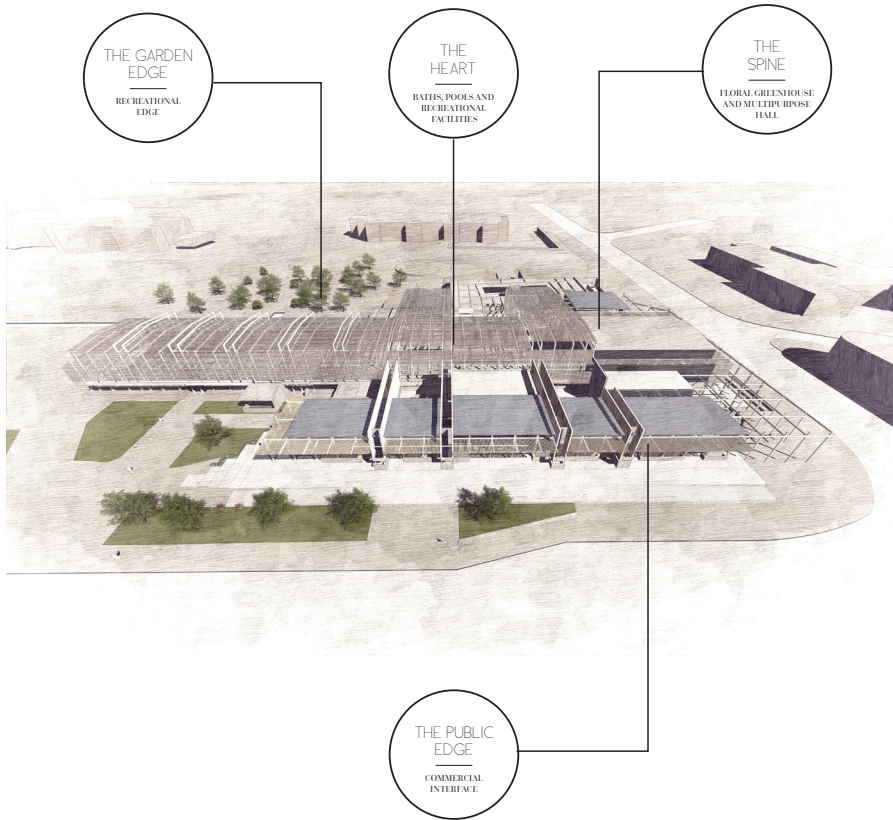


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CONCLUSION  
INTERCHANGING ANIMATION  
An architectural threshold device

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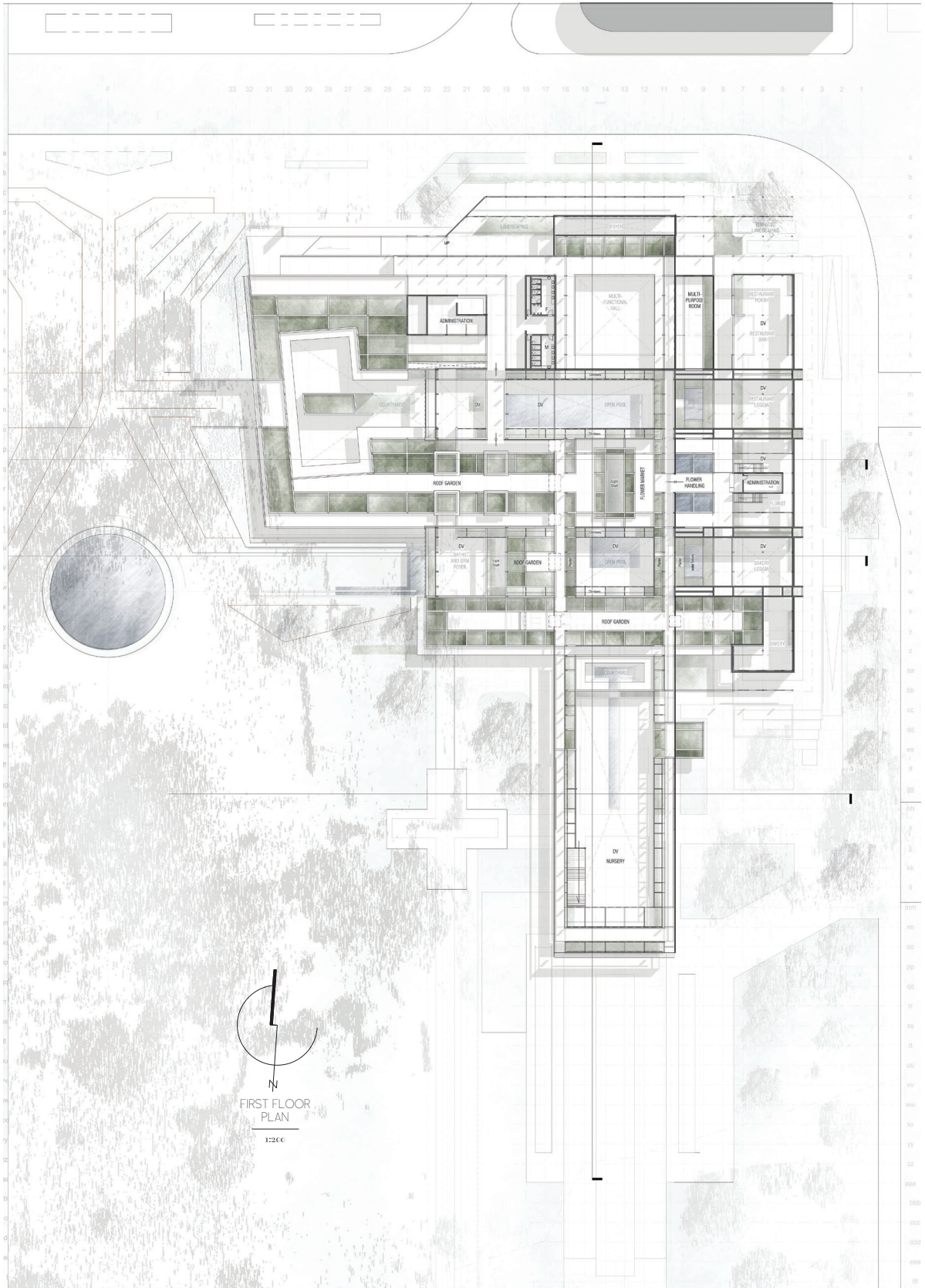
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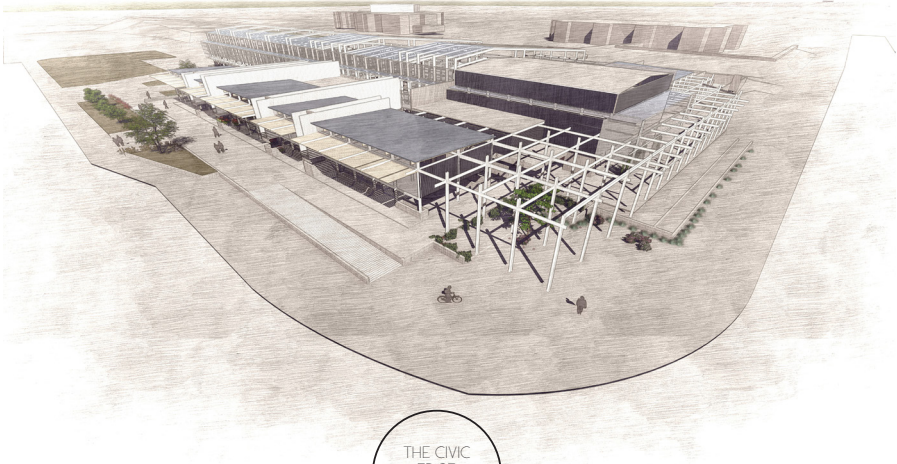






