
“ You gain strength, courage, and confidence by every experience in which you really stop to look fear in the face. You are able to say to yourself, ‘I lived through this horror. I can take the next thing that comes along.’ ”-Eleanor Roosevelt

This thesis is lovingly dedicated to my parents, for their endless love, support & encouragement.

Special thanks to,
Ruben, for your unfailing love, patience & support.

EKSERP

Die bekendstelling van die snelbusdiens (BRT) en die Gautrain spoor- en busfasiliteite op die hoek van Wolmarans- en Rissikstraat in Johannesburg, het die terrein verander waarop die Brasiliaans Modernisties geïnspireerde Suid-Afrikaanse Spoorweg “War Memorial Hall” geleë is. Hierdie nuwe openbare vervoerwisselaar het nuwe gebruikers ingekoop en sodoende die voetverkeer na die terrein verhoog. Die bykomende fasiliteite op die terrein het onveranderd gebly en voorsien nie in die nodige behoeftes van die huidige gebruikers nie.

Die Suid-Afrikaanse Spoorweg “War Memorial Hall” is geïsoleerd van die terrein en die groter konteks van Johannesburg se middestad en versuim om die unieke energie, wat by baie stedelike ruimtes binne die ryk kulturele Johannesburgse middestad teenwoordig is, oor te dra.

Binne-argitektuur behels die verandering en hergebruik van bestaande strukture. Die verhandeling stel die omskepping van die Suid-Afrikaanse Spoorweg “War

Memorial Hall” in 'n toerisme inligtingsentrum vir die Johannesburg Toerisme Maatskappy, voor.

'n Intensiewe analise om die historiese, strukturele en omgewingsbydraers tot die ontwerp vas te stel, is uitgevoer. Toerismesentrums, relevante presedente, asook die teorie van plekmaak is ondersoek, om 'n effektiewe ontwerpbenadering wat die geïdentifiseerde probleem sal aanspreek, te bekom.

Dit het gelei tot die ontwerp van die *Stedelike Voorportaal*. Die Urban Foyer ingryping sal die nodige fasiliteite wat deur die huidige en voorgestelde gebruikers vereis word, voorsien. Plaaslike gebeure, unieke stedelike ruimtes wat gereeld deur plaaslike inwoners besoek word en gewilde landmerke, sal ook daardeur bevorder en geadverteer word. So 'n ingryping sal hopelik daartoe bydra dat die terrein met sy onmiddellike en groter konteks geïntegreer raak. Daar word ook gehoop dat deur middel van hierdie integrasie huidige en nuwe gebruikers aangemoedig sal word om Johannesburg se middestad te verken.

ABSTRACT

The introduction of the Bus Rapid Transit and the Gautrain Rail and Bus facilities to the corner of Wolmarans and Rissik Street in Johannesburg's inner city has altered the site on which the Brazilian Modernist inspired South African Railway War Memorial Hall is situated. The new public transport facilities have brought in new users, increasing the foot traffic on the site. However, the additional facilities on the site remain unchanged and does not accommodate and provide the necessary facilities for its current users.

The South African Railway War Memorial Hall sits isolated from the site and the larger context of Johannesburg's inner city, and fails to communicate the energy and unique flavour, that is seen at many urban spaces within the culturally rich Johannesburg inner city.

Interior architecture involves the alteration and adaptive reuse of existing structures. The thesis proposes the alteration of the South African Railway War Memorial Hall into a visitor centre for the Johannesburg Tourism

Company.

An intensive analysis was conducted in order to establish the historical, structural and environment contributors to the design. Visitor centres, relevant precedents, along with the theory of place-making were investigated to establish an effective design approach that will address the identified problem.

This resulted in the design of the Urban Foyer. The intervention will provide the necessary facilities required by the current and proposed users. It will also promote and advertise local events, unique urban spaces frequented by locals and popular landmarks. It is hoped that such an intervention will facilitate the integration of the site with its immediate and larger context. It is also hoped that through this integration current and new users will be encouraged to explore Johannesburg's inner city.

ACKNOWLEDGEMENTS

The following individuals and organisations played an integral role in the completion of this dissertation:

Bart Zaayman, Yolanda Meyer and Transnet, who went to great lengths to help me obtain the necessary building information; Patric, for constantly providing me with access to the building; My supervisors Elana Van der Wath, Dr Barbara Jekot, Dr Arthur Barker, Dr Jacques Laubscher and the University of Pretoria.

Dustin August; for accompanying me on this journey.

by **LISHA MOODLEY**

A thesis submitted in partial fulfilment of the requirements for the degree of Master of Interior Architecture [Professional]

STUDY LEADER

Elana van der Wath

COURSE CO-ORDINATOR

Prof. Barbara Jekot & Dr Arthur Barker

DEPARTMENT OF ARCHITECTURE

Faculty of Engineering, Built Environment and Information Technology,

University of Pretoria,

Pretoria.

2013

PLAGIARISM DECLARATION

In accordance with Regulation 4(e) of the General Regulations (G 5.7) for dissertations and theses, I declare that this dissertation, which I hereby submit for the degree Master of Interior Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

I further state that no part of my dissertation has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this dissertation is substantially my own work. Where reference is made to the work of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

Lisha Moodley

Programme:	Visitor centre
Site description:	South African Railway Memorial Hall, Park Station Precinct, Johannesburg, Gauteng.
Site location:	Erf 5103 Portion 2 in Johannesburg
Address:	c/o Wolamrans and Rissik Street, Johannesburg CBD, Gauteng)
GPS Coordinates:	S: 26 ° 19' 55.39, E: 28 ° 04' 11.51
Research Field:	Heritage and Cultural Landscapes
Client:	Johannesburg Tourism Company
Keywords:	place-making, adaptive reuse, visitor centre, Brazilian Modernism, foyer.
Interior Architecture	
Theoretical Premise:	The investigation of place making and the idea of creating a sense of space through the design of an interior architectural intervention.

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION

1.1 INTRODUCTION

1.1.1. REAL WORLD PROBLEM	p 3
1.1.2. PROBLEM STATEMENT	p 4
1.1.3. PROJECT AIMS	p 4
1.1.4. DISSERTATION OUTLINE	p 4
1.1.5. RESEARCH METHODOLOGY	p 5
1.1.6. ASSUMPTIONS AND LIMITATIONS	p 5

CHAPTER 2: ANALYSIS

2.1. INTRODUCTION

2.1.1. ANALYSIS	p 9
-----------------	-----

2.2. HISTORICAL ANALYSIS

2.2.1. INTRODUCTION	p 10
2.2.2. THE BUILDING	p 10
2.2.3. MODERNISM, THE BRAZILIAN INFLUENCE IN SOUTH AFRICA	p 10
2.2.4. CULTURAL SIGNIFICANCE	p 13
2.2.5. CULTURAL VALUE OF THE SOUTH AFRICAN RAILWAY WAR MEMORIAL HALL	p 13
2.2.6. HERITAGE PROTECTION	p 14
2.2.7. STATEMENT OF SIGNIFICANCE	p 14

2.3. FORM AND STRUCTURE ANALYSIS

2.3.1. PRIMARY ELEMENTS	p 15
2.3.2. SECONDARY ELEMENTS	p 17
2.3.3. FINISHES	p 22
2.3.4. ADDITIONS AND ALTERATIONS	p 28

2.4. QUALITY AND CHARACTER

2.4.1. EXTERIOR	p 29
2.4.2. COURTYARD	p 29
2.4.3 MAIN HALL	p 29
2.4.4 CONCLUSION	p 30

2.5. ENVIRONMENTAL & CONTEXT ANALYSIS

2.5.1. INTRODUCTION	p 33
2.5.2. MACRO ANALYSIS	p 33
2.5.3. JOHANNESBURG AS A TOURIST ATTRACTION	p 33
2.1.4. JOHANNESBURG & PUBLIC TRANSPORT	p 38
2.1.5. CONCLUSION	p 40
2.1.6. PROPOSED FRAMEWORK	p 42
2.1.7. MESO SCALE ANALYSIS	p 45
2.1.8. ANALYSIS CONCLUSION	p 53
2.1.9. CONCLUSION	p 54
2.1.10. THE CONCEPTUAL SPATIAL VISION FOR THE SURROUNDING SITE	p 55

CHAPTER 3: PROGRAMME & USER

3.1. TOURISM

3.1.1. INTRODUCTION	p 61
3.1.2. INFORMATION FACILITIES IN THE CULTURAL CORE	p 61
3.1.3. MORE THAN A TOURIST INFORMATION CENTRE	p 65
3.1.4. CONCLUSION	p 65
3.1.5. TOURIST INFORMATION: VIRTUAL VS. PHYSICAL	p 66
3.1.6. TRAVEL LITERATURE VS. TOURIST INFORMATION CENTRES	p 66

3.2. VISITOR CENTRES

3.2.1. INTRODUCTION	p 66
3.2.2. VISITOR CENTRES ANALYSIS	p 68

3.3. PROGRAMME: URBAN FOYER

3.3.1. THE URBAN FOYER	p 72
3.3.2. THE CLIENT	p 74
3.3.3. THE USER	p 74
3.3.4. SCHEDULE OF ACCOMMODATION	p 76

CHAPTER 4: CONCEPT

4.1. FOYER ANALYSIS

4.1.1. INTRODUCTION	p 79
4.1.2. DICTIONARY DEFINITION	p 80
4.1.3. ARCHITECTURAL DEFINITION	p 80
4.1.4. ANALYSIS CONCLUSION	p 84
4.1.5. SUMMARY OF FOYER SPACE	p 85
4.1.6. SPATIAL QUALITY	p 86
4.1.7. CONCLUSION	p 87

CHAPTER 5: PRECEDENT STUDY

5.1 INTRODUCTION	p 91
5.2. CITY OF LONDON INFORMATION CENTRE	p 94
5.2.1. DESIGN OUTCOME	p 95
5.3. CASTELVECCHIO	p 98
5.3.1. DESIGN OUTCOME	p 100
5.4. SELEXYZ DOMINICANEN	p 101
5.4.1. DESIGN OUTCOME	p 104
5.5. NOBEL PEACE CENTRE	p 105
5.5.1. DESIGN OUTCOME	p 108
5.6. CONCLUSION	p 109

CHAPTER 6: DESIGN THEORY & APPROACH

6.1. PLACE MAKING

6.1.1. INTRODUCTION	p 113
6.1.2. PLACE MAKING	p 113
6.1.3. CONCLUSION	p 115

6.2. APPROACH TO DESIGN

6.2.1. INTRODUCTION	p 116
6.2.2. APPROACH STRATEGIES	p 116

CHAPTER 7: DESIGN DEVELOPMENT

7.1. INTRODUCTION	p 121
7.2. STRIPPING BACK	p 122
7.3. MAKING GOOD	p 123
7.4. ENABLING WORK	
7.4.1. INTRODUCTION	p 125
7.4.2. DEVELOPMENT	p 125
7.4.3. CONCLUSION	p 126
7.5. ACCESS AND CIRCULATION	
7.5.1. ACCESS AND CIRCULATION	p 127
7.5.2. ENTRANCE	p 129
7.6. ZONING & SPATIAL ARRANGEMENT	
7.6.1. ZONING	p 130
7.6.2. SPATIAL LAYOUT	p 131
7.7. NEW WORKS	
7.7.1. INTRODUCTION	p 132
7.7.2. DEVELOPMENT	p 132
7.7.3. CONCLUSION	p 134
7.7.4. COFFEE SHOP	p 135
7.7.5. ADDITIONAL ADMIN SPACE	p 137

7.7.6. CONCLUSION	p 137	8.4. RAIN COLLECTION	p 173
7.8. REACTION TO FOYER SPATIAL QUALITIES		8.5. PLUMBING	p 175
7.8.1. TRANSITION	p 140	8.6. FIRE PROTECTION	p 177
7.8.2. INTRODUCTION	p 141	8.7. INCLUSIVITY	p 178
7.8.3. ORIENTATION	p 142	8.8. ACOUSTICS	p 179
7.8.4. PAUSE	p 143	8.9. NATURAL LIGHT	p 181
7.9. REMEMBERING THE PAST		8.10. ARTIFICIAL LIGHTING	p 184
7.9.1 INTRODUCTION	p 144	8.11. MATERIALITY	p 188
7.10. EXPERIENCING JOBURG'S CULTURAL CORE		8.12. ENVIRONMENTAL SUSTAINABILITY	p 190
7.10.1. INTRODUCTION	p 146	8.13. DETAILS	
7.10.2. SERVICES AND SPACES	p 146	8.13.1. COFFEE VENDOR	p 192
7.10.3. ORIENTATION DESIGN STRATEGIES	p 147	8.13.2. WELCOME WALL	p 196
7.10.4. IDENTIFICATION DESIGN STRATEGIES	p 148	8.13.3. DIRECTIONAL SIGNAGE	p 197
7.11. APPROACH TO GREEN SPACES		8.13.4. HANGING POSTERS	p 198
7.11.1. APPROACH TO GREEN SPACES	p 151	8.13.5. ENTRANCE	p 199
7.11.2. APPROACH TO VEGETATION	p 151	8.13.6. ADMIN DESK	p 201
		8.13.7. RETAIL WALL CLADDING	p 203
7.12. BRANDING		8.13.8. MEZZANINE	p 204
7.12.1. BRANDING	p 154	8.13.9. STAIRCASE	p 205
7.13. WALK THROUGH	p 156		
7.14. LAYOUTS	p 157		
7.15. PLAN	p 159		
7.15. SECTIONS	p 161		

CHAPTER 8: TECHNICAL DOCUMENTATION

8.1. BUILDING SERVICES	
8.2.1. INTRODUCTION	p 167
8.2.2. APPROACH TO SERVICES	p 167
8.2. VENTILATION	p 169
8.3. HEATING	p 171

CHAPTER 9: CONCLUSION

9.1. CONCLUSION	p 206
LIST OF REFERENCES	p 211

LIST OF FIGURES

Fig: 2.1: Brazilian modernism's influence on the plan of the SARWMH.		Fig: 2.31: East façade.	p.47
Fig: 2.2: Brazilian modernism's influence on the section of the SARWMH.		Fig: 2.32: North façade.	p.47
Fig: 2.3: Primary elements of the building.		Fig: 2.33: North- west façade.	p.47
Fig: 2.4: Secondary elements of the building.		Fig: 2.34: South east façade.	p.48
Fig: 2.5: Additional secondary elements of the building.		Fig: 2.35: South façade.	p.48
Fig: 2.6: Finishes seen on the North facade of the building.	p.11	Fig: 2.36: South- west façade.	p.48
Fig: 2.7: Finishes seen on the South facade of the building.	p.12	Fig: 2.37: Site users.	p.49
Fig: 2.8: Finishes seen on the East facade of the building.	p.16	Fig: 2.38: Times users occupy the site.	p.50
Fig: 2.9: Finishes seen on the West facade of the building.	p.18	Fig: 2.39: Pedestrian movement the site.	p.51
Fig: 2.10: Finishes seen on the internal walls of the building.	p.18	Fig: 2.40: Pedestrian pause on the site.	p.52
Fig: 2.11: Finishes seen on the internal walls of the building.	p.22	Fig: 2.41: Plan of the analysis conclusion.	p.53
Fig: 2.12: Floor finishes found throughout the building.	p.23	Fig: 2.42: Plan of proposed framework	p.55
Fig: 2.13: Additions made to the building.	p.23	Fig: 2.43: Section A-A of proposed site framework	p.56
Fig: 2.14: South-west view of the building showing security additions.	p.23	Fig: 2.44: Section B-B of proposed site framework	p.57
Fig: 2.15: Exterior quality of the SARWMH.	p.24	Fig: 2.45: Section C-C of proposed site framework	p.57
Fig: 2.16: Quality of the courtyard.	p.24	Fig: 3.1: Front view of the Park Station Tourist Information centre.	p.62
Fig: 2.17: Quality of the main hall.	p.25	Fig: 3.2: Inside the Park Station Tourist Information centre.	p.62
Fig: 2.18: Emotive connotation associated with building elements and spaces.	p.26	Fig: 3.3: Joburg Tourism's logo.	p.62
Fig: 2.19: Districts within the Cultural Core.	p.28	Fig: 3.4: Map inside Park Station Tourist Information centre.	p.62
Fig: 2.20: Prominent landmarks within the Cultural Core.	p.28	Fig: 3.5: Park Station Tourist Information centre plan.	p.62
Fig: 2.21: Attractions within the Cultural Core.	p.31	Fig: 3.6: Street view of kiosk, showing metal signage and roof seating.	p.63
Fig: 2.22: Existing taxi stops and routes.	p.32	Fig: 3.7: Coffee shop next to kiosk and bike stand.	p.63
Fig: 2.23: Map showing all transport and tourist attractions.	p.33	Fig: 3.8: Maboneng Information Kiosk plan.	p.64
Fig: 2.24: Gautrain bus route	p.34	Fig: 3.9: Narrow counter with brochures and pamphlets.	p.64
Fig: 2.25: BRT bus route.	p.36	Fig: 3.10: Map hanging on the entrance door.	p.64
Fig: 2.26: Diagrammatic depiction of the framework.	p.37	Fig: 3.11: Inside the kiosk, where images of the precinct are displayed.	p.64
Fig: 2.27: The plan of proposed framework for the Cultural Core.	p.37	Fig: 3.12: Location of the ONYCIC, in relation to surrounding tourist attractions.	p.69
Fig: 2.28: Graphic representation of the proposed framework for the Cultural Core.	p.39	Fig: 3.13: The ONYCIC street facade.	p.70
Fig: 2.29: Surrounding buildings.	p.40	Fig: 3.14: The ONYCIC street facade glazing provides a surface for advertising.	p.70
Fig: 2.30: Vehicular movement.	p.41	Fig: 3.15: Interior view of the ONYCIC, with both digital and paper brochures.	p.71
	p.41	Fig: 3.16: Proposed Urban Foyer.	p.73
	p.42	Fig: 3.17: The Frequent Urbanite description.	p.74
	p.43	Fig: 3.18: The intrepid tourist description.	p.75
	p.44		
	p.45		
	p.46		

Fig: 3.19: The basic elements of many visitor centres. (Malbon:1976)	p.76	Fig: 5.20: Detail of banner frame wrapped around a column.	p.103
Fig: 3.10: Schedule of accommodation.	p.76	Fig: 5.21: Plan and section of the Selexyz Dominicanen.	p.103
Fig: 4.1: Evolution of the foyer.	p.80	Fig: 5.22: Cafe located in the apse of the bookstore.	p.104
Fig: 4.2: Plan of the Wits Art Museum.	p.81	Fig: 5.23: The register tunnel at the entrance.	p.106
Fig: 4.3: Foyer space at the Wits Art Museum.	p.81	Fig: 5.24: Ground floor plan and section of the Nobel Prize Centre.	p.106
Fig: 4.4: Plan of Joburg Theatre.	p.82	Fig: 5.25: Green Café.	p.107
Fig: 4.5: Foyer space at Joburg Theatre.	p.82	Fig: 5.26: Red reception area.	p.107
Fig: 4.6: Plan of Hatfield Gautrain Station.	p.83	Fig: 7.1: Model of elements that will be stripped from the building.	p.122
Fig: 4.7: Foyer space at Hatfield Gautrain Station.	p.83	Fig: 7.2: Model showing strip glazing panel that will be replaced.	p.123
Fig: 4.8: Graphic of foyer summary.	p.85	Fig: 7.3: Model showing the full height windows that will be replaced.	p.123
Fig: 4.9: Graphic summary of spatial components of a transition space.	p.86	Fig: 7.4: Current condition of the pond on the Northern façade.	p.123
Fig: 4.10: Graphic summary of spatial components of an introduction space.	p.86	Fig: 7.5: Model of restored pond.	p.123
Fig: 4.11: Graphic summary of spatial components of an orientation space.	p.87	Fig: 7.6: Vandalism on Western façade.	p.124
Fig: 4.12: Graphic summary of spatial components of a pause space.	p.87	Fig: 7.7: Vandalism on Southern façade.	p.124
Fig: 5.1: Interior of the information centre.	p.92	Fig: 7.8: Vandalism on Eastern façade	p.124
Fig: 5.2: Tourist getting information from centre operator.	p.93	Fig: 7.9: Model of demolition 1.	p.125
Fig: 5.3: Plan of City of London Information Centre.	p.93	Fig: 7.10: Model of demolition 2.	p.126
Fig: 5.4: Exterior view of the City of London Information Centre.	p.93	Fig: 7.11: Model of demolition 3.	p.126
Fig: 5.5: Glazed facade allowing people to view the interior.	p.94	Fig: 7.22: Model of demolition 4.	p.126
Fig: 5.6: Plan of Castelvecchio.	p.95	Fig: 7.13: Model of demolition 5.	p.126
Fig: 5.7: Exterior view of Castelvecchio from the courtyard.	p.96	Fig: 7.14: Plan of original and current access points and circulation .	p.127
Fig: 5.8: Handrail fixing detail.	p.97	Fig: 7.15: Plan of new access points and circulation	p.128
Fig: 5.9: Floor to wall junction detail.	p.97	Fig: 7.16: Plan of old entrance.	p.129
Fig: 5.10: Contrast between old and new materials.	p.98	Fig: 7.17: Plan of new entrance.	p.129
Fig: 5.11: Pompeii red stucco wall.	p.98	Fig: 7.18: View of new entrance.	p.129
Fig: 5.12: Cobalt blue stucco wall.	p.98	Fig: 7.19: Development of the entrance.	p.129
Fig: 5.13: Sacello wall of Prun stone.	p.98	Fig: 7.20: Plan of old and new zoning .	p.130
Fig: 5.14: Light and its effect on the wall finish.	p.99	Fig: 7.21: Plan showing spatial layout .	p.131
Fig: 5.15: Light entering the Sacello, changing the wall colour.	p.99	Fig: 7.22: Model of addition 1.	p.132
Fig: 5.16: Light entering the Sacello, illuminating the exhibitions.	p.99	Fig: 7.23: Model of addition 2.	p.132
Fig: 5.17: Interior view of the bookstore from the nave.	p.102	Fig: 7.24: Model of addition 3.	p.133
Fig: 5.18: Book shelves drawing the users line if sight to the café.	p.103	Fig: 7.25: Model of addition 4.	p.133
Fig: 5.19: Book shelves allowing closer view of ceiling .	p.103	Fig: 7.26: Model of addition 5.	p.133

Fig: 7.27: Model of addition 6.	p.133	Fig: 7.58: Proposed look and feel of the green spaces.	p.151
Fig: 7.28: Model of addition 7.	p.133	Fig: 7.59: Plan of green spaces.	p.152
Fig: 7.29: Model of addition 8.	p.133	Fig: 7.60: Main entrance at summer.	p.153
Fig: 7.30: Model of addition 9.	p.134	Fig: 7.61: Main entrance at winter.	p.153
Fig: 7.31: Model of addition 10.	p.134	Fig: 7.62: Bike stand at summer.	p.153
Fig: 7.32: Model of addition 11.	p.134	Fig: 7.63: Bike stand at winter.	p.153
Fig: 7.33: Model of addition 12.	p.134	Fig: 7.64: Development of logo.	p.154
Fig: 7.34: Design development of the coffee vendor.	p.135	Fig: 7.65: Urban Foyer logo and application.	p.155
Fig: 7.35: Exterior view of coffee vendor.	p.136	Fig: 7.66: Urban Cafe logo and application.	p.155
Fig: 7.36: Mezzanine model 1.	p.137	Fig: 7.67: Illustration of walk through.	p.156
Fig: 7.37: Mezzanine model 2.	p.137	Fig: 7.68: Daily layout of accessible of spaces.	p.157
Fig: 7.38: Mezzanine model 3.	p.137	Fig: 7.69: Event layout.	p.158
Fig: 7.39: Design development of the mezzanine.	p.138	Fig: 7.70: Original plan.	p.159
Fig: 7.40: View of the mezzanine with main exhibition hall.	p.139	Fig: 7.71: Current plan.	p.159
Fig: 7.41: Graphic of transition strategies employed in the design.	p.140	Fig: 7.72: Plan development.	p.159
Fig: 7.42: Graphic of introduction strategies employed in the design.	p.141	Fig: 7.73: Urban Foyer Plan.	p.160
Fig: 7.43: Graphic of orientation strategies employed in the design.	p.142	Fig: 7.74: Section A-A.	p.161
Fig: 7.44: Graphic of pause strategies employed in the design.	p.143	Fig: 7.75: Section B-B.	p.161
Fig: 7.45: Original plan showing location of memorial wall.	p.144	Fig: 7.76: Section C-C.	
Fig: 7.46: Location of graphic on the Eastern façade.	p.144	Fig: 7.77: Section C-C.	p.163
Fig: 7.47: View of new memorial wall intervention.	p.145	Fig: 8.1: Building services utilised in Urban Foyer.	p.167
Fig: 7.48: Plan indicating services/ spaces that aid in users experience.	p.146	Fig: 8.2: Building services utilised in Urban Foyer.	p.168
Fig: 7.49: Directional signage.	p.147	Fig: 8.3: Johannesburg's annual wind roses.	p.169
Fig: 7.50: Informational signage.	p.147	Fig: 8.4: Depicting ventilation in the Urban Foyer.	p.169
Fig: 7.51: Elements that depict local imagery.	p.148	Fig: 8.5: Intelli- Vent.	p.170
Fig: 7.52: Skyline decal applied on glazing.	p.148	Fig: 8.6: Intelli- Vent extracting hot air from car and bike hire.	p.170
Fig: 7.53: Skyline sculpture.	p.148	Fig: 8.7: Conventional heater distributes heat in a concentrated space.	p.171
Fig: 7.54: Screen wall, with 1886 plan of Johannesburg.	p.148	Fig: 8.8: Warmup heating system distributes heat evenly.	p.171
Fig: 7.55: Elements that depict local languages.	p.148	Fig: 8.9: Warmup under laminate heating pad installation requirements.	p.171
Fig: 7.56: View of welcome wall and the audio wall, within the internal courtyard space.	p.149	Fig: 8.10: Depicting Warmup heating pads in the Urban Foyer.	p.172
Fig: 7.57: View of skyline decal, sculpture and photo wall within the covered seating area.	p.150	Fig: 8.11: Depicting Warmup heating pads dimensions.	p.172
		Fig: 8.12: Jojo 6000l underground tank.	p.173
		Fig: 8.13: Plan depicting location of rainwater tank pumps.	p.173

Fig: 8.14: Model showing rainwater storage tanks and pipes.	p.174		
Fig: 8.15: Plan depicting plumbing layout in the Urban Foyer.	p.176	Fig: 8.48: Model depicting materiality of the hanging posters.	p.198
Fig: 8.16: Plan depicting fire layout in the Urban Foyer.	p.177	Fig: 8.49: Section 2-2.	p.198
Fig: 8.17: Plan depicting use of inclusive design within the Urban Foyer.	p.178	Fig: 8.50: View of entrance plan.	p.199
Fig: 8.18: Detail of existing acoustic cladding.	p.179	Fig: 8.51: Plan of entrance plan.	p.200
Fig: 8.19: Linea 12.8/ 3.2.	p.180	Fig: 8.52: Skylight detail.	p.200
Fig: 8.20: VoglTopec Acoustic plaster ceiling.	p.180	Fig: 8.53: Concrete seating detail	p.200
Fig: 8.21: Acoustic materials used in tour discussion area.	p.180	Fig: 8.54: Section 5-5	p.200
Fig: 8.22: Johannesburg's annual sun angles.	p.181	Fig: 8.55: Reused timber doors.	p.201
Fig: 8.23: Diagram of how a light shelf functions.	p.181	Fig: 8.56: Plan of admin desk.	p.201
Fig: 8.24: Light shelf reflecting sunlight into the main exhibition hall.	p.182	Fig: 8.57: Design development of admin desk	p.202
Fig: 8.25: Sunlight reflected into the main exhibition hall throughout the year.	p.183	Fig: 8.58: Section 3-3 and Section 4-4.	p.202
Fig: 8.26: Functional and task lighting within the Urban Foyer.	p.184	Fig: 8.59: Model of admin desk.	p.202
Fig: 8.27: Accent and feature lighting within the Urban Foyer.	p.184	Fig: 8.60: Remaining timber of reclaimed doors.	p.203
Fig: 8.28: Lights fittings in the Urban Foyer.	p.185	Fig: 8.61: Remaining timber used in retail wall cladding.	p.203
Fig: 8.29: Plan showing the light quality within the Urban Foyer.	p.186	Fig: 8.62: Retail wall cladding panel.	p.203
Fig: 8.30: Ceiling and lighting layout of the Urban Foyer.	p.187	Fig: 8.63: Model of wall cladding panel.	p.203
Fig: 8.31: Material palette.	p.188	Fig: 8.64: Mezzanine section.	p.204
Fig: 8.32: New material palette	p.189	Fig: 8.65: Plan of mezzanine staircase.	p.205
Fig: 8.33: LEED evaluation.	p.191	Fig: 8.66: Section of mezzanine staircase	p.205
Fig: 8.34: Coffee vendor plan.	p.192	Fig: 8.67: Staircase assembly process.	p.206
Fig: 8.35: Section F-F.	p.193		
Fig: 8.36: Section G-G.	p.193		
Fig: 8.37: Detail 1	p.194		
Fig: 8.38: Detail 2	p.194		
Fig: 8.39: Detail 3	p.194		
Fig: 8.40: Detail 4	p.195		
Fig: 8.41: Section 1-1	p.195		
Fig: 8.42: Layout of welcome wall.	p.196		
Fig: 8.43: Fixing layout of welcome wall.	p.196		
Fig: 8.44: Model depicting materiality of the welcome wall.	p.196		
Fig: 8.45: Elevation of directional signage.	p.197		
Fig: 8.46: Model depicting materiality of the directional signage.	p.197		
Fig: 8.47: Elevation of hanging posters.	p.198		



INTRODUCTION

1

1.1 INTRODUCTION

1.1.1. REAL WORLD PROBLEM

Transport systems shape the way in which people live within cities and ensure the survival of these city spaces (Transport Department, 2012). After years of underinvestment and underutilisation in South Africa's public transport system, the City of Johannesburg has set about transforming its inadequate public transport system for the better. The introduction of the Gautrain, Africa's first rapid rail and the Bus Rapid Transit (BRT) system has seen Johannesburg's public transport network being catapulted to an international standard.

These public transport systems have enhanced the accessibility of the City from surrounding suburbs, particularly access to the north of the Park Station Precinct, where both the BRT and Gautrain Rail and Bus system converge. This public transport interchange site located on the corner of Wolmarans and Rissik Streets has seen a steady influx of users who would normally not visit the site (Osmond Lange Architects and Planners, Ikemeleng Architects, Henry Pain & Barry Gould, HMJ Prins Architects and Heritage

Resources Management, 2008: 48).

In spite of the number of users, the site remains underdeveloped and lacks the required supporting facilities associated with many international public transport interchanges (Osmond Lange Architects and Planners et al, 2008: 48).

In addition both unfamiliar and familiar city users “are presented with a bewildering, overwhelming and frightening experience that is difficult to orientate yourself within and to navigate and very easy to get lost in” (Osmond Lange Architects and Planners et al, 2008: 78).

The city's easily understood grid and recognisable skyline become illegible around the Park Station Precinct, as raised platforms and concourses are divided by level and directional changes. Signage and way finding aids are almost non-existent. The result is a bewildering maze and lack of directional information that create an environment in which people can lose their sense of direction and relationship to the street.

Over time poorly planned additions to the station's structure have intensified the lack of legibility and the few existing landmarks within the precinct are “frequently rendered indistinct within the chaotic bustling activity of informal traders and taxis in the surrounding streets.” (Osmond Lange Architects and Planners et al, 2008: 78).

The lack of infrastructure and legibility seen at the public transport interchange has been addressed in Johannesburg's inner city through a series of urban rejuvenation and upliftment schemes. However there is a perception created by certain travel blogs, websites and literature, which claim Johannesburg's inner city is an undesirable place to visit. Due to this perception tourists are reluctant on venturing beyond the suburbs like Sandton and Rosebank (Taitz, 2012).

1.1.2. PROBLEM STATEMENT

The site on which the newly formed public transport interchange had gained importance due to the introduction of the new public transport facilities. Therefore the existing buildings found on the site, particularly the isolated South African Railway War Memorial Hall (SARWMH) located centrally on the site, have gained importance and now contribute to the way in which people use and experience the site.

Interior design is a discipline concerned with place-making and the idea of creating a sense of place (Caan, 2007:53). When one can orientate and identify oneself with both the physical components and intangible qualities of an environment, the environment allows for a meaningful experience to occur (Norberg- Schultz; 1980: 5&6). The absence of orientation and legibility seen at the public transport interchange contributes towards a lack of sense of place and atmosphere. Additionally the lack of sense of place aids in perpetuating in the negative perception surrounding Johannesburg's inner city.

Can the integration of the SARWMH into the public transport interchange allow for users to have a meaningful experience on the site;
and through the SARWMH's new function, encourage familiar and unfamiliar users to explore Johannesburg's inner city?

1.1.3. PROJECT AIMS

- Integrate the SARWMH into its environment;
- Enhance the users experience on the site;
- Design a visitor centre for Johannesburg's inner city;
- Encourage the user to explore the activities and attractions within Johannesburg's inner city

1.1.4. DISSERTATION OUTLINE

Chapter 1 reveals the real world problem and defines the problem statement. The aims, research methodologies and assumptions and limitations are

outlined.

The site of the SARWMH was selected for the potential in its location. The building's historical significance, structural composition and its role in the urban environment of Johannesburg's inner city are discussed in Chapter 2.

Chapter 3 reveals the shortcomings of the current tourist information centres in Johannesburg's inner city and the relevance of tourist information centres are highlighted. The proposed intervention is called the Urban Foyer and its proposed user group and client is established in this chapter.

The foyer concept is explored in Chapter 4. A definition as well as a spatial quality definition of a foyer is established.

A critical analysis of selected precedents that have an impact on the design and the design process are examined in Chapter 5.

Chapter 6 looks at the ideas and design principles of place-making and the impact these principles have on creating a sense of space. The design approaches and strategies to the intervention are established in this chapter.

The design approaches and strategies are employed in Chapter 7. The design process of the Urban Foyer is explained and the design of the Urban Foyer is illustrated.

Finally Chapter 8 is the technical documentation of the selected components that make up the Urban Foyer.

1.1.5. RESEARCH METHODOLOGY

A heuristic inquiry methodology was adopted. Heuristic inquiry is a phenomenological research methodology, whereby a question or problem is answered through qualitative data (Moustakas, 1990: 9). This methodology relies considerably on the personal observation, experiences and insight of the researcher (Moustakas, 1990: 14).

The qualitative data gathering tool

- **Interviews:** interviews were conducted in and around the proposed site.
- **Observation:** Observing the site and the people in the area, provided information that was not obtained through the interview process.
- **Literature review:** Numerous magazine and journal articles, maps and internet sources were read and analysed.
- **Precedent study:** reviewing international and local precedents that will inform the design and theoretical processes.

1.1.6. ASSUMPTIONS AND LIMITATIONS

The following assumptions and limitations apply:

- That the BRT bus routes are all completed and implemented;
- That the newly proposed framework established during this dissertation is implemented. This framework will be discussed (Chapter 4)
- That the Gautrain Park Station is assumed to be the introductory point to the Cultural Core.
- That no additional facilities or structures have been added to the site.



ANALYSIS

2

2.1. INTRODUCTION

2.1.1. ANALYSIS

The design process involved in an alteration is vastly different to that of new works (Giebler, Fisch, Krause, Musso, Petzinka & Rudolphi, 2009: 22).

Stripping back process requires the designer to gain a thorough understanding of the host building (Scott, 2008: 108). This understanding is achieved through a series of in depth analyses, whereby the host building's historical, structural and contextual value is fully understood.

Analyses are comprehensive investigations that reveal important information used in the design process. Numerous sources are referred to during the analysis process namely: archives and on site measurements, investigations and observations. (Giebeler et al, 2009: 22 &23)

The analysis of the SARWMH will be detailed in this chapter. A historical, building, quality and character and contextual analysis will be documented, resulting in a thorough understanding of the host building.

2.2. HISTORICAL ANALYSIS

2.2.1. INTRODUCTION

There is great value in understanding the host building (Hay, 2004:36). Through this understanding, one can make informed design decisions, while respecting and reflecting the historical value of the building (Brooker & Stone, 2004: 10).

2.2.2. THE BUILDING

Name: The South African Railway War Memorial Hall

Location: Johannesburg, South Africa

Completed in: 1958

Architects: Kennedy, Furner, Irvine-Smith and Joubert

Original function: Memorial Hall

Current function: Illegally occupied by a mission church

The SARWMH is situated within the newly established Park Station Precinct, on the corner of Wolmarans and Rissik Street. The building was located in a neighbourhood where a majority of the buildings were owned, maintained and used by the South African Railway service.

The architects responsible for designing the SARWMH were the architects who designed the Park Station and

many of the surrounding buildings within the neighbourhood (Chipkin, 1993: 253). The architects Kennedy, Furner, Irvine-Smith and Joubert, were strongly influenced and inspired by the Modernist movement, and their designs were testament to that (Chipkin, 1993: 256).

The SARWMH draws on the ideals of Modernism. Mies van der Rohe's distinctive use of freestanding walls defining space, as seen in the Barcelona Pavilion and the Brick Country House, is utilised in the plan of the building. The SARWMH's barrel vaulted roof is reminiscent of pioneering Brazilian Modernist architect, Oscar Niemeyer's Chapel São Francisco de Assis, Pampulha.

2.2.3. MODERNISM, THE BRAZILIAN INFLUENCE IN SOUTH AFRICA

During World War II international architectural publications were a rare find, as many European and American architectural literature ceased to be produced. South African (SA) architects used imagery of international buildings as precedents for their designs (Gerneke, 1998: 213). As Europe and America were no longer providing

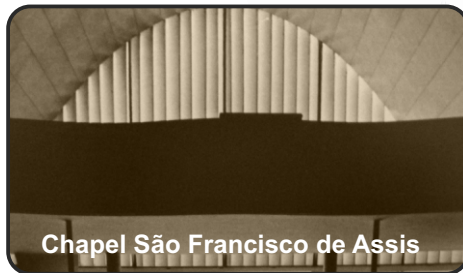
architectural stimulation, many SA architects turned to the buildings being designed and produced in Brazil, Central and South America for inspiration, as these countries continued to build (Owen, 1989: 6). Philip Goodwin's Brazil Build (1943) was a highly influential source of reference and ushered in the successor to the Le Corbusian Modernism Movement in South Africa; Brazilian Modernism (Owen, 1989: 6).

According to Gerneke (1998:203), "Brazilian Modernists created the first idiom in the international language of Modern Architecture by adapting their designs to local needs and skill- reinterpreting the aims of *Congrès Internationaux d'Architecture Moderne* (CIAM) but steering clear of the sanctimonious dogma of the Modern Movement pioneer." The architectural students of Wits University were not immediately swayed by the architectural styling of Brazilian Modernism. However the inventiveness and distinctiveness of Brazilian Modernism, soon found its way onto the architectural palette of Johannesburg based architects and suburbs (Gerneke, 1998: 218).

BRAZILIAN MODERNISM'S INFLUENCE



FREE STANDING
VERTICAL



Chapel São Francisco de Assis

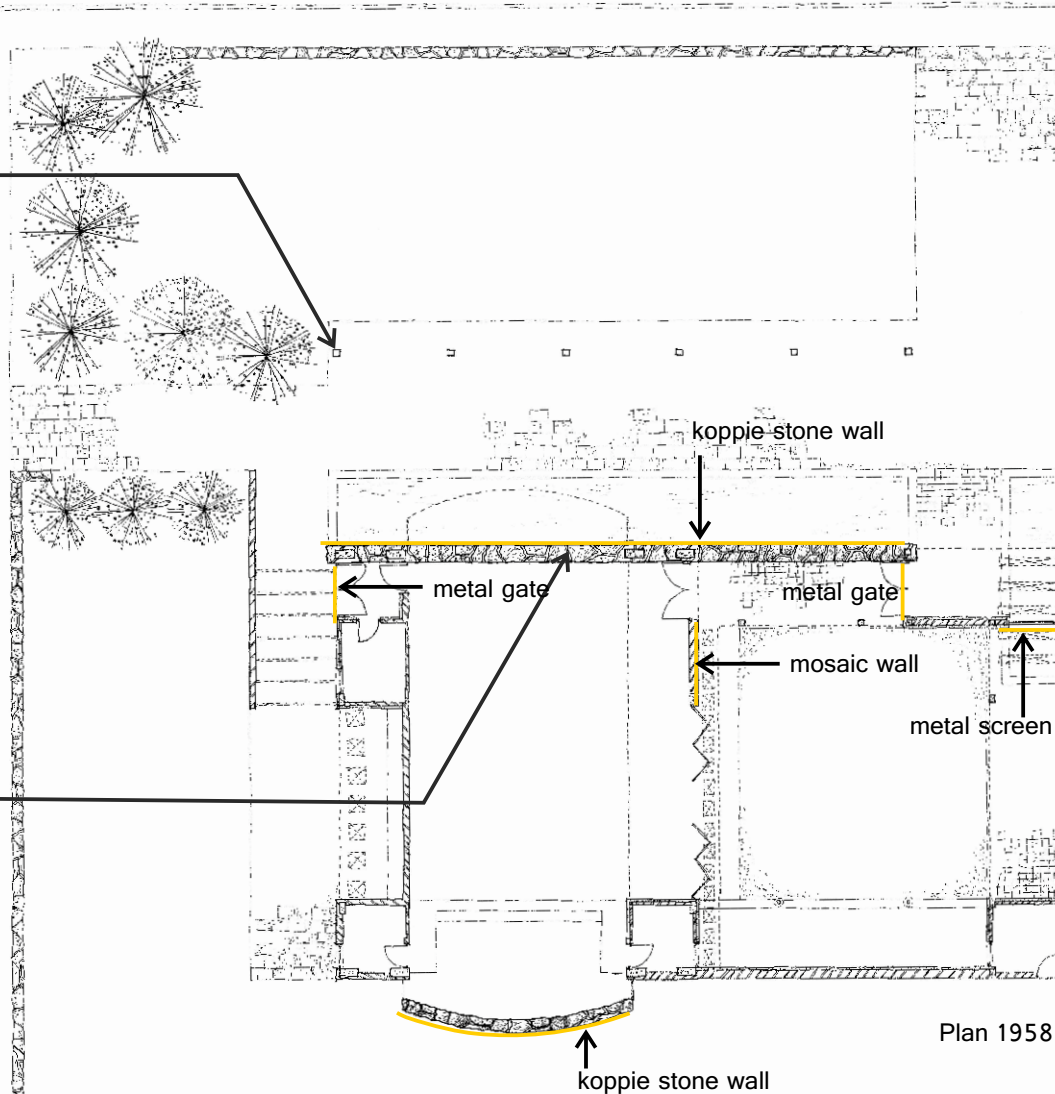
VERTICAL WINDOWS,

The rhythm seen in the windows, often, seen in Modernist facades.

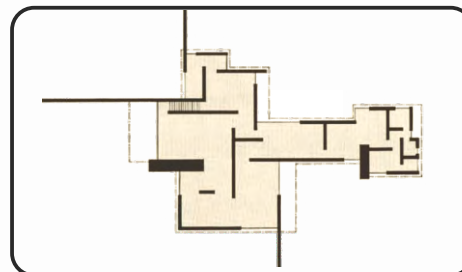
Fig: 2.1

Brazilian modernism's influence on the plan of the SARWMH

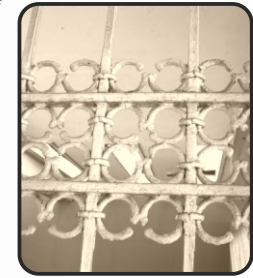
RISSIK STREET



Plan 1958



MIES VAN DER ROHE PLAN
The used of walls and columns is similar to that of Mies Van der Rohe, where he uses walls and columns to capture space.



METAL SCREEN & GATE



KOPPIE STONE WALL

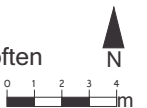
Brazilian Modernist utilised local skills in their design. (Gerneke,1998: 201)



MOSAIC GLAZED TILE.

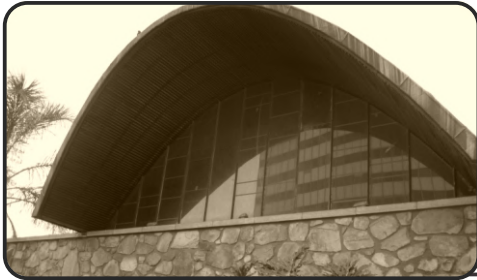
Glazed tiles is characteristic of Brazilian Modernism. (Gerneke,1998: 217)

The colour green was often used in the movement





Chapel São Francisco de Assis



CONCRETE BARREL VAULT

The concrete barrel vault roof is reminiscent of Chapel São Francisco de Assis, Pampulha (1943) Oscar Niemeyer



Chapel São Francisco de Assis

TIMBER CEILING PANELLING

The timber battens are used on the ceiling, is reminiscent of the timber panelling in the Chapel São Francisco de Assis, Pampulha



Chapel São Francisco de Assis



TINTED GLASS

The use of tinted glass is used often in Oscar Niemeyer's design. Yellow is a colour used by the Brazilian Modernist. (Geneke, 1998: 217)

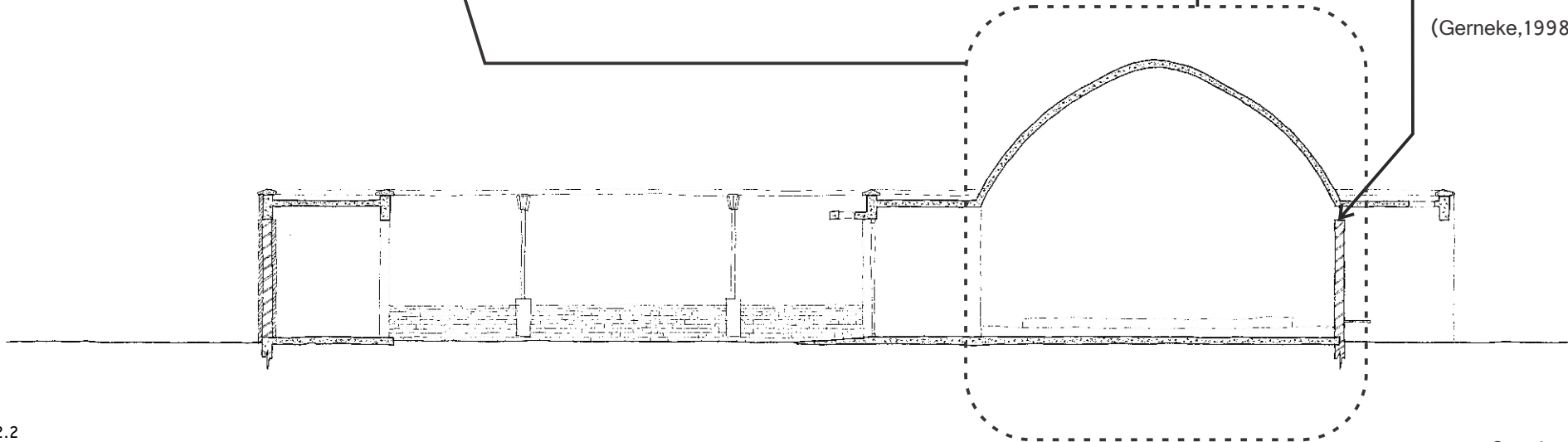
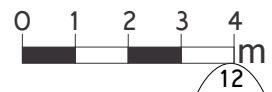


Fig: 2.2

Brazilian Modernism's influence on the section of the SARWMH



2.2.4. CULTURAL SIGNIFICANCE

According to the Burra Charter cultural significance is a concept that helps in assessing the value of a place. The Burra Charter (Australia ICOMOS, 2000: 12) defined cultural significance as “aesthetic, historic, scientific or social value for past, present or future generations.”

- Aesthetic value: Aesthetic value is defined as aspects of a sensory perception. These may include form, scale, colour, texture or material (Australia ICOMOS, 2000: 12).
- Historic value: Historic value may include the history of aesthetics, science and society. A place may hold historic value, as it has influence or have been influenced by a historic figure, event, phase or activity (Australia ICOMOS, 2000: 12).
- Scientific value: Scientific value of a place is reliant on the importance of the data collected; on its rarity, quality, representativeness and the degree to which the place may contribute to additional valuable information (Australia ICOMOS, 2000: 12).

- Social value: Social value embraces the spiritual, political, national or cultural group qualities a place may hold (Australia ICOMOS, 2000: 12).

2.2.5. CULTURAL VALUE OF THE SOUTH AFRICAN RAILWAY WAR MEMORIAL HALL

AESTHETIC VALUE

The SARWMH is an example of the influence Brazilian Modernism had on the buildings being designed in Johannesburg. (See Fig: 2.1 & Fig 2.2)

HISTORIC VALUE

The SARWMH was designed specifically as a place to honour the SAR personnel who died during service in both World Wars.

The architectural firm responsible for designing the SARWMH was the Johannesburg based firm of Kennedy, Furner, Irvine-Smith and Joubert, where Arthur Stanley Furner was a principle architect. Furner was proclaimed to be one of the pioneering Modernist

architects in Johannesburg. Trained in London, Furner was appointed the first full time lecturer role at the University of Witwatersrand in 1925. He soon gave up his position as lecturer in 1926 to become the new editor of the South African Architectural Record. Here he made positive changes within the journal, radically redesigning to reflect the Modern ideals (Gerneke, 1998:208).

SCIENTIFIC VALUE

The distinctive barrel vault shell roof of the SARWMH showcases the talents of civil engineer A.S Joffe. Joffe's engineering firm lead the way in concrete works, first mastering the reinforced concrete framed building, and later the flat slab warehouse and shell roof construction; finally culminating in the barrel vault shell roof seen in the SARWMH (Chipkin, 1993: 253).

SOCIAL VALUE

Thousands of South African men lost their lives during the First and Second World War. The deaths of these men were considered unnecessary, especially to the Afrikaners as they felt South Africa's participation in the World Wars was unwarranted, especially as they were fighting alongside the British (Van Der Westhuizen, 2007:26).

These fallen men were honoured in numerous memorials throughout Johannesburg, for according to Prime Minister Jan Smuts "Memorials, of course, have more than one use. They serve to remind us of what is the past, of great deeds of heroism and sacrifice; they also serve as a pointer, and sometimes as a warning, to the future" this is a view shared by many.

The SARWMH however only pays tribute to the active South African railway employees who died during these wars.

2.2.6. HERITAGE PROTECTION

Completed in 1958 the SARWMH is 55 years old. Under the South African Heritage Resource Agency

(SAHRA) the building is not protected by law. The SAHRA states that, "No person may alter or demolish any structure or part of a structure which is older than 60 years without a permit issued by the relevant provincial heritage resources authority" (Built Environment, s.a). Although not protected by law the SARWMH is of significance.

2.2.7. STATEMENT OF SIGNIFICANCE

Completed in 1958, the South African Railway War Memorial Hall was designed by the architectural firm of Kennedy, Furner, Ivine-Smith and Joubert. This small Modernist building with its prominent barrel vaulted roof sits proudly at the intersection of Rissik and Wolmarans Streets within the main Park Station complex.

The building was historically designed to commemorate the active South African Railway personnel who died in service during both World War I and II. It is important to note that although designed as a memorial hall, the building displays no physical tribute to the fallen men. Over time, the SARWMH has fallen into disuse, neglected and forgotten by its owners. Currently the

building is being illegally occupied, unbeknownst to its owner.

The significance of the SARWMH lies not in its function, past or present but rather in the physical structure of the building and its location. The barrel vaulted roof of the memorial hall reflects the modernist influence in Johannesburg's architecture and the pioneering concrete work executed by the structural engineers company A. S. Joffe Structural Engineers.

The site on which the building is located has changed dramatically over time. The building currently sits adjacent to two major public transport systems, The Gautrain and the BRT. The SARWMH's central location sees the building acting as the important link between these public transport networks.

As the building is not protected by South African law, it runs the risk of being demolished. Therefore through the adaptive reuse of the building, the building's structural significance will not be destroyed and the building has the opportunity to act as an important link in the public transport network.

2.3. FORM AND STRUCTURE ANALYSIS

2.3.1. PRIMARY ELEMENTS

The primary elements are defined as the elements that make up the essential load bearing structure of the building.

STRUCTURAL SYSTEM

This single storey building has a grid onto which structural columns are placed (See Fig: 2.3) . These structural columns vary in sizes; 735mm x 328mm, 450mm x 236mm, 236mm x 236mm. The structural columns support the beam and roof slab above. These load bearing elements are made up of reinforced concrete.

FLOOR SLAB

The floor slab is made up of 157mm (6 cape") concrete. (See Fig: 2.3)

ROOF STRUCTURE

The roof of this building is made up of a flat roof slab and a prominent barrel vault. (See Fig: 2.5)

The roof slab is made up of 157mm(6 cape") concrete. The concrete down stand beams of the roof slab rest upon the structural columns below. An overhang of

105mm (4 cape") is found over the side opening of the main chapel to the internal courtyard. Punctures are found in both the overhang and the roof structure, allowing light to filter into the internal spaces of the building.

The barrel vault is composed of reinforced concrete. The barrel vault is 131mm(5 cape") thick at the junction where the barrel vault and the flat roof meet, the barrel vault slab thickness increases to 157mm (6 cape").

Condition:

The floor slab is in a good condition

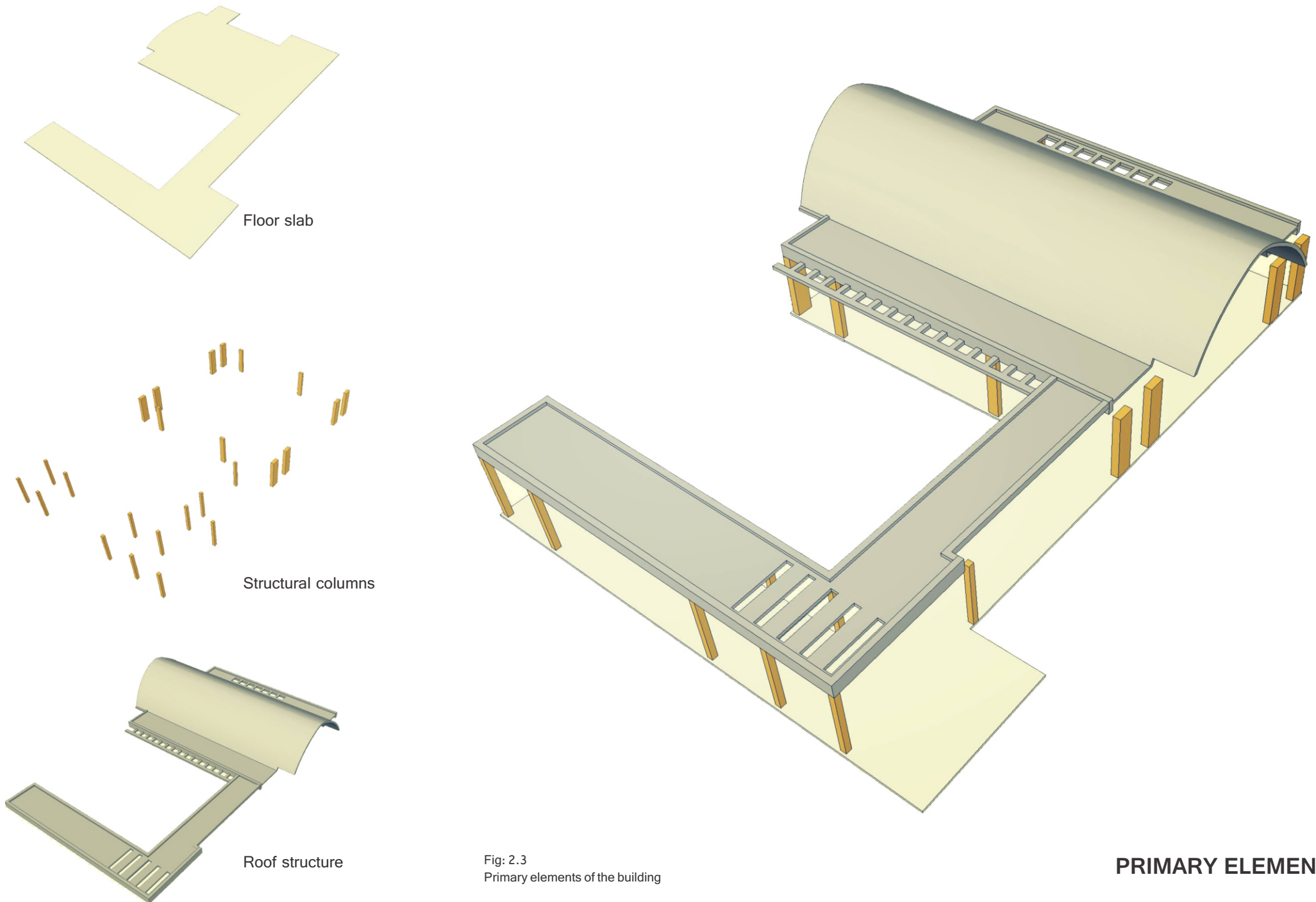
The concrete barrel vault is also in a good condition.

The flat roof slabs have damp proofing problems, mildew and mould can be seen on the soffit of the roof slab.

Proposed reaction:

The waterproofing on the flat roof will be reapplied, ensuring that the roof does not leak.

Floor slab will be left in its present condition.



Floor slab

Structural columns

Roof structure

Fig: 2.3
Primary elements of the building

PRIMARY ELEMENTS

2.2.3. SECONDARY ELEMENTS

The secondary elements of the building are defined as the non-load bearing elements of the building. These elements include; the walls, ceiling, openings (doors and windows) services and finishes.

EXTERNAL WALLS

The external walls of the building are composed of a variety of materials: koppie stone and brick.

The koppie stone walls are found on the north and south ends of the building. This infill system is distinctly South African and sees local stones used instead of brick, resulting in a textured stone wall reflecting the local environment.

The brick walls make up a majority of the external skin. These walls are 236mm thick. These brick walls are clad with decorative stone. The external walls are capped with a concrete coping.

INTERNAL WALLS

The internal walls of building are limited to the main hall area. These walls are composed of a single skin (118mm) brick.

Condition:

The koppie stone walls are in a good condition
The exterior facing external brick walls have been vandalised with spray paint, but remain in a good condition. The exterior walls facing the courtyard are in a good condition and painted a terracotta colour.
The internal walls are in a good condition.

Proposed reaction:

The external walls that have been vandalised will be treated, removing the graffiti. The external stone clad wall will be primed and painted. The southern and eastern external walls can be altered to accommodate the new functions (Chapter 7).

CEILING

The flat roof slabs do not have a ceiling. The soffit of the roof slab is painted.
The barrel vault roof has a ceiling of timber battens. Timber bearers are fixed to the underside of the reinforced concrete barrel vault. The 38mm x 38mm timber battens are fixed to the bearers. Acoustic materials are placed between the battens and the bearers.

Condition:

The timber batten ceiling is in a very good condition

STEPPED PLATFORM

A 360mm raised platform is positioned in the curve of the koppie stone wall on the south. The original plan had a platform of 210mm, with steps of 105mm. An additional step of 150mm was added. As this addition was not documented, the construction method is unknown. Upon inspection it can be assumed that traditional raised floor construction was used. This additional step had to accommodate the door swing. The platform is covered in berber point carpet.

Condition:

The structurally the stepped platform is in a good condition. The berber point carpet is dirty and soiled.

Proposed reaction:

The additional 150mm step will be removed and the berber point carpet is to be removed and replaced with a new flooring material.

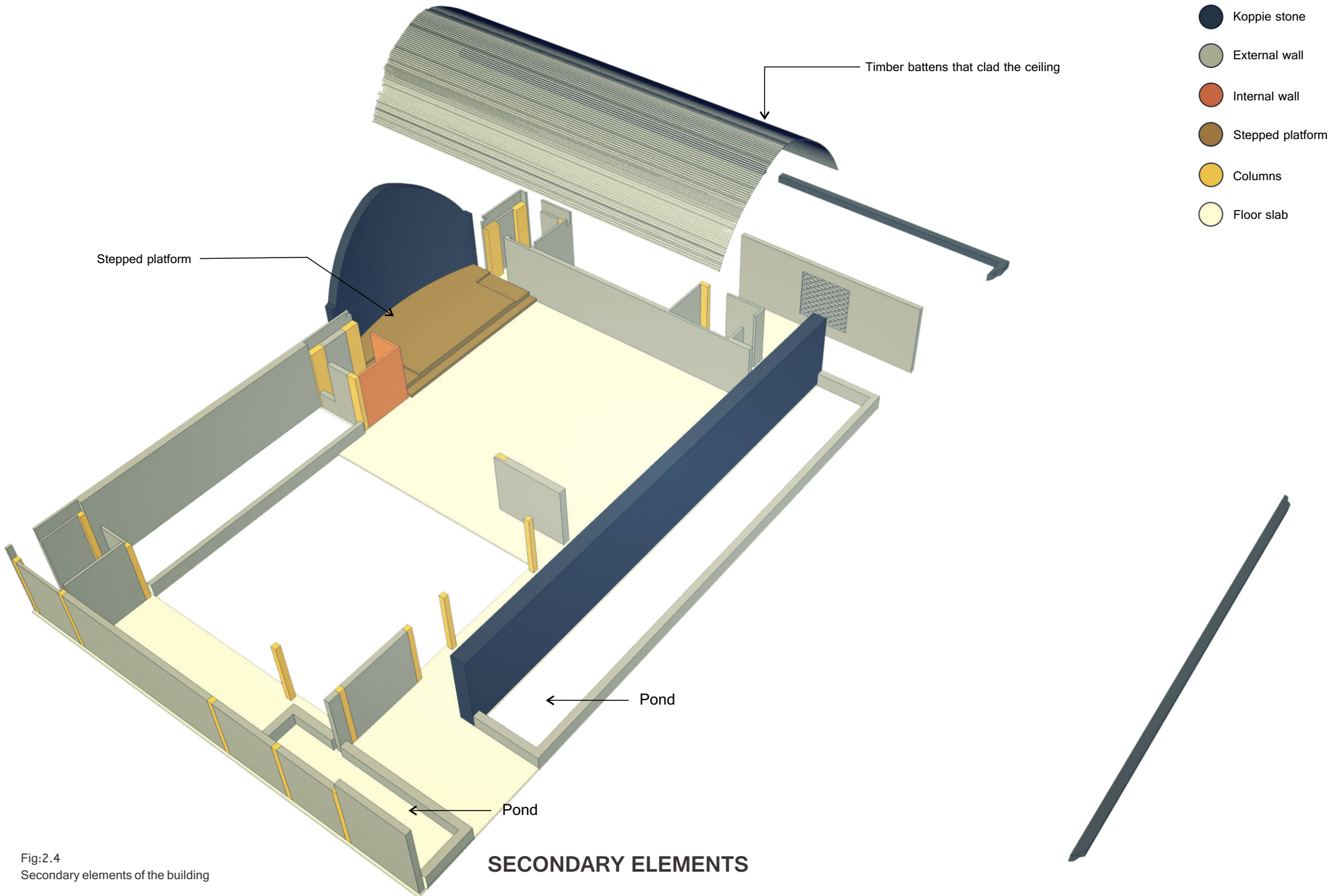


Fig:2.4
Secondary elements of the building

SECONDARY ELEMENTS

WINDOWS

There are a few windows in the building. A large glazed window following the curve of the barrel vault is the largest in the building. This window is composed of an aluminium frame with clear glass infill panels. The panels cannot open.

