

# 04

CHAPTER

## CONCEPT

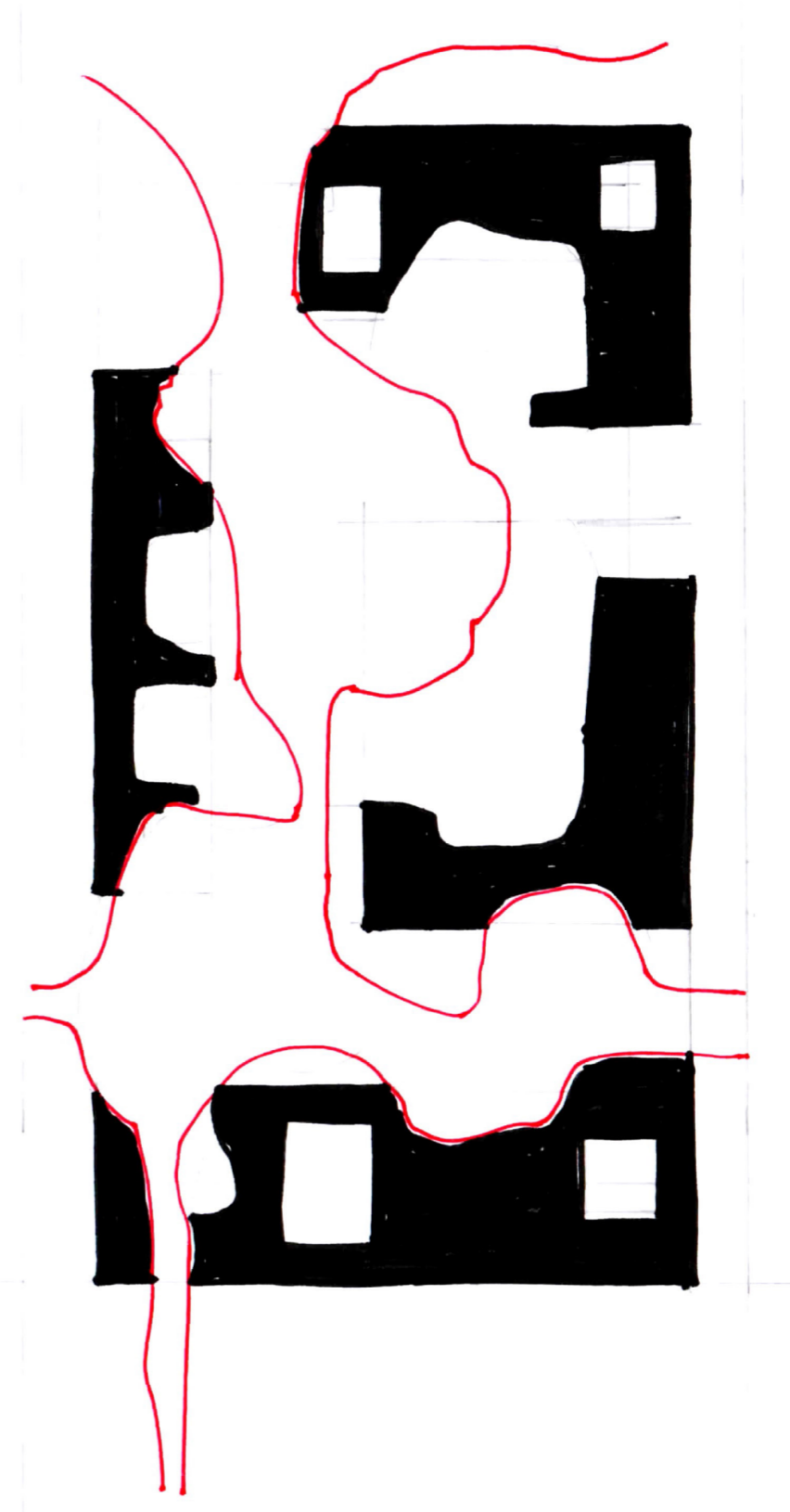


Fig. 56: Intersection of refuge with exposure (Author 2021)