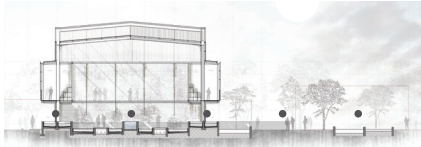
FIRST FLOOR  
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1:250



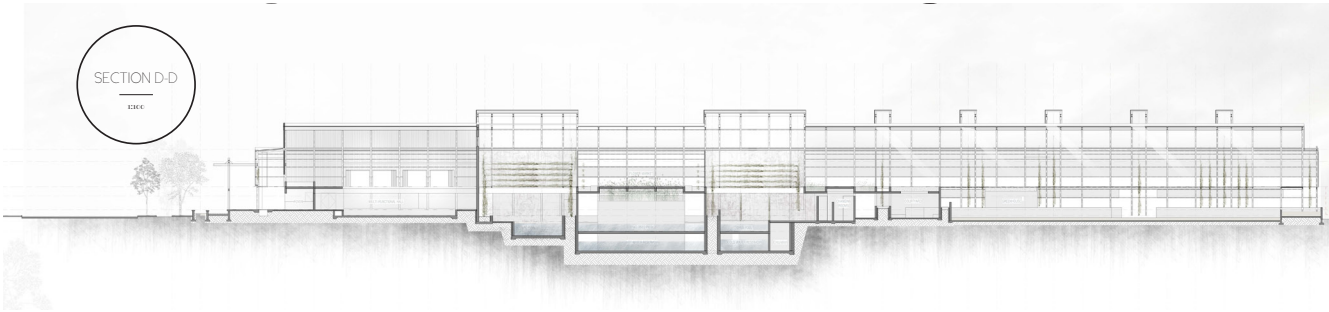


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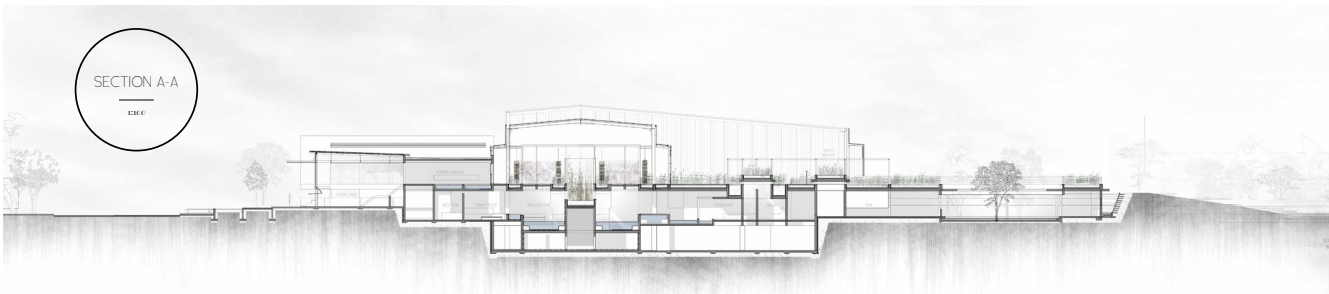
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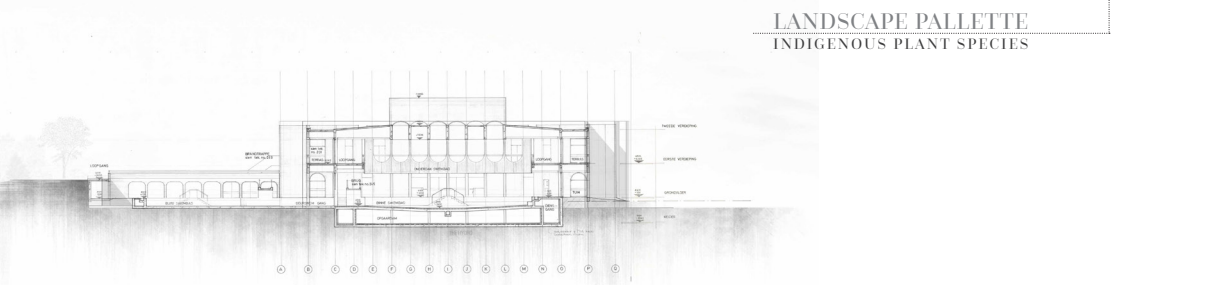
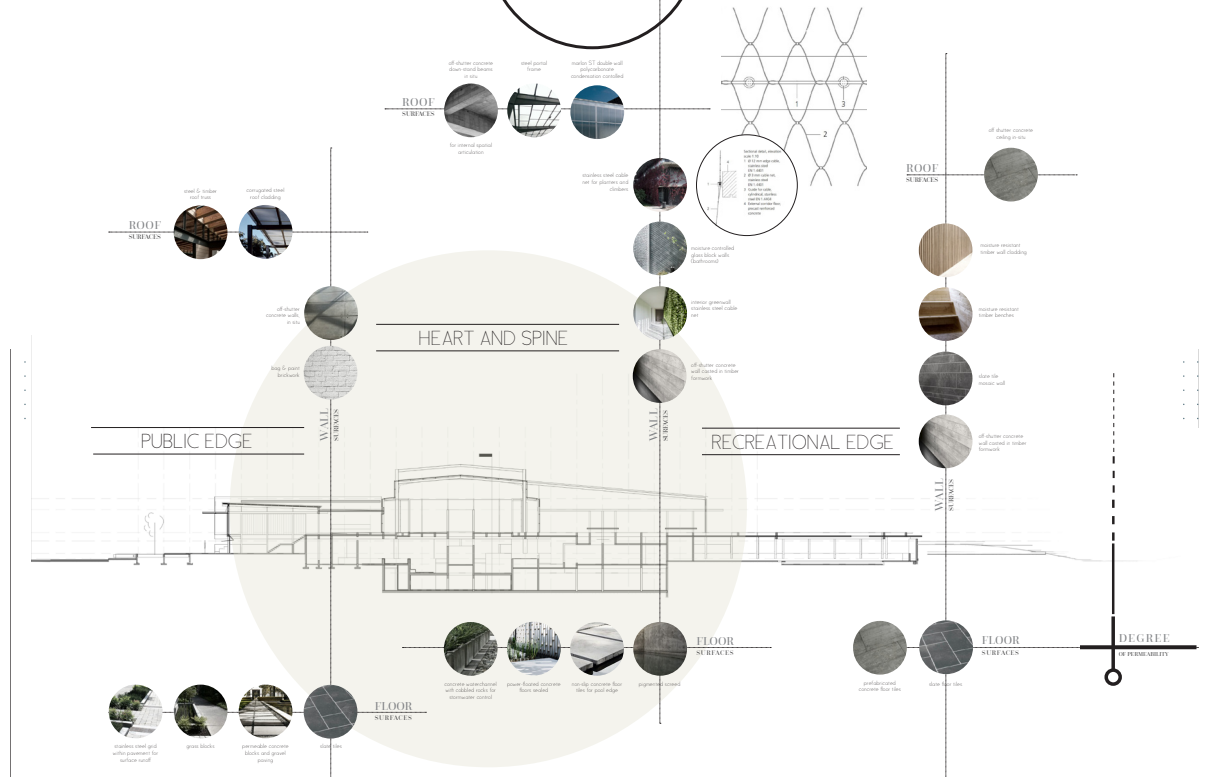


