

**DESIGN RESPONSES**

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DESIGN RESPONSE

'YOU THINK THEREFORE YOU ARE' [71]

I believe that emotions can drive / inspire and influence mankind & humanity.

Your state of mind can be influenced by factors around you.

Shapes around you can subliminally determine your state of mind.

In order to truly celebrate life, one must undertake an experiential journey

The journey must allow you to experience a range of emotions



ANGUISH

ANGER

FEAR

SORROW

HUMILITY

REPENTANCE

RECONCILIATION

JOY

CELEBRATION

REMEMBRANCE

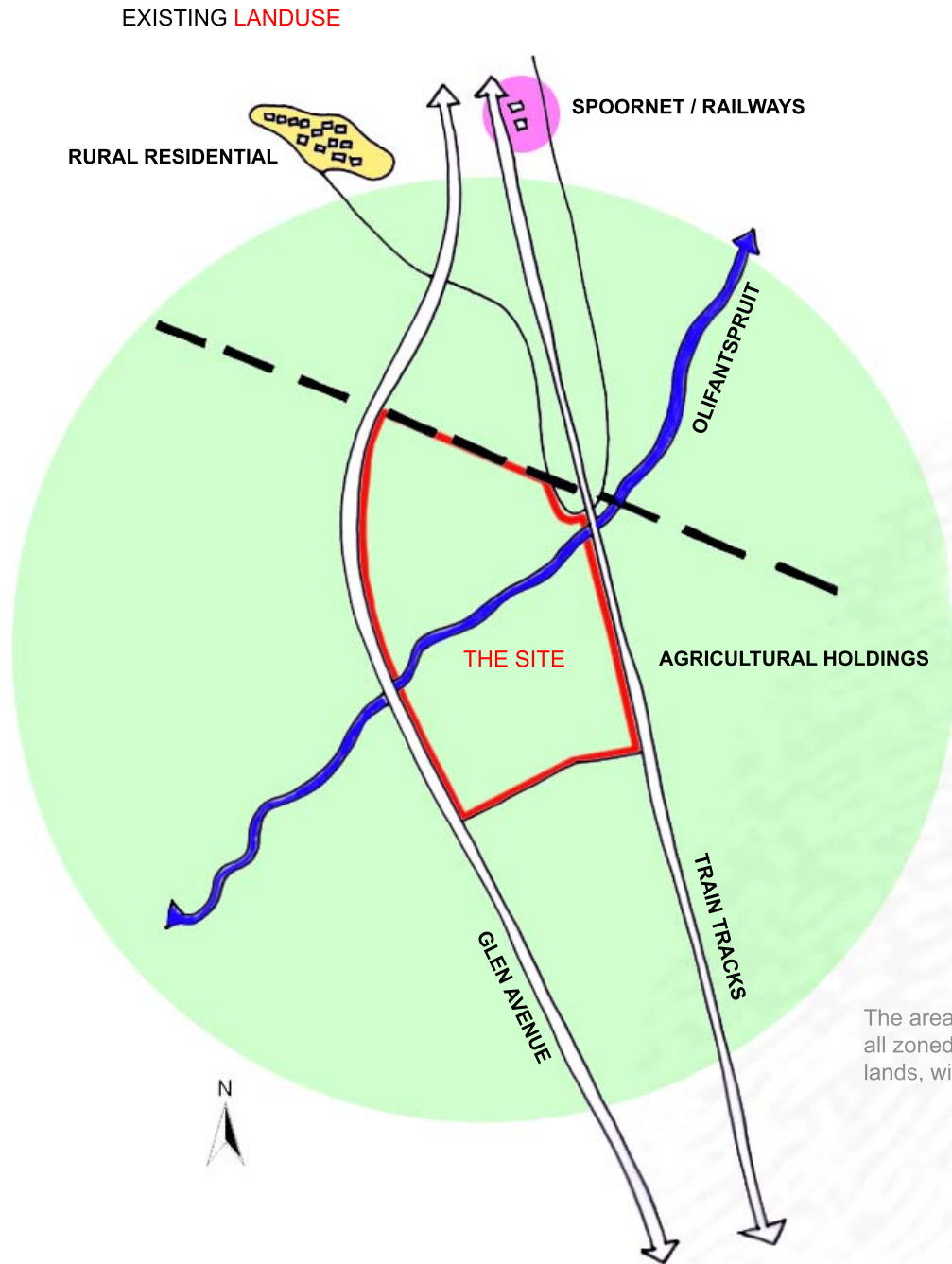
**MATERIAL SELECTION**

One can extrapolate and match a series of emotions with a range of materials, and in turn match these materials with a journey of experiences.

The following library is my interpretations of emotions to the form it could have to the natural or man-made materials associated with either that form or emotion.

EMOTION	FORM	MAN-MADE MATERIALS	NATURAL MATERIALS
ANGUISH	TORN / TWISTED	STEEL SHEET	TREE TRUNK
ANGER	SHARP	STEEL / CONCRETE SHARDS	SLATE SHRADES
FEAR	RESTRAINT	CORROSION / CHAINS	MOLTEN LAVA
SORROW	BROKEN	RUSTED / RIPPED	CARCASSES / BONES
HUMILITY	EXPOSING	LITTER	WEEDS
REPENTANCE	LOW / ENVELOPING	CONCRETE TUNNEL	STONE
RECONCILIATION	PURE / WARM	FABRIC / BANNERS	MARBLE / PEARL / SHELL
JOY	SPIRALLING	RAMP	WOOD / FIRE / SUN
CELEBRATION	REFLECTIVE / REGAL	METALIC / DRAPES	LEAVES / PALMS
REMEMBRANCE	ELEVATED	BALCONY / TOWER	LIGHTING