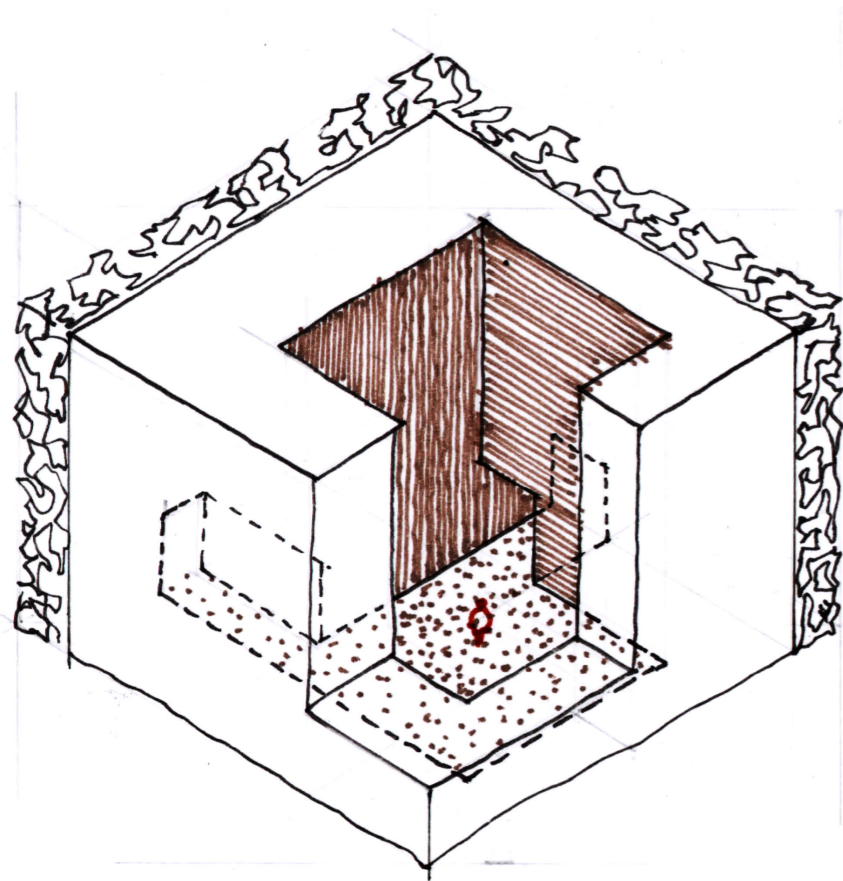
# 4.1

## ARCHITECTURAL INTENT

The concept of refuge is explored through three perspectives (Lefebvre 1991): (1) Conceived space - **space** as refuge, (2) Spatial practices - **the act** of refuge, and (3) lived space - **the feeling** of refuge.

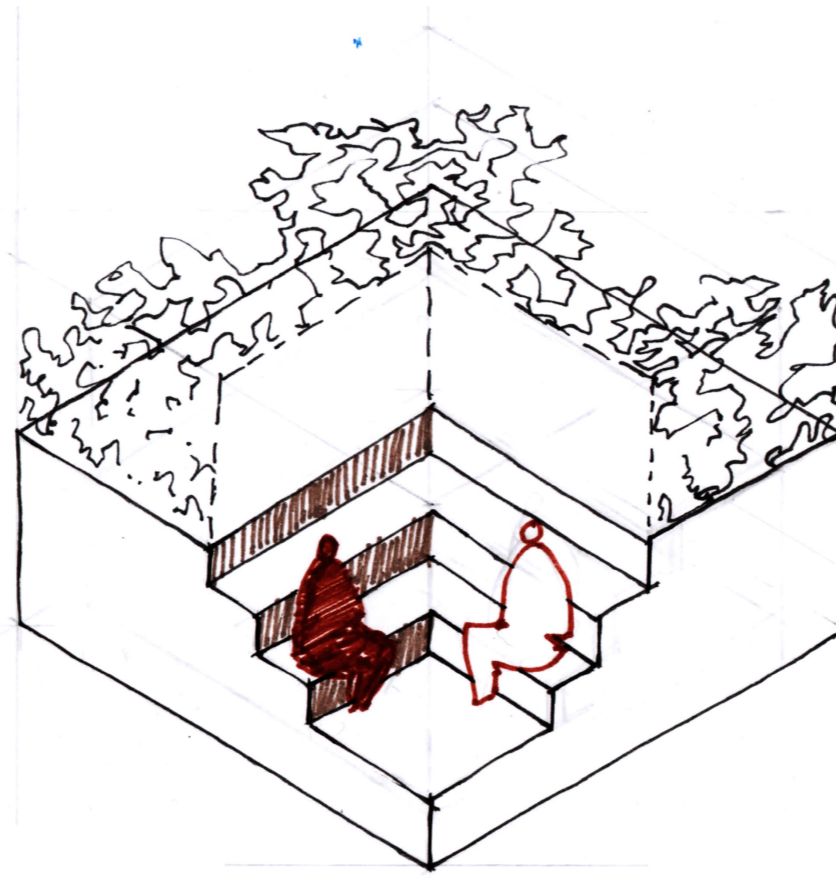
Based on the analysis of the arcades within the city and the informal spatial practices of the street, it is argued that the spatial qualities of refuge such as spatial intimacy and enclosure do not automatically create a place of refuge. It is the act of taking refuge that transforms a space into a place of refuge.