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# MATERIAL

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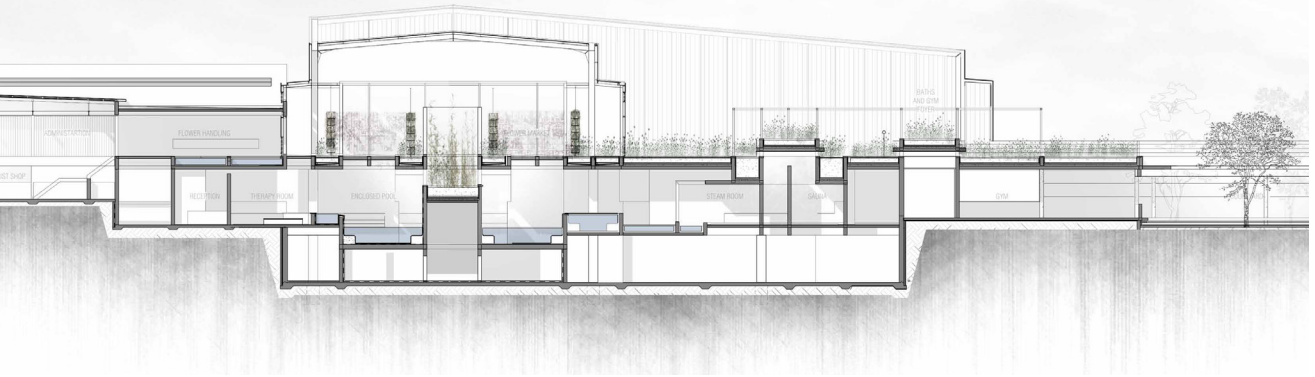
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—  
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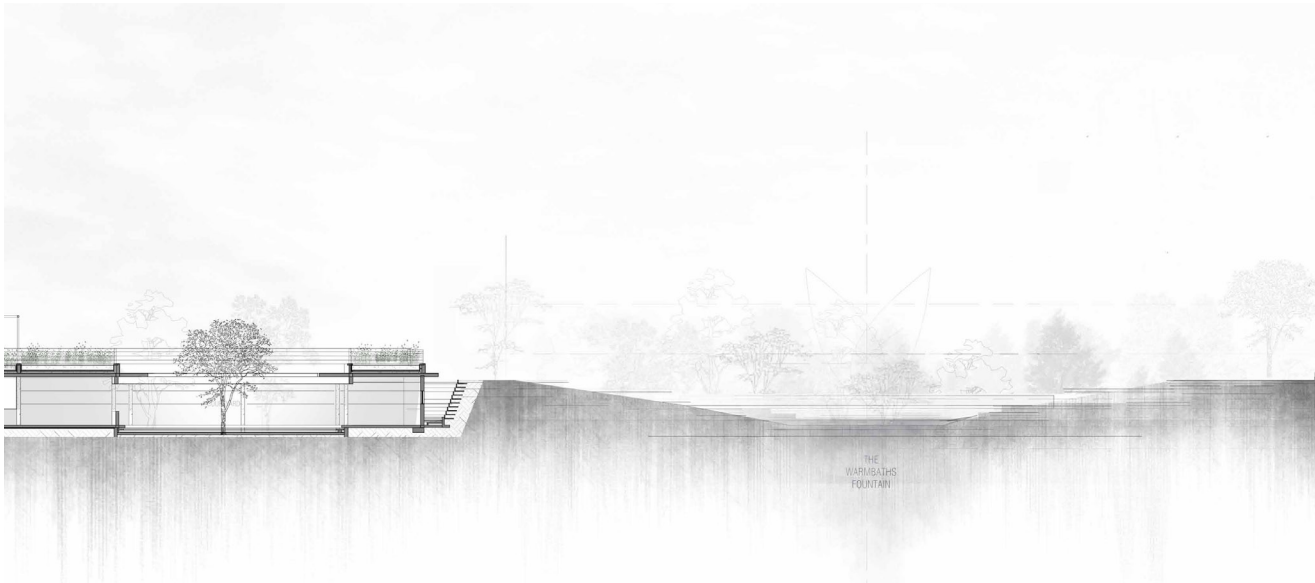
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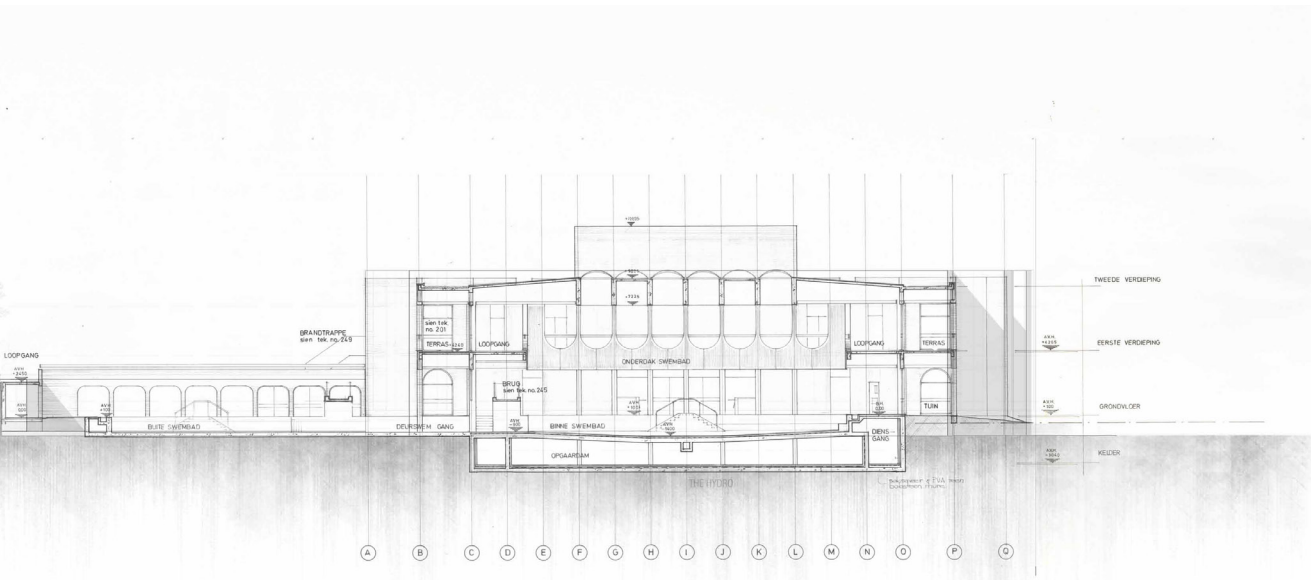




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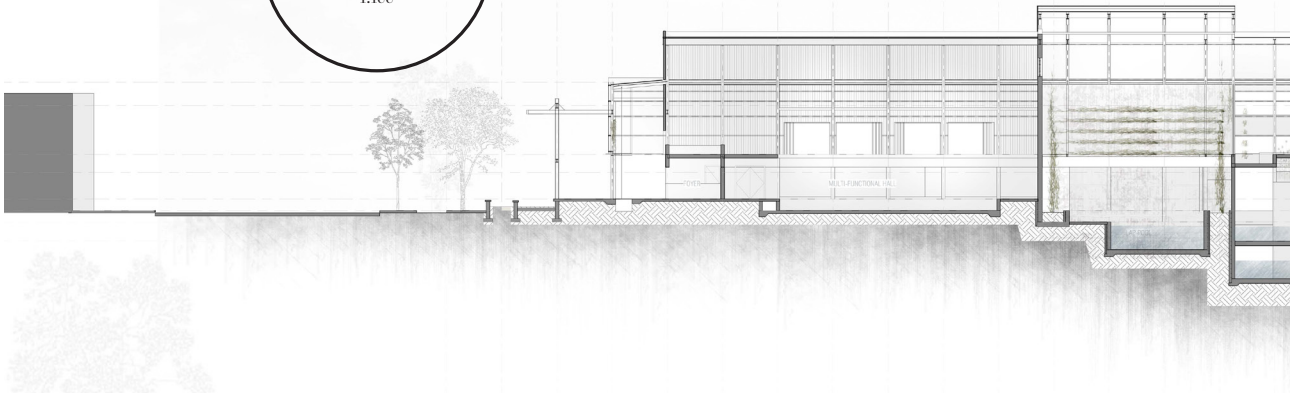


