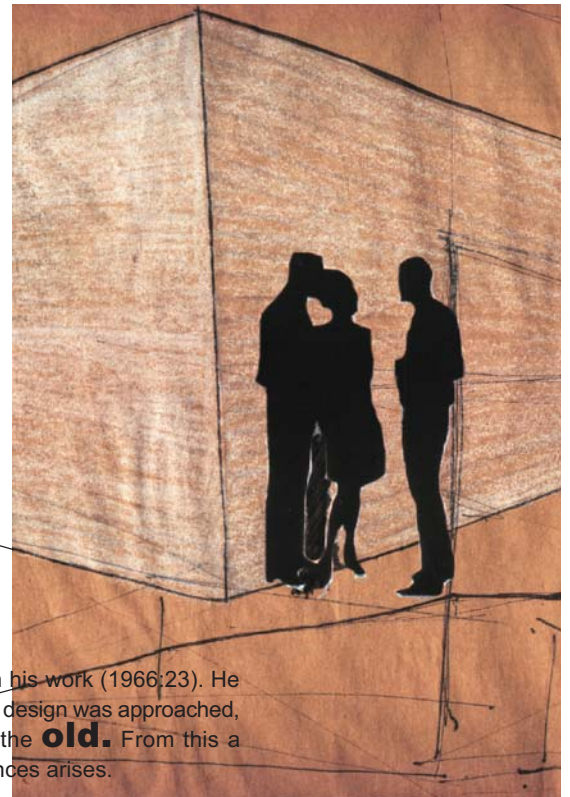
## 0052 Design conception

The feeling when engaging with the power station for the very first time is overwhelming and breath taking. The experience suggested to me that something of value had just been discovered - a hidden treasure - waiting to be found in order to be transformed into something far greater than that which it currently is, a relic from a previous industrial era when it was the size of the structures that spoke of their importance in society.

From a distance, it appeared that these epic structures exist in a state of complete disagreement and contradiction. Whilst the towers, mammoth in their appearance, bring about feelings of anxiety and intimidation, it is the presence of the lake alongside them that contributes a sense of serenity and composure to the site.

In exploring the relationship that stems from the space between the towers and the lake, it becomes apparent that this state of contradiction in which they exist, does in fact inform the design and can be seen as an asset if the design responds to this relationship and exploit the tension between these opposing elements. It was only in exploring and understanding the potential and power in contradiction, that the question, can contradiction as a productive force produce an architecture that exploits this characteristic arose?

The site lends itself to other contradictions. Fully dependant on man for its existence as a power station, all the structures on site suggest a scale which indicates otherwise. The scale of the structures on the site has little regard for the interaction of man and in no way does it indicate to a visitor that man was ever a part of this once fully functional and flourishing industrial site.



As an architect, Venturi chooses to embrace the phenomenon of 'both – and' in his work (1966:23). He acknowledges the law of contradiction and it is from this similar perspective that the design was approached, **embracing both the new** and merging it with the **old**. From this a meeting that produces new meanings by mixing the boundaries between differences arises.

fig 5.2 Concept sketches

The design concept was seeking to revive these disused structures by accentuating and reinforcing their initial architectural qualities within the context of their new functions. Original functions are of course ephemeral, but the architecture remains and can be reused.

The design reacts and responds differently at different points of the programme, informed by the activities suggested for the various spaces, the intervention in some instances fills the existing voids, and in other situations, the intervention responds as a parasite, attaching itself to its host, the towers. In some instances the intervention forces you around the tower with a controlled circulation route.

During the design conception, the decision was made to limit the scale of the intervention to prevent it from competing with the scale and drama of the existing elements on site. This recognition of the physical context as a dramatic backdrop upon which the intervention could attach itself was an important comprehension that later played a major role in perceiving the site as a unified whole.

fig 5.3 First concept model

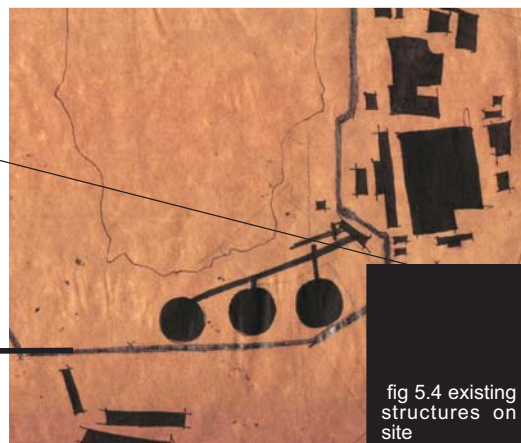
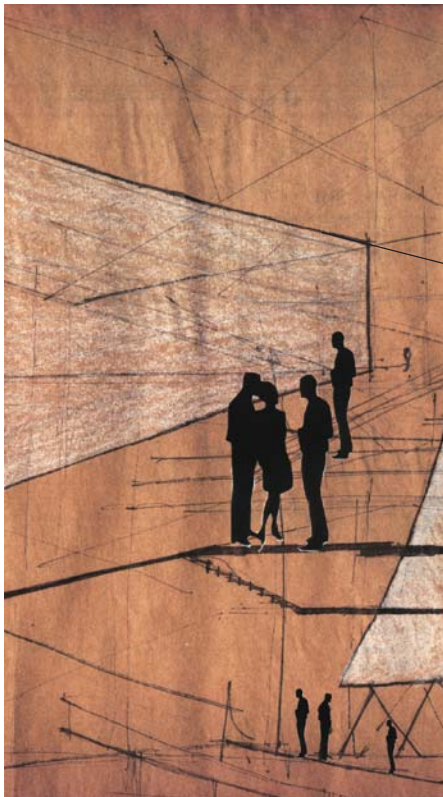
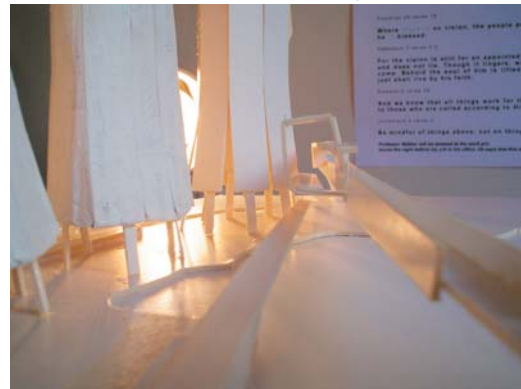


fig 5.4 existing structures on site

### 0053 Design approach

43

Throughout the design conception the main approach is to provide people with the opportunity to experience such vast unusual spaces that the cooling towers contain inside and create outside. This design, aimed at creating a place of grandeur. A place that provides both education and entertainment. Spaces that are versatile in functions as well as participators, even in times of participation.

The intervention aims to reintroduce these towers into the urban fabric, and to reinstate their rightful positions as icons and recognizable landmarks within the city.

The project focuses on creating spaces of convergence, a coming together of activities and people, and it is best described as a coming together of:

Architecture and people  
Architecture and administration  
Architecture and the city edge



Space is perceived and dealt with throughout the design as an envelope, a surface that **coils and uncoils**, rises up and shrinks back again. Because circulation is an important element in the design of the intervention, circulation and movement throughout the intervention is seen as a social act, and even crossings, pauses, and breaks become movements.

As a designer of the built environment, I recognize the importance of seeking to preserve the traces of the past within our cities and allowing the layering of rich environments to develop. It is through the acknowledgement and respect of a city's past that the city of collective memory slowly starts to form and become a city layered with memory as parts of the city's fabric undergo recycling yet never erasing that which is of a past era.

