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edge handbook - guideline document

Overview

Long-term guidelines

Short-term guidelines



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overview

The following chapter is presented as a separate guideline document that will form the basis of the design proposal for President arcade.

Long-term guidelines

Human beings' needs within public space and the urban fabric remain relatively the same. The long-term guidelines address these needs by listing which design aspects need to be present along the edges in arcades or thoroughfares that contain a mix of commercial activity, such as shops and restaurants, and public space.

Short-term guidelines

The retail industry is one of constant change. Store owners need to keep track of the current market and design trends in order to attract customers and maximise their businesses. The short-term guidelines aim to address those aspects that directly influence the passer-by's experience of the storefront and the surrounding public space. By following these guidelines the dialogue between interior and exterior is activated.

“we must discover and master all elements that may be of use to us when designing a store window as this allow us to create spaces, which, despite being reduced in size, have their own character, and represent what is on offer inside” (Paredes 2007:8).



ACTIVE EDGE: edges that are not closed up, there is a strong visual connection between interior and exterior.

BUILDING EDGE: boundary between public and private; the edge of a space. The building edge divides the interior private space from the exterior public space.

EDGE: when the word 'edge' is used in this document it refers to the building edge as well as storefront.

EDGE EFFECT: the preferred areas for staying are found to be along the edges of spaces, this effect is called the 'edge effect' by the sociologist Derk de Jong.

LESS ACTIVE EDGE: an edge where there is a weak visual connection between the interior and exterior, for instance small window openings instead of a large, clear glass front. There is greater opportunity for staying along this edge.

LINGER: to delay or prolong departure; to spend a long time doing something.

SEMI-PRIVATE POINT: a point from which dwellers can watch the surrounding activity but are hidden so they do not feel as if they too are being watched.

SOCIAL SPOT: points where city dwellers socially interact with each other.

STAYING: to remain in a place or condition; to reside temporarily.

STAYING ZONE: points where people prefer to stay.

STOREFRONT: the building edge of a retail store, where it is advantageous to have a large space adjacent to the public realm for the display of goods.

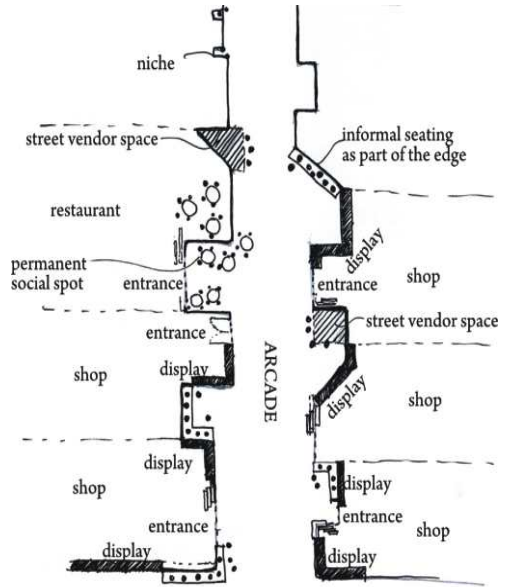
Collins English Dictionary, New Edition. Managing Editor: Sheila Ferguson. 1998. Glasgow: Harper Collins Publishers.

PORTER, T. 2004. Archispeak: An illustrated guide to architectural terms. New York: Spon Press.



need for social public space

- PEOPLE CREATE SOCIAL SPOTS WHERE THERE IS OPPORTUNITY TO SIT DOWN. Social public space does not have to be formally organized with actual seats. **CREATE A PLAY IN THE SURFACE OF THE EDGES WITH NICHEs** where people can create their own social spots.
- PEOPLE GO WHERE PEOPLE ARE. People tend to move towards established social points in a space. **CREATE A PATTERN OF PERMANENT SOCIAL POINTS**, such as restaurants, that are woven in between storefronts. Ensure that the restaurants open up and look out onto the surrounding space, so that passers-by take notice of the storefronts when they are drawn to the social point.
- PLACE STREET VENDORS IN BETWEEN STORES AND NOT ALL TOGETHER AT ONE POINT.**