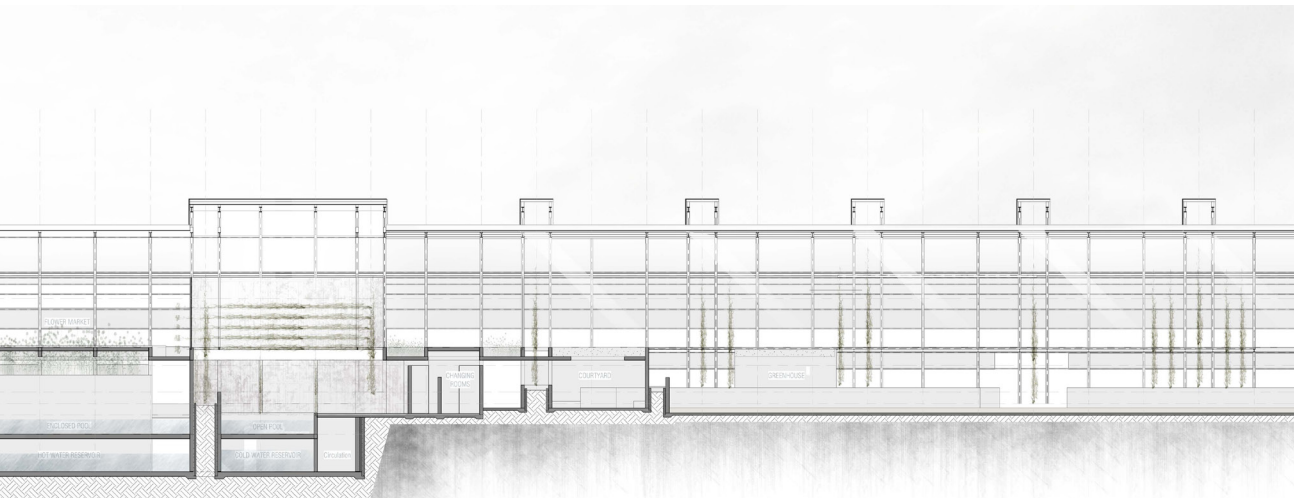
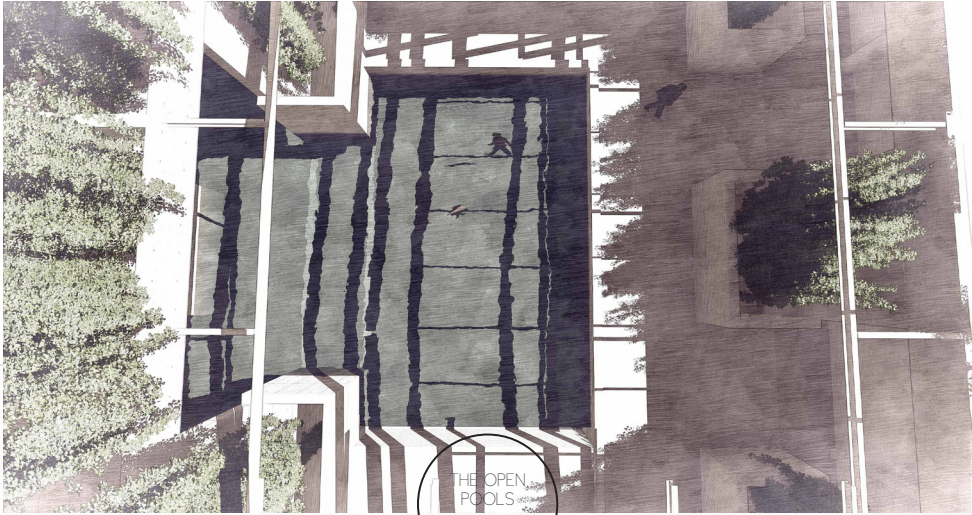