Deep yellow strip glazed panels are seen in the main hall of the building. These strips of glazing are seen at the junction of the wall and the roof. The frames are made of aluminium and the coloured glass forms the infill panels.

The windows are long and vertical. They are made up of aluminium frames with glass and steel infill panels.

Condition:

The large curved window is in a very good condition.

The deep yellow strip glazed panels, are in poor condition, and many of the coloured panels are broken.

The vertical windows are covered with green metal panels. It can therefore be assumed that these windows are in a poor condition and many of the glazed panels have been damaged.

Proposed Reaction:

The internal yellow strip glazed panels will be removed, and replaced (discussed in chapter 6). The vertical windows will also be removed and replaced. Although in a good condition, the curved window will be replaced, to allow for windows that can open for ventilation.

DOORS

EXTERNAL DOORS

The only external door is the old pump room door. According to the plans, this door is composed of hardwood, with a design similar to the internal doors. However, the door has been covered by the same metal panels as the windows.

A folding door is found on the side of the main hall, opening onto the internal courtyard. This door has a frame made up of aluminium, with clear and yellow glass infill.

INTERNAL DOORS

The internal doors of the building are composed of hardwood. The door panels are made up of horizontal hardwood panels fixed together with a tongue and groove joint. The doors are finished in a clear varnish.

Condition:

The condition of external door cannot be determined as it is covered by a green metal panel; but it can be assumed that the door is in a poor condition.

The aluminium folding door is in a fair condition.

The internal timber doors are in a very good condition.

Proposed reaction:

Although the doors are in a good condition they hold no historical significance and can be removed and replaced in order to facilitate the new functions of the building.

METALWORK

There are two gates, which are found at the entrances of the building. These gates are composed of metal and are highly decorative. The gates are finished in a cream oil based paint. A decorative screen is found at the entrance.

Condition:

The structure of the gate is in a good condition; however the paintwork is in a poor condition. The decorative screen like the gates are structurally sound, but with

peeling paintwork.

Proposed reaction:

The metal gate that serves as an entrance to the building will be prepared and repainted. The second metal gate on the East facade can be removed and replaced with a metal gate that will accommodate the new function. The metal screen can also be removed.

POND

The ponds that runs along the Northern facade and the part of the Eastern facade are composed of brick, and are 755mm in height. The ponds are capped with a concrete coping. Both ponds have been drained and are now used as planters.

Condition:

The brickwork of both ponds is in a good condition. However as it is filled with soil, the condition of the piping and waterproofing can not be determined. It can therefore be assumed that due to its current use both the piping and waterproofing are in a poor condition.

Proposed Reaction:

The pond on the Northern facade will be returned to its former function. New piping and waterproofing will be detailed as per specialist specifications. The pond on the Eastern facade can be removed as it has no historical significance.

PLANTER

A 755mm planter is found in the courtyard. The planter is composed of brickwork and is capped with a concrete coping.

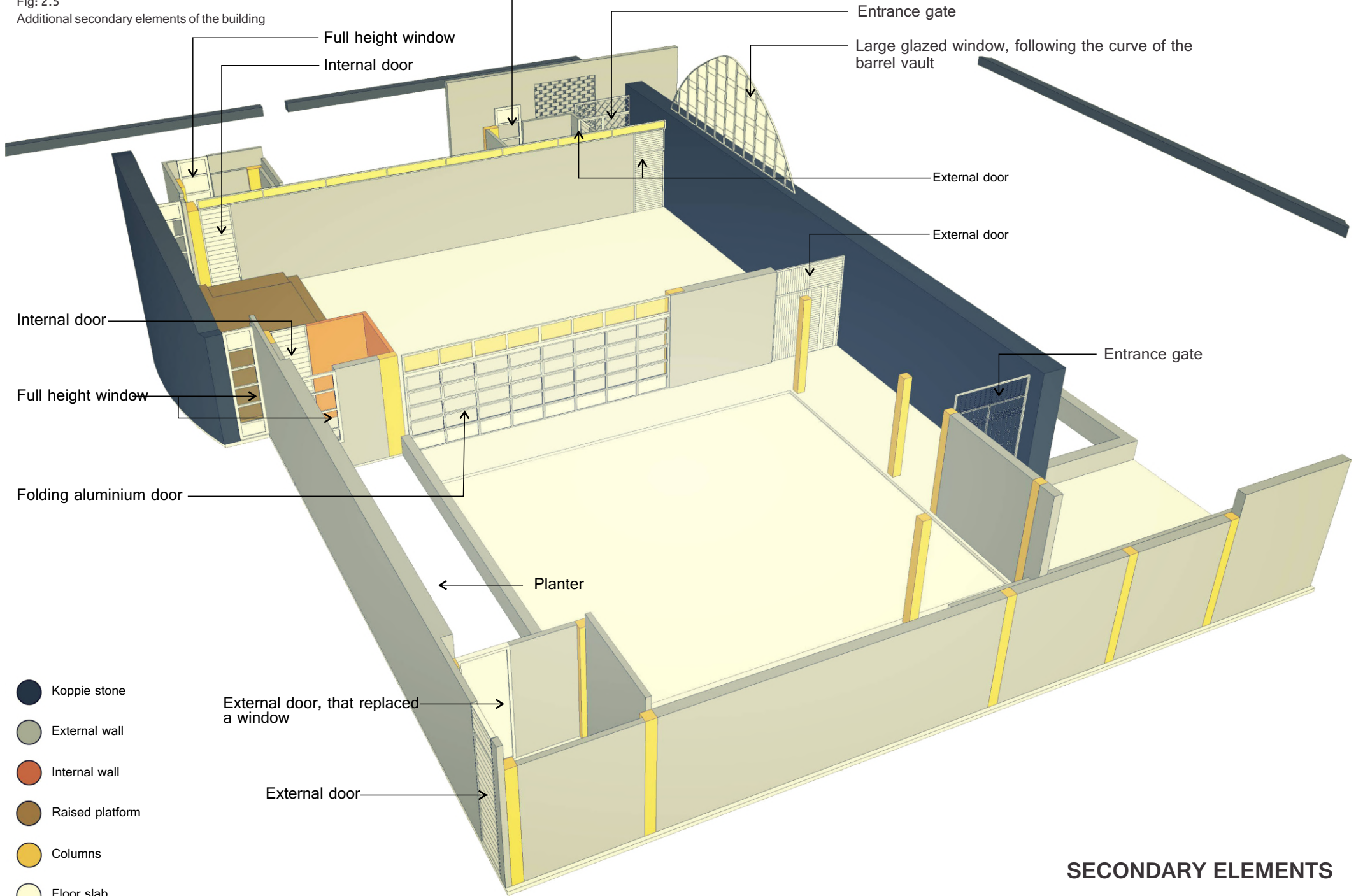
Condition:

The planter is in a good condition.

Proposed reaction:

Although the planter is in a good condition it has no significance within the building and can be therefore be removed if necessary.

Fig: 2.5
Additional secondary elements of the building



- Koppie stone
- External wall
- Internal wall
- Raised platform
- Columns
- Floor slab

SECONDARY ELEMENTS

2.3.4. FINISHES

EXTERNAL FACADE FINISH

Fig:2.6
Finishes seen on the North facade of the building

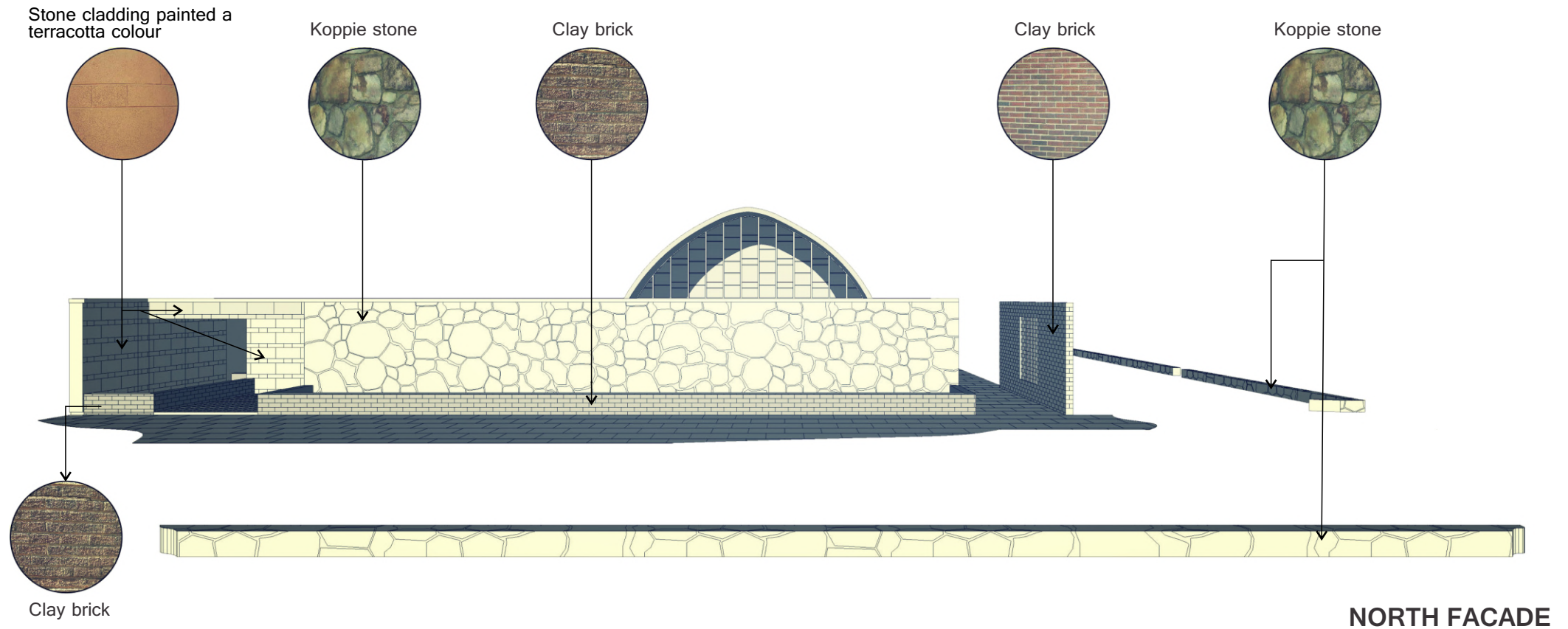
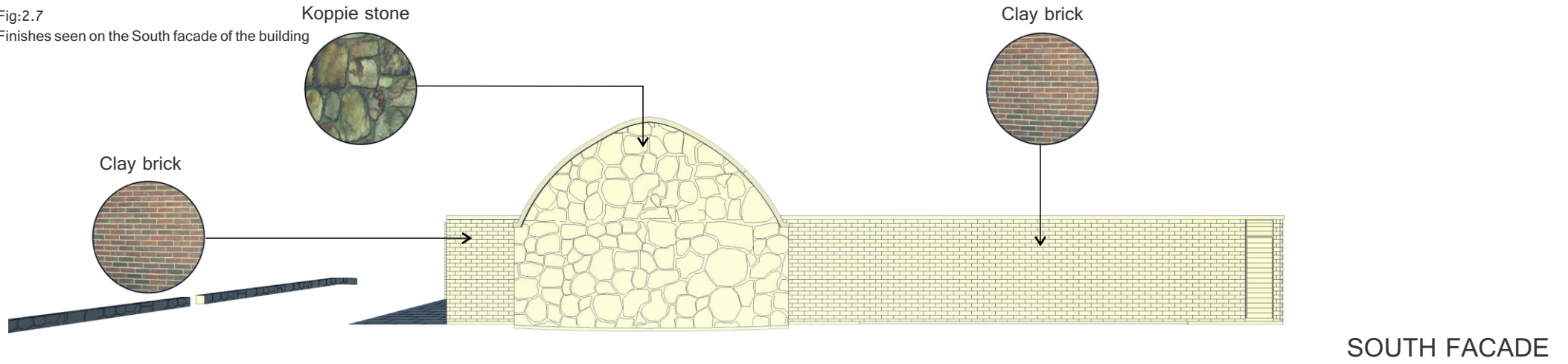


Fig:2.7
Finishes seen on the South facade of the building



Stone cladding on brick wall

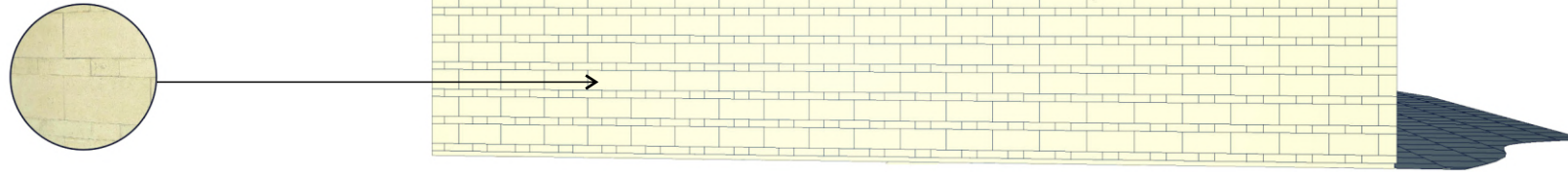


Fig:2.8
Finishes seen on the East facade of the building

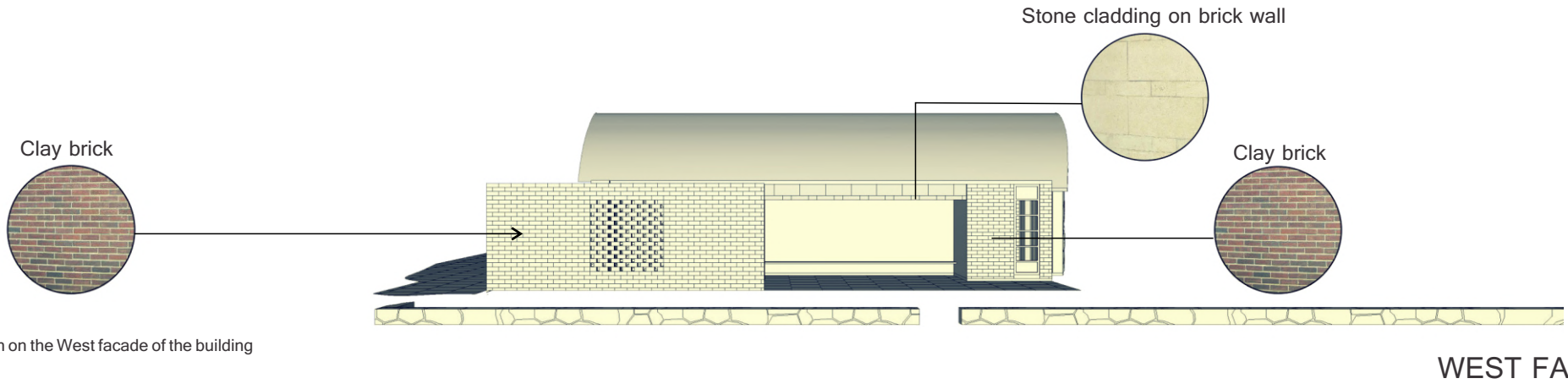


Fig:2.9
Finishes seen on the West facade of the building

INTERNAL FACADE FINISH

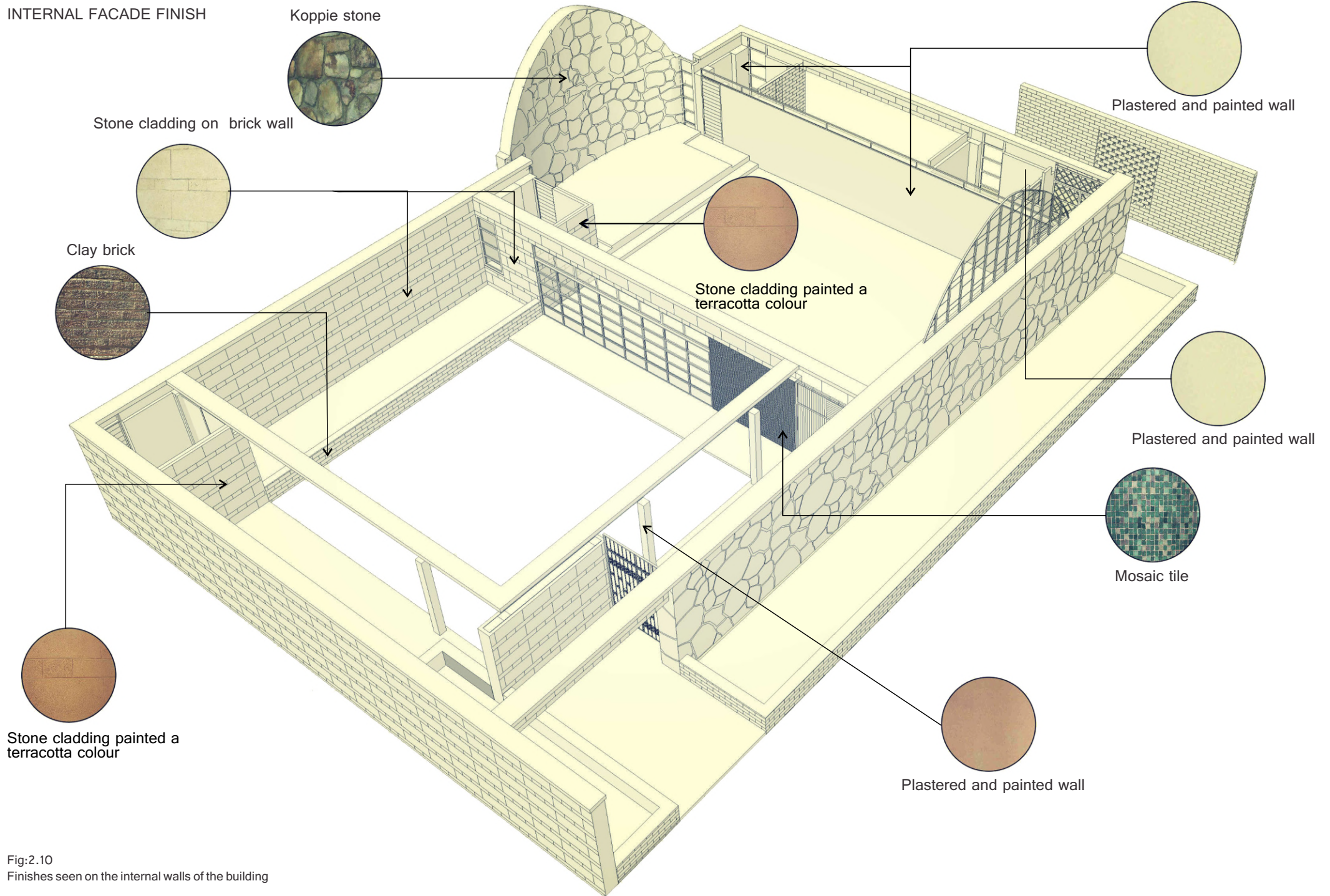


Fig:2.10
Finishes seen on the internal walls of the building

INTERNAL FACADE FINISH

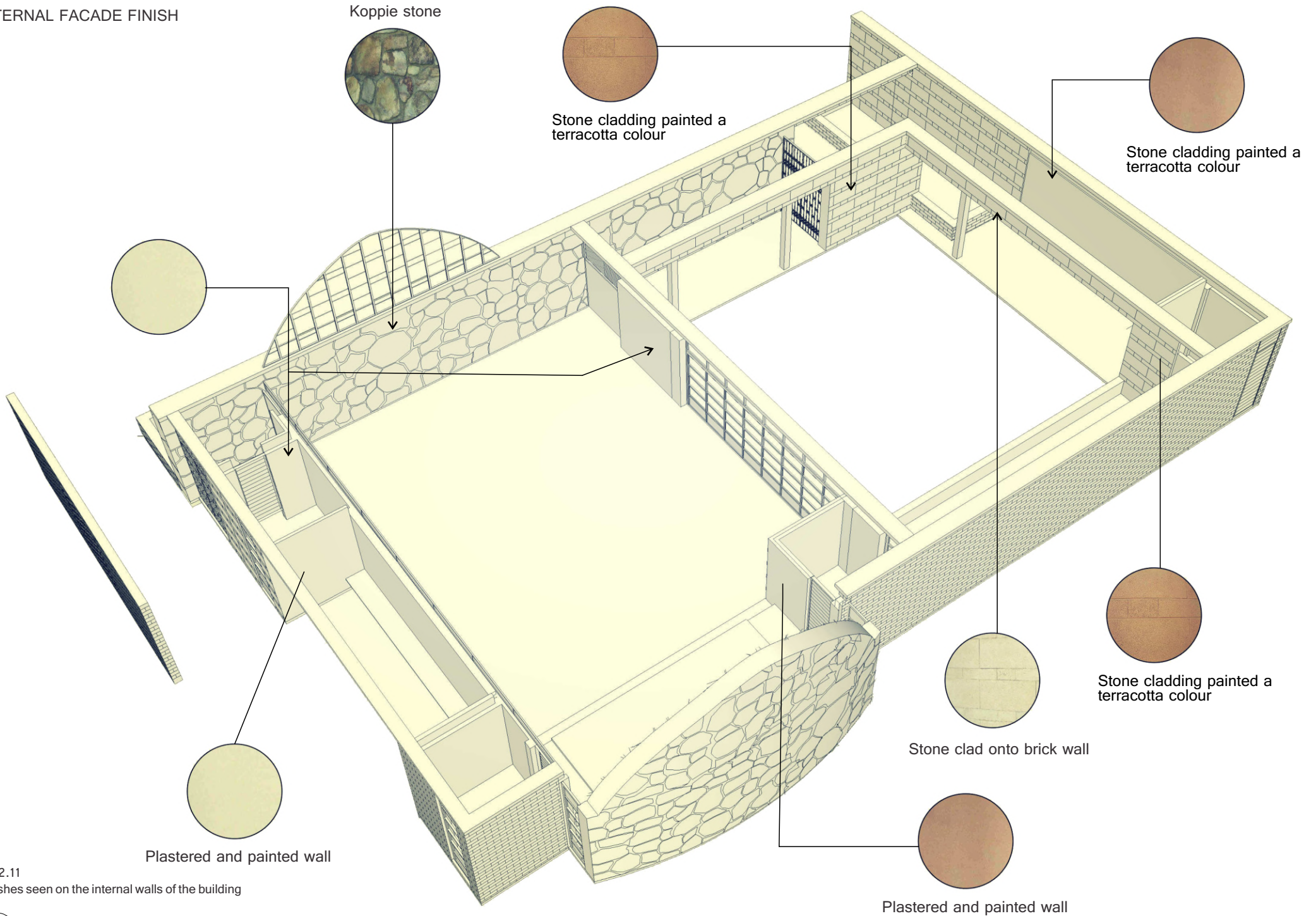


Fig:2.11
Finishes seen on the internal walls of the building

FLOOR FINISH

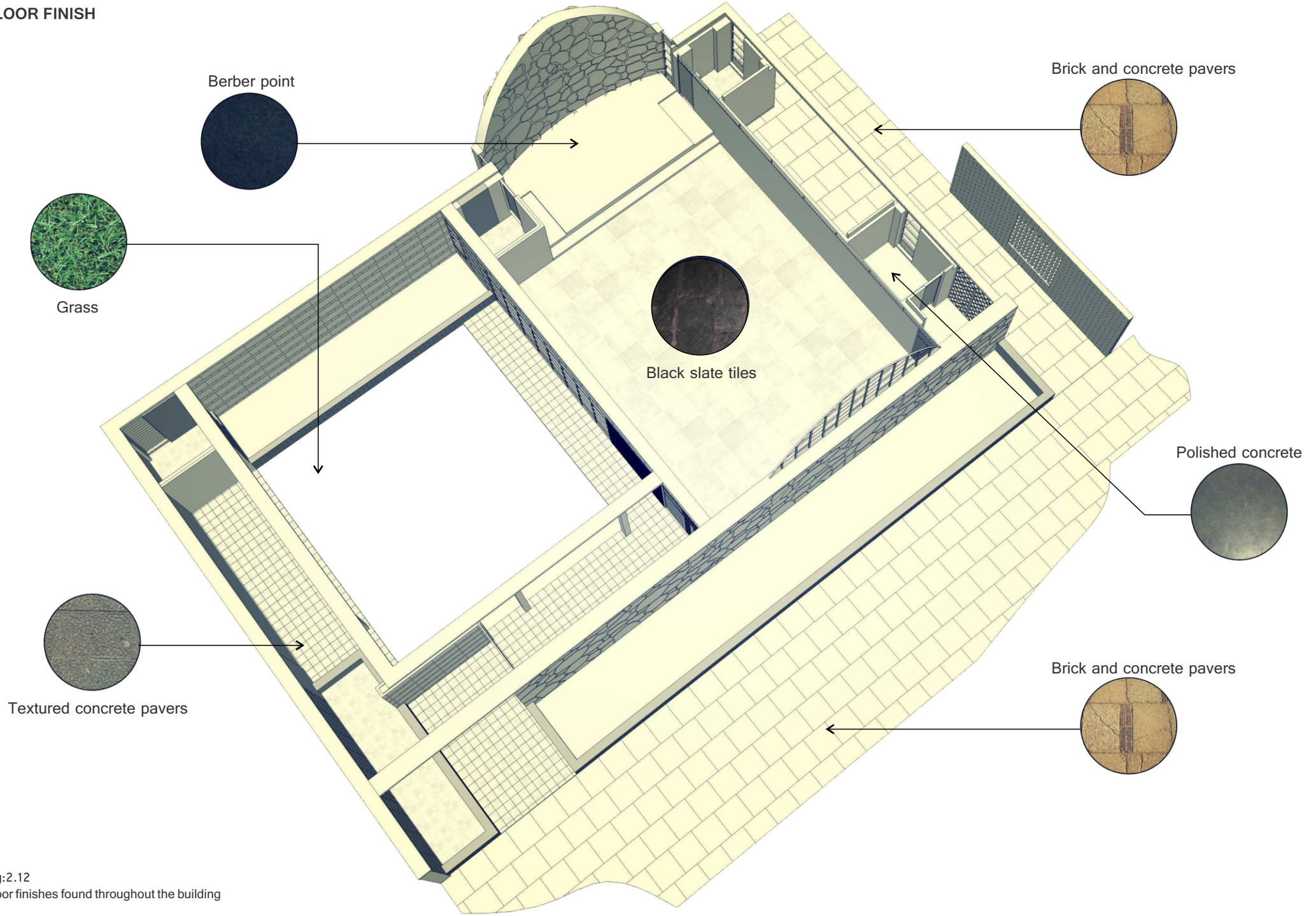


Fig:2.12
Floor finishes found throughout the building

PROPOSED REACTION TO FAÇADE FINISHES.

EXTERNAL FAÇADE

- The koppie stone be left in its present condition
- The clay brick will be cleaned, removing graffiti and dirt build up.
- The stone cladding painted a terracotta colour will be treated to remove the paint from the cladding surface. A specialist will be consulted as to ensure the stone cladding is not damaged.

INTERNAL FAÇADE

- The koppie stone will be left in its present condition
- The stone cladding painted a terracotta colour will be treated to remove the paint from the cladding surface. A specialist will be consulted as to ensure the stone cladding is not damaged.
- The unpainted stone cladding will be cleaned removing dirt build up.
- The old paint on the plastered and painted

walls will be removed. The walls will be plastered, primed and painted.

2.3.5. ADDITIONS AND ALTERATIONS

The building has seen no major changes over the years, except for minor additions have been implemented over the years. These additions reinforce the security to the building. Vandalism must have been a problem, as the additions to the building are designed to prevent unwanted visitors from entering the building. The old pump house had been converted into a room for the caretaker of the building to live in. These additions have been made illegally, as the occupants are using the building without the permission of the new owner, the Passenger Rail Agency of South Africa (PRASA). (See Fig: 2.16)

Proposed reaction:

As these security additions were implemented to prevent the illegal use of the vacant SARWMH, there is no need for them in the new intervention. Additionally, these security additions further exacerbate the fortified nature of the building.

All additions and alterations will be removed as they prevent the successful execution of the new intervention.

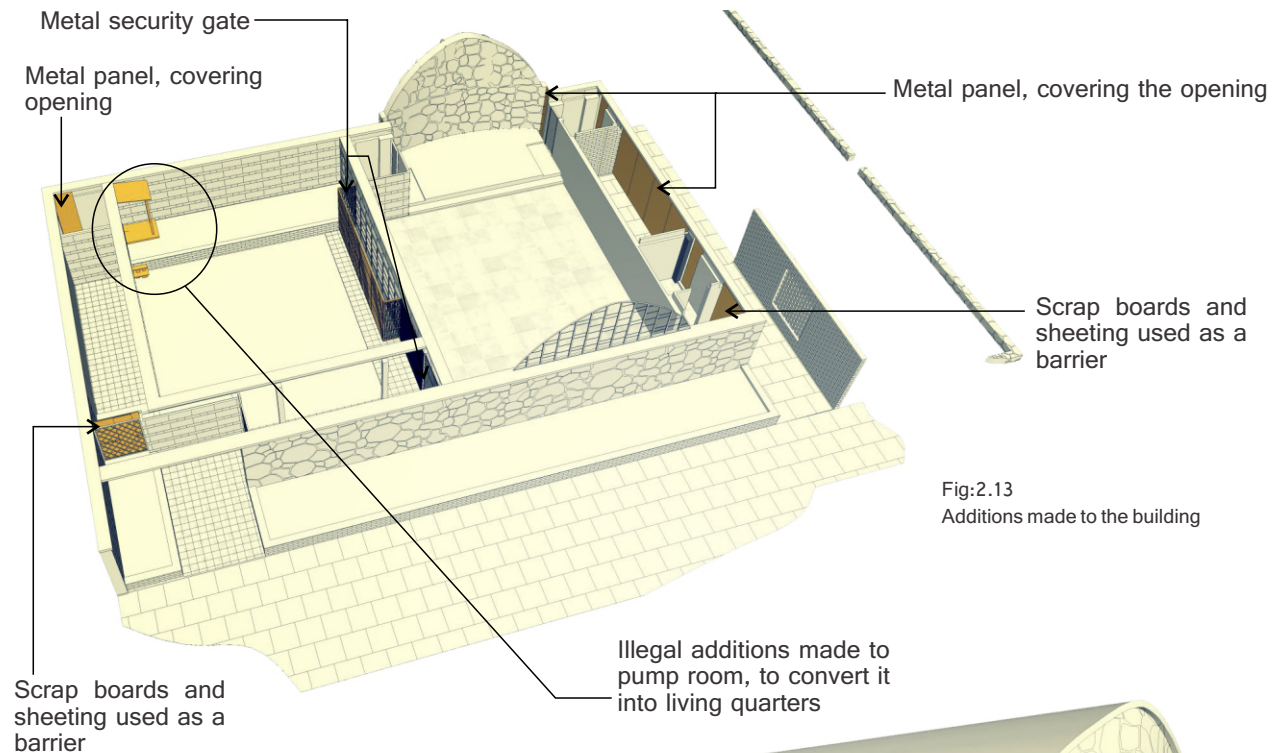


Fig:2.13
Additions made to the building

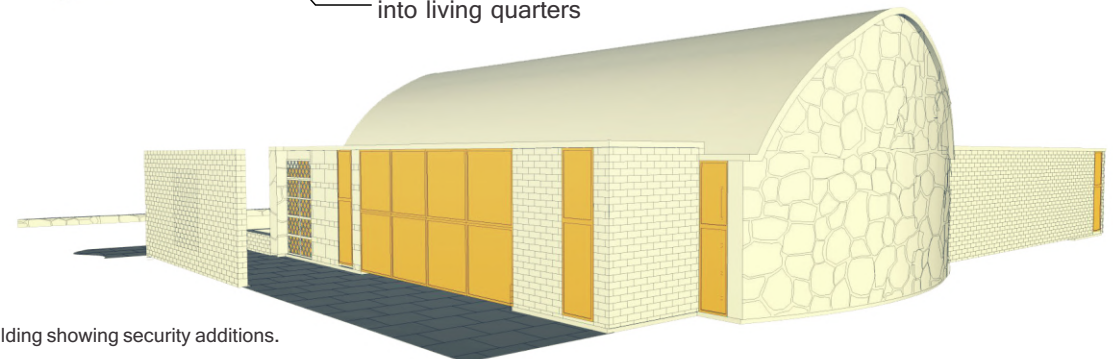


Fig:2.14
South-west view of the building showing security additions.

2.4. QUALITY AND CHARACTER

The spaces within the SARWMH have distinct qualities and character. The volume, lighting quality, details, materiality and colour palette all contribute to this quality and character. The spatial quality and character of the exterior of the building, as well as the courtyard and main hall are described and illustrated.

2.4.1. EXTERIOR

The barrel vaulted fortress sits isolated within its environment. Passers-by are confronted with high textured walls of koppie stone, brick and painted stone. Vertical windows and doors punctures the impressive masonry façade but these openings provide no views into the building, as they have been sealed off by white and green metal panels, a contrast to the warm earthy palette of the façade.

The former pond once filled with clear water, is filled with unruly weeds, and plants. A neglected ornate metal gate hidden from plain sight offers the only view and access into the building. (See Fig:2.18)

2.4.2. COURTYARD

Despite its neglected lawn and sparsely populated planter the courtyard is never less an oasis. Once inside this unkempt secret garden there are no views to the bustling street activity. Only the noise of cars zooming pass can be heard and the tops of towering office buildings can be seen. The walls are painted an earthy terracotta or left the natural stone. In a contrasting green that echoes the green vegetation, a mosaic wall stands beside the timber doors of the main hall. An air of neglect hangs over the building as peeling paint, water damaged roofs and rubble are visible. (See Fig: 2.19)

2.4.3 MAIN HALL

The impressive volume is the first thing one experiences and the eye is immediately drawn to the timber clad barrel vault. Light streams in from a large arched window above and a set of folding sliding doors on the side. Once inside the small details reveal themselves: textured koppie stone walls acting as book ends to this internal space, the raised platform at the

southern end of the building, strips of tinted yellow glazing, and black slate floor tiles, but are all in a state of neglect. (See Fig: 2.20)

2.4.4. CONCLUSION

The SARWMH sits as an isolated fortress within its environment. The new function of the building demands the building project a welcoming quality.

The exterior of the building will have to be altered in order to transform the fortress character of the building into an inviting and welcoming space. Possible changes include opening up the façade to create views into the building, the addition of signage and spaces that allow for interaction with the building.

The courtyard is an internalised space and has no interaction with the surrounding environment. The space can be viewed as a sanctuary. Due to the new function of the building the courtyard will have to open up and interact with the surrounding environment. But the quality that the space is a place to seek sanctuary from the hustle and bustle of the public transport interchange should be maintained. Possible changes include places to stop and sit for extended periods of time.

The grandeur of the main hall should be maintained along with the attention to detailing. Additionally the impressive volume of the hall should be retained as it enhances and highlights the barrel vaulted roof.

Fig: 2.15
Exterior quality of the SARWMH



KOPPIE STONE

STONE CLADDING

BRICKWORK

ORNATE METAL GATE

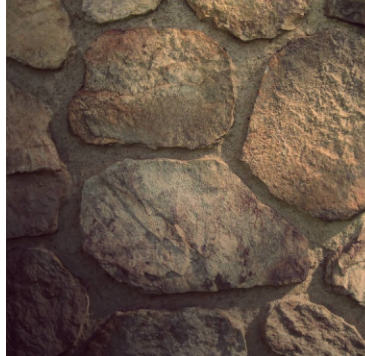


Fig:2.16
Quality of the courtyard.



NEGLECTED FACADES

GREEN MOSAIC TILE WALL



Fig: 2.17
Quality of the main hall.



ARCHED WINDOW

LIGHT FALLING ON THE SLATE TILES

YELLOW GLAZING

TIMBER SLATES



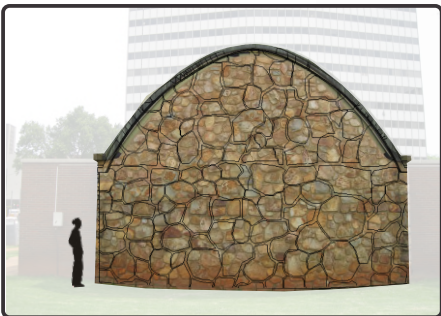
Fig: 2.18
Emotive connotation associated with building elements and spaces.



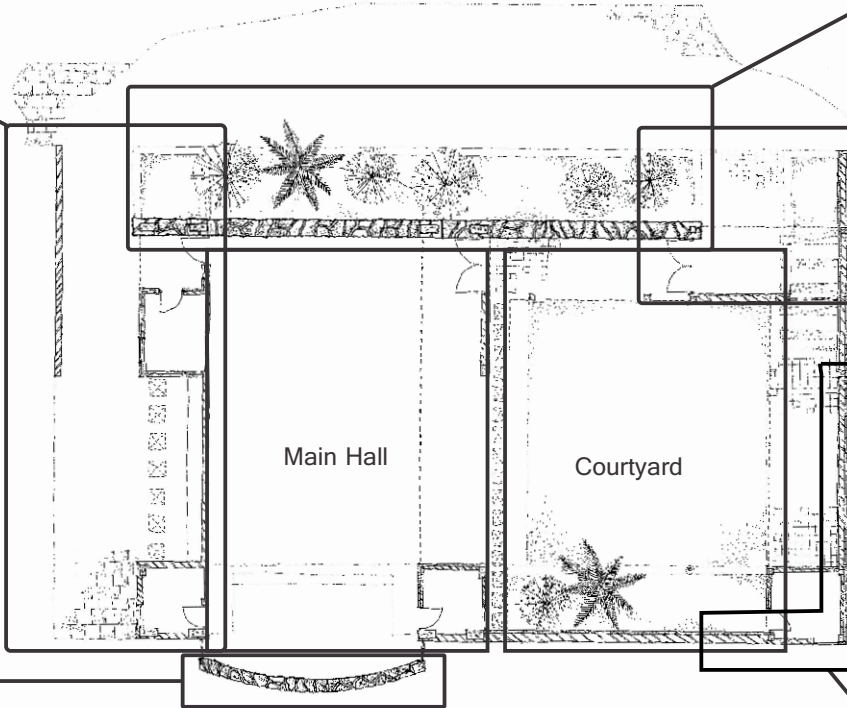
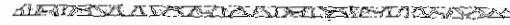
BARRICADED. closed off. wary/
danger.



SANCTUARY. sombre. impressive.
double volume. (Main Hall)



IMPRESSIVE. evokes curiosity.
unusual texture. touch.



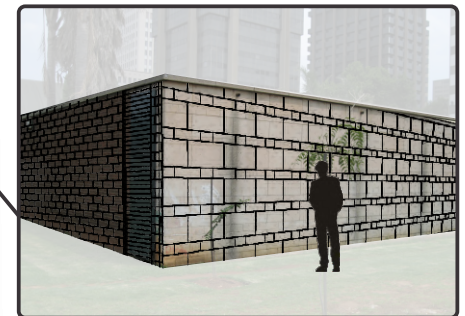
ENGAGE with the building. human
friendly scale.



HUMAN FRIENDLY scale.
engage with the building. evoke a
sense of curiosity.



ENCLOSED. feels like
you are in island/
sanctuary closed off from
the outside world. protected
(Courtyard)



FORTRESS. imposing. enclosure.
obstacle within the landscape.

2.5. ENVIRONMENTAL & CONTEXT ANALYSIS

2.5.1. INTRODUCTION

The context and environment in which the building sits contributes in establishing a new design intervention or programme. (Hay, 2007: 36)

The analysis of the context and environment on both a macro and meso scale helps in establishing key relationships between: the site, neighbouring buildings, public spaces, the transportation systems and landscape. (Brooker & Stone, 2004: 14)

2.5.2. MACRO ANALYSIS

A macro scale analysis of the larger context in which the SARWMH sits provides an understanding into how the public transport system and tourism affects the new intervention.

2.5.3. JOHANNESBURG AS A TOURIST ATTRACTION

In mid-1997 then Deputy President Thabo Mbeki shared his vision for Johannesburg to become the first democratic city centre, titled 'The Golden Heartbeat of Africa', (Reshaping Johannesburg's inner city, s.a) Johannesburg was to become a vibrant melting pot of cultures, people, languages and activities.

It has taken over a decade, but that vision has come to life. The inner city regeneration strategies saw safety and security, public transport, economic development and community based projects improve drastically. These cultural rejuvenation and urban renewal initiatives are apparent and concentrated in the areas of Newtown, Braamfontein, Joubert Park, Hillbrow, Johannesburg's Central Business District (CBD), Constitutional Hill and the Park Station Precinct. These areas house a majority of the cultural attractions found in Johannesburg's inner city. Accordingly these areas have been collectively called the Cultural Core for the purpose of this dissertation.

Through these initiatives, the Cultural Core has become more desirable, attracting foreign and domestic tourist to rediscover the magic of Johannesburg's Cultural Core. (Reshaping Johannesburg's inner city, s.a)

Now ranked as the second most visited African city, according to the latest Master Card Global Destination Index (Reshaping Johannesburg's inner city, s.a), Johannesburg is fast becoming a must see destination for tourists. The Cultural Core plays host to a plethora of sporting, cultural and entertainment activities throughout the year, making it an exciting place to visit.

ZONES

The districts Newtown, Braamfontein, Joubert Park, Hillbrow, Johannesburg's Central Business District (CBD), Constitutional Hill and the Park Station Precinct are known to house a majority of the cultural attractions found in Johannesburg's CBD. Therefore these districts have been collectively called the Cultural Core by the author, for use in this thesis.

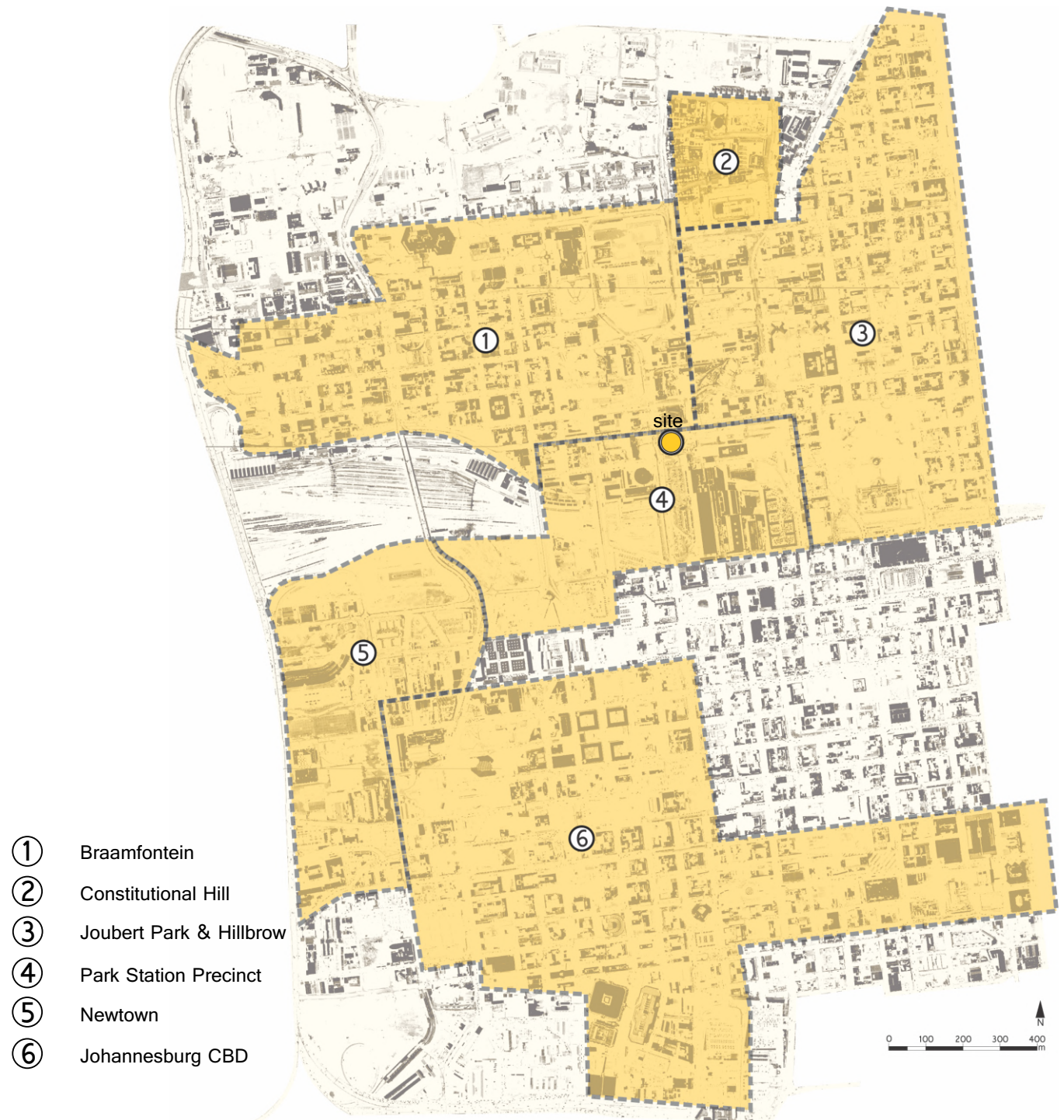


Fig:2.19
Districts within the Cultural Core

Fig:2.20
Prominent landmarks within the Cultural Core



LANDMARK

Constitutional Hill, Joubert Park, Nelson Mandela Bridge, the Market Theatre and Africa Museum are recognised as notable landmarks in Cultural Core. These landmarks are key tourist attractions.

Fig:2.21
Attractions within the Cultural



ATTRACTIONS

The Cultural Core has numerous attractions. These attractions range from markets to national monuments.

2.1.4. JOHANNESBURG & PUBLIC TRANSPORT

Public Transport has played a significant role in the development and progression of Johannesburg's inner city, from mining camp to a thriving metropolis (Beavon, 2001:2). The public transport systems have allowed many to access the inner city activities and has thus contributed to the commercial growth (Beavon, 2001: 5).

Johannesburg grew from a centralised mining village, to a city that included segregated white suburbs and black townships. However, the expansion did not to include the public transport system, as people were becoming increasingly dependent on privately owned motor vehicles and less on public transport (Reichardt, 2012). By 1999 there was a noticeable decline in activity taking place in the inner city. This decline saw a number of businesses relocating to Johannesburg's suburban areas, particularly Sandton. (Beavon, 2001: 5)

The City of Johannesburg has acknowledged and addressed the visible urban decay and lack of an efficient public transport system, through the implementation of urban rejuvenation schemes. To prevent the further decay of the inner city and encourage activity, the Inner City Property Scheme has been established. This scheme saw the private and public sectors joining forces to transform Johannesburg's inner city into a vibrant, cleaner,

greener and safer urban space. (Tax Break For Inner City Upgrades,2004)

The decline of the inner city is a problem not only limited to Johannesburg, but seen throughout South Africa's major cities. The National Treasury has launched an Urban Development Zone (UDZ) tax incentive. The tax incentive provides significant tax deductions for business owners who refurbish old buildings or construct new buildings within the inner city (Tax Break For Inner City Upgrades,2004). Since its implementation in 2004, Johannesburg inner city property investment and development has increased. This investment and development has seen the emergence of numerous unique urban spaces. (Tax incentive brings investment, 2012)

The obvious lack of an efficient public transport system has been addressed with the implementation of the BRT, Gautrain rail and bus systems. These public transport systems aid in linking the surrounding suburban areas to the inner city, allowing for easy and effortless interaction between these areas. This has enhanced the rejuvenation and upliftment taking place in Johannesburg's inner city, as Gauteng residents and tourist are able to engage with these new and exciting spaces (New Look Public Transport for Johannesburg, 2007). The BRT and Gautrain Rail and Bus systems aim to stimulate and promote the tourism industry in Johannesburg (New Look Public Transport for Johannesburg, 2007) , as they provide the necessary

mobility tourist require when travelling. Many of the tourism campaigns used to promote Johannesburg, and particularly the attractions and events held within the Cultural Core have highlighted the advantages of using these modes of public transport in the Cultural Core.

Fig:2.22
Existing taxi stops and routes



PUBLIC TRANSPORT AND ROADS

The public transport stops and stations are located near or on main roads in the Cultural Core.

Fig:2.24
Gautrain bus route



GAUTRAIN BUS ROUTE AND STOPS

The gautrain bus route is limited to a simple looped route .No sheltered routes are provided.

Fig:2.25
BRT bus route.



BRT BUS ROUTE AND STOPS

The BRT bus covers a more extensive route within the Cultural Core. The buses run every day. Sheltered routes are provided.

2.1.5. CONCLUSION

The corner of Wolmarans and Rissik Streets is the only place where the metro buses (long & short distance), taxis (long and short distance), BRT buses and Gautrain train and buses intersect. There are very few tourist attractions surrounding the site of the public transport interchange. The result is that the city users, particularly the unfamiliar user not being aware of these tourist attractions within the Cultural Core.

Therefore there is a need to inform the city user about the exciting urban tourist attractions that are accessible around the public transport system route.



2.1.6. PROPOSED FRAMEWORK

Johannesburg has a distinct and identifiable skyline. However on a pedestrian level the city is confusing and difficult to navigate within. The proposed framework builds on the idea to improve the legibility of the city, by reinforcing the principle's Kevin Lynch(1960) identified in the Image of the City.

The framework is composed from three proposed frameworks; **Greater Park Station Precinct Framework** by Osmond Lange Architects and Planners, Henry Paine & Barry Gould, HMJ Prins Architect and the Heritage Resources Management, **Urban Tapestry: Railway Park** by Fiona Garson Architects and MMA Architects and Johannesburg **Inner City Urban Design Plan** by Paragon Architects. This combination of frameworks were analysed and the elements that reinforced the ideas of district, node, edge, landmark and path were extracted, resulting in the establishment of the 'Pedestrian City Framework'. (Developed with Elaine De Beer, See The Interior Boundary: Spilling out into Braamfontein, Johannesburg)

The Pedestrian City Framework hopes to encourage the city user to explore the city both on foot and using the public transport network. The area identified within the framework creates paths and pavements that make walking and exploring the city safe and pleasurable. The site selected for the intervention is centrally located within the Cultural Core and the area is well serviced by public transport. This offers the users a good opportunity to explore spaces within the Cultural Core.

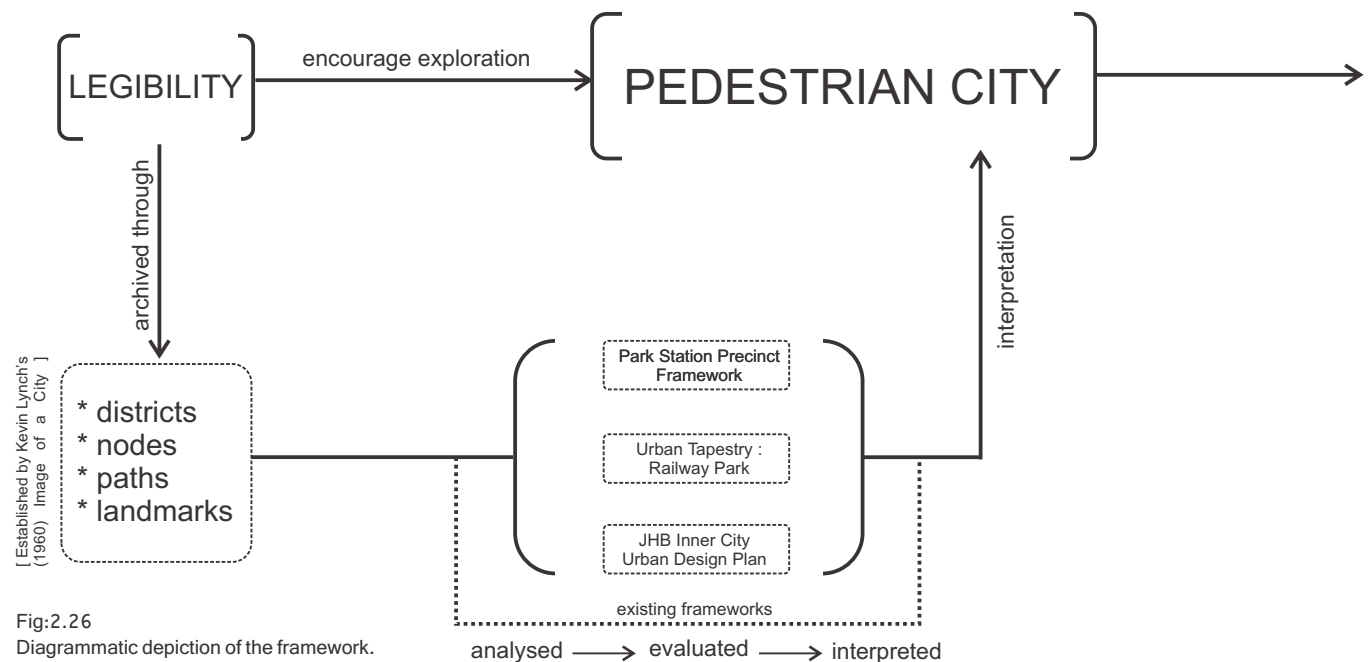


Fig:2.26
Diagrammatic depiction of the framework.

Fig:2.27
The plan of proposed framework for the Cultural Core

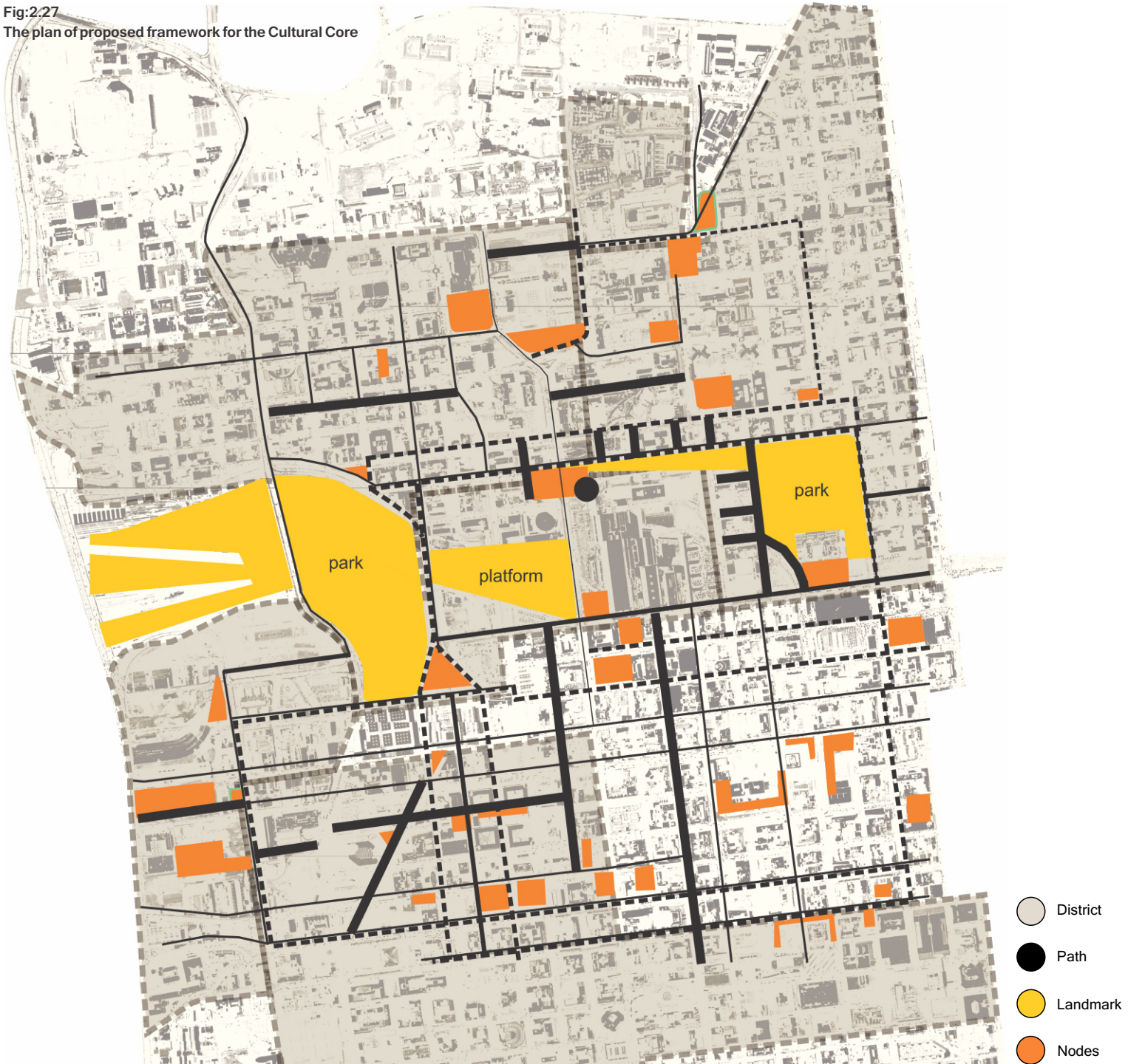




Fig:2.28
Graphic representation of the proposed framework for the Cultural Core

SURROUNDING BUILDING

2.1.7. MESO SCALE ANALYSIS

A meso scale analysis investigating the immediate surrounding and the environment in which the SARWMH sits, the users and their movements provides an understanding of how the site is used, who uses the site and the relationship that exists between the site, the users and the SARWMH.