The conceived, lived and perceived dimensions of space function interdependently. The design will therefore explore how different spatial and experiential characteristics can be used to affect the user's perception of space, in order to facilitate the act of refuge



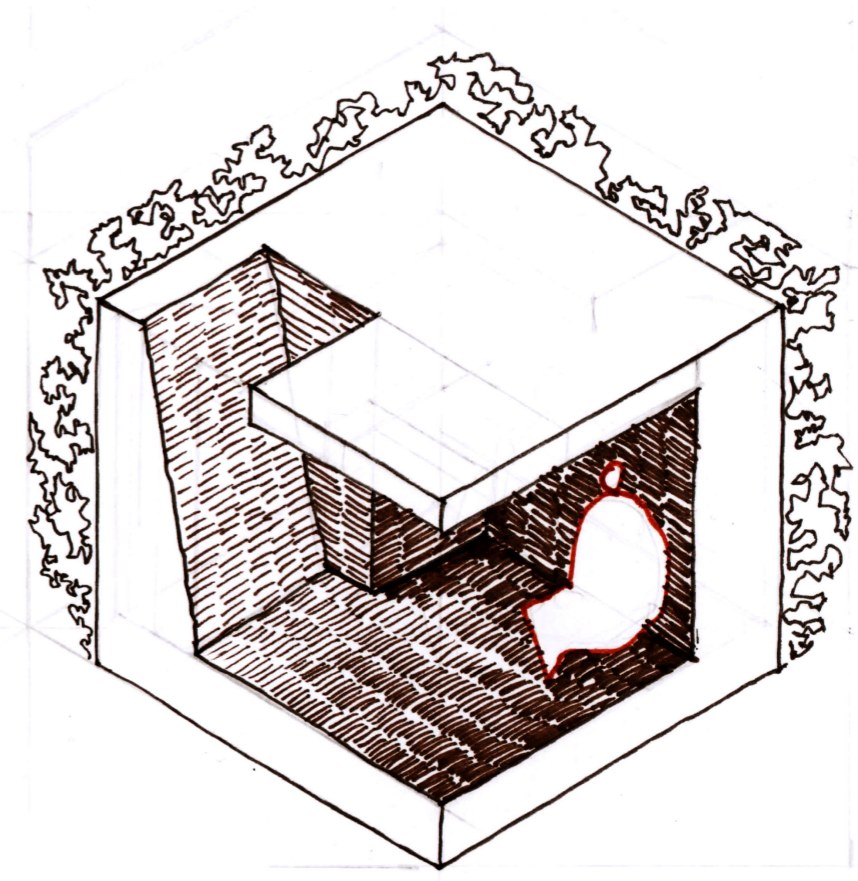
SPACE AS REFUGE

- SCALE
- ENCLOSURE
- SEPERATION
- BOUNDARY
- ORDER



THE ACT OF REFUGE

- DWELLING
- LOOSNESS
- CLARITY / ABIGUITY
- APPROPRIATION
- SPATIAL OWNERSHIP



FEELING OF REFUGE

- LIGHT
- FAMILIARITY
- INTIMACY
- PROTECTION
- CONTROL

Fig. 57: Three dimensions of refuge (Author 2021)

# 4.2

## ARCHITECTURAL CONCEPT

The architectural concept is a continuation of the dialectical approach undertaken in this dissertation. The design will explore the spatial contradictions inherent in the coexistence of refuge and exposure. The confrontation between refuge and exposure were conceptualised on three levels:

### 1. URBAN TYPOLOGIES:

The confrontation of the city's courtyard typology (enclosed, private refuge space) and the arcade typology (an extension of the public realm into the interior).

### 2. SPATIAL ARTICULATION:

The manipulation of the envelope as a solid edge to enclose space within, or as openings to promote interaction. The envelope can also be an element that mediates between open and solid.

### 3. SPATIAL PRACTICES:

On a experiential level, the design must accomodate the spatial practices and activities of both refuge and exposure, simultaneously.

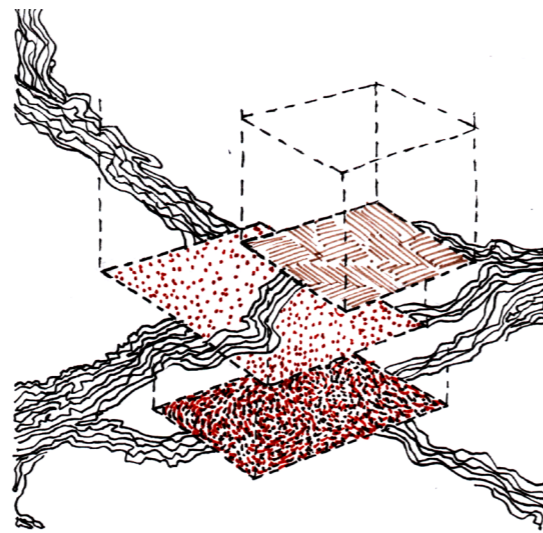


Fig. 58: Urban level (Author 2021)

