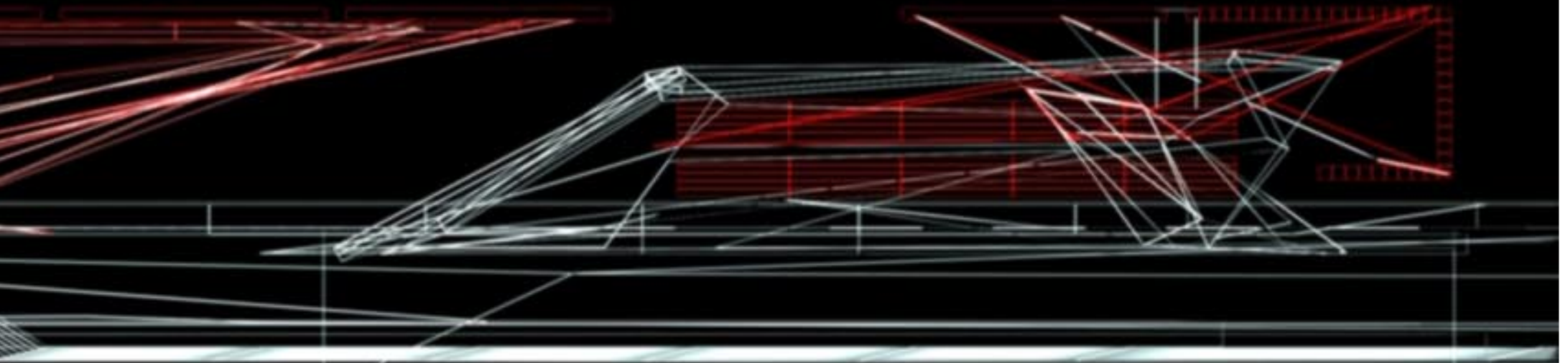




DESIGN DISCOURSE



& DEVELOPMENT



Fig.35

I am here.

Our society have change from a 'we are here' to a 'you are here' to a 'I am here' society. I (made on planet earth) am here (a coffee shop that stole its concept from a bar in Barcelona) in my Italian clothing (Made in Peru) talking on my cellphone (designed in Los Angles, conceptualised in Sweden, and made in China) to someone sitting 200 metres from me in different coffee shop (that will probably close down soon because the owners based it's concept on Pretoria.)

The global village we all occupy happened quite by chance. Not the big bang, but the big bucks... The birth of globalism can be explained by the story of a coffee shop franchise:

Two young and broke students bought a disused coffee mill in Seattle, started a coffee shop, and the moment it started making money locally, they opened thousands all over the US and eventually the world. They named their coffee shop Starbucks.

In countries where Starbucks did not react quickly enough, the locals opened their own versions. When talking about globalism people tend to think of that other Seattle based company: Microsoft. Microsoft makes much more sense than Starbucks. Virtually all computers work along the same principles and for software programs to be profitable to the software developers, software have to run off the same operating platform. Bill Gates provided that platform first (not literally, but we'll let that one slide),

and quite naturally consumers had to buy the program to get other software to work. It was never a cultural decision to work on computers and by extension Microsoft. But coffee shops are different.

Places where liquid beverage are consumed have been around for centuries, and have always been spaces for social interaction. From coffee shops in continental Europe and the Middle East to pubs in the UK, people like to meet and talk around a drink. Each of these drinking spots had their own identity in line with the local or regional identity. A coffee shop in Florence, Italy has it's own cultural identity, and is inexplicably part of the public sphere. People tend to linger in such coffee shop for hours.

Starbucks on the contrary, sold a completely new concept to the world: take your coffee and go drink it somewhere else: your car, your office, your hotel room. Take away coffee, the greatest assault on human interaction ever. Although most Starbucks shops have 3 or 4 tables, the overriding idea is that people drink their coffee outside the shop.

The effect of Starbucks does not stop here. Through clever marketing techniques and by being the preferred hang-out of Meg Ryan and Tom Hanks in various movies (in New York not Seattle!) Starbucks sold their way of consuming coffee to the planet. Even a traditionally conservative city like Paris, succumbed to the array of choice and fine coffee.

Fig 35: We should be 'taking a closer look' at how advertising are taking over public space.

Fig 36: Franchise supersedes national boundaries. It utterly dissolves local and regional thresholds.



Fig.37

Choice is the main element of success for Starbucks. People can order not only a cup of coffee but a skinny, no fun, hazelnut latte with wings. Tom Hanks probably sums it up best in **You've got Mail**:

.....**"The whole purpose of places like Starbucks is for people with no decision-making ability whatsoever to make six decisions just to buy one cup of coffee. Short, tall, light, dark, caf, decaf, low-fat, non-fat, etc. So people who don't know what the hell they're doing or who on earth they are, can, for only \$2.95, get not just a cup of coffee but an absolutely defining sense of self: Tall! Decaf! Cappuccino!"**.....