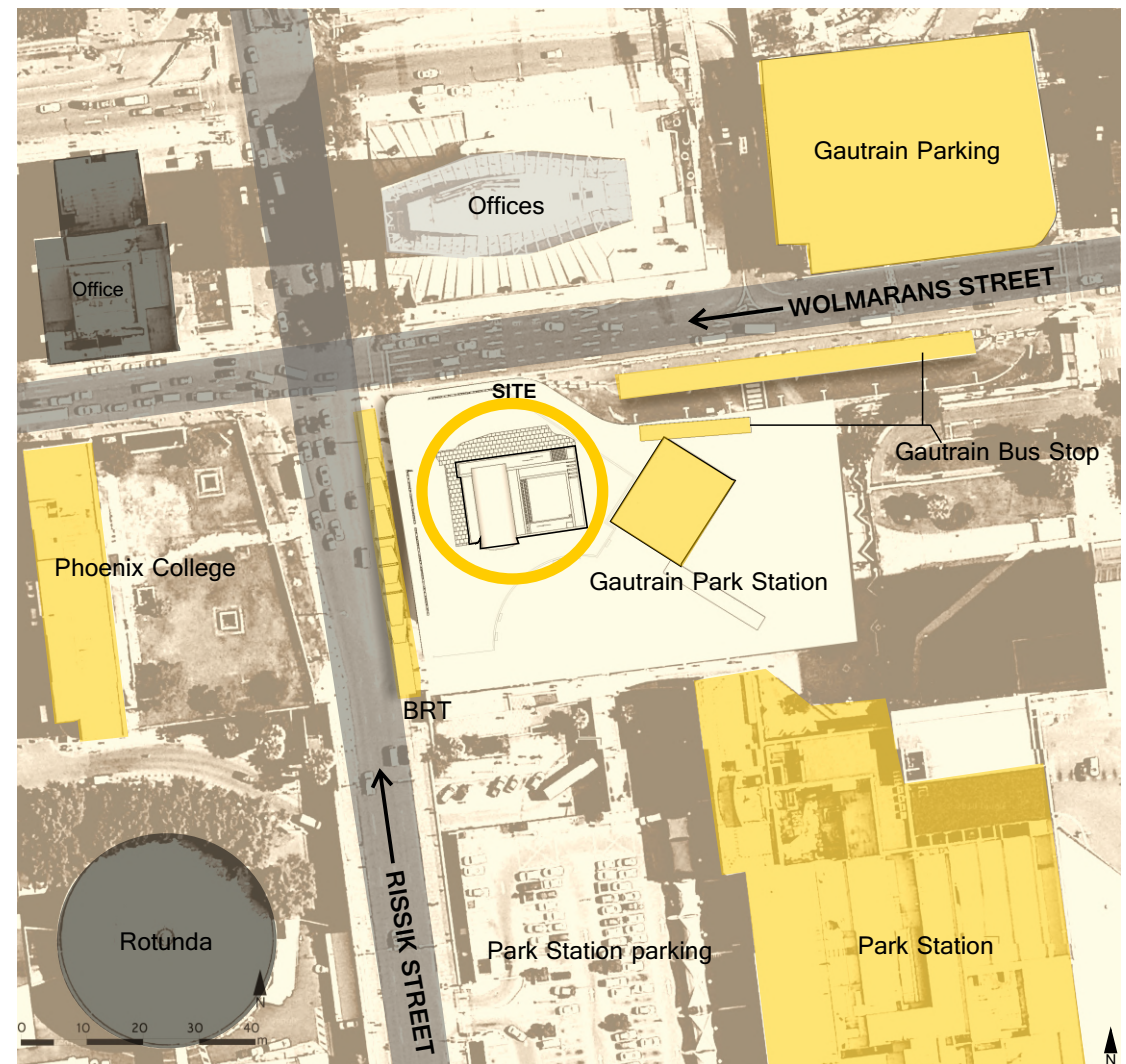


Fig:2.29
Surrounding buildings




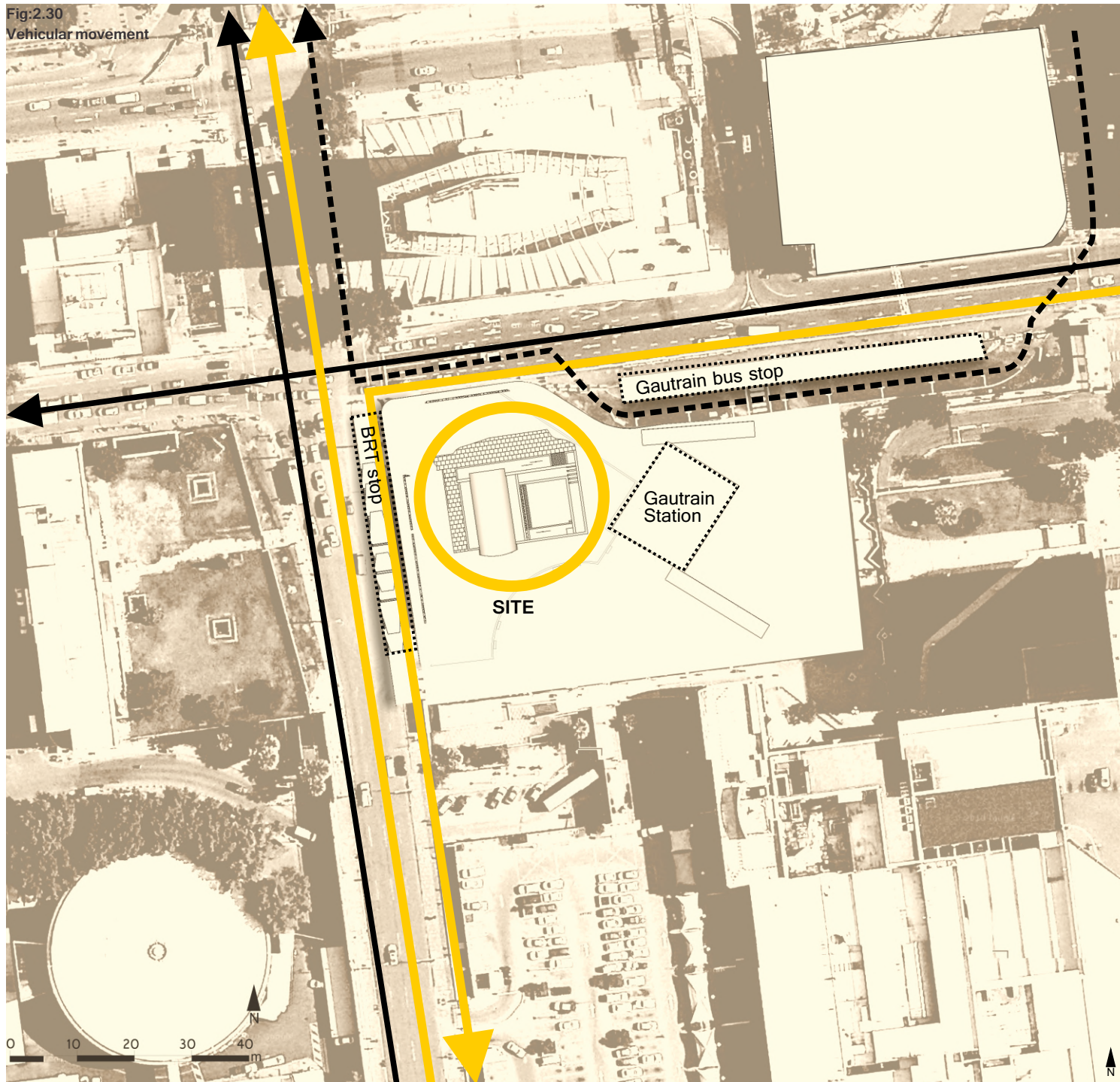



-  Semi occupied
-  Vacant
-  Occupied

Fig:2.30
Vehicular movement



VEHICULAR MOVEMENT

-  BRT movement
-  Gautrain bus movement
-  General vehicular movement

STREET VIEWS



Fig:2.31
East facade

EAST FACADE



Fig:2.32
North facade

NORTH FACADE



Fig:2.33
North-west facade

NORTH WEST FACADE

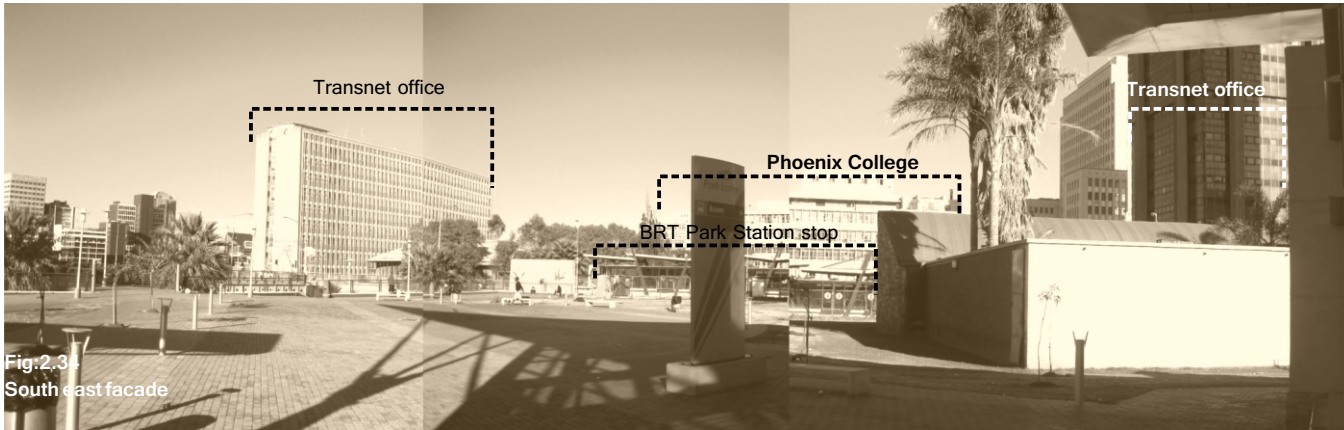


Fig:2.34
South east facade

SOUTH EAST FACADE



Fig:2.35
South facade

SOUTH FACADE



Fig:2.36
South-west facade

SOUTH WEST FACADE

USERS ON THE SITE

WEEKDAY [monday-friday]



WEEKEND [saturday + sunday]

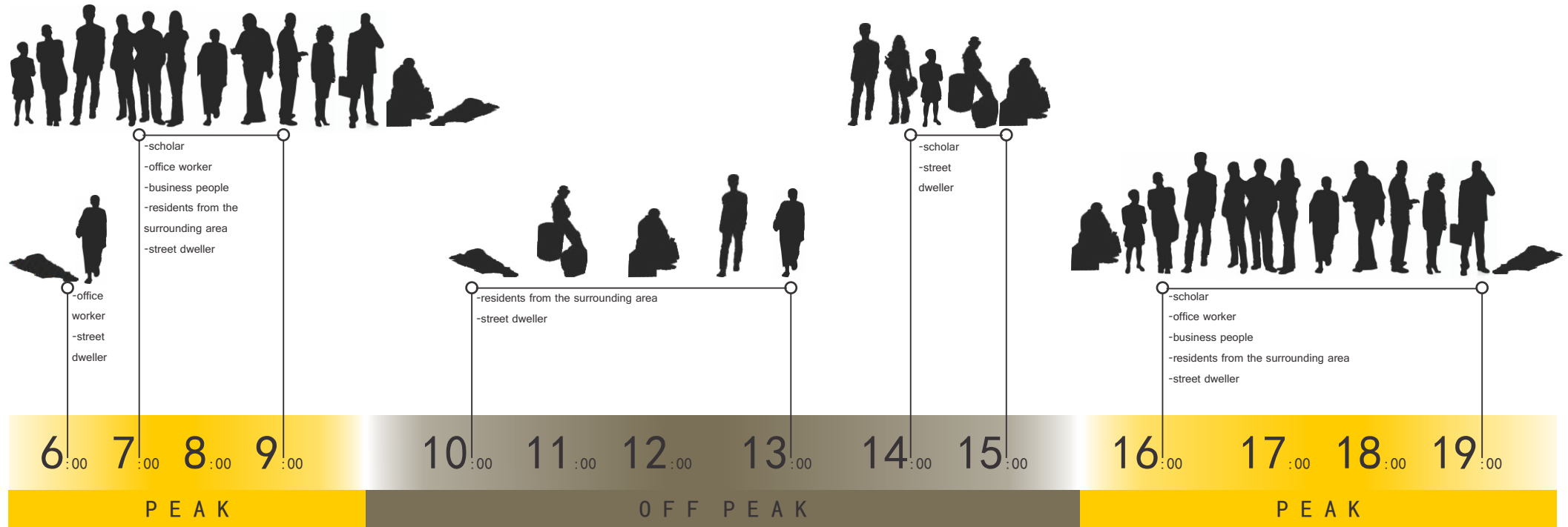


Fig:2.37
Site users

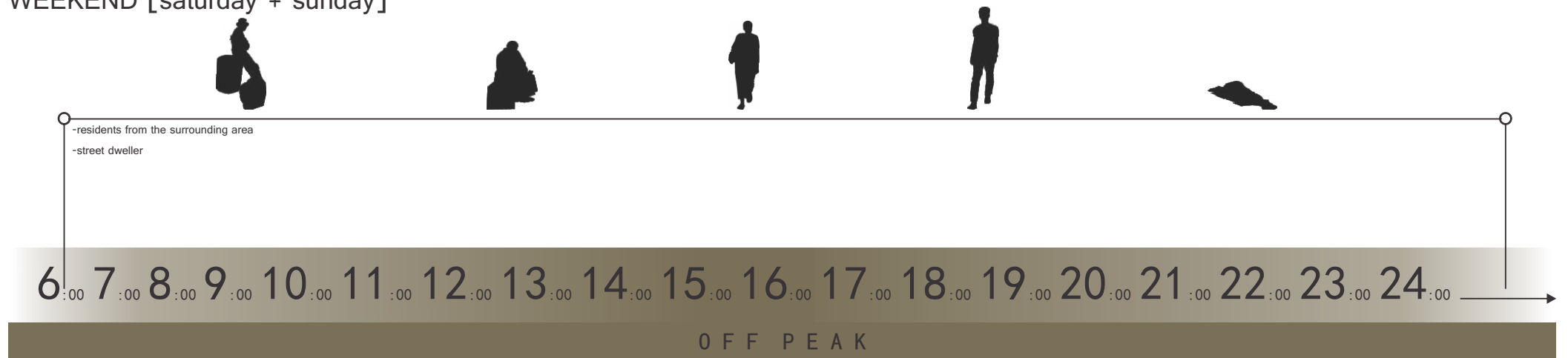
USERS GROUP CONCENTRATION

Fig:2.38
Times users occupy the site

WEEKDAY [Monday - Friday]



WEEKEND [saturday + sunday]



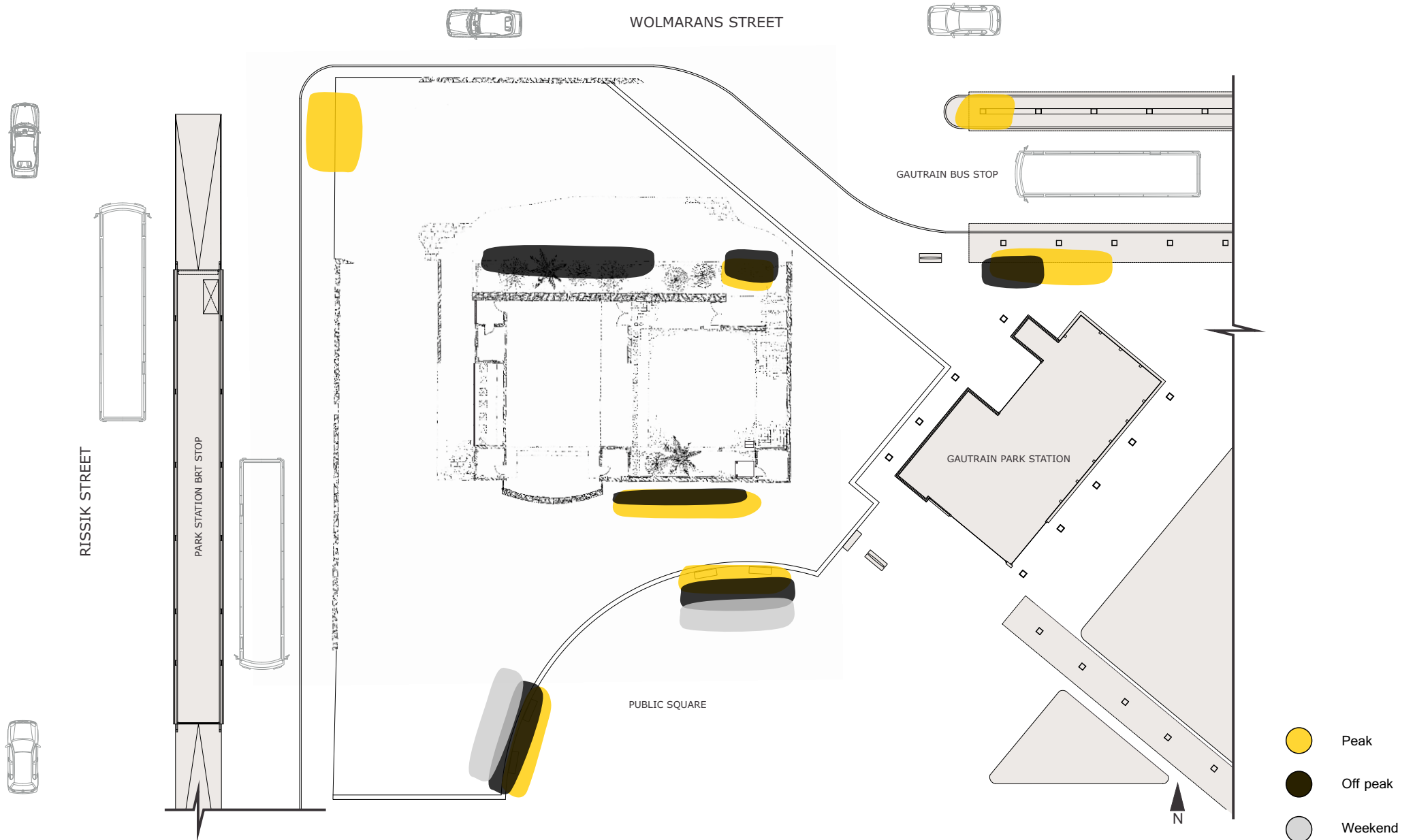
PEDESTRIAN MOVEMENT

Fig:2.39
Pedestrian movement on the site

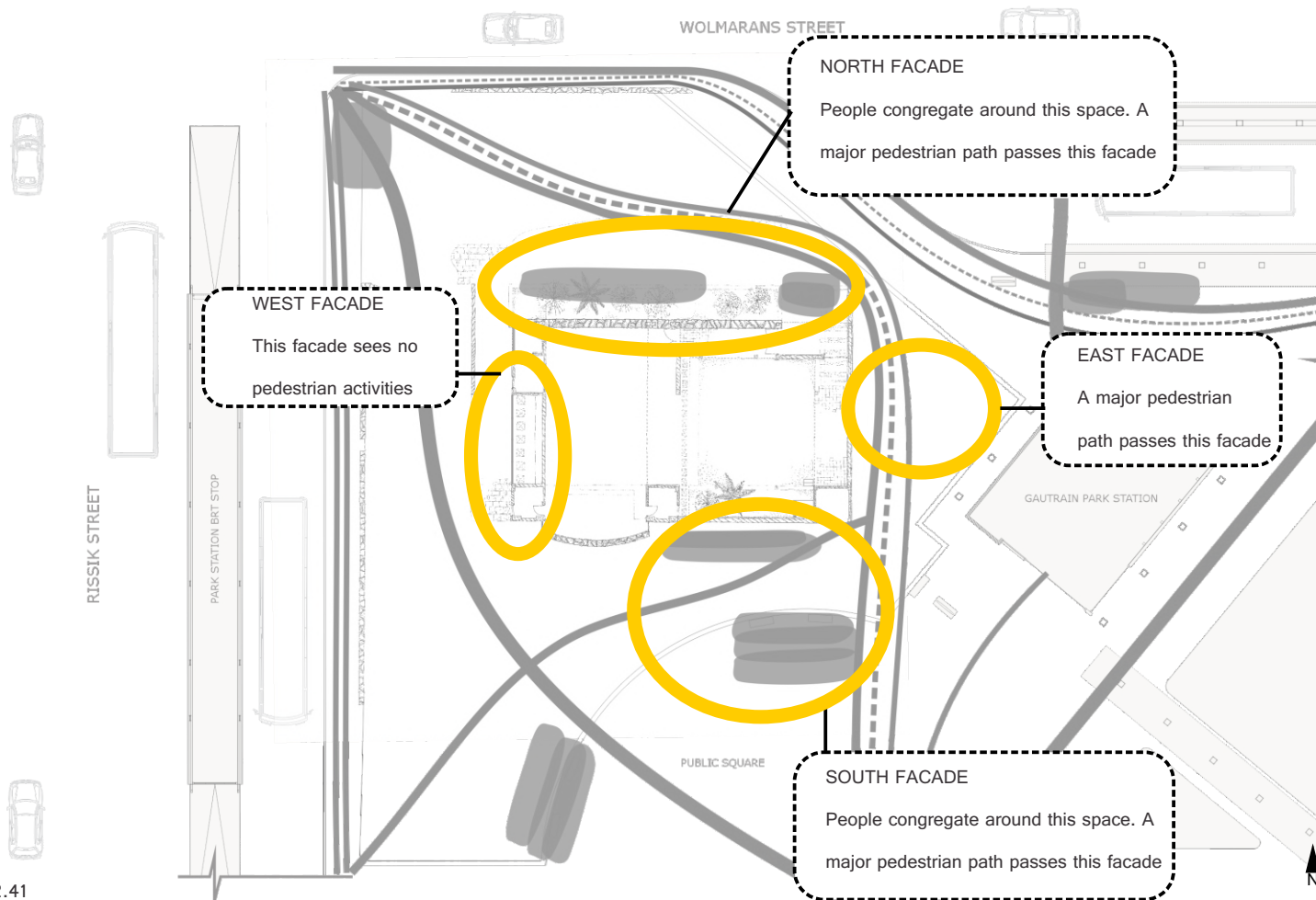


PEDESTRIAN PAUSE ZONES

Fig:2.40
Pedestrian pause on the site



- Peak
- Off peak
- Weekend



2.1.8. ANALYSIS CONCLUSION

NORTH FACADE

People sit on the low wall of the old pond, a major pedestrian route moves past this facade. This facade has a good view of both the BRT and Gautrain bus stops as well as the main roads.

Proposed reaction

There is an opportunity to create a seating area along this facade as it has good views of the public transport movement.

EAST FACADE

A major pedestrian route passes this facade. The facade has a good view of the Gautrain bus stop.

Proposed reaction

The eastern facade is a high uninterrupted wall. Users of the site walk past the building and do not interact with it, therefore there is an opportunity to create interaction between the user and the building.

Fig:2.41
Plan of the analysis conclusion

SOUTH FACADE

People sit against the facade facing south, as they have a view of the public square as well as Park Station. People also sit on the concrete benches provided by the Gautrain.

Proposed reaction

There is an opportunity to create seating for longer periods. The facade looks out onto a public square and the city skyline.

WEST FACADE

This facade sees no pedestrian activities. Pedestrians walk on the grass, rather than walk on the paved surface around the west facade

Proposed reaction

Users of the site go out of their way to avoid this facade. There is no interaction between the user of the site and this facade. Therefore by preventing people from walking on the grassed area and past the building, there is an opportunity to create interaction between the user and the building.

2.1.9. CONCLUSION

The meso scale analysis revealed that a majority of the buildings around the site are vacant. The site is only active when people go to and from work. This reveals the role the public transport systems has in bringing the users to the site.

Scholars, business people, office workers, residents of the area and street dwellers are the primary users of the site. However on the weekend the user group comprises of only residents of the area and street dwellers. These users use certain parts of the site.

Through these findings informed design decisions can be made, ensuring that the current and new users will make use of the building after it is altered.

2.1.10. THE CONCEPTUAL SPATIAL VISION FOR THE SURROUNDING SITE

A majority of the buildings that surround the SARWMH are vacant. These vacancies provide the opportunity to create activities and attractions that are lacking around the public transport interchange.

The intervention at the SARWMH can be seen as a catalyst for the development on site. Once the new intervention has successfully been implemented in the SARWMH and immediate surroundings, further development of the surrounding buildings can be implemented in phases.

Conceptual spatial vision:

This framework sees a hotel, gallery, market, retail space and a conference centre being introduced to the site.

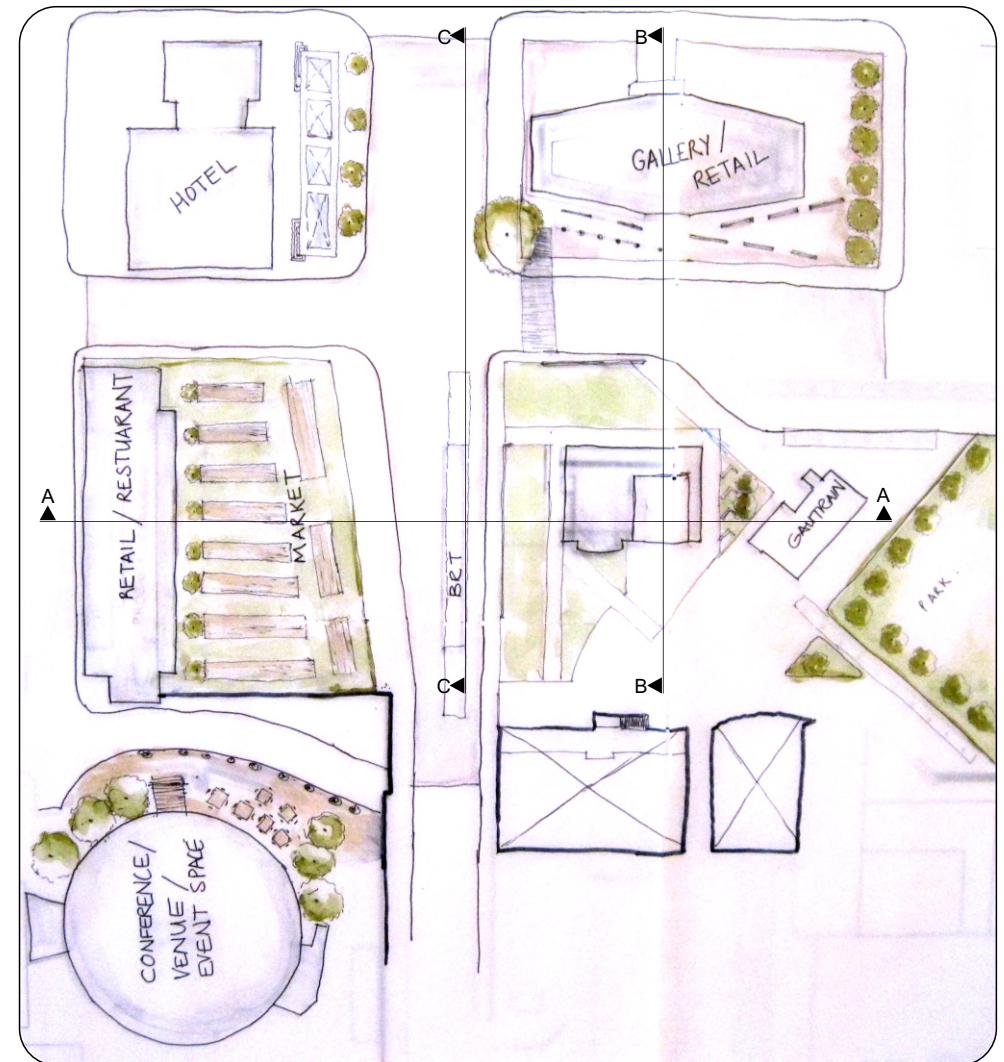


Fig:2.42
Plan of the conceptual spatial vision.

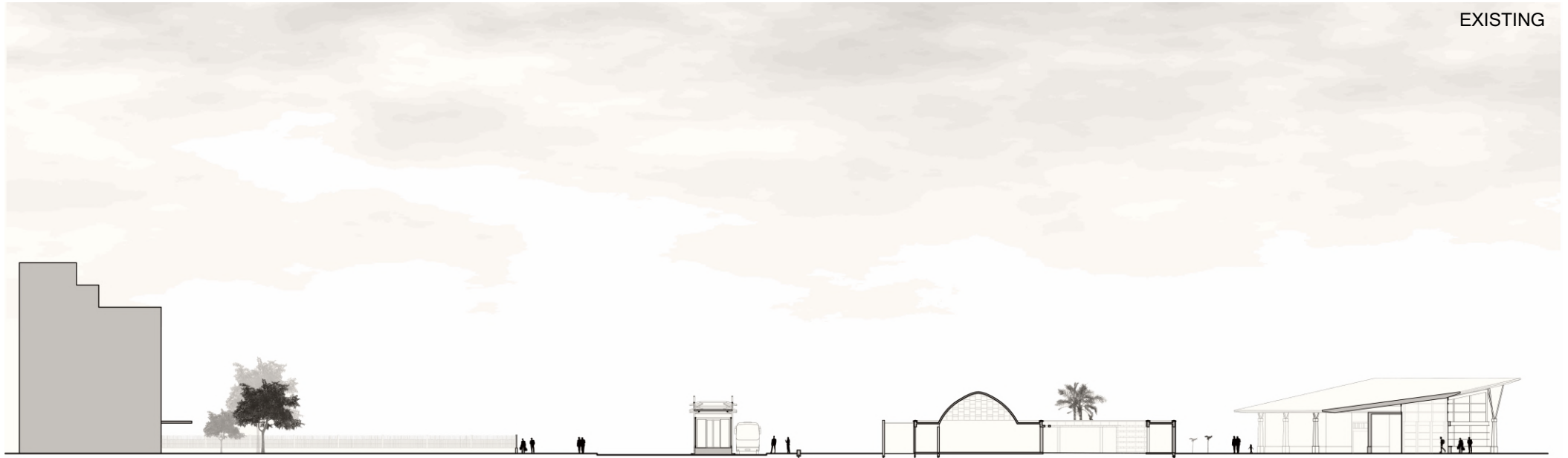


Fig:2.43
Existing section A-A of conceptual spatial vision



Fig:2.44
Proposed new section A-A of conceptual spatial vision

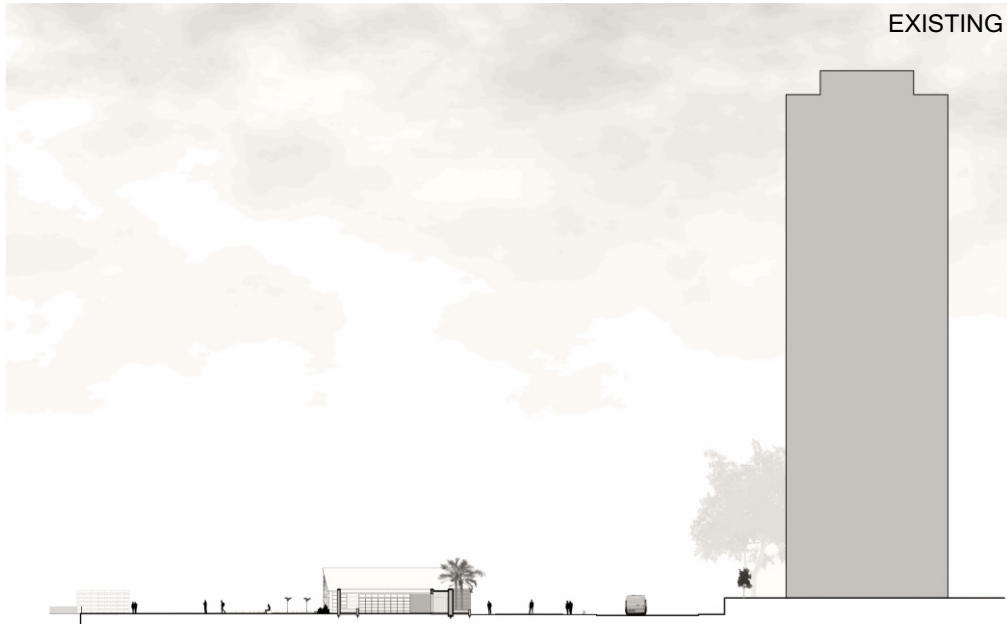


Fig:2.45
Existing Section B-B of conceptual spatial vision



Fig:2.46
Existing section C-C of conceptual spatial vision



Fig:2.47
Proposed new section B-B of conceptual spatial vision



Fig:2.48
Proposed new section C-C of conceptual spatial vision



3.1. TOURISM

3.1.1. INTRODUCTION

The tourism sector in South Africa has been identified as having a great potential for growth. The number of foreign tourist moving in and out of South Africa has increased and most of that movement was through OR Tambo International Airport in Gauteng (van Niekerk, 2012).

Heralded as the economic heart of Southern Africa, Gauteng has more to offer than a booming business environment, particularly its capital Johannesburg. Johannesburg, *Joburg* or *Jozi* may have been founded on gold, but the city is much more than a business hub. The city is a place that speaks of history that made this country what it is today, as well as the diversity and warmth of countless communities that make up the colourful melting pot (Kwele, s.a: 3).

The Gauteng Tourism Industry, together with Joburg Tourism has capitalised on the unique energy that Johannesburg has to offer, and in 2011 introduced the “Ama GeePee” campaign. This campaign encourages

locals and tourists to explore the unique and local attractions Gauteng has to offer (I’m a GeePee, s.a).

Johannesburg's inner city, particularly the Cultural Core (defined in Chapter 2) plays host to a number of these hidden attractions highlighted in the Ama GeePee campaign. These attractions include roof top bars and markets that offer panoramic views of the city while indulging in local cuisine and culture or galleries and theatres, illustrating the history as well as the unique flavour of Johannesburg.

3.1.2. INFORMATION FACILITIES IN THE CULTURAL CORE

There are two tourist information centres located in the Cultural Core; The Park Station Tourism Information Centre and the Maboneng Information Kiosk.

THE PARK STATION TOURISM INFORMATION CENTRE

Located on the ground floor of Park Station, the Information Centre is housed in a kiosk, and is manned by one person. The Johannesburg Tourism Company (JTC) runs the tourism information centre. The kiosk operates from 8am to 5pm, Monday to Friday. Johannesburg's famous skyline and Joburg's tourism logo is depicted on the kiosk space (Fig:3.2). There are no signage, brochures or advertising informing the public that this is a tourist information centre (Fig:3.3). A barely visible map of Johannesburg can be seen from the kiosk space (Fig:3.5). Information or brochures on places to see in the Cultural Core are only available upon request from the tourist information kiosk operator.

PROGRAMME AND USER



3

PARK STATION TOURIST INFORMATION CENTRE



Fig:3.1
Front view of the Park Station Tourist Information centre



Fig:3.2
Inside the Park Station Tourist Information centre



Fig:3.3
Joburg Tourism's logo

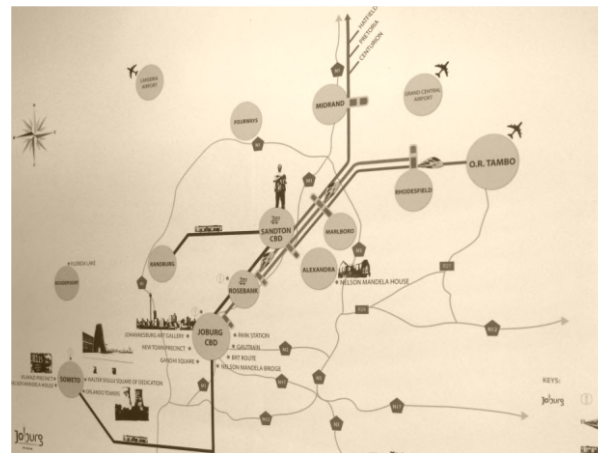


Fig:3.4
Map inside Park Station Tourist Information centre

Completed in: unknown
Architects: unknown
Location: Park Station, Johannesburg
Client: Joburg Tourism
Operation times: 08:00- 17:00 (Mon-Fri)

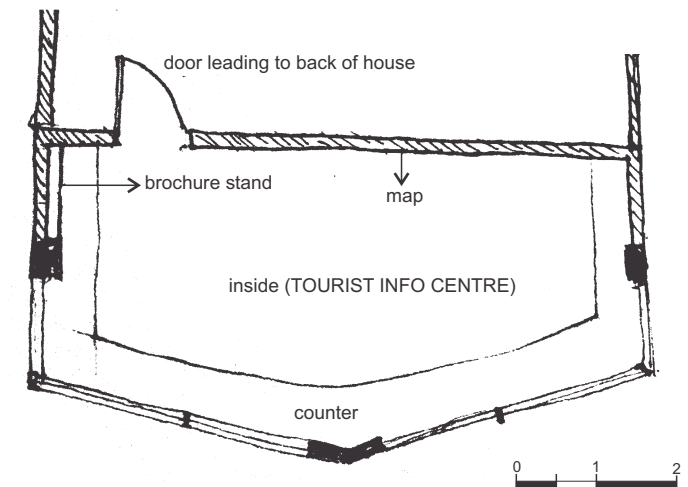


Fig:3.5
Park Station Tourist Information centre plan

MABONENG INFORMATION KIOSK

The Maboneng Information Kiosk is run by the Maboneng Precinct and has no connection with JTC or Gauteng Tourism. This kiosk operates all week, and has flexible operating times. The kiosk mainly provides information and advertises events and spaces within the Maboneng Precinct.

The information kiosk is housed in a re-purposed shipping container. A strip window along the street facing façade provides views into the kiosk (See Fig:3.6). Artist metal signage is displayed on the street facing façade, advertising the information function of the kiosk. There are two entrances into the kiosk that are furnished with items designed by South African furniture designers Pedersen and Lennard.

The walls of the kiosk display images from other Maboneng Precinct attractions, intended to attract people to visit. A locality map hangs on the entrance door (See Fig:3.10). Brochures and pamphlets are displayed on the narrow timber counter (See Fig:3.9). Young locals operate the kiosk and visitors are

offered the opportunity to take a personal tour of the area with one of the local operators acting as a tour guide. The tours they provide can be done on foot or on bicycles and for an additional fee a picnic basket can be provided. Bicycles can be rented from the kiosk. There is a coffee shop next to the kiosk and bike stand (See Fig:3.7). The coffee shop provides the opportunity to sit outside while the guide prepares for your tour or a place to sit a plan your own exploration. Additional seating is found on the roof of the kiosk offering views of the street life. (See Fig:3.6)



Fig:3.6
Street view of kiosk, showing metal signage and roof seating.



Fig:3.7
Coffee shop next to kiosk and bike stand.

Completed in: unknown

Architects: unknown

Location: Park Station, Johannesburg

Client: Maboneng Precinct

Operation times: All week (08:00- till last tour)

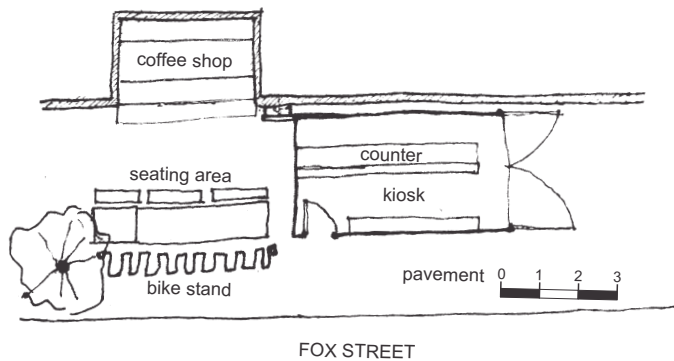


Fig:3.8
Maboneng Information Kiosk plan.



Fig:3.9
Narrow counter with brochures and pamphlets.



Fig:3.10
Map hanging on the entrance door.

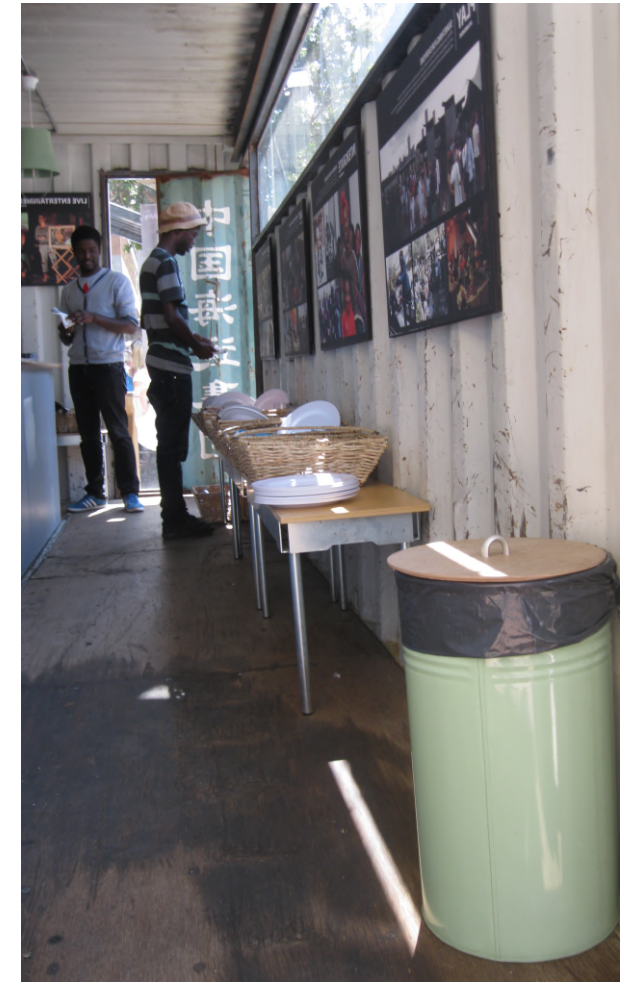


Fig:3.11
Inside the kiosk, where images of the precinct are displayed.

CONCLUSION

The Maboneng Information Kiosk provides a very local and unique experience. The kiosk operators are knowledgeable about the area and offer suggestions about places to visit. Additionally, the location of a kiosk next to a coffee shop allows users to buy refreshments, and offer them a space to sit before or after their exploration of the area. However, the Maboneng Information Kiosk provides almost no information on other attractions within the Cultural Core. Whereas the Park Station Tourist Information Centre provides information on the Cultural Core, Johannesburg and the surrounding areas, this centre provides no personal service and supporting facility that would enhance a visitor's experience.

3.1.3. MORE THAN A TOURIST INFORMATION CENTRE

Globalisation gave rise to a single homogenous global culture that centred itself on mass media, the glorification of all things American and the English language (Scholte in Bartelson, 2002:586-587). The resulting standardisation saw indigenous cultures, traditions and languages being marginalised.

But the non-egalitarian ideals of globalisation were not embraced by all and brought about a new group of cohorts that turn away from the anonymity of globalisation (Prempeh, 2004:596). This group embodied the catch phrase, '*local is lekker*' by acknowledging and celebrating local culture and individual traditions.

Many tourists and travellers are adopting this idea and want to experience local cultures and environments. They are looking for authentic experiences in their travel; no longer satisfied with only visiting places highlighted in tourism literature (Arakawa, 2010).

The authenticity they seek refers to an original experience that is close to reality. These tourists and travellers want to go where the locals go and experience customs and traditions that are vastly different from their own (Laliberté, 2005).

Campaigns like Ama Gee Pee and the tours given by the Maboneng Information Kiosk support the idea that tourists want truly local experiences when they visit Johannesburg.

3.1.4. CONCLUSION

It can be concluded that the area would benefit from the addition of a visitor centre that provides very personal Johannesburg experiences, highlighting the numerous rejuvenated urban spaces and attractions within the Cultural Core.

3.1.5. TOURIST INFORMATION: VIRTUAL VS. PHYSICAL

In the age of technology, where the internet is king and everything is going on line and digital the tourism industry is no exception (Bojnec and Kribel, s.a: 446).

For many tourists the internet is a critical travel planning tool. Airline tickets and accommodation are booked from the comfort of the home. However not all travel decisions can be made before leaving home and a large majority of travellers require additional information on the place which they are visiting. This is why tourist information centres and travel literature are important tools when travelling (Péloquin, 2006).

3.1.6. TRAVEL LITERATURE VS. TOURIST INFORMATION CENTRES

TRAVEL LITERATURE

Printed travel brochures and pamphlets, books, blogs and websites are viewed as travel literature and are considered valuable tourism information resources. The travel brochure is considered the most popular piece of travel literature. Numerous surveys conducted by Andereck (2007: 1, 9-10) concluded that brochures increase the interest of prospective visitors and encourage them to visit the advertised destinations. Visitors are more inclined to want to visit a specific place if they are given information prior to their sight-seeing.

However the proper placement and distribution of travel brochures, or any form of travel literature is essential. If the travel literature, particularly brochures, are displayed in an incorrect location, they are unable to fulfil their desired function. Travel literature is only successful if it ends up being accessed by the right people (Péloquin, 2006).

VISITOR CENTRES

Visitor Centre, Tourist Information Centres, Tourism Centres, Visitor Information Centre, Welcome Centre and Traveller Information Centre are terms that are interchangeable. What is important to know is that these centres contribute to the tourist experience.

Visitor centres extend the length of time the tourist spends in a specific location. Research has indicated that tourists who visit a visitor centres are more like to extend their trips as they receive additional information on things to do visitor centres are considered to be the greatest influence during a trip as they assist the tourists and influence their decisions regarding activities to engage in and attractions to visit (Green, s.a: 64).

A key attribute to the success of the visitor centres are the face to face experience and customer service received at these centres. These face-to-face interactions provided by staff, reassure the tourist about their travels and give personal recommendations and

advice, information that cannot be obtained from a brochure (Green, s.a: 65).

Additionally, ancillary service like restrooms, refreshment stands, local and regional merchandise are found within the visitor centre, thereby helping to create a memorable experience for the tourist (Green, s.a: 66).

Visitor centres provide services that tourism literature alone can not. These centres provide one with relevant information through a number of sources, which may include brochures. However, visitor centres go beyond the pages of books and web pages, offering ancillary services and local staff; attributes that collectively enhance the tourist experience.

3.2. VISITOR CENTRES

3.2.1. INTRODUCTION

Visitor centres provide information and services, orientate, entertain and educate (Fallon and Kriwoken, 2002: i). However, it is impossible to ensure the success of a visitor centre.

3.2.2. VISITOR CENTRE ANALYSIS

A study conducted by Lisa Fallon and Lorne Kriwoken (2002) concluded that there is no prescriptive formula to ensure a successful and effective visitor centre. Through their research they discovered that effective and sustainable visitor centres possessed the following attributes or elements:

- **Choose the location carefully** and build the visitor centres where the attraction and visitors are found.
- **Value social, community and cultural capital** because communities provide on-going support
- **Provide personal experiences** because visitors seek experiences that are real, intimate and friendly.
- **Develop multiple functions** to provide a diverse revenue base.

- **Visible and accessible entrances are essential** because they provide a sense of welcome and orientate visitors to a site or activity.
 - **Provide distinct and innovative designs** to inspire the visitors.
 - **Create distinct and authentic experiences** that are of the place or relate to the place.
 - **Present important messages at the beginning of the experience** to ensure that visitors absorb new information while they are inspired and receptive.
 - **Interstitial experiences are important** because they draw visitors from the environment into the facility and from the facility back into the environment.
 - **Be innovative** because visitors seek new, distinct and interesting experiences.
 - **Design a facility that evolves over time** to keep the visitor centre current, fresh and innovative.
- (Fallon and Kriwoken, 2002: ii-iii)

These listed elements and attributes suggest that design, location and accessibility are fundamental in the successful and effective functioning of a visitor centre.

DESIGN

The design could be considered the most important element in the visitor centre, as the design grabs the attention of the tourist and sparks their imagination. Visitor centres should be multi-dimensional and designed for distinctiveness. These spaces should fit comfortably within the landscape to ensure its welcoming and a sense of place is provided (Green, s.a: 66).

LOCATION

The location and environment in which the visitor centre is situated should be where tourists or attractions are found.

ACCESSIBILITY

The entrance of visitor centre should be accessible and visible. Clear and visible signage contributes to the accessibility of the visitor centre (Tierney in Green, s.a: 66).

The Official New York City Information Centre is an example of a visitor centre that follows the principles defined above.

THE OFFICIAL NEW YORK CITY INFORMATION CENTRE

Completed in: 2009

Architects: WXY Architects and Urban Design, in collaboration with media firm Local Projects.

Location: Manhattan, New York

Client: New York City and company (the official marketing, tourism and partnership organisation)

DESIGN

The Official New York City Information Centre (ONYCIC) is the epitome of state of the art design. The sleek futuristic interior reflects the cutting edge technology that is used in this space (See Fig :3.15). Visitors to the centre can create custom guidebooks and itineraries on individual smart tables. Once the itinerary has been developed, visitors can view their personalised itinerary/ guidebook on three formats; a large video, a hard copy or by means of personal electronic devices (The NYC Information Center, 2009).

Fig: 3.12
Location of the ONYCIC, in relation to surrounding tourist attractions. (ANON. (s.a))

LOCATION

The ONYCIC is well located as it is near a number of hotels and tourist attractions. (See Fig :3.12)

ACCESSIBILITY

The ONYCIC has a single street level entrance that allows for disabled users to enter the space. The signage to the building is clearly visible to passers-by. The large glass façade allows for people to look into the ONYCIC. (See Fig :3.13)



Fig:3.13
The ONYCIC street facade. (ANON. (s.a))



Fig:3.14
The ONYCIC street facade glazing provides a surface for advertising. (ANON. (s.a))



Fig:3.15
Interior view of the ONYCIC, with both digital and paper brochures. (ANON. (s.a))



CONCLUSION

The ONYCIC in Manhattan New York, is a good example of a visitor centre as the design, location and accessibility follows the principles of a well-designed visitor centre as set out by Fallon and Kriwoken. The ONYCIC is located in an area that is frequented by tourists. There are hotels, restaurants and other tourist attractions nearby. The ONYCIC's large street front glazed façade lures passers-by as they have a view into the sleek, colourful futuristic interior. The use of cutting edge modern technology makes the space exciting to use.

3.3. PROGRAMME: URBAN FOYER

3.3.1. THE URBAN FOYER

This thesis proposes the conversion of the SARWMH into a new visitor centre for Johannesburg's Cultural Core. The design principles identified earlier in the chapter and the conclusions drawn from the analyses will be taken into consideration in the design of the new visitor centre. This space will be called the Urban Foyer (The concept will be discussed in Chapter 4).

The Urban Foyer aims to act as a welcome space to the Cultural Core; providing facilities and services to visitors, as well as create a space in which those familiar to the city feel comfortable to occupy. The Urban Foyer will enhance the users visit to the Cultural Core, as the space will provide the users with the opportunity to experience the Cultural Core as a local, offering personalised and guided tours. It will also highlight numerous unique and innovative urban spaces within the Cultural Core that are frequented by local Joburgers.



Fig:3.16
Proposed Urban Foyer

3.3.2. THE CLIENT

The client identified for the proposed visitor centre in Johannesburg's Cultural Core is Joburg Tourism Company. The JTC is responsible for the tourism campaigns and marketing for the city of Johannesburg. Therefore, it seems appropriate for the JTC to be the client, as this space will highlight and promote attractions in the Cultural Core.

3.3.3. THE USER

The users identified for the proposed Urban Foyer has been identified through the programme choice and context and environmental analysis (Chapter 2)
The Urban Foyer has two proposed users:

- **The Frequent Urbanite**
- **The Intrepid Tourist**

THE FREQUENT URBANITE

The Frequent Urbanite is defined as someone who travels to the Cultural Core via the public transport systems, the BRT, the Gautrain and the Gautrain Bus Services regularly. The Frequent Urbanite comprises a group of users:

	<p>THE SCHOLAR who schools in the Cultural Core</p>
	<p>THE BUSINESS MAN/WOMAN who works in the Cultural Core</p>
	<p>THE VISITING SUBURBANITE who lives in Johannesburg's surrounding suburbs and visits the Cultural Core for business or pleasure regularly</p>

Fig:3.17
The Frequent Urbanite description

THE INTREPID TOURIST

In order to properly describe the Intrepid Tourist, the following words will have to be defined; tourist and traveller.

Tourist

- **Dictionary definition**

tour·ist

Noun

A tourist is defined as one that makes a tour for pleasure or culture

(Meriam-Webster, s.a)

- **Word association**

Say the word tourist and immediately the image of an obnoxious overweight American or an enthusiastic Asian clutching a camera comes to mind. A tourist visits the destination for unadulterated pleasure, seeking an intermission from their everyday life. Tourist plan their travels precisely and never veers from their leather bound itinerary. They return to their homes with a camera full of pictures and a suitcase stuffed with souvenirs.

Traveller

- **Dictionary definition**

Trav·ell·er

Noun

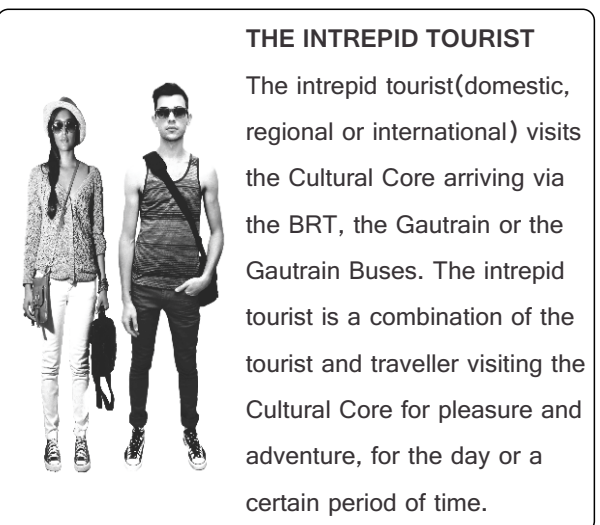
A traveller is defined as one that travels or one that goes on a trip or journey

(Meriam-Webster, s.a)

- **Word association**

The traveller is often romanticised and is seen as someone who engages completely with the place he/she visit. He/she immerses himself/ herself with the culture, people, traditions, foods and lifestyle of the locals. He/she is spontaneous in his travels, relying on his/her map and sense of adventure. In the way he seeks to experience the essence of place, leaving with an enhanced understanding of his travels.

Fig:3.18
The intrepid tourist description



THE INTREPID TOURIST

The intrepid tourist (domestic, regional or international) visits the Cultural Core arriving via the BRT, the Gautrain or the Gautrain Buses. The intrepid tourist is a combination of the tourist and traveller visiting the Cultural Core for pleasure and adventure, for the day or a certain period of time.

3.3.4. SCHEDULE OF ACCOMMODATION

According to the study conducted by Fallon and Kriwoken (2002: 26), basic visitor centres should have the following

- Lobby
- Information desk
- Exhibitions
- Restrooms
- Offices and work areas

Along with the analysis (chapter 2) a schedule of accommodation was concluded.

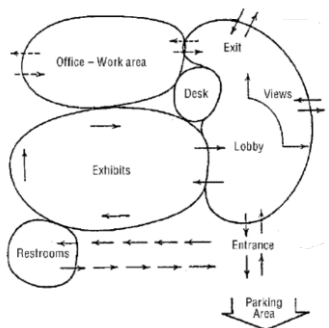


Fig:3.19
The elements of many visitor centres
(Malbon in Fallon and Kriwoken 2002: 52)

SCHEDULE OF ACCOMMODATION

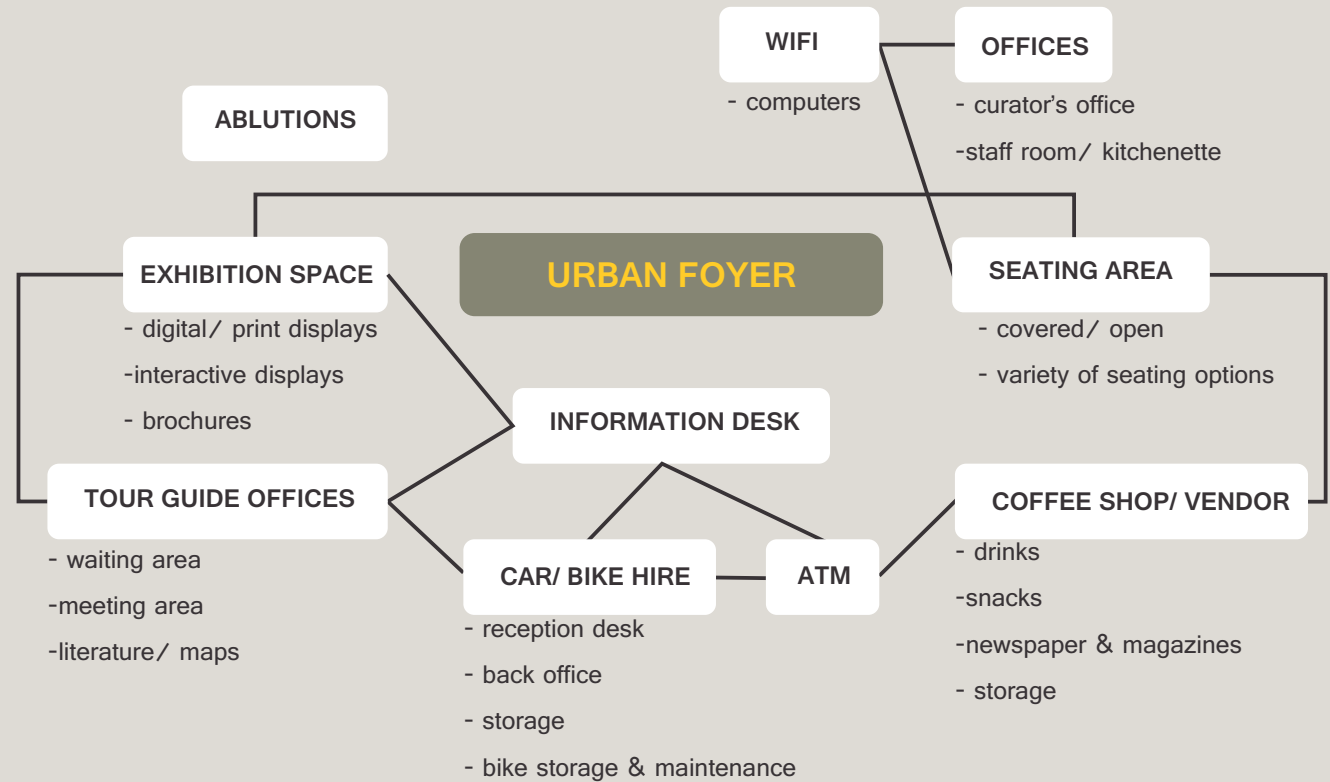


Fig:3.10
Schedule of accommodation



CONCEPT

4

4.1. FOYER ANALYSIS

4.1.1. INTRODUCTION

The intervention sets out to design an Urban Foyer for the Cultural Core. It is therefore essential to analyse foyers to understand their spatial implication in order to properly execute the design of the Urban Foyer. This investigation looks at the historical, architectural and spatial definition of a foyer, concluding in defining the characteristic and spatial qualities of a foyer space.

The way in which any person experiences a building is the same in almost every instance: “approaching, arriving, waiting, moving towards the destination, arriving at the destination, performing the intended activity, taking side trips, engaging in peripheral activities, departing from the destination, moving towards the exit and exiting” (Rengel, 2008: 20-21). Prior to entering a building's interior space there is an approach. The approach to a building may be direct, oblique or winding, and provides the user with an initial impression of the quality and character of the building and surrounding environment. However, it is the arrival that allows the user to experience the interior spaces of

a building. (Ching, 1996: 230)

Upon arrival familiar users proceed efficiently through the building to their desired destination. New users have to stop, take a few minutes or more depending on the complexity of the arrival space, orientate themselves and plan their next steps. At this point the user is also given their first impression of the building's interior (Rengel, 2008: 22).

“...The lobby space serves as a prelude to the performance, enhancing the anticipation for the event to come. As the patron approaches the entrance to the inner lobby and passes through the control point, he surrenders his tickets and receives a stub indicating his seat assignment. **At this point he begins to sense his relationship to the theatre as a whole.** The locations of the checking facilities, rest-rooms and public telephones become quickly apparent, and the pathway to the particular portion of the theatre where he will be seated is clearly disclosed...”

The main lobby is spacious, enabling the large audience to circulate freely and facilitating social interaction. The main lobby also provides **glimpses of the immediate surroundings through window openings and through doors leading onto terraces, contributing a dynamic quality and aesthetic amenity.** The grand stairway to the mezzanine **contributes to the overall character of the lobby**, providing viewing positions from the upper level

that overlooks the lobby below. The overall height and breadth of the space is monumental. **The lobby has established the patron's mind-set for the ensuing event...**” (Bloom, 1997:12-20)

In the passage above Martin Bloom (1997) describes the experiences and observations of a patron as he arrives at a theatre. First impressions are important as they set a tone and create a lasting impression. The foyer or lobby space becomes integral in shaping the brand of a building, as it is the first space users interact with upon arriving. The foyer introduces the users to the character and quality of the interior spaces. Thus the foyer becomes an essential space in the arrival process and how a building is experienced (Clark, s.a).



4.1.2. DICTIONARY DEFINITION

The transition from the outside to the inside can be unpleasant to a visitor, especially if they walk through the entrance of a building directly into an office or theatre hall. The foyer is an architectural design device that allows the transition from outside to inside be more pleasurable. This transitional space allows visitors to orientate themselves within the building, as well as introduce them to a particular corporate or design imagine. The word foyer was derived from both French and Latin origins.

FRENCH

The Old French word, *foier* means fireplace, stove or furnace. The *foier* was considered the social centre of the home.

LATIN

From the Medieval Latin *focārium*, from Late Latin *focārius* and from Latin *focus*; which when translated means 'of the hearth', meaning the centre or focus of activity and energy. (Collins dictionary. s.a)

4.1.3. ARCHITECTURAL DEFINITION

Architecturally foyers feature in both domestic and public buildings. Although the scale of the foyer space in a domestic and public application is different, the foyers serve a similar function in both instances: to introduce or welcome users into a space.

Although foyer spaces have different interior characters they function in a similar way. In order to properly define the qualities that make up a foyer space and to understand how they function, local foyers were analysed. The foyer spaces of the Wits Art Museum, Johannesburg Theatre and Hatfield Gautrain Station were analysed, as they are public spaces that cater to both tourists and locals.

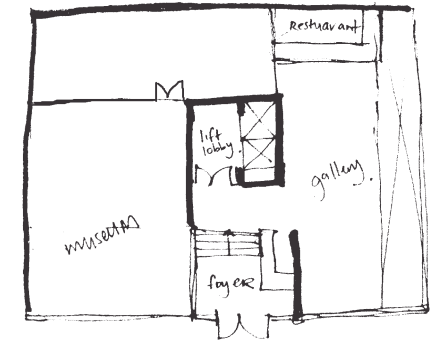


Fig:4.2
Layout plan of the Wits Art Museum

WITS ART MUSEUM (WAM)

Completed in: 2011

Architects: William Martinson, with Fiona Garson and
Nina Cohen

Location: Braamfontein, Johannesburg

Client: University of Witswatersrand

Function: Art gallery and museum

Fig:4.3
Foyer space at the Wits Art Museum

Views of the museum are visible from the foyer, however one is not able to access the space.

The foyer space is impressive with a double volume.

There is a signage board showing the people responsible for the construction of WA.
There is no information indicating where the lifts, restaurant or gallery spaces are located.

The tables of the restaurant are visible from the foyer space.

The lifts are found through a set of doors. There is no signage indicating the lifts .

The security desk at the entrance of the foyer, doubles as an information desk, but the security guard is not well informed.



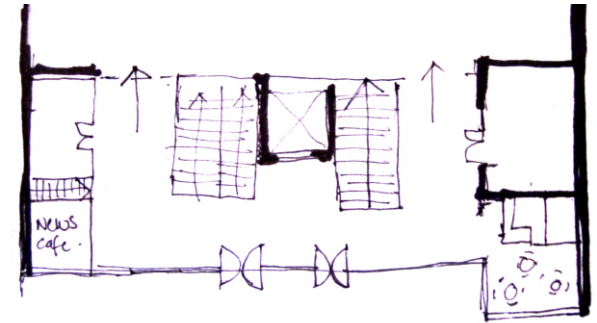


Fig:4.4
Layout plan of Joburg Theatre

JOHANNESBURG THEATRE

Completed in: 1962

Architects: unknown

Location: Braamfontein, Johannesburg

Client: Municipality of Johannesburg

Function: Performing Arts Theatre

Fig:4.5
Foyer space at Joburg Theatre

Signage informing the location of the ablution and ATM facilities

Promotional posters visible throughout the space, acting as advertising and indicating that this is a theatre

Ticket sales desk, sales person provides additional information

Escalator and staircase immediately visible as one enter

Triple volume over the foyer space

A restaurant is visible from the foyer, with cafe tables and bar stools spilling into the foyer space.



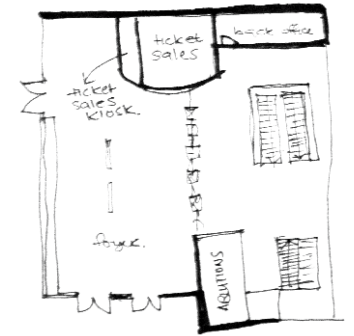


Fig:4.6
Layout plan of Hatfield Gautrain Station

HATFIELD GAUTRAIN STATION

Completed in: 2010

Architects: Bombela designers and Gautrain Architects

Joint Venture

Location: Hatfield, Pretoria

Client: Bombela Concessions Company

Function: Train station

Fig:4.7
Foyer space at Hatfield Gautrain Station

Self-service ticket counter and manned ticket counter. New users can ask for information, while frequent users can help themselves

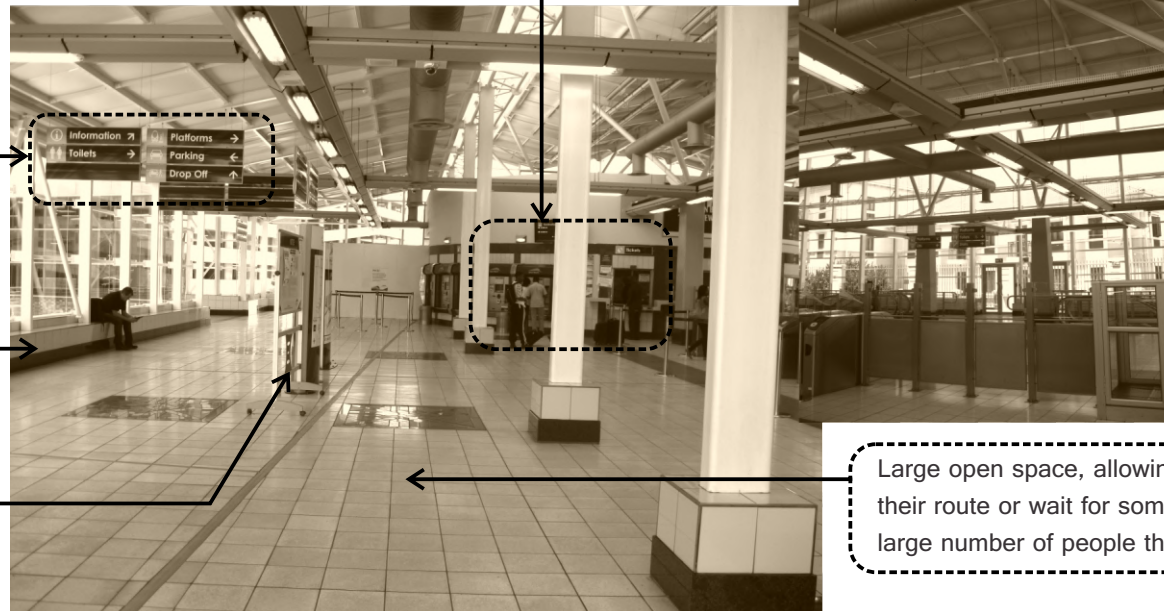
Double volume space, with services visible

Directional signage

Window ledge used as seating

Informational signage

Large open space, allowing people to stand and plan their route or wait for someone it can accommodate the large number of people that arrive during peak times



4.1.4. ANALYSIS CONCLUSION

The analysis of the Wits Art Museum, Johannesburg Theatre and Hatfield Gautrain Station allowed for the foyer space to be defined.