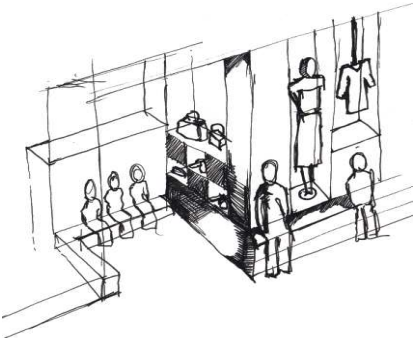
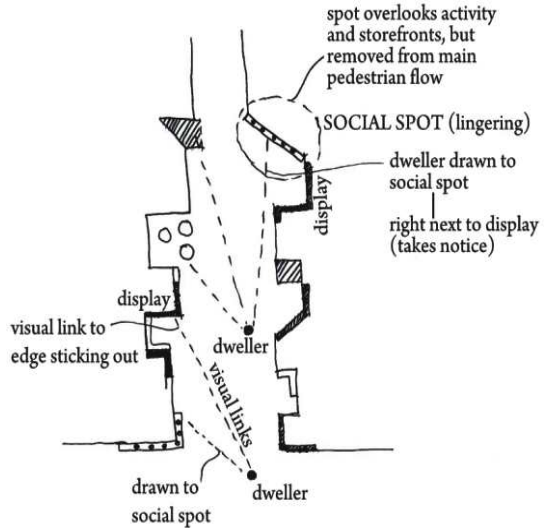


www.archdaily.com/142661/sheila-c-johnson-design-center-lyn-rice-architects/

In today's society mass media informs us on a daily basis about world events and our environment on a bigger scale, but to learn about our immediate circumstances we need interaction with other people. We need to see and hear other people so that we can get new ideas and be inspired for action.

edge effect staying zones

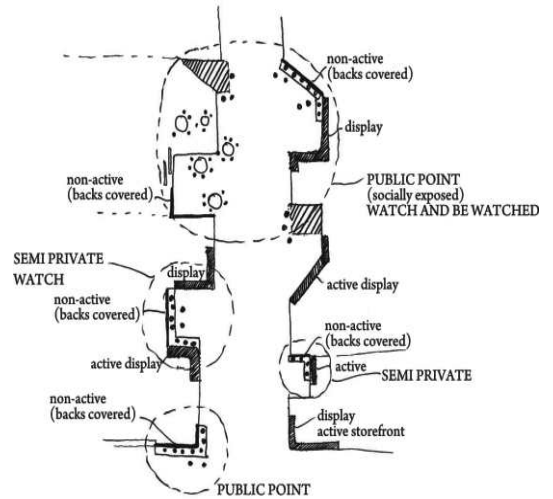
- ENSURE THAT STAYING ZONES ARE WITHIN THE VISUAL FIELD OF THE DWELLER. **CREATE ELEMENTS THAT STICK OUT FROM THE EDGES** and entice passers-by to stay.
- **CREATE STAYING ZONES THAT OVERLOOK COMMERCIAL ACTIVITY BUT ARE A BIT REMOVED FROM IT.**
- **ELEVATE STOREFRONTS FROM THE GROUND TO DRAW ATTENTION** to merchandise, as well as to create opportunity for staying zones - people can lie against the elevated storefront.



The genius locus of a place is determined by the treatment of its edges and should have various points of "interaction" along its route in order to activate the spaces on the inside as well as the outside of the edge and to prevent the spaces from becoming desolate and empty (Alexander et al. 1977:497 & Gehl 1987:153).

linger watch be watched

- **CREATE A PATTERN OF ACTIVE AND LESS ACTIVE EDGES OPPOSITE EACH OTHER.** People linger where they can sit and look out onto some activity, such as an active storefront, but where their backs are 'protected', to some extent.
- **PROVIDE PUBLIC AND SEMI-PRIVATE STAYING POINTS,** as some dwellers prefer to watch and not to be watched.
- **CONSIDER THE VISUAL FIELD OF THE CITY DWELLER IN ORDER TO LURE THE DWELLER TO LINGER.**