Although all Starbucks coffee shops look exactly the same the world over, the company sold one overriding idea to its consumers: You are individuals, with individual tastes and desires and we are going to make you feel like individuals. The culture of the collective have made way for the culture of the individual.

Ironically globalization's main spin-off is individualization.

The homogeneous society of the past now makes way for a society of difference.

Like an "open source" software program our lives are changed daily as ideas mutate from the ideas of other cultures and regions to fit locally. By placing Starbucks next to ten other global companies with their respective global images, one will never guess the location: It could be here, or anywhere...

Fig 37: A typical Starbucks interior - It could be here, it could be anywhere.

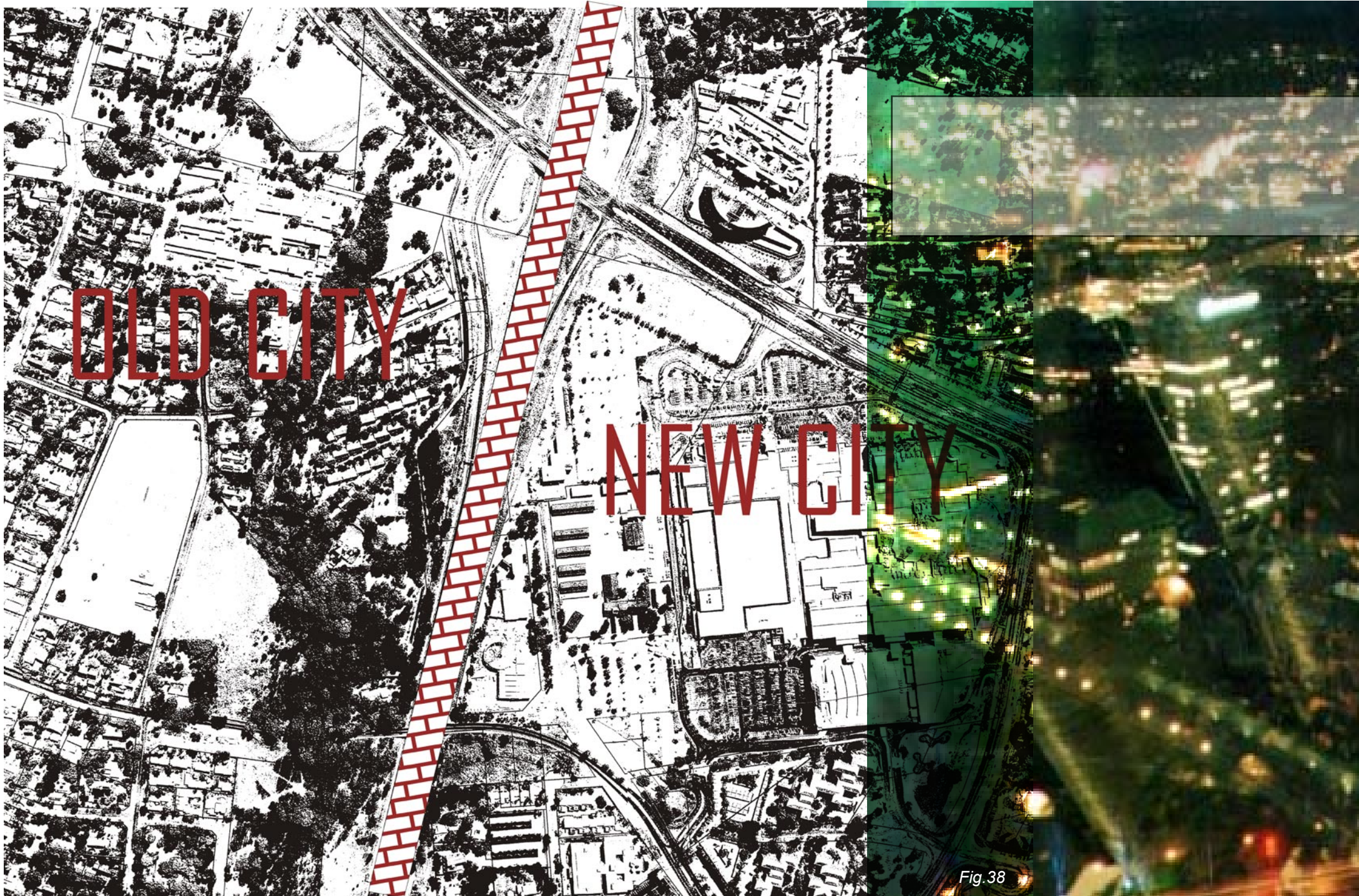


Fig.38



Fig.39

“The city is no longer” (KOOLHAAS, 1997: 1264)