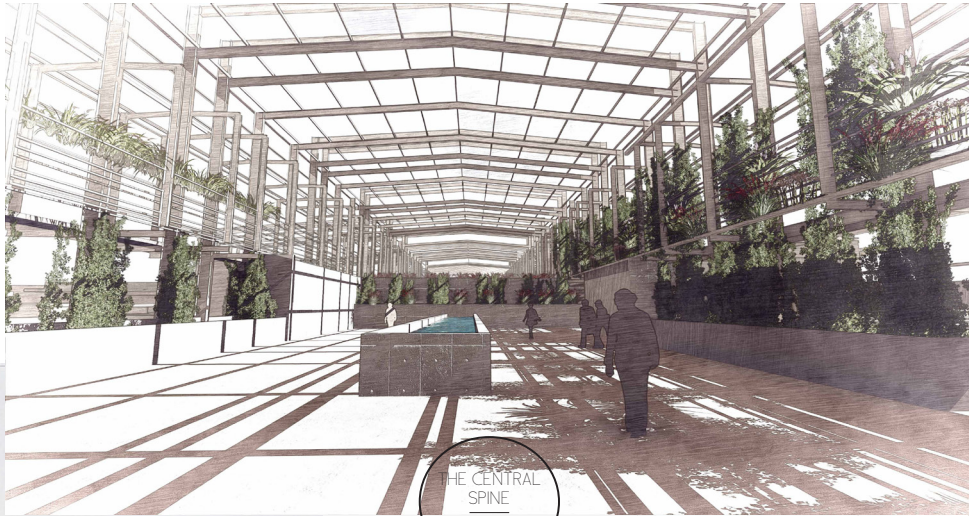


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PERGOLA AND  
CIRCULATION

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AND NURSERY



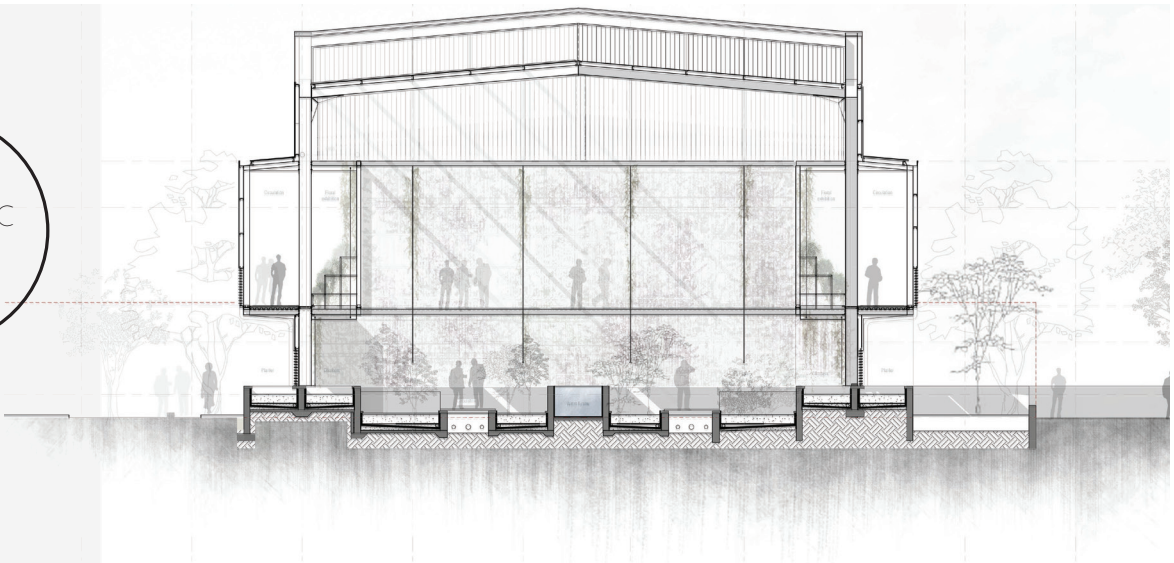
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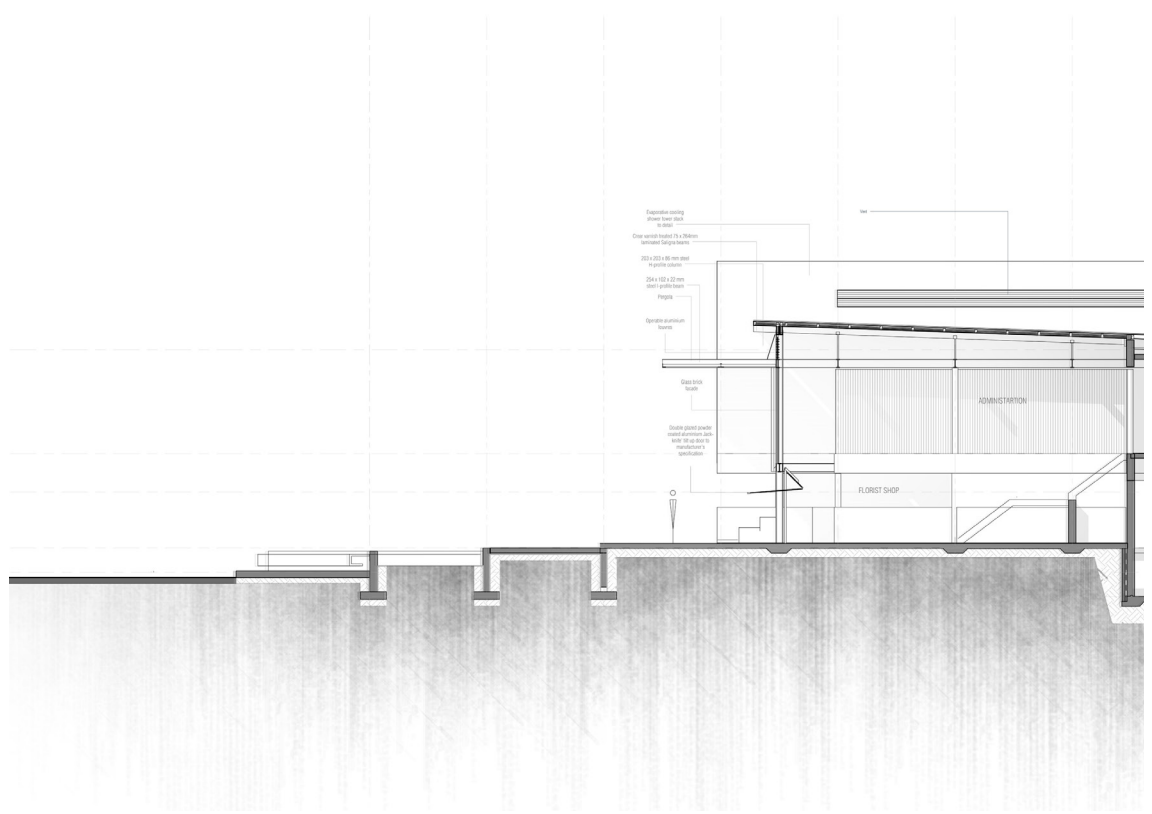
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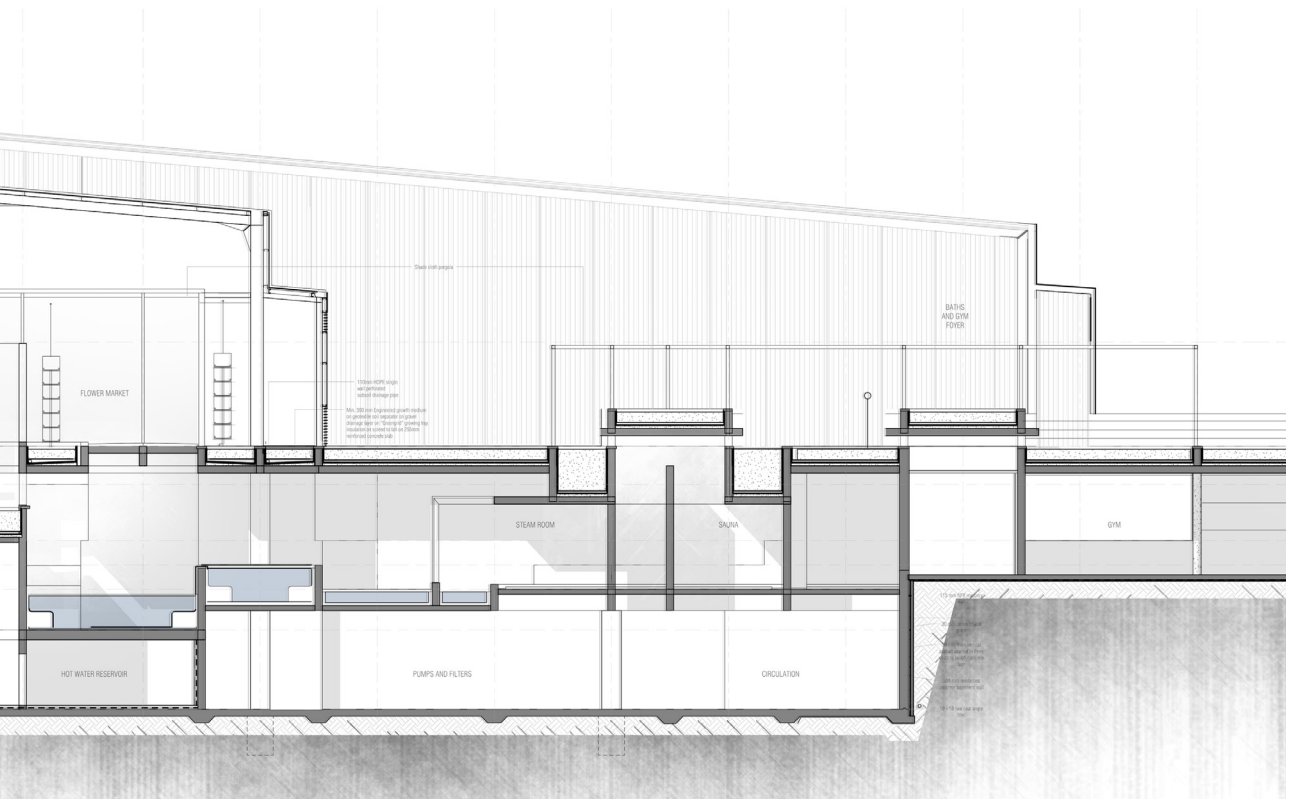