It can therefore be concluded that the foyer is a space that allows for transition. The large glazed façade and well lit interior of the Wits Art Museum, Johannesburg Theatre and Hatfield Gautrain Station foyers allow for transition between the outside and inside to occur with minimal discomfort to the user.

The foyer introduces the function and character of the building, as seen in the Wits Art Museum where a sculpture is placed in the entrance and in the Johannesburg Theatre, where posters advertising upcoming theatre performances are displayed.

The foyer orientates the user. The analysed public foyers have directional and informational signage, which allows users to navigate their way through the building.

The foyer allows for brief pauses. The Johannesburg Theatre has seating on the boundaries of the foyer and Hatfield Gautrain Station seating along a window ledge, allowing people to sit and compose themselves before they continue their journey through the building.

4.1.5. SUMMARY OF FOYER SPACE

Foyers transitional, introductory, orientation and pause spaces.

TRANSITION SPACE

Transition the user from outside to the inside.
Acclimatises the user to the spaces

INTRODUCTORY SPACE

Welcomes the user to the space and provides them with a suggestion of the character of the space.

ORIENTATION SPACE

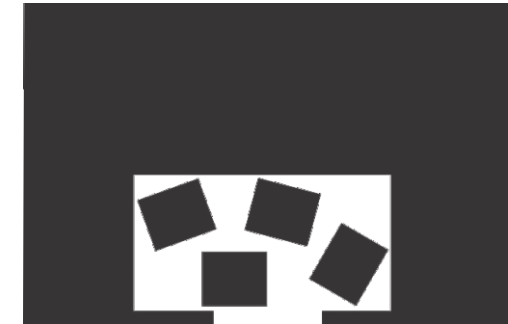
The space can be seen as a map, providing the user with a sense of direction.

PAUSE SPACE

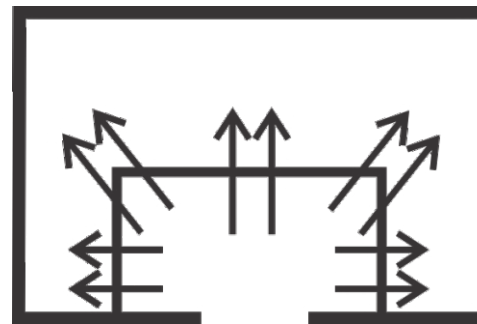
The space is considered a brief pause before departing to the destination.



TRANSITION



INTRODUCE



ORIENTATE



PAUSE

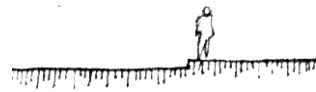
Fig:4.8
Graphic summary of foyer

4.1.6. SPATIAL QUALITY

It can be concluded that the foyer allows for **transition**, **introduction**, **orientation** and **pause**.

Transition (See Fig:4.9), introduction (See Fig:4.10), orientation (See Fig:4.11) and pause (See Fig:4.12) spaces have particular spatial qualities. By identifying these spatial qualities, the spatial qualities required to make the Urban Foyer a successful foyer space can be defined.

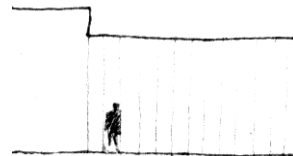
TRANSITION



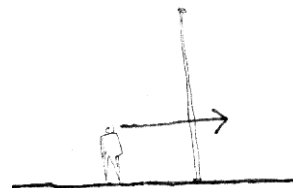
Change in floor level, up or down.



Change in ceiling height. From high to low, or low to high.



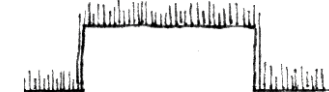
Lighting level changes from space that is left. Dark to light, and vice versa



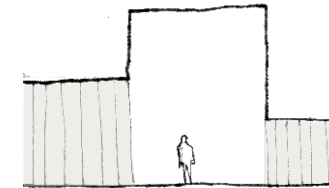
Visual link to the interior from the exterior

Fig:4.9
Graphic summary of spatial components of a transition space

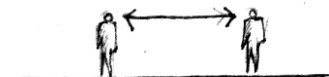
INTRODUCTION



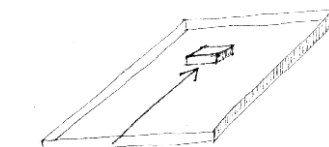
Impressive ceiling height



Lighting level is bright, to emphasis the volume



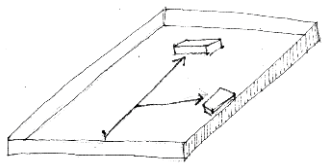
Face to face interaction



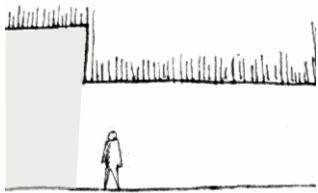
Well placed objects

Fig:4.10
Graphic summary of spatial components of a introduction space

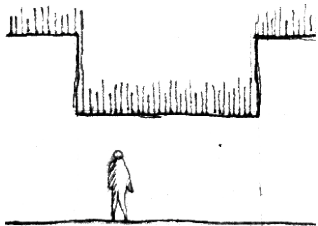
ORIENTATION



visually accessible



Well lit

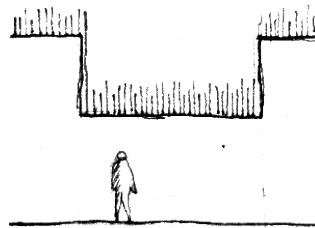


Ceiling that differs from other space, ie. low or high

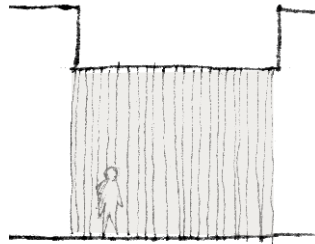
PAUSE



Change in floor level, up or down.



Low ceiling level



Warmer/ intimate lighting.

4.1.7. CONCLUSION

The analysis of the foyer revealed the spaces that make up a foyer: transition, introduction, orientation and pause spaces. Ceiling and floor heights, lighting levels and object placement contribute in creating the spatial quality of the identified foyer spaces.

These architectural devices will now be implemented in the design of the Urban Foyer. (See Chapter 7)

Fig:4.11
Graphic summary of spatial components of a orientation space

Fig:4.12
Graphic summary of spatial components of a pause space



PRECEDENT STUDY

5

5.1 INTRODUCTION

This precedent study will critically analyse selected buildings. Specifically the City of London Information Centre in England, the Castelvecchio in Italy, the Selexyz Dominicanen in Netherlands and the Nobel Peace Centre in Norway.

The analysis of the above mentioned buildings will result in critical design elements and concepts being uncovered. These design elements and concepts will be considered invaluable in the design of the Urban Foyer.

5.2. CITY OF LONDON INFORMATION CENTRE

Location: London, England

Architect: Make Architects with Stuart Lipton/Chelsfield Partners

Completed in: 2007

Function: Information Centre

Relevance of the Study: A typological example

Set in an area steeped in history the City of London Information Centre introduces a new and contrasting architectural style to the area (See Fig:5.4). This new local landmark provides information to the thousands of tourists that visit the area.

The building is situated on the newly established “must see” tourist route, replacing the circular kiosk originally designed for the Festival of Britain. The centre's triangular plan (See Fig:5.3). developed from the pedestrian movement on the site embraces the visitors who approach it (City of London Information Centre, s.a.).

The angular structure is clad in specially manufactured

stainless steel panels. These panels form a subtly reflective surface that contrasts with the textured stonework of St Paul's Cathedral. The interior of the centre is lined with vivid yellow panels formed from a recycled timber product (See Fig:5.1). High-tech equipment necessary for providing state-of-the-art information service to visitors is concealed beneath the bright and compact interior. The full height glazed facade makes the specially designed information desk and display shelves containing tourist literature visible from the street (Fig:5.5) (City of London Information Centre, s.a.).



Fig: 5.1
Interior of the information centre. (McRAE, A, 2007)

Fig:5.2
Tourist getting information from centre operator. (McRAE, A, 2007)

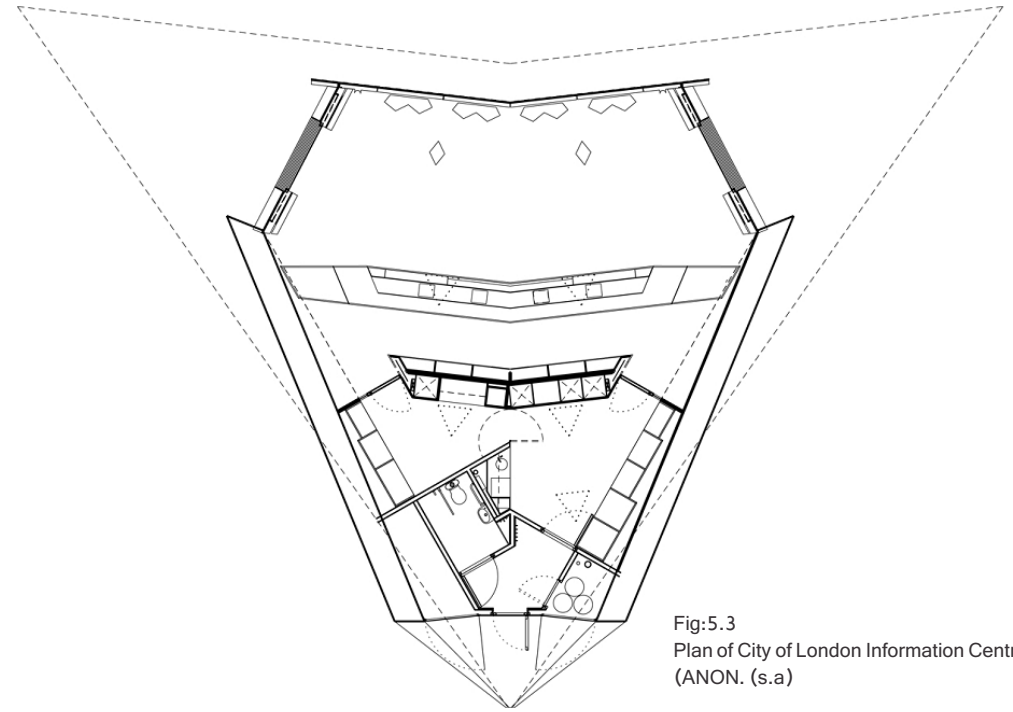


Fig:5.3
Plan of City of London Information Centre.
(ANON. (s.a))



Fig:5.4
Exterior view of the City of London Information Centre. (McRAE, A, 2007)



Fig:5.5
Glazed facade allowing people to view the interior. (McRAE, A, 2007)

5.2.1. DESIGN OUTCOME

The City of London's Information Centre introduces a contemporary architectural style to the surrounding context. The modern angular form contradicts the historically rich environment, and creates an interesting new dialogue between the old and new. The concept of context should be considered a valuable design generator. The idea of the intervention complementing or contradicting the environment in which it sits can be explored.

Additionally the use of bold architectural forms and materials used in the centre allows the building to stand out in its surroundings, providing interest amongst passers-by. Further enticement into the centre is seen by the transparent façade. The concept of visible elements and activities could be seen as a live advertisement, luring people into the building.

5.3. CASTELVECCHIO

Location: Verona, Italy

Architect: Carlo Scarpa

Completed in: 1973

Function: Museum

Relevance of the Study: Use of materiality, lighting and attention to detailing

Over the centuries the Castelvecchio underwent a series of alternations and changes. As its original purpose was to serve as a defence against revolting forces, the building was damaged, rebuilt and modified to serve its military function. The building was adapted and transformed into a museum, when it was no longer needed as a military fortress.

Many were responsible for the transformation of the fortress into a museum. However it was Italian architect, Carlo Scarpa's work that transformed it to the world renowned Castelvecchio Museum. Scarpa's remodelling of the castle took place in two phases, 1957-1964 and 1967- 1973

Scarpa was not interested in imitation or restoration

with regard to Castelvecchio, but rather the preservation and highlighting of the history that existed within the building (Murphy, 1990:4). The building was stripped of its superficial and irrelevant decoration and materials.

The Castelvecchio is steeped in history and the materials used have a connection with the surrounding context (Murphy, 1990:9). Therefore history and the context played an important role in Scarpa's approach to materiality. Original elements of the building have been either preserved (Murphy, 1990:9) or reused, in order to try and maintain a certain degree of the building's original essence. Scarpa reused or adapted certain original materials found in the buildings.

Scarpa used local materials as he thought they would evoke the "ancient cultural and architectural tradition of Verona" (Murphy, 1990: 183), as well as being economical. However this was not always the case since imported timber, from Africa, North and South America were used in a number of areas of the building.

In instances like this the physical and aesthetic properties were thought to be influential factors when

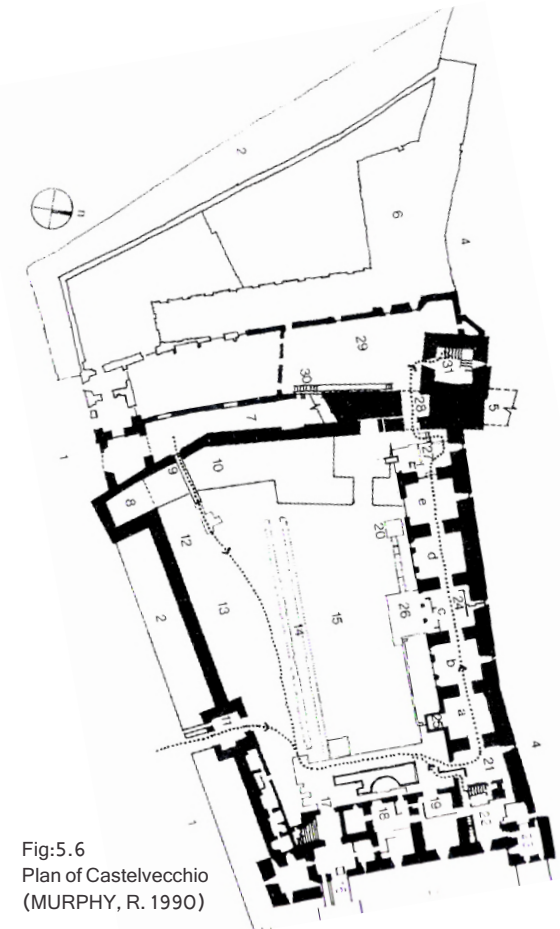


Fig:5.6
Plan of Castelvecchio
(MURPHY, R. 1990)

Fig:5.7
Exterior view of Castelvecchio from the courtyard. (VAN DER WATH, E. (s.a))



selecting the material.

The beauty of Scarpa's architectural work is his attention to detail, which is evident throughout the museum. Where others would use standard fixing and joining details, Scarpa uses the opportunity to explore the use of new and interesting techniques to form details. (See Fig:5.8 & Fig:5.9)

As mentioned, Scarpa was an architect who relished in the details of a space. The variety of complementary and contradicting finishes and surfaces of Castelvecchio enhance the atmosphere and the artwork that inhabits the space. Materials of varying colour and texture (See Fig:5.13) are used extensively in the surfaces and finishes of Castelvecchio. The stucco was tinted in vibrant or subtle hues and was applied to the walls (See Fig:5.11 & Fig:5.12). The colours in the spaces highlight and enhance the colours of the paintings and the chiaroscuro effect of the sculptures (Murphy, 1990: 175). The application of colour has to be carefully considered. The colour should complement the artworks not compete with them.

Texture is achieved in the Castelvecchio through the plasterwork, concrete and stone surfaces. Contrasting and similar materials were placed next to one another. These textured surface finishes create an interesting backdrop to certain artworks and provide an interesting contrast to the smooth monotone colour walls of Castelvecchio. The different surface and finishing treatment applied to the spaces of Castelvecchio create different atmospheres and moods in the various gallery spaces and demarcate the stages in the tour of Castelvecchio (Murphy, 1990: p 175).

Scarpa was opposed to the addition of artificial lights in Castelvecchio (Castelvecchio, s.a), to enhance the painting, sculptures and space (See Fig:5.16). Scarpa wanted natural light to enter the space. He was aware that the light would reveal distinct aspects of a space like, the form, detail and surface (Murphy, 1990: 58). The natural sunlight filtered through the many windows of Castelvecchio, vary the amount of shadow or light falling onto the surface of the walls (See Fig:5.14), or

floors. The light added an extra dimension to the finished surface. The effects created were both unique and unpredictable as they were dependent on the light. In the Sacello the light filtering in from the window above changes the colour of the bottle green stucco wall finish, deepening or lightening it. (See Fig:5.15)

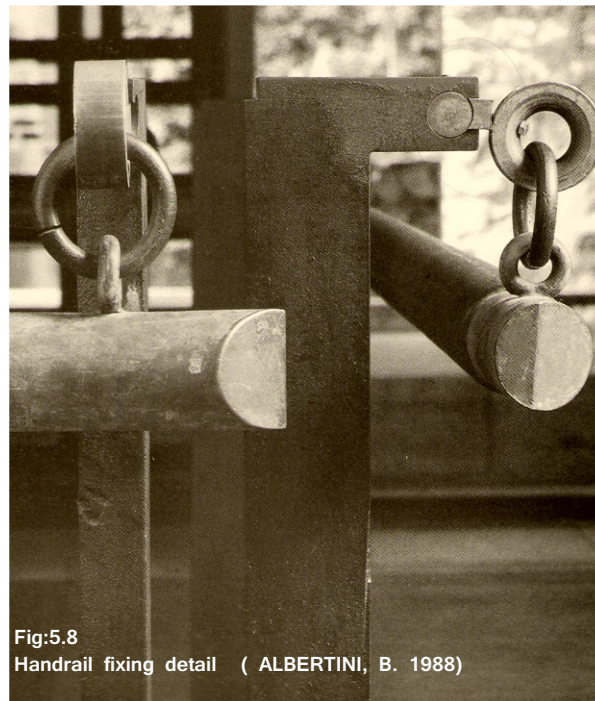


Fig:5.8
Handrail fixing detail (ALBERTINI, B. 1988)



Fig:5.9
Floor to wall junction detail.(ALBERTINI, B. 1988)

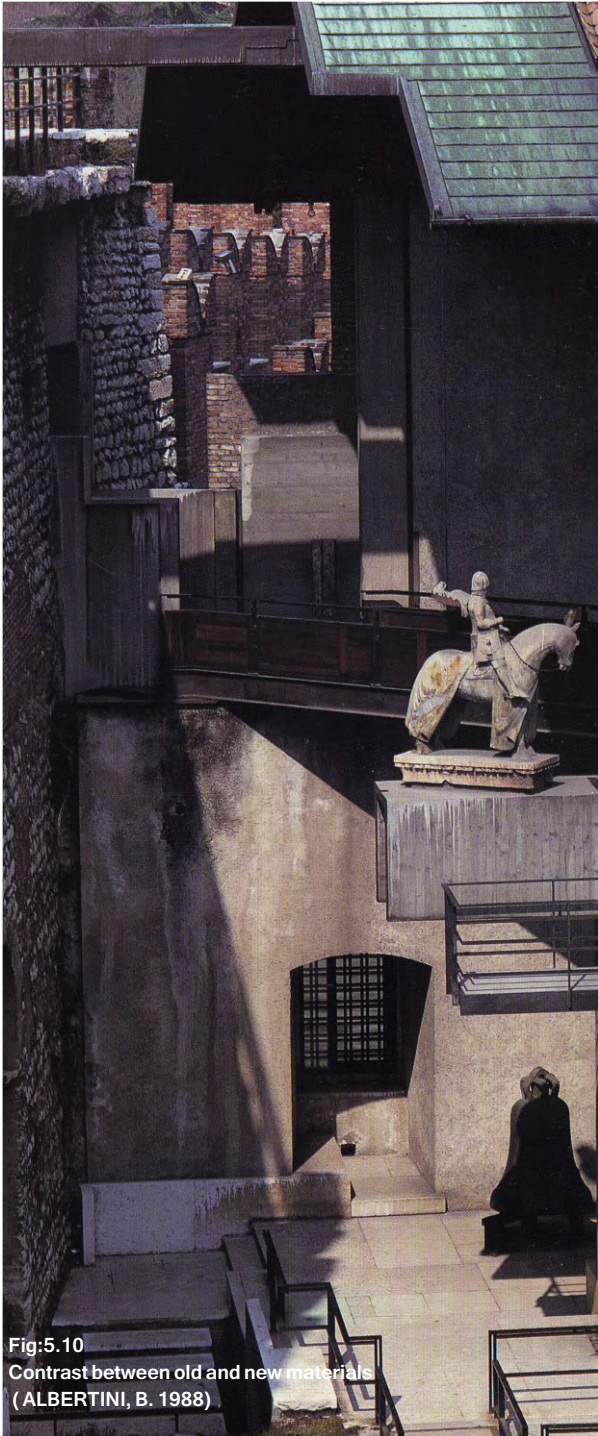


Fig:5.10
Contrast between old and new materials
(ALBERTINI, B. 1988)



Fig:5.11
Pompeii red stucco wall. (VAN DER WATH, E. (s.a)

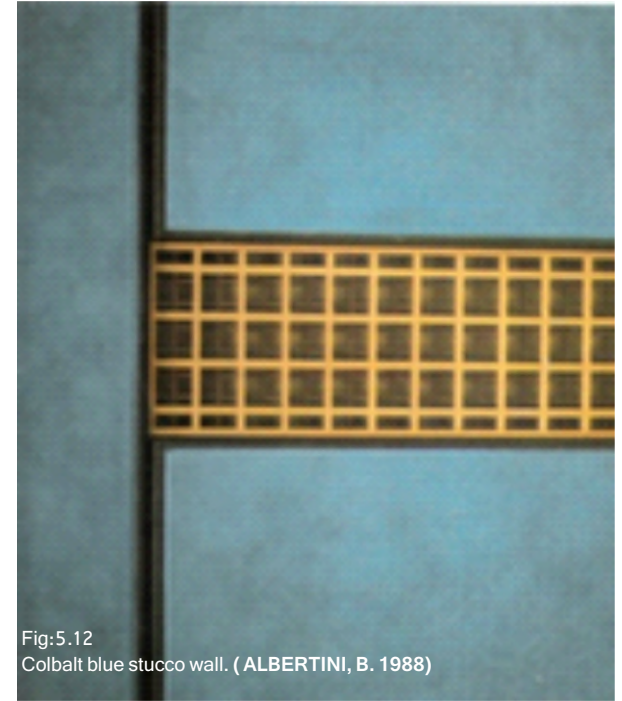


Fig:5.12
Cobalt blue stucco wall. (ALBERTINI, B. 1988)



Fig:5.13
Sacello wall of Prun stone. (ALBERTINI, B. 1988)



Fig:5.14
Light and its effect on the wall finish. (MURPHY, R. 1990)

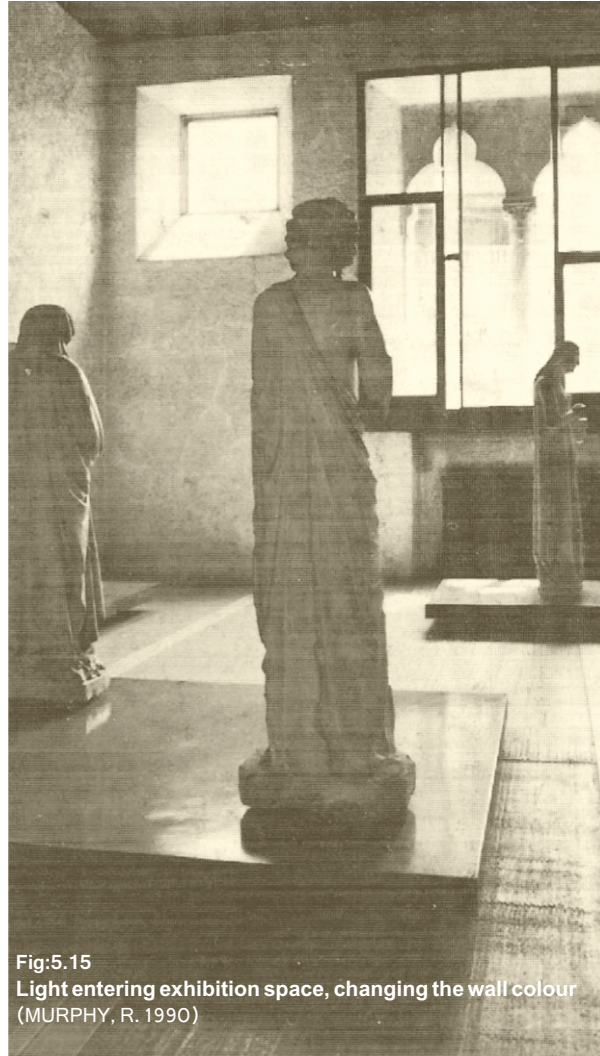


Fig:5.15
Light entering exhibition space, changing the wall colour
(MURPHY, R. 1990)



Fig:5.16
Light entering the Sacello, illuminating the exhibitions
(MURPHY, R. 1990)

5.3.1. DESIGN OUTCOME

Scarpa used the history of the Castelvecchio to inform a number of his design decisions. Using the history of the building as a departure in the design process could produce interesting design resolutions. This design concept could be seen in the choice of materials used, the preservation of building elements or the adaptive reuse of materials. This could be achieved by re-using original materials in new and innovative ways, by preserving elements of the original building or by employing design concepts of that period in new materials.

Scarpa's attention to detail in the Castelvecchio allows for the creation of custom made details, unique to the museum. This concept could provide an opportunity to create furniture, fixtures or junctions. These custom made features provide the space with elements that set it apart from other spaces. This concept could be used in the design of junctions, like floor material meeting wall or balustrade up stands meeting the floor.

The contrasting and complementary materials and finishes used in the Castelvecchio provide interest and

aesthetic appeal and focus on areas in the space that need to be highlighted. Certain materials and finishes have metaphysical connotation, these help in creating a mood and atmosphere. This design concept could be seen in the material choice and finishes in the exhibition spaces, creating a space that is different in tone and mood to another exhibition space. This provides the patron the opportunity to experience different feeling as they travel through various spaces.

Lighting is considered to be a crucial element in the design of a museum or gallery. Scarpa realised that natural lighting had a different effect on artworks than artificial lighting. Artificial lighting has a static quality, whereas with natural lighting allows hidden elements in paintings and sculptures to be exposed. This design concept is not new and is attempted in many galleries. This attempt to naturally illuminate museum and gallery spaces can be realised through the use of transparent materials, window and skylight installation, to name a few.

5.4. SELEXYZ DOMINICANEN

Location: Maastricht, Netherlands

Architect: Merkz + Girod

Completed in: 2007

Function: Bookstore

Relevance of the Study: Conversion of a religious building with a vaulted ceiling into a public space.

The Selexyz dominicanen was created through the merger of three Dutch companies; Bergman's bookshop, the Academische Boekhandel, and the bookshop chain Selexyz. The installation design saw the 13th century Gothic styled building being altered into a bookstore. The design was the brain child of Dutch architectural company Merkz + Girod, who have been involved in numerous remodelling of historic buildings (Glancey, 2008).

The cathedral served as a place of sanctuary and worship until 1794, when the city was invaded by the French. As the Dominicans were driven out by Napoleon, the church was abandoned and become a warehouse and later an indoor bike shed (Ceniza,

2010).

The intervention sees a contemporary bookstore being placed in the cathedral, while still respecting and preserving the religious setting. The original structure remained untouched; the bookstore interior was executed through the implementation of freestanding platforms, which act as book shelves and additional floor levels. Additional book stands and shelves are allocated within the naves of the cathedral (See Fig:5.17). Although the three storey black metal bookshelves towers within the space, they allow for the desired floor area to be achieved in the 750m² space and for patrons to gain a closer look at the beautiful but faded paintings decorating the ceiling (See Fig:5.19) (Glancey, 2008).

The phrase 'touch lightly' is adopted when detailing the building. The delicate metal frame (See Fig:5.20), from which promotional banners are hung wrap around the columns of the nave. Lighting is suspended from the ceiling and integrated into the black metal book shelves. The book stand in the nave sits away from the

wall, the design leaves of the walls of the being untouched.

A café is located at the apse of the church and the bookshelves act as a guide, drawing the users' line of vision to the café (See Fig:5.18). Patrons to the bookstore and café can sit at the large communal crucifix table. (See Fig:5.22)



Fig:5.17
Interior view of the bookstore from the nave. (ROOS, A. 2008)

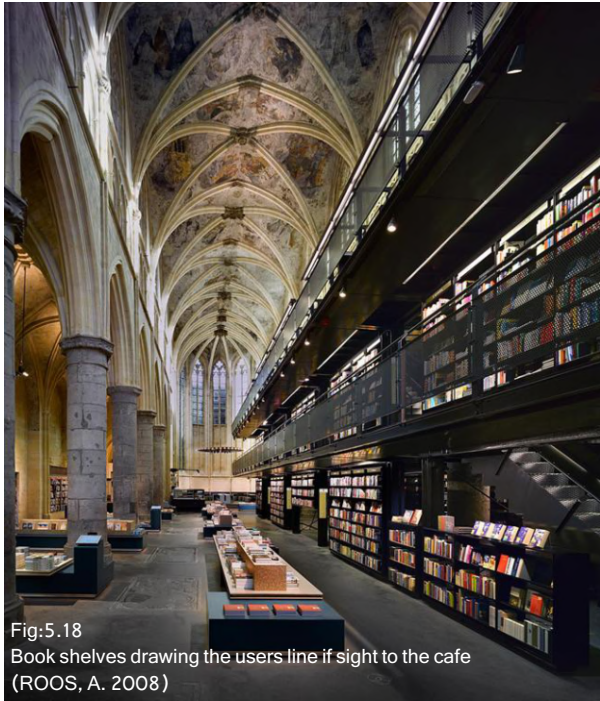


Fig:5.18
Book shelves drawing the users line of sight to the cafe
(ROOS, A. 2008)

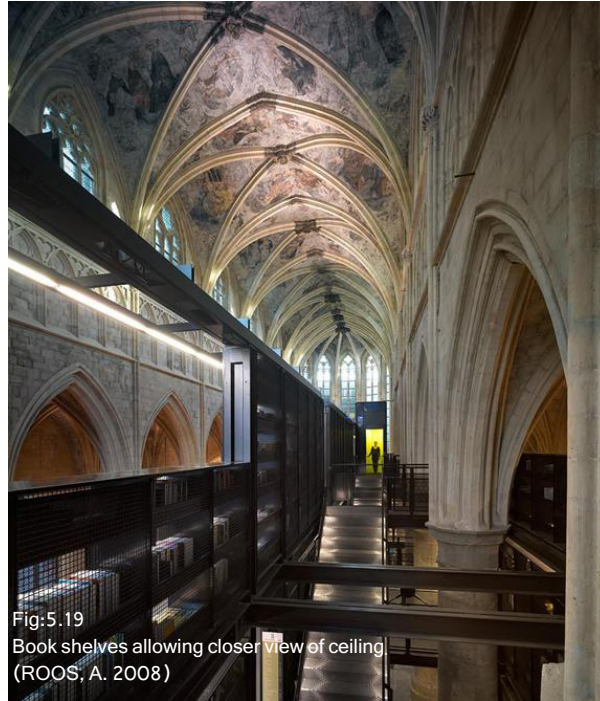


Fig:5.19
Book shelves allowing closer view of ceiling
(ROOS, A. 2008)



Fig:5.20
Detail of banner frame wrapped around a column
(ROOS, A. 2008)

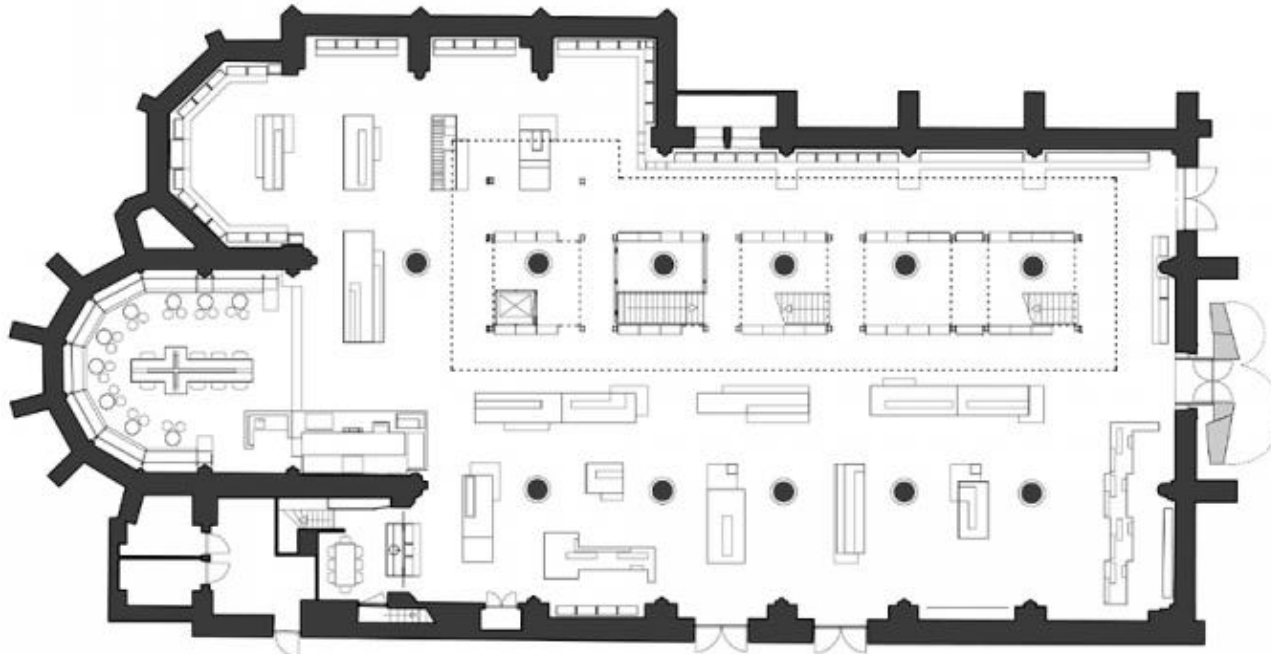


Fig:5.21
Plan and section of the Selexyz Dominicanen. (ANON. (s.a))

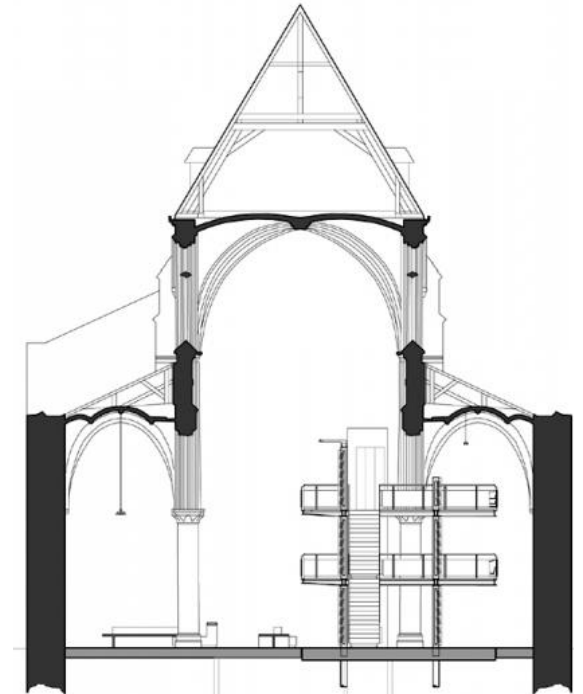




Fig:5.22
Cafe located in the apse of the bookstore. (ROOS, A. 2008)

5.4.1. DESIGN OUTCOME

The intervention respects the original structure and form of the building. All additions are carefully considered and well placed, and do not destroy the integrity of the space. The walls of the building are respected and the new lighting and signage are integrated into the design of new additions or delicately incorporated into the existing building. The unusual roof of the building is a feature and the design respects the roof by not hanging numerous elements from it, but allowing the user to be lured to appreciate its beauty. This is achieved through suspending promotional/ advertising banners from the tops of columns, drawing the user's line of view towards the roof and through the introduction of the three storey high bookshelves, affording users a closer look at the art on the ceiling. Although bookstores are notorious for including a café in the layout, the addition of this facility into the building encourages people to stay longer in the space.

5.5. NOBEL PEACE CENTRE

Location: Oslo, Norway

Architect: David Adjaye

Completed in: 2005

Function: Depicts the history of the Nobel Peace Prize

Relevance of the Study: Use of materiality and lighting

The Nobel Peace Prize is awarded annually during a ceremony that takes place in the Oslo City Hall.

The Nobel Peace Centre is located in the old Vestabananen Station. The Centre functions as an exhibition space, displaying the history of the Nobel Peace Prize, as well as explaining the humanitarian works of the numerous laureates (Allison, 2009: 22).

The interior space was radically changed through the clever use of materials. These materials contrast and contradict the existing materials found in the station.

The contrast of materials helps in creating a powerful atmosphere that enhances the experience. The interior is designed to evoke a strong sensory experience (Allison, 2009: 22).

This is achieved through the engaging of the visitors senses particularly sound, sight and touch.

The 8m long register tunnel situated at the entrance of the building has numerous holes found in the inner façade of the tunnel (See Fig:5.23). These holes represent the major cities in the world. Each hole produces a colour, red or green, indicating to the visitor whether they are in a state of conflict or peace. Additionally, the holes emit the sound of the language spoken in that specific city (Allison, 2009: 30).

The use of colour creates an unforgettable environment for the user. The reception is coloured red (See Fig:5.26). All surfaces are finished with a red resin. The use of red was selected to acknowledge the motif of conflict that is prominent in the programme, as well as unite the new intervention to the existing structure (Allison, 2009: 31). In contrast to the red reception, the soothing green walls of the café are created through a mural by artist Chris Ofili (See Fig:5.25). Like the reception the applied decoration is used to transform the building to its new role (Allison, 2009: 35).

Fig:5.23.
The register tunnel at the entrance. (Allison, 2006)

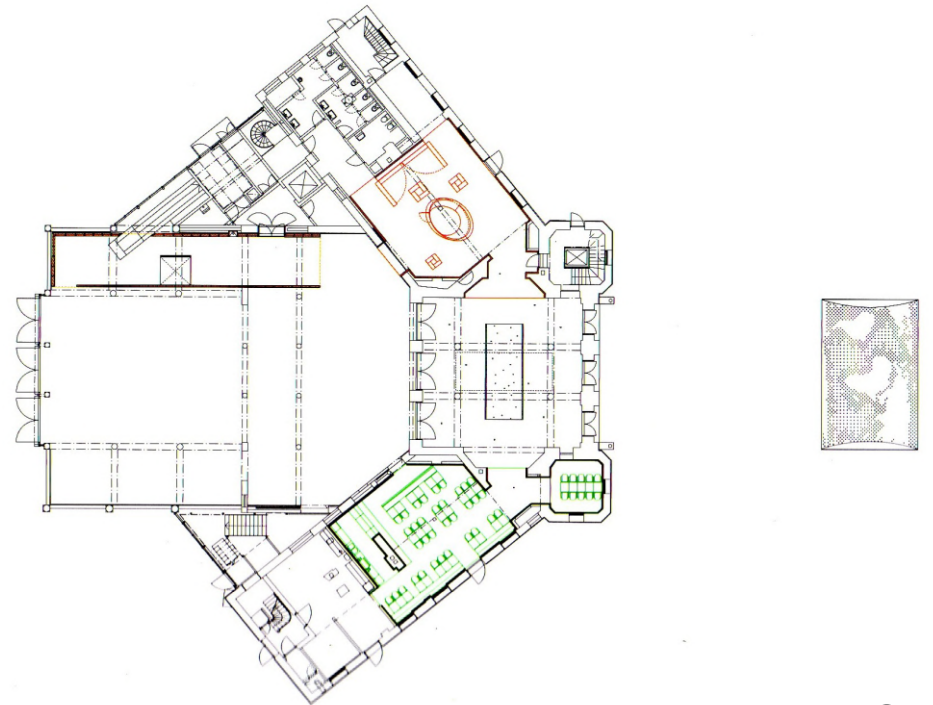
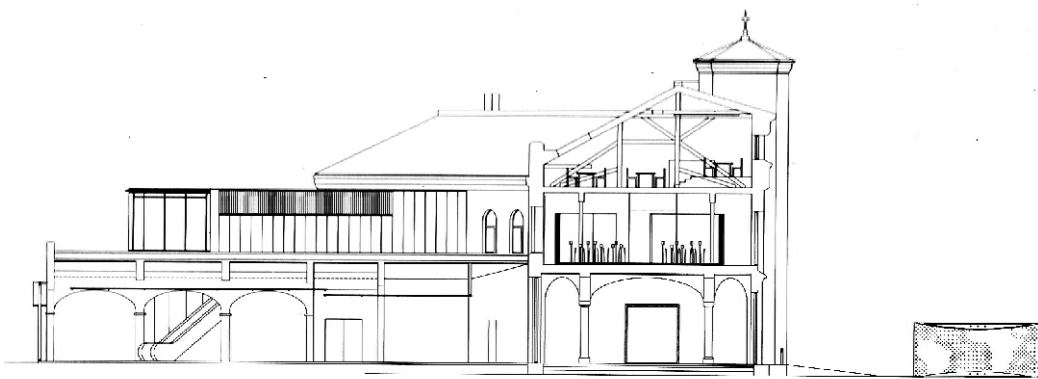


Fig:5.24
Ground floor plan and section of the Nobel Prize Centre. (Allison, 2006)



Fig:5.25
Green Cafe. (ANON. (s.a))



Fig:5.26
Red reception area. (ANON. (s.a))

5.5.1. DESIGN OUTCOME

The different materials and finishing application help in creating different atmospheres, through the metaphysical associations attached to these materials. The use of different colours, textures and surface treatments applied in the Nobel Peace Centre allows for each space to have a different mood and tone. This design concept has the potential of allowing the patrons of the centre to experience new and different atmosphere, making his or her journey though the spaces more memorable. Additionally technology, through the use of creative lighting and sounds are used to further stimulate the visitors' senses.

5.6. CONCLUSION

In the adaptive reuse of the SARWMH into a tourist information centre, specific inspiration and information can be obtained from the precedents analysed.

The relationship that context and history have on the design process, informs the design as seen in the Castelvechco and the City of London Information Centre. Complementing or contradicting the context provides certain advantages, like enticing the pedestrian with the creation of something bold. The adaptive reuse of materials in a new and different way or the use of certain materials can be seen as history informing design decisions as in Castelvechco, where the history of the building is highlighted and remembered.

The implication materials and finishes have on a design are of importance. Materials have many metaphysical connotations and may create a distinct atmosphere, as seen in the Café and reception of the Nobel Peace Centre. Here colour is aggressively used to create a specific energy in the space. Colour should be carefully

considered, but if applied correctly immediately transforms a space.

The attention to detail and design in a space allows for unique and functional spaces in a building. Well thought out designs, as seen in the Selexyz Dominicanen, allow for the original structure not be bulleted with light fixtures, signage and shelving. The attention given to the junctions and joints in the Castelvechco, accentuate the relationship between old and new and different materials.

Finally lighting plays an invaluable role a space as it can be used as a tool to highlight design elements boldly or subtly, as seen in the Castelvechco where natural light is used to illuminate sculptures and exhibitions. However, natural light is unpredictable and the Nobel Peace Centre uses artificial lighting to highlight architectural features.

Dorp Weg

Ompad via
deurpad M1

Francois Oberholzer
motorweg

R55

JOHANNESBURG



Mooi-
straat

M2

Stad



12 JOHANNESBURG

M9



Rissikstraat

NET



ONLY

DESIGN THEORY AND APPROACH

6

6.1. PLACE MAKING

6.1.1. INTRODUCTION

In the confusion and anonymity of environments, spaces can assume a role and become a place in which people seek comfort, can be pointed out to and by others and suggest behaviour. (Von Meiss in Rengel, 2008: 36) The ideas of place making can be used to help create an association or relationship with between users and place.

6.1.2. PLACE MAKING

Place making is about the understanding of cultural and human characteristics of a space. When a space is given a cultural meaning it becomes a place (Trancik, 1886: 114). Place refers to the concrete term given to an environment. However place is not merely described in physical terms. When material, substance, texture and colour are viewed in their entirety, the “environmental character” of a place is determined. This “environmental character” or essence of a place is defined by the intangible feelings and perceptions associated with a place. Both the physical and immaterial qualities can be analysed and describe a

place (Norberg- Schultz; 1980: 5, 6).

Norberg- Schultz defines these components as “space” and “character”. Space refers to the organisation of three dimensional elements within a place, whereas character refers to the atmosphere of a place (Norberg- Schultz; 1980: 11).

When one can orientate and identify oneself with both the physical components and “space” and intangible qualities of a place or “character”, the place becomes meaningful (Norberg- Schultz; 1980: 5).

“To gain an existential foothold man has to be able to orientate himself; he has to know where he is. But he also has to identify himself with the environment, that is he has to know how he is a certain place” (Norberg- Schultz; 1980: 19).

It is the responsibility of the design to enhance the space and character, allowing for meaningful experiences to occur within the building and the environment in which it sits. (Trancik, 1986: 116)

ORIENTATION

Numerous works have been written dealing with the idea of orientation. Most notable is the work of Kevin Lynch. Lynch (1960) states that a distinctive and legible environment creates a sense of comfort and allows for the potential of a deep and intense human experience. An environment or place that would allow for these experiences would be one with districts, nodes, landmarks, paths and edges that are identifiable and arranged in a coherent pattern. These well organised attributes contribute to the imageability of a place. Imageability is defined as the ability of an object to evoke a potent image in an observer. (Lynch, 1960: 9)

When Lynch makes reference to the elements that facilitate imageability, he uses urban design examples. However, the elements that aid in making mental maps can be referred to in interior terms.

Lynch defines districts as medium to large sections of the city. In interior terms a districts is a space that accommodates a specific function or activity like an

open plan office. Nodes are areas of heightened activity. An interior example of this space is a break room or lounge area with seating. Landmarks are defined by Lynch as a physical object that stands out in its environment. In an interior space this could refer to a feature wall, artwork or information kiosk. A path in the urban context refers to circulation channels, a corridor can be referred to as a path in an interior. Edges according to Lynch are boundaries between two places, a wall in an interior environment act as a boundary between two places (Rengel, 2008: 47-51).

The images generated by organising these elements are the product of one's immediate sensation, past memory and the ability to use those initial and past emotions to interpret information given through the implementation of way-finding strategies and devices. Way-finding is the use of visual information, such as landmarks, signage, pathways and environmental cues to help users, particularly first time users of a space navigate the site without experiencing disorientation or confusion. (Biesek & Brandon, 2003)

Way-finding devices are placed in the interior of buildings and may include numbering systems, verbal information systems, information kiosk, maps, signs and graphic symbols.

IMPLEMENTATION INTO DESIGN

Way-finding principles (Biesek & Brandon, 2003)

1. Logical arrangement and design of a space. Visual dominance of entrances, definition of public spaces from private spaces and the ability to separate function zones from one another
2. Naming, numbering and organisation of parts of a space. The use of floor numbering, symbols and foreign language.
3. People using the space have individual abilities and limitations. The space should cater for all. People with special needs, cultural and ethnic minorities and the elderly must be able to move and function through the space with minimal assistance.
4. Public information such as brochures, mailers,

print and tv advertising must become part of the user's information on how to navigate the space.

5. Staff and occupants of the space are an essential part of the user's environmental influences and should be well trained and knowledgeable about the place.
6. An organised set of signage devices is the most cost effective method of way-finding. Other devices include colour accents, strategic placements of sculptures, dramatic lighting and information kiosks.

IDENTIFICATION

Orientation and identification help in creating a meaningful experience. However it is possible to orientate oneself in a place without identifying with it (Norberg- Schultz; 1980: 20).

Identification is more psychological than practical. Identification means to relate meaningfully or belong to a space. It is about creating a relationship with the place (Rengel, 2008: 48). Norberg- Schultz (1980: 20) simplifies the idea by stating it means to become “friends” with a specific place.

“Nordic man has to be friends with the fog, ice and cold winds; he has to enjoy the creaking sounds of snow under his feet.” (Norberg- Schultz; 1980: 21).

IMPLEMENTATION IN DESIGN

Creating a relationship with the user and the place is subjective, as each user will experience different feelings regarding the environment. However, by introducing the unfamiliar culture and customs of the Culture Core to the user at the Urban Foyer, the user will feel more at ease and comfortable with the

environment in which he is entering, thus attempting to foster a positive “friendship with the environment”.

Strategies:

1. Use local terminology and phrases within the interior to describe space and the environment.
2. Depict images of the surrounding areas and people.
3. Use locals as staff

6.1.3. CONCLUSION

The orientation and identification strategies identified within the chapter will be implemented in the design of the Urban Foyer. These strategies will assist to orientate the user within the building and the Cultural Core and help create a relationship between the user and the environment and building, allowing the users to have a memorable and meaningful experience within the Cultural Core.

6.2. APPROACH TO DESIGN

6.2.1. INTRODUCTION

The analysis process revealed that the SARWMH is structurally sound and in a fairly decent condition. However due to the neglect and vandalism the building has suffered, certain elements have been damaged. Through the making good process these damaged elements will be removed and replaced.

6.2.2. APPROACH STRATEGIES

APPROACH TO HERITAGE

Before one can state the approaches that will be implemented in the alteration of the SARWMH into the Urban Foyer, it is important to state the approach to heritage, as it will inform many of the other approach strategies. The SARWMH is 55 years old, and does not fall within the protection of the SAHRA. As it is not the aim of this intervention to **preserve**: maintaining the building in the found state or **restore**: returning the building to its original state (Brooker & Stone, 2004:11), but to alter the building to suit a new function. In doing so the structure will have to be altered. This lack of protection will allow for certain liberties to be

taken in the alteration of the SARWMH. However in spite of the lack of protection, careful consideration will be made with regards to any and all alteration. An intensive historical, physical and environmental analysis was conducted to inform the statement of significance (Chapter 2). Both the analysis and statement of significance will be consulted with regard to demolition, addition and alteration to the SARWMH to ensure that the significance of the building is not altered or changed.

APPROACH TO MAKING GOOD

'Making good' can simply be defined as repair work. It is the process whereby damaged elements are replaced (Scott, 2008: 116). As stated previously this intervention is not a restoration, and the repair work should not mimic the material or techniques of the original structure. The repair work should respect the style, material and design of the damaged elements, but be executed in a manner that provides a contrast from the original.

APPROACH TO ENABLING WORKS

Enabling works is the preparing of the structure for the new works. This preparation involves the partial demolition and removal of elements that prevent the new works from taking shape. (Scott, 2008: 126).

APPROACH TO DEMOLITION/ REMOVAL

Any demolition to the SARWMH should be carefully considered. The statement of significance and analysis should be consulted, and therefore the question, "How valuable is the existing structure?" should be asked. The demolition should facilitate the new design, while respecting the building's significance as stated in the statement of significance.

APPROACH TO NEW WORKS

New works is the implementation of the new design, allowing the proposed new function to be realised.

APPROACH TO NEW STRUCTURE

The proposed new structures should, like all repair

work, not mimic the original structure. As it is new, the materiality and construction should reflect the time in which it was built. The form and design should respect the modernist principles. Therefore, the new structures are clearly identifiable against the old.

APPROACH TO MATERIALITY

NEW

As in the City of London Information Centre, Castelvecchio and the Nobel Peace Centre, materials will be used to highlight the difference between old and new. Additionally the implementation of certain materials will be used to create varying moods and atmospheres, as materials have a metaphysical connotation associated with them.

EXISTING

In Castelvecchio Scarpa reused and adapted certain original material found in the building into the new design. This was done to allow for the building's history to be preserved as well as being economic.

Certain materials within the SARWMH will have to be

removed in order to allow for the new design. Following Scarpa's approach to reuse, some of the removed material from the SARWMH will be reused within the Urban Foyer.

APPROACH TO LIGHTING

Scarpa used lighting to highlight aspects of the building and the exhibition within the Castelvecchio. But where the Castelvecchio uses natural lighting, the lighting in the Urban Foyer will use a combination of natural and artificial lighting. In the original structure, natural lighting that filtered through glazing would highlight the junction between structural elements, particularly wall and roof. The lighting within the Urban Foyer will respect that relationship and addition will highlight the junction between old and new. In the Nobel Peace Centre lighting is used to accentuate features and objects, this approach will be adopted in the Urban Foyer. Lighting elements and fittings like in Selexyz Dominicanen will not clutter and disturb the walls of the building, but will be cleverly incorporated into additions or suspended from the ceiling.

APPROACH TO DETAILING

Great attention will be placed on detailing. Joints and junctions between old and new will be emphasised and illuminated, while joints and junctions between new will appear subtle and seamless. The detailing within the building will be used as a tool to highlight and draw attention to aspects of the Urban Foyer or create understated and delicate features.



DESIGN DEVELOPMENT



7

7.1. INTRODUCTION

As established in Chapter 1, this dissertation sets out to design a visitor centre for Johannesburg's inner city in the SARWMH. The influences and design generators used in the Urban Foyer have been established in earlier chapters.

This chapter discusses and illustrates the design development of the Urban Foyer.

Stripping back can be regarded as a guide in the process of altering a building. The alteration of the SARWMH into the Urban Foyer is achieved through the implementation of the various stages of stripping back set out by Fred Scot; stripping back, making good, enabling works and new works.

7.2. STRIPPING BACK

Stripping back is the process whereby a thorough understanding of the host building is established; thus creating a relationship which allows informed decisions to be made regarding the new work and the existing. As its name suggests the stripping back is the process whereby elements within the host building are removed. Through the intimate understanding of the building, elements of alteration and additions are identified and removed; returning the building to a state that closely resembles its original form. (Scott, 2008:108)

The SARWMH has undergone very few additions and alterations. The changes to the building have been identified in Chapter 2 and will be removed from the SARWMH (Fig: 7.1). Leaving the building as close to its former state as possible.

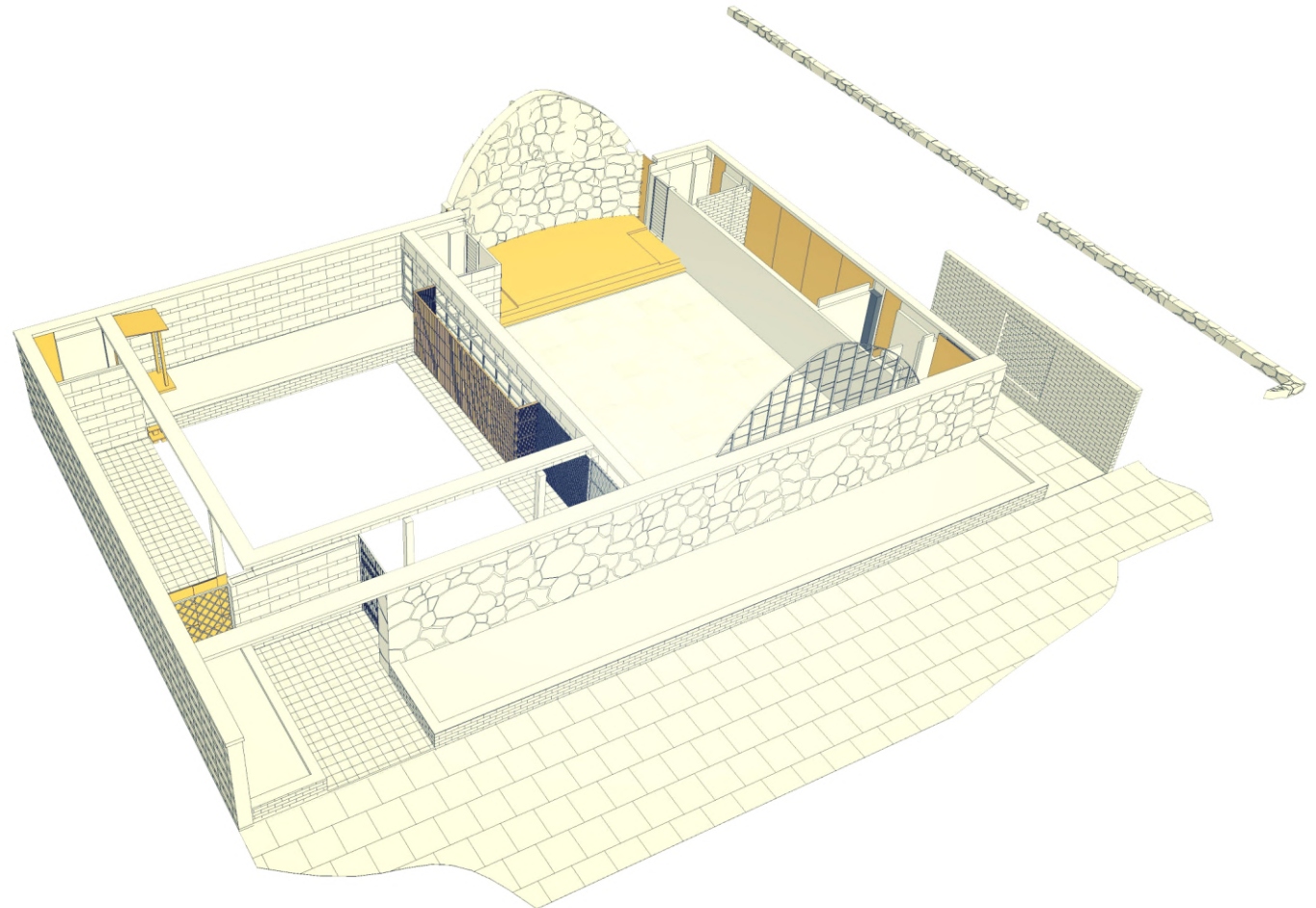


Fig:7.1
Model of elements that will be stripped from the building.

7.3. MAKING GOOD

The SARWMH has been left vacant for many years and is currently illegally occupied resulting in the building being rundown and neglected.

A number of elements within the building will have to be replaced and repaired.

THE GLAZING

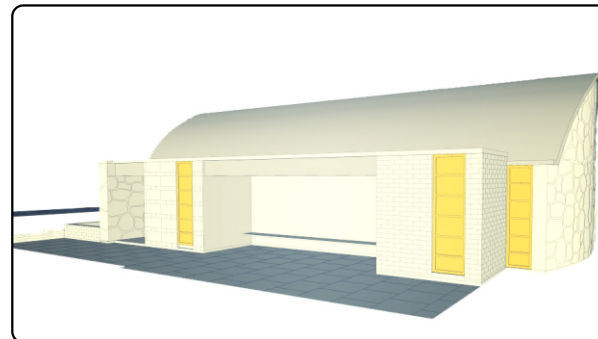
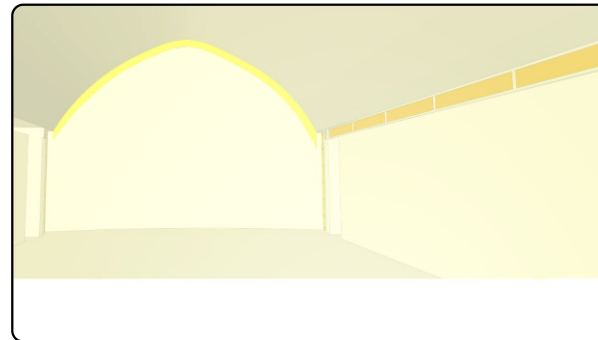
Analysis (Chapter 2) has revealed the glazing within the SARWMH has been broken and damaged over the years and therefore has to be replaced.

The internal yellow strip glazing panels will be removed and replaced with tinted yellow glass that matches the existing colour.

All full height windows will be removed and replaced with aluminium window frames finished with a charcoal powder coating. Laminated glass will form the infill panels to the window frames.

Fig:7.3
Model showing the full height windows that will be replaced

Fig:7.2
Model showing strip glazing panel that will be replaced



THE POND

The pond on the northern facade will be restored. Therefore the vegetation and soil will be removed. The pond will be properly waterproofed and tiled in a mosaic tile.

Fig:7.4
Current condition of the pond on the Northern facade

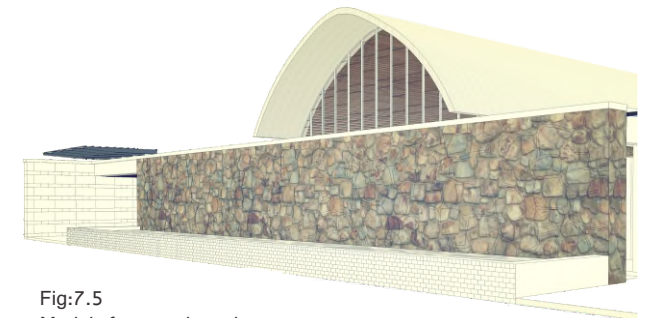


Fig:7.5
Model of restored pond

THE FACADES

The facades of the SARWMH have fallen victim to vandalism. The affected areas will clean using a high pressure hose and chemical solution.