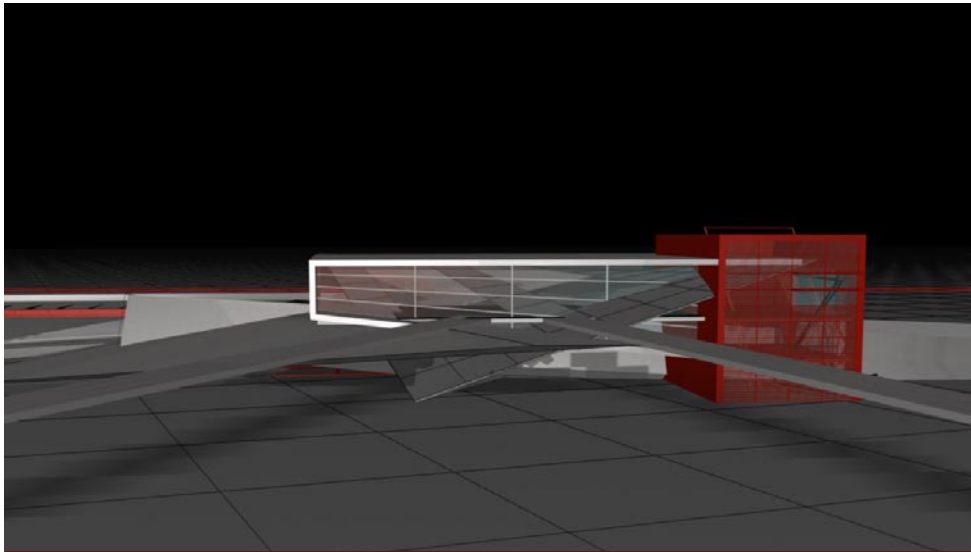
Rem Koolhaas gave us the text and theory of a new intellectual context: Globalism. Conceiving architecture in the context of globalization, where lifestyles become unilateral under the effects of a **total exploitation of the territory**, the distribution of functional zones between suburban dwellings, industrial estates, shopping malls, natural parks and wasteland waiting attention, is tantamount to accepting this de facto state of the physical complexity of architecture and city planning as a material that must be worked with. Architecture must deal with that: that is real, the city as it is , not as it should be.

Globalism and individualization made us rethink on how our cities should be perceived and what the response should be. The city is no longer synonymous with the spatial manifestation of one community with a clear - preferably hierarchical - structure. The growth of the city is no longer planned but fueled by a market economy serving a multi-cultural, multi-racial population.

We now know that our previous comprehension of city center, periphery and edge cities is invalid. The city has evolved to a new “generic state”(KOOLHAAS, 1997: 1249) of multiple centers or nodes that appear to function in isolation to the rest. Highways became no-go zones splitting the city into non-orthogonal pieces like rivers in the landscape. New centres appear almost magically next to the splits in these no-go zones for new horizontal suburbs to feed of. For the moment the horizontal has triumphed over the vertical.

Fig 38 & 39: Highways are like giant walls, cutting our cities into pieces. Next to these walls unplanned edge cities explode into being.