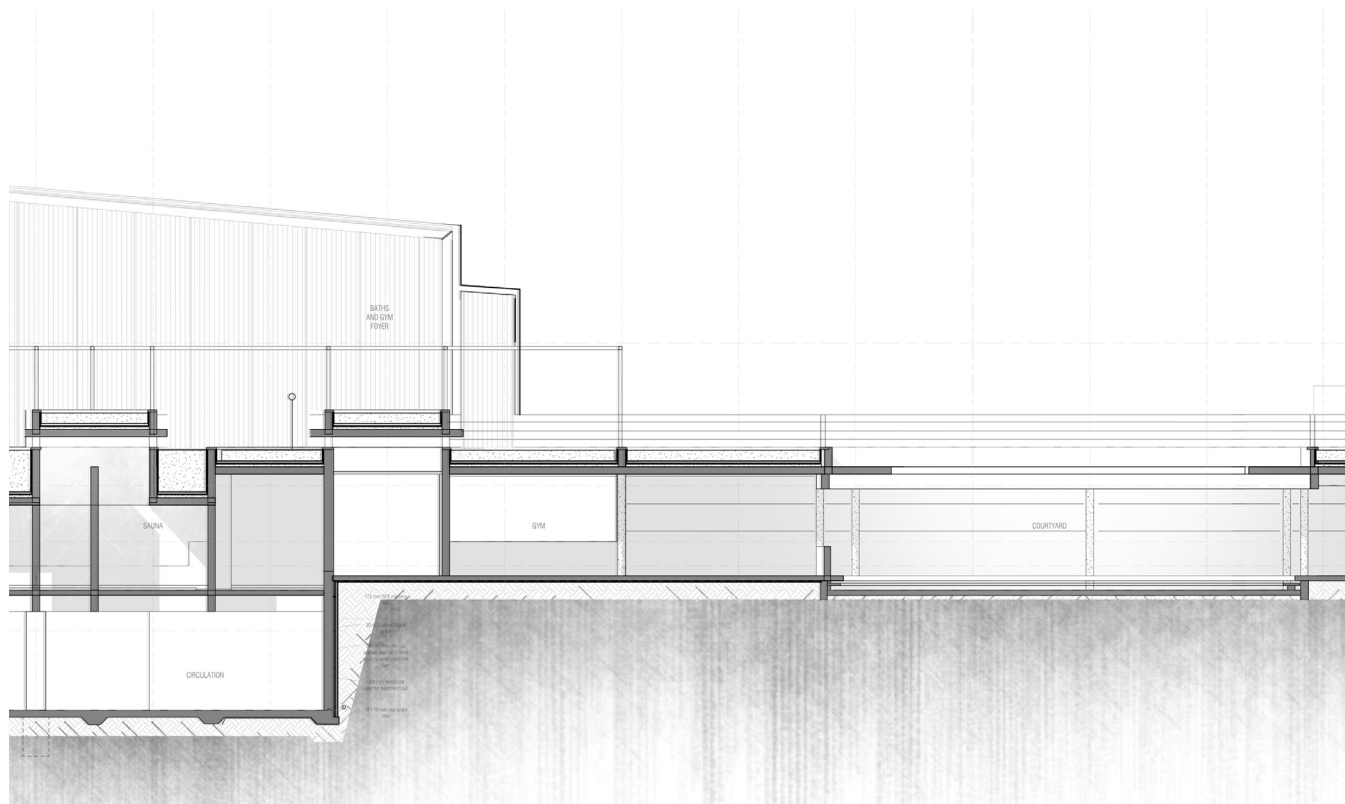














125 x 25 x 210 x 220 steel  
topped concrete parapet  
bottom to cast with 15 x  
1450 cable.

SECTION A-A  
1:20

15mm GORENDA SS  
mechanically fastened  
to metal and polyethylene  
roof lining, sealed  
joint in 3.2 degree pitch

15mm GORENDA SS  
underlayment detail  
mechanically fastened  
to metal and polyethylene  
glazing panel in each  
square in 3 degree pitch  
at 1500mm centres

operable frame with  
cables to concealed  
steel profile

Min. 100 mm Expanded growth medium  
insulation with expanded polystyrene  
insulation top in 10 degree of drainage to  
enable to connect to level 3 drainage  
with cast concrete slab

15mm GORENDA SS  
steel roofing cable  
and mounting cables

3mm mineral fibre  
insulated acoustic and  
heat with top fix

FLOWER MARKET

Discharge from parapet

THERAPY ROOM

ENCLOSED POOL

Water based construction  
system suitable for cast in place  
to give a finished water proofing  
system

Trapped vent to isolate  
waterproofing system

15 mm high concrete  
curb

30 mm thick concrete  
curb

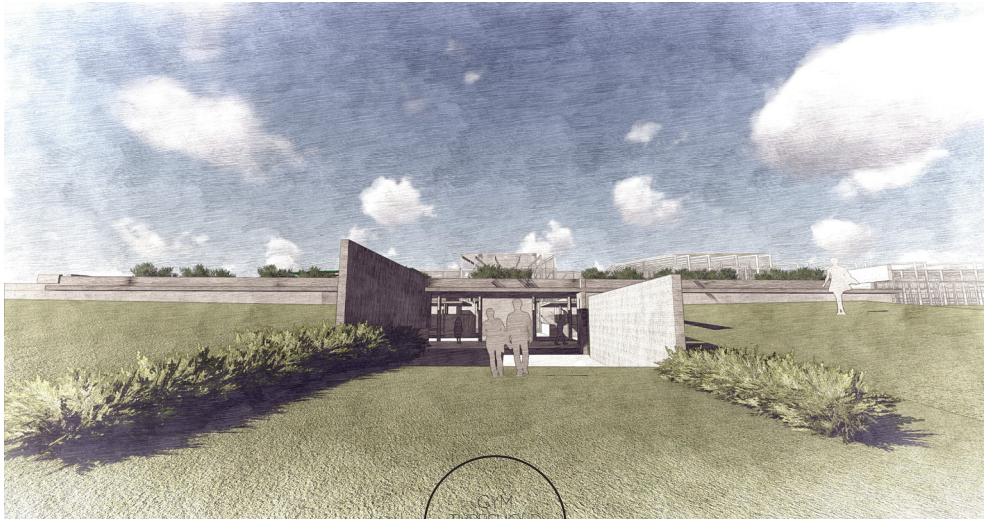
25 mm thick concrete  
curb and all in 10 mm  
width to 1000 mm