The architecture in this project speaks of an architecture of **BENDING AND TWISTING**, in a continual struggle against gravity, against time, as the towers threaten the participator with their age and verticality. An abandoned architecture, not waiting to be filled, but serene in its transcendence.



## 0054 Design evolution

In the process of the design exploration, the design reached a point of stability from where it could evolve and blossom.

Neighbouring buildings on site are anchored to the earth by establishing a sense of control over the landscape, almost dominating it. As pedestrians crawl at the feet of these industrial artifacts of a bygone era, it is only when the engager comes into contact with the cooling towers, that this perception changes, for it is at the feet of these towers, that it's understood what a minimal impact these towers have on the earth as they rest so lightly upon the soil beneath their columns. Their appearance from a distance suggests that they - the towers - are heavily grounded structures, yet when standing alongside them, you begin to comprehend the sacredness of the ground floor as it is almost entirely **freed**, allowing the space that fills the void within to overflow and leak out as it comes into contact with the ground floor. Little physical contact is made between the towers and the site and this results in the perception that these enormous structures are floating.



fig 5.5 Ground floor of cooling towers

For the reason of allowing the participant to experience the sacredness of the ground floor, the participant is afforded the opportunity to wonder through these towers, walking beneath them as they follow a path leading towards the forest of columns.

At the edge of the city the essence lies in the design of spaces not objects. The building symbolizes a bridge, a continuous linear space with connected floating walkways hovering above the lake and suspended in mid air, suggesting that the anchoring of the site and the intervention is very much a philosophical one, as the intervention embraces the idea of freeing ground floor with gaps and openings punched into the building.

Throughout the building, it is the movement spaces that are the main element of the design, and since much emphasis is placed on the designing of the circulation routes it becomes clear that the designing of spaces rather than objects is more important.

fig 5.6 Concept sketches



45



fig 5.7 Water channel leading to cooling towers



fig 5.8 Freeing the ground floor

### 00541 Functionality

“One of the most important effects aesthetically of the industrial revolution was the introduction of structures into the landscape that had nothing to do with the human scale, but reflected rather the superhuman nature of the new industrial activities” (Richards 1958:20).

The City Generating Station is a product of the industrial revolution, and it belongs to a group of purely functional buildings that receive their extraordinary architectural qualities from their straightforward utilitarianism. Their awesome scale, sensitive but confident handling of materials and the articulation of architectural elements such as stairways and window openings, create a subtle architecture intended to fulfill the needs they were built for.



fig 5.9 Layering of site components

Industrial buildings have been designed and built with the realization that sometime in the near future they will become obsolete, technology will improve and they will be outdated. One day these structures will be empty shells, sculptures in the landscape, a visual testimony to change. Either having to be destroyed or have a large sum of money invested for their renovation to fulfill a completely different brief.

In order to provide the opportunity for participants to engage with these structures, the reintroduction of the human scale into these environments needs to be carefully addressed. The intervention seeks to solve these issues and provides the opportunity for the participant to engage with these structures and buildings in a way that before was never possible. These once mono functional utilitarian structures now transformed become vibrant spaces where people gather.



## 00542 Design language

“A ‘freespace’, is a non-place - a place not utilized, without function or meaning - where a surge is most likely to enter. It is here that the surge is able to overflow, to shake and stir - consolidate into dense composites forming ripples and ridges. A rupture arises, which, in turn, creates new surfaces –composites” (Woods 1997:162).

These towers, once a freespace, now will have forms rupturing from within them, creating new surfaces above the towers, viewing platforms, overflowing of spaces. These new forms attempt to blur the boundaries between the inside and outside of the towers. No longer a freespace, these forms modestly transform the space from **‘void as emptiness’** to **‘Void as wholeness’**.

Parasitical architecture forms an important part of the design language. In some instances the intervention is literally a parasite and attaches itself to the host and remains distinct and programmatically interconnected with its host. Because the parasite does not recognize boundaries and edges, it is important that the parasite introduces new edges. Space that’s needed for its survival is often negotiated between the parasite and the host. As the parasite inserts itself into and between the towers, this becomes apparent. Absorbing its hosts’ infrastructure and allowing for openings and developments to occur it is made clear of the important role the host plays in making this intervention possible.

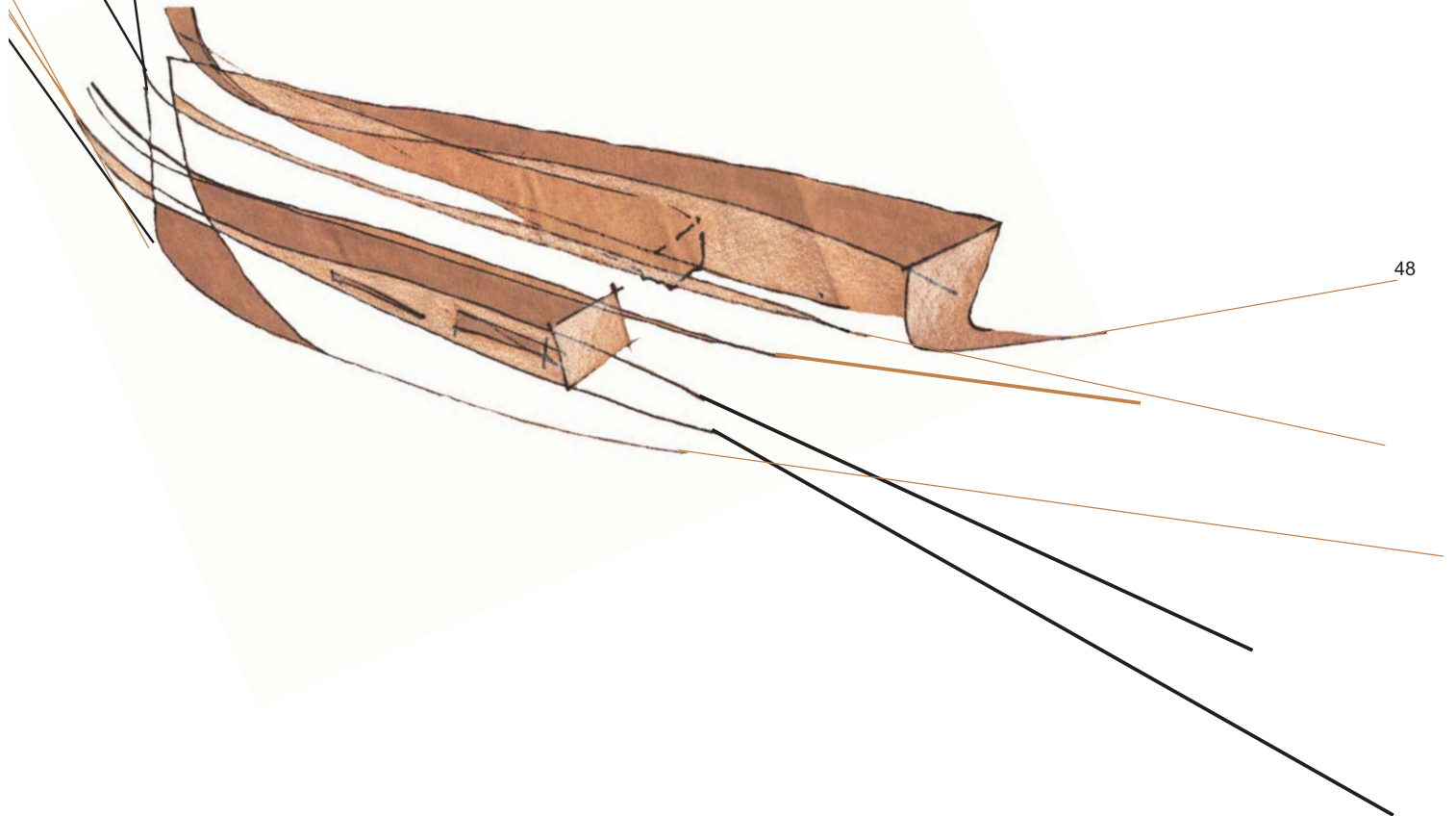
When dealing with architecture of a parasite, a new building works with and adds to and incorporates elements of the old. The design language understood here is the identification and significance of the old, and the relevance in responding to it in order for the intervention to be a success.