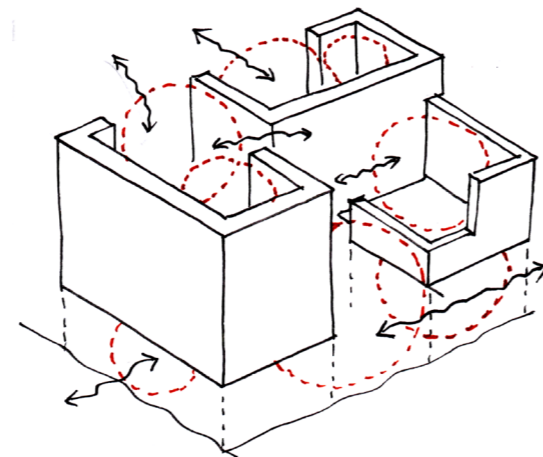


Fig. 59: Spatial level (Author 2021)

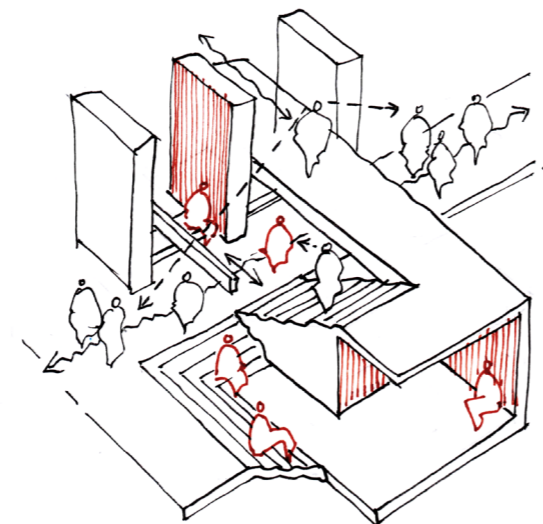


Fig. 60: Spatial practices (Author 2021)

In the context of the site, the design concept proposes to use multiple smaller buildings to create partially enclosed courtyards on multiple levels within the site. A public arcade on ground floor will extend into upper and lower levels to intersect with the courtyards to create public spaces of refuge.

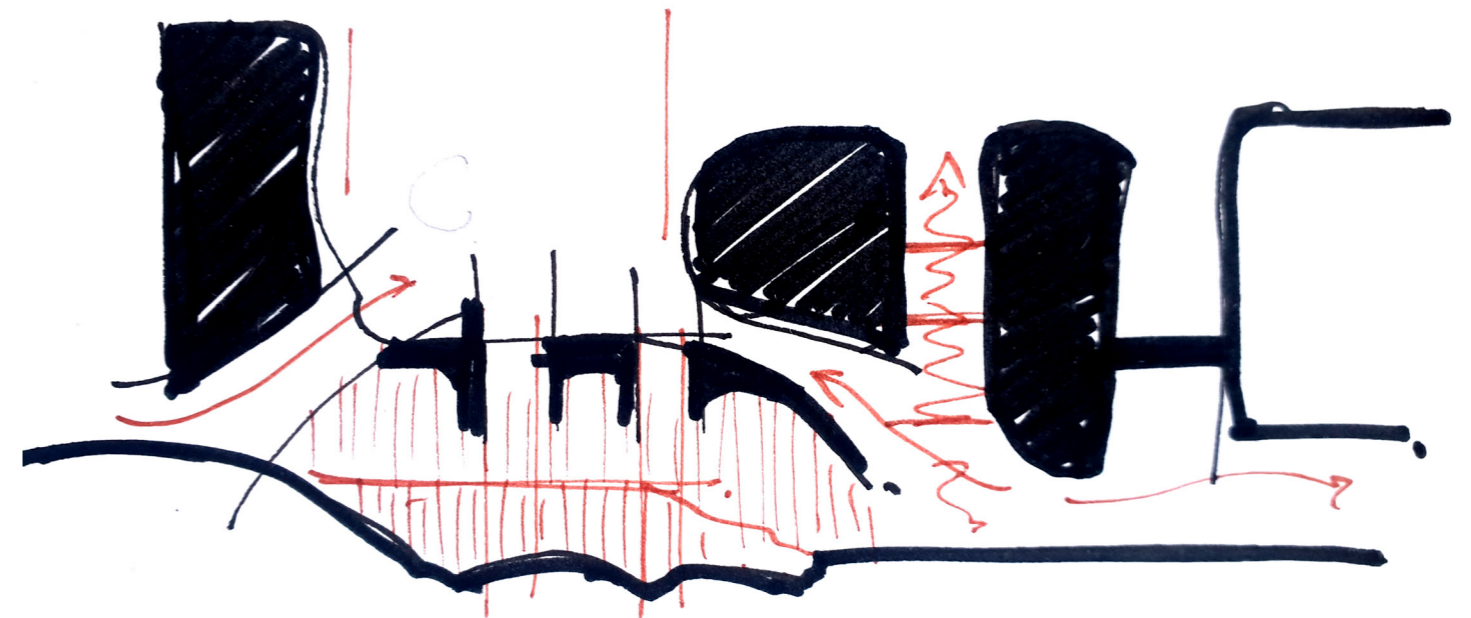


Fig. 61: Concept sketch (Author 2021)

# 4.3 PROGRAMME

The programme responds to the needs and rituals of the four mobile urban dwellers. The proposed programme is an extension and in support of the existing programmes in the surrounding context which includes: a local bakery, Shoprite, informal street food traders, the Queen Street Mosque, small colleges in appropriated office buildings and Lilian Ngoyi Street as a public transport node.