Fig:7.6
Vandalism on Western facade

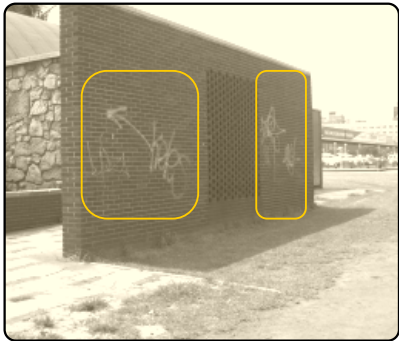


Fig:7.7
Vandalism on Southern facade

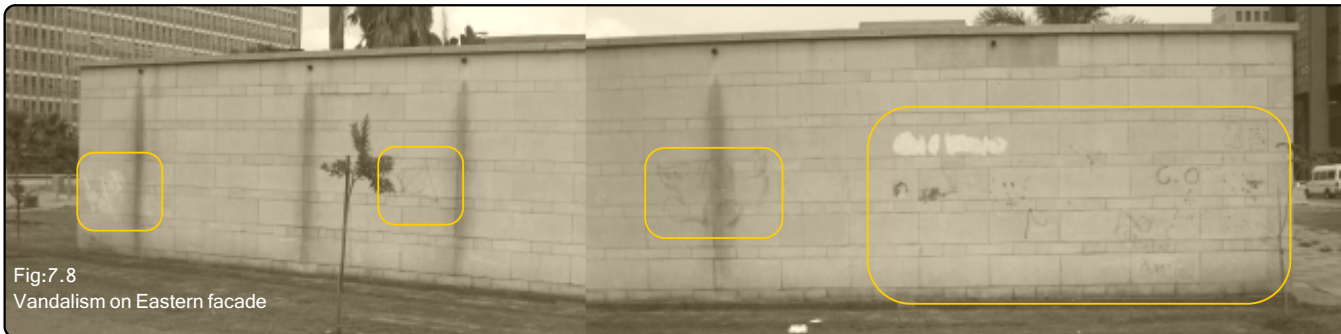
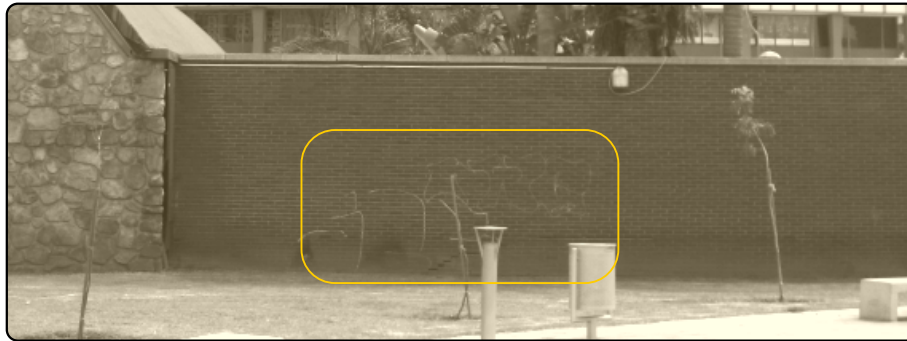


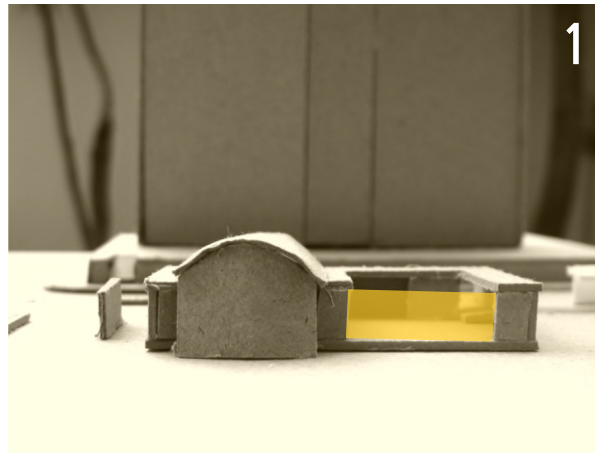
Fig:7.8
Vandalism on Eastern facade

7.4. ENABLING WORK

7.4.1. INTRODUCTION

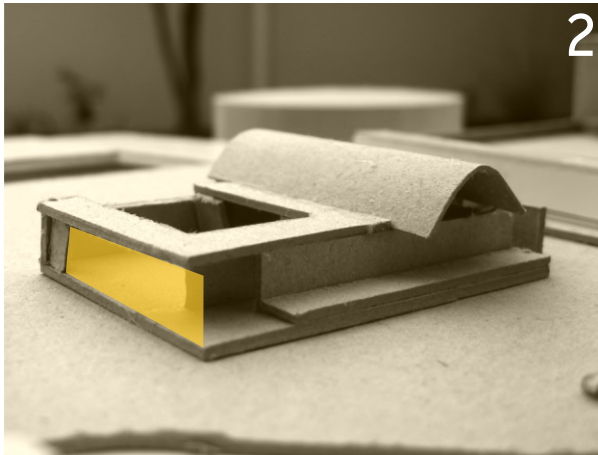
According to Scott (2008: 126) in *Altering Architecture*, demolition is part of the enabling work stage. The demolition allows for the design of the Urban Foyer to be realised. As uncovered in the historical analysis there are elements of the building that should not be altered, namely the concrete barrel vault and the koppie stone walls and the northern façade. By changing these elements the significance of the building is altered. However there are elements within the SARWMH that can be changed and allow for the implementation of the Urban Foyer.

7.4.2. DEVELOPMENT



The demolition of part of the southern façade: open the building and allows for the internal courtyard to open into the public square. This opening essentially elongates the internal courtyard space.

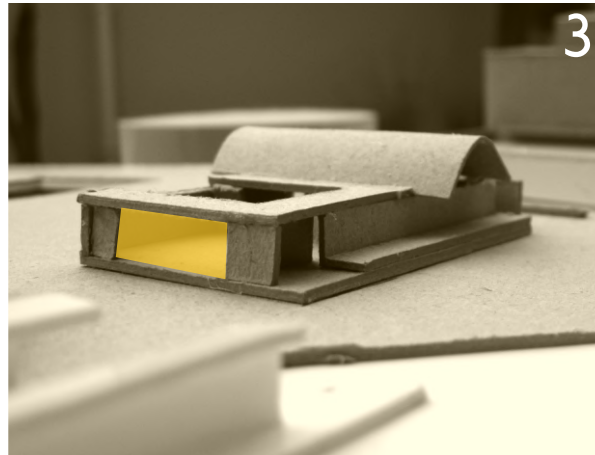
Fig:7.9
Model of demolition 1



2

The demolition of the eastern façade: opens the building; however the hidden entrance that forms an integral part of the SARWMH is eliminated.

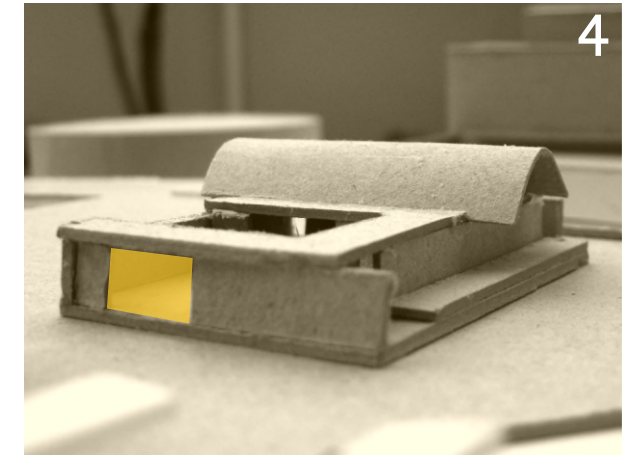
Fig:7.10
Model of demolition 2



3

By keeping part of the façade and creating a corner entrance: the entrance is visible to passers-by. However the hidden entrance is not achieved and the original approach that is important in experiencing the building is not experienced.

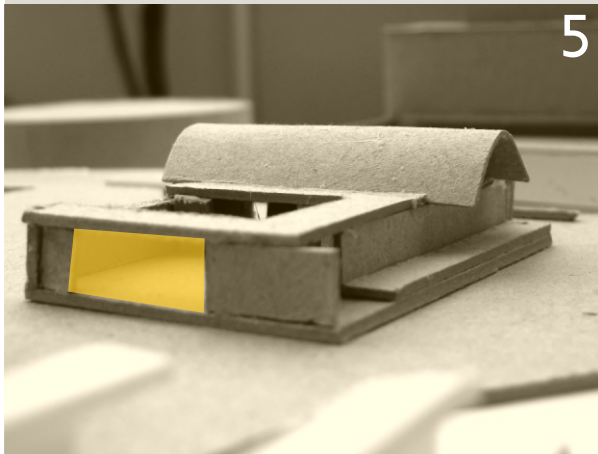
Fig:7.11
Model of demolition 3



4

The demolition of part of the eastern façade, exposing the internal courtyard; opens the building up, allowing people a view in and out the building and revealing the new function. This demolition respect the original building's approach, and the user

Fig:7.12
Model of demolition 4



5

will experience the approach as the original architects intended.

Fig:7.13
Model of demolition 5

7.4.3. CONCLUSION

Demolitions 1 and 5 will be incorporated into the Urban Foyer. Demolition 1 allows for the internal courtyard to be elongated and incorporated into the environment. Demolition 5 opens the building and allows for the new function to be visible, while respecting the building entrance and approach.

The demolition of these elements addresses the closed and isolated nature of the building. The demolition allows for both physical and visual access of the building to the surrounding environment.

7.5. ACCESS AND CIRCULATION

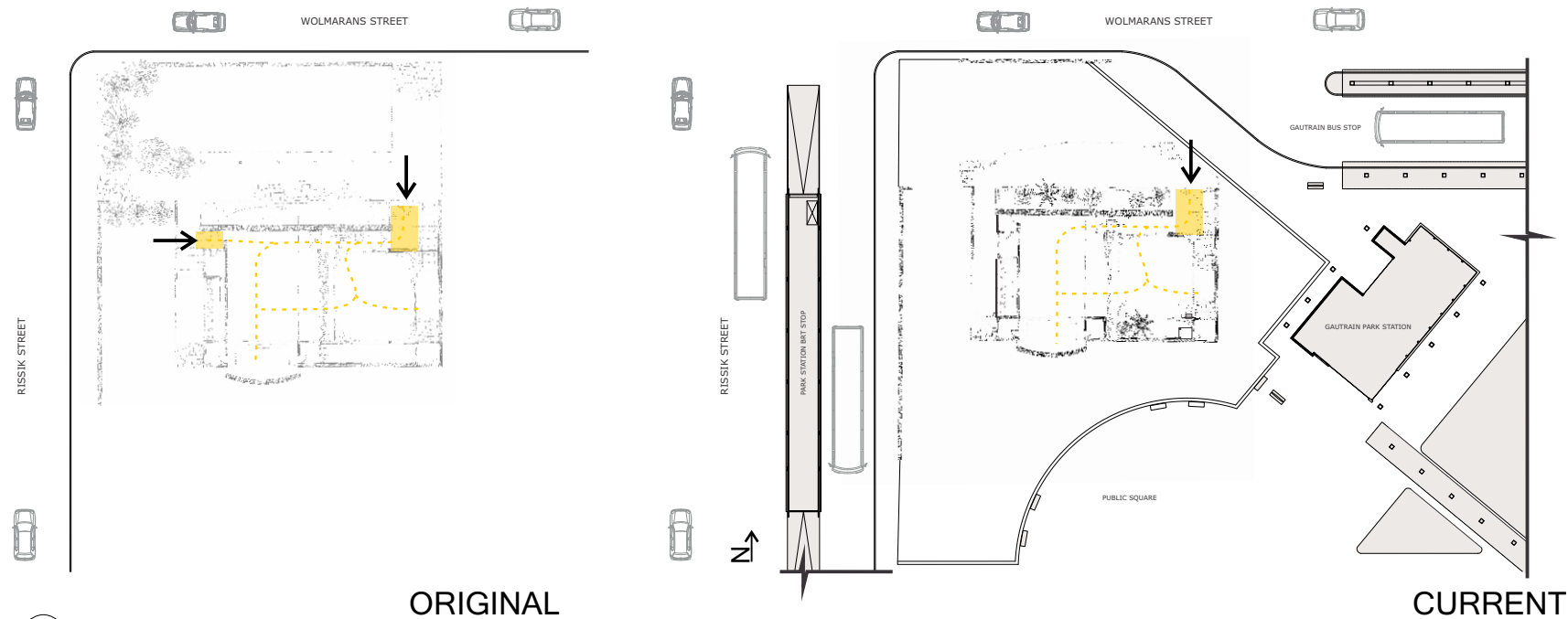
7.5.1. ACCESS AND CIRCULATION

Accessibility and circulation is an important aspect in the design of the Urban Foyer. The original and current points of access are not suitable for the building's new function. Therefore additional accessibility to the

building needs to be considered. These additional access points improve the building's circulation. The influences on the access points to the Urban Foyer are: User movement patterns, historical significance and visitor centre principles.

Fig:7.14
Plan of original and current access points and circulation

--- circulation



ORIGINAL

CURRENT

--- circulation

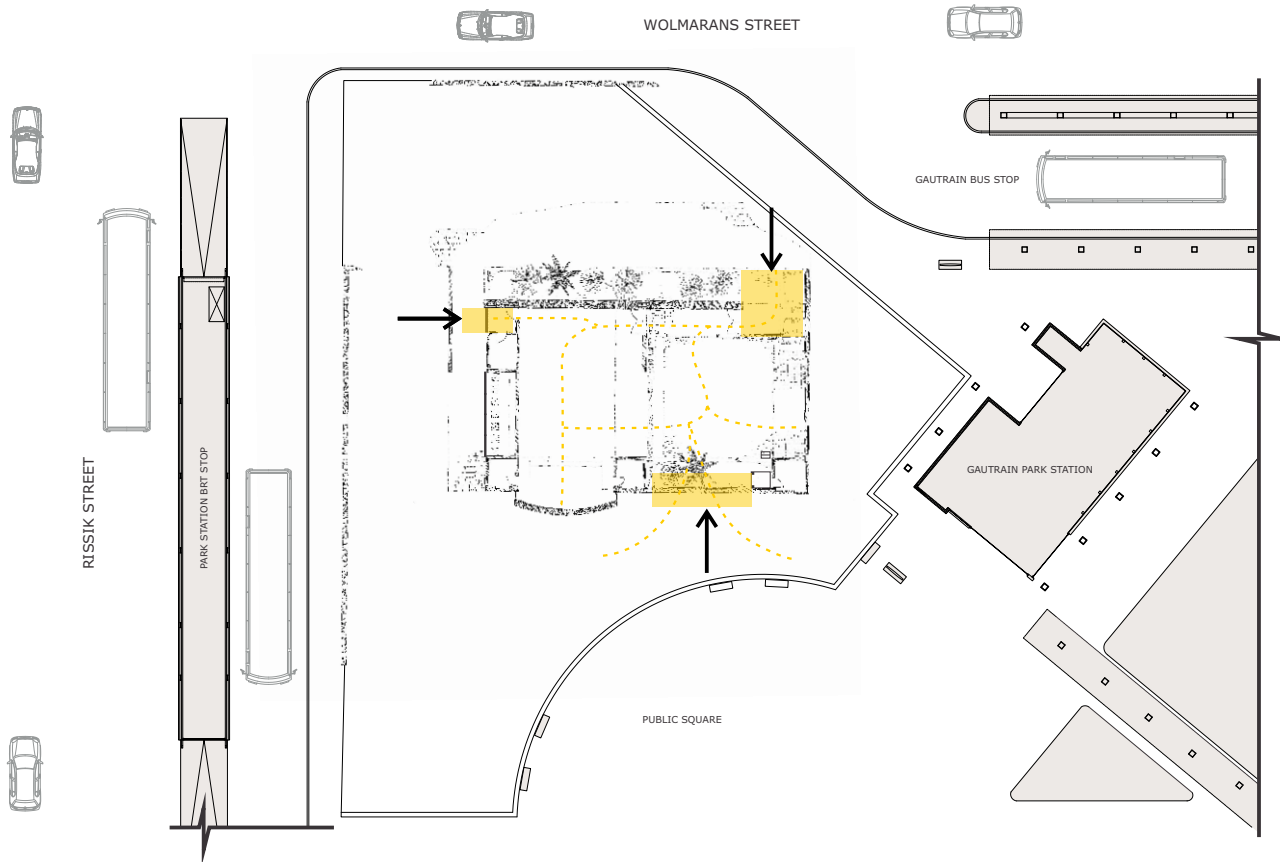


Fig:7.15
Plan of new access points and circulation

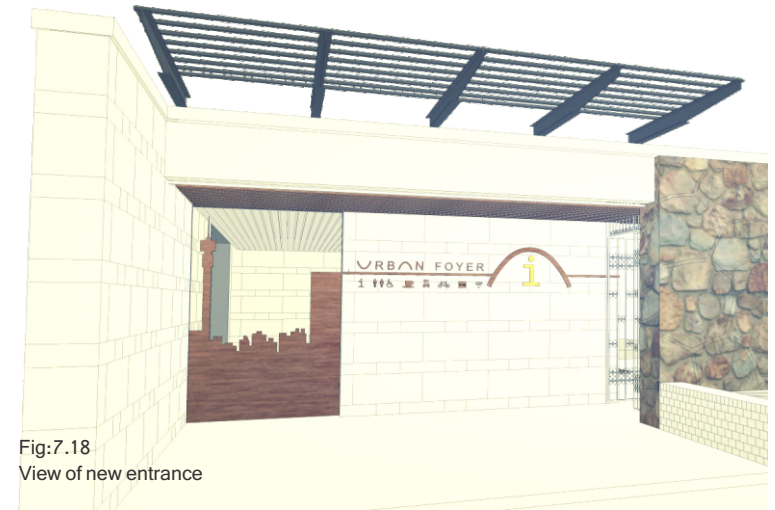
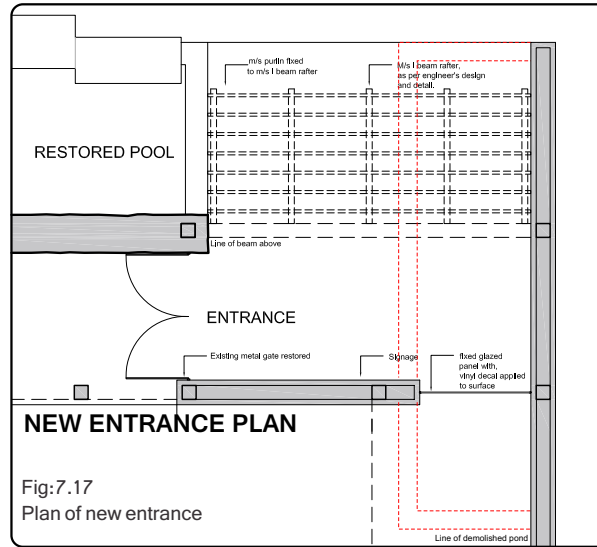
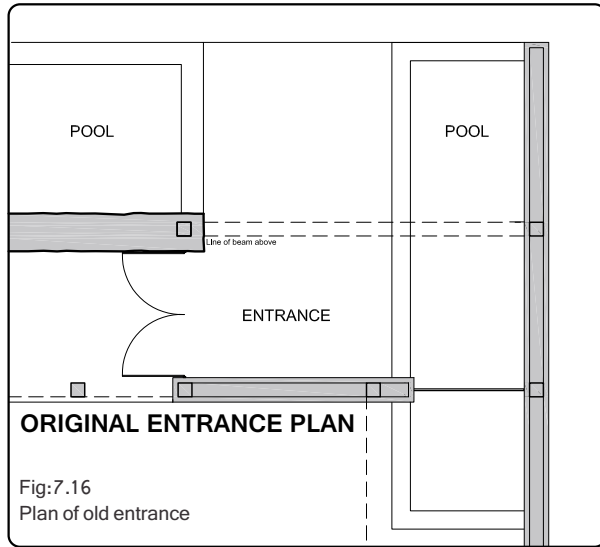
INTERVENTION

1. The addition of an entrance on the eastern facade, this additional opening provides a secondary entrance for users, as it acknowledges the new user movement pattern on the site. Additionally this new access point reduces the closed off nature of the building. Opening the building onto the public square and further integrating the building into the site.
2. The western access point will be reinstated, restoring the original access points, as well as providing an addition entry into the Urban Foyer.
3. A successful visitor has a clear and identifiable entrance (chapter 3). Therefore the main entrance on the north facade should be prominent and emphasised. Even through the additions of secondary access points by making the northern access point the primary entrance, the original approach and access is respected.

7.5.2. ENTRANCE

As discussed earlier a visible entrance is a critical design component to the success of a visitor centre. The entrance of the SARWMH will be altered to suit the new function of the building. The new intervention will respect the original 'hidden' entrance of the building.

The pond of eastern facade will be demolished to allow for greater visibility of the entrance. A glazed panel is used to fill the opening created by the demolition. This allows for the original movement into the building to be kept and provides a view into the activities of the Urban Foyer.



DEVELOPMENT

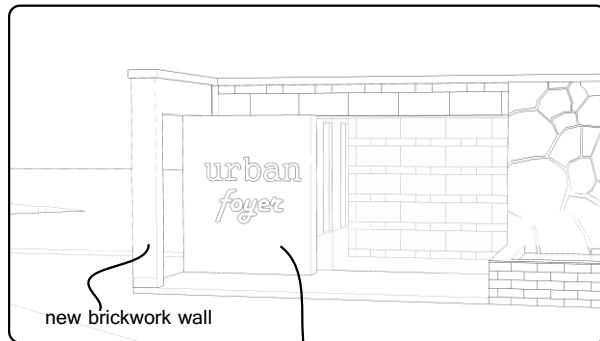
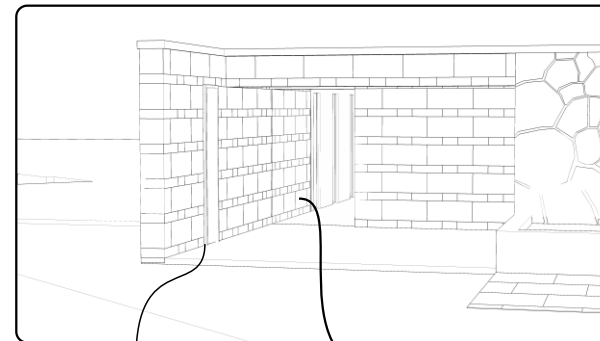
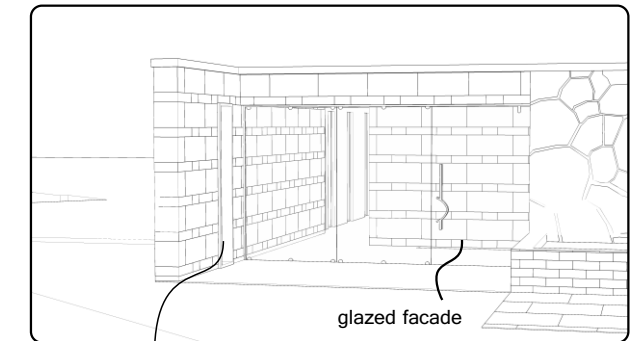


Fig:7.19
Development of the entrance



glazed panel to allow a view of the entrance

glazed panel to allow a view of the seating area.



glazed panel to allow a view of the entrance

7.6. ZONING & SPATIAL ARRANGEMENT

7.6.1. ZONING

The zoning of the Urban Foyer is graded from public to semi private to private. The private and semi-private areas are grouped to south west of the building. The areas around access points are public.

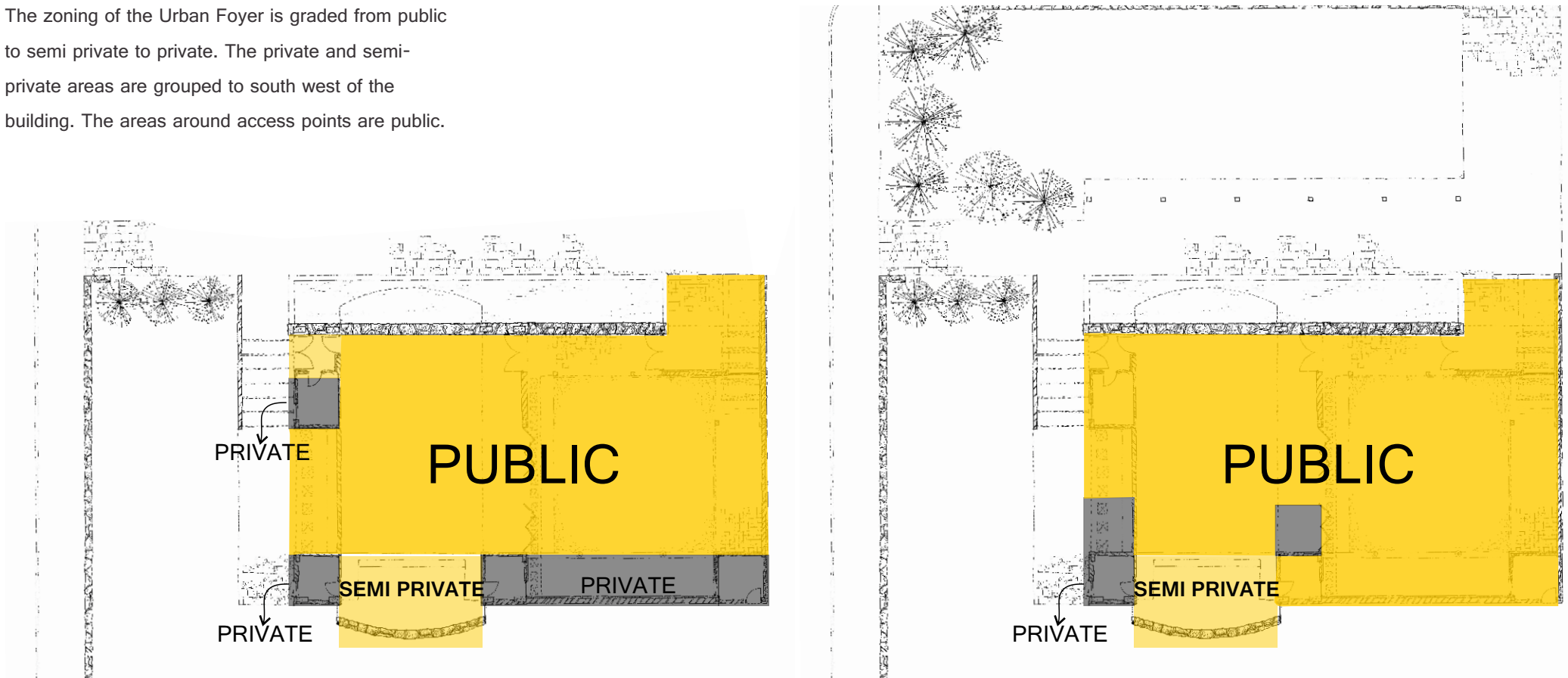


Fig:7.20
Plan of old and new zoning

ORIGINAL

© University of Pretoria

NEW
130

7.6.2. SPATIAL LAYOUT

The following areas have to be allocated within the SARWMH in order for the space to function as a visitor centre

- ✓ 1. Ablutions
- ✓ 2. Exhibition space
- ✓ 3. Tour guide offices
- ✓ 4. Information desk
- 5. Car and bike hire
- ✓ 6. Seating
- ✓ 7. ATMs
- 8. Admin offices
- 9. Coffee shop

There is no space within the SARWMH to accommodate a coffee vendor, admin offices and a bike hire stand.

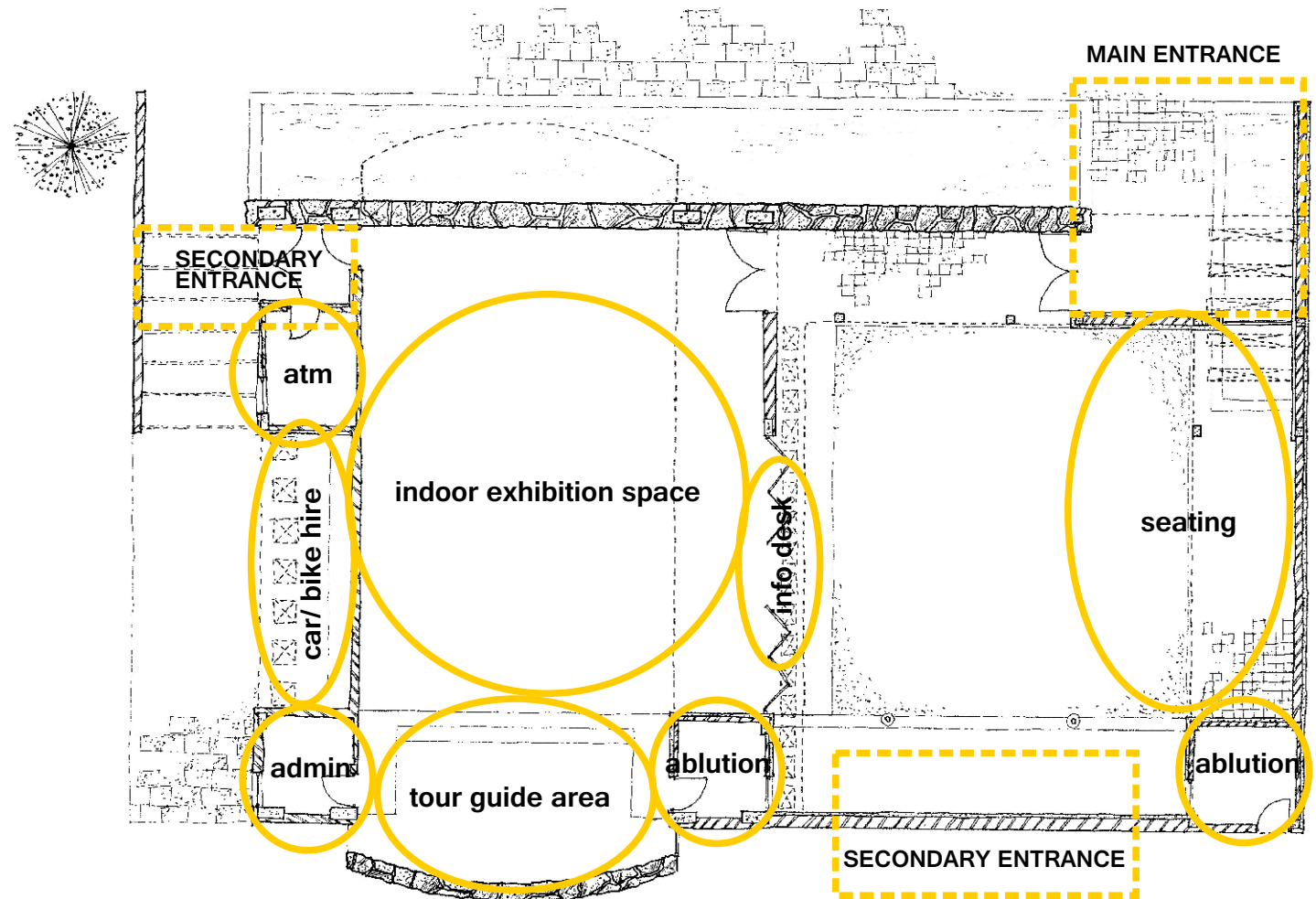


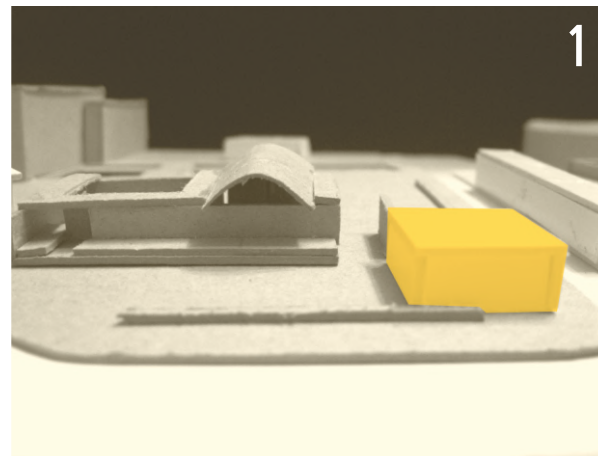
Fig:7.21
Plan showing spatial layout

7.7. NEW WORKS

7.7.1. INTRODUCTION

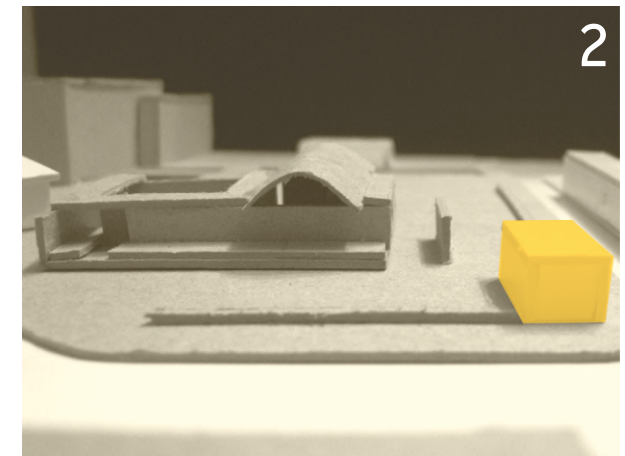
Additions are part of the new works stage according to Scott (2008: 126). These new addition are essential in order of the Urban Foyer to be realised. As the SARWMH is not large enough to accommodate the coffee vendor, admin offices and a bike stand for the Urban Foyer, additions will have to be made. These additions will have to facilitate the design of the Urban Foyer, while respecting the historical significance of the building.

7.7.2. DEVELOPMENT



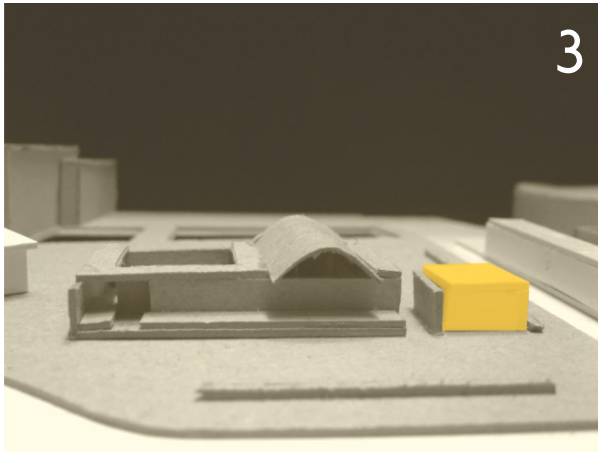
This addition prevents users from walking passed the building and forces them to use the path alongside the SARWMH. However the addition alters the profile of the northern facade, which is the most historical significant facade.

Fig:7.22
Model of addition 1



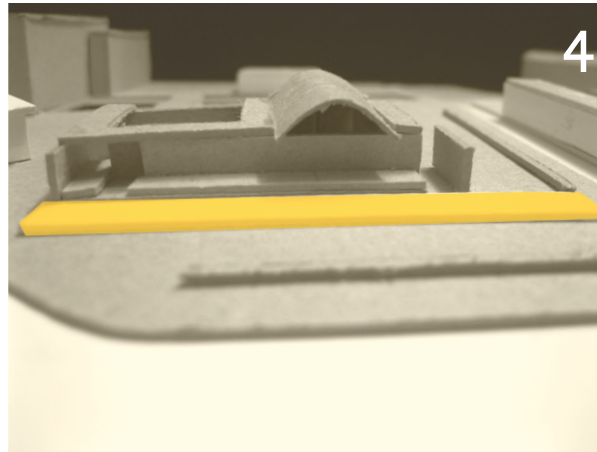
The addition respects the profile of the northern facade, as it is away from the building. However people can still walk past the building.

Fig:7.23
Model of addition 2



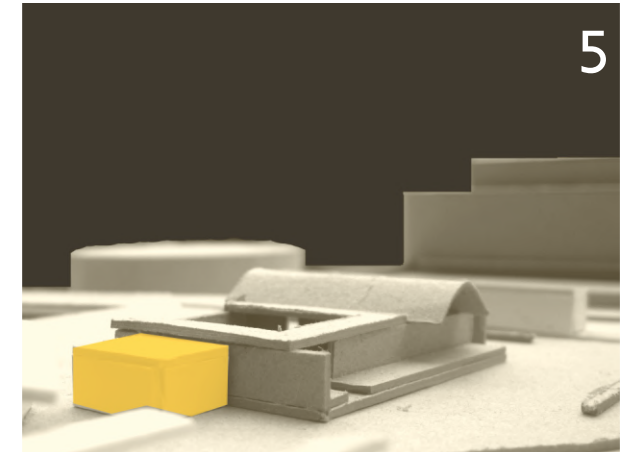
This addition prevents users from walking past the building and forces them to use the path alongside the SARWMH. However the addition alters the profile of the northern facade, which is the most historical significant facade.

Fig:7.24
Model of addition 3



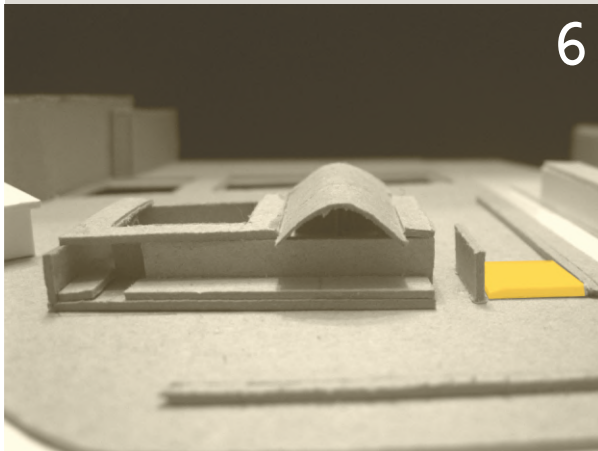
The addition is subtle and respects the northern facade's profile.

Fig:7.25
Model of addition 4



This addition allows for passers-by to interact with the imposing eastern facade. However the addition alters the profile of the northern facade, which is the most historical significant facade.

Fig:7.26
Model of addition 5



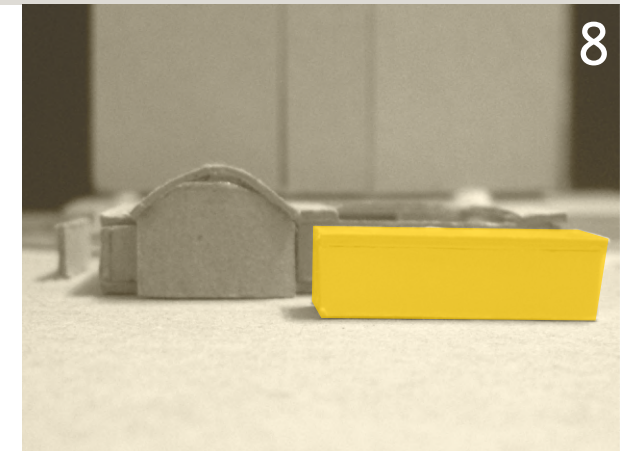
This addition prevents users from walking past the building and forces them to use the path alongside the SARWMH. However the addition is subtle and respects the northern facade's profile.

Fig:7.27
Model of addition 6



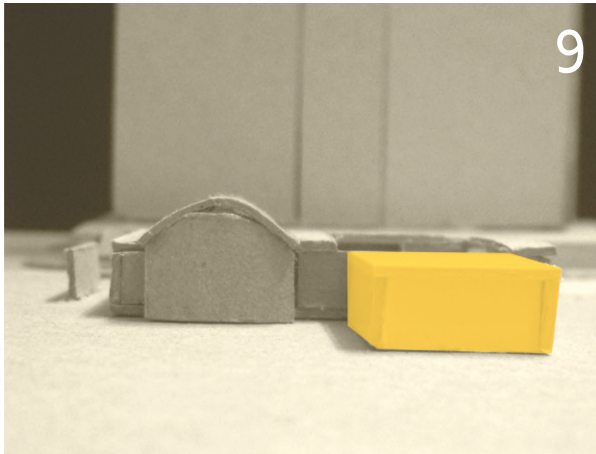
The addition is too prominent, as it blocks most of the building.

Fig:7.28
Model of addition 7



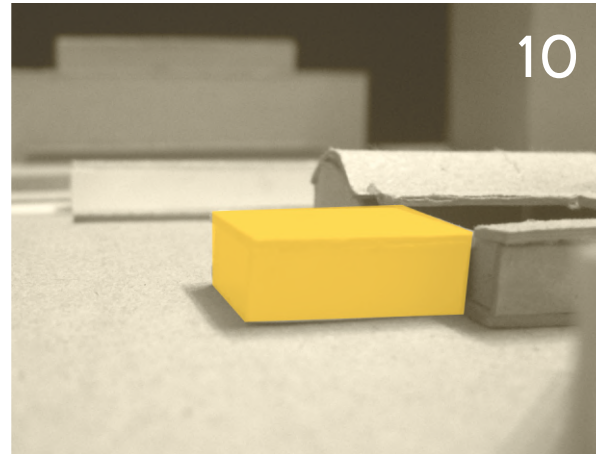
This addition spans the entire brick portion of the southern facade. The addition seem to be more prominent than the building.

Fig:7.29
Model of addition 8



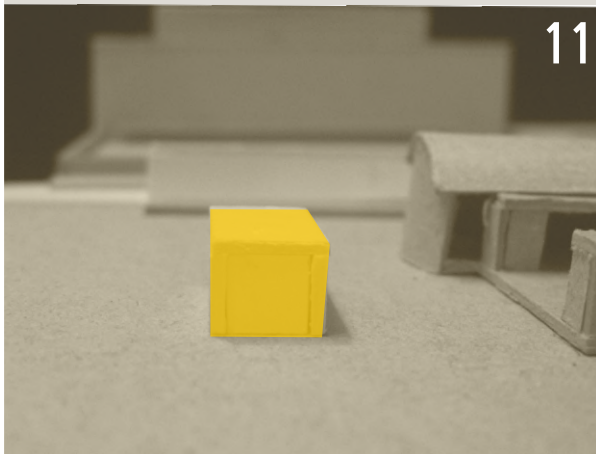
This addition spans the most of brick portion of the southern facade. The addition is respectful of the facade, as the koppie stone wall is visible.

Fig:7.30
Model of addition 9



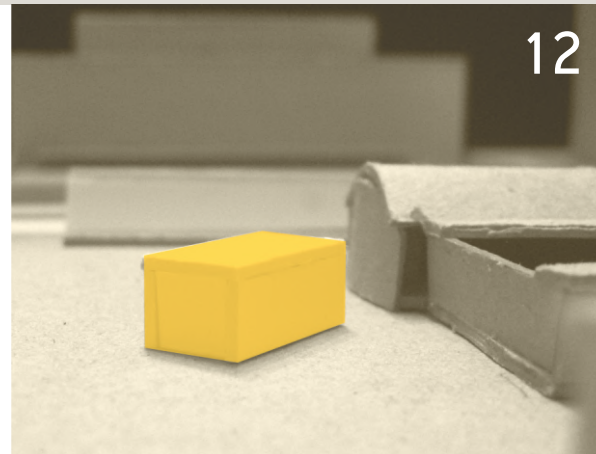
However from the entrance of the Gautrain (east) the addition blocks most of the building.

Fig:7.31
Model of addition 10



This addition is seen as an extension of the internal courtyard

Fig:7.32
Model of addition 11



The addition leads the viewer's line of vision to the southern koppie stone wall. The addition is subtle draws attention to the SARWMH.

Fig:7.33
Model of addition 12

7.7.3. CONCLUSION

Addition 6 and 11 will be incorporated into the Urban Foyer. Addition 6 prevents users from walking passed the building and forces them to use the path alongside the SARWMH. However the addition is subtle and respects the northern facade's profile. Addition 11 respects the geometry and lines of original building.

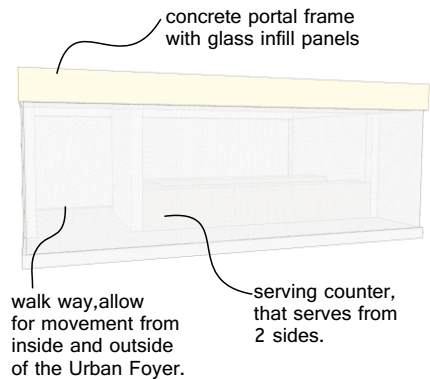
Fig:7.34
Design development of the coffee vendor

7.7.4. COFFEE SHOP

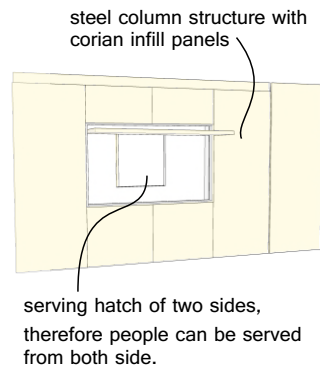
The coffee vendor is a addition. The vendor provides the users on site with the refreshments as well as newspapers and magazines, previously not provided for. The light weight structure of the coffee vendor

stands free from the existing building. The vendor will serve customers on the go as well as those who will sit at the Urban Foyer. Various seating areas have been provided for.

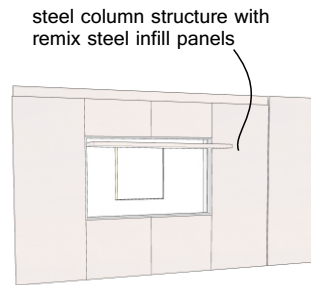
DEVELOPMENT



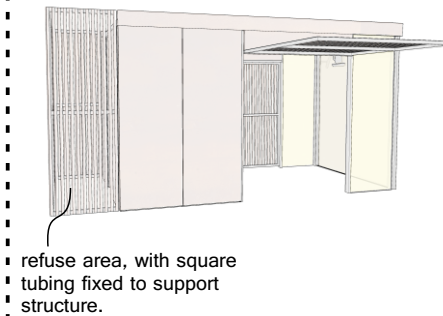
- Form to solid and heavy.
- The layout, allows for wasted space and inadequate storage



- The structure is to heavy and solid looking. Corian not appropriate cladding material(vandalism)



- The structure is to heavy looking. contradicts light weight nature of new works.



- Slatted refuse area, not appropriate, as garbage/ mess visible.

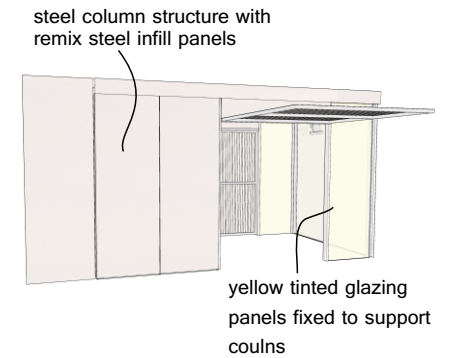


Fig:7.35
Exterior view of coffee vendor



7.7.5. ADDITIONAL ADMIN SPACE

The addition of a mezzanine level accommodates for the lacking admin space.

The mezzanine space requires stairs, to access this level.

7.7.6. CONCLUSION

Addition 2 will be incorporated into the Urban Foyer. Addition 2 allows for the addition of the mezzanine to be incorporated sensitively within the main hall. The position of the access stair allows for movement to be controlled. As the space allocated for access is small, a compact staircase, like a spiral staircase should be considered.

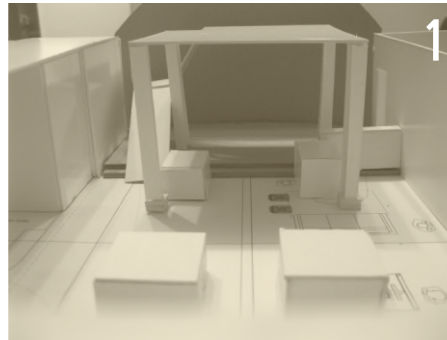


Fig:7.36
Mezzanine model 1

Mezzanine on the South end on the hall. The access to this mezzanine is at the side of the discussion area. However the position of the staircase allows for the public to access this private space.

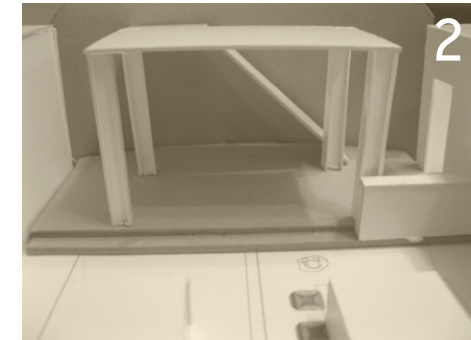


Fig:7.37
Mezzanine model 2

Mezzanine on the South end on the hall. The access to this mezzanine is from the back/ south. This allows for access to the mezzanine to be controlled.

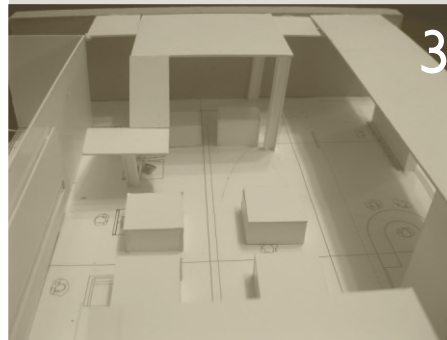


Fig:7.38
Mezzanine model 3

Mezzanine on the north end of the hall. The access to the mezzanine is from the south of the mezzanine. However the position of the staircase hampers circulation through the exhibition hall and occupies a large portion of exhibition space.

Fig:7.39
Design development of the mezzanine

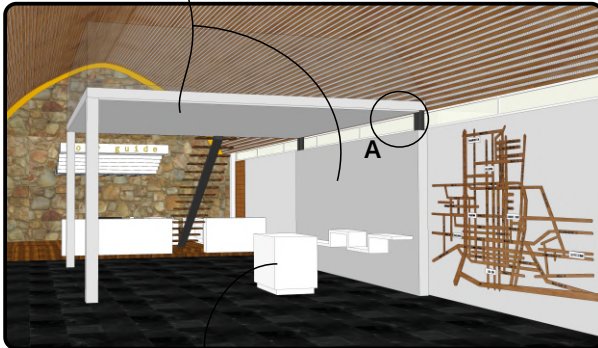
7.7.7. MEZZANINE

The mezzanine area serves as additional admin space. The mezzanine is constructed using steel sections and corian cladding. The light weight structure is similar to the coffee vendor. A staircase will be used to access the

mezzanine level. The Urban Foyer's curator's office space will be located on this level. In addition, the tour guides will use this space for work that requires a quieter environment. Desk space will be provided for them.

DEVELOPMENT

steel portal structure cladding in corian



interactive displays screens

- provides for lower ceiling for pause spaces.
- area under staircase cannot be used/ no movement can occur.
- no natural light to mezzanine level.
- awkward junction between new and old (see A)

steel portal structure cladding in corian



- provides for lower ceiling for pause spaces.
- area under staircase cannot be used/ no movement can occur.
- no natural light to mezzanine level.
- an obstacle within the space.

steel portal structure cladding in corian



tour discussion area

admin desk / counter

- provides for lower ceiling for pause spaces.
- illuminated by some natural light
- the length is too large, blocks curved glazing strip.

Fig:7.40
View of the mezzanine with main exhibition hall



Fig:7.41
Graphic of transition strategies employed in the design

7.8. REACTION TO FOYER SPATIAL QUALITIES

The concept of foyer was analysed and translated into spatial qualities. The some of these architectural devices that aid in defining and creating places of transition, introduction, orientation and pause are implemented into the Urban Foyer.

7.8.1. TRANSITION

The spatial qualities were defined as;

- ✓ 1. A change in the floor level
- ✓ 2. A change in the ceiling height
- ✓ 3. Establishing a visual link to interior from the exterior
4. The lighting level changes

Change in floor level: The new coffee vendor sits on a raised plinth. This change in level is to demarcate the transition from outside to inside the Urban Foyer, as well as to indicate a pause space (See 7.3.4).

Establishing visual links: By opening up the southern and eastern facade, views into the Urban Foyer are created. These views allow users to see the activities of the Urban Foyer.

Change in ceiling height: Pergolas are place above the entrances on the west and north. These ceiling level allow the users to become aware of the transition of inside and outside, as well as highlight the entrances.

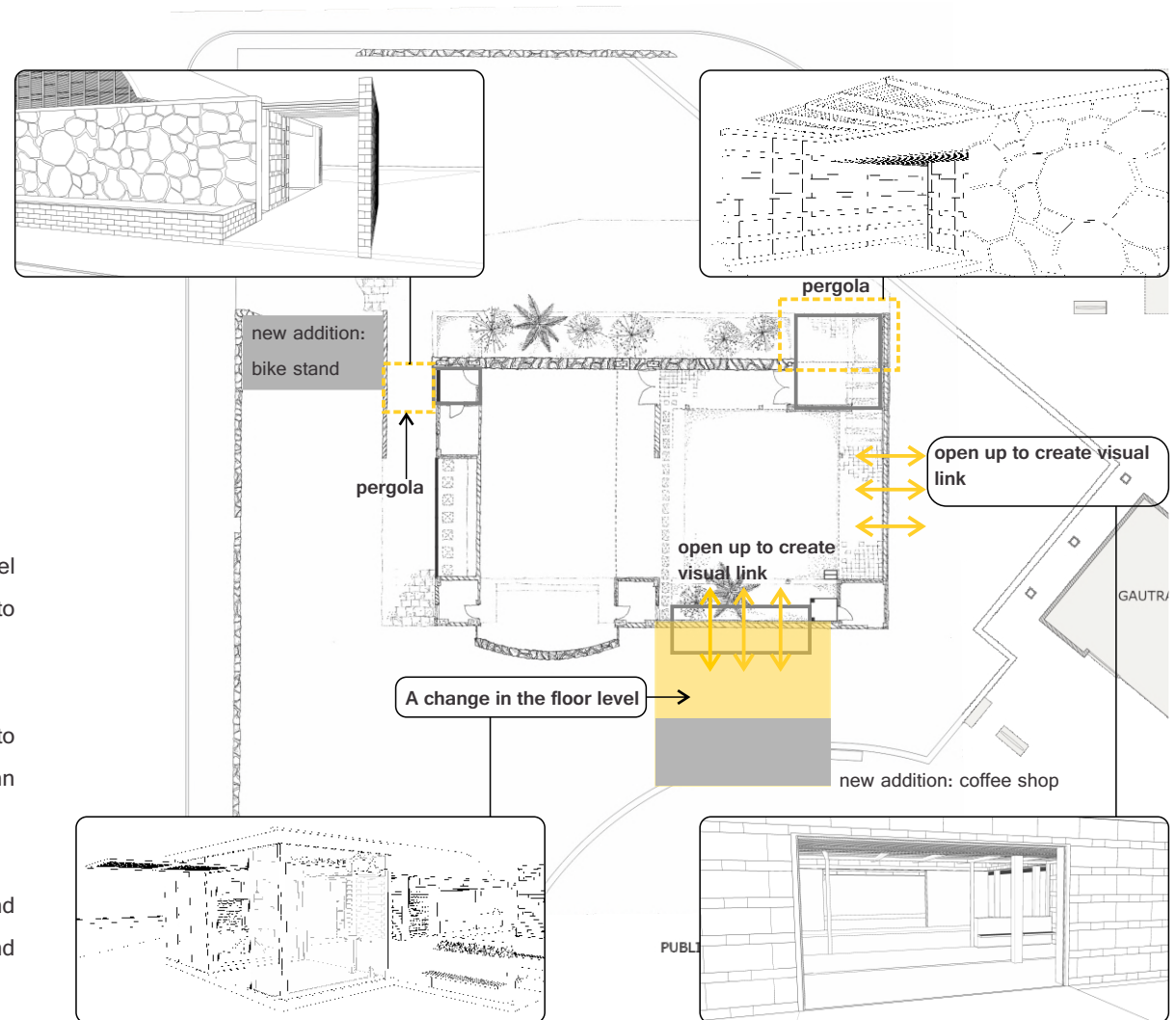


Fig:7.42
Graphic of introduction strategies employed in the design

7.8.2. INTRODUCTION

The spatial qualities were defined as;

- ✓ 1. Impressive ceiling height
- ✓ 2. Face to face interaction
- ✓ 3. Well placed objects and/ or spaces
- 4. Bright lighting

Impressive ceiling height: The courtyard space has no ceiling, but creates the impression of a impressive ceiling volume. The barrel vault within the main exhibition hall has an impressive ceiling height.

Well placed objects/ spaces: The info desk is placed so it is visible when entering from all access points. The tour guide is placed at the end of the main hall, and creates a focal point within the building. The car and bike hire is placed within the niche of the original building and is positioned along the path; acting as a point of interest and encouraging people to stop. The coffee vendor is placed along the user movement route and is visible from the Gautrain. The coffee vendor like the car and bike hire encourages people to stop and interact with the Urban Foyer.

Face to Face interaction: The well placed objects/ spaces have people operating them and provide the face to face contact that is important in a visitor centre.

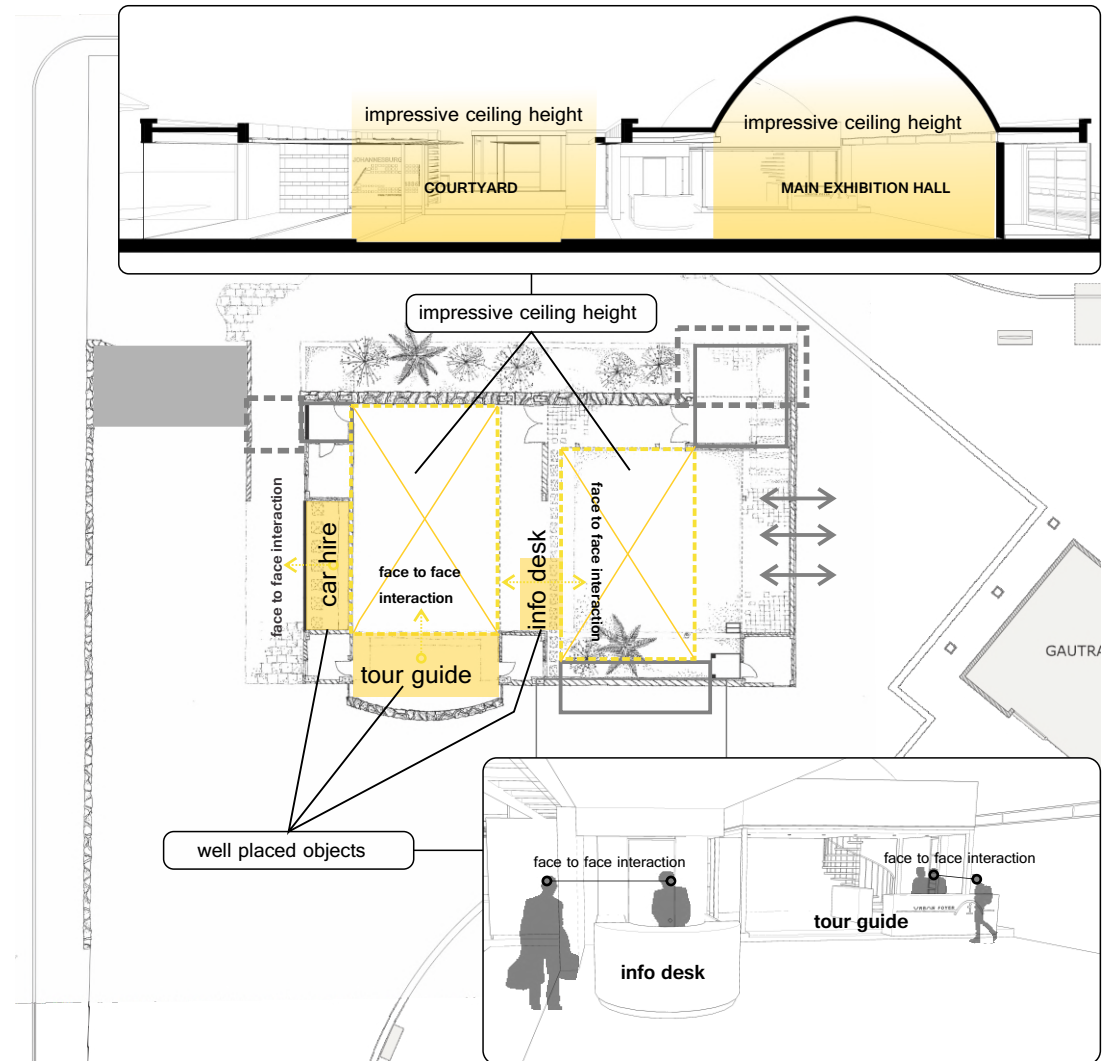


Fig:7.43
Graphic of orientation strategies employed in the design

7.8.3. ORIENTATION

The spatial qualities were defined as;

- ✓ 1. Visually accessible
- ✓ 2. Well lit
- ✓ 3. Ceiling height differs from other spaces

The main circulation within the Urban Foyer guides the user through the space, thus orientating the users within the space. This main circulation route is; visually accessible, well lit, has a low ceiling height and a bulkhead composed of a different material.

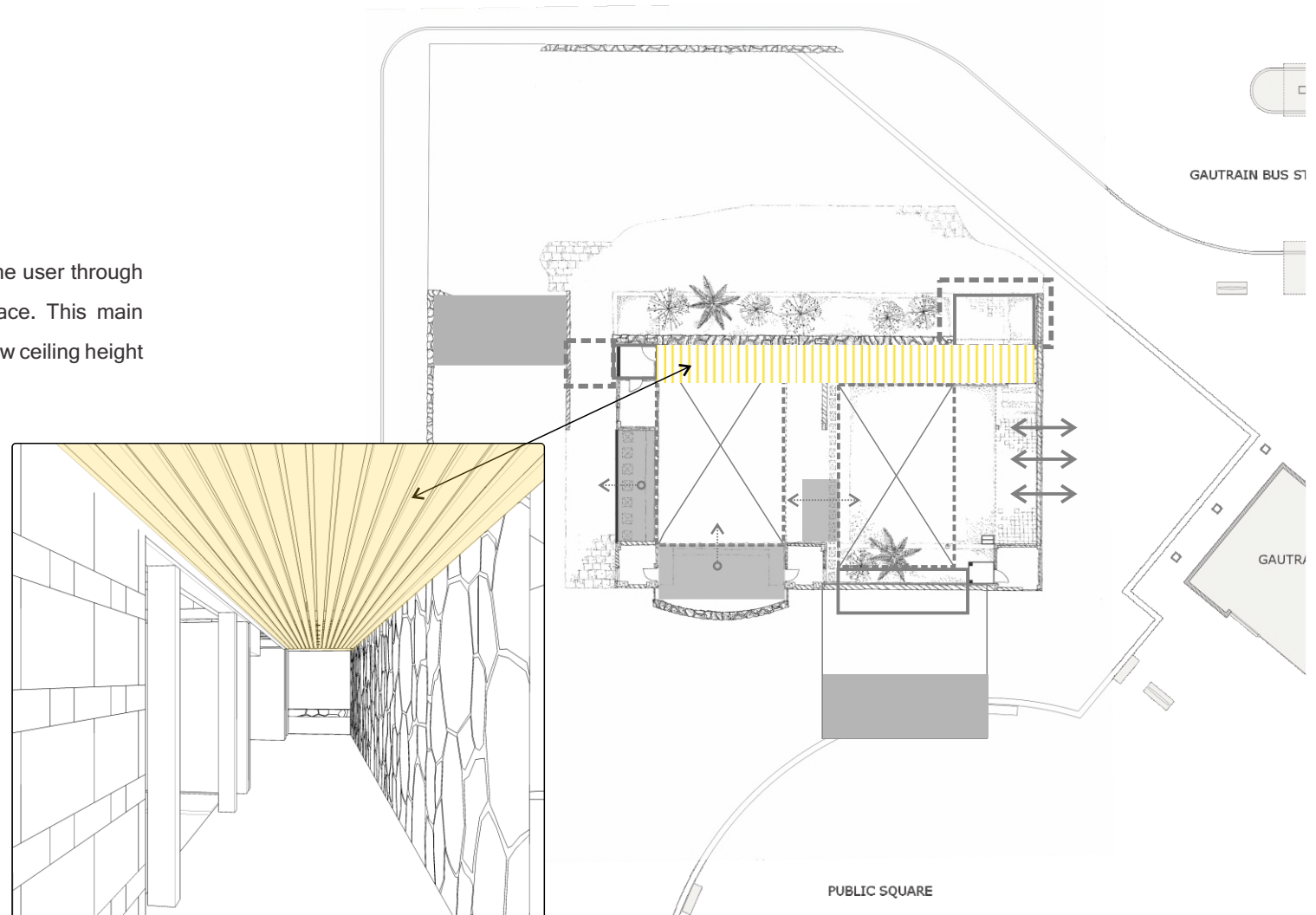


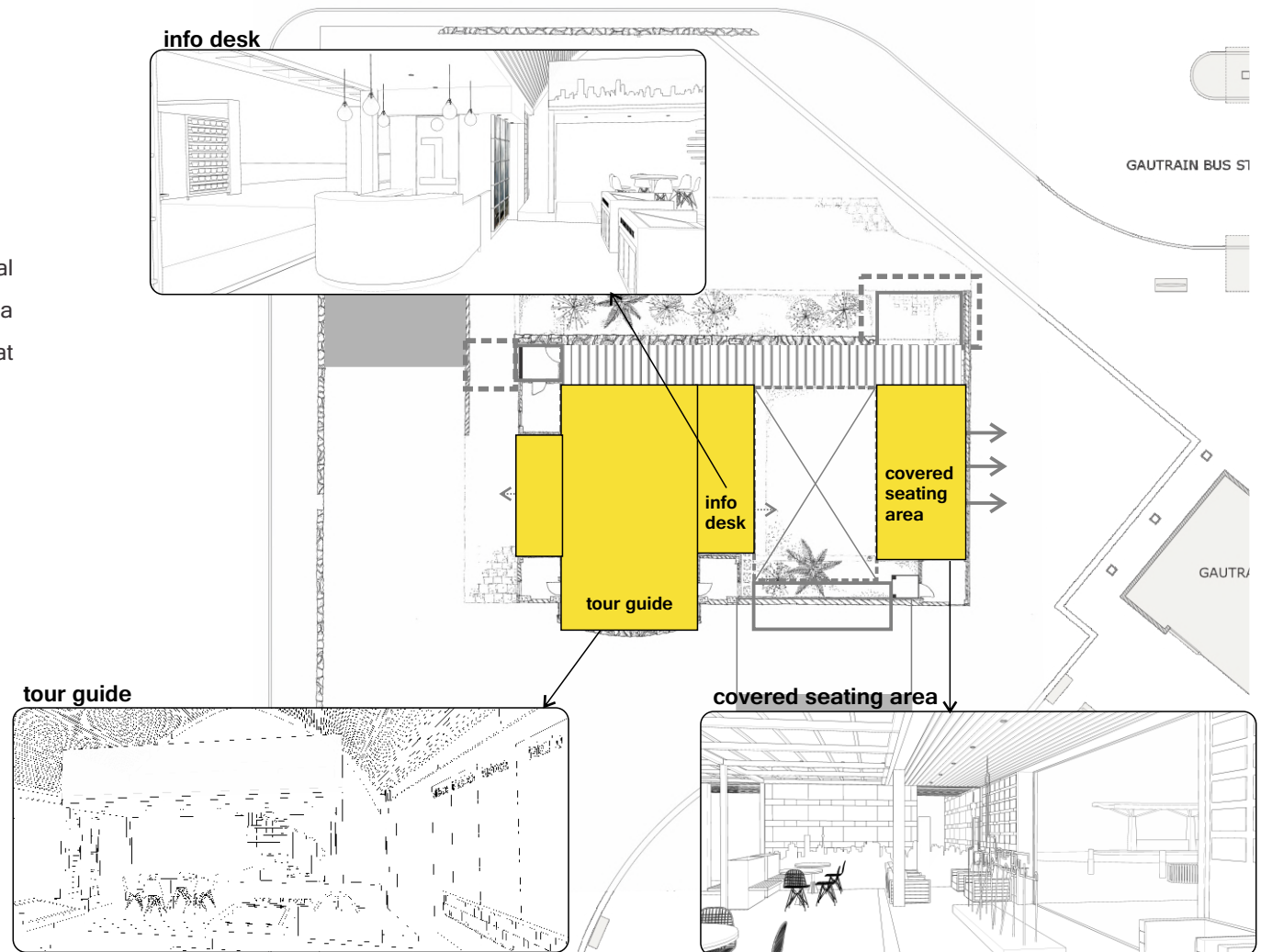
Fig:7.44
Graphic of pause strategies employed in the design

7.8.4. PAUSE

The spatial qualities were defined as;

- ✓ 1. A change in the floor level
- ✓ 2. A low ceiling height
- ✓ 3. Warmer/ intimate lighting

The pause spaces within the Urban Foyer adopt the architectural devices that define a pause space. They have a raised floor level or a lower ceiling level or warm lighting, thus creating a space that encourages people to spend time in.