DESIGN DISCOURSE



April, 2004

Fig.43

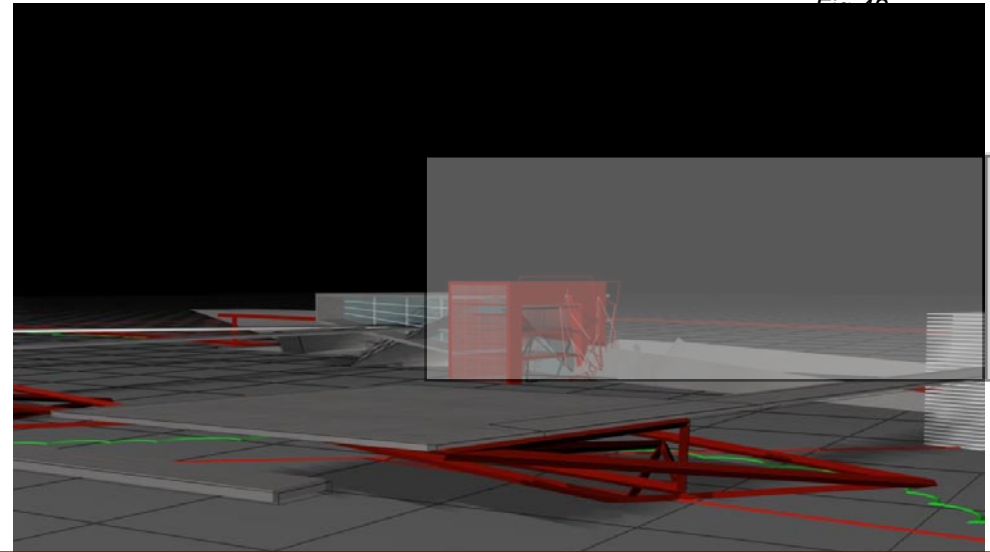
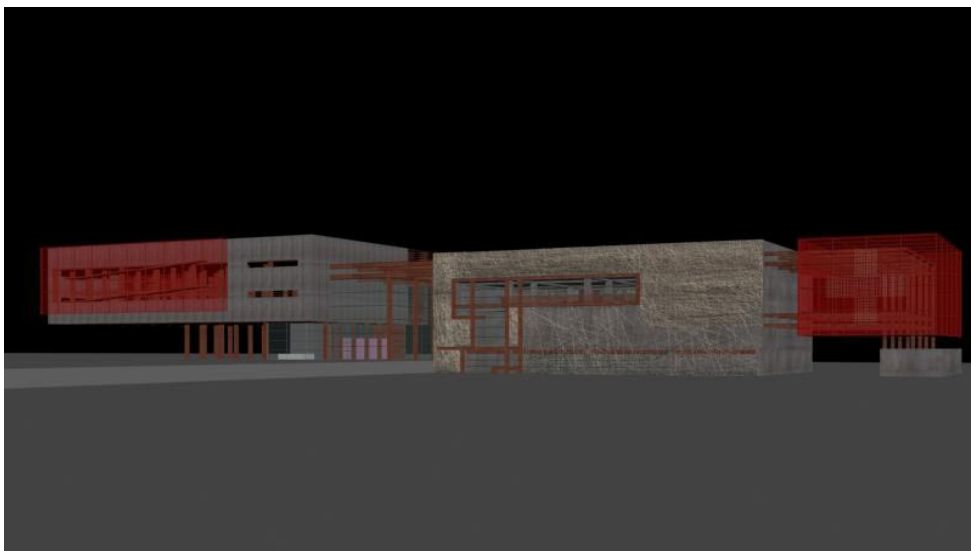