### 00543 Scale, form and proportion

Pedestrians crawl at the feet of the towers. In no way does the scale of the towers acknowledge the scale of man. Perhaps it should never. It is after all the scale of the towers which leaves you feeling intimidated and overwhelmed. No building on the site competes with the scale of the towers and no intervention in future should ever try to. It is important to clarify that the intervention seeks to compliment the scale of the towers by in no way interfering with it. The intervention is designed to relate to the human scale, and because of the intervention it now becomes possible for man to engage with the towers.

The form of the building responds to the **verticality** of the towers. Seeking to compliment the form of the towers, the building is designed around a linear movement route. The form of the building is derived from the functional requirements needed to accommodate large groups of people, with walls acting as channelling mechanisms, the circulation routes on site and throughout the building give birth to the form of this building, along with other considerations.

Proportion within the designing of such a building is a major driving force in the design conception. The proportion of the building to the towers is very important because it directly affects the way in which the building responds to the towers. This consideration for proportion confirmed the design decision that the building height should be no more than three storeys.



## 00544 Circulation

The participator must attempt to see the experience of space continuity in terms of a series of movement systems based on different rates of speed and different modes of movement; each of these interrelated with the others and each contributing its part to the total experience of the site.

The spatial flow meets the functional needs of the building which is to welcome a large public comfortably, especially during exhibition previews and events; and to move about easily, even on busy days. Throughout the building, space is treated as permeable, and flows go both ways, in and out of it; space is permeated.

Movement in and around the site is seen as the vehicle of experiencing the towers, for without movement, no space relations will be experienced. Because movement carries such a responsibility in terms of experiencing the site and the intervention, circulation throughout this project is treated as a social event. Circulation areas are treated as transitional zones between public and private realms. If movement throughout the building is to be perceived as a social act, then the concept of inhabitable circulation becomes important. In order for circulation routes to be platforms for social events, they need to provide the opportunity of being inhabited rather than merely serving their function as alleyways of movements.



fig 5.10 Spatial organization

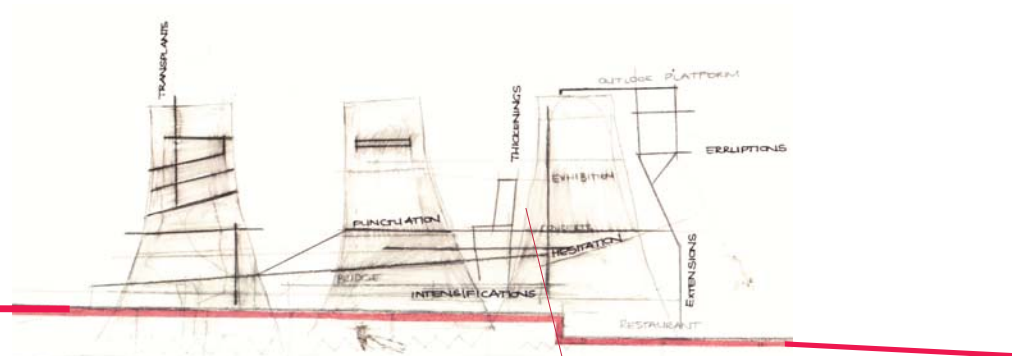


fig 5.11 Movement paths

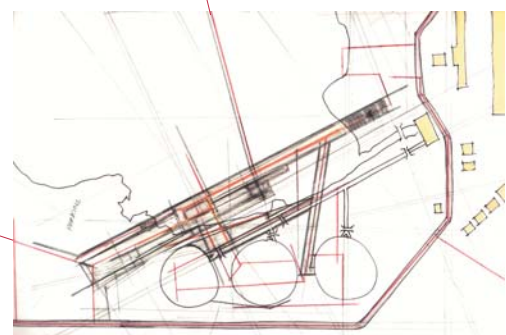


fig 5.12 Circulation routes around the site

Spatial organization



fig 5.13 First concept model of floating bridge

The **floating walkways** linking the building to the towers are seen as 'strips of space', longitudinal sections of inhabited circulation routes. Walls too are placed to aid the movement of people along and through the building. These walls together create a bundle of pathways. Roofs too become inhabitable and serve as viewing platforms beyond their functional demands.

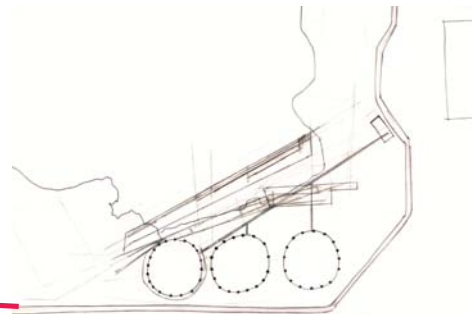


fig 5.14 Movement paths \_ concept

**Precedent: LOT-EK**

**LOT-EK** is an architecture studio based in New York. As an architectural practise, many of their projects deals with the rethinking of the way in which the human body interacts with products of the Industrial culture. ([www.lot-ek.com](http://www.lot-ek.com))



fig 5.15 Above times square

### Above Times Square

As a tourist destination, the **s p a c e a n d c r o w d s** are the event. Elevated catwalks provide vantage points above the street and up the sides of the buildings, inhabiting the spaces behind the billboards. The proposal enhances passage and allows stopping to view the Square.

This new layer of circulation has flexible components that can adjust to specific events, such as collapsible stage and bleachers. Activated billboards provide views and amenities such as comfort stations, lunchtime bench perches above the street and visitor. They also provide general balconies for the spectacle and box seats and platforms for politicians and at special events.



fig 5.16 Path of walkways

### 00545 Skin vs shell

Skin represents a transition between the outsides and the insides. Industrial skins have assumed a life of their own. It is a life whose pedigree, however is more alien than human. Our skin is alien to us, marking the exterior, the end of ourselves. It is a screen on which we watch its ability to heal.

In dealing with spaces inside the towers, the outer envelope has been detached from the interior volume. The building within a building begins to take form becoming an independent whole. These curvatures and warped surfaces of the towers wrap around the inhabitant like a second skin. While the design of a flowing architecture theoretically seeks to smooth distinctions between the exterior and the interior, the divisor is actually heightened. Skins weave through space, transforming from inside to outside, top to bottom, ceiling to floor, seat to leg.

**Skin is the space of flux**, and the influence of the skin as surface with substance and depth, as well as skin as a woven element through space, is evident in the design, as facades are treated as a protective skin. In some situations making a clear distinction to the end of the building, yet in other instances, the skin tends to blur these boundaries.

'Shell' refers to a space that is protected by an outer layer much like a skin, yet when discussing skin in architecture, one understands that some activity is taking place below the surface of the skin that cannot be seen yet with a shell, the space is left void.