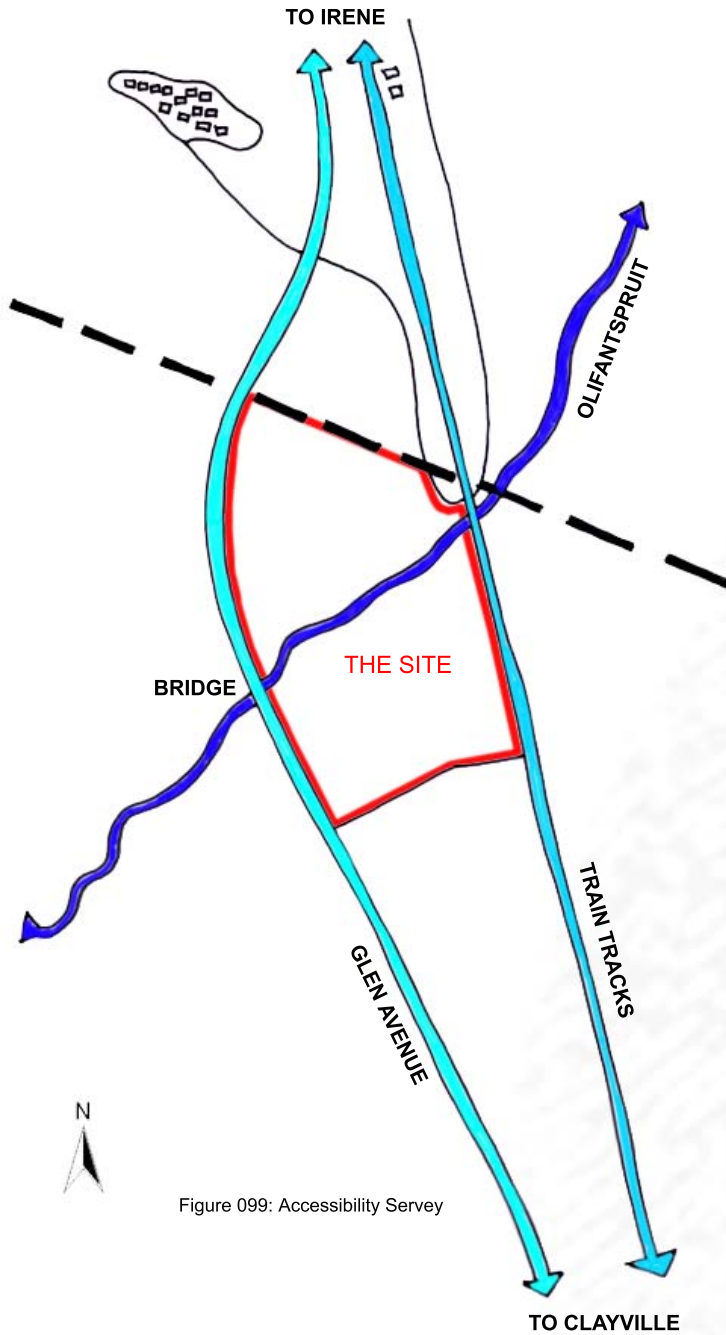
SITE CHARACTERISTICS



The area around the site is currently all zoned agricultural holdings and farm lands, with areas of small scale mining.

Figure 098: Landuse Evaluation

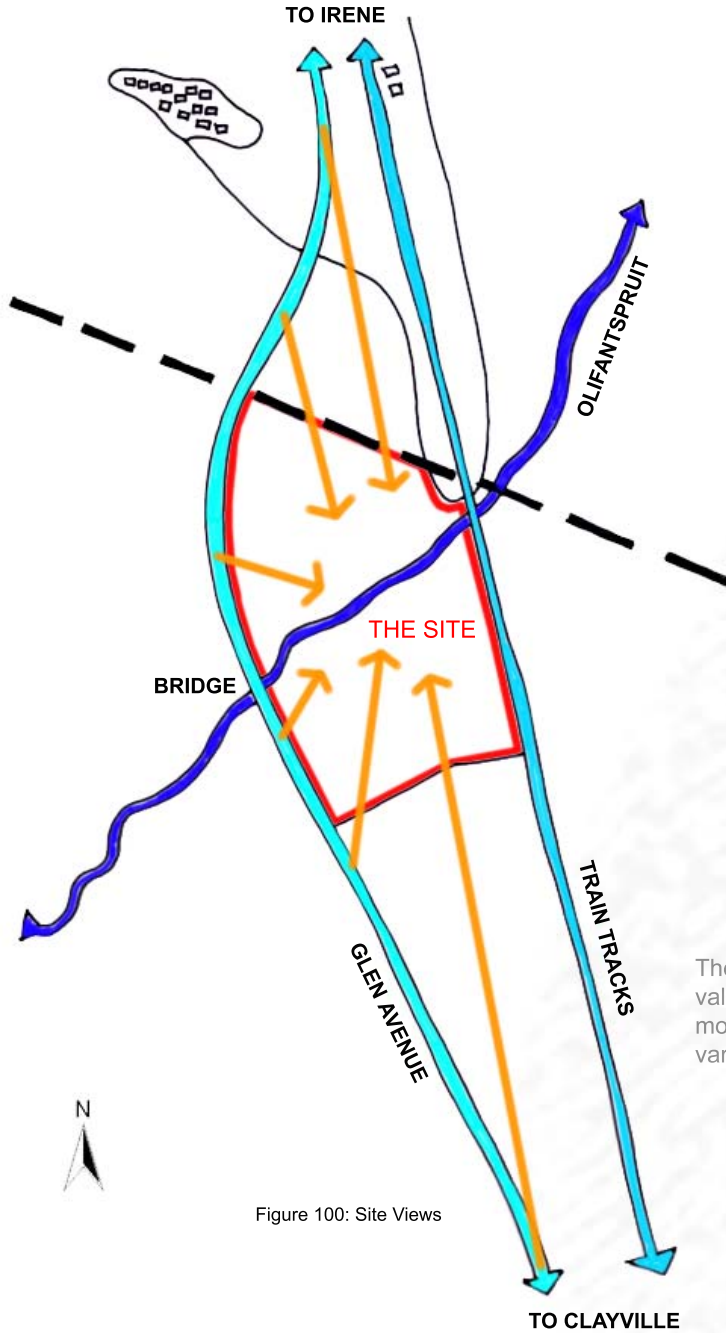
EXISTING ACCESSIBILITY



Accessibility is restricted to Glen Avenue on a north / south direction or on the train line at Pinedene Station to the north of the site only.