7.9. REMEMBERING THE PAST

7.9.1 INTRODUCTION

There is no evidence that the building was a war memorial. The plaques displaying the names of the fallen soldiers have been removed. Their position on the eastern wall was identified on the original plan.

Analysis has revealed that the eastern facade holds no significance and that this façade should be opened up creating views into the building. The statement of significance revealed that the function of the SARWMH is not significant and the function of a memorial hall does not need to be maintained in the new intervention. However it is important to acknowledge the original function in the new intervention.

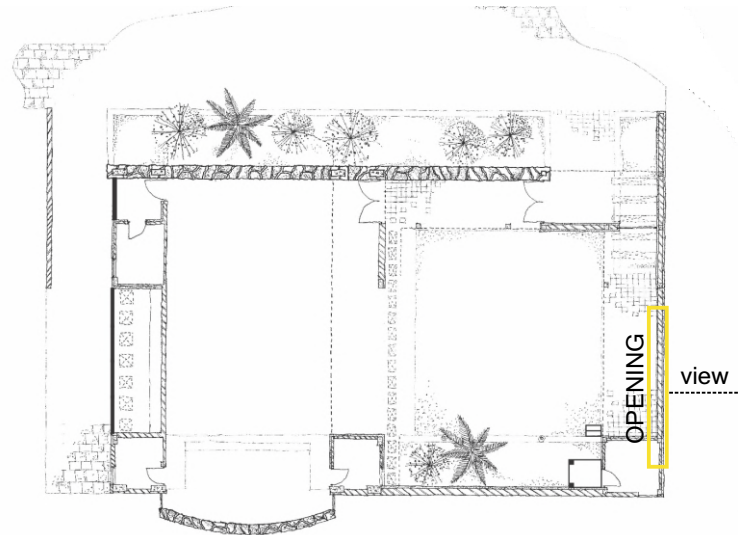


Fig:7.45
Original plan showing location of memorial wall

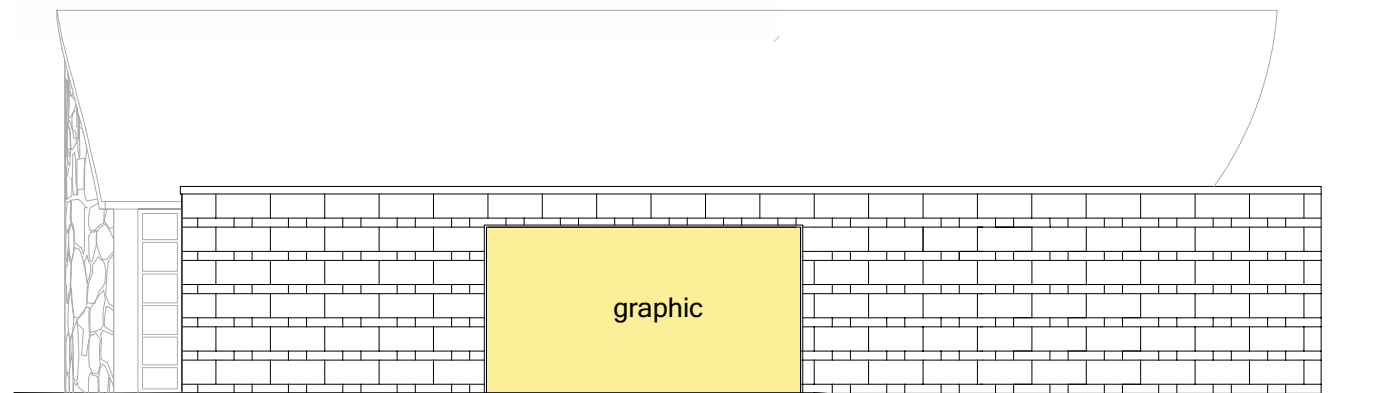


Fig:7.46
Location of graphic on the Eastern facade

OPENING TREATMENT

The opening in the eastern façade allows for the opportunity for movement to occur at this opening. However it is important that this does not happen, as it is important to respect the building's original approach. Therefore the opening should provide views into the building and not be seen as an additional entrance.

GRAPHIC ON GLAZING

A graphic will be applied on the glazed panel. This graphic will be designed by a graphic designer and will illustrate the history of the building and the names of the fallen soldiers. The names of these soldiers will be gathered by a historian. The graphic will be applied onto the glazing using: etching, sand blasting or a vinyl decal.



Fig:7.47
View of new memorial wall intervention.

7.10. EXPERIENCING JOBURG'S CULTURAL CORE

7.10.1. INTRODUCTION

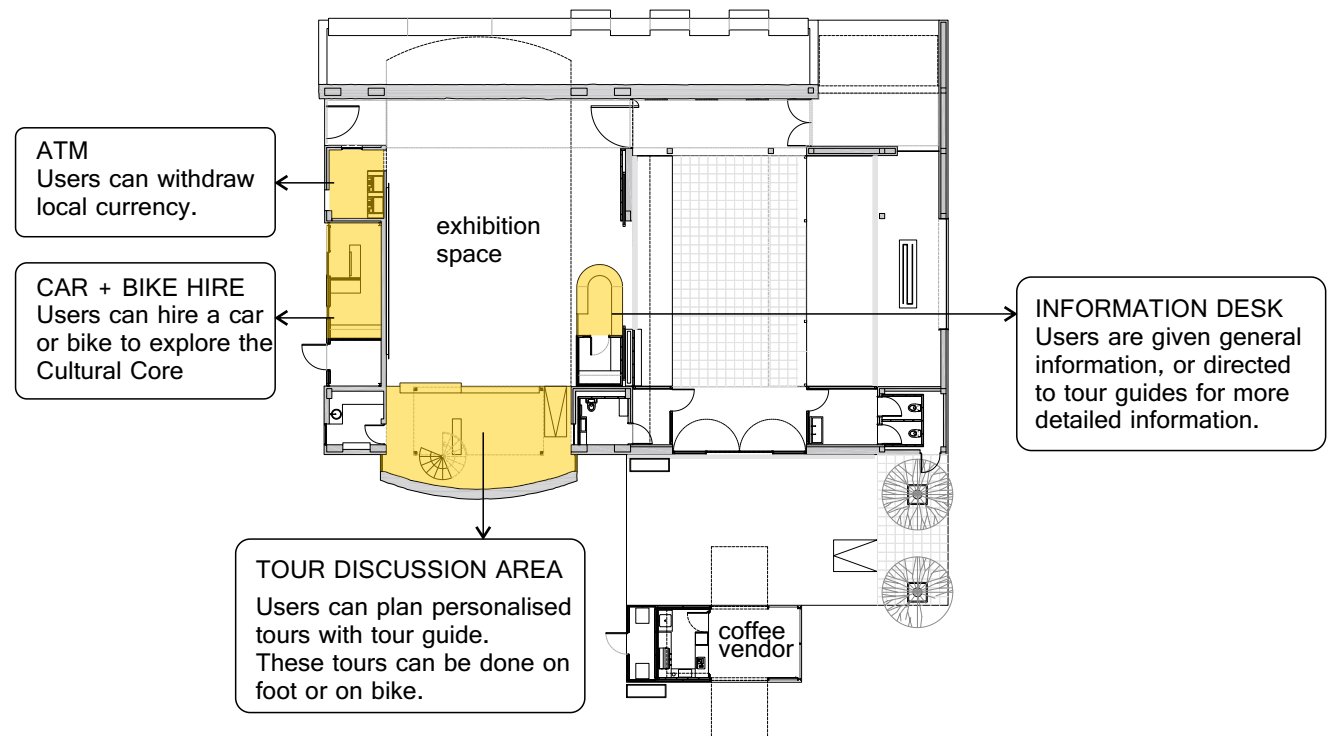
The Urban Foyer aims to welcome and introduce visitors to Johannesburg's inner city. This is achieved through the implemented of services and spaces that assist the user in feeling welcome, as well as creating an atmosphere that introduces the user to Johannesburg's Cultural Core distinctive energy and city scape.

The theory of Place Making (Chapter 6) revealed that in order for a visitor to feel connected to their environment, the user must orientate and identify with the space and character of the environment. The Urban Foyer utilises a number of orientation and identification strategies. These design strategies help the user of the space connects with the Johannesburg's inner city energy; thus encouraging the user to explore the exciting spaces and activities within the Johannesburg's Cultural Core.

Fig:7.48
Plan indicating services/ spaces that aid in users experience.

7.10.2. SERVICES AND SPACES

A number of services and space have been added to the building to ensure the Urban Foyer functions as a successful visitor centre.



7.10.3. ORIENTATION DESIGN STRATEGIES

Way finding devices have been implemented into the design of the Urban Foyer. These devices aid in the users ability to successfully navigate and orientate themselves within the Urban Foyer and Johannesburg's Cultural Core.

DIRECTIONAL SIGNAGE

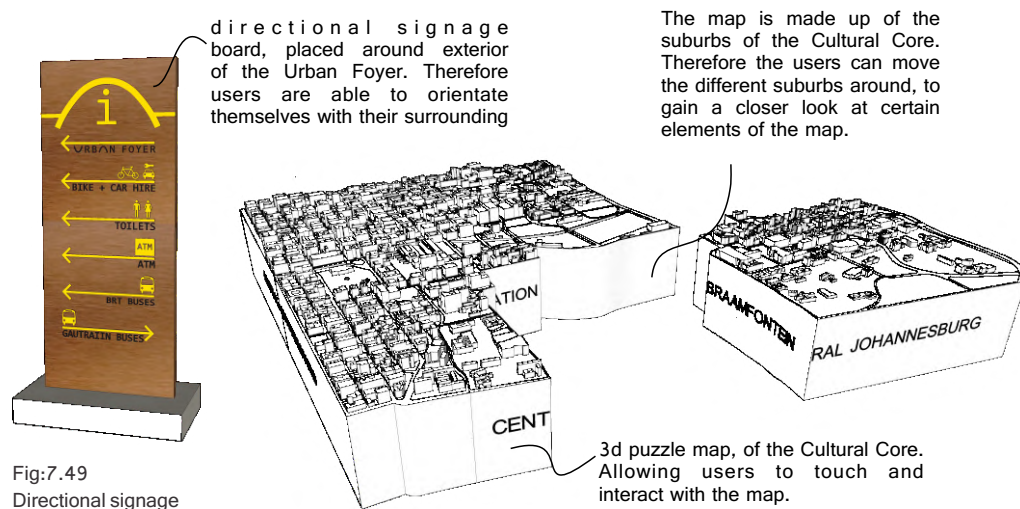


Fig:7.49 Directional signage

INFORMATIONAL SIGNAGE

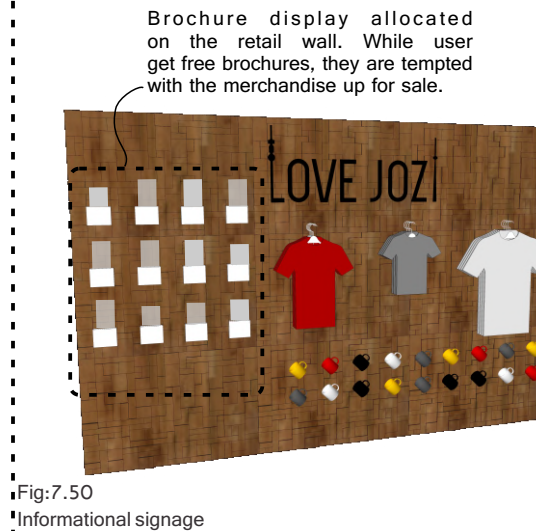


Fig:7.50 Informational signage

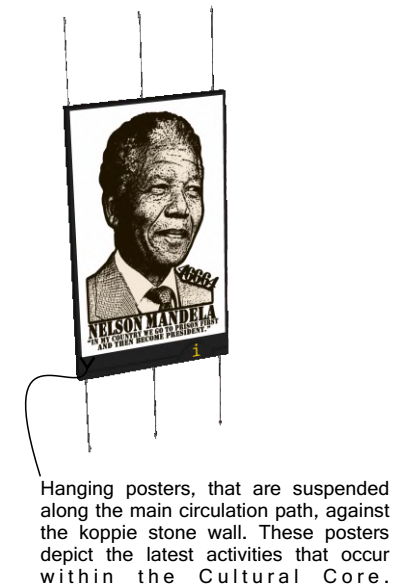


Fig:7.52
Skyline decal applied on glazing
Fig:7.53
Skyline sculpture
Fig: 7.54
Screen wall, with 1886 plan of Johannesburg

7.10.4. IDENTIFICATION DESIGN STRATEGIES

Numerous elements have been incorporated into the design to assist in bringing the culture and atmosphere of the Cultural Core to the Urban Foyer.

These elements engage with the sight, hearing and touch senses of the user. Thus allowing the user to be stimulated by the energy of the Cultural Core.

JOHANNESBURG SKYLINE & PLAN

Johannesburg has a very identifiable skyline, and the client, Joburg Tourism Company's logo is the Johannesburg skyline. The skyline is used within the Urban Foyer.

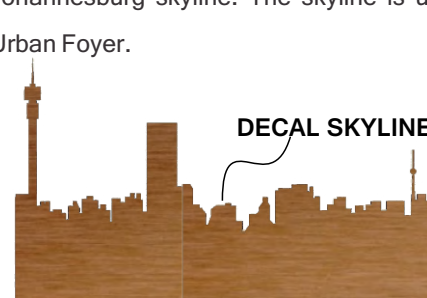


Fig:7.52

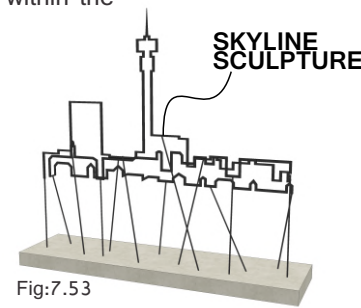


Fig:7.53

1886 PLAN OF JOHANNESBURG DEPICTED OF A SCREEN WALL



Fig:7.54

LOCAL IMAGERY

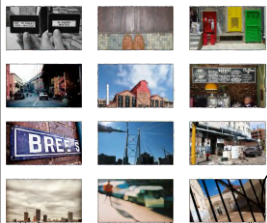


PHOTO WALL
Local images are placed in area the seating area. Users sitting in space, are able to see local people and spaces.

DIGITAL WALL
Digital screens play local imagery and videos.



Fig:7.51
Elements that depict local imagery

LOCAL LANGUAGES

WELCOME WALL
The welcome wall, has the word 'welcome' depicted in the 11 official South African languages.



Fig:7.55
Elements that depict local languages

AUDIO WALL
A audio wall with the 11 official languages. Providing the users the opportunities learn common phrases, that can be helpful in their journey.



Fig:7.56
View of welcome wall and the audio wall, within the internal courtyard space.



Fig:7.57
View of skyline decal, sculpture and photo wall within the covered seating area



7.11. APPROACH TO GREEN SPACES

The proposed intervention sees the integration of the isolated SARWMH into its surrounding environment. As the surrounding environment plays a critical role in the successful integration of the Urban Foyer into the public transport interchange site, the landscape has to be addressed.

The site on which the Urban Foyer sits is fortunate in having green spaces. As the Cultural Core has very few green spaces it is important to maintain these spaces. The site has three green zones.

7.11.1. APPROACH TO GREEN SPACES

Zone 1

This space is situated in front of the Urban Foyer's northern facade. This facade was identified as historically significant. Therefore the landscaping should not detract from the facade but enhance it.

Fig:7.58
Proposed look and feel of the green spaces

Zone 2

This space is situated between the Gautrain station and the Urban Foyer. The space looks onto the memorial wall. The landscaping should be seen as an extension of the memorial wall. Additionally the space should provide seating for the Gautrain user, as comfortable seating near the Gautrain bus stop is not provided.

Zone 3

This green space is the largest and looks onto the public square. This landscaped zone should be seen as an extension of the public square, providing seating and places to gather.



7.11.2. APPROACH TO VEGETATION

The plants used in the space should reflect the local surrounding; therefore local vegetation should be used. Deciduous trees will be planted, thus enhances the atmosphere on the site at each season.

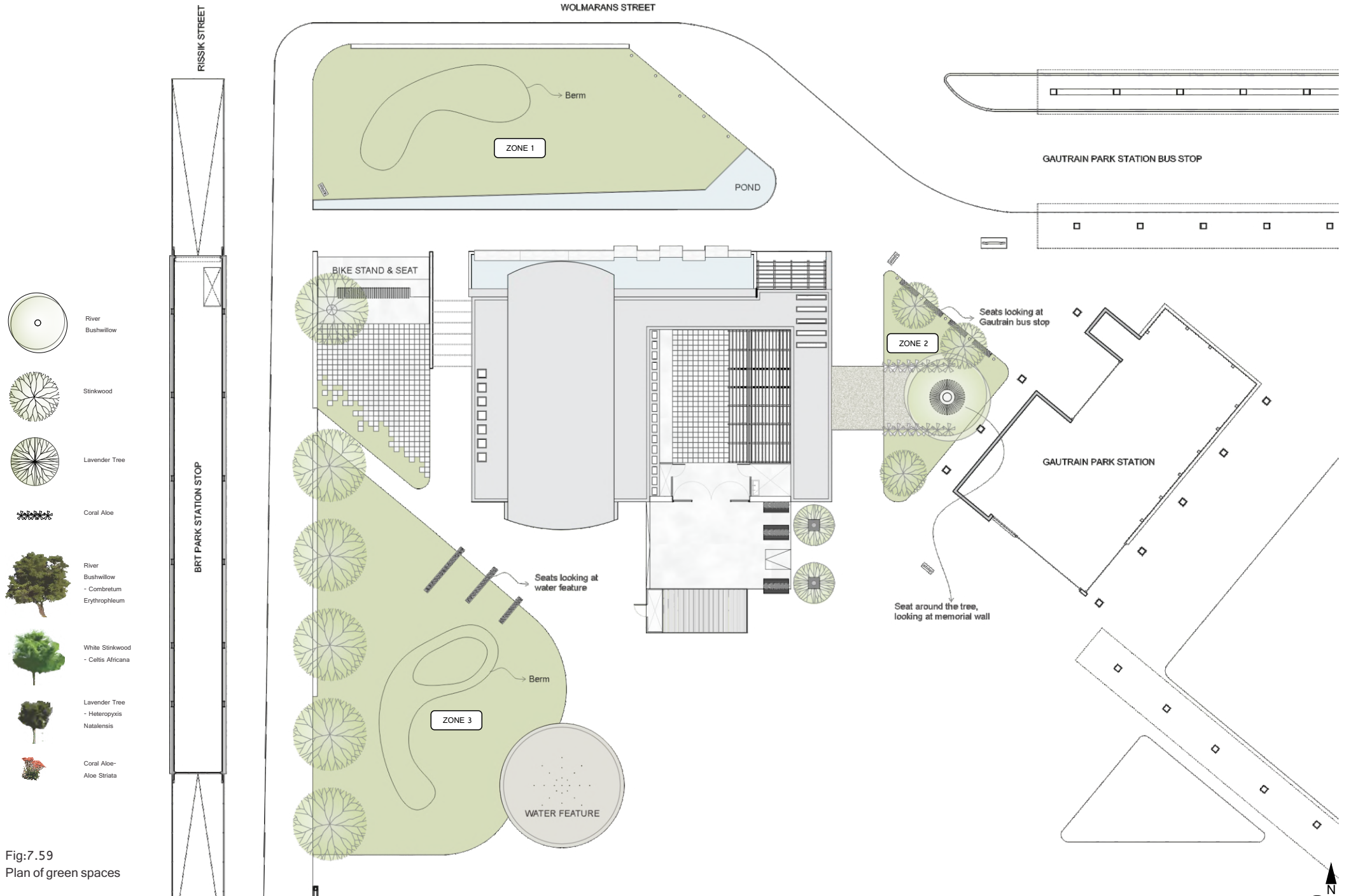


Fig:7.59
Plan of green spaces



Fig:7.60
Main entrance at summer



Fig:7.61
Main entrance at winter



Fig:7.62
Bike stand at summer



Fig:7.63
Bike stand at winter

7.12. BRANDING

7.12.1. BRANDING

The logo for the Urban Foyer has to be distinctive and can be easily recognised by users. Therefore unfamiliar visitors to the city can identify the Urban Foyer through its distinctive and recognisably logo.

The SARWMH is a unique building. The unusual concrete barrel vault and material choice allow for the building to stand out within its environment. The profile of the building is used as a design generator for the design of the Urban Foyer's logo.

The logo of the Urban Foyer should depict the function of the space. Users should be able to easily identify the specific activities within the space.

In addition the logo should be able to be applied to different formats and sizes; for example brochures, business cards, signage boards, and directional signage.



Fig:7.64
Development of logo

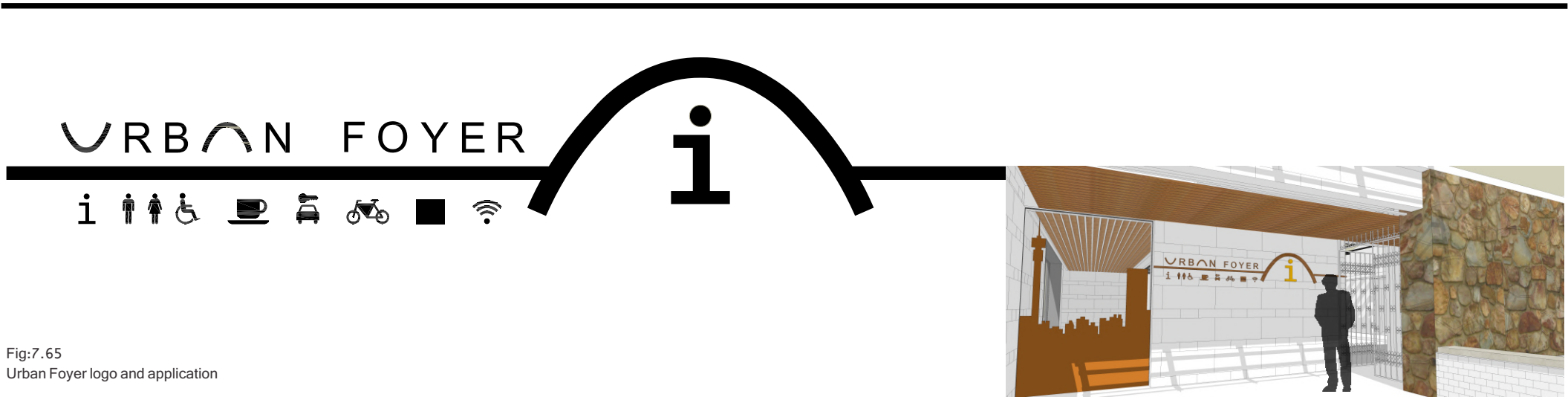


Fig:7.65
Urban Foyer logo and application

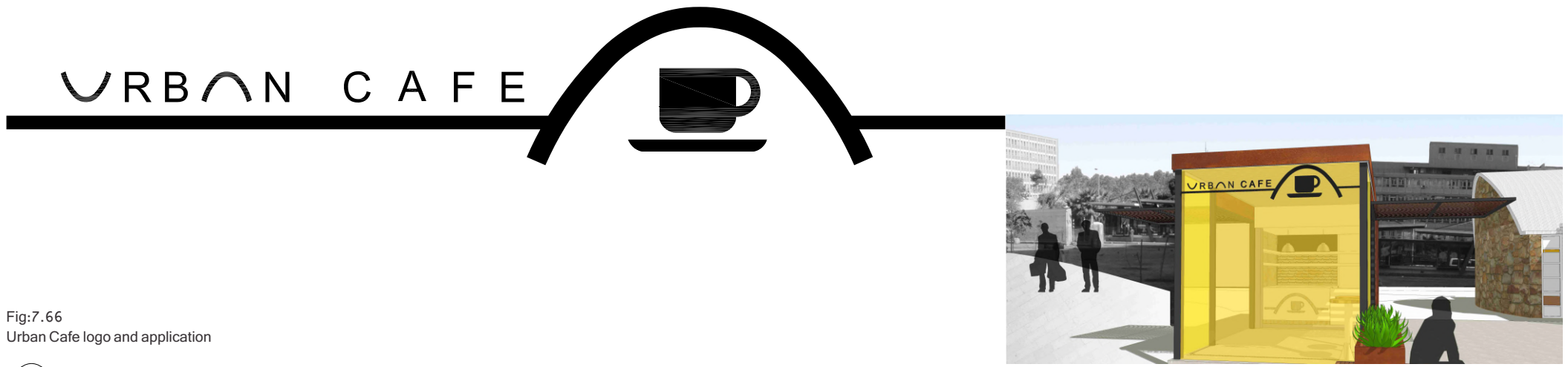


Fig:7.66
Urban Cafe logo and application

7.13. WALK THROUGH

7.13.1. WALK THROUGH

The Urban Foyer has specific users and they will enter and use the space differently.

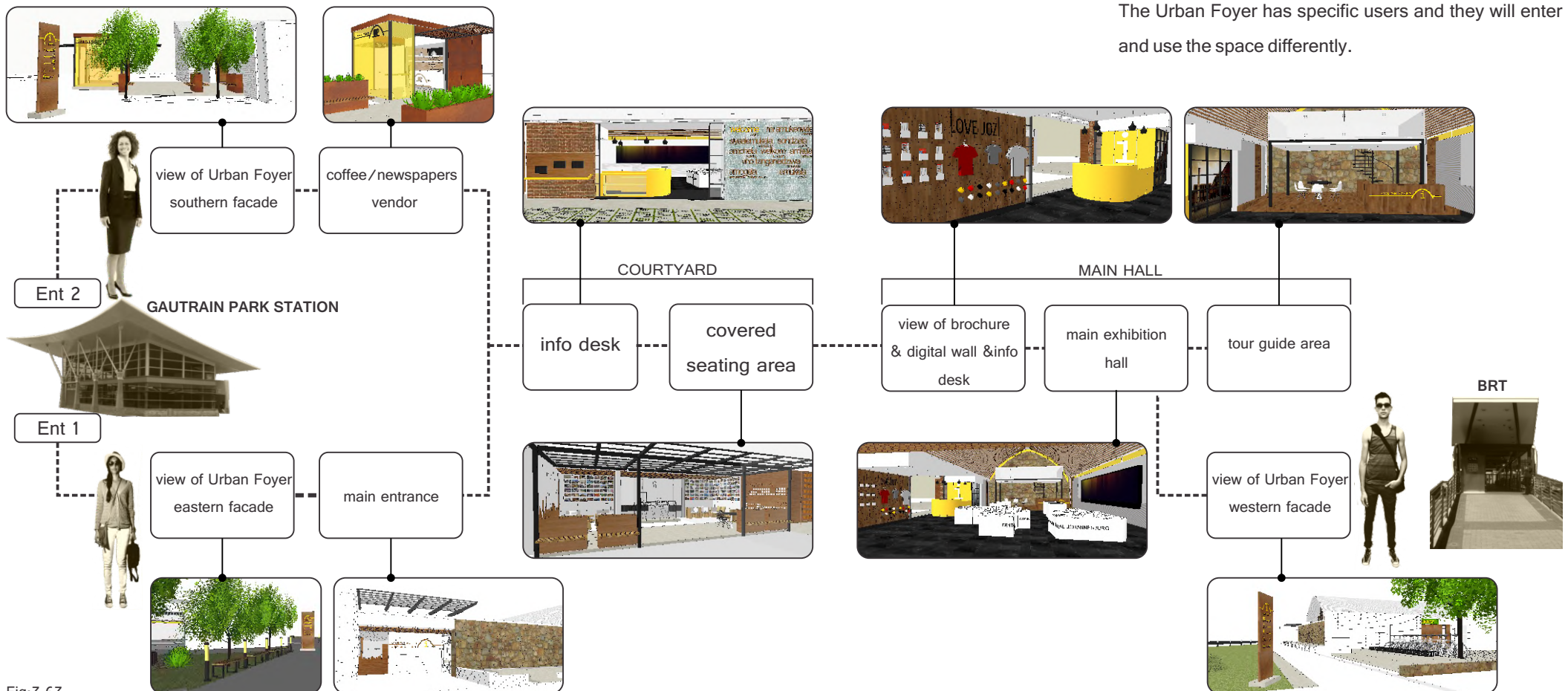


Fig:7.67
Illustration of walk through

7.14. LAYOUTS

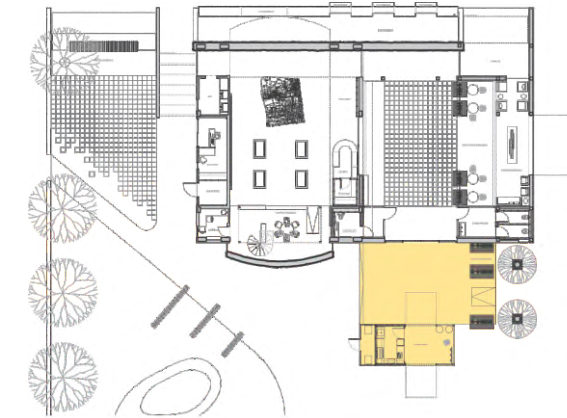
The design of the Urban Foyer allows for certain areas of the space to be accessible at certain times.

During early morning (05:00- 07:00) and late evening (19:00-21:00) the coffee vendor and external seating is made available to the users.

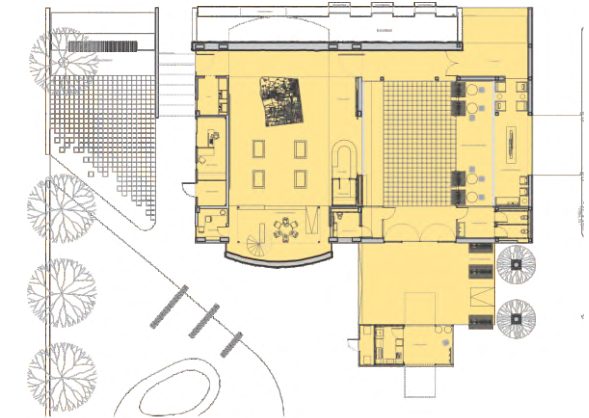
During peak travel times(07:00-09;00 & 17;00-19:00) the internal courtyard is accessible to the users.

From (09:00 - 17:00) the entire Urban Foyer is made available to the users.

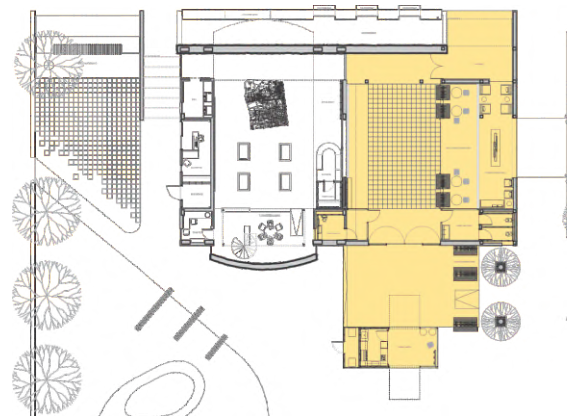
By accommodating for this, the building has constant foot traffic, and this encourages people to use the space.



05:00- 07:00
19:00- 21:00



09:00- 17:00



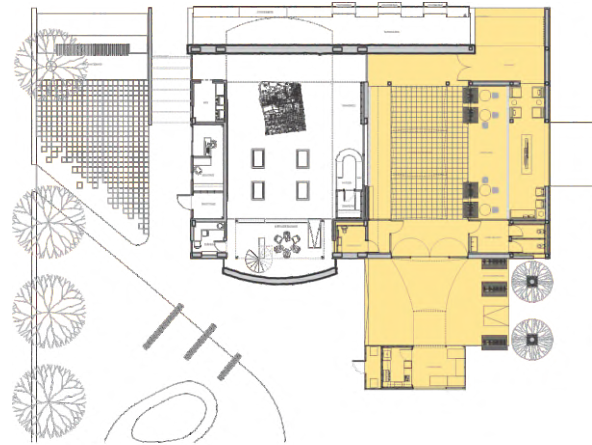
07:00- 09:00
17:00- 19:00

Fig:7.68
Daily layout of accessible of spaces

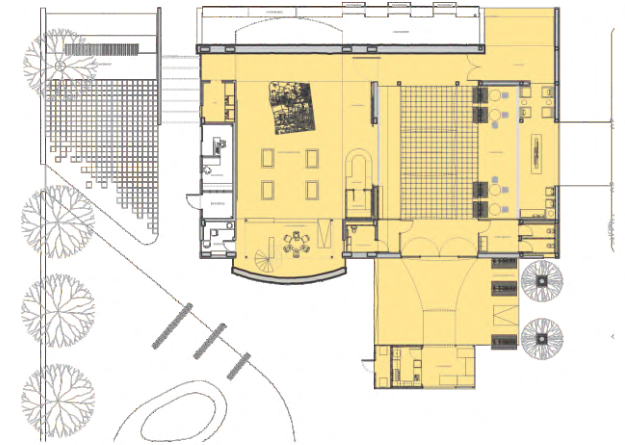
EVENTS

Events, like book launches or art exhibitions can be held within the Urban Foyer. Small events are confined to the internal courtyard and the coffee vendor plinth. While larger events will use the barrel vaulted hall.

To accommodate bad weather, tensile covering are placed above the open space. Fixings are accommodated for within the building structure.



SMALL EVENT



BIG EVENT

Fig:7.69
Event layout

7.15. PLAN

Fig:7.70
Original plan

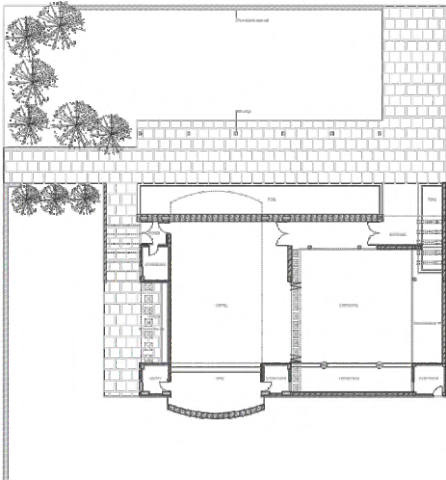


Fig:7.71
Current plan

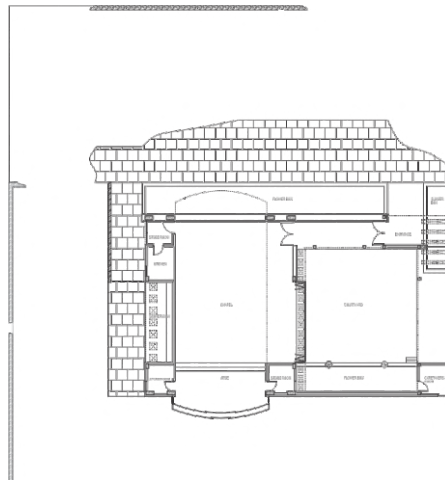
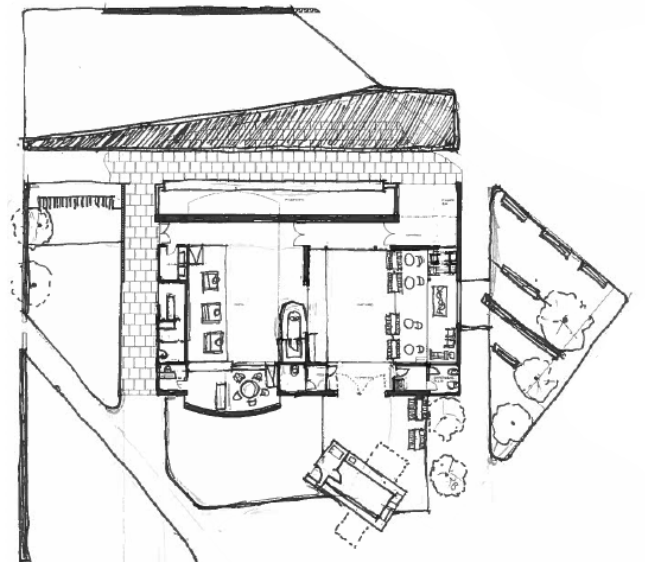


Fig:7.72
Plan development



7.16. SECTIONS

Fig:7.74
Section A-A



Fig:7.75
Section B-B



Fig:7.76
Section C-C



Fig:7.77
Section D-D





TECHNICAL DOCUMENTATION

8

8.1. BUILDING SERVICES

8.2.1. INTRODUCTION

The SARWMH has been left vacant for a number of years. The existing services are not equipped to handle the new function of a visitor centre. Therefore new services will have to be introduced and existing services upgraded. The ventilation, heating, lighting, sanitary and materiality strategies of the Urban Foyer will be discussed and revealed.

8.2.2. APPROACH TO SERVICES

The existing services within the SARWMH are minimal and are limited to electrical and water services. However these services are not working. The illegal occupants use gas and candles to heat and illuminate the building. Water is obtained off site and brought to the SARWMH.

The new services installed into the building will be sensitively be introduced into the existing structure, as in the Selexyz Dominicanen where the electrical fittings are incorporated into the new free standing structures or strategically suspended from the ceiling .

The new services will not be visible or prominent within the Urban Foyer, but purposefully hidden or subtly integrated into the existing structure of the SARWMH.

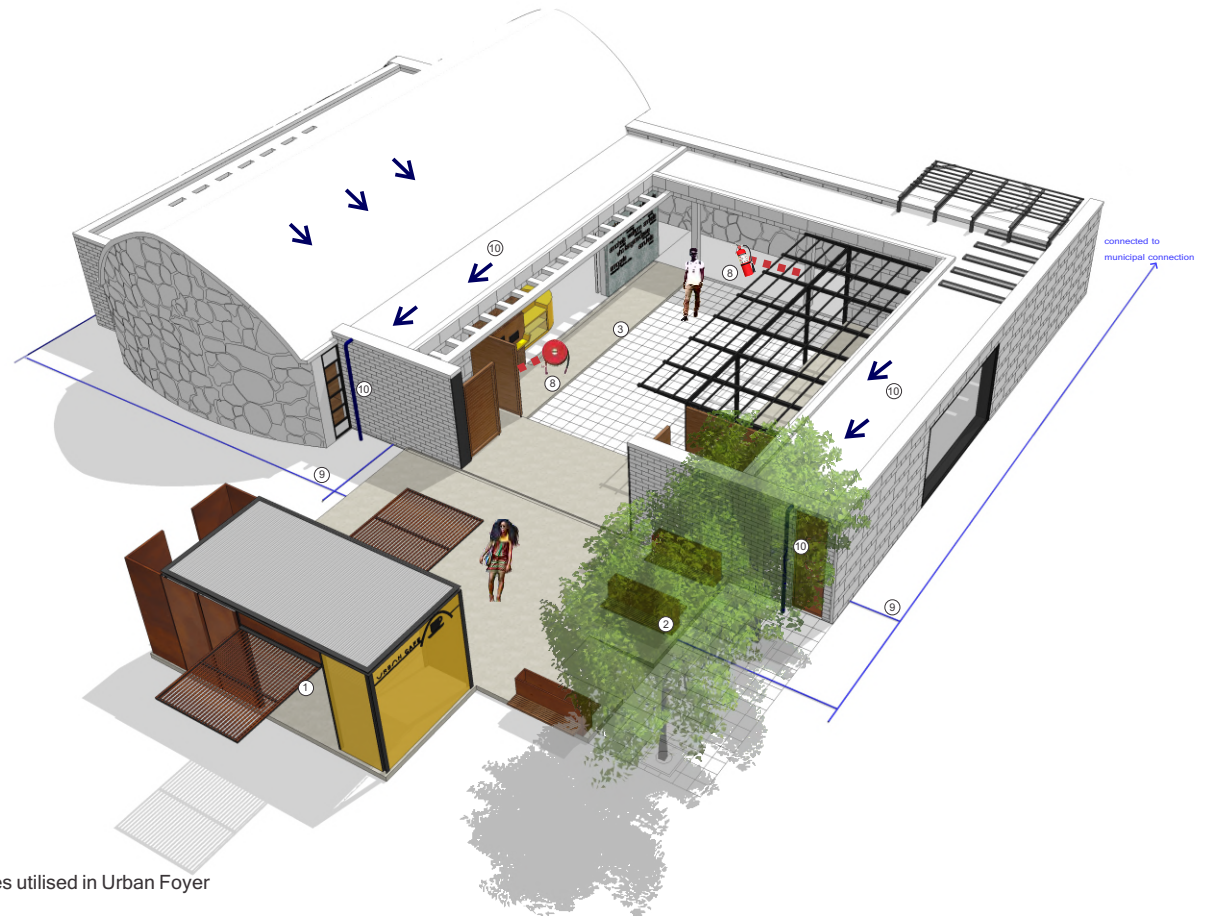


Fig:8.1
Building services utilised in Urban Foyer



1. DAYLIGHT
2. VEGETATION
Indigenous vegetation is used in the green spaces.
3. VENTILATION
4. INCLUSIVITY
5. HEATING
6. ACOUSTICS
7. TRANSPORTATION
The public transport systems, the Gautrain and BRT are found on the site, encouraging users to use public transport. Additional bike hire are available in the Urban Foyer. These alternatives to using non-motorised and public transport aid in reducing carbon emissions.
8. FIRE PROTECTION
9. PLUMBING
10. RAINWATER

Fig:8.2
Building services utilised in Urban Foyer

JOHANNESBURG ANNUAL WIND ROSE

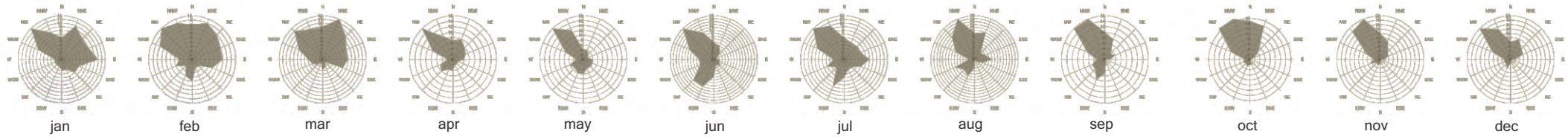


Fig:8.3
Johannesburg's annual wind roses (Anon, s.a)

8.2. VENTILATION

People require a supply of fresh air into the interior of buildings to help create a productive and healthy environment. Additionally users of a building produce moisture that must be removed. Therefore a well-ventilated environment is required. (Hausladen & Tichelmann, 2010:174)

The Urban Foyer will be naturally ventilated through a number of windows and louvered vents within the building. A few new spaces have insufficient natural ventilation and extractor systems will be installed in these spaces.

The Intelli-Vent will be used in the car and bike hire. The Intelli-Vent solar roof ventilator fan is powered using solar energy. Photovoltaic panels are integrated into the ventilator base. (Intelli-Vent; s.a)

The roof slab over the bike and car hire is punctured. Thus creating the necessary space in which the Intelli-Vent solar roof ventilator can sit.



Fig:8.4
Depicting ventilation in the Urban Foyer



INTELLI-VENT

- The intelli-Vent is completely solar powered and does not require electricity.
- 20W Integrate Solar Panel
- 14W Brushless DC Motor
- Anti-bird meshing
- Dimensions:
 - Base: 700mm x 700mm
 - Inlet throat diameter: 500mm
 - Fan blade diameter 300mm

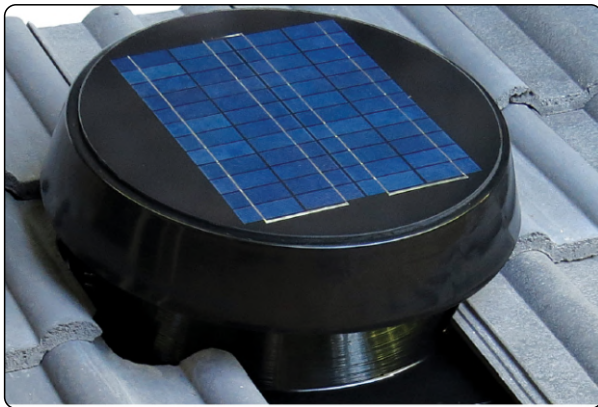


Fig:8.5
Intelli- Vent. (ANON, s.a)

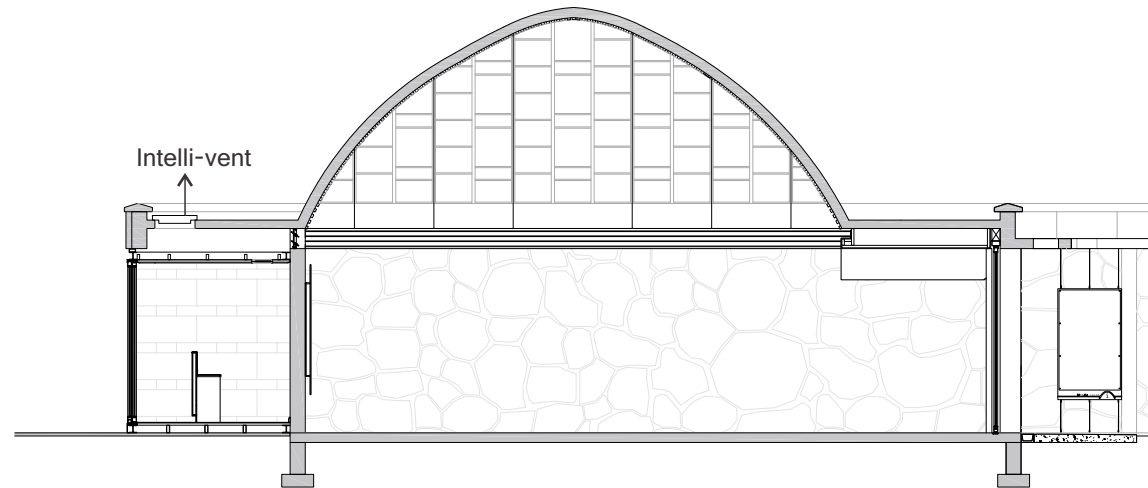
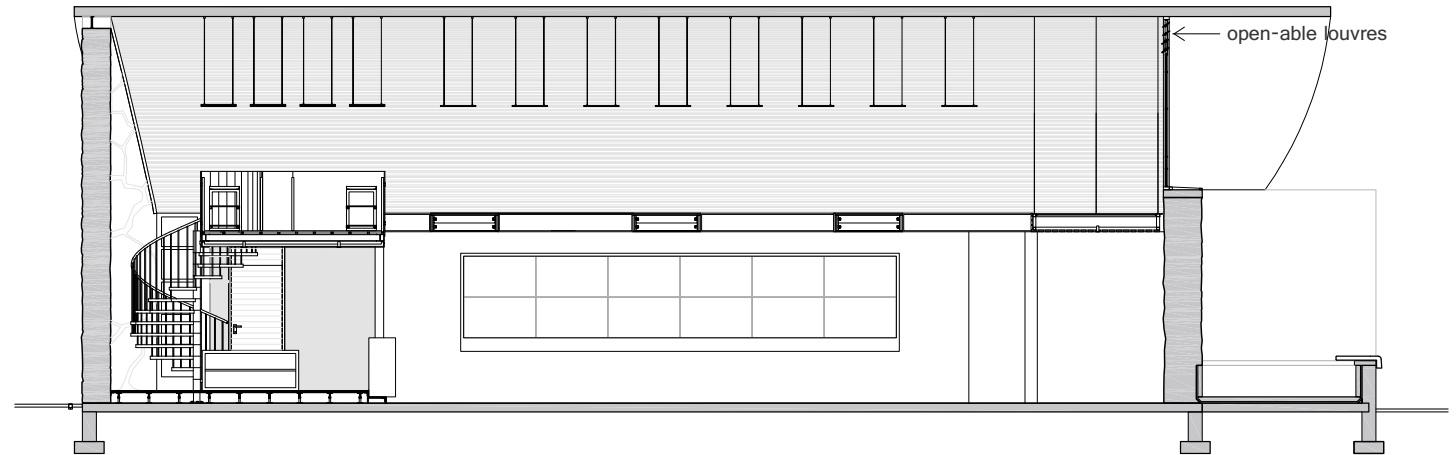


Fig:8.6
Ventilation within the main exhibition hall.

8.3. HEATING

During the winter the SARWMH is cold due to the slate floor tiles, large glazed opening and high floor to ceiling height. Therefore an efficient heating system will have to be introduced.

The interior will be heated using under floor heating mats. These heating mats will be installed in areas where the users or employees of the Urban Foyer will be occupying for longer periods of time.

The Warmup under-laminate heating pads will be used in the Urban Foyer. These heating pads will be used in the tour guide area, the individual kiosk and seating area, the administration office, the bike and car hire offices and the information desk.

The Warmup under-laminate pads provides even heat distribution with minimal heat loss. The pads are foil based and can withstand the weight of heavy furniture. The Warmup under-laminate heating pads are suitable for use under most laminate flooring that have a high density fibre core, are between 7-12mm thick and have a joint strength of 600kg per linear metre. The pads

require an underlay to be laid beneath it to reduce downward heat loss.

For maximum energy efficiency CONTROL Digital thermostat (non programmable) will be installed to monitor and control the temperature settings. Additional a floor sensor is to be installed under the pad between the wires. This ensures that the temperature never exceeds 27°C. (Warmup; s.a)

ENERGY EFFICIENCY

Warmup evenly distributes heat through the floor and up to the room. The floor sensors prevent the pads from exceeding 27°C and the thermostat controls and monitor the temperature. A 0.7m x 1..8m Warmup under laminate heating pad using 150 watts of power. (Warmup; s.a)

3600 x 2400 uses 900 watts
2000 x 2100 uses 450 watts
2000 x 1400 uses 300 watts
1800 x 700 uses 150 watts

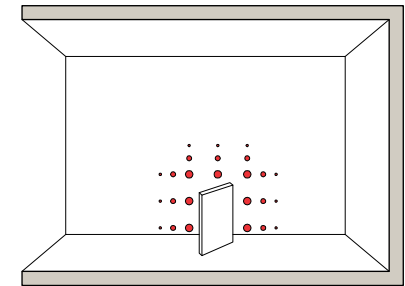


Fig:8.7
Conventional heater distributes heat in a concentrated space

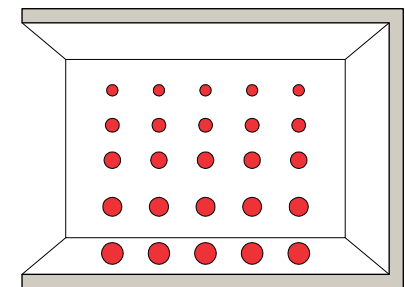
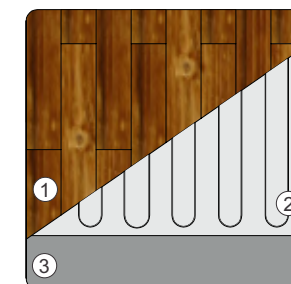


Fig:8.8
Warmup heating system distributes heat evenly.



1. LAMINATE
2. HEATING PAD
3. UNDERLAY

Fig:8.9
Warmup under laminate heating pad installation requirements. (ANON, s.a)

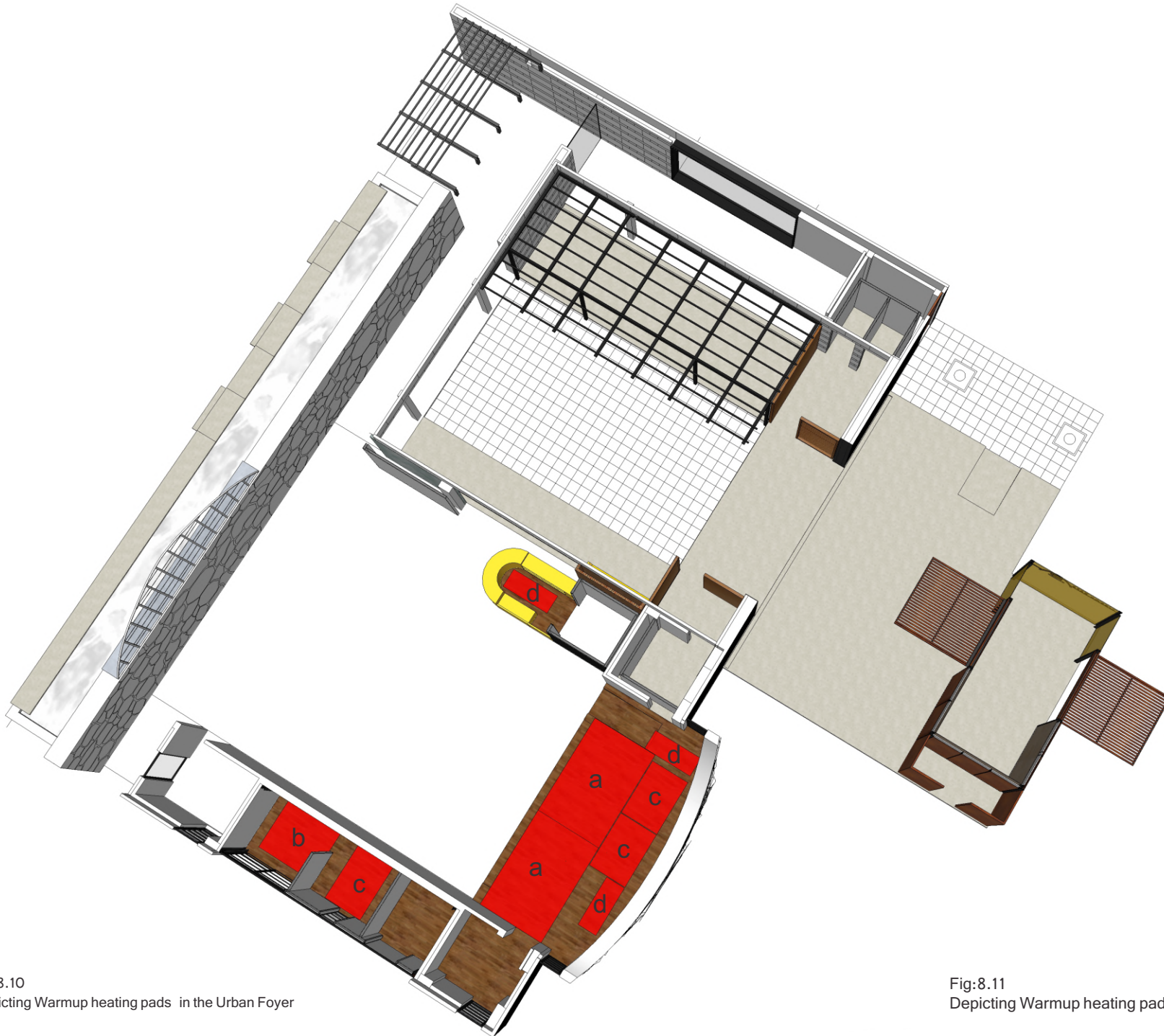
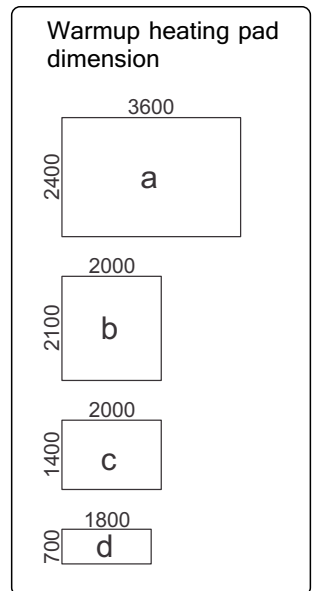


Fig:8.10
Depicting Warmup heating pads in the Urban Foyer

Fig:8.11
Depicting Warmup heating pads dimensions



JOHANNESBURG ANNUAL RAINFALL

jan	feb	mar	apr	may	jun	jul	aug	sep	oct	nov	de
134mm	93mm	92mm	56mm	15mm	8mm	4mm	8mm	28mm	76mm	112mm	113mm
TOTAL ANNUAL RAINFALL								739mm	TOTAL SUMMER RAINFALL		340mm

8.4. RAIN COLLECTION

Fig:8.12
Johannesburg's annual rain fall

Rainwater is collected from the existing concrete flat roof surfaces. The rainwater is channelled from the roof and stored in underground storage tanks. The collected rainwater is used to irrigate the surrounding green spaces found in the Urban Foyer. The stored rainwater is pumped using a pressurised mechanical pump system.

JOJO

A JoJo 6000l underground tank is used to store the collected rainwater. The used of this underground tank prevents the façade and circulatory routes from being blocked. The overflow rainwater is connected to the existing storm water system.



Fig:8.12
Jojo 6000l underground tank. (ANON, s.a)

- Stores 6000 l
- Allows for maximum use of the site
- Can be placed under paved light weight traffic areas
- Eco-friendly
- Composed of a seamless watertight tank.

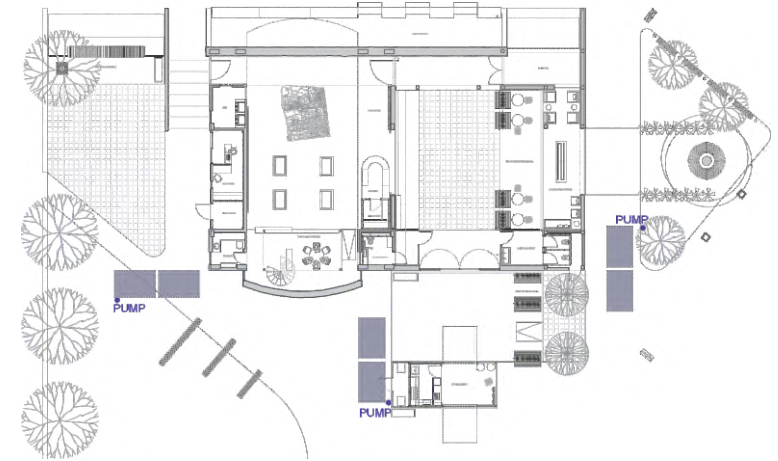


Fig:8.13
Plan depicting location of rainwater tank pumps

RAINWATER COLLECTION

Total roof surface area: 142mm²

Runoff coefficient: 0.8

Rainfall (mm/yr) x area (m²) x runoff coefficient (%)

ANNUAL RAINWATER COLLECTION

739 x 142 x 0.8

= 83950 l

SUMMER RAINWATER COLLECTION

340 x 142 x 0.8

REQUIRED RAINWATER STORAGE

6 x 6000l JoJo underground storage tanks will be used.
Allowing for 36000 l of water to be stored.

