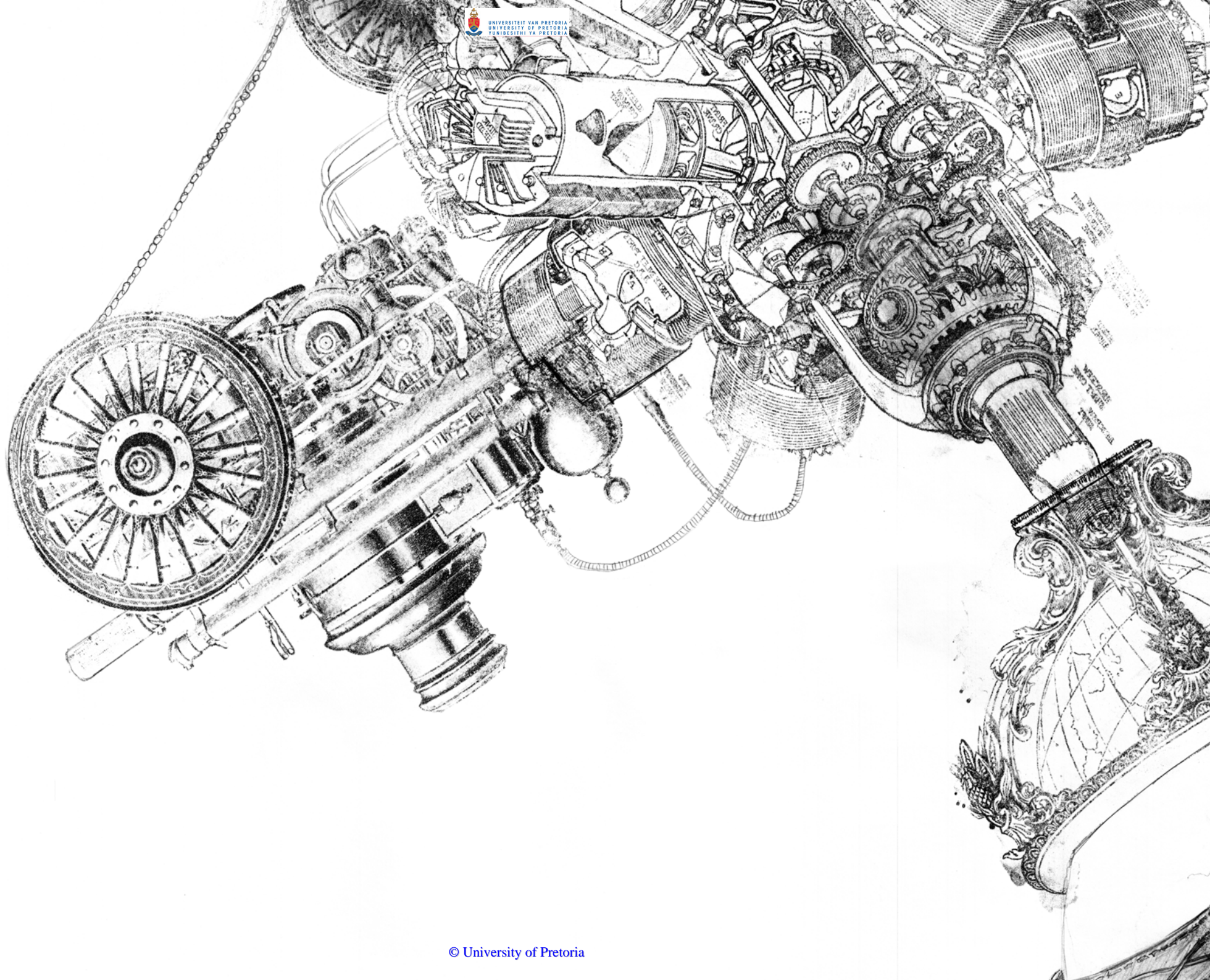
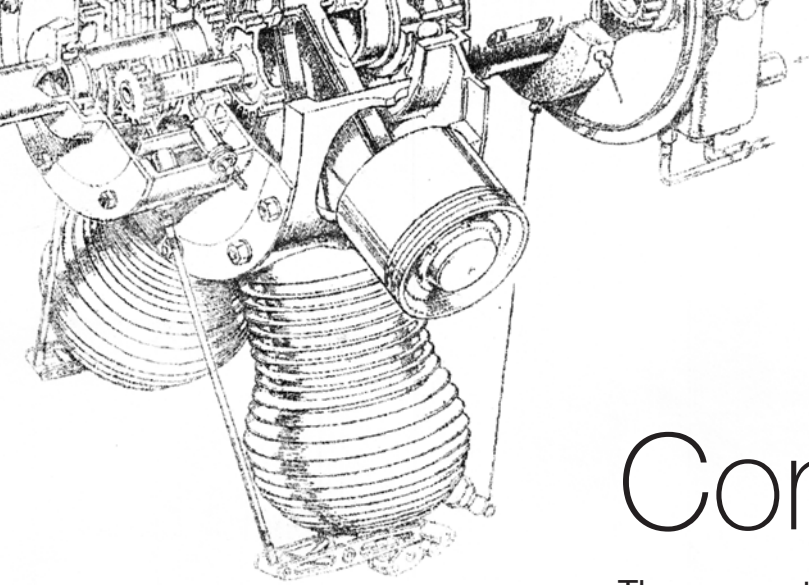