Figure 099: Accessibility Survey

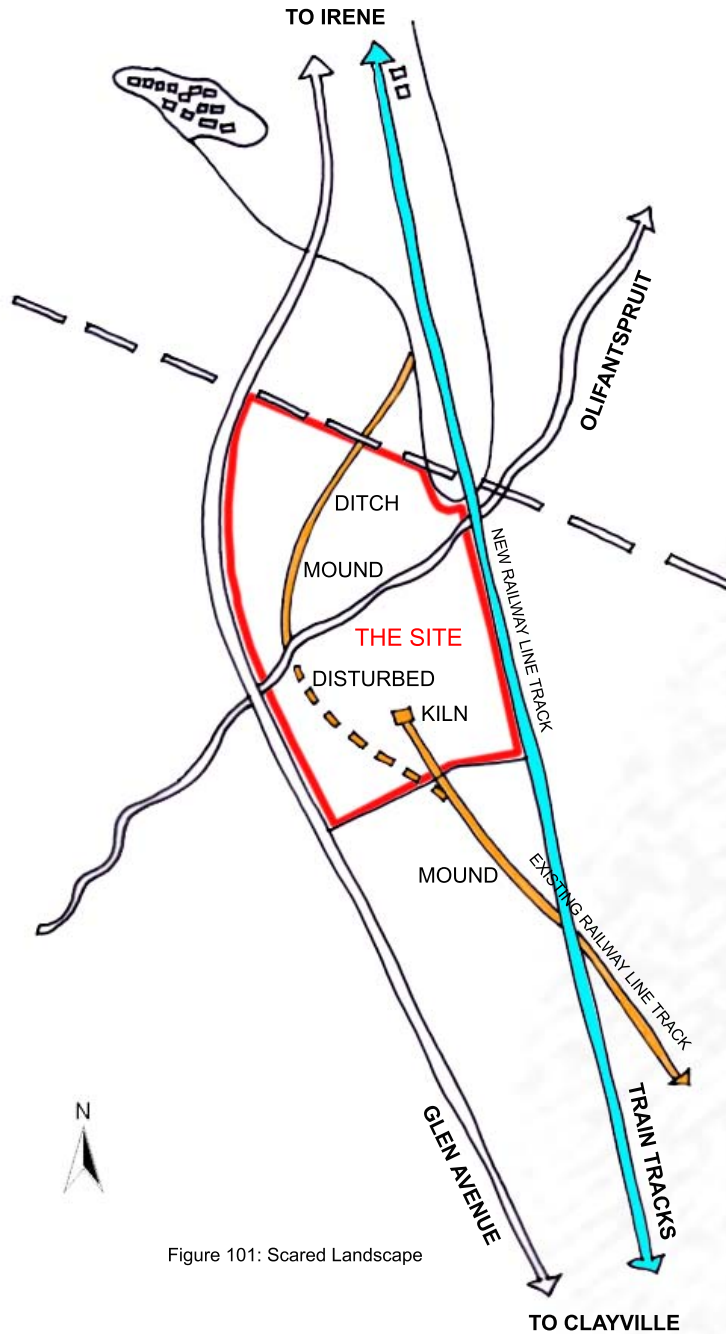
EXISTING SITE VIEWS



The site is located on either side of a shallow valley. The road is elevated above the site for most part providing views across the site from various points along the road.

Figure 100: Site Views

EXISTING SCARRED LANDSCAPE



The original railway line has left a visible scar on the landscape.

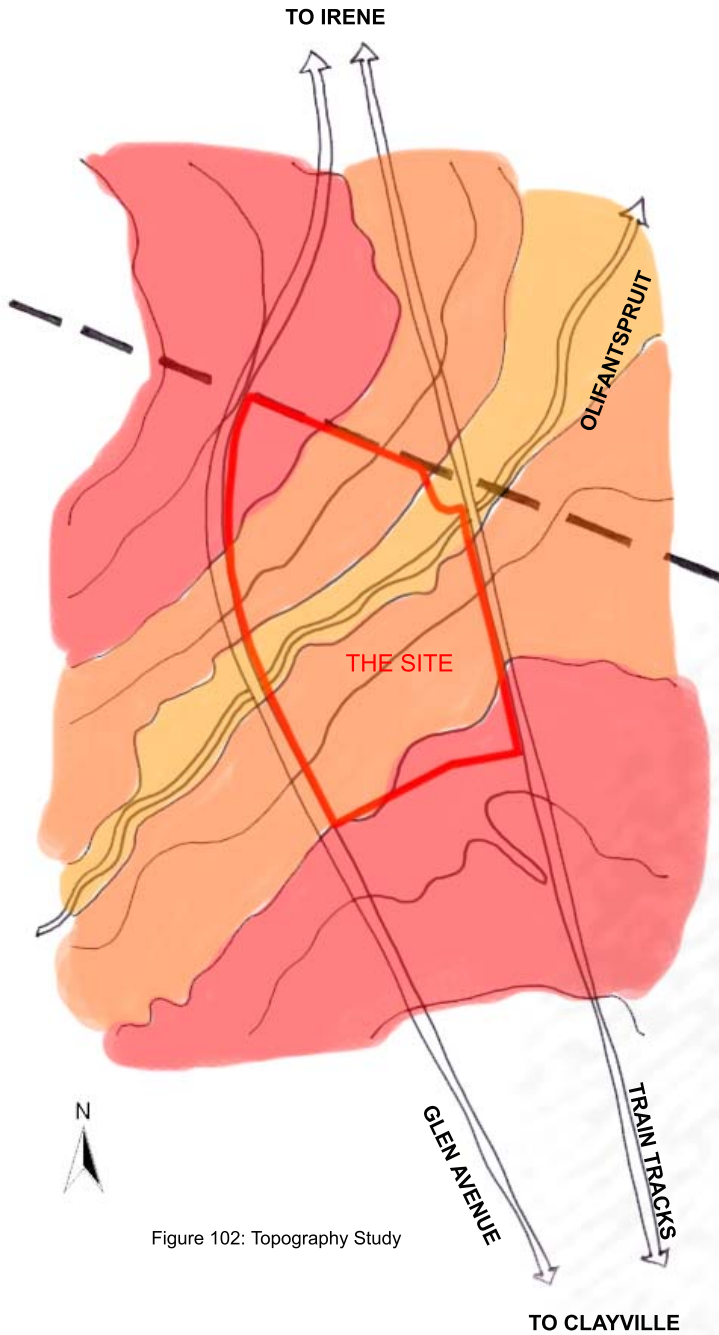
In some areas a mound is all that is left and in others a ditch were steel railway lines once stood.