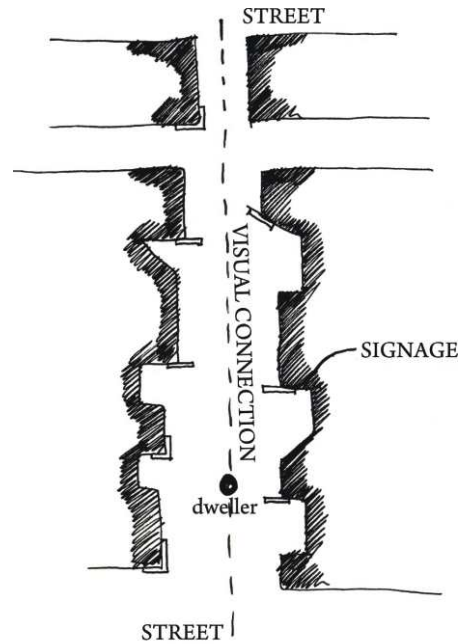


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People need time to experience their surroundings they need to linger. When entering the public spaces and streets of the city, dwellers watch and take note of other people and the surrounding buildings and spaces, while also being watched.

information orientation

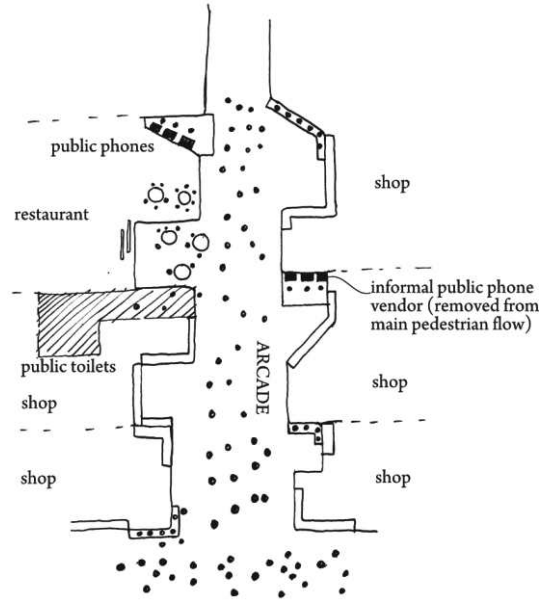
- ENSURE THAT THERE IS A STRONG VISUAL CONNECTION FROM ONE POINT OF THE SPACE TO THE OTHER so that dwellers have a clear visual field and can orientate themselves within the broader city context.
- DESIGN SIGNAGE AS PART OF THE EDGE with points sticking out into the surrounding space to lure the passer-by to stop and take notice. Signage must form an enticing pattern and must not create an overload of information that will cause the dweller to move past without noticing anything in particular. Shop owners must be prevented from hanging signage at whim.



"The sight of action is an incentive for action. When people can see into spaces from the street their world is enlarged and made richer, there is more understanding; and there is possibility for communication, learning" (Alexander et al. 1977:774).

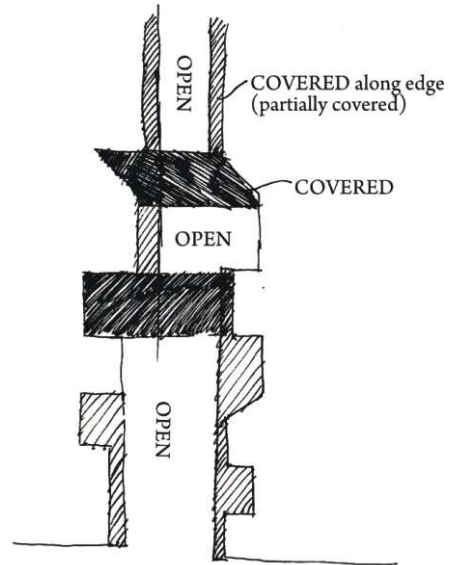
physical needs

- **PEOPLE LINGER LONGER IN SPACES THAT ADDRESS THEIR PHYSICAL NEEDS** as well as social needs. Provide facilities such as public toilets.
- **PUBLIC PHONES NEED TO BE ESTABLISHED AT POINTS THAT ARE REMOVED FROM HIGH PEDESTRIAN FLOW. ALSO MAKE PROVISION FOR INFORMAL PHONE VENDORS**, because in a South African context the person on the street prefers to make use of these facilities.