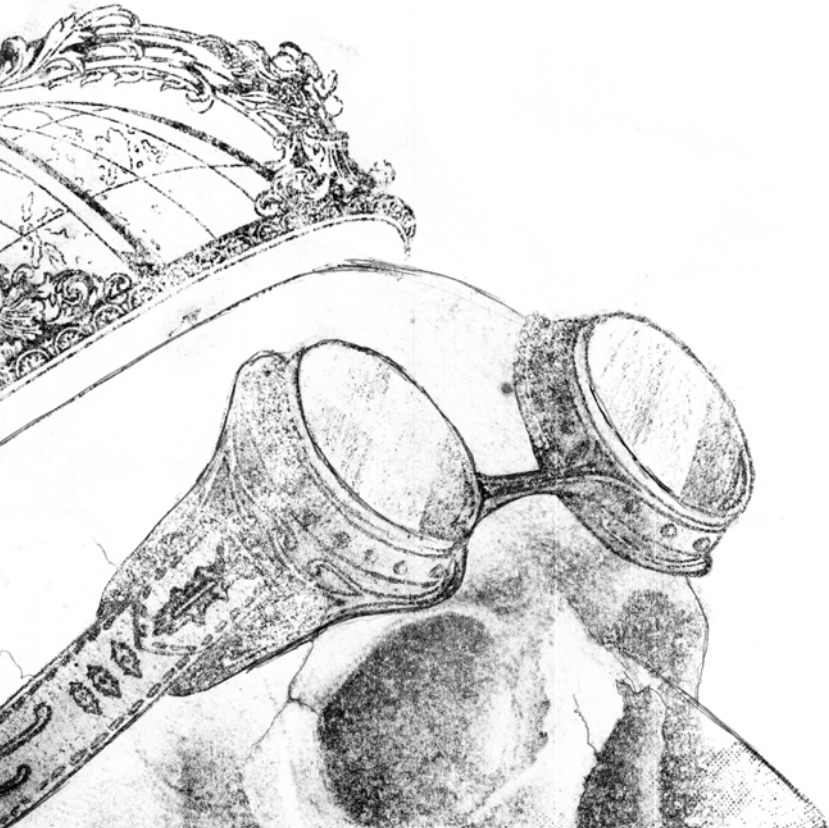
PART TWO _ Expression





Concept Development

The conceptual development attempts to amalgamate the thoughts and notions discussed in the previous chapters, resulting in a layered concept.