A stone limekiln is all that is left of the lime processing plant that was removed following the relocation of the railway lines.

Figure 101: Scared Landscape

SITE CHARACTERISTICS

EXISTING TOPOGRAPHY



The site is relatively steep over its length towards the Olifantspruit river, however the surface of the ground is even.

Figure 102: Topography Study



All the emotional aspects of a funeral have been interpreted into a list of materials and form elements for the building. A linear route is to be taken by mourners from the chapel to the crematorium structure. these emotional elements are symbolically representative of the mourning experience that the bereaved will face.

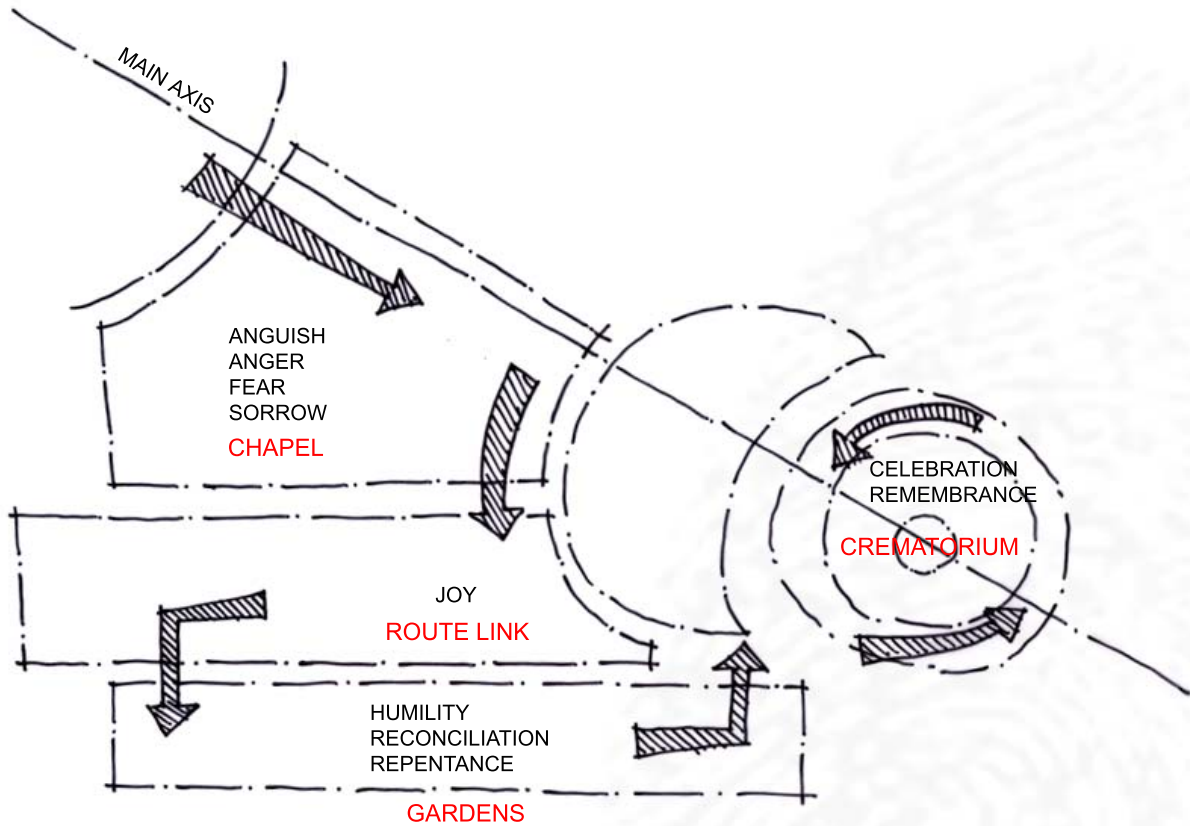
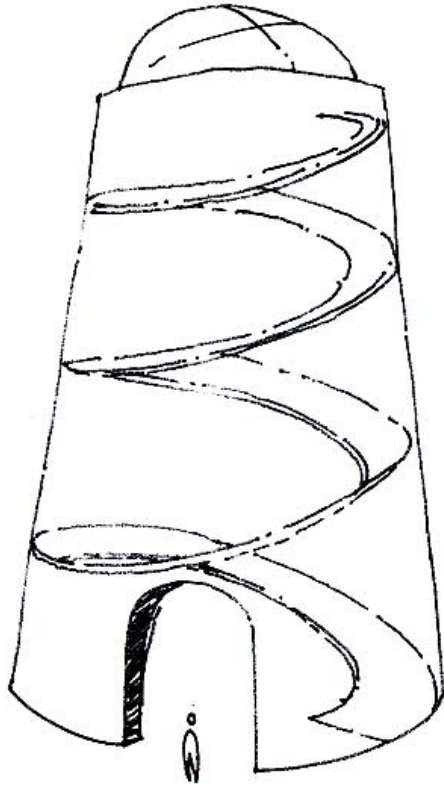


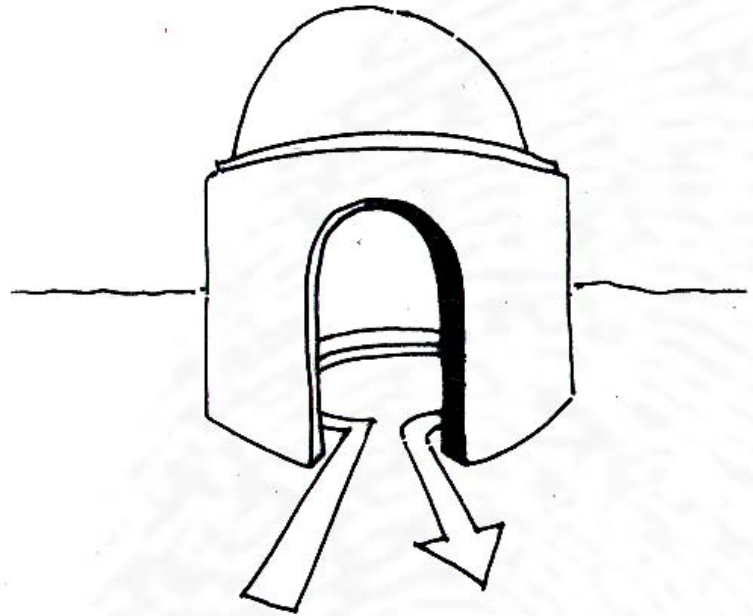
Figure 103: Concept Building Layout

The route into and through the building may be 3 dimensional and not need to follow a horizontal plain, this will allow the visitor to experience the building at various levels.