200 mm diameter  
polyethylene basement tank

15 x 10 mm steel pipe  
with 1000 mm



THE GARDEN  
EDGE  
—  
MASSING



5.1  
THRESHOLD,  
—  
GARDEN EDGE





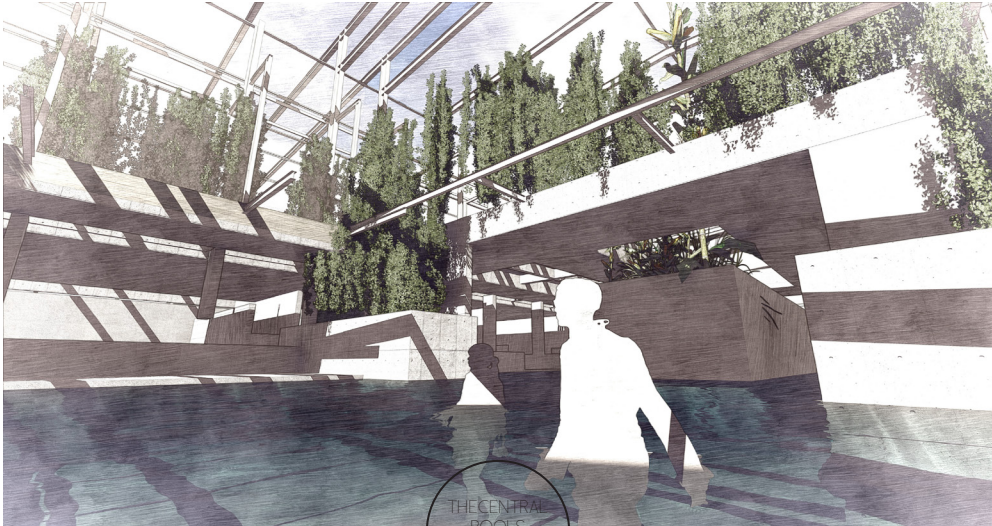
PUBLIC  
INTERFACE  
THE BAKERY, THE LOGGIA  
AND THE FLORIST



THE FLORIST  
SHOP  
COOLING STACKS AND  
CHILLED WATER  
CONDUITS



THE PUBLIC  
EDGE  
COMMERCIAL  
INTERFACE

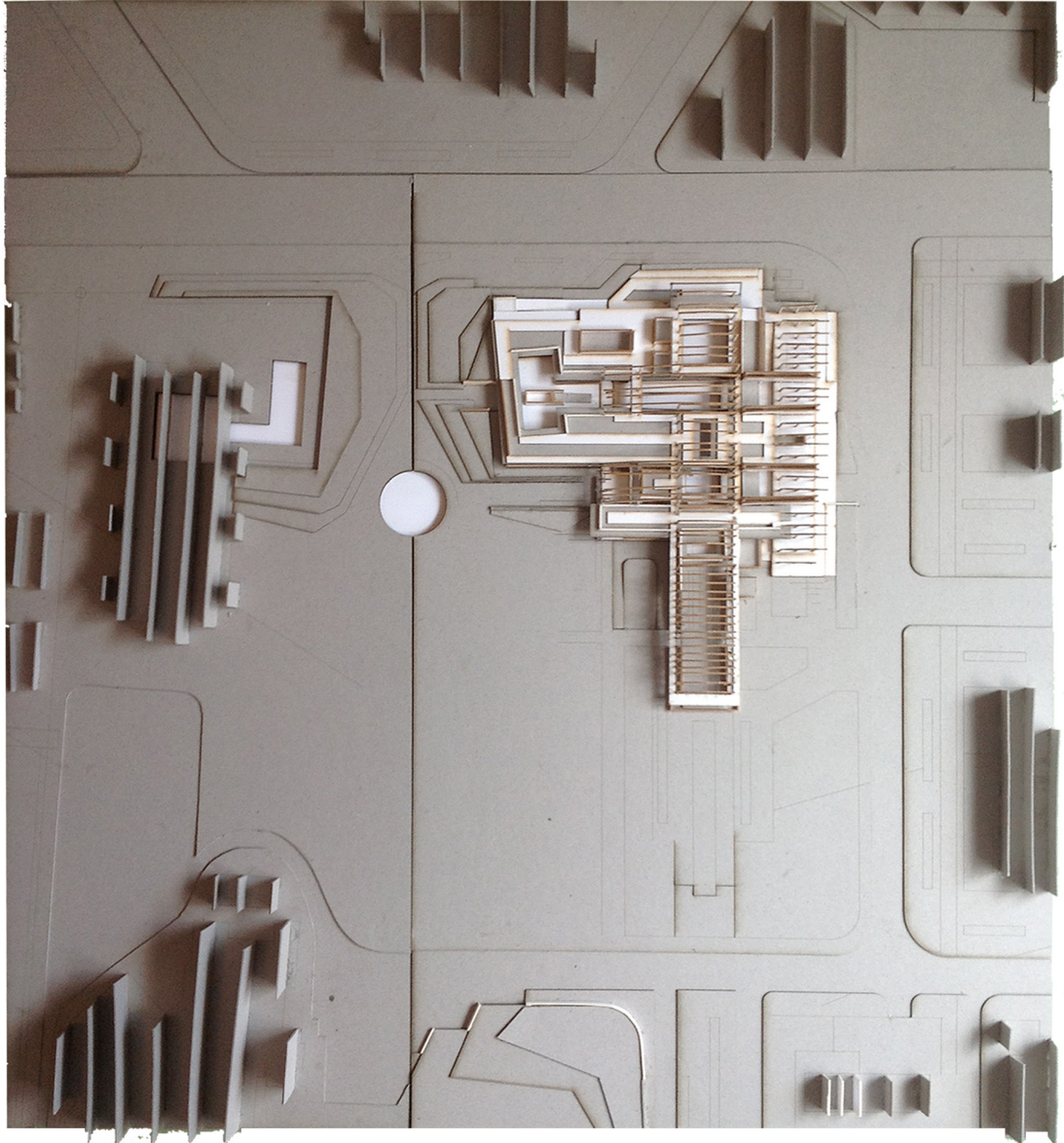


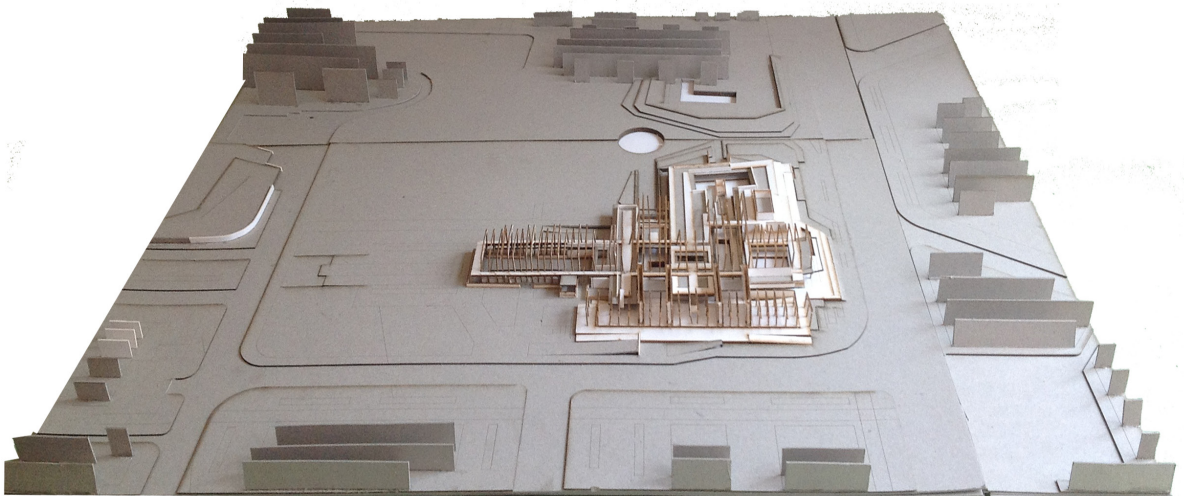
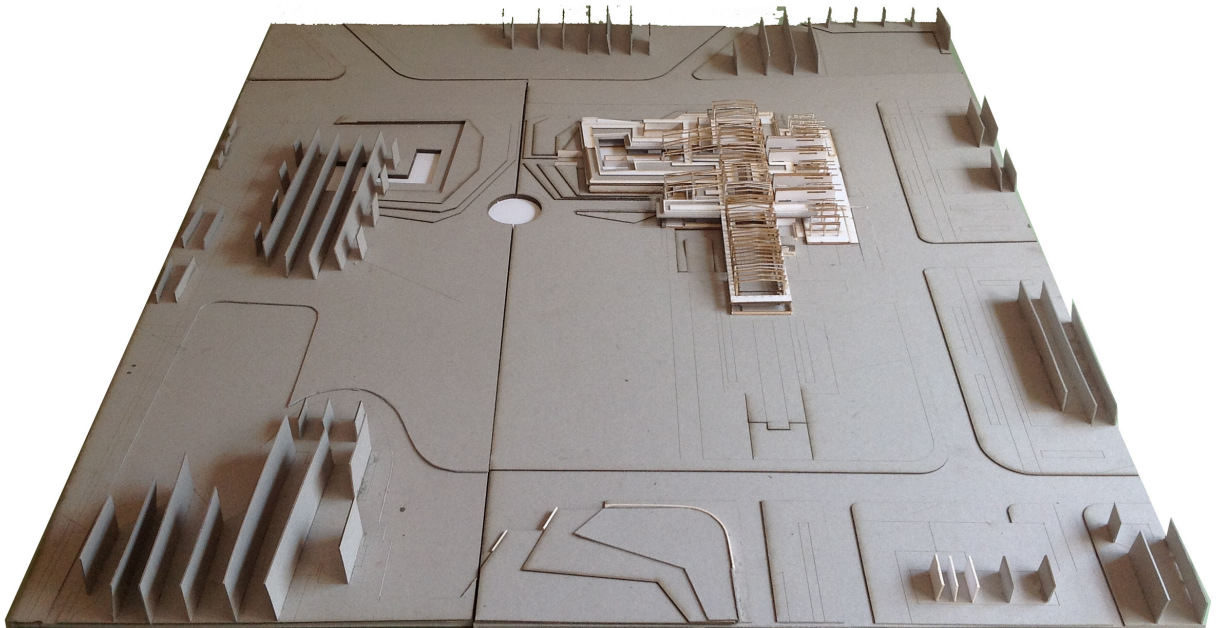
THE CENTRAL  
POOLS  
THE OPEN POOL