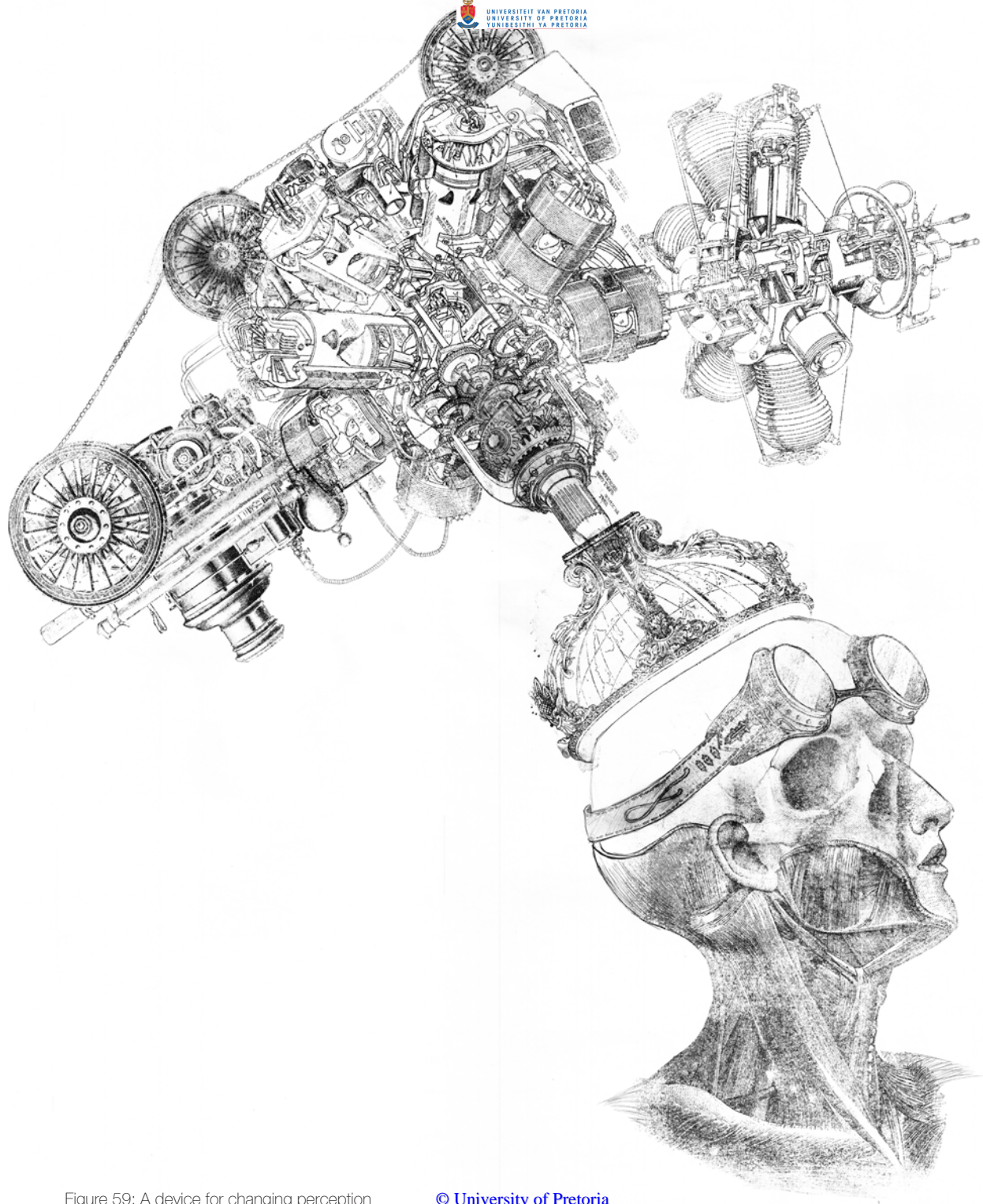


Figure 59: A device for changing perception

An intuitive conceptual exercise resulted in a graphic that took several existing images and re-interpreted them into something new (Figure 59). Images were selected, organised and layered upside down over one another to create a rubbing. The result was a graphic that represents a device that changes perceptions. Palimpsest is at the core of the graphic. Several other ideas and notions are also present in the graphic; education, lenses, layers, skin, bones, hiding and revealing.

The original intentions of the project asks the question if it is possible to recognise and unlock the latent potential of the Extramural Building to enable it to reclaim its role in the city by exploring architecture as an extension of the public realm. Ultimately the concept grew from the ideas and intentions of the theoretical premise, contextual issues, and programmatic intentions of the project.

The theoretical framework relies on the idea of palimpsest and takes a layered approach to the remodelling of old buildings. The urban framework investigates an alternative way to navigate the city by proposing inner block paths, much like the arcade system that has emerged as a result of Pretoria's rough urban grain. The program development resulted in a hybrid approach, allowing a variety of public programs while catering for the growing needs of the Justice College. The most notable of these programs is a public lecture hall that acts as a link to the past practices of the extramural department and the public lectures it use to present.

These ideas and notions come together in a rather complex manner, gesturing towards ideas of flow and flux. The continuous surface becomes a meaningful tool to conceptualise the architecture for this project.

This surface can be approached from a public perspective, resulting in a continuous urban surface that facilitates inner-block movement. This allows the building itself to become a public platform for discussing, debating and disseminating matters of law, enriching the knowledge of both the public and the practitioners that use the facilities. Similarly, the surface can also be viewed from a private vantage point, allowing the interior of the building to be conceptualised as a continuous surface that accommodates the private functions of the building. This promotes interaction and chance encounters within the building, allowing the city's social spirit to penetrate into the building.