ENTER - CIRCULATE - ELEVATE - EGRESS

Figure 104 : Design Principle Sketch 1



ENTER - CIRCULATE - EGRESS

Figure 105 : Design Principle Sketch 2

The structure should maintain a sense of scale and not over power the visitor. The approach should be clearly identifiable and add to the overall orientation of the visitor within the crematorium complex. A key factor required by the Centurion Urban Design Framework was the provision of a gateway element; this element may be part of the building structure or adjacent to it.

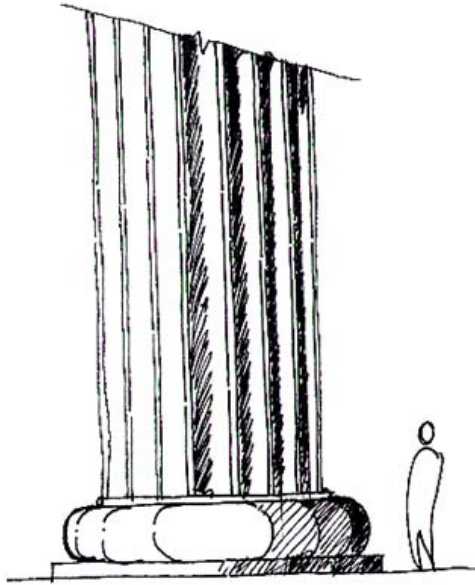


Figure 106 : Sense of Scale

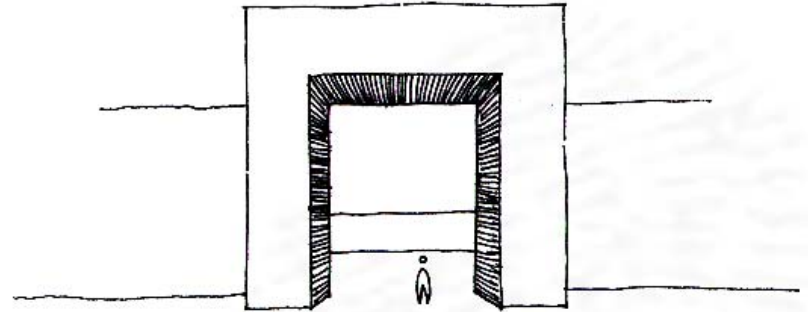


Figure 107 : Sense of Gateway

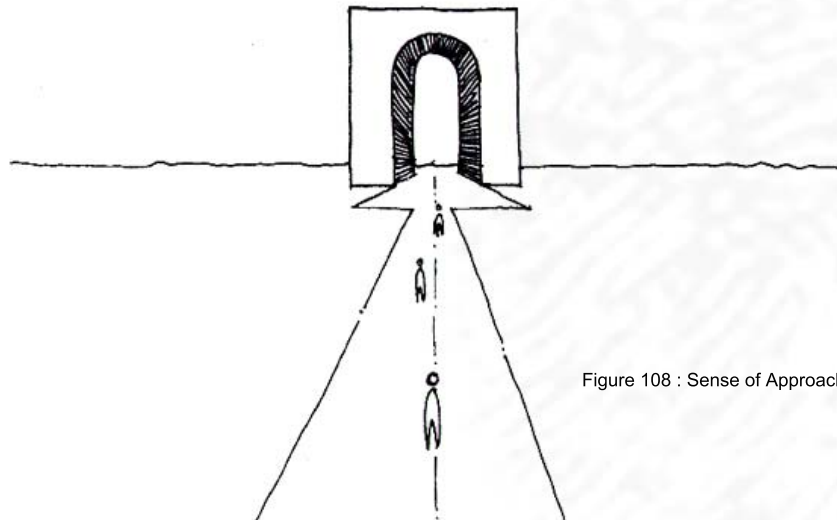


Figure 108 : Sense of Approach

### THE ROUTE STUDY

*"The circulation path can be conceived as the perceptual thread that links the spaces of a building, or any series of interior or exterior spaces together."* Ching

According to Ching we experience a space in relation to the time taken through a sequence of spaces. This approach could be a formal one where one is taken through a direct route, an oblique approach where the viewer is forced to change their perspective view of the route and finally the spiral approach where the route is prolonged emphasising the buildings 3 dimensional qualities [72].

### THE FORM STUDY

*"We search for regularity and continuity in the forms we see within our field of vision. If a platonic solid is partially hidden from our view we tend to complete its form in a regular manner. Similarly when regular forms have fragments missing from their volumes, they can retain their formal identities if we perceive them as if they were whole."* Ching

The form study sketches illustrate how manipulating the form of a structure the some platonic shape is perceived in different ways, by adding or subtracting from it or even submerging the form into the ground [73].

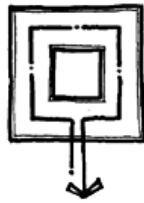


Figure 109 : Square Doughnut Route

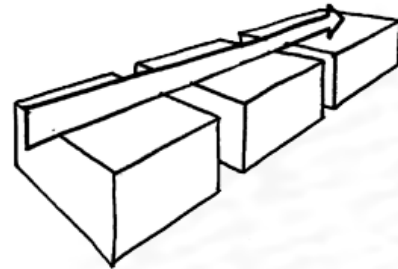
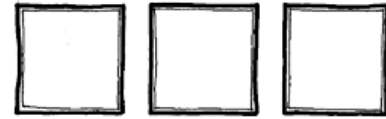