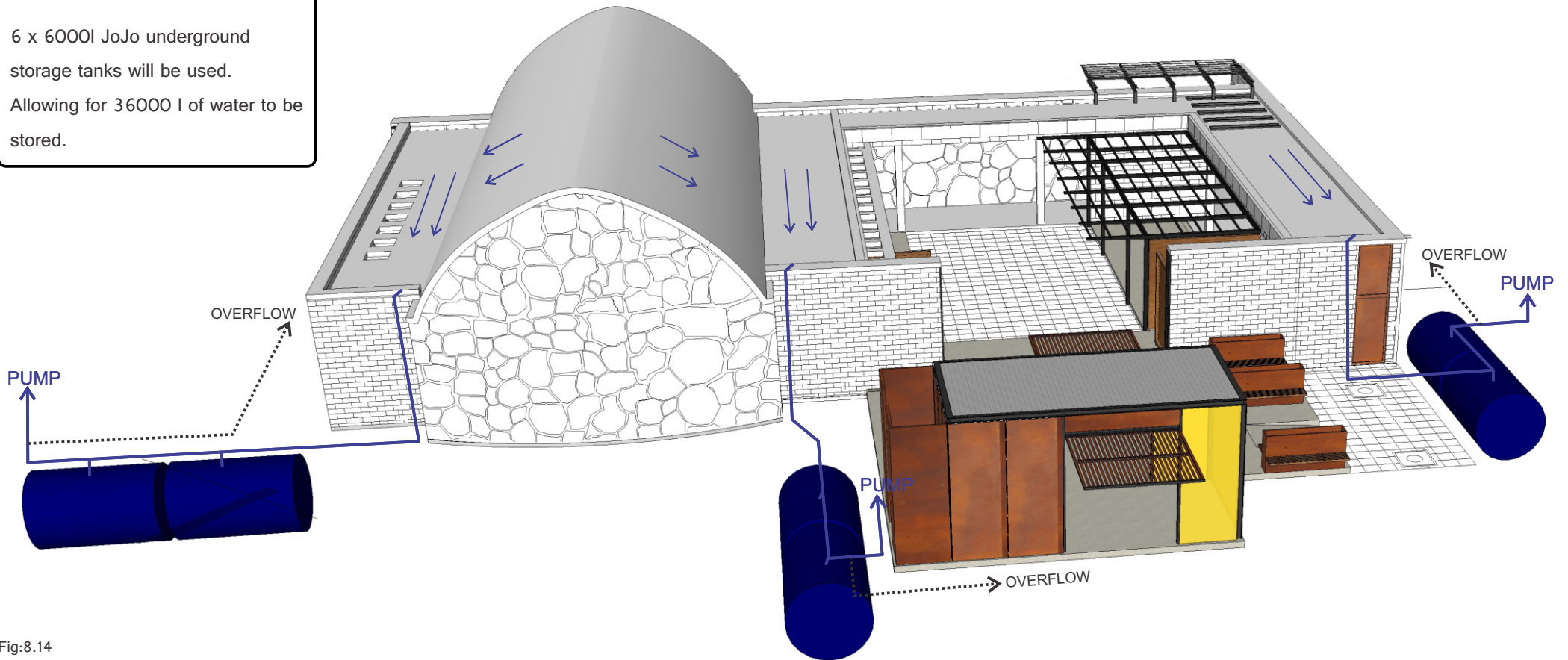


Fig:8.14
Model showing rainwater storage tanks and pipes

8.5. PLUMBING

The sanitary facilities within the SARWMH are inadequate. There are no ablution facilities or running water. These facilities are necessary in order for the Urban Foyer to function successfully.

The sanitary facilities required for the building's new function are:

- WC
- Disable WC
- Basins
- Prep bowl for the staff room
- Single sink for the coffee vendor

As the building is not connected to the municipal servitudes, a connection needs to be established.

ENERGY EFFICIENCY

Sanitary fitting that use minimal water will be installed in the Urban Foyer. Dual flush WC's and taps with flow restrictors will be installed. These fitting use less water than conventional sanitary fittings.

REQUIRED SANITARY FIXTURES

required sanitary fixtures, for building populated up to 30 people

MALE	FEMALE
1 x WCs	3 x WCs
2 x urinal	2 x WHB
2 x WHB	

PROVIDE SANITATION FIXTURES

2 X unisex toilets
2 x WHB
1 x disabled ablution that will be used by the public, as an additional ablution facility.

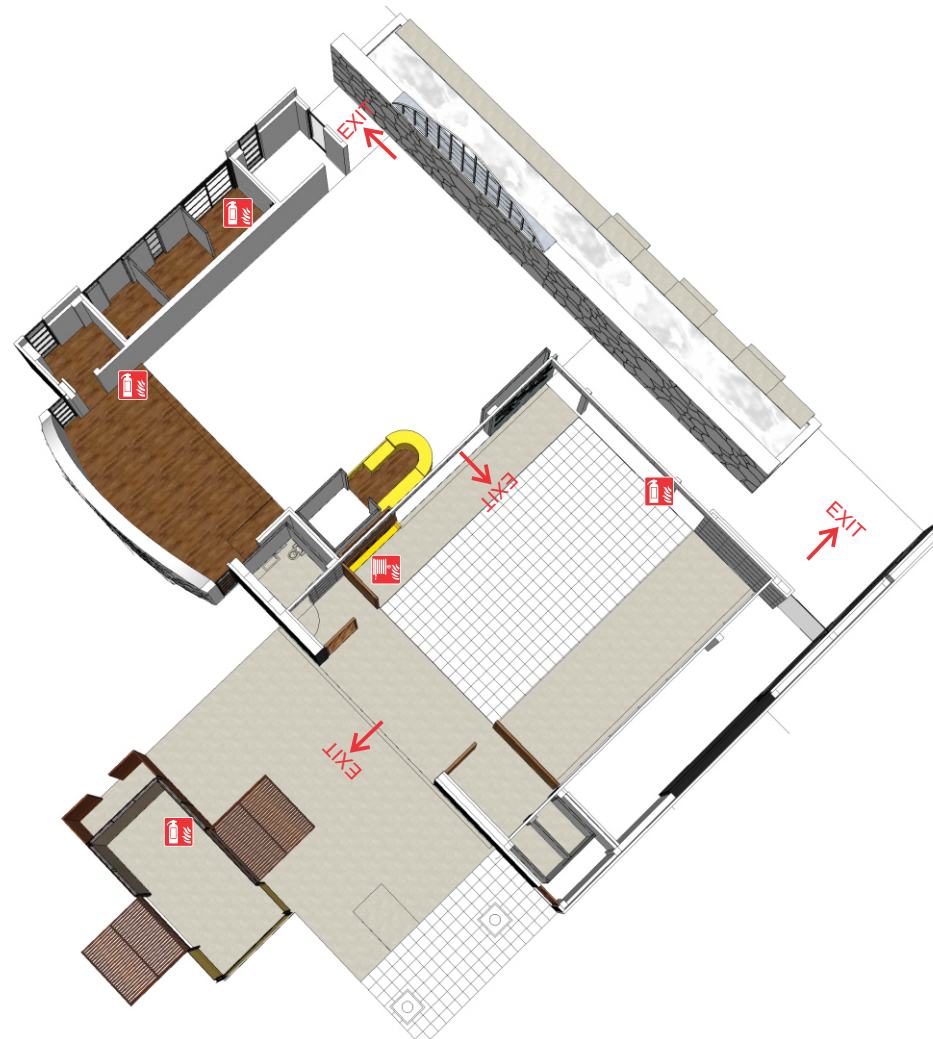
8.6. FIRE PROTECTION

The Urban Foyer complies with the fire protection set about by the NBR (Sans10400) (Part T)

- There are multiple escape routes and the travelling distance to the nearest escape door is less than 45m (TT16)
- All fire fighting equipment is clearly visible or has visible signage to indicate its location (TT332)
- A fire hose reel is required as the single storey building is greater than 250m². 1 per 500m² (TT34)
- Portable fire extinguishers are required 1 per 200m². However additional portable fire extinguishers are required in the coffee shop and car and bike hire as they operate independently from the Urban Foyer's main exhibition hall. (TT37)

A fire specialist will be consulted for the placement of the fire protection equipment.

Fig:8.16
Plan depicting fire layout in the Urban Foyer



REQUIRED FIRE FIGHTING EQUIPMENT

- 1 X fire hose reel
(1 per 500m²)
 - 1 x portable fire extinguisher
(1 per 200m²)
- Total area of the Urban Foyer
= 555 m²

PROVIDED FIRE FIGHTING EQUIPMENT

-  1 fire hose reel
-  4 fire extinguisher

8.7. INCLUSIVITY

Place making principles states that spaces should cater for the individual abilities and limitation of all its users. Therefore inclusive design principles are implemented throughout the design of the Urban Foyer to ensure that people with special needs are able to move and function through the space with minimal assistance.

The mezzanine level has a staircase access. No ramp/ lift has been provided for this small space. If a person is unable to access the mezzanine level, the lower tour discussion area will be used, as there is a ramp access.

Numerous elements that provide information to users, have accommodated for the visually and hearing impaired.

Audio walls and 3d maps, allow for visually impaired visitors to receive information.

Interactive touch displays and digital and photo walls allow for hearing impaired visitors to receive information.

The building is designed in accordance with the

guidelines set out by the NBR (Sans10400) Part S.

- Vertical and horizontal surfaces use colour + contrast to enhance spatial awareness
- Floor surfaces are slip resistant
- Threshold are no more than 75mm, however where there is a higher threshold difference a ramp is provided. The ramp has a gradient of no less than 1:12
- There is a disabled toilet that is designed according to the standards set out by the NBR (Sans10400) Part S
- The furniture can accommodate a person in a wheel chair. The information desk has a 1m portion that is 850mm from floor to top of counter.

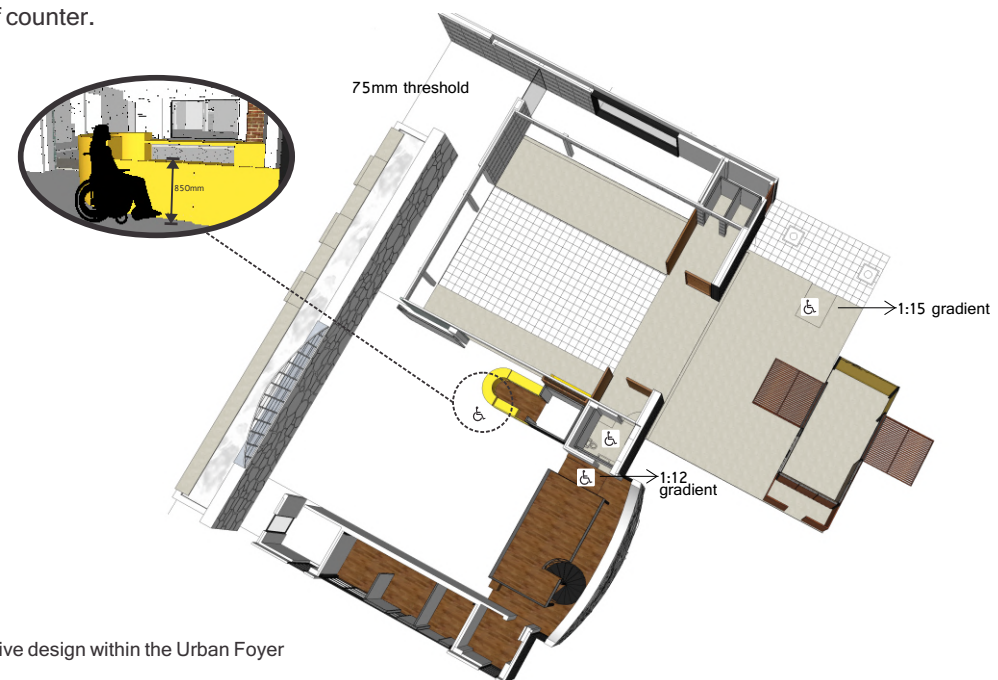


Fig:8.17
Plan depicting use of inclusive design within the Urban Foyer

8.8. ACOUSTICS

Acoustic comfort is difficult to define, however primarily has to do with the use of the space. Each space has a specified sound pressure level, which indicates the level of noise that may be experienced in a space.

The reverberation time T (s) that dictates the acoustic comfort of a space. The reverberation time specifies the duration of an echo experience in a space and is influenced by; the volume of a space, sound absorbing materials and number people in a room

SOUND PRESSURE (dB)		REVERBERATION TIME (s)	
open plan office:	45	open plan office:	0.5
exhibition/ museum:	40	exhibition/ museum:	1.0

The Urban Foyer's main exhibition hall is an open plan space with a large volume. The acoustic comfort of the hall was addressed by the original architect through the implementation of timber ceiling battens laid over acoustic absorbing material and fixed to the concrete barrel vault.

The nature of the space has changed and requires additional acoustic comfort strategies to ensure the desired reverberation times. The introduction of new ceilings and lowering the ceiling heights in specific areas, as well as introducing sound absorbing materials and additional furniture items, assist in achieving a desirable acoustic comfort level in the main exhibition hall.

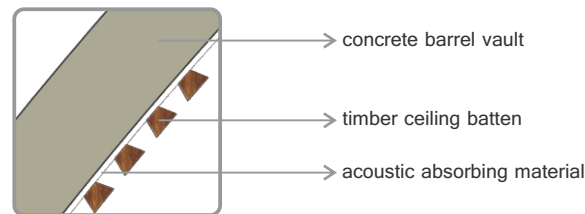


Fig:8.18
Detail of existing acoustic cladding.

TOUR DISCUSSION AREA

The area found in the main exhibition hall, is a discussion area and requires a lower reverberation time than the rest of the exhibition hall. This lower reverberation time was achieved through the introduction of Linea 12.8/3.2 acoustic panels on the walls, to counter the hard surface of the koppie stone wall. A lower ceiling was introduced over most of the discussion area to reduce the large floor to ceiling height above the discussion desk space. VogelTopec acoustic plaster ceilings are used as the ceiling material. The addition of furniture in the discussion aids in absorbing noise within the discussion area.

REVERBERATION TIME of
TOUR DISCUSSION AREA

REQUIRED REVERBERATION
TIME : 0.5

MATERIAL ABSORPTION COEFFICIENT

- Koppie stone: 0.1
- Linea 12.8/3.2: 0.47
- Timber door: 0.04
- Window: 0.02
- Laminate flooring: 0.07
- VoglTopec ceiling: 0.95
- Furniture + staircase: 0.08

SABINE FORMULA

$$T = \frac{0,163 \times V}{A}$$

A: 29681

V: 92736

$$T = \frac{0,163 \times 92736}{29681}$$

29681

= 0.50928

Therefore the tour discussion area has the
required reverberation time.



Fig:8.19
Linea 12.8/ 3.2.
(ANON, s.a)

Linea 12.8/3.2

- Textured panel sizes (1200 x600 + 600 x600)
- Thickness 16mm + 19mm
- Good sound absorption
- Made of MDF boards
- Available in multiple finishes
- Tongue and groove design create joint free surface



Fig:8.20
VoglTopec Acoustic
plaster ceiling.
(ANON, s.a)

VoglToptec Acoustic Plaster Ceiling

- Class A sound absorption coefficient
- Not board jointing
- Quick+ economical application

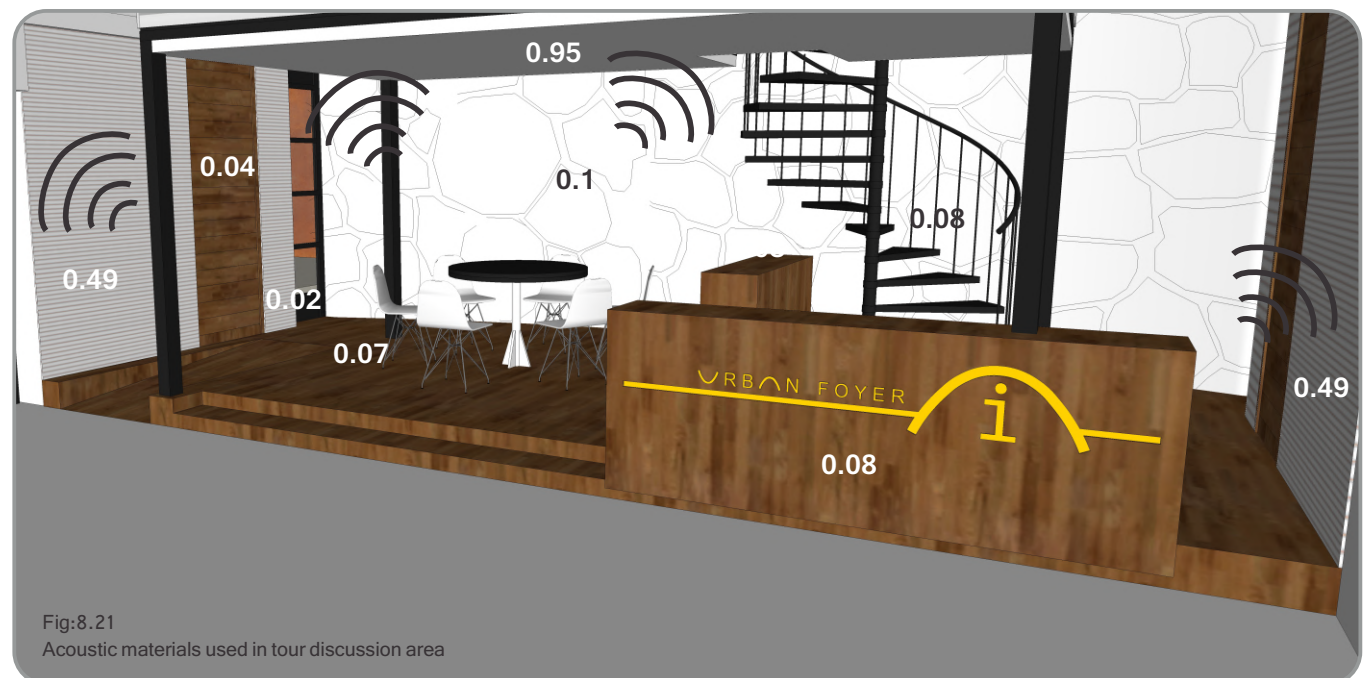


Fig:8.21
Acoustic materials used in tour discussion area

JOHANNESBURG ANNUAL SUN ANGLES



Fig:8.22
Johannesburg's annual sun angles

8.9. NATURAL LIGHT

The use of natural light to illuminate a space is more desirable than using artificial light. However this cannot always be achieved, as seen in the main exhibition hall of the Urban Foyer. This space has limited windows and the large overhang of the concrete barrel vault prevents natural light from entering much of the interior space.

The introduction of horizontal light shelves can assist in distributing natural light into the main exhibition hall.

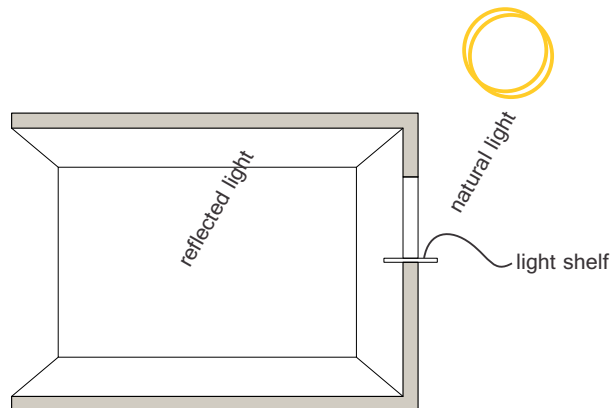


Fig:8.23
Diagram of how a light shelf functions

LIGHT SHELVES

Two light shelves are installed in the main exhibition hall of the Urban Foyer

- 1: Along the coping of the large curved window
- 2: Bulkhead above the circulation route

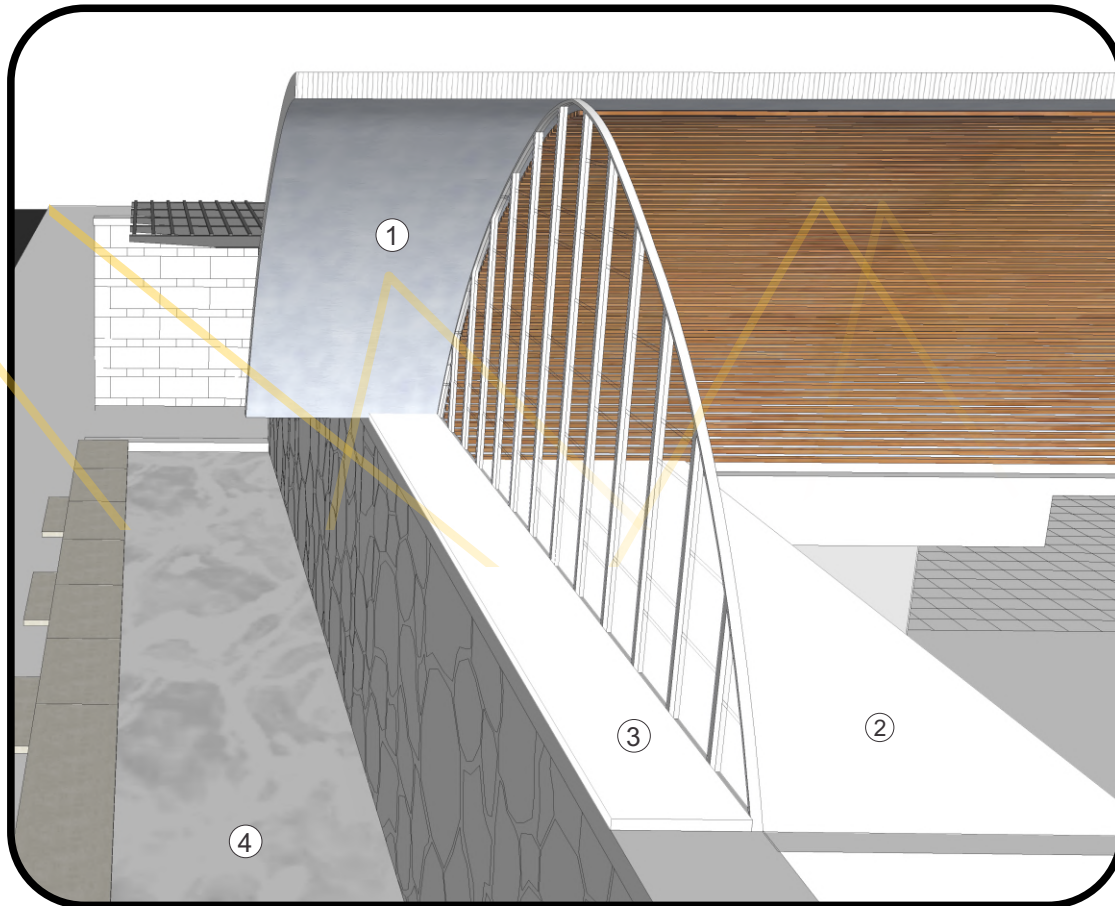
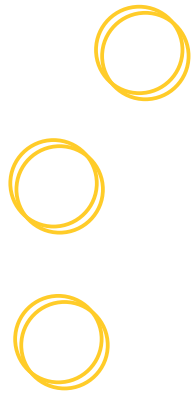
The first light shelf is placed externally, and is composed of aluminium and painted white. The second light shelf is formed by the top surface of the bulkhead. The plaster board panels closing the bulkhead are painted white, thus allowing natural light to be reflected off its surface.

In addition the restored pond as a 'light shelf' as the water surface reflects lights. In order to use this reflected light from the pond, the underside of the barrel vault over the pond is painted in Dulux aluminium paint thus providing an additional surface onto which light can be reflected into the interior space.

Ideally the ceiling on which light is being reflected onto should be light in colour; but the Urban Foyer's main exhibition hall has timber batten covered the ceiling thus

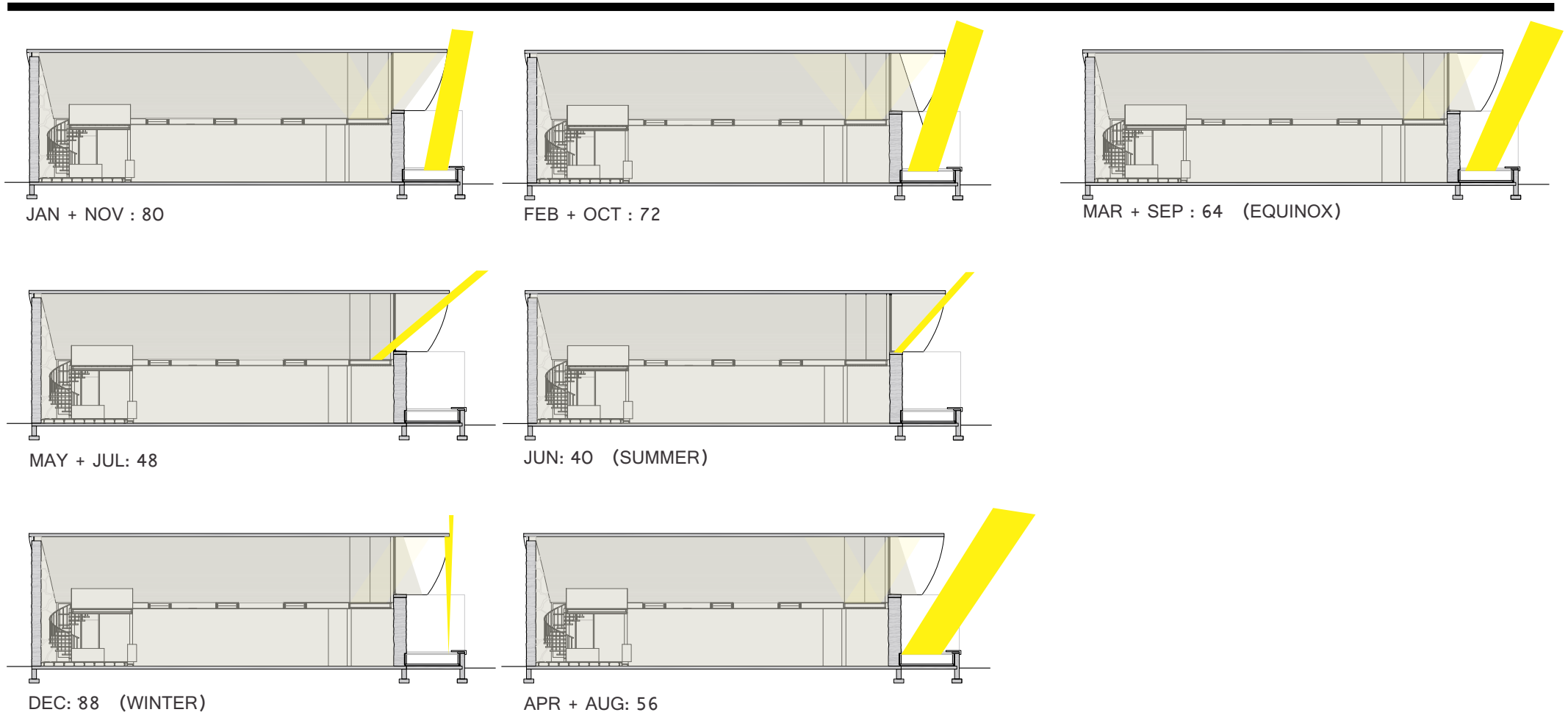
limiting the light reflected into the space.

Fig:8.24
Light shelf reflecting sunlight into the main exhibition hall



1. CONCRETE BARREL VAULT PAINTED WITH DULUX ALUMINIUM PAINT.
2. INTERNAL LIGHT SHELF
3. EXTERNAL LIGHT SHELF
4. POND

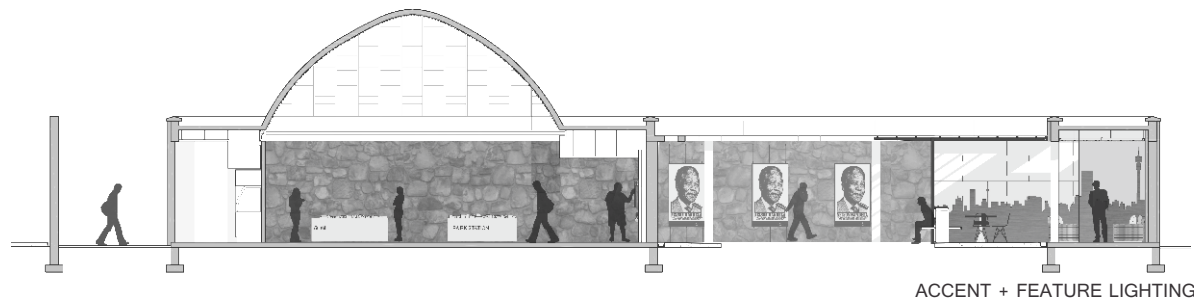
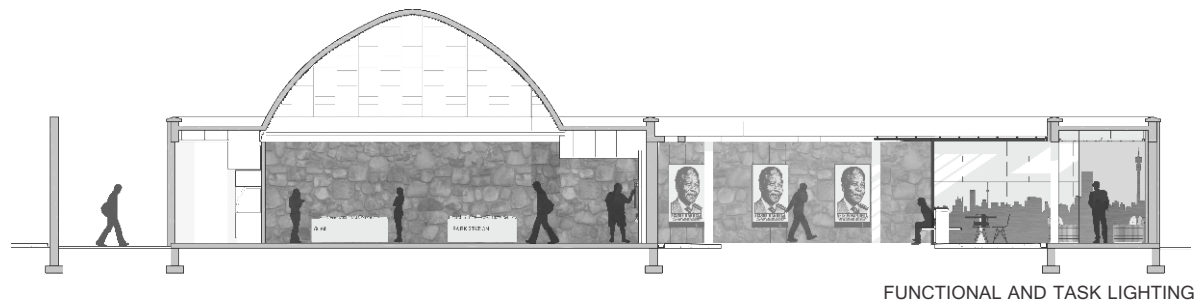
Fig:8.25
Sunlight reflected into the main exhibition hall throughout the year



8.10. ARTIFICIAL LIGHTING

The artificial lighting will be used as a device to highlight element within the building. Artificial lighting will be used in two capacities as task and functional lighting, and accent and feature lighting.

Task and functional lighting will illuminate the building at night or in dull weather. Additional artificial lighting will be used to highlight the junctions or accentuate and highlight particular architecture elements, like the koppie stone wall or barrel vault.



RECOMMENDATION LUX LEVELS

Corridor	100 lx
Store room with required access	150lx
Staff room / kitchenette	150lx
Toilet	100lx
Wash-up area	150lx
Open plan office	350lx
Exhibition	250lx
Seating area	150lx

Fig:8.26
Functional and task lighting within the Urban Foyer

Fig:8.27
Accent and feature lighting within the Urban Foyer



AMAZON LED ground recessed guidance lights by Phillips



Celino surface mounted by Phillips



Recessed LEDVANCE Downlight M by Osram



LEDVEANCE AREA by Osram



AmphiLux surface mounted lights by Phillips



UnicOne Projector Micro directional lighting by Phillips



AmphiLux recessed lights by Phillips



Efix Grazer light by Phillips



LED STAR CLASSIC A by Osram



LEDVEANCE Linear under-bench lighting by Osram



NOXLITE LED HD floodlight by Osram



Pendola suspandant luminaire by Phillips



Marker LED BBG320 by Phillips



LINEARlight flex protect ECO by Osram



Lunis SL-T LED spotlight by Osram



NOXLITE LED Wall 12W double sensor GR by Osram

Fig:8.28
Lights fittings in the Urban Foyer

Fig:8.29
Plan showing the light quality within the Urban Foyer

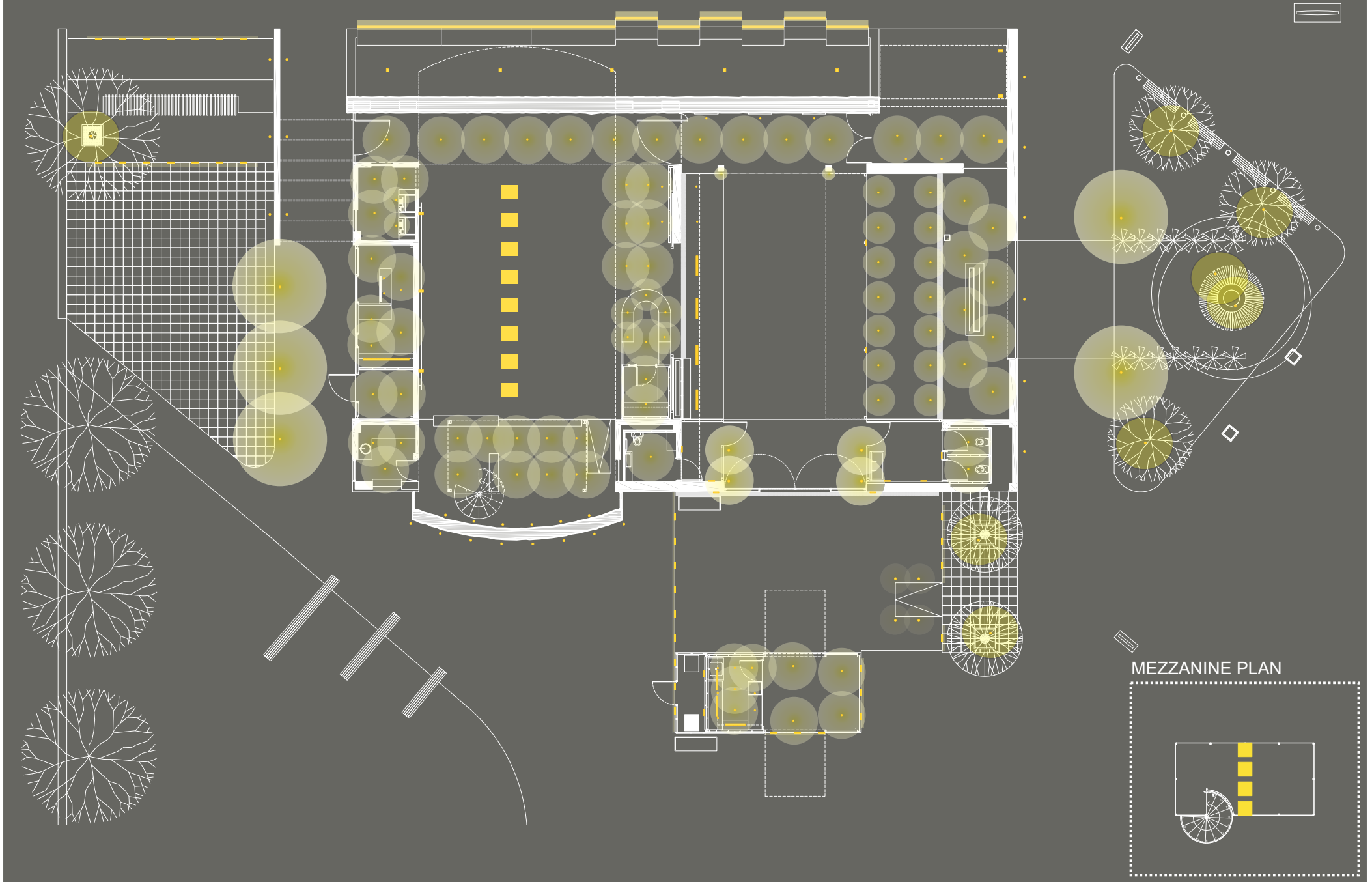
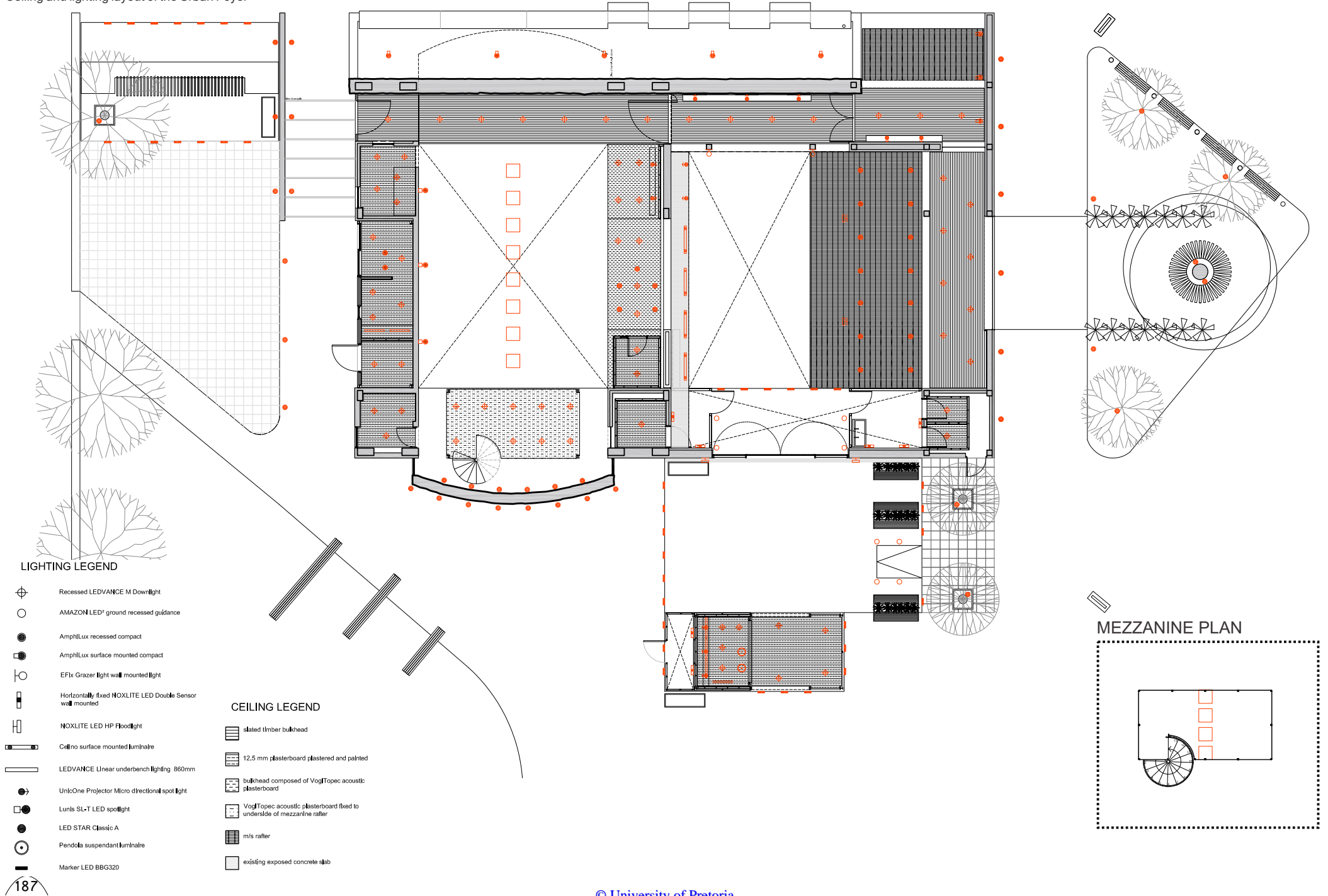


Fig:8.30
Ceiling and lighting layout of the Urban Foyer



8.11. MATERIALITY

The materials found in the SARWMH are robust, rough in texture and are associated with heaviness.

The new materials used in the Urban Foyer will contrast the existing, highlighting the difference between new and old. This will be achieved by introducing materials that create a meta physically association with lightness and transparency. In addition the material will be smooth to the touch, further contrasting the difference between new and old. The colour palette in the SARWMH is warm, earthy and natural. The new colour palette will respect this.

NEW

As in the City of London Information Centre, Castelvecchio and the Nobel Peace Centre, materials will be used to highlight the difference between old and new.

EXISTING

In Castelvecchio, Scarpa reused and adapted certain original material found in the building into the new

design. This was done to allow for the building's history to be preserved as well as being economic.

Certain materials within the SARWMH will have to be removed in order to allow for the new design. Following Scarpa's approach, some of the removed material will be reused within the Urban Foyer

Fig:8.31
Existing material palette



Fig:8.32
New material palette



8.12. ENVIRONMENTAL SUSTAINABILITY

APPROACH TO ENVIRONMENTAL SUSTAINABILITY

The Urban Foyer will employ sustainable and energy efficient systems, to ensure the building environmentally sustainable.

Water consumption will be reduced through the use of flow restrictors and dual flush toilets.

The electrical energy used will be reduced through the use of solar powered roof ventilators, naturally ventilating the building, using LED lighting and a thermostat and floor sensor when heating the building.

The Urban Foyer re-using the existing SARWMH building, preventing the unnecessary demolition of the building, reducing the carbon footprint of the building.

The materials that have to be removed from the building to allow the new intervention to take place will be reused off site. New materials used will be environmentally sustainable, have a low VOC and be reusable. Custom made furniture will be able to be dismantled, ensuring that the material or object can be

used if it is no longer required within the space.

The Urban Foyer maintains the green spaces on site and introducing indigenous vegetation. No additional water is needed, as harvested rain water is used to irrigate the green spaces.

SOCIAL AND ECONOMIC SUSTAINABILITY

The Urban Foyer is a place of social interaction, encouraging both locals and visitors to use the space to meet and create new interaction/ relationships. The Urban Foyer maintains the historically significant elements of the building and in doing so highlights the building's architectural and functional significance.

Locals will be employed to work at the Urban Foyer, thus creating jobs. The Urban Foyer promotes and encourages tourists to visit local businesses and spaces within the Johannesburg Cultural Core, thus contributing to the economic growth of Johannesburg's inner city.



LEED 2009 for Commercial Interiors

Project Name

Project Checklist

Date

14			Sustainable Sites	Possible Points: 21
	Y	?	N	
2			Credit 1 Site Selection	1 to 5
4			Credit 2 Development Density and Community Connectivity	6
6			Credit 3.1 Alternative Transportation—Public Transportation Access	6
		n	Credit 3.2 Alternative Transportation—Bicycle Storage and Changing Rooms	2
2			Credit 3.3 Alternative Transportation—Parking Availability	2

8			Water Efficiency	Possible Points: 11
Y			Prereq 1 Water Use Reduction—20% Reduction	
8			Credit 1 Water Use Reduction	6 to 11

20			Energy and Atmosphere	Possible Points: 37
Y			Prereq 1 Fundamental Commissioning of Building Energy Systems	
Y			Prereq 2 Minimum Energy Performance	
Y			Prereq 3 Fundamental Refrigerant Management	
2			Credit 1.1 Optimize Energy Performance—Lighting Power	1 to 5
1			Credit 1.2 Optimize Energy Performance—Lighting Controls	1 to 3
6			Credit 1.3 Optimize Energy Performance—HVAC	5 to 10
3			Credit 1.4 Optimize Energy Performance—Equipment and Appliances	1 to 4
4			Credit 2 Enhanced Commissioning	5
2			Credit 3 Measurement and Verification	2 to 5
2			Credit 4 Green Power	5

14			Materials and Resources	Possible Points: 14
Y			Prereq 1 Storage and Collection of Recyclables	
1			Credit 1.1 Tenant Space—Long-Term Commitment	1
2			Credit 1.2 Building Reuse	1 to 2
2			Credit 2 Construction Waste Management	1 to 2
2			Credit 3.1 Materials Reuse	1 to 2
1			Credit 3.2 Materials Reuse—Furniture and Furnishings	1
2			Credit 4 Recycled Content	1 to 2
2			Credit 5 Regional Materials	1 to 2
1			Credit 6 Rapidly Renewable Materials	1
1			Credit 7 Certified Wood	1

16			Indoor Environmental Quality	Possible Points: 17
	Y	?	N	
Y			Prereq 1 Minimum IAQ Performance	
Y			Prereq 2 Environmental Tobacco Smoke (ETS) Control	
1			Credit 1 Outdoor Air Delivery Monitoring	1
1			Credit 2 Increased Ventilation	1
1			Credit 3.1 Construction IAQ Management Plan—During Construction	1
1			Credit 3.2 Construction IAQ Management Plan—Before Occupancy	1
1			Credit 4.1 Low-Emitting Materials—Adhesives and Sealants	1
1			Credit 4.2 Low-Emitting Materials—Paints and Coatings	1
1			Credit 4.3 Low-Emitting Materials—Flooring Systems	1
1			Credit 4.4 Low-Emitting Materials—Composite Wood and Agrifiber Products	1
1			Credit 4.5 Low-Emitting Materials—Systems Furniture and Seating	1
1			Credit 5 Indoor Chemical & Pollutant Source Control	1
1			Credit 6.1 Controllability of Systems—Lighting	1
1			Credit 6.2 Controllability of Systems—Thermal Comfort	1
1			Credit 7.1 Thermal Comfort—Design	1
1			Credit 7.2 Thermal Comfort—Verification	1
1			Credit 8.1 Daylight and Views—Daylight	1 to 2
1			Credit 8.2 Daylight and Views—Views for Seated Spaces	1

			Innovation and Design Process	Possible Points: 6
			Credit 1.1 Innovation in Design: Specific Title	1
			Credit 1.2 Innovation in Design: Specific Title	1
			Credit 1.3 Innovation in Design: Specific Title	1
			Credit 1.4 Innovation in Design: Specific Title	1
			Credit 1.5 Innovation in Design: Specific Title	1
			Credit 2 LEED Accredited Professional	1

			Regional Priority Credits	Possible Points: 4
			Credit 1.1 Regional Priority: Specific Credit	1
			Credit 1.2 Regional Priority: Specific Credit	1
			Credit 1.3 Regional Priority: Specific Credit	1
			Credit 1.4 Regional Priority: Specific Credit	1

72			Total	Possible Points: 110
-----------	--	--	--------------	-----------------------------

Certified 40 to 49 points Silver 50 to 59 points Gold 60 to 79 points Platinum 80 to 110

Fig:8.33
LEED evaluation

8.13. DETAILS

8.13.1. COFFEE VENDOR

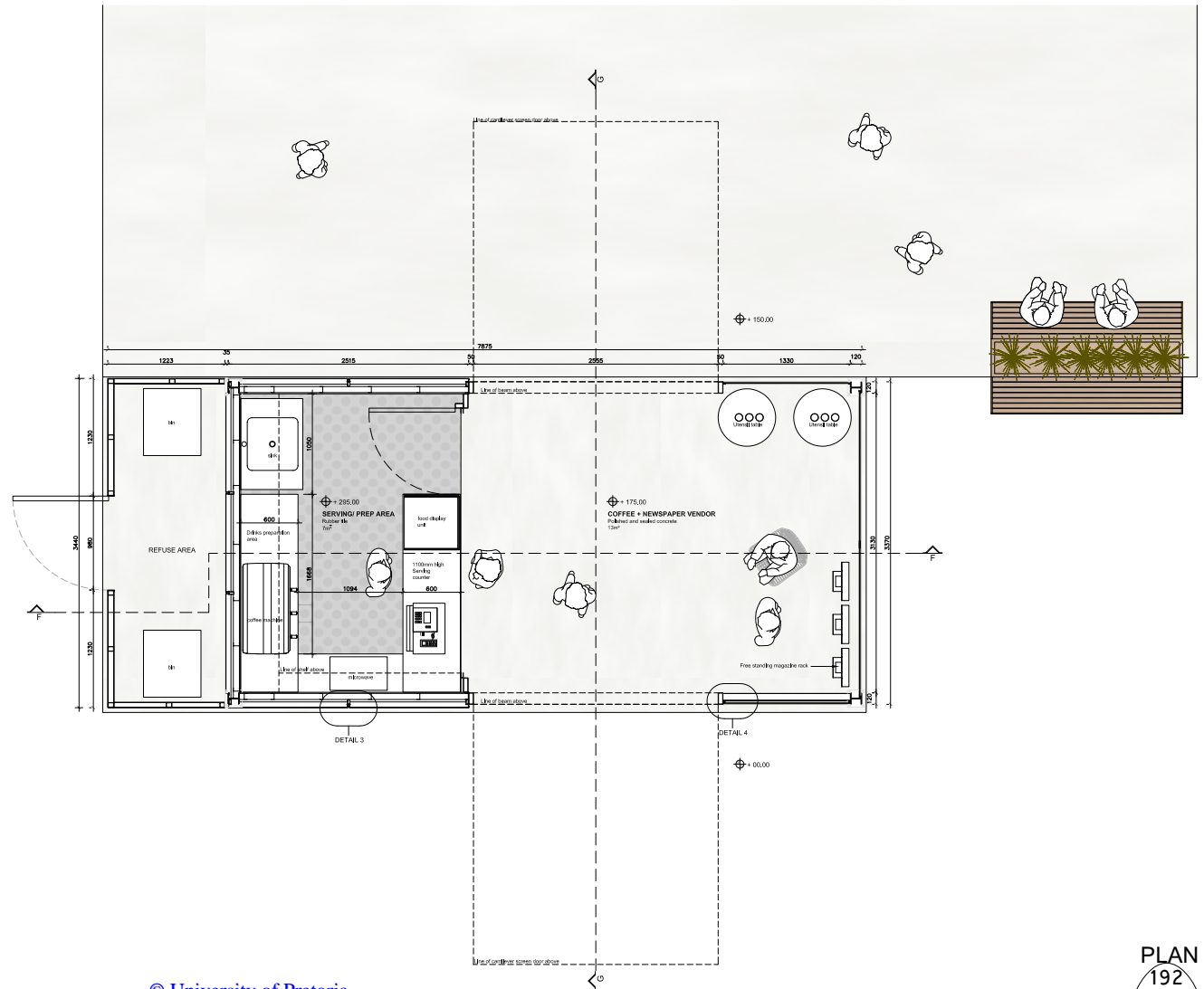


Fig:8.34
Plan of the coffee shop

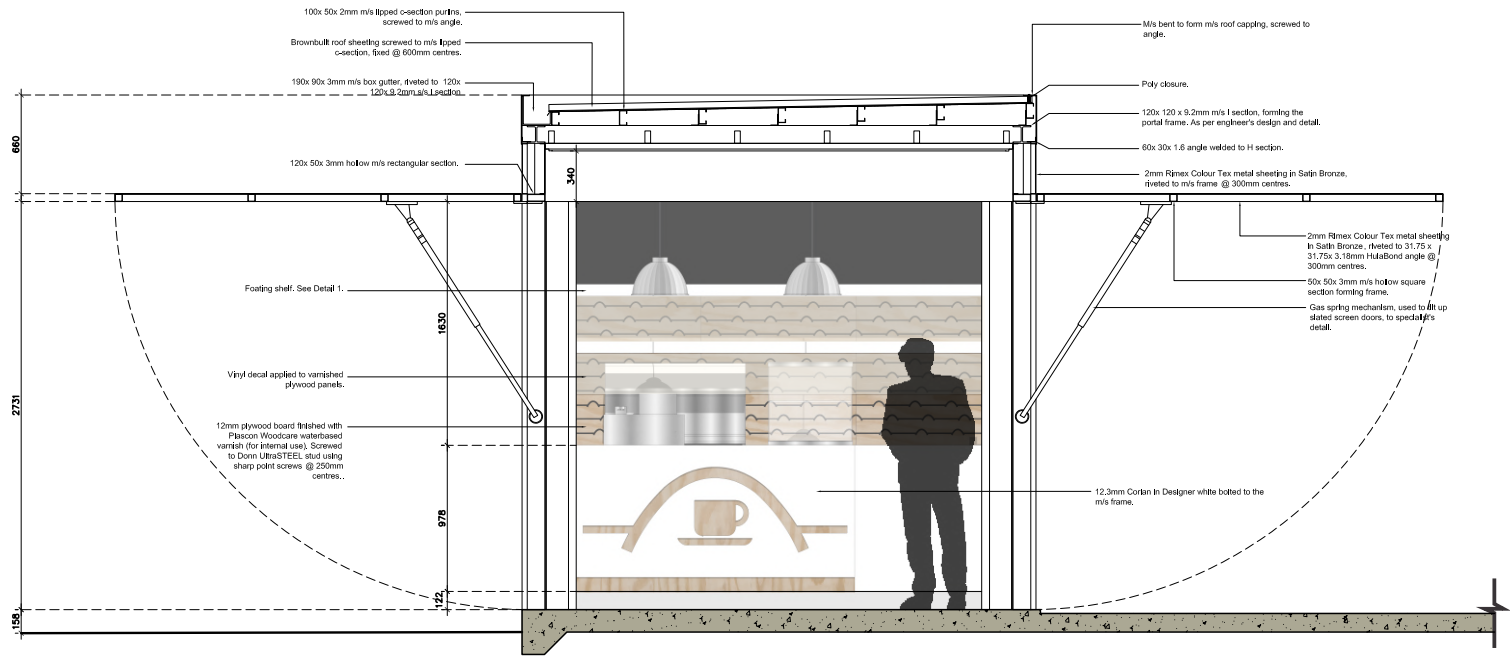


Fig:8.35
Section F-F of coffee shop

SECTION F-F

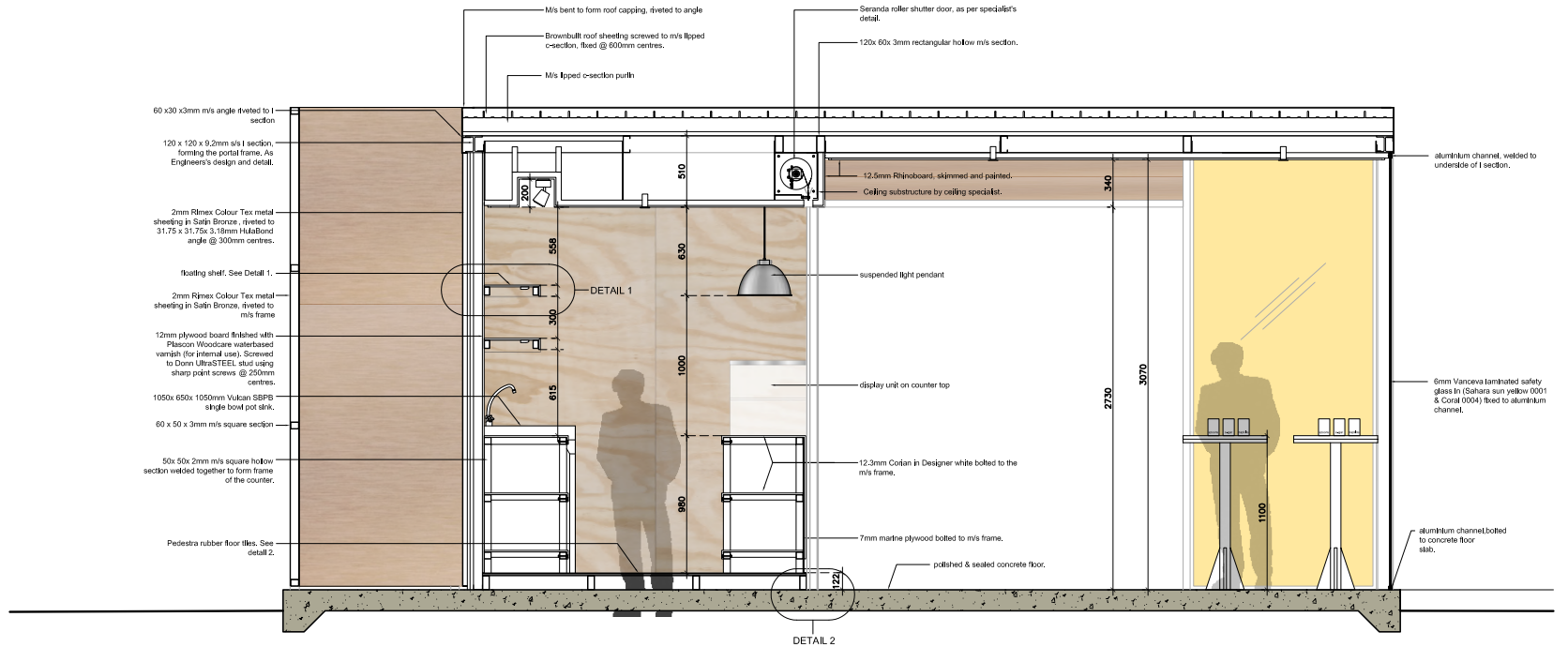
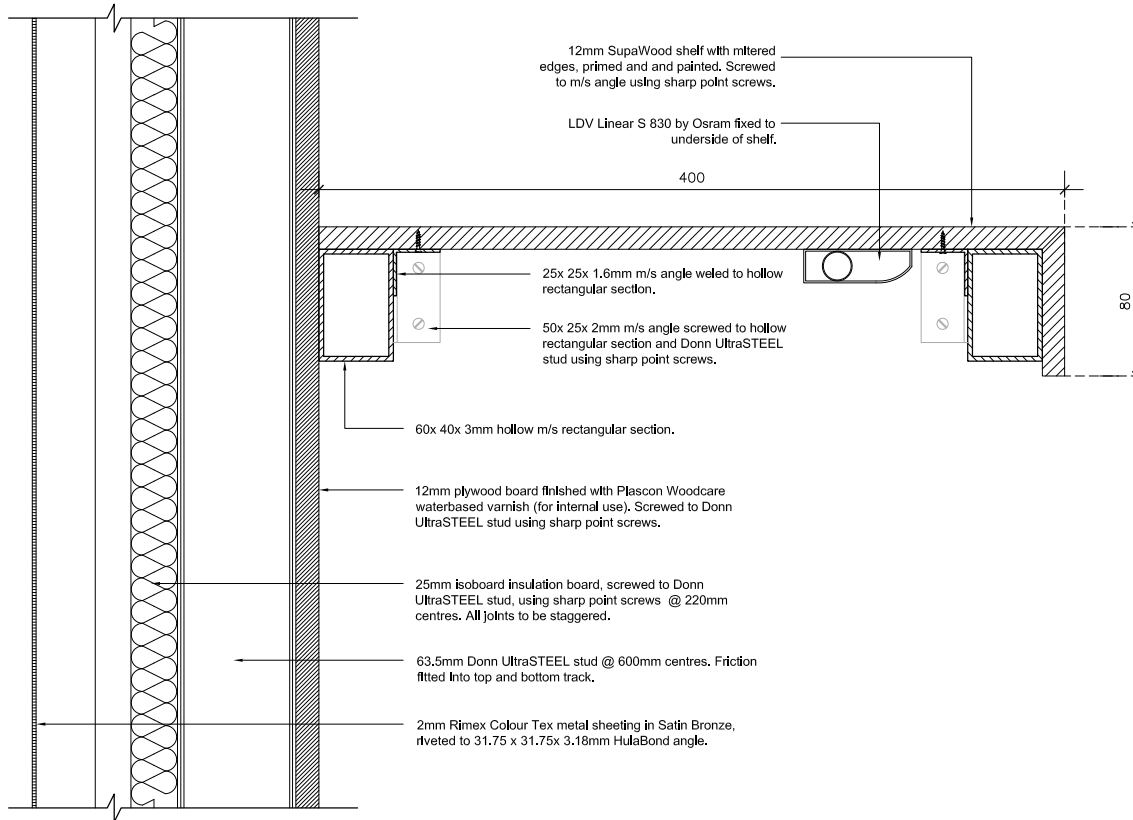


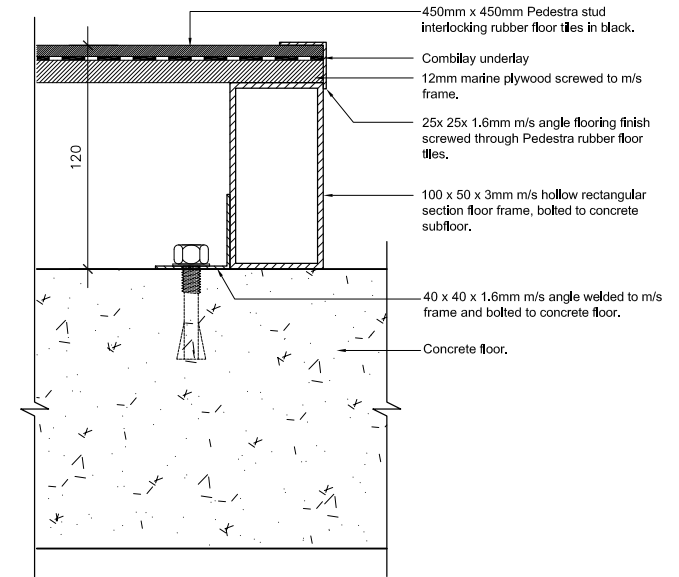
Fig:8.36
Section G-G of coffee shop

SECTION G-G



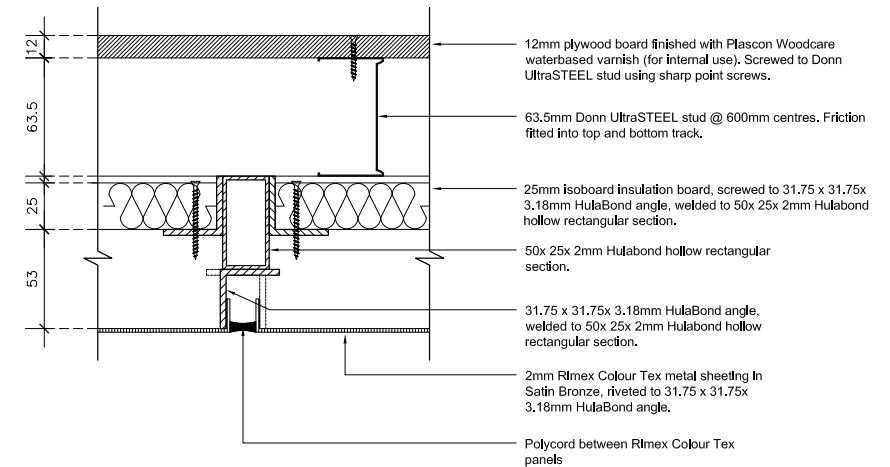
DETAIL 1

Fig:8.37
Detail 1



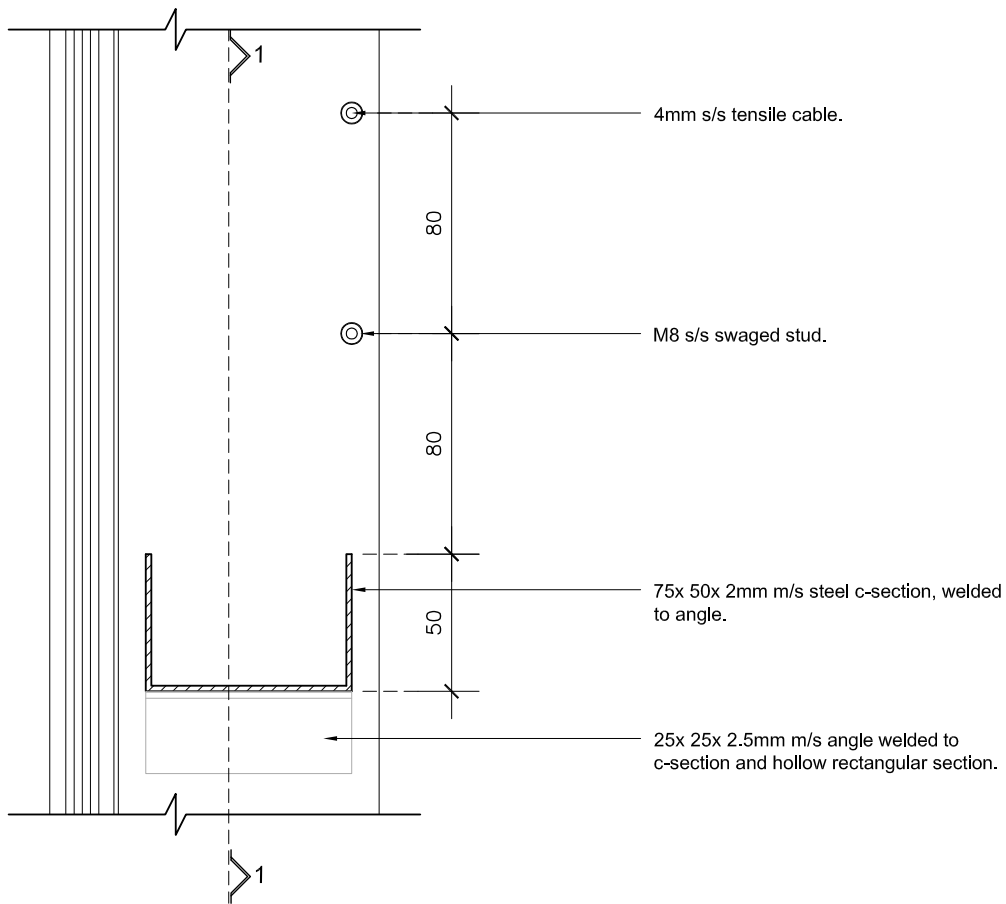
DETAIL 2

Fig:8.38
Detail 2

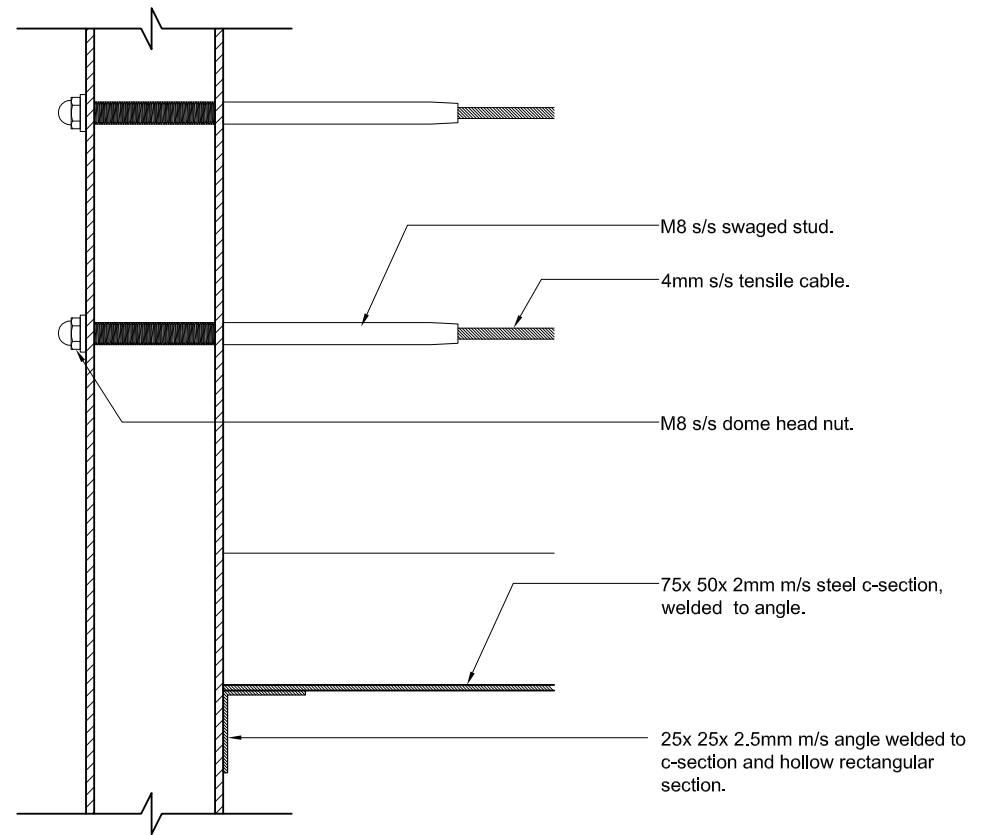


DETAIL 3

Fig:8.39
Detail 3



DETAIL 4
Fig:8.40
Detail 4



SECTION 1-1
Fig:8.41
Section 1-1

8.13.2. WELCOME WALL

The green mosaic tiles are located on the east courtyard wall. In order to prevent unnecessary damage to the mosaic tile when fixing the graphics for the welcome Wall, a carefully planned layout is drawn up. The fixing point is position over individual mosaic tiles. 93 mosaic tiles are to be removed to all for the graphics of the Welcome Wall. These lose mosaic tiles will be used to fill in the missing tiles that have fallen off during time.