connection to the sky

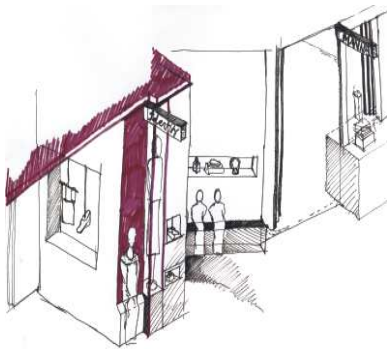
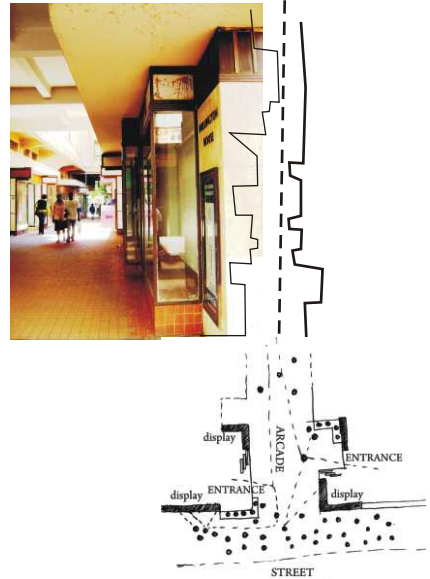
- **CREATE INTERPLAY BETWEEN COVERED AND OPEN AREAS.** People prefer to linger at spots that are partially covered, but from which they can still see the sky, keeping their relationship with the environment alive.
- **CONSIDER THE AMOUNT OF DAYLIGHT THAT FLOWS INTO THE INTERIOR SPACE OF A STORE.** When people can see natural light flowing inwards, they feel less isolated from the outside.



Alexander et al. (197:527) argue that there is a body of knowledge and research material that shows that man needs daylight. It plays an important role in the maintenance of the body's circadian rhythms and the human body needs to follow the change of light through the day in order to maintain its relationship to nature.

elements of seduction

- **CREATE STOREFRONT EDGES WITH ALTERNATING LEVELS** as an interesting element of seduction that will lure the dweller forward to discover what is behind the next level.
- STOREFRONTS SHOULD ALLOW THE PASSER-BY TO VIEW INTO THE STORE WITHOUT SEEING EVERYTHING AT ONCE. **CREATE A PATTERN OF OPEN AND CLOSED EDGES** that lure the dweller to look beyond them.
- **CREATE DIFFERENT SIZED OPENINGS IN STOREFRONTS FACING THE STREET** so that there is opportunity to draw attention to specific merchandise.
- **ENSURE THAT STORE ENTRANCES ARE LOCATED ON THE INTERIOR OF ARCADE SPACES** and are removed from high pedestrian traffic so as to draw people into the space from the street.



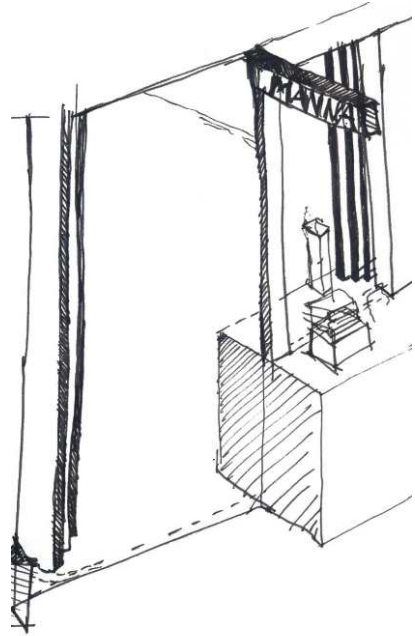
www.klein-dytham.com/project/interior/selfridges/1

www.hollein.com

The storefront is the point that connects the public realm and the interior realm. As such it should contain elements of seduction. By playing around with different sized window openings and half-open walls, the interior architect is creating a boundary while seducing the dweller to look beyond it by forming a connection between them and the surrounding space.

space and events

- CREATE OPPORTUNITY FOR EVENTS HAPPENING INSIDE STORES TO FLOW TO THE OUTSIDE SPACE. CREATE POINTS IN THE EDGE THAT CAN COMPLETELY OPEN UP so that the boundary between inside and outside is blurred.
- POSITION THESE STORES AT THE CORNERS OF THOROUGHFARES TO LURE PEOPLE INTO THE SPACE.