Figure 110 : Square Linear Route



Figure 111 : Crucifix Layout Route

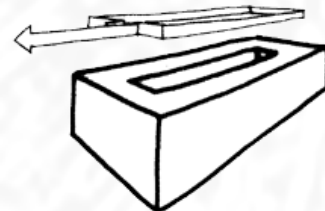


Figure 112 : Rectangular Route

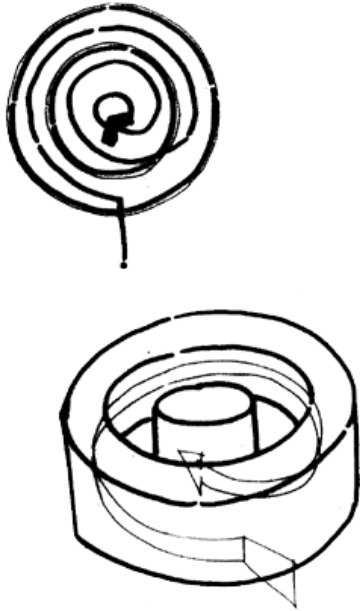


Figure 113 : Circular Route

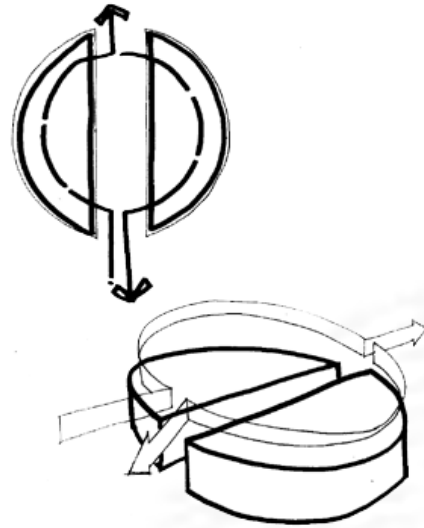


Figure 114 : Elliptical Route

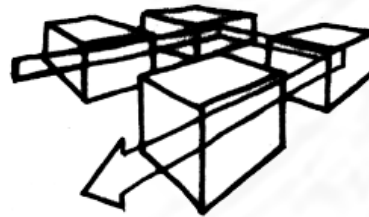
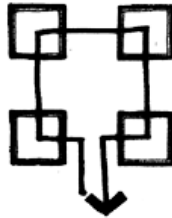


Figure 115 : Pavilion Square Route

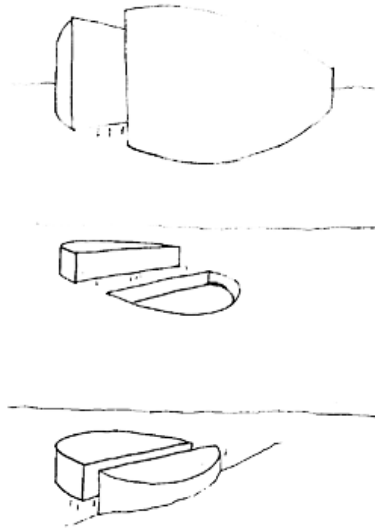


Figure 116 : Circular Form

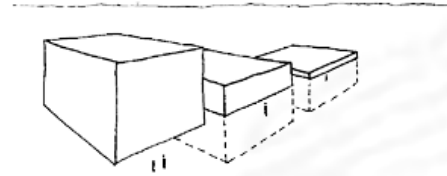
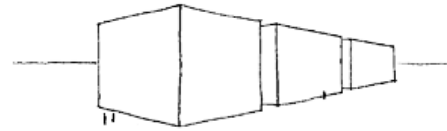


Figure 117 : Square Form

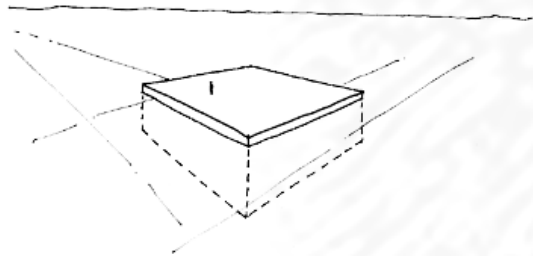
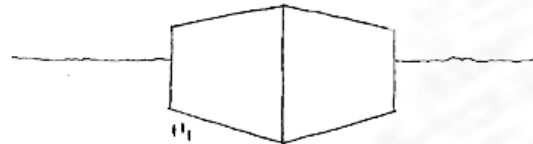


Figure 118 : Above Ground or Below Ground



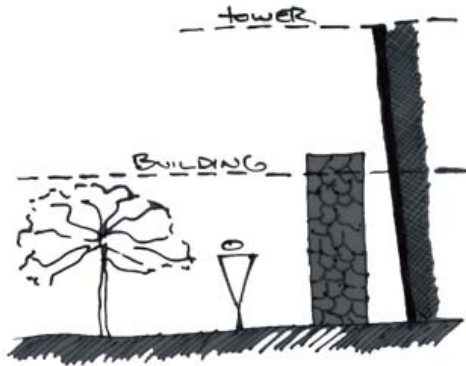


Figure 119: Design Concept - Main Building Structure to remain just above the natural tree line and the Tower section of the Structure to Raise above the Tree line.



Figure 122: Typical Section C - Build Structure Half in the Ground and build the balance on Ground level.



Figure 120: Typical Section A - Build Structure on Ground Level.

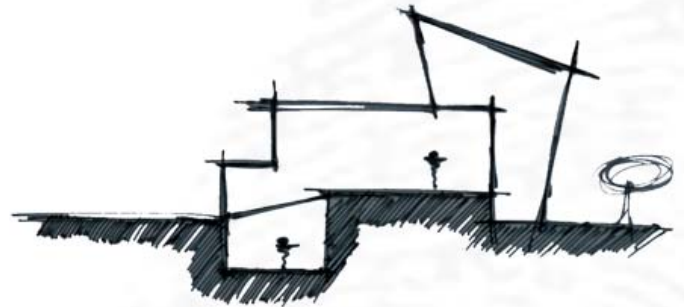


Figure 123: Typical Section D - Build Structure Partially below Ground and raise section of the structure above the Ground Level.

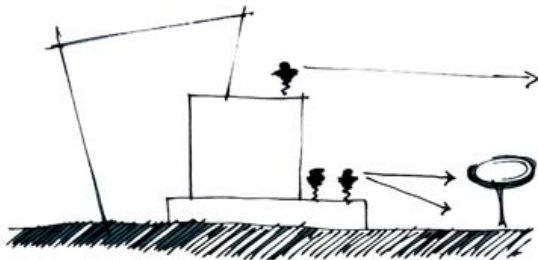


Figure 121: Typical Section B - Raise Structure off the Ground.