Fig.44



July, 2004

Fig.46

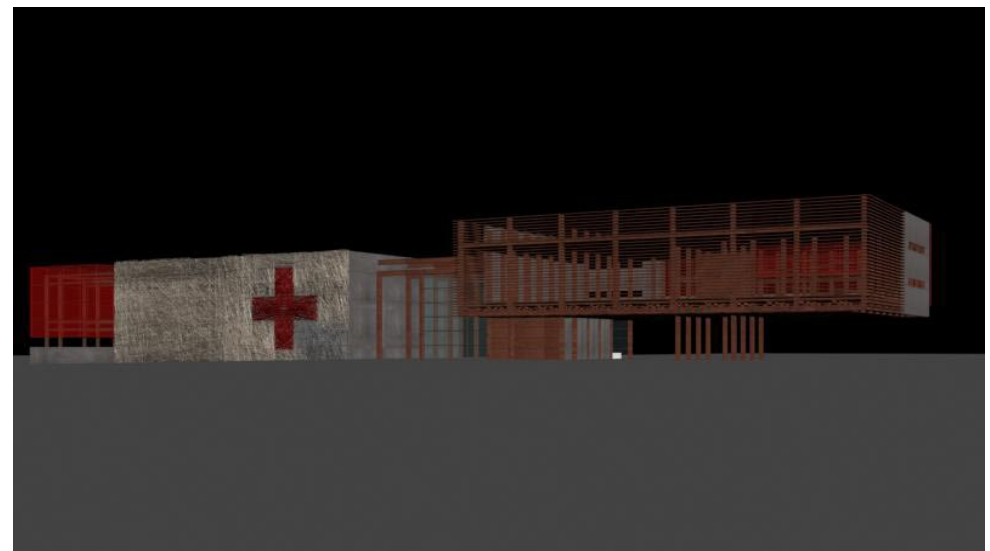


Fig.47

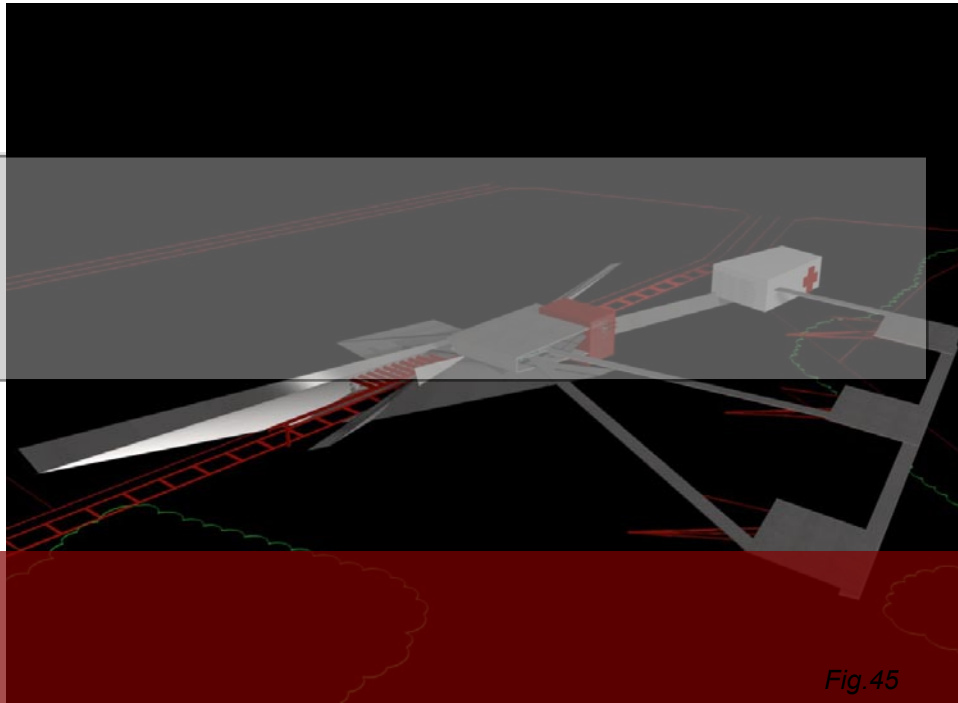


Fig.45

CONCEPT #01

The first concept was designed for the Ashley Gardens site. The site is substantially bigger than the Menlyn site of the final proposal, and offered different opportunities. Buildings were more spread out, and the helipads were placed away from the terminal building. By placing the helipads away from the building, the impact (noise, dust) of the helicopters were minimized.

The design was mainly a three dimensional exploration and a testing ground for later designs. Concepts like splitting the program over multiple floors; having more than one building; and views of the elevated helipads were already predominate in this proposal.

Fig 43 - 45. Concept 1: Three dimensional concept sketches.



Fig.48

CONCEPT #02

The second concept, and first concept for the Menlyn site is an early version of the final design.

Various new constraints were placed on the building design. As result of the surrounding buildings being relatively high (Menlyn is +/- 30m high), the helipads had to be elevated. (Helicopters need a 1:8 approach and take-off angle). The helipads were hidden from view on the roof of the building, which resulted in a large section of the building being suspended above ground. At this stage the building was still within the site boundaries and the full potential of the highly visible site was not exploited. Although some aspects like the street café was taken to the final design, the design and theoretical approach changed considerably from here to the final proposal.

Fig 46 - 48. Concept 2: Computer model views. This design was taken to sketch plan stage before it was abandoned.