The towers' shell remains as a reminding ruin of the original structure, as a memory, and its role is to enhance the new independent structure, now having enough confidence to grow out of its original confines. The space that is contained within these shells is perceived not as space as emptiness but rather space as fullness.

The towers left void are at times viewed as shells - mere outer layers - protecting the space that's contained within its confines yet the minute an intervention is injected into the shell, that same outer layer now is viewed as a **second skin** to the participant.

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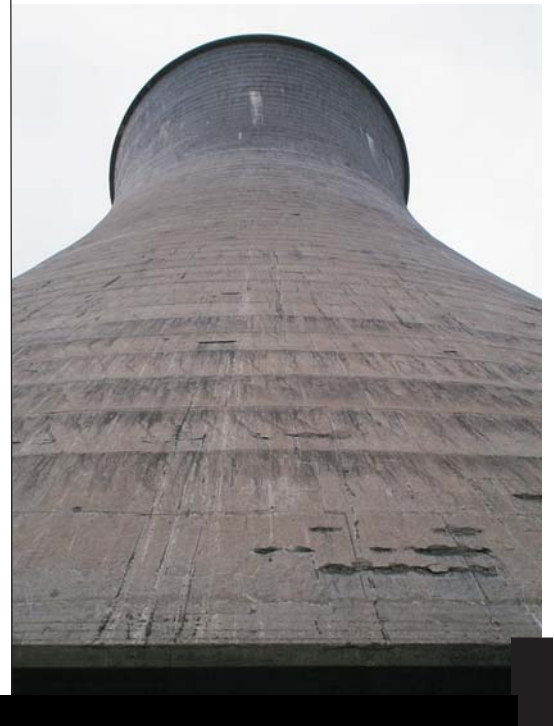


fig 5.18 Towering the participant



fig 5.17 Sketch of the towers

### 00546 Thresholds

The site located on the edge of an urban center, margin of an industrial region, and border of the district of Pretoria West, is also a border that joins and disjoins two different worlds, joining and disjoining the vibrant inner city to the death threatening industrial region.

The attention paid to the thresholds throughout the design encourages the participator to question the boundaries of their immediate environment. Because the site is located on an edge and is seen to be suspended between two worlds, that of the urban center, and the suburban periphery, the treating of thresholds becomes an important element in the design. When crossing over a threshold the participator will question whether they are floating above the lake, touching the earth, or suspended somewhere in between.

The floating walkways and bundle of paths are an important element in the design as they are alleyways of possibility, points of entry and departure, sites of encounter, transaction, discovery and display for the people who use them.



fig 5.19 Concept perspectives



## 00547 Light and ventilation

“Space remains in oblivion without light. Light’s shadow and shade, its different sources, its opacity, transparency, translucency, and conditions of reflection and refraction intertwine to define or redefine space” (Holl 1989:11).

Punctuating the towers to allow for the use of natural light and ventilation becomes a challenging task. Openings are placed on opposite ends of the towers to aid cross ventilation inside the towers. The surfaces surrounding the cooling towers on a ground floor level are soft surfaces with shaded spaces. Dense vegetation is also suggested to keep the air around the cooling towers cool.

The poetic slits carved out of the towers romanticize the idea of providing natural light and ventilation. A main source of natural light and ventilation will be the opening at the top of the cooling tower.

The participator is the person who senses the flow of messages that are transmitted by a design. The changing visual picture is only the beginning of our sensory experience; the changes from light to shade, from hot to cold, from noise to silence, the flow of smells associated with spaces, and the tactile quality of the surface underfoot, all are important in the cumulative effect.

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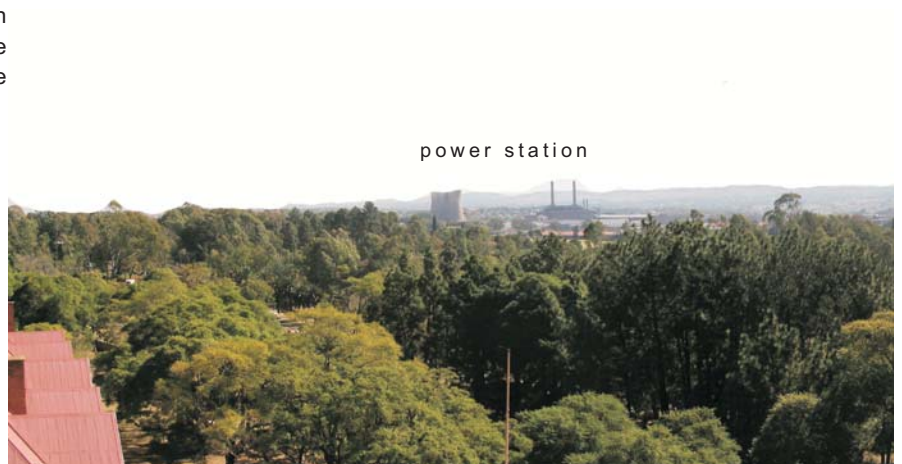


fig 5.20 Pretoria's skyline

## 0055 Urban survivors

The towers do not distribute functions or assign place. Instead they provide a background for processes of transformation and conversion to open up the adjacent decaying structures and extract their potential. They provide the opportunity for people and activities to attach themselves to and eventually these structures become the surface upon which social events and public gatherings condense.

Steven Holl (Holl 1991:5) believes that the horizon is a paradox, and “a philosophical construct of eternal anticipation. Yet the notion of tomorrow is the essence of visionary architecture and planning”. The three cooling towers stand proud on the horizon as they have for decades. These urban survivors now form part of a vibrant edge city environment where large crowds of people gather for work, leisure or simply to ‘be’



fig 5.21 Turbine Hall Johannesburg

city center



## 00551 Transformation

Transformation of a site explores the idea of breathing new life into disused buildings. The desire to save constructions destined for demolition inspired me to think of new ways of using these edifices, whilst maintaining their original structures. This is a very enriching approach to architecture, in so far as it provides a new dimension to an existing framework.

In the spaces made void by destruction, new structures can be injected. Complete in themselves, they do not fit exactly into the voids, but exist as spaces within spaces, making no attempt to reconcile the gaps between what is new and old, between two radically different systems of spatial order and of thought.

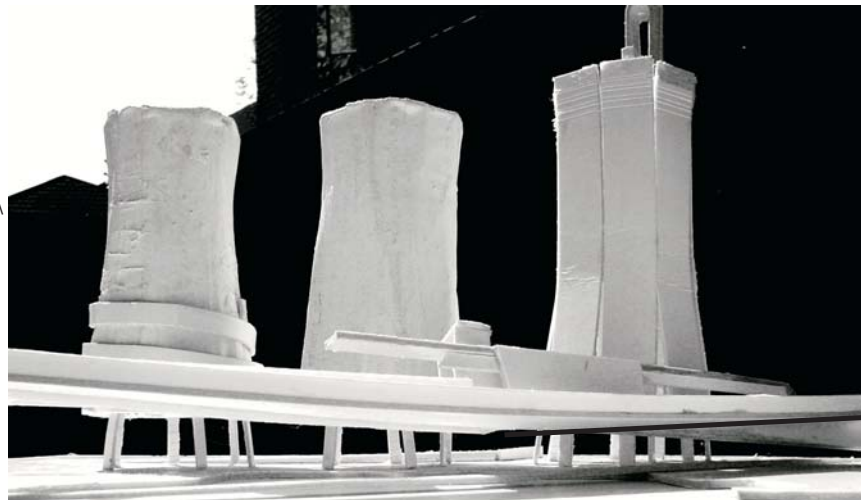
Everything can be viewed from the perspective to be in a constant process of change, in constant motion from becoming, development and decay. The context of this intervention is a site containing architectural residue from an era in architecture where function was all that mattered. Sites like these contribute to the city of collective memory and this conserving and layering creates rich environments that are already cladded with different memories from different times in history even from before we as architects set foot on the sites.



fig 5.22 Power station: derelict

57

fig 4.23 First concept model



## 00552 Interacting with the Power Station

A large space, massive machines, doorways and passages leading to dark hollow spaces. Machines so large that they speak of an era when the importance of the function of the machine was expressed by its size. The smell of dust, time and old buildings. The site is literally one incredibly large machine.