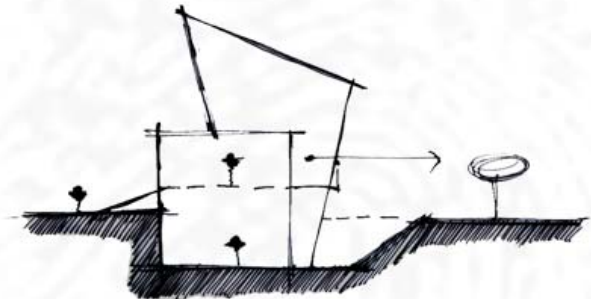


Figure 124: Typical Section E - Build Structure below ground level and excavate out section of ground for view lines.



This concept of the Memorial Chapel expresses the essence of time by the use of building materials. Portion of the Structure is to be constructed or concealed below ground representing the past. The concept of burial is reinforced in the submergence of the structure. The main body of the Crematorium is to be exposed representing the present, this is because the viewer can interact with the building and thus the time is of the present. The Look Out tower represents the future. This structure towering above the viewer provides the idea of something out of reach for the moment, the same as that of the future.

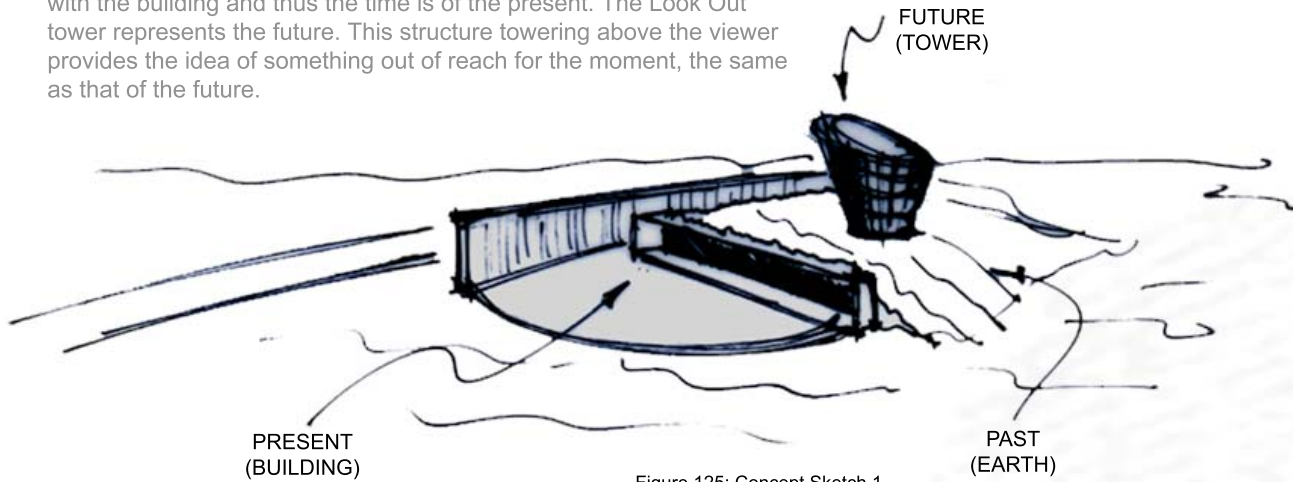


Figure 125: Concept Sketch 1

The concept of time is extended into this concept sketch but the fact that portion of the structure is now completely submerged into the ground with light well cubicles providing natural light into the structure below.

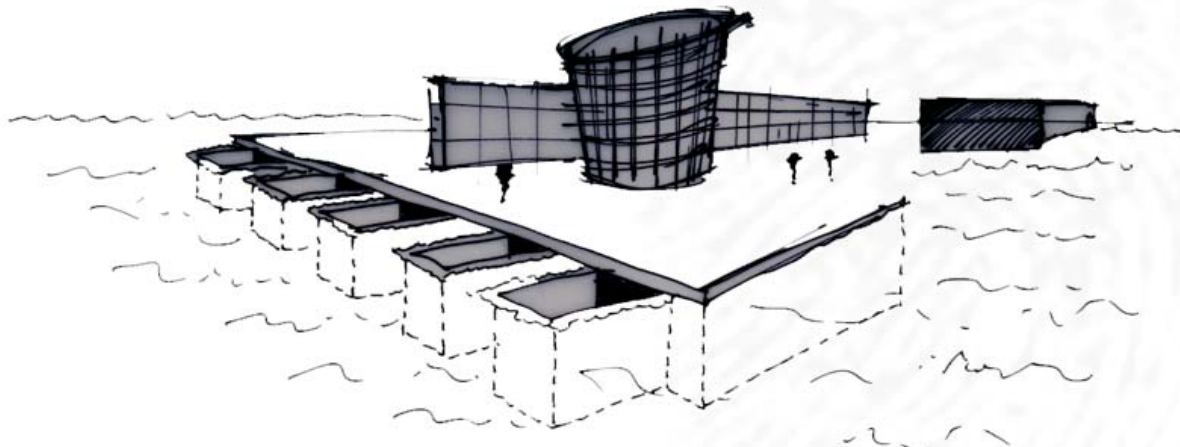


Figure 126: Concept Sketch 2

This concept looks at the influence the original railway line played within the landscape thus this strong linear line follow the curve of the old railway lines is maintained. Roof gardens continue the metaphor of the past, as the balance of the building adhere to the first principles of the present and the future.

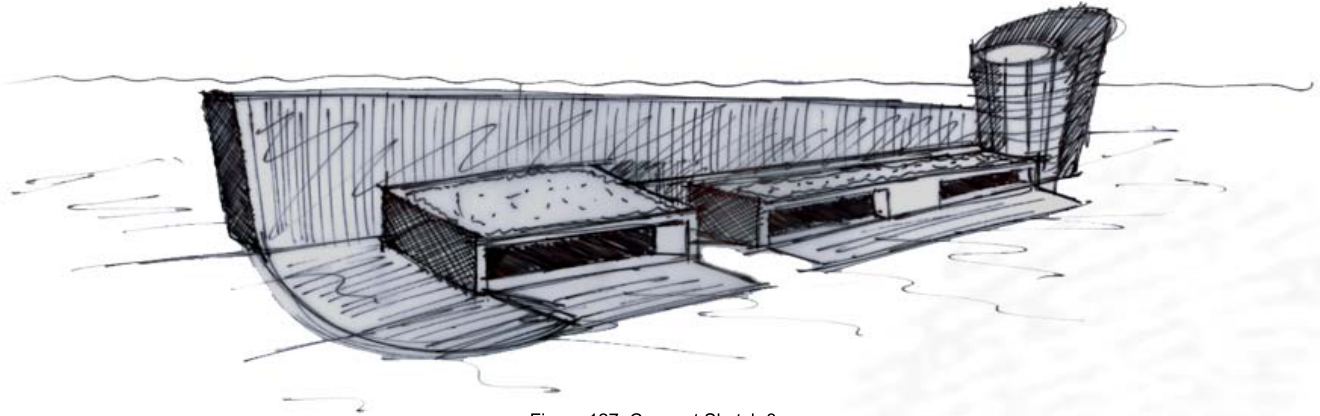


Figure 127: Concept Sketch 3

A single entrance with a visual link back to the Crematorium building.