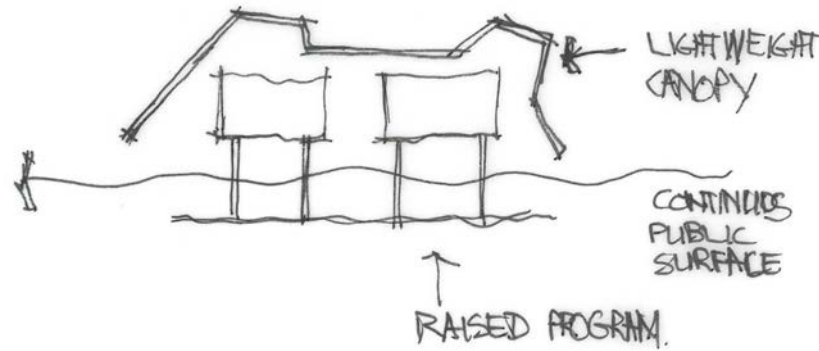


Figure 60: Conceptual diagram.

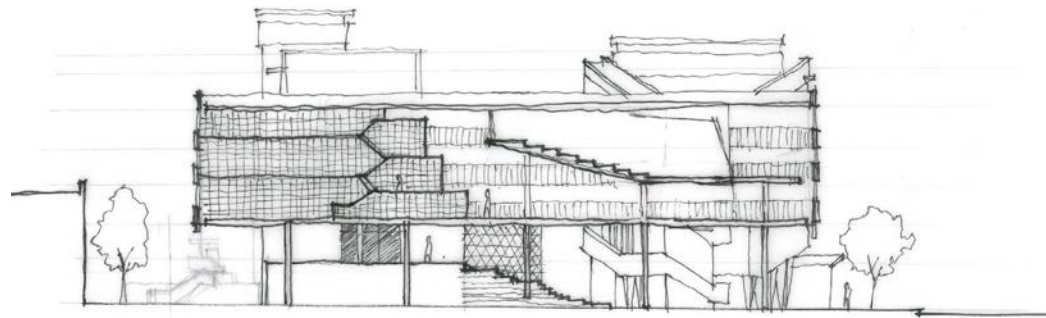


Figure 61: Early conceptual section.

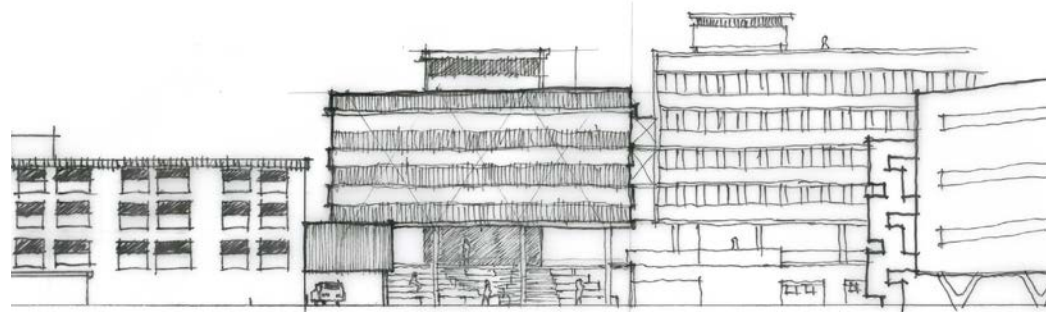


Figure 62: Early conceptual elevation.

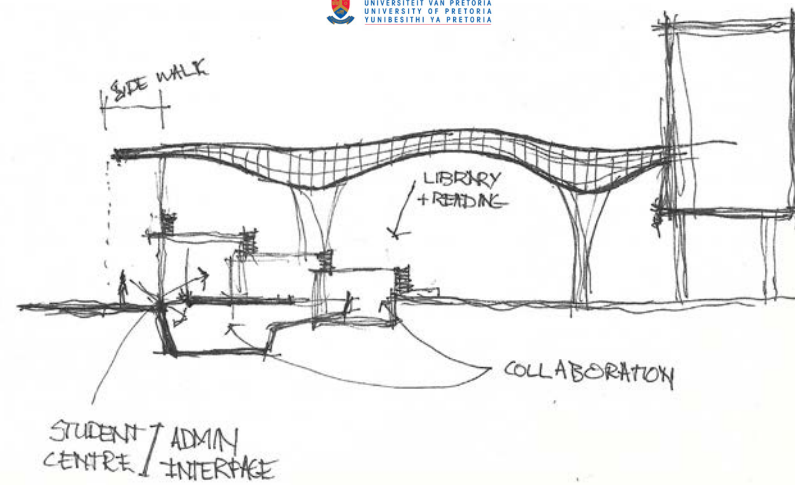


Figure 63: Sketch of floating roof over public space.