Fig.49

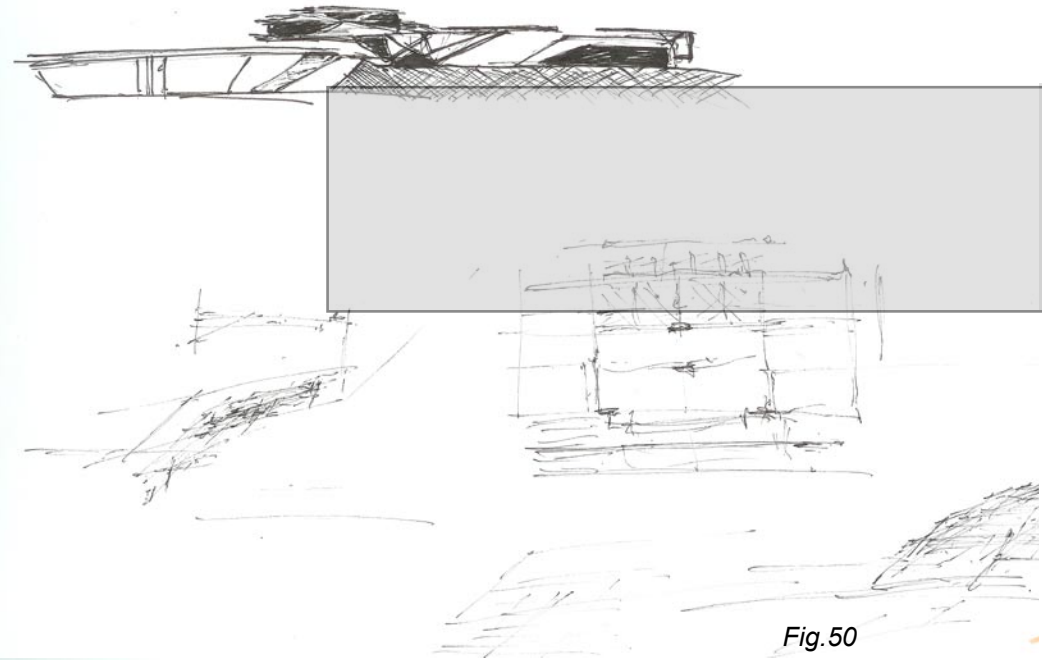


Fig.50

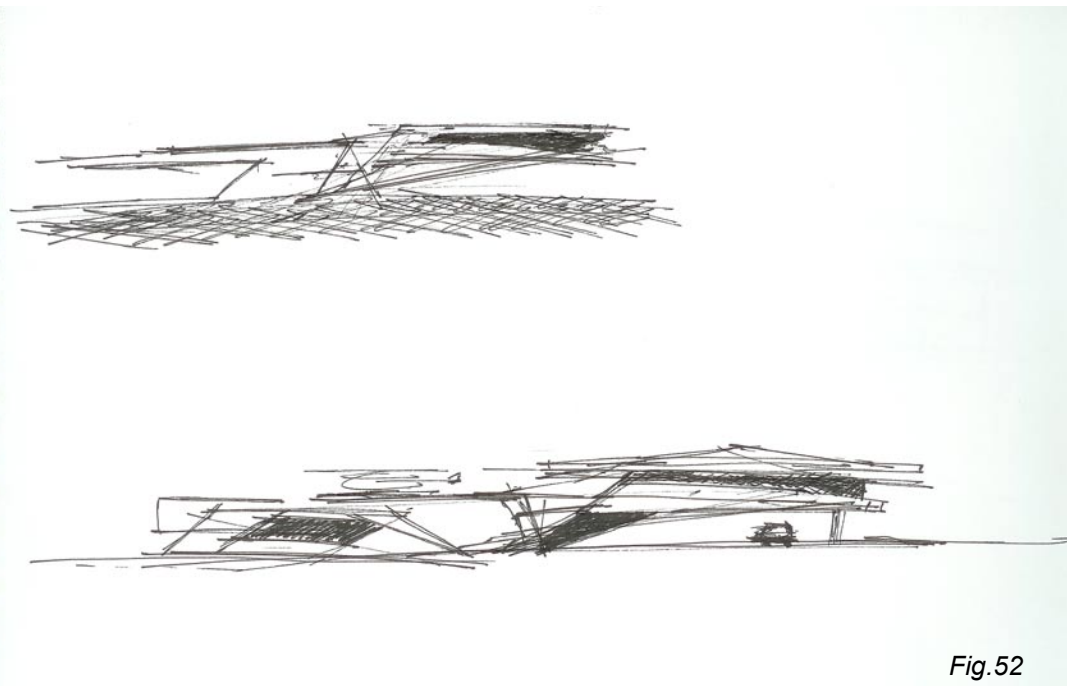


Fig.52



Fig.53

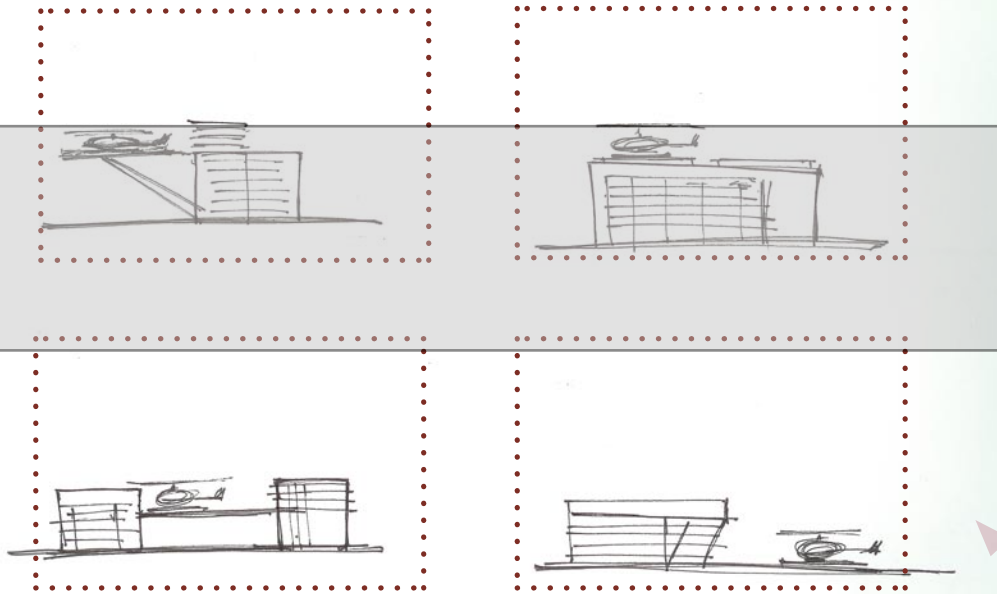


Fig.51

Freehand sketches

The freehand sketches are loosely based on a hybrid of concept #1 and concept #2. The visual importance of the highway has already been realized, and the sketches explore the possibilities of “borrowing” the unutilized space above the highway. The freehand sketch also explore form, and how the building will be perceived from different vantage points.