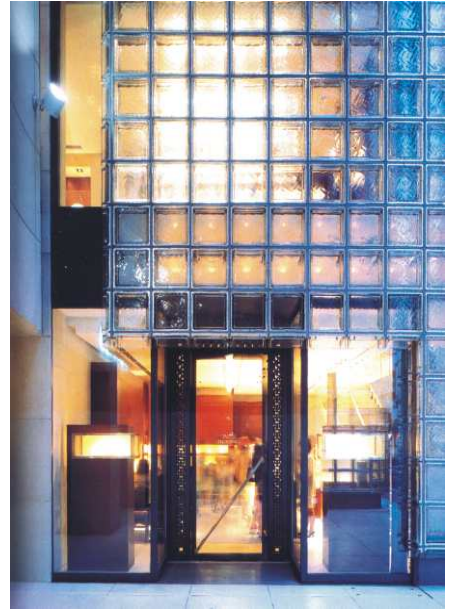
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The edge 'speaks' to the dweller and the dweller 'speaks' back, but if the edge is inactive no dialogue can occur and the space will become derelict. No event will take place. The interior architect needs to consider the space and events beyond the boundary of the interior space.



game of seduction

- The choice of which store the dweller enters depends almost entirely on what is on offer in the display window. **TREAT THE STOREFRONT AS A STAGE** FROM WHICH TO CATCH AND KEEP THE ATTENTION OF PASSERS-BY, ENTICING THEM TO ENTER.
- The store window is not just a display, it has a life of its own, “offering a glimpse of what lies inside without being excessively explicit” (Paredes 2007:104). **STOREFRONTS SHOULD ALLOW THE PASSER-BY TO VIEW INTO THE STORE, BUT NOT TO SEE EVERYTHING AT ONCE. CREATE A PATTERN OF OPEN AND CLOSED SURFACES WITHIN THE STOREFRONT** that lure the dweller to look beyond the edge.
- **CREATE DIFFERENT LEVELS AND DISPLAY UNITS IN THE STOREFRONT** so that there is opportunity to draw attention to specific products that will give the customer a taste of what can be found inside and seduce them to enter. Avoid a cluttered, full storefront that will only confuse the passer-by.

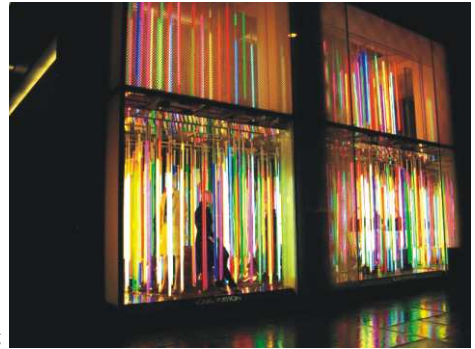


Paredes 2007:31

//Blogs.starbulletin.com/fashiontribe/wpcontent/uploads/2009/03/storefront.jpg



//www.orianafox.com/installation/angle1_storefront.jpg



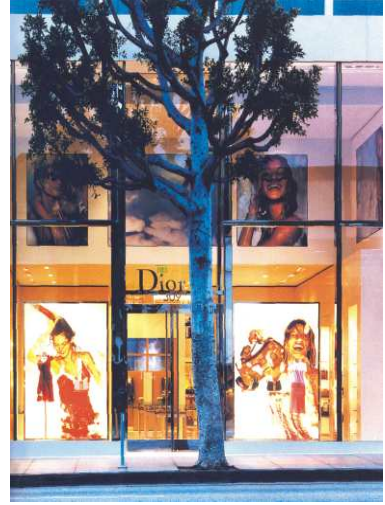
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“Seduction is an art, and it does not depend on what we have but what we do”(Paredes 2007:138).



openings

- CONSIDER THE OPENINGS PROVIDED BY A PARTICULAR STOREFRONT AND DESIGN THE DISPLAY ACCORDINGLY.
- A CONTINUOUS CLEAR GLASS FRONT FORMS A VISUAL CONNECTION BETWEEN STREET AND STORE. It connects fantasy with the reality of the street. SEE GAME OF SEDUCTION.
- A COMBINATION OF CLEAR AND OPAQUE GLASS AND THE USE OF SMALL OPENINGS CREATE A MYSTERIOUS ATMOSPHERE (Paredes 2007:170). There is opportunity to draw attention to a specific product and to lure the passer-by to explore beyond this edge, because the entire interior is not exposed and can't be viewed from the street.