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A mosaic of shattered glass, and weathering structure. A mass of sculptured cathedral-like space, both containing space inside and creating space outside. The found images – reworked machines. Steel and glass structures – cathedrals.

The transformation from a monumental rotting carcass which has been lying deteriorating for some years floundered into an inhospitable future. New forms rising growing from within – reaching up projecting towers erupting amid the sounds and energies of the city.

A legacy, a remnant of a past – an eighty year old generating station that is composed of a layering of traces. The architecture becomes enhanced and richer with the existence of these traces, and it is important to preserve the traces in order for it to be remembered and engaged with.

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The idea of a suspended walkway attached to the floating building over the lake will allow the building to be viewed as a sculpture. The viewer moves around the elevated structure, experiencing its three dimensionality. This experience of space created inside by the towers and outside by the realization of the end of the towers' skin cannot be achieved from one single viewpoint. Awareness of space goes far beyond cerebral activity. It engages the full range of senses and feelings, requiring involvement of the whole self to make a full response to it possible.

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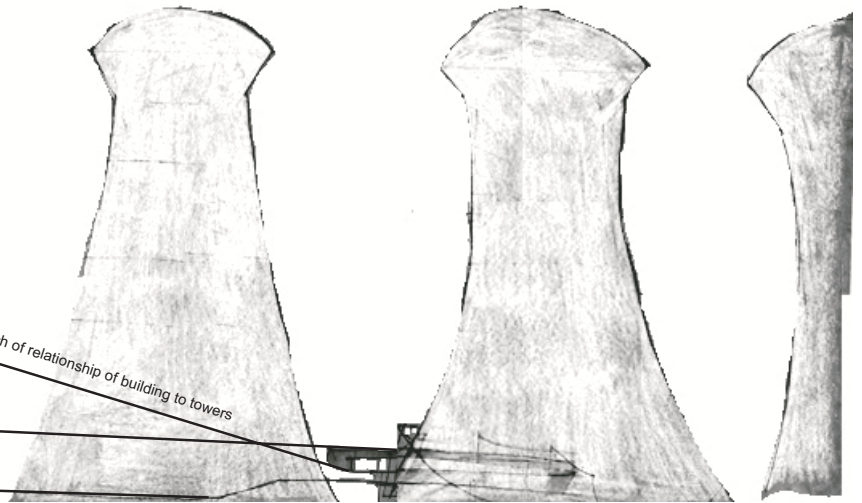
## 0056 Shifting scales

With minimal intervention on the site, the scale of the three urban survivors shifts from an object dominated scale where massive, monolithic structures ruled and dominate, to a scale which allows the visitors to interact with the urban objects. The degree to which people are able to interact with such structures from the industrial era has also changed, and what was once seen as an object which contained space inside but had no thought of the space its placement created outside now changes to a series of transformed objects in space which jointly create a space which acknowledges the human scale and invites the visitor to engage with itself.

59

Identifying the towers as valuable artifacts that should be conserved and adapted in order to accommodate a new function is the essence in understanding the layering of the city and its importance in providing rich and nostalgic environments. At a macro scale, this project is used as a catalyst for change that seeks to recycle the urban fabric. At a site specific scale, the different layers which provide the layering of the city become apparent as clarity is given to what is new, what is not and what has been left behind with the hopeful destiny that it will still be transformed.

fig 4.24 Sketch of relationship of building to towers



### Precedent: LOT-EK

**LOT-EK** is an ongoing investigation into the 'artificial nature', or the unmappable outgrowth of familiar, unexplored, manmade, and technological elements woven into the urban/suburban reality. It is an extracting from this artificial nature prefabricated objects, systems and technologies to be used as raw materials.

**LOT-EK** is the random encounter with such objects, which are displaced, transformed and manipulated to fulfill program needs. It is the dialogue that develops with the specific features of these already existing objects and generates unexpected spatial/functional solutions. An approach needs to be developed where we start re-thinking the ways in which the human body interacts with products and by-products of the industrial/technological culture. ([www.lot-ek.com](http://www.lot-ek.com))



fig 4.25 Container mall

### Container Mall: New York

Nine levels of containers are stacked to make an improvised typology for the mall. The project takes advantage of the inherent intelligence of standardized shipping containers to configure vertical malls that could be erected in left over empty lots throughout the city. Each container module serves as an indoor booth in the fashion of an urban market. In this scheme, the containers are placed in an undulating manner,

animating the façade. A system of catwalks, stairs, and elevators is **wedged between** the

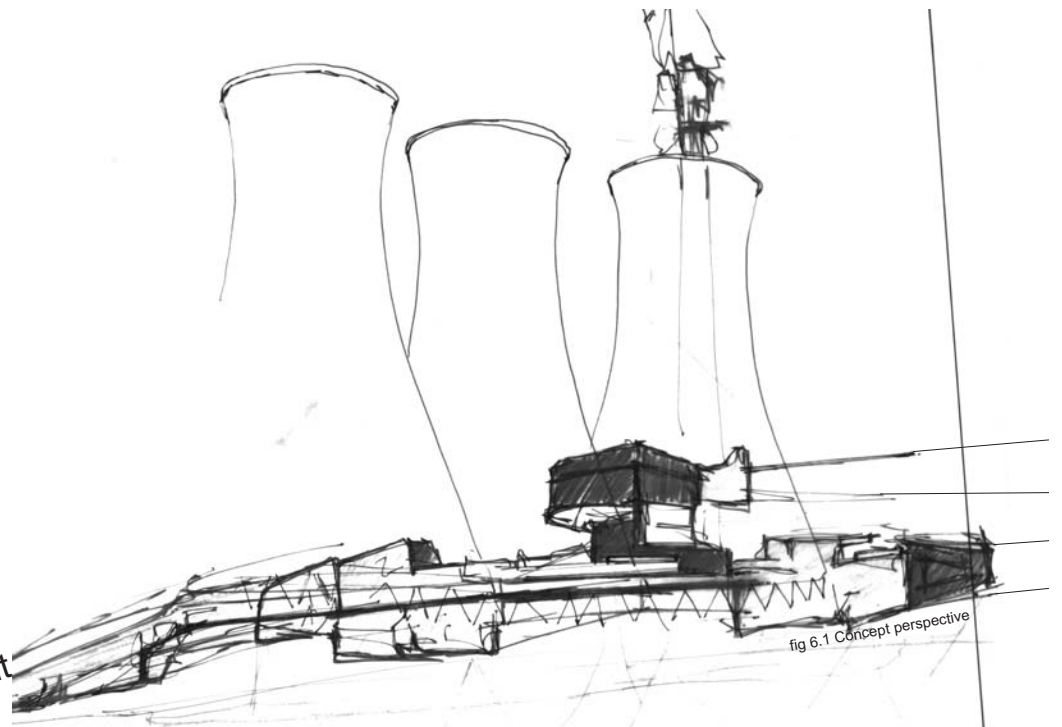
container stack and the wall of the adjacent building to make up the circulation and a series of outdoor public spaces. Containers are taken out at different locations, allowing the exchange of air, light, and street views. ([www.lot-ek.com](http://www.lot-ek.com))