Fig 49 - 54. Freehand concept sketches.

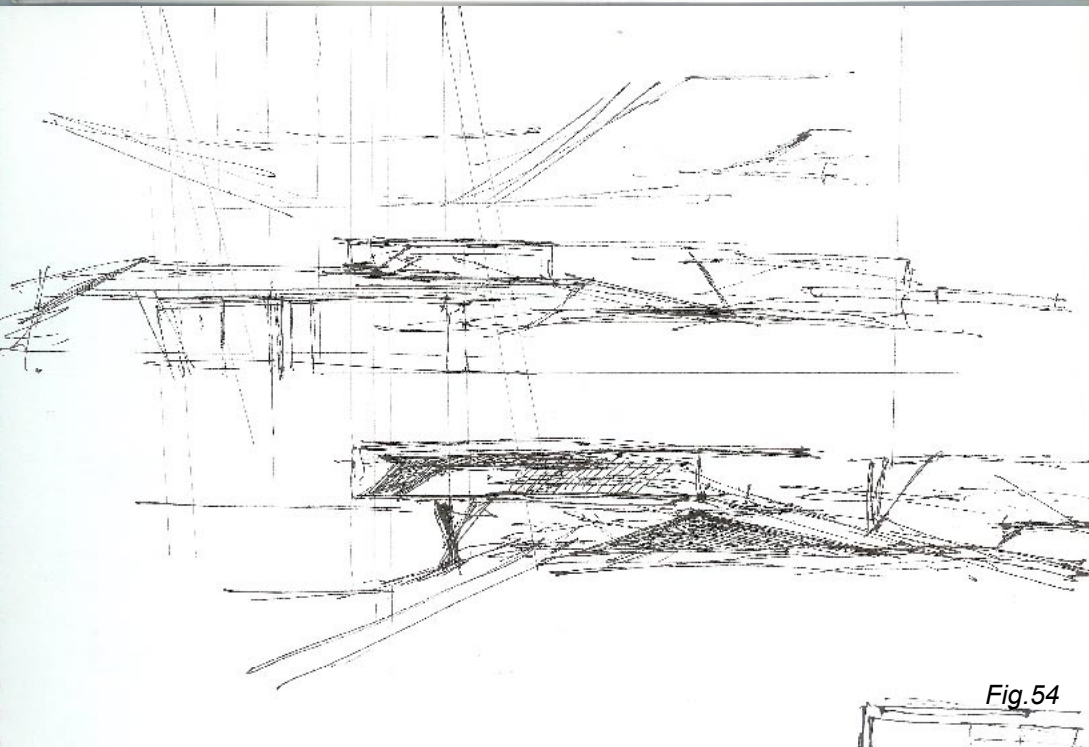


Fig.54

Ultimately the building's form and how the program responds to that form will be determined by the placement of the helipads. Different configurations were tried out, and a hybrid of the 'on the roof' and 'next to' options was used in the final proposal.