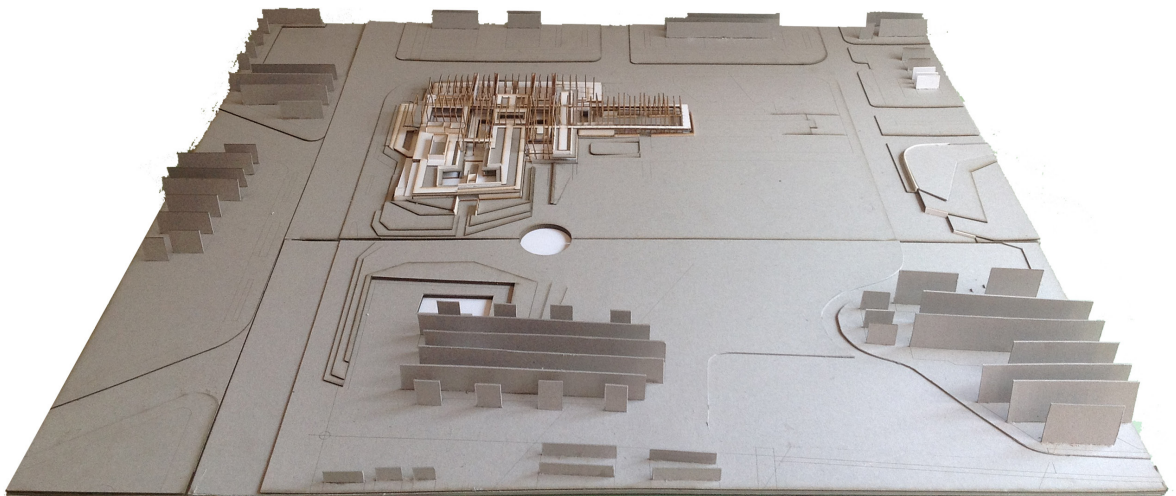
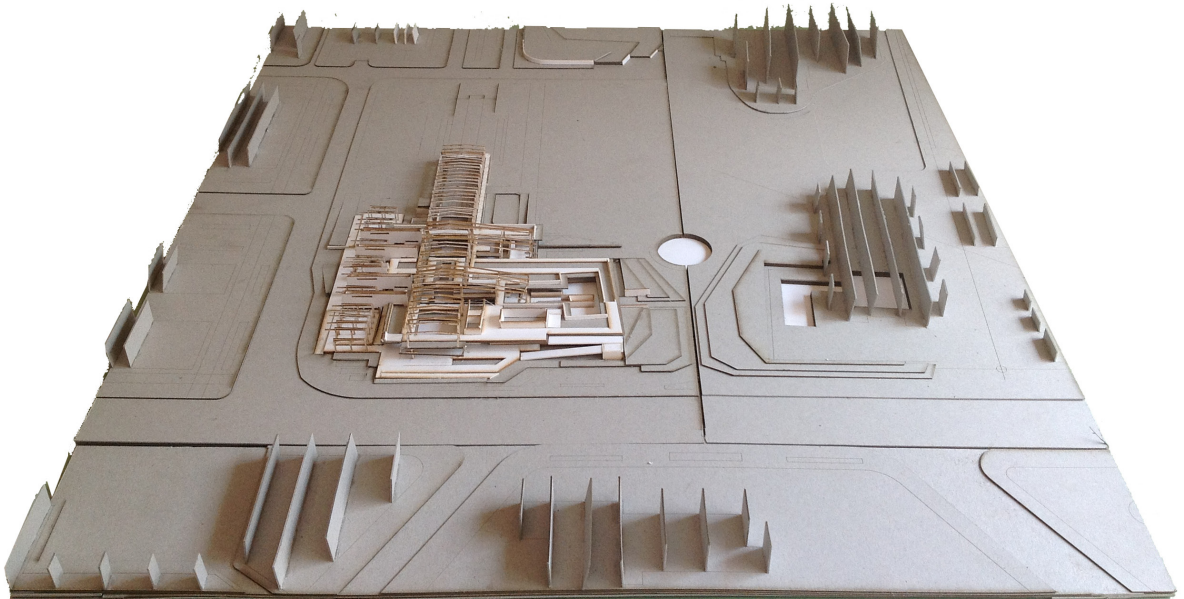
# FINAL MODEL

## INTERCHANGING ANIMATION









# CONCLUSION

## INTERCHANGING ANIMATION

An interchanging animation is where conditions or components of a *place* are allowed, through architecture, to animate and complement one another. These become interlinked and serve as a reference to one another within a larger framework. Like the fountain, the urban settlement and the natural environment are the essentials to the *place*; the project proposes a re-stitching of these essentials through an interchanging animation between architecture and the natural environment, the *everyday* and the extraordinary, and the urbanity and the rural or natural environment.

The project proposes the insertion of a new dialectical condition instead of the irresponsible “wall” or boundary that encloses the fountain and the central gardens. It proposes new public and tourism amenities within a newly established framework. It furthermore proposes the re-introduction of the recreational heart as integral and active part of the *everyday* of urban Bela-Bela. It also aims to reference the extended enveloping natural splendour that presides through integrating it with the design.

The intervention facilitates recreation programmes that interlink and merge with the facilities of the resort and the fountain in the central public gardens. It hosts commercial spaces that animate and interlink with tourism and recreation to animate the urban edge. The device hosts a public floral greenhouse and a multi-purpose hall that support the lack of civic facilities in the town and diversifies tourist attractions. The building becomes an extension of the public gardens and the recreational facilities, as well as the urban and rural environment of Bela-Bela.

The project proposes a creation of an interchanging animation between architectural spaces, the water from the fountain, and the natural landscape that, through architecture, becomes ‘visible’ and animates the architectural space. It proposes a design of a threshold device, which becomes the spatial, referential, and programmatic linkage between urban and rural components and conditions of Bela-Bela, and which allows synergies to exist in-between these. The design is aimed towards intertwining the *everyday* of Bela-Bela with the fountain, the central gardens, and recreation hosted at the nucleus of the place and towards the creation of a device that engages sensibly with the natural environment to evoke its inherent poetics and potential.

The conceptual intentions necessitate that rituals of two polar events be fused. To allow for a continuum in a reciprocal animation, the boundaries of spaces expand and allow nature and the water to inhabit these boundary demarcations and determine privacy. Where greater divisions of privacy are required, these demarcations expand further and deeper through interplay on different levels, to form a loggia, which is animated by the properties of the water and the natural landscape. The spatial continuum that overlaps the boundary is allowed to animate both spaces.

Along with the loggia, the courtyards are used to vary privacy and add rhythm to a theatrical unfolding of space. The courtyards become oculi that live outwards, towards the exterior; phenomena (such as steam, fountains and water circulation), arising and ascending from the central “interchanging animation”, are allowed to animate peripheral spaces of the intervention that become thresholds to the context.

The arid climate of Bela-Bela, a distinct diurnal variation in wind, and the ample amounts of water (hot and cold) available, all influence the design and technology of the device - it is proposed to integrate the presiding natural environment and water from the fountain with the architecture. Passive cooling and ventilation of spaces are proposed through adapting the design towards a symbiosis with the climate and environment.







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