fig 4.26 Students pavillion

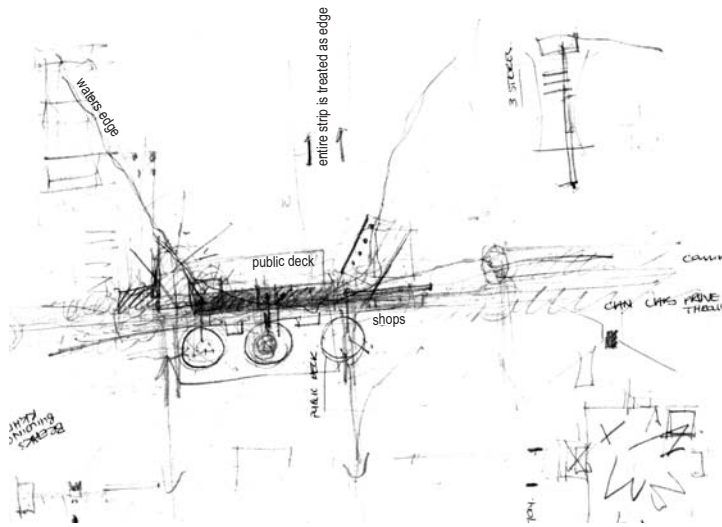
### Student Pavilion: Seattle

An 80' long section, cut between the main wings and the tail of a Boeing 747 fuselage, is placed on a sloping site on the University campus overlooking Lake Washington. The fuselage section is **transformed** into a student pavilion fitted for both work and leisure. ([www.lot-ek.com](http://www.lot-ek.com))



006 design development

fig 6.1 Concept perspective



### 0061 Cities as social condensers

The design developed and evolved with much emphasis placed on the designing for large crowds of people. A main concern when designing was one of creating spaces where large groups of people may gather and move around freely on the site. Aiming to design a place which becomes a backdrop against which social activities may condense, became a major focus during the design development. Design decisions resulting from such analysis manifests in reality such as the treatment of overflow spaces, and the importance thereof because it is these vast public spaces which cater for the act of social condensation.

fig 6.2 Conceptual planning



### 0062 City of collective memory

The city of collective memory informed the design by creating **spaces that bridge** those that exist and those proposed. This layering of the design, respecting what is and transforming the whole into something new by layering the site and the design.

Much emphasis was placed on transition spaces and the treating of thresholds for the reason that these spaces **introduce the new to the old and the participator to both.**



fig 6.3 Second concept model as viewed from the main entrance





fig 6.4 Second concept model showing public deck over lake

## 0063 Urban edge

The intervention has found its roots at the edge of the urban setting. It is at this urban edge where the visitors senses are heightened to the edges that define, confine, guide and create the spaces around them. Careful attention was paid to the edges within the design at a building specific level. Walls are treated not as structural elements but rather as edges within themselves, defining the paths of movement, guiding the flow of spaces as they merge in areas where they tend to over spill.

- 65 Columns define edges according to their grid or path. Not experienced as structural components but as edges that respond directly to the edge of the water, earth and towers that they embrace.

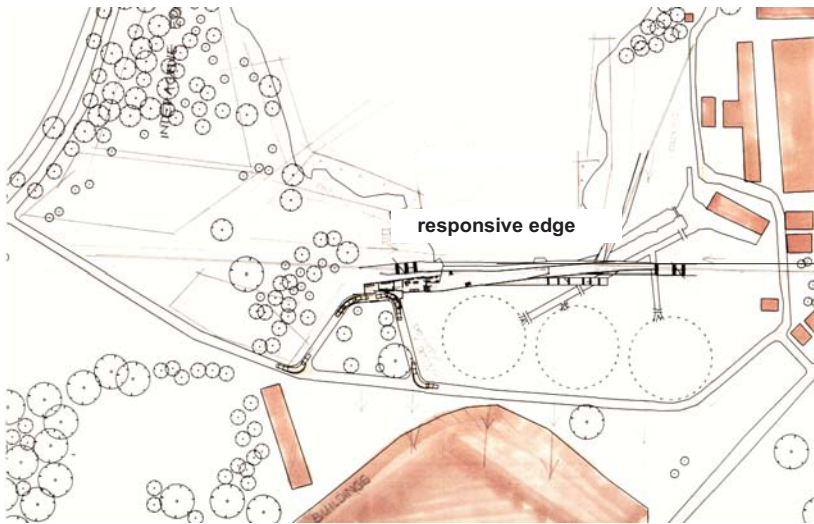


fig 6.5 Conceptual planning with regards to edges on site

fig 6.6 First concept model exploring the building as a parasite



### 0064 Parasitism in architecture

At times perhaps the visitor feels like the parasite to the towers

..... **invading** this sacred territory

..... not sure whether inside or outside, beneath or below

..... all boundaries are a **blur**

..... the roof itself

..... a parasite in its own right

..... **attaching** itself to the host

The **outlook platform** stands proudly on its host. This viewing platform allows the visitor to engage with the city as a whole. The platform takes on the relationship of a parasite as it comfortably latches onto its host, not harming it, not detracting from its natural setting, simply creating a new relationship, forming spaces and creating experiences that otherwise would not be possible. Viewing a city from a great height is a way of taming it. However, the observer is also rendered vulnerable by this experience.

“The exhilaration we feel when we view a great city from one of those rare vantage points where one can ‘take it all in’ is the thrill of seeing in one moment the enormity of ... human work”(Kasinitz 1995:3).



fig 6.7 Circulation routes within the towers

### 0065 Recycling the city fabric

Starting with the damaged old, new form begin to emerge as the theory of adaptive reuse becomes something tangible, something that someone can begin to engage with.

Recycling the city fabric goes beyond a simply theory, it becomes a **design approach**, a conscious decision to identify voids and underperforming areas in the city fabric and address their needs in order that these spaces transform into places of fullness.