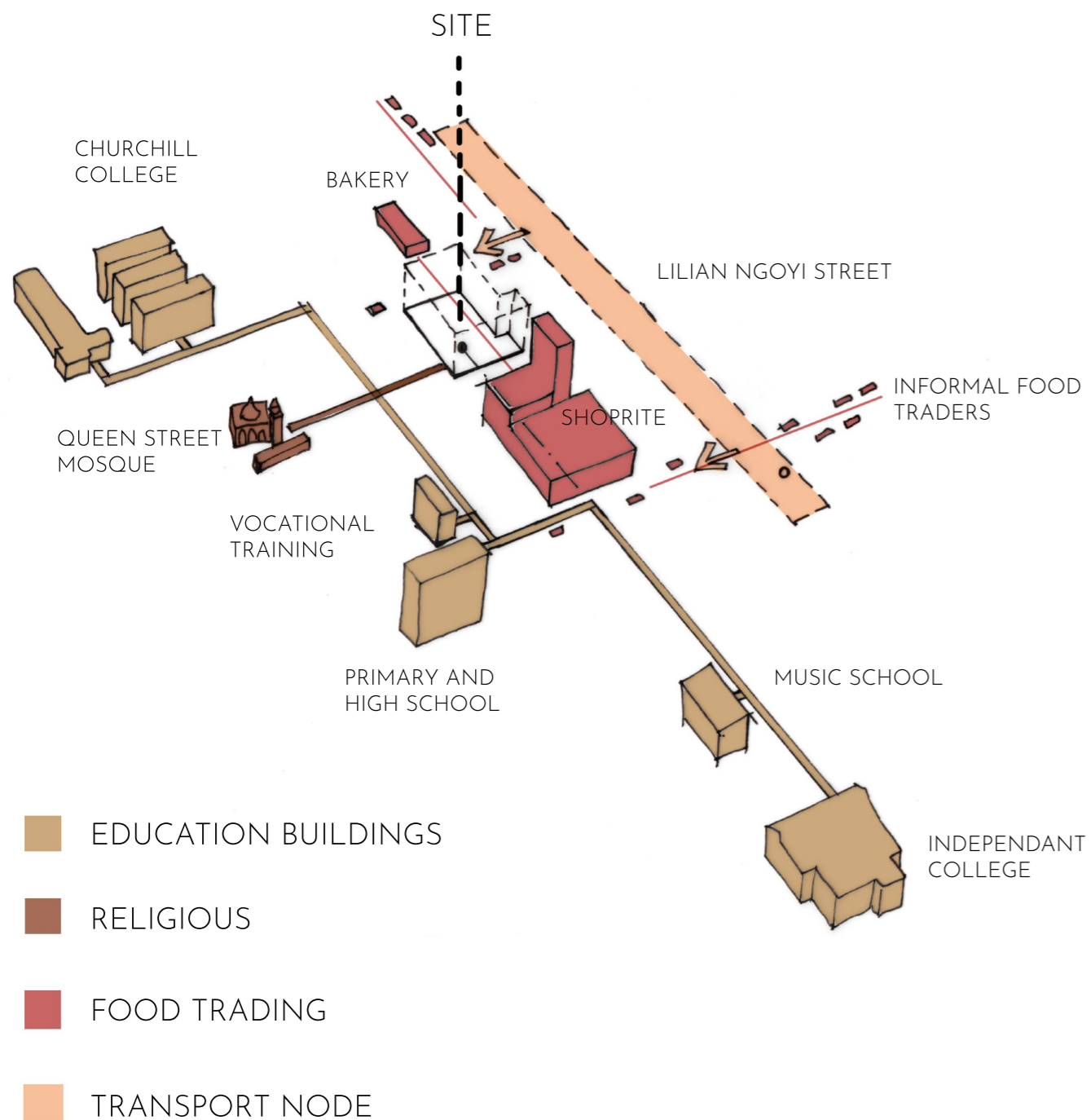


Fig. 62: Programmes of surrounding context (Author 2021)

## THE PROGRAMME CONSISTS OF THREE COMPONENTS:

The cooking component is public and includes communal and rentable cooking facilities for street food traders, a dining hall and informal public eating spaces.