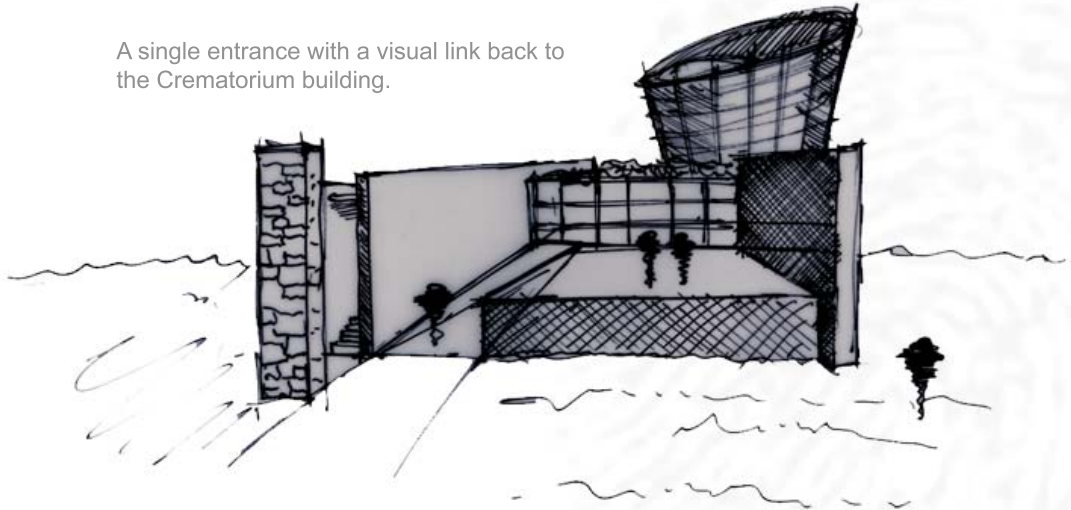


Figure 128: Concept Sketch 4

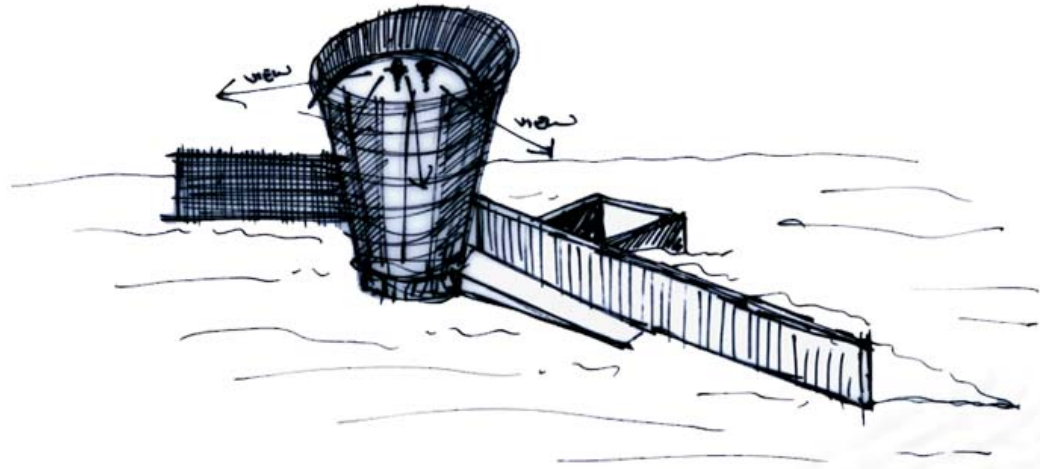


Figure 129: Concept Sketch 5

Further to the expression of time in the preceding concept sketches is the use of materials within the building to reinforce these ideas. Stone has an eternal feel and is symbolic of the past, concrete and brick are indicative of the present and steel and glass are good representations for the future.

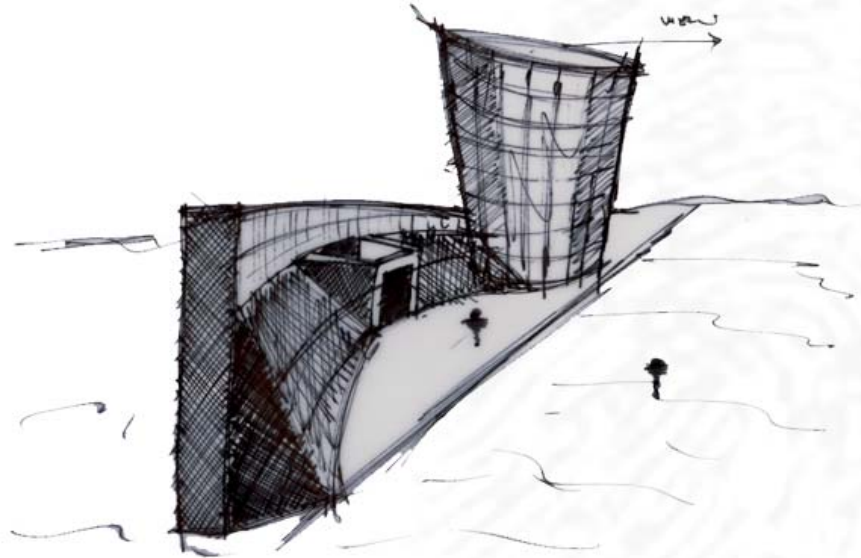


Figure 130: Concept Sketch 6