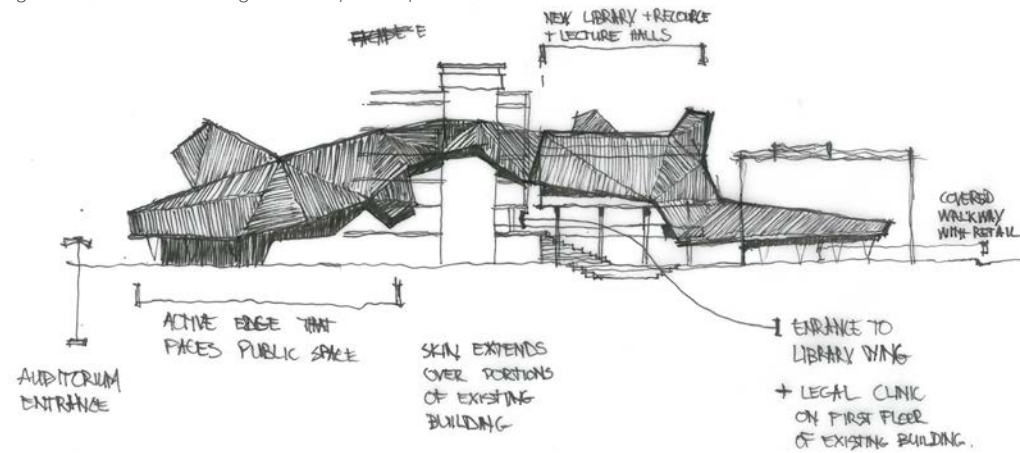


Figure 64: Continuous skin concept sketch.

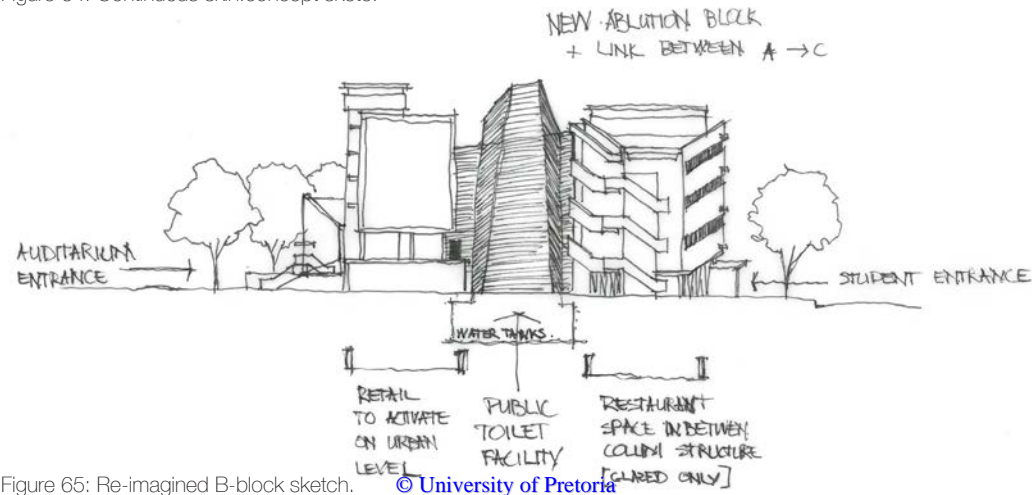


Figure 65: Re-imagined B-block sketch.



Figure 67: View from air

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Figure 66: View from water

Conceptual Precedent

Architect

Snøhetta

Project

Norwegian National Opera and Ballet

Program

Opera House

Location

Oslo, Norway

Year

2008

Snøhetta produced the winning entry to design the Norwegian National Opera and Ballet, a project that was completed in 2008. The building places emphasis on culture and place and has a unique expression of form. The building presents a low silhouette, accessible roof and open public lobbies that allow the building to become an extension of the urban realm, integrating the building with the social fabric of Oslo. The building allows glimpses into the scenery workshop that fosters an awareness of arts and culture with the public. Cafes, a gift shop, waterfront and other public amenities are seamlessly integrated and further enhances the buildings urban character (<http://snohetta.com>).

This project serves as a great example of a continuous urban surface, by allowing the roof of the building to become a freely accessible urban landscape. The program is neatly organised and tucked underneath the urban surface.



Figure 68: Public lobby



Figure 69: View from water