The educational component provide additional facilities to small colleges and vocational schools in the form of a library, workshop spaces, classrooms, an event hall and recreational space.

The last component of the programme serves the mosque. A community gathering space, a soup kitchen and a large space for religious festivals will accomodate the social functions of the mosque.

Spaces such as the refectory, event hall, communal kitchens, courtyards and classrooms are shared among the different users to encourage interaction between users and contradictory activities.

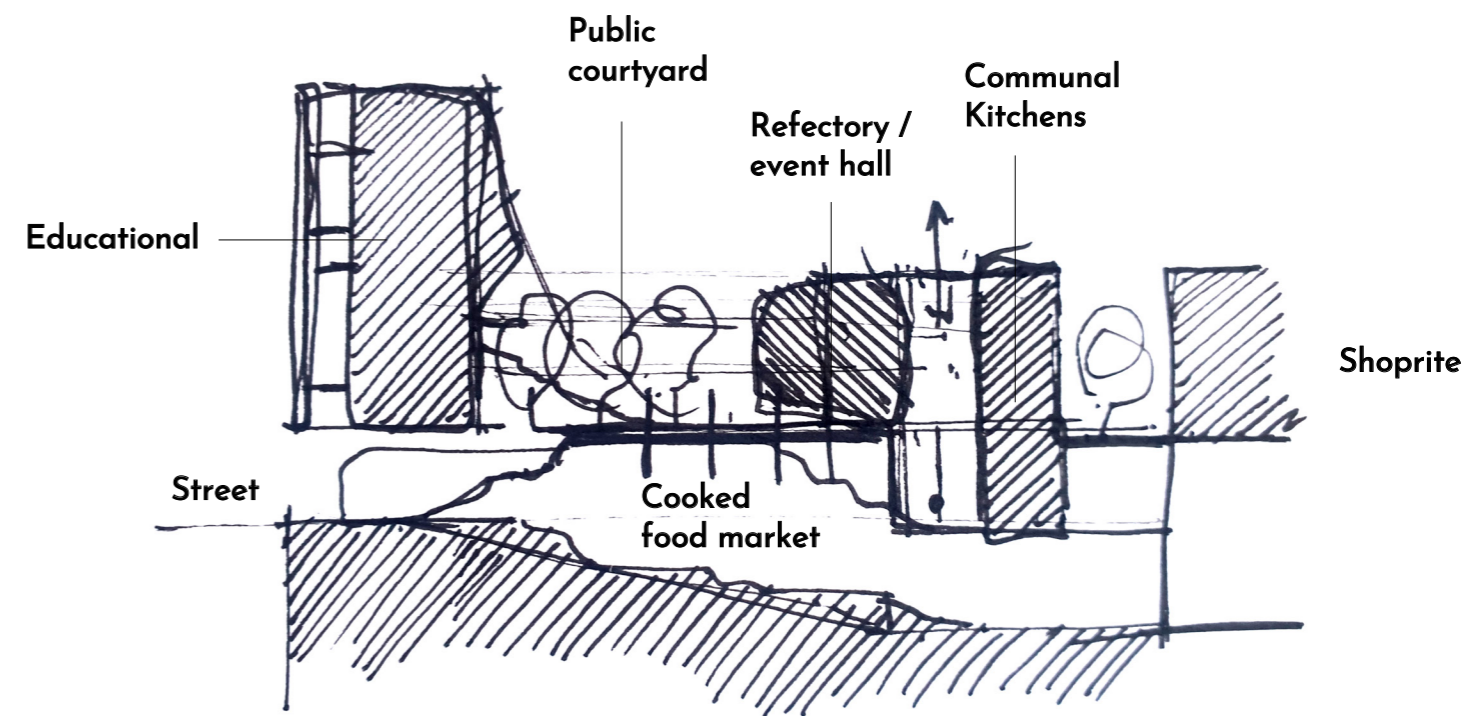


Fig. 63: Programmes of the new building (Author 2021)