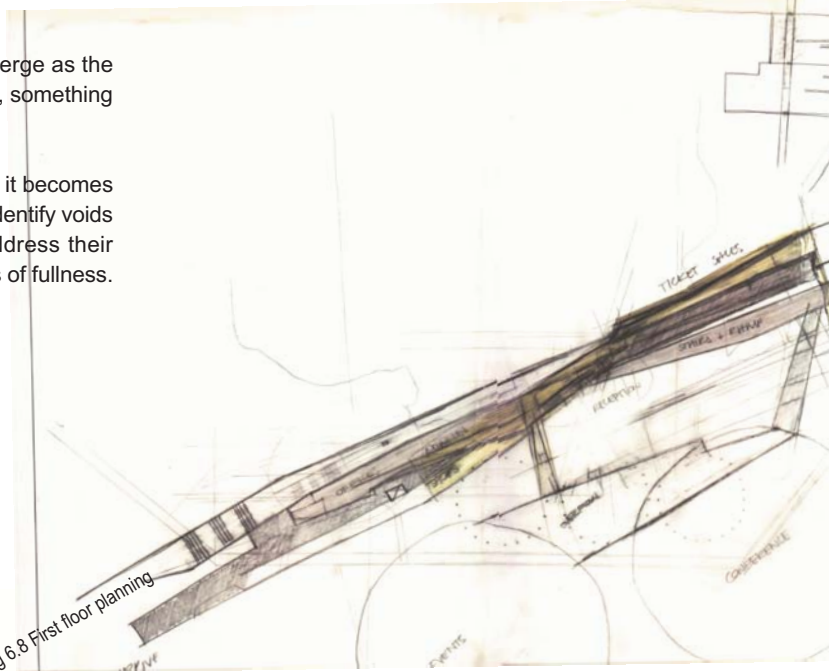


fig 6.8 First floor planning

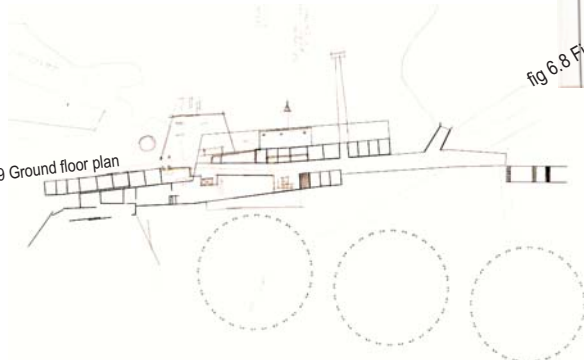


fig 6.9 Ground floor plan

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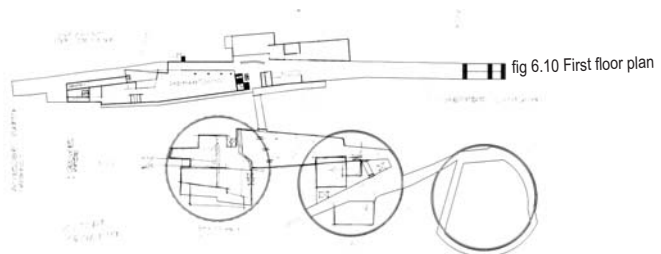


fig 6.10 First floor plan

The landscape park flows under the floating volume of the existing towers and folds upwards into the towers. The ground floor is treated and experienced as a park, allowing people to crawl at the feet of these skyscrapers, **w e a v i n g** their way through the slanted columns, in and out of the towers....

The 'urban folly' is the public landing that weaves through the water yet allows activities to take place above the water.

## 0066 Circulation

The stairs of the main entrance rise and land elegantly, sweeping and swiftly drawing people up to the first level.... The concrete stairs and concrete walls operate as channeling mechanisms which also serve as railings. They form a congruent dialogue with the towers with both their material and their mass.

The overall dynamism and fluidity of the elongated form emphasize movement through and around the building. The building can be entered from either end but each entrance is articulated differently.

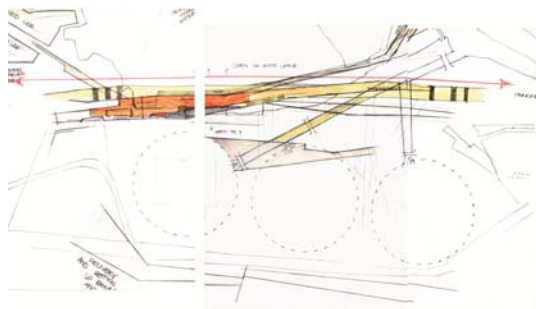


fig 6.11 First floor circulation routes

The building weaves together a variety of activities and functions into a living structure. A weaving thread which turns and covers and in other instances transforms space into a public place. Splintering occurs and is emphasized by **interruptions - breaks** - in the building which allows views outwards.