GRAPHIC LAYOUT OF THE WELCOME WALL

Fig:8.42
Layout of welcome wall



FIXING LAYOUT

Fig:8.43
Fixing layout of welcome wall



Chroma 3form,
Marigold (opaque)

Rimex Colour Tex,
in Satin bronze

Fig:8.44
Model depicting materiality of the welcome wall

8.13.3. DIRECTIONAL SIGNAGE

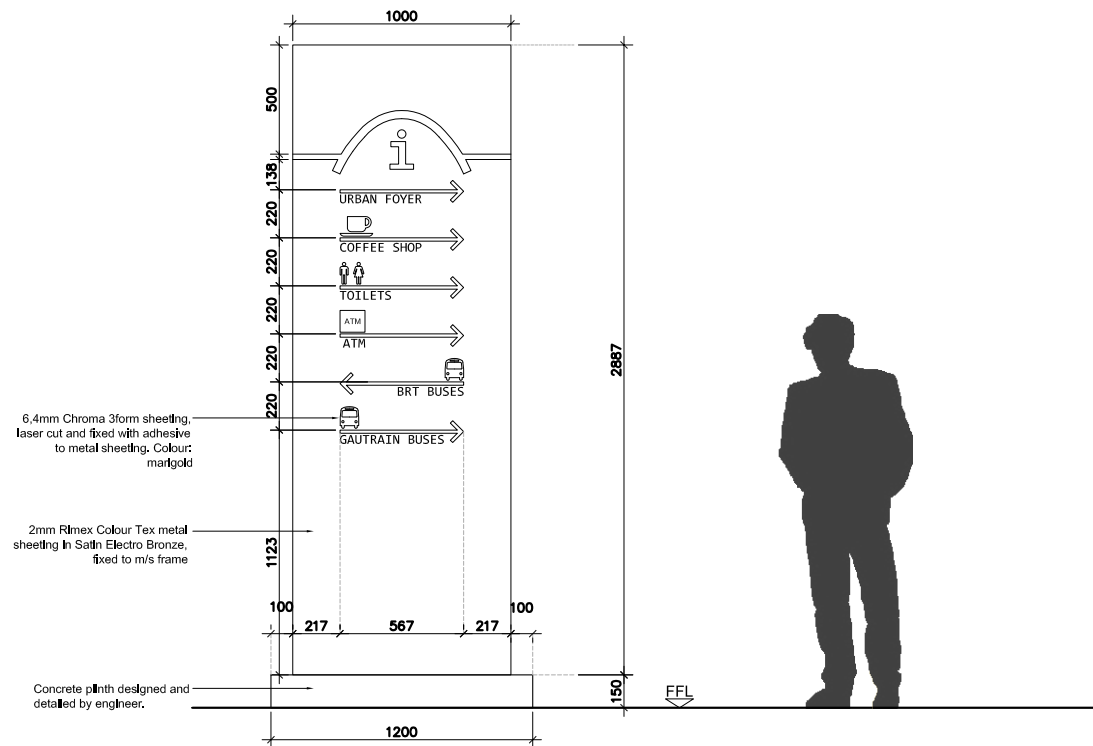
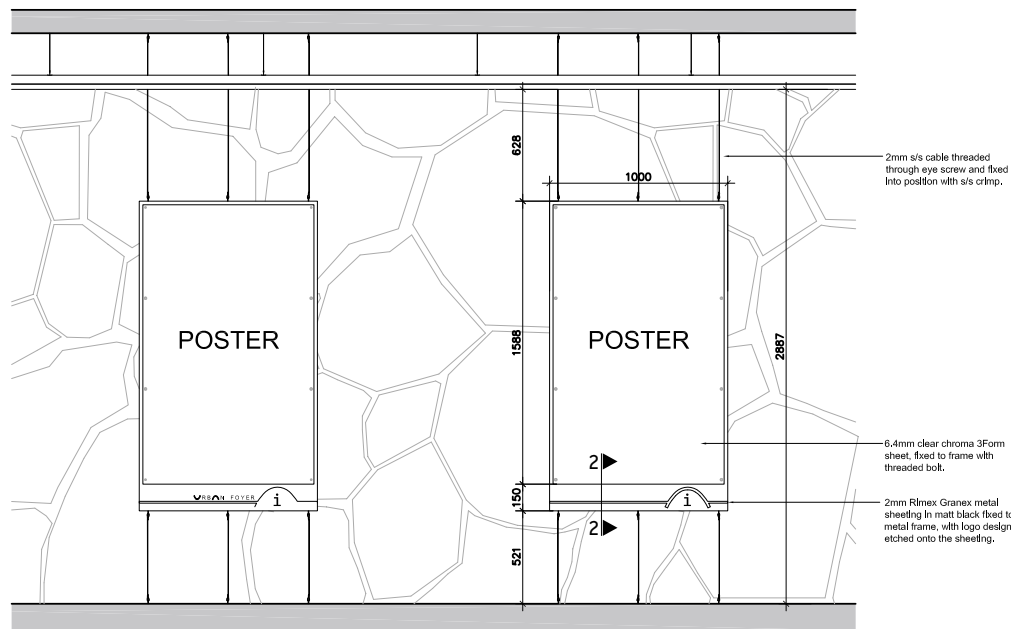


Fig:8.45
Elevation of directional signage



Fig:8.46
Model depicting materiality of the directional signage

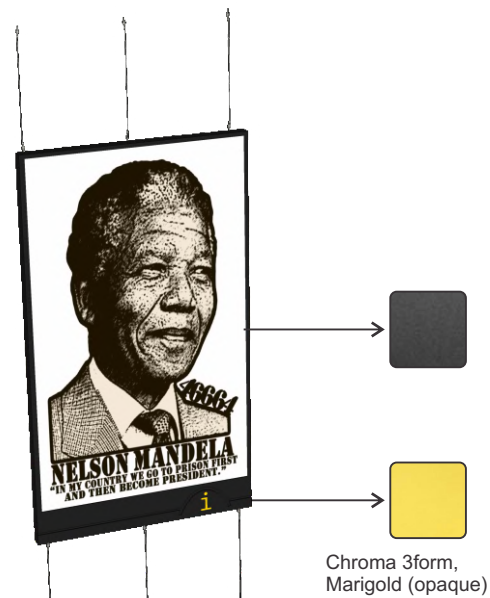
8.13.4. HANGING POSTERS



ELEVATION OF HANGING POSTER

Fig:8.47

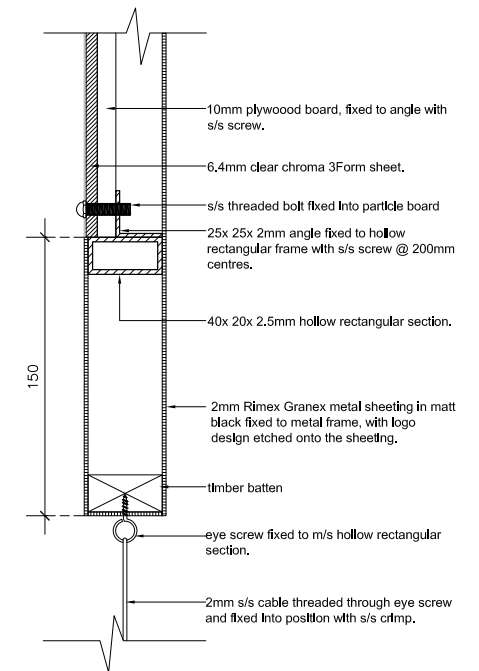
Elevation of hanging posters



HANGING POSTER

Fig:8.48

Model depicting materiality of the hanging posters



SECTION 2-2

Fig:8.49

Section 2-2

8.13.5. ENTRANCE

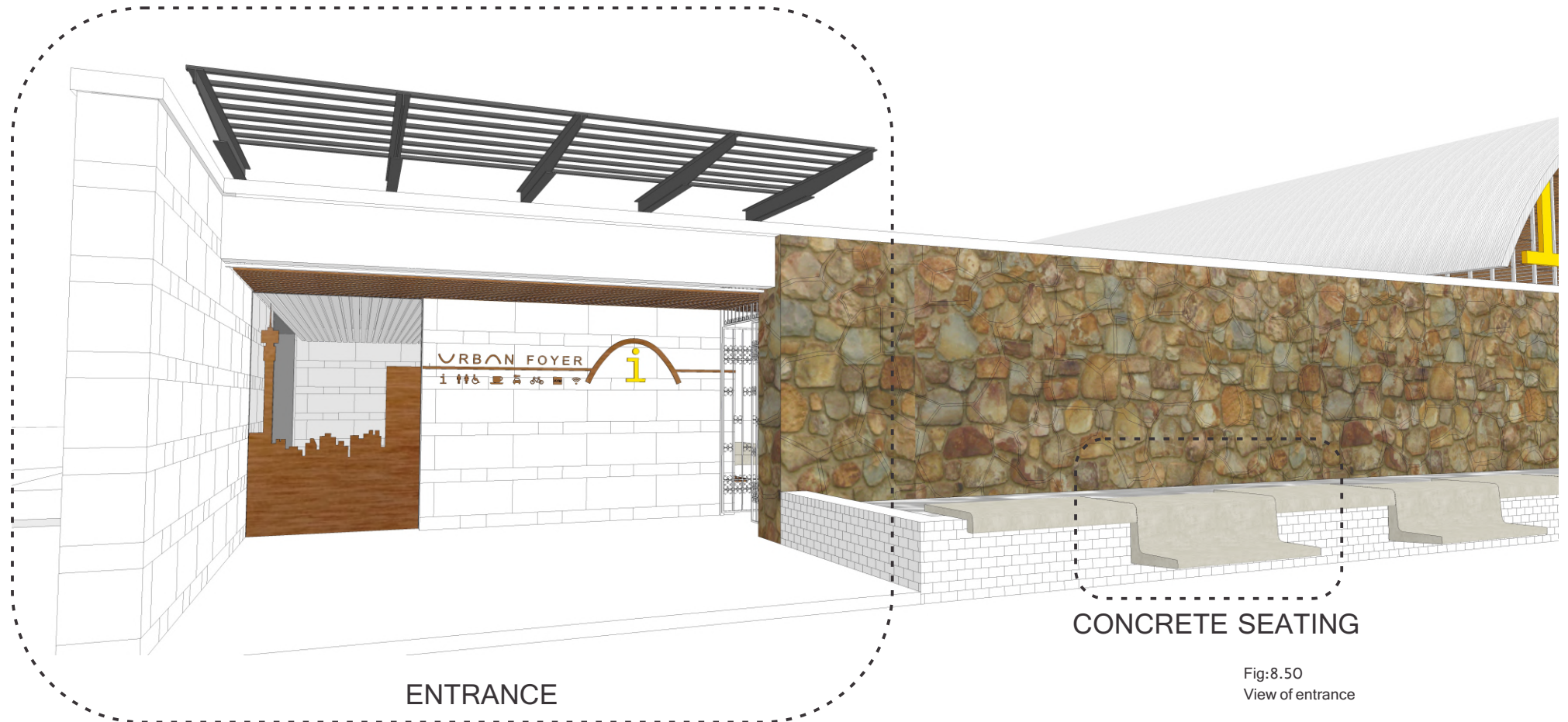
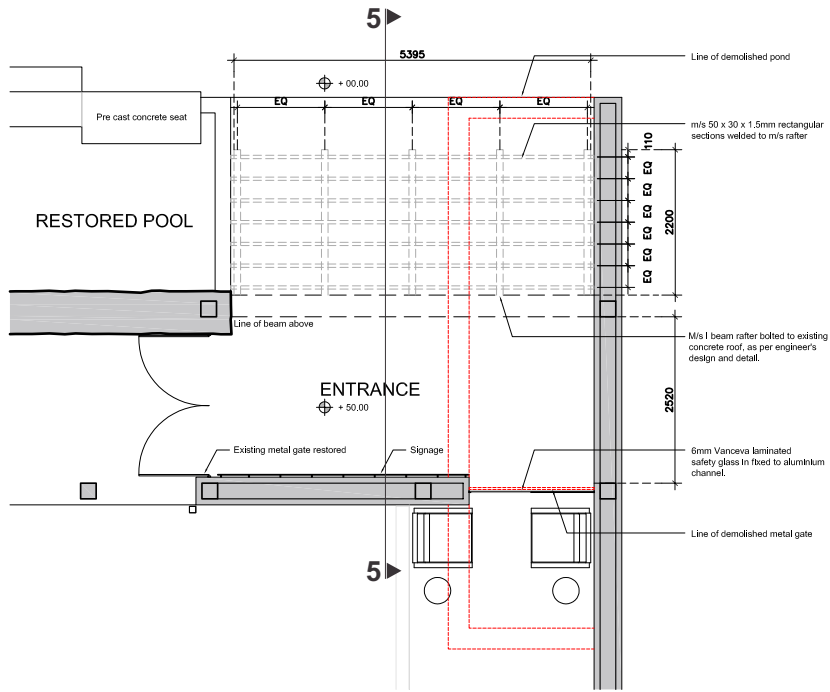


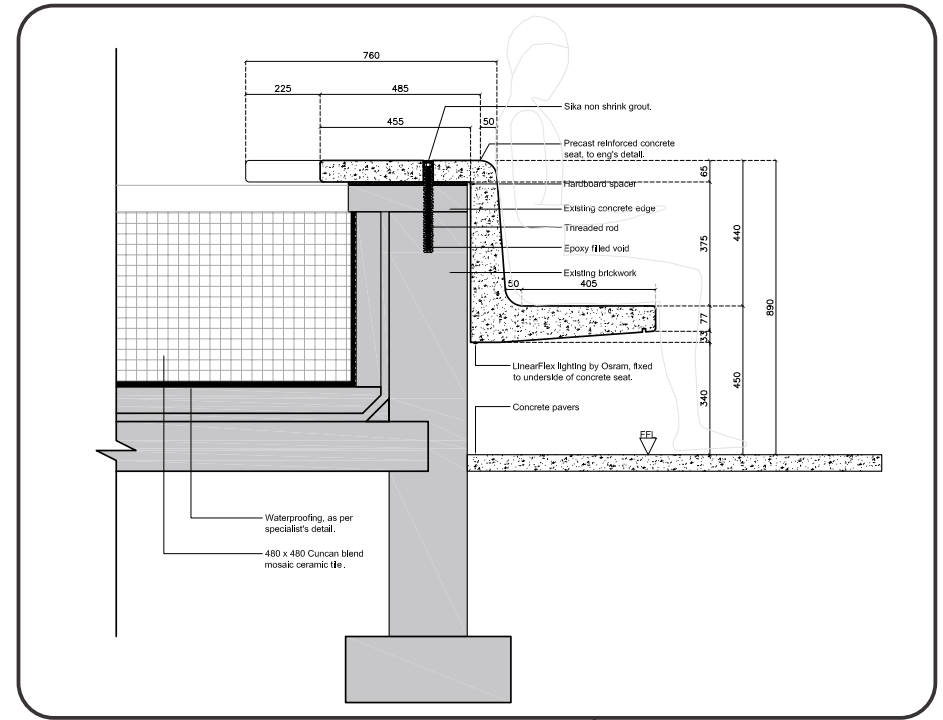
Fig:8.50
View of entrance



PLAN of ENTRANCE

Fig:8.51

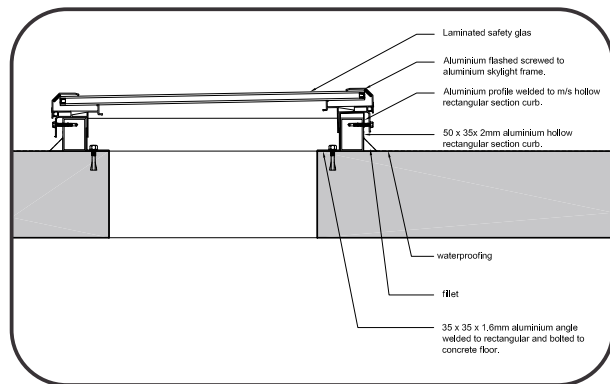
Plan of entrance



CONCRETE SEATING

Fig:8.53

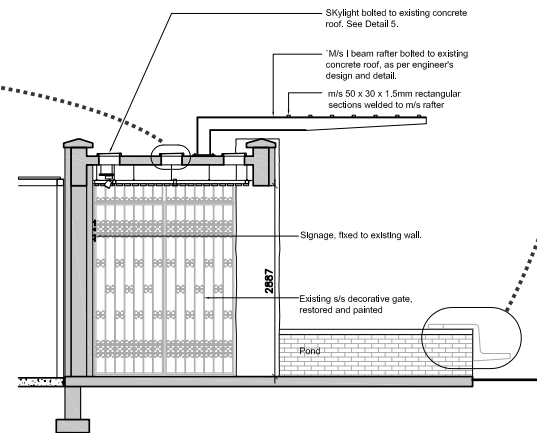
Concrete seating detail



SKYLIGHT

Fig:8.52

Skylight detail



SECTION 5-5

Fig:8.54

Section 5-5

8.13.6. ADMIN DESK

Three doors in the SARWMH will have to be removed in order to allow for the new design. Instead of being thrown away the timber doors will be reused in the Urban Foyer.

The timber of the door will be used as the desk surface top in the mezzanine admin area and the remaining timber pieces will be used for the retail wall cladding.

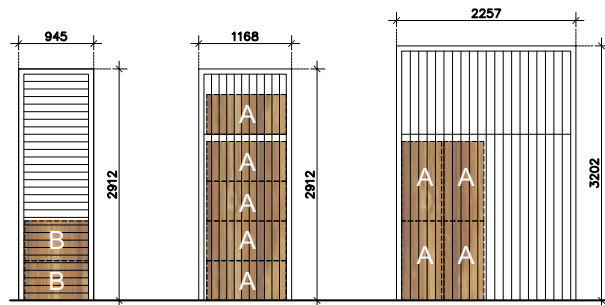


Fig:8.55
Reused timber doors

The timber doors dimensions help in determining the side of the desk top panels as to ensure minimal wastage.

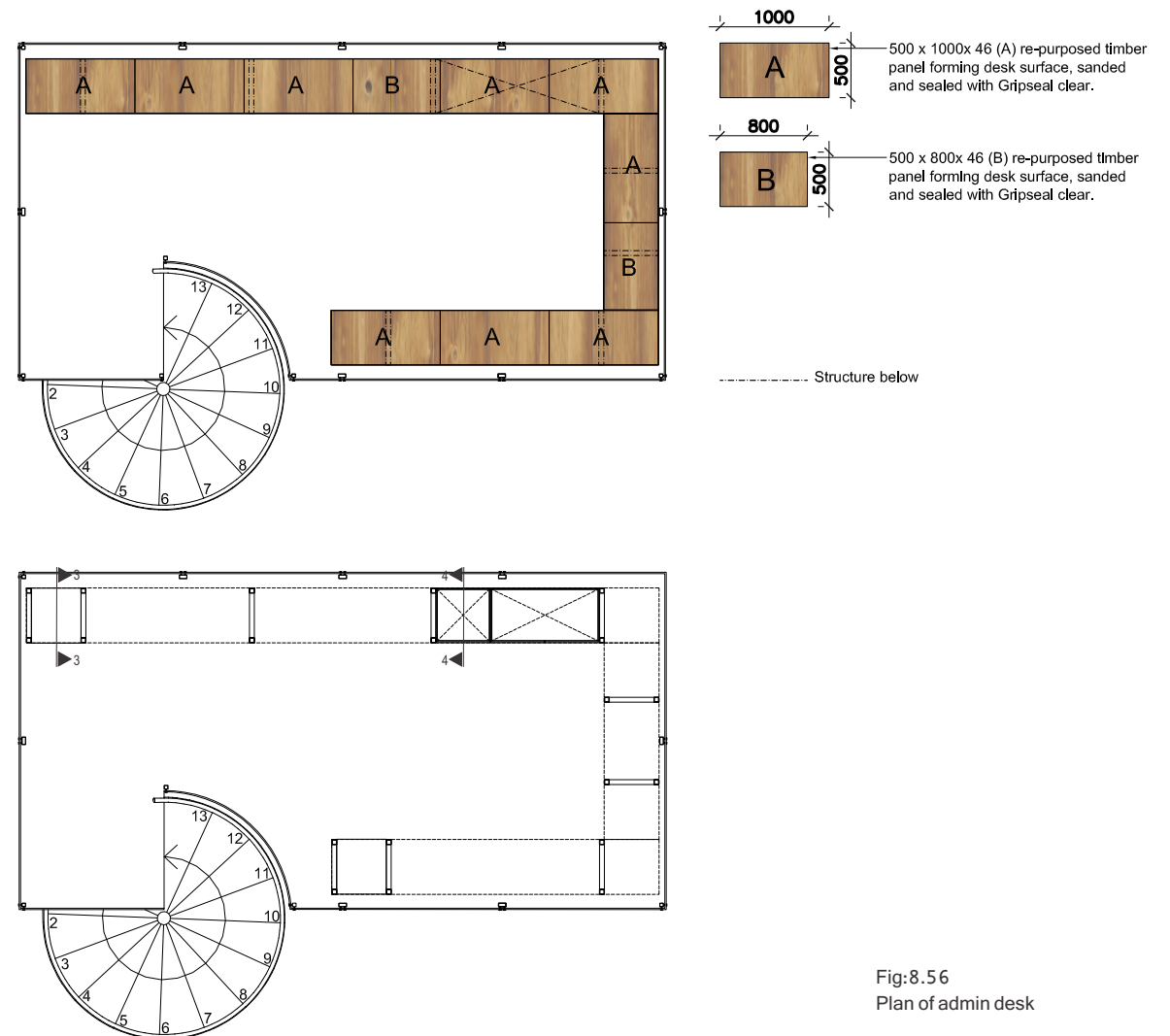


Fig:8.56
Plan of admin desk

DESIGN DEVELOPMENT



Fig:8.57
Design development of admin desk

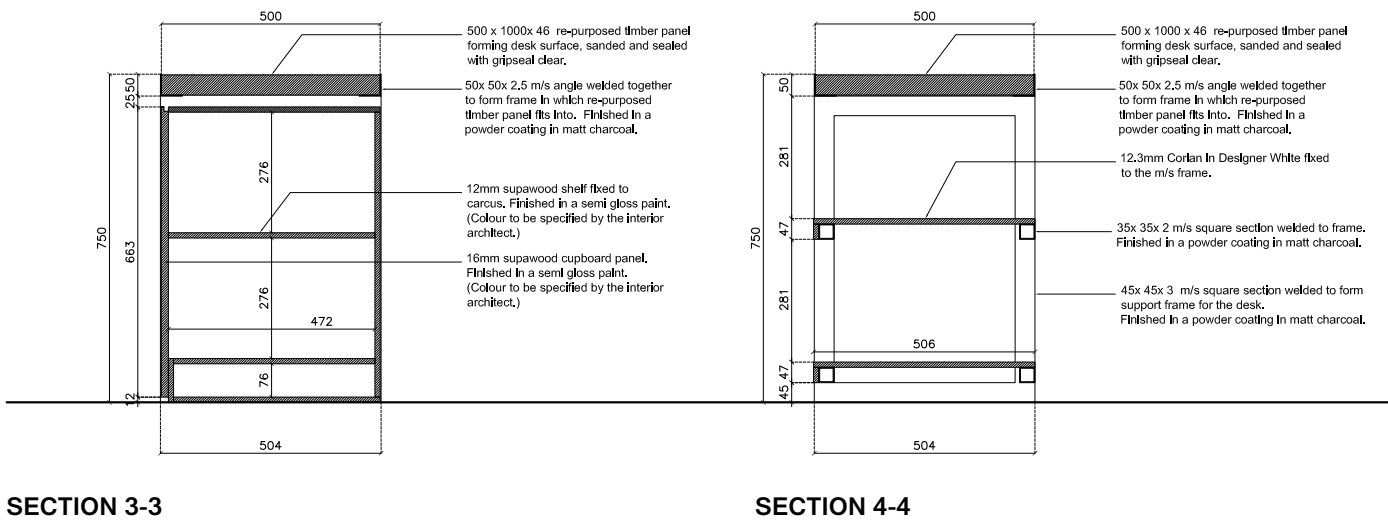


Fig:8.58
Section 3-3 and Section 4-4

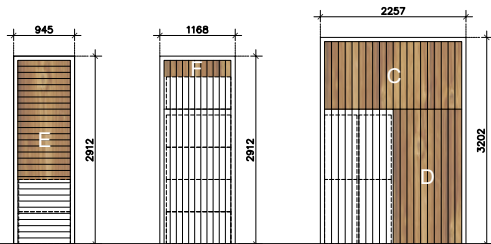


Fig:8.59
Model of admin desk

Fig:8.60
Remaining timber of reclaimed doors
Fig:8.61
Remaining timber used in retail wall cladding
Fig:8.62
Retail wall cladding panel
Fig:8.63
Model of wall cladding panel

8.13.7. RETAIL WALL CLADDING

The retail wall cladding is composed of the remainder of the reclaimed timber doors. Reclaimed timber that matches the timber of the doors found in the SARWMH is used to complete the retail wall cladding.



REMAINING TIMBER, AFTER USE IN THE DESK SURFACE TOP.
Fig:8.60

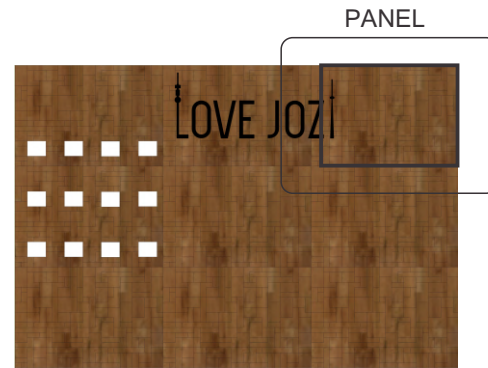


Fig:8.62

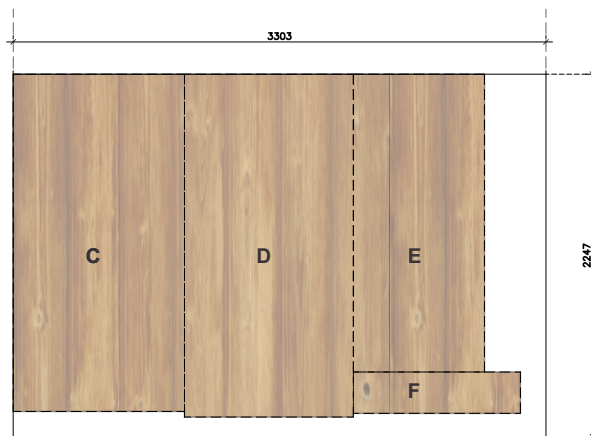
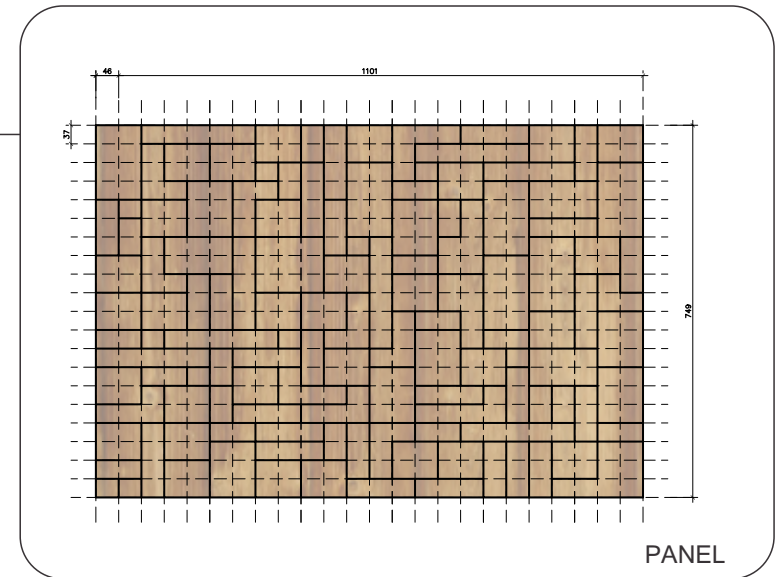


Fig:8.61

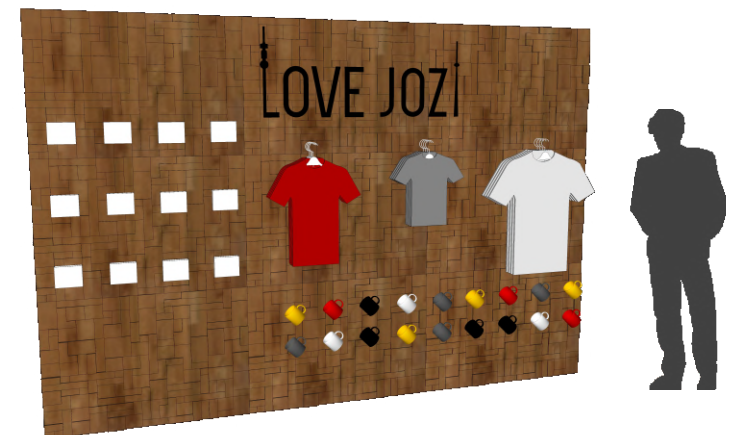


Fig:8.63

8.13.8. MEZZANINE

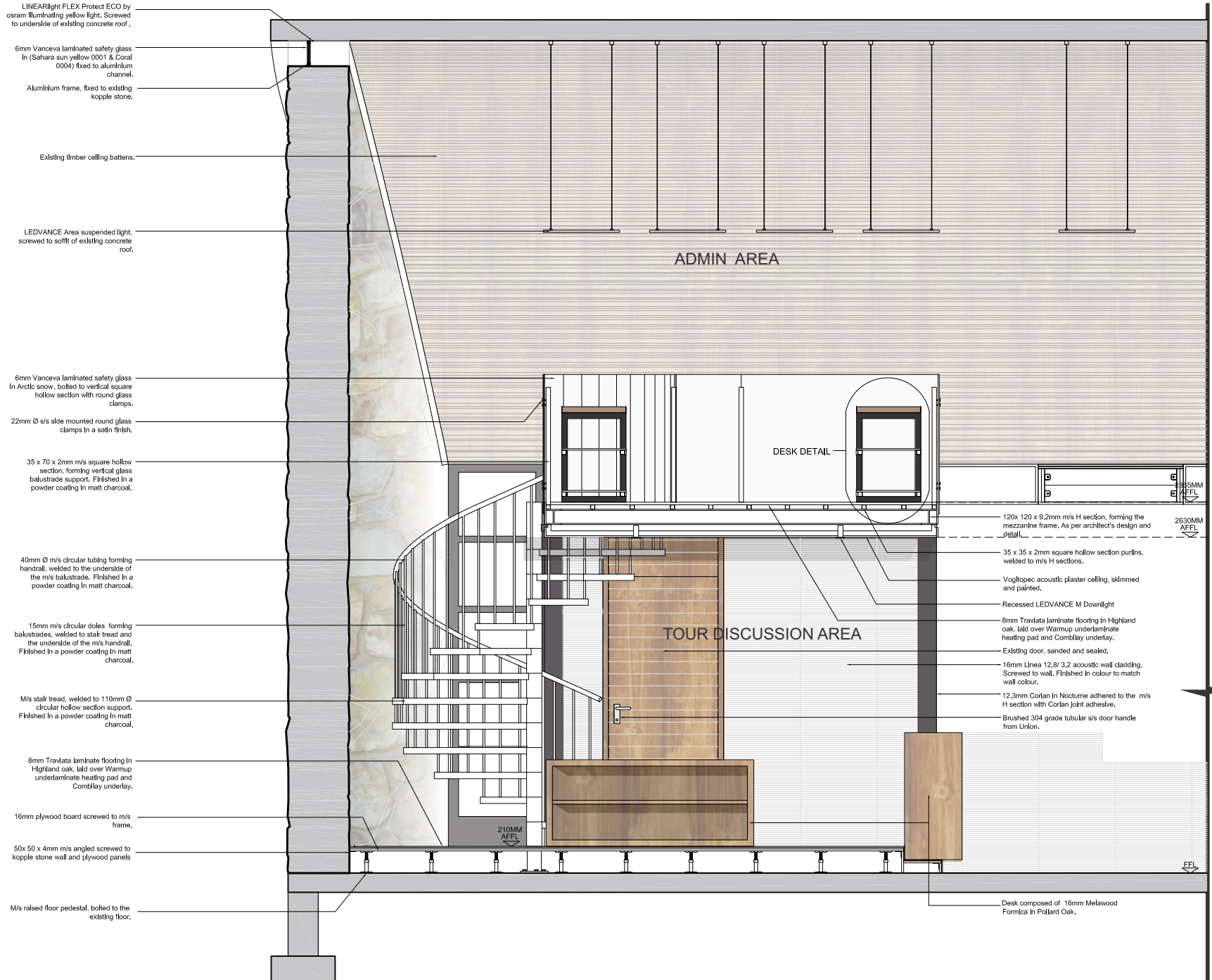
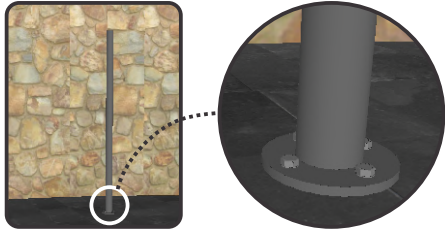


Fig:8.64
Mezzanine section.

STAIRCASE ASSEMBLY

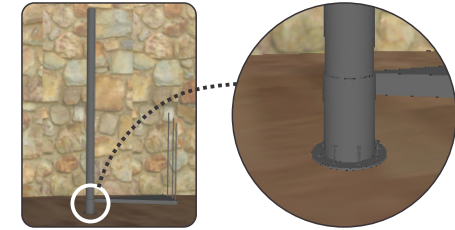
1. Bolt the circular support structure to the existing floor.



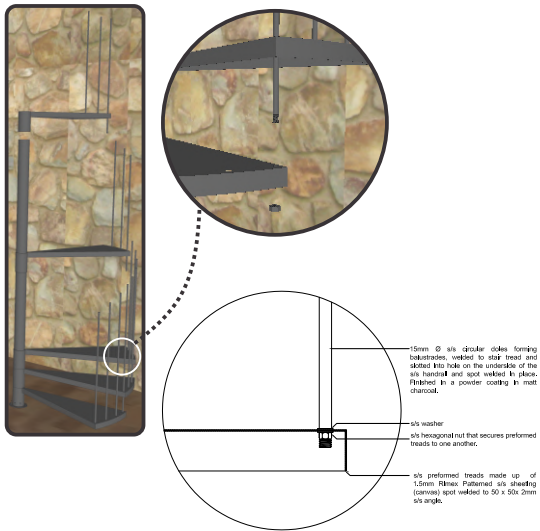
2. Install the raised floor of the tour discussion area.



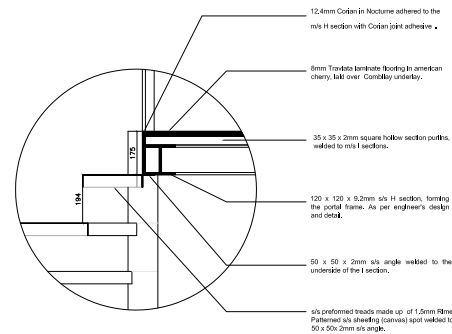
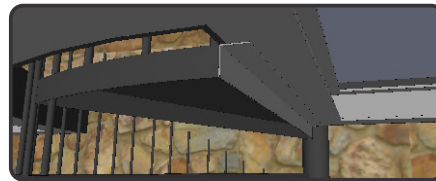
3. Slot the first preformed s/s tread through the circular support structured. Once the first tread is slotted through; the base plate of the first preformed s/s tread is screwed to the new flooring.



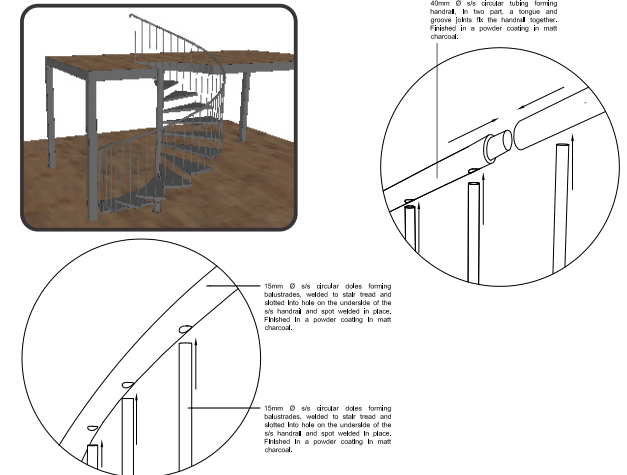
4. Slot the remaining preformed treads one at a time. Slot the exposed balustrade dole end into the hole found on the previous s/s preformed tread. Secured in place with a s/s washer and nut.



5. The last preformed tread is welded to an angle found on the underside of the I section forming the portal frame of the mezzanine.



6. The hand rail for the staircase is found in two pieces, to allow for easy assembly. The hand rails have pre-cut holes on the underside of the s/s tubing, to allow for the exposed doles tops of the balustrades to slot in. Once the doles are slotted into place they are spot welded.



5. Place rubber stopper over exposed end of circular structural support

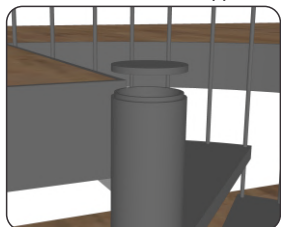


Fig.8.67
Staircase assembly process.



CONCLUSION

9

9.1. CONCLUSION

This dissertation set out to design a visitor centre within the Brazilian Modernist inspired SARWMH.

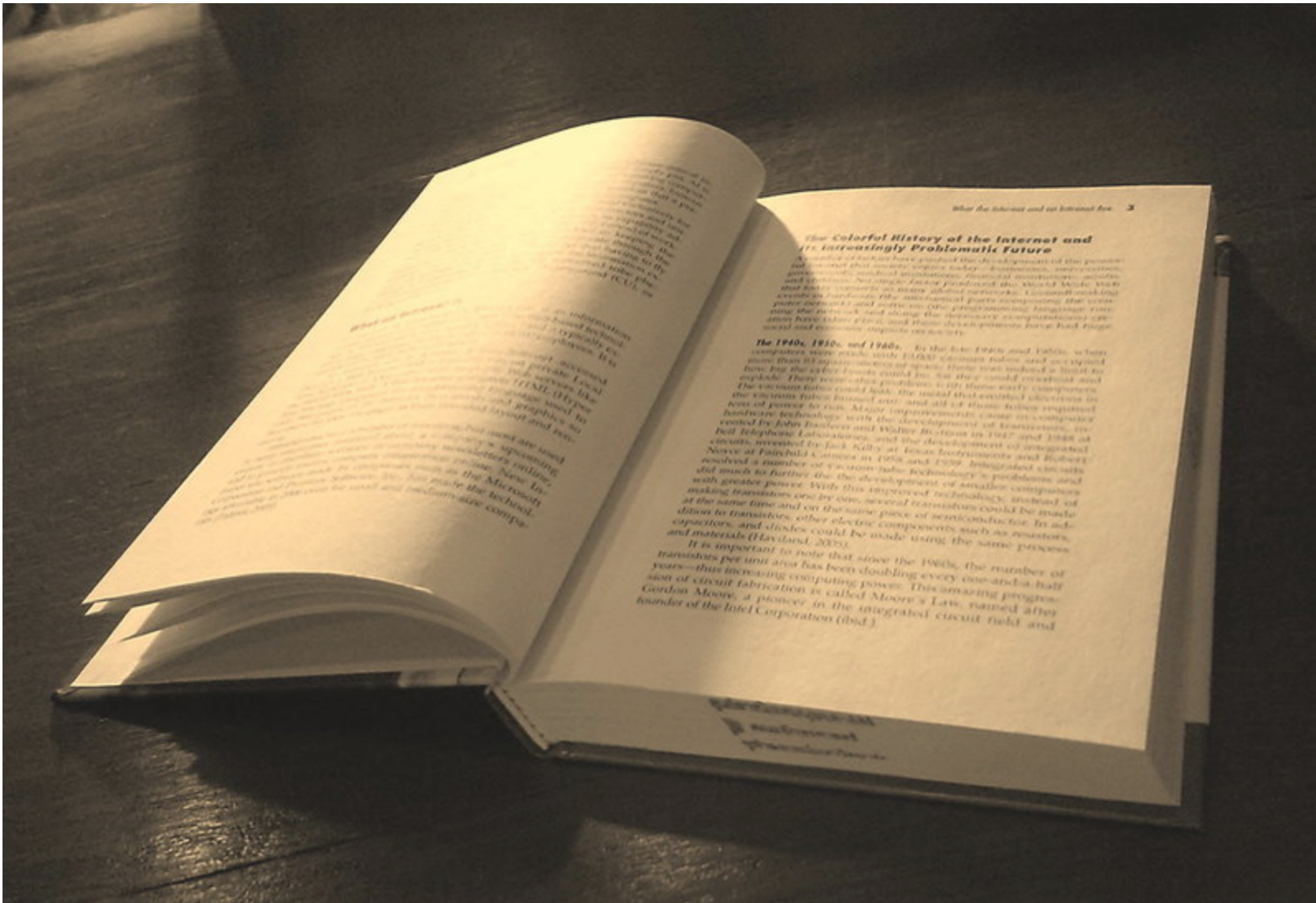
The building is located centrally within the newly formed public transport interchange. The redesign of the SARWMH into the Urban Foyer sees this previously isolated building being integrated into the surrounding environment. Through this integration the building now contributes to the way in which people use the site.

Extensive analysis of the building, environment, current and new use, informed the many design decisions of the Urban Foyer. Additionally the new design respects the building's historically significant elements.

The adaption of the space has provided for the necessary services and facilities required for the new and current users. The concept of 'Foyer' and the defining design principles of a visitor centre are used to further transform the Urban Foyer into a successfully visitor centre.

The Urban Foyer aims to welcome users to Johannesburg's Cultural Core. The new visitor centre utilises the principles of place-making and creates a space that reflects the Cultural Core's uniqueness. This is achieved through outdoor seating areas, the depiction of local imagery and the use of local languages. Additionally the space allows for users of all abilities, to engage with the information being exhibited through the use of visual, audible and tactile displays.

The Urban Foyer should not be seen as a surrogate experience to the Cultural Core; but rather as a directory that highlights the diverse energy and unique activities and spaces found within the Cultural Core. In the hope to encourage the user to explore the surrounding areas and have an authentic Johannesburg experience.



The Colorful History of the Internet and Its Increasingly Problematic Future

A number of factors have produced the development of the present-day Internet that society enjoys today—businesses, universities, governments, national institutions, financial institutions, military, and others. No single factor produced the World Wide Web, and that later spawned so many global networks. Groundbreaking events in hardware, the mechanical parts comprising the computer network and software (the programming language) remain have taken place, and these developments have had physical and economic impacts on society.

The 1940s, 1950s, and 1960s. In the late 1940s and 1950s, when computers were made with 100,000 vacuum tubes and occupied more than 80 square meters of space, those years indeed proved to have big the cyber space could be, but they could not wait and explode. They were other problems, a lot of these early computers in the vacuum tubes burned out, and all of those tubes required lots of power to run. Major improvements came in computer hardware technology with the development of transistors, invented by John Bardeen and Walter Brattain in 1947 and 1948 at circuits, invented by Jack Kilby at Texas Instruments and Robert Noyce at Fairchild Camera in 1958 and 1959. Integrated circuits solved a number of vacuum-tube technology's problems and did much to further the development of smaller computers with greater power. With this improved technology, instead of making transistors one by one, several transistors could be made at the same time and on the same piece of semiconductor. In addition to transistors, other electric components such as resistors, capacitors, and diodes could be made using the same process. It is important to note that since the 1960s, the number of transistors per unit area has been doubling every one-and-a-half years—thus increasing computing power. This amazing progression of circuit fabrication is called Moore's Law, named after Gordon Moore, a pioneer in the integrated circuit field and founder of the Intel Corporation (ibid.).

What are the... information... typically ex... It is... out... Local... like... used to... and graphics... are used... spanning... the Microsoft... the technol... compa...

LIST OF REFERENCES

ALBERTINI, B. 1988. Carlo Scarpa and the Castelvecchio. Boston: Butterworth Architecture. (Figs: 5.9 -5.10 + 5.12,5.13)

ALLISON, P. 2009. David Adjaye: Making Public Buildings. London: Thames & Hudson

ANDERECK, K.L. 2007. Evaluation of a Tourist Brochure. [Online] Available at:
<http://offices.colgate.edu/bselleck/ENST%20480/Readings%20Fall%202006/Andereck%20article.pdf>
[Accessed 22 May 12].

ANON. s.a. Location of the ONYCIC, in relation to surrounding tourist attractions [ONLINE]. Available at:
<http://wxystudio.com/nyc&co.html>
[Accessed 21 August 12].

ANON. s.a. The ONYCIC street facade. [ONLINE]. Available at: <http://wxystudio.com/nyc&co.html>
[Accessed 21 August 12].

ANON. s.a. The ONYCIC street facade glazing provides a surface for advertising. [ONLINE]. Available at:
<http://wxystudio.com/nyc&co.html>
[Accessed 21 August 12].

ANON. s.a. Interior view of the ONYCIC, with both digital and paper brochures. [ONLINE]. Available at:
<http://wxystudio.com/nyc&co.html>
[Accessed 21 August 12].

ANON. s.a. Plan of City of London Information Centre. [ONLINE]. Available at:
<http://homeize.com/information-centre-by-make-architects-for-city-of-london/interior>.
[Accessed 2 August 12].

ANON. s.a. Plan and section of the Selexyz Dominicanen. [ONLINE]. Available at:
<http://fr.urbarama.com/project/bookstore-selexyz-dominicanen-maastricht-1401>.
[Accessed 2 April 13].

ANON. s.a. The register tunnel at the entrance. [ONLINE]. Available
at:http://www.Olll.com/archgallery2/adjaye_nobel/.
[Accessed 6 November 12].

ANON. s.a. Green Cafe. [ONLINE]. Available at:http://www.Olll.com/archgallery2/adjaye_nobel/.
[Accessed 6 November 12].

ANON. s.a. Red reception area. [ONLINE]. Available at:http://www.Olll.com/archgallery2/adjaye_nobel/.
[Accessed 6 November 12].

ANON. s.a. Jojo 6000l underground tank. [ONLINE]. Available at:
<http://www.jojotanks.co.za/index.php/products/our-products/underground-tanks>.
[Accessed 15 September 13].

ANON. s.a. Intelli-Vent. [ONLINE]. Available at: <http://www.intelli-vent.co.za/portfolio-view/intelli-vent-solar-roof-ventilator/>.
[Accessed 1 March 13].

ANON. s.a. Johannesburg's annual wind rose. [ONLINE]. Available at:
http://www.windfinder.com/windstats/windstatistic_Johannesburg_or_tambo_airport.
[Accessed 15 September 13].

ANON. s.a. Warmup underlamine heating pad installation requirements. [ONLINE]. Available at: http://warmup.co.za/index.php?option=com_content&task=blogcategory&id=19&Itemid=62. [Accessed 1 March 13].

ANON. s.a. Linea 12.8/ 3.2. [ONLINE]. Available at: <http://www.acousticsolutions.co.za/product.htm>. [Accessed 18 September 13].

ANON. s.a. VogelTopec Acoustic plaster ceiling. [ONLINE]. Available at: <http://www.greenacoustics.co.za/vogltotec>. [Accessed 18 September 13].

ARAKAWA, L. 2010. Tourists want value and a local adventure. [Online] Available at: <http://the.honoluluadvertiser.com/article/2005/Nov/27/bz/FP511270324.html> [Accessed 20 May 12].

AUSTRALIA ICOMOS. 2000. The Burra Charter 1999: the Australia ICOMOS Charter for Places of Cultural Significance. Australia: Australia ICOMOS Incorporated.

BARTELSON, J. 2002. A Critical Introduction by Jan Aart Scholte. Contemporary Sociology, [Online]. Vol. 31, No.5, 586-587. Available at: <http://www.jstor.org/stable/3090066> [Accessed 23 April 2012].

BEAVON, K.S.O. 2001. The Role of Transport in the Rise and Decline of the Johannesburg CBD, 1886-2001. Pretoria: Pretoria University.

BOJNEC, S & KRIBEL, Z. s.a. Information and Communication Technology in Tourism. [Online] Available at: <http://195.130.87.21:8080/dspace/bitstream/123456789/852/1/Information%20and%20communication%20technology%20in%20tourism.pdf> [Accessed 22 May 12].

BRANDON, K & BIESEK, J. 2003. What is way-finding. [Online] Available at: <http://www.biesek.com/whatis.html> [Accessed 9 April 1312].

BLOOM, M. 1997. Accommodating the Lively Arts: An Architect's View. Portland: Smith and Kraus Pub. Incorporated

BROOKER, G & STONE, S. 2004. Rereadings: Interior architecture and the design principles of remodelling existing buildings. London: RIBA Enterprise Ltd.

BUILT ENVIRONMENT. s.a. In SAHRA. [Online] Available at: <http://www.sahra.org.za/about/builtenvironment> [Accessed 05 May 12].

CAAN, S. 2007. Consensus or Confusion. In: E. Hollis (ed), A. Milton (ed), A. Milligan (ed), D. Plunkett (ed), J. Gigli (ed) & F. Hay (ed). 2007. Thinking Inside the Box: a reader in interiors for the 21st century. London: Middlesex University Press, pp 49-53.

CASTELVECCHIO. s.a. In Veronissima [Online] Available at: http://www.veronissima.com/sito_inglese/html/tour-museums-castelvecchio-scarpa.html [Accessed 2 August 12].

CENIZA, C. 2010. Selexyz Dominicanen: The World's Coolest Looking Bookstore [Online] Available at: <http://clarenceceniza.com/2010/11/16/selexyz-dominicanen-the-worlds-best-bookstore/> [Accessed 25 July 12].

CHIPKIN, CM. 1993. Johannesburg Style, Architecture & Society 1880's-1960's. Cape Town: David Phillips.

CHING, F.D.K. 1996. Form, space and order. New York: Nostrand Reinhold Company

CITY OF LONDON INFORMATION CENTRE. s.a. In DETAIL-online [Online] Available at: <http://www.detail-online.com/architektur/themen/the-nyc-information-center-007551> [Accessed 8 April 13].

CLARK, E. s.a. Making an entrance - lobbies to linger in. online [Online] Available at: <http://www.detail-online.com/architektur/themen/the-nyc-information-center-007551> [Accessed 20 April 13].

COLLINS DICTIONARY. s.a. Foyer. [ONLINE] Available at: <http://www.collinsdictionary.com/dictionary/english/foyer?showCookiePolicy=true>. [Accessed 12 March 12].

FALLON, L & KRIWOKEN, L.K. 2002. Key Elements Contributing To Effective and Sustainable Visitor Centres: An Evaluation of The Strahan Visitor Centre, Tasmania, Australia. [Online] Available at: <http://www.sustainabletourisonline.com/43/visitor-information-interpretation/key-elements-contributing-to-effective-and-sustainable-visitor-centres-an-evaluation-of-the-strahan-visitor-centre-tasmania-australia> [Accessed 22 May 12].

GERNEKE, G. 1998. From Brazil to Pretoria. In R.C Fischer (ed), S. Le Roux (ed) & E. Mare (ed). Architecture of the Transvaal. Pretoria: UNISA, pp 179 - 229

GIEBLER, G, FISCH, R, KRAUSE, H, MUSSO, F, PETZINKA, K.H, & RUDOLPHI, A. 2009. Refurbishment Manual: Maintenance, Conversion, Extension. Munich: Birkhäuser.

GLANCEY, C. 2008. Best book shops [Online] Available at:
<http://www.guardian.co.uk/artanddesign/2008/apr/09/architecture.bestbookshops>
[Accessed 25 July 12].

GREEN, J. s.a. Appendix B. [Online] Available at:
<http://www.tourism.wa.gov.au/publications%20library/investment%20opportunities/appendices.pdf>
[Accessed 20 May 12].

HAUSLADEN, G & TICHELMANN, K. 2010. Interiors Construction Manual. Munich: Birkhäuser.

HAY, F. 2004. Interior Architecture. In: E. Hollis (ed), A. Milton (ed), A. Milligan (ed), D. Plunkett (ed), J. Gigli (ed) & F. Hay (ed). 2007. Thinking Inside the Box: a reader in interiors for the 21st century. London: Middlesex University Press, pp 33-42.

I'M A GEEPEE. s.a. In Gauteng [Online] Available at:
<http://www.gauteng.net/campaigns/geepee/>
[Accessed 18 March 13].

INTELLI-VENT. s.a. In Intelli-Vent solar roof ventilator. [Online] Available at:
<http://www.intelli-vent.co.za/portfolio-view/intelli-vent-solar-roof-ventilator/>
[Accessed 18 March 13].

KWELE, L. s.a. Johannesburg Experience brochure. Johannesburg: Ndatabase Printing Solution.

LALIBERTE, M. 2005. Authenticity what do they (tourist) really want. [Online] Available at:
http://www.tc.gov.yk.ca/pdf/Authenticity-what_do_they_really_want_Feb2006ctc.pdf
[Accessed 20 May 12].

LYNCH, K. 1960. The Image of the City. Cambridge: MIT Press.

NEW LOOK PUBLIC TRANSPORT FOR JOHANNESBURG. 2007. In Joburg. [Online] Available at:
http://www.joburg.org.za/index.php?option=com_content&task=view&id=1701&Itemid=
[Accessed 10 April 12].

McRAE, A. 2007. Interior of the information centre [ONLINE]. Available at: http://www.e-architect.co.uk/london/st_pauls_information_centre.htm
[Accessed 08 August 12].

McRAE, A. 2007. Tourist getting information from centre operator [ONLINE]. Available at: http://www.e-architect.co.uk/london/st_pauls_information_centre.htm
[Accessed 08 August 12].

McRAE, A. 2007. Exterior view of the City of London Information Centre [ONLINE]. Available at: http://www.e-architect.co.uk/london/st_pauls_information_centre.htm
[Accessed 08 August 12].

McRAE, A. 2007. Glazed facade allowing people to view the interior [ONLINE]. Available at: http://www.e-architect.co.uk/london/st_pauls_information_centre.htm
[Accessed 08 August 12].

MERIAM WEBSTER. s.a. Traveller. [ONLINE] Available at:
<http://www.merriam-webster.com/dictionary/traveller>.
[Accessed 12 March 12].

MERIAM WEBSTER. s.a. Tourist. [ONLINE] Available at:
<http://www.merriam-webster.com/dictionary/tourist>.
[Accessed 12 March 12].

MOUSTAKAS, C. 1990. Heuristic Research, Design Methodology and Application. Newburg Park. CA: Sage Publication. Inc.

MURPHY, R. 1990. Carlo Scarpa and the Castelvecchio. Boston: Butterworth Architecture (Figs: 5.15 -5.16)

NORBERG-SCHULZ, C. 1980. Genius Loci: Towards a New Phenomenology of Architecture. New York: Rizzoli International Publication, Inc.

OSMOND LANGE ARCHITECTS AND PLANNERS, IKEMELENG ARCHITECTS, HENRY PAIN & BARRY GOULD, HMJ PRINS ARCHITECTS AND HERITAGE RESOURCES MANAGEMENT. 2008. The Greater Park Station Precinct: Urban Design and Heritage Management. Johannesburg

OWEN, G, 1989. Forget Europe, Forget America: Architecture and Apartheid. Journal of Architectural Education, [Online]. Vol. 42, No. 3, 3-23. Available at: <http://www.jstor.org/stable/1425059> [Accessed 07 May 2012].

PÉLOQUIN, C. 2006. Are tourism brochures still effective? [Online] Available at: <http://tourismintelligence.ca/2006/02/09/are-tourism-brochures-still-effective/> [Accessed 19 May 12].

PREMEPEH, E.O.K. 2004. Anti-Globalization Forces, the Politics of Resistance, and Africa: Promises and Perils. Journal of Black Studies, [Online]. Vol. 34, No. 4, 580-598. Available at: <http://www.jstor.org/stable/3180897> [Accessed 23 April 2012].

REICHARDT, C. 2012. The long awaited Rea Vaya bus system. [Online] Available at: http://www.virtualtourist.com/travel/Africa/South_Africa/Gauteng/Johannesburg-222. [Accessed 11 April 12].

RENGEL, R.J. 2007. Shaping Interior Space. New York: Fairchild Publications, Inc.

RESHAPING JOHANNESBURG'S INNER CITY. s.a. In Joburg. [Online] Available at: http://www.joburg.org.za/index.php?option=com_content&task=view&id=126&Itemid= [Accessed 12 April 12].

ROOS, A. 2008. Interior view of the bookstore from the nave. [ONLINE]. Available at: <http://www.dezeen.com/2007/12/04/a-shop-in-a-church-by-merkx-girod-architecten/>. [Accessed 25 July 12].

ROOS, A. 2008. Book shelves drawing the users line if sight to the cafe. [ONLINE]. Available at: <http://www.dezeen.com/2007/12/04/a-shop-in-a-church-by-merkx-girod-architecten/>. [Accessed 25 July 12].

ROOS, A. 2008. Book shelves allowing closer view of ceiling. [ONLINE]. Available at: <http://www.dezeen.com/2007/12/04/a-shop-in-a-church-by-merkx-girod-architecten/>. [Accessed 25 July 12].

ROOS, A. 2008. Detail of banner frame wrapped around a column. [ONLINE]. Available at: <http://www.dezeen.com/2007/12/04/a-shop-in-a-church-by-merkx-girod-architecten/>. [Accessed 25 July 12].

ROOS, A. 2008. Cafe located in the apse of the bookstore. [ONLINE]. Available at: <http://www.dezeen.com/2007/12/04/a-shop-in-a-church-by-merkx-girod-architecten/>. [Accessed 25 July 12].

SCOTT, F. 2008. Altering Architecture. Oxon: Routledge

TAX BREAK FOR INNER CITY UPGRADES. 2004. In Southafrica.info. [Online] Available at: <http://www.southafrica.info/business/investing/incentives/taxbreak-innercities.htm> [Accessed 10 April 12].

TAX BREAK BRINGS INVESTMENT. 2012. In Joburg [Online] Available at: http://www.joburg.org.za/index.php?option=com_content&view=article&id=7703&Itemid= [Accessed 10 April 13].

TRANCIK, R. 1986. Finding lost space: theories of urban design. New York: Nostrand Reinhold Company

TAITZ, L. 2012. How the inner city got its groove back. [Online] Available at: <http://mg.co.za/article/2012-11-02-00-how-the-inner-city-got-its-groove-back> [Accessed 05 May 12].

TRANSPORT DEPARTMENT. 2012. In Joburg. [Online] Available at: http://www.joburg.org.za/index.php?option=com_content&task=view&id=1226&Itemid= [Accessed 05 May 12].

THE NYC INFORMATION CENTER. 2009. In E-Architect [Online] Available at: http://www.e-architect.co.uk/london/st_pauls_information_centre.htm [Accessed 2 August 12].

VAN DER WESTHUIZEN, C. 2007. White Power and the Rise and Fall of the National Party. Paarl: Zebra Press.

VAN NIEKERK, L. 2012. Tourism. [Online] Available at: <http://www.info.gov.za/aboutsa/tourism.htm> [Accessed 18 March 13].

WARMUP. . s.a. Why under laminated heating. [Online] Available at: http://warmup.co.za/index.php?option=com_content&task=blogcategory&id=19&Itemid=62 [Accessed 20 April 13].