# 4.4 CONCEPT ITERATIONS

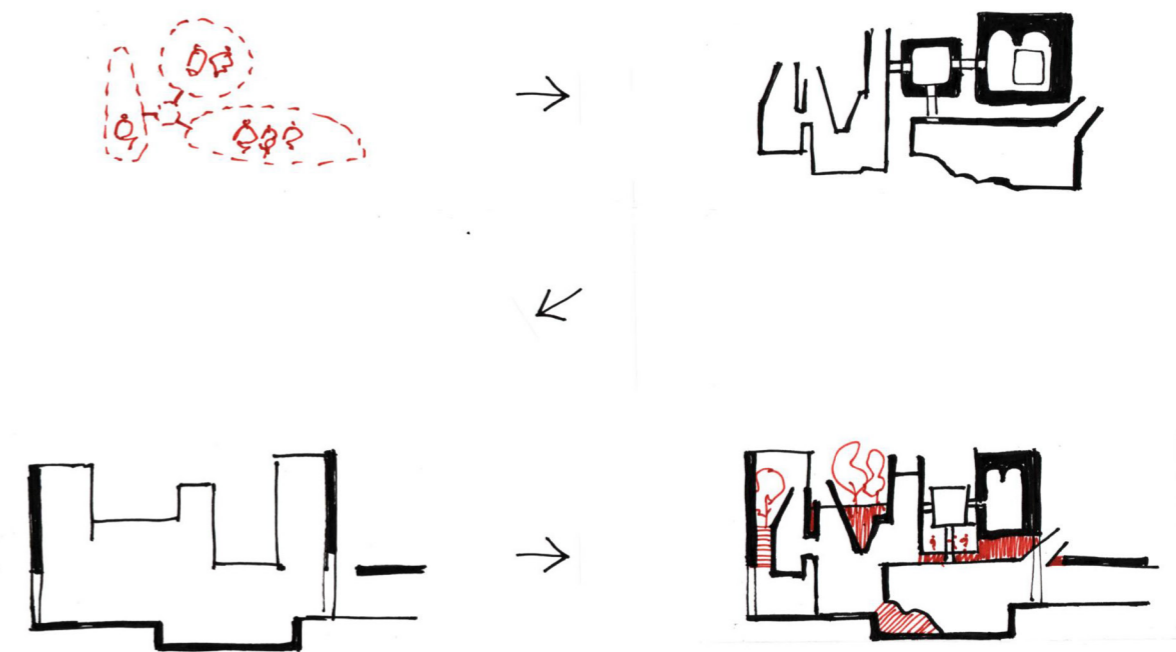
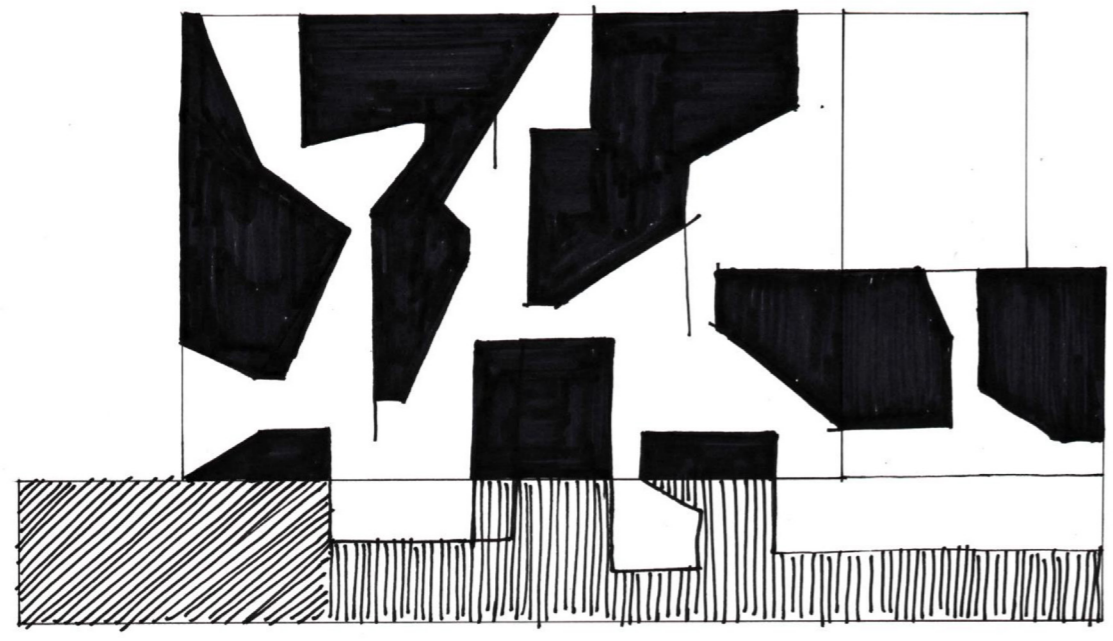