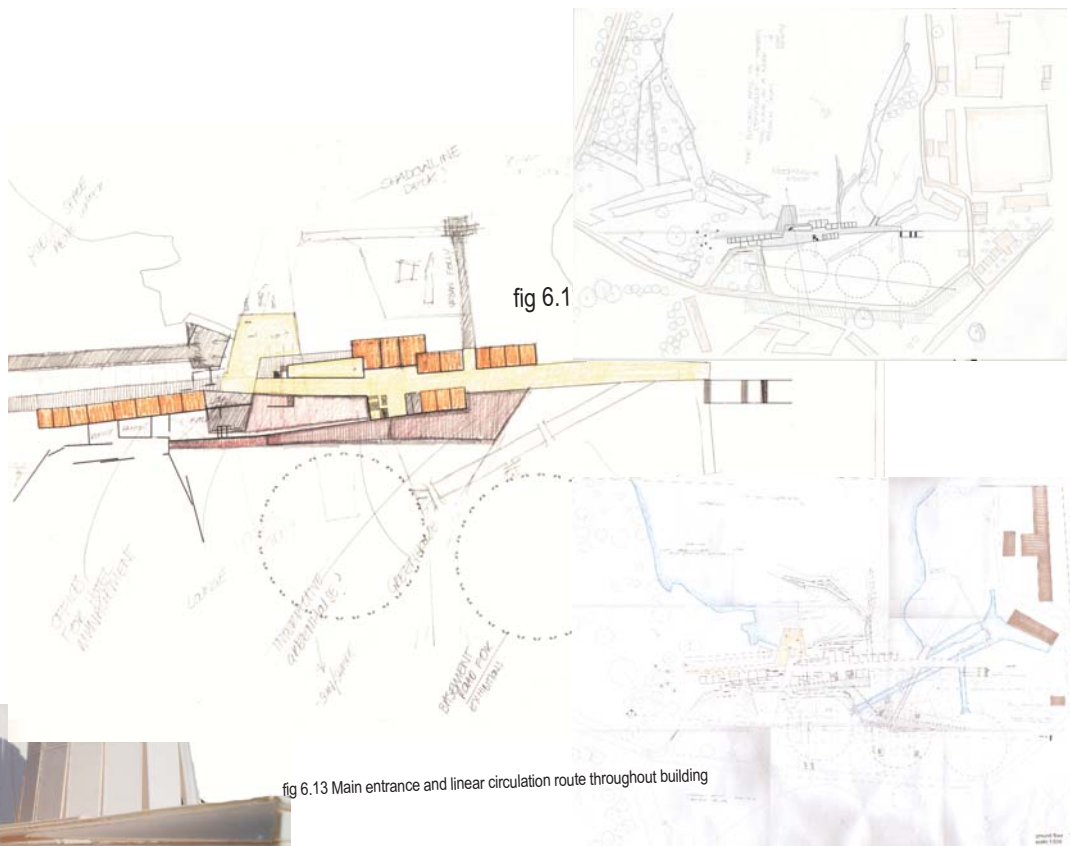


fig 6.1

fig 6.13 Main entrance and linear circulation route throughout building



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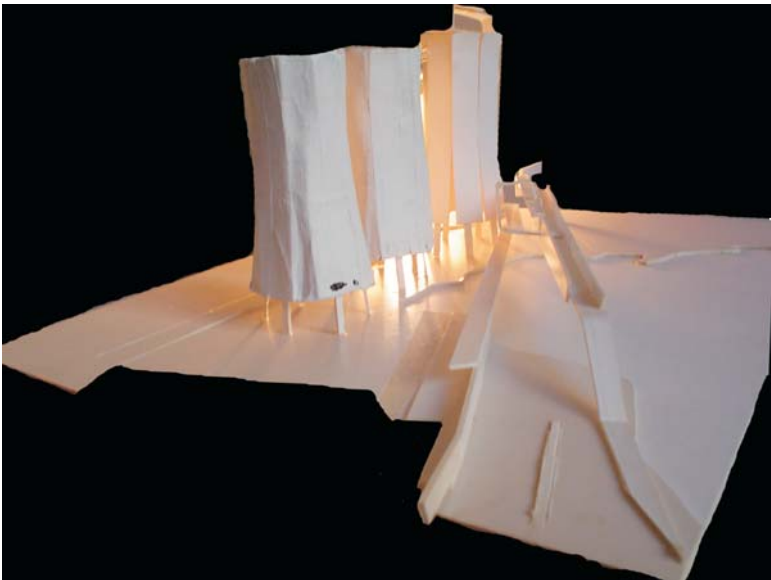
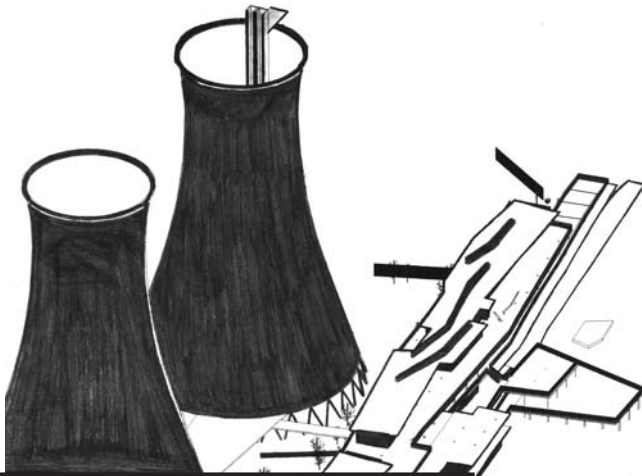


fig 6.14 The monolithically sculptured building floats over the lake.

## 0067 Openings

A concrete ribbon of continuous structure wraps around itself to generate the lining of the building, folding the city inwards.



The play of lines continues throughout the building as light lines in the floor or strip lights in the ceiling.

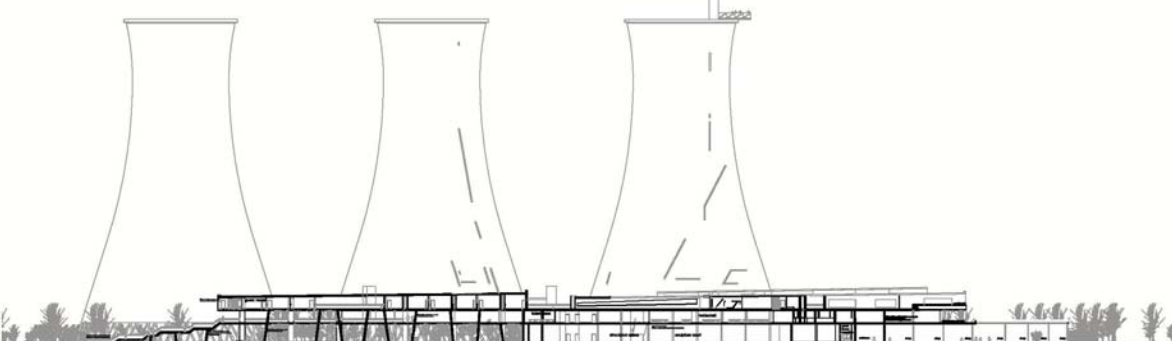


fig 6.15 Turbine hall, Johannesburg openings in the walls are not conventional windows



fig 6.16 Concept model northern elevation

No windows are used for the towers, instead gaps and slits are found throughout the intervention, allowing light in and views out. Throughout the building, the positioning of windows is a major consideration because of the effect that this has on viewing the site from inside the building. Openings are strategically placed in order that views may be framed for the participant to appreciate. Strategically placed, slits carved into the facades invite strips of light rays in, in other instances, the large freeing of the facades with the use of curtain wall systems, invites the city into the building or into the tower.





## 0068 Accomodation schedule

Ground floor:	Area	Qualities
Shops	971m <sup>2</sup>	Disabled access Passive climate control Natural lighting Visual connection between outdoor - indoor
Parking	1196m <sup>2</sup>	Disabled access
Delivery rooms	47m <sup>2</sup>	
Cloak rooms	51m <sup>2</sup>	Disabled access
Management offices	104m <sup>2</sup>	
Luggage storagge	31m <sup>2</sup>	
Coffee shop	49m <sup>2</sup>	Disabled access Visual connection between outdoor - indoor Natural daylighting Passive climate control
Scuplture court	127m <sup>2</sup>	Disabled access Natural daylighting Overflow onto outdoor spaces Circulation Visual connect with the outdoor spaces
Public deck	480m <sup>2</sup>	Gathering large crowds of people
Juice bar	124m <sup>2</sup>	Natural daylighting Adequate ventilation
Guest rooms reception	67m <sup>2</sup>	Natural daylighing Adequate ventilation Disabled access
<b>First floor:</b>		
Restaurant	444m <sup>2</sup>	Disabled access Visual connection with the outdoor spaces Adequate ventilation Circulation
Cloak rooms	51m <sup>2</sup>	
Offices	289m <sup>2</sup>	Passive climate control Visual connection with outdoors Natural daylighting
Administration	90m <sup>2</sup>	Disabled access Natural daylighting Passive climate control
Ticket sales	68m <sup>2</sup>	Disabled access Large crowds of people gathering Circulation Visual connection with outdoor area Disabled access Natural daylighting Adequate ventilation
Bar / Lounge	159m <sup>2</sup>	Visual connection with outdoor area Disabled access Natural daylighting Adequate ventilation
Kitchen and pantry	153m <sup>2</sup>	Natural daylighting Adequate ventilation

**Second floor:**

Guest rooms	1292m <sup>2</sup>	Natural daylighting Passive climate control Visual connection with outdoor spaces
Lounge	37m <sup>2</sup>	Disabled access Diabed access Visual connection with outdoor spaces Adequate ventilation Natural daylighting
Laundry	52m <sup>2</sup>	
Cleaning room	17m <sup>2</sup>	
Kitchenette	18m <sup>2</sup>	
Communal space	365m <sup>2</sup>	Diabed access Visual connection with outdoor spaces Passive climate control Natural daylighting

**Western tower:**

Events halls	433m <sup>2</sup>	Diabed access Adequate ventilation Adequate lighting Circulation
Dressing room	73m <sup>2</sup>	
Workshop	41m <sup>2</sup>	
Lounge	89m <sup>2</sup>	Diabed access Adequate ventilation Adequate lighting
Cloak rooms	68m <sup>2</sup>	
Overflow spaces	316m <sup>2</sup>	Diabed access Circulation Visual connection with outdoor spaces
Outlook platform - viewing platform - observation tower	136m <sup>2</sup>	Diabed access Circulation
After events venue	453m <sup>2</sup>	Diabed access Circulation Visual connection with outdoor spaces Adequate ventilation Adequate lighting

**Central tower:**

Conference rooms	291m <sup>2</sup>	Diabed access Circulation Adequate ventilation Adequate lighting
Kitchenette	13m <sup>2</sup>	
Overflow spaces	327m <sup>2</sup>	Diabed access Circulation Visual connection with outdoor spaces
Exhibitionspace	404m <sup>2</sup>	Diabed access Circulation Adequate ventilation Adequate lighting Visual connection with outdoor spaces
Cocktail bar	30m <sup>2</sup>	
Storage	172m <sup>2</sup>	

**Eastern tower:**

Museum walkways	170m <sup>2</sup>	Diabed access
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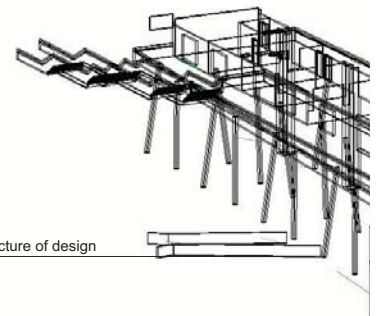


fig 7.1 Structure of design