Paredes 2007:99



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//jsa-3i.co.uk/inspire-puma.jpg



//www.hongkonghustle.com/wpcontent/louisvuitton_Central.jpg

Small openings in a storefront/building edge create a definite feeling of enclosure and interiority, but when the wall is a framework filled with large surfaces of glass it 'de-materializes' the edge and establishes an interaction between exterior and interior (Norberg-Schulz 1980:67).

By playing around with window openings and half-open walls, the interior architect is trying on different masks, seducing the passer-by to linger and explore beyond the edge.



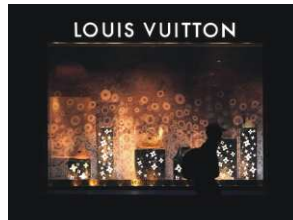
natural and artificial light

- **THE WAY LIGHTING IS HANDLED WITHIN THE STOREFRONT WILL DETERMINE THE ATMOSPHERE** of the product and of the lifestyle presented to the passer-by in the street.
- **CONSIDER THE AMOUNT OF NATURAL LIGHT THAT ENTERS A STORE WINDOW.** For instance, when a minimal amount of natural light enters a store window and the display area has a dark ceiling, the effect is gloomy.
- **ARTIFICIAL LIGHTING MUST BE USED AS A TOOL THAT CAN SET THE TONE OF THE DISPLAY AREA.** This tone filters into the atmosphere of the surrounding public space and will determine whether the passer-by will take notice, linger and, in the end, enter.



Hudson 2007:217

Hudson 2007:113



http://farm4.static.flickr.com/3236/2496412581_8e59ea21cd.jpg?v=0



Paredes 2007:133



colour and materials

- **COLOUR HAS A PERSONALITY** and must be used to communicate to the passer-by what type of experience they can expect beyond the storefront edge.
- **MONOCHROMATIC** colours will create a serene and harmonious display and atmosphere (Paredes 2007:156).
- **CONTRASTING** colours can create a shocking effect that catches attention quickly (Paredes 2007:156).
- **EVERY MATERIAL CHOSEN TO BE USED AS WITHIN THE STOREFRONT SHOULD HAVE A RELATIONSHIP WITH THE PRODUCT BEING SOLD.**



//www.alenahennessy.com/images/news/mnews.jpg

Paredes 2007:123



//hypebeast.com/image/2008/07/mini-colette-store-2.jpg



branding

- **BRANDING IS MORE THAN JUST THE LOGO OF A PRODUCT, IT IS A LIFESTYLE THAT IS BEING SOLD.**
- **THE WAY THE STOREFRONT IS BRANDED PLAYS A ROLE IN THE BRANDING OF THE SURROUNDING PUBLIC SPACE.** Consider the experience of the surrounding public space and how the branding of a particular storefront can enhance this experience and strengthen the dialogue between interior and exterior.



"If a consumer thinks about you and your products when they think about a core personal interest or desire, then that makes you part of their lifestyle!" (www.edery.org/2006/06/lifestylebrands).



storefront vs architecture

- **THE DESIGN OF THE STOREFRONT IN RELATION TO THE LANGUAGE OF THE SURROUNDING ARCHITECTURE SETS THE TONE FOR WHAT HAPPENS BEYOND THE EDGE.** Think about the target market and what type of passer-by needs to be seduced and attracted by the storefront edge.
- If the storefront follows the line and style of the surrounding architecture, a feeling of stability and continuity is created that will install a sense of wellbeing in the passer-by (Paredes 2007:162).
- Breaking away from the language of the surrounding architecture by designing a contrasting storefront will create an unreal atmosphere and a fantasy world that takes the dweller away from their everyday life (Paredes 2007:164).



www.e-architect.co.uk/new_york/jpgs/new_york_louis_vuitton_amcrmar07_09.jpg



www.hypebeast.com/image/2008/11/louis-vuitton-5th-store-takashi-murakami-2.jpg



Paredes 2007:162



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