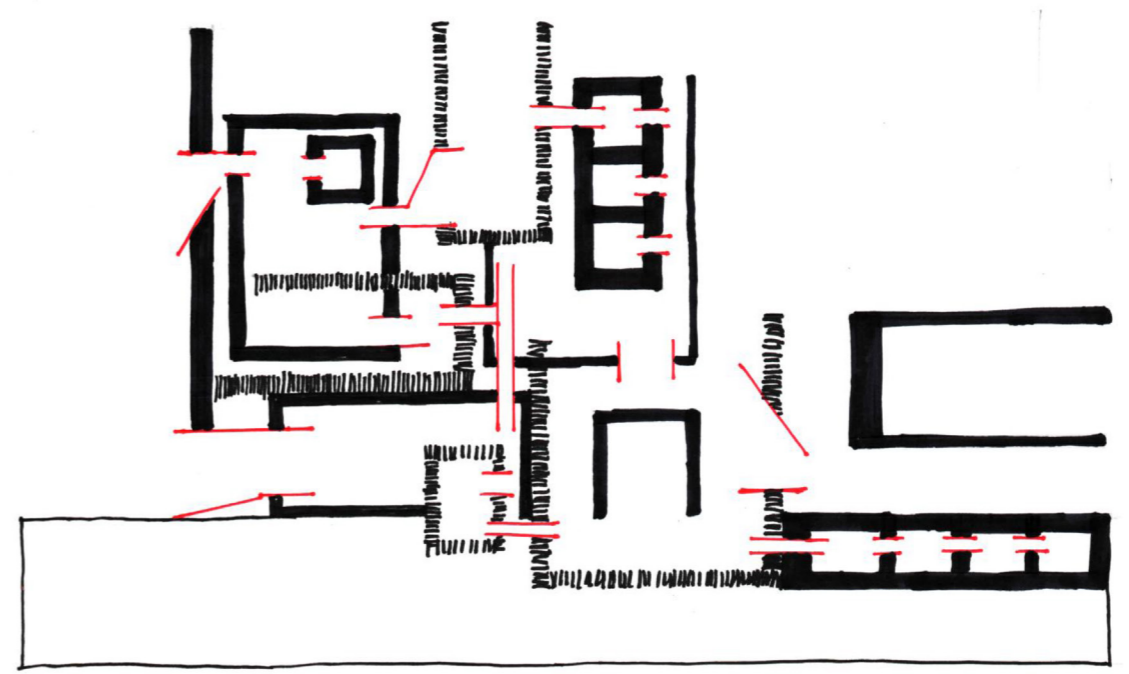
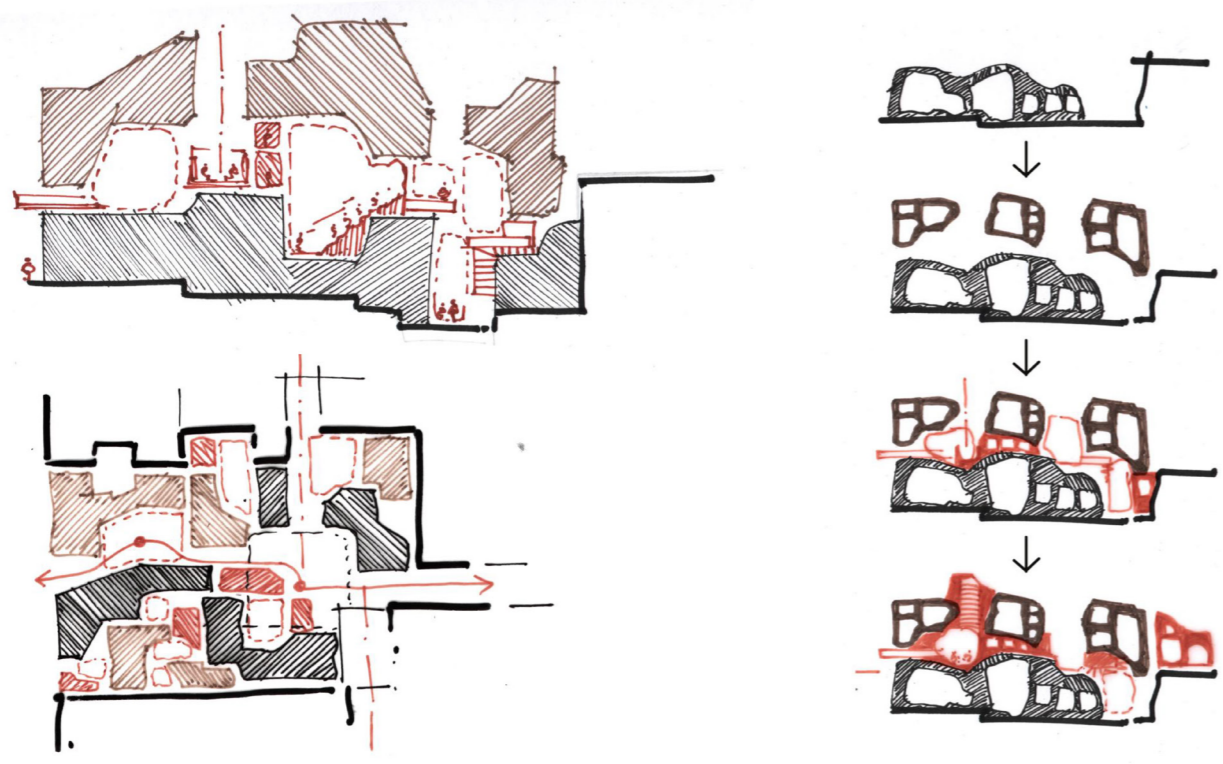


Fig. 64: Concept iterations (Author 2021)