DESIGN DEVELOPMENT

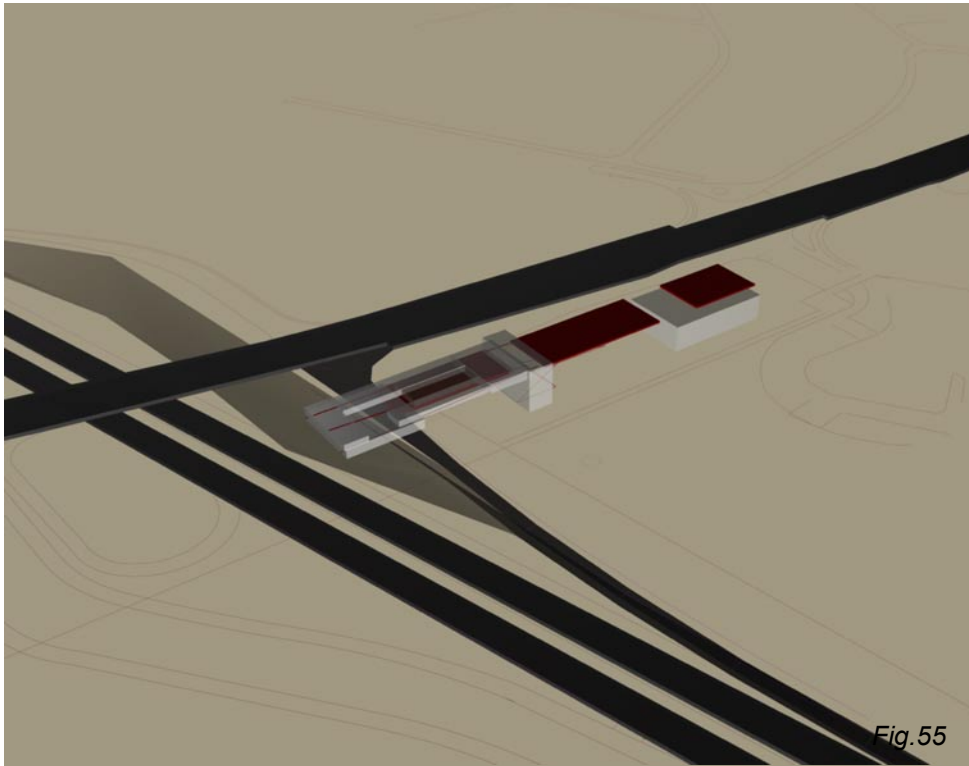


Fig.55

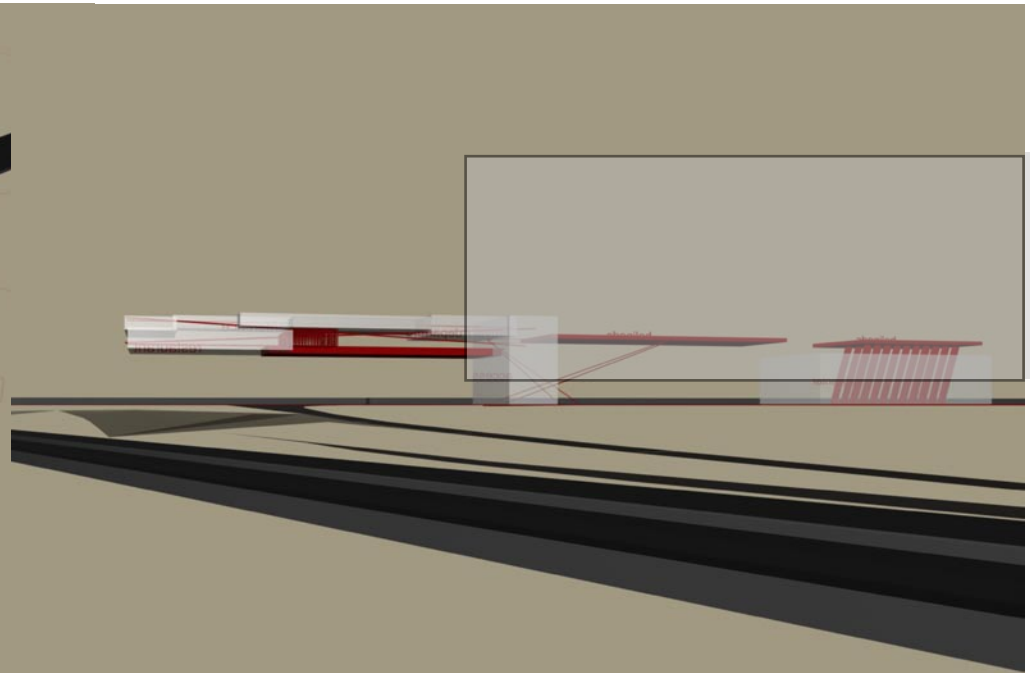
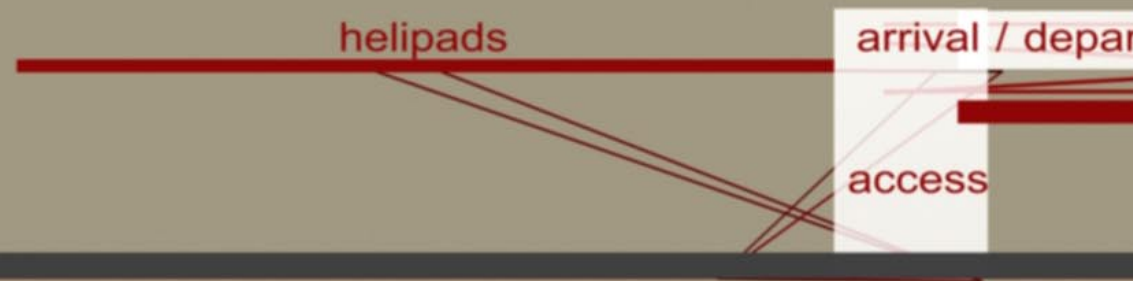


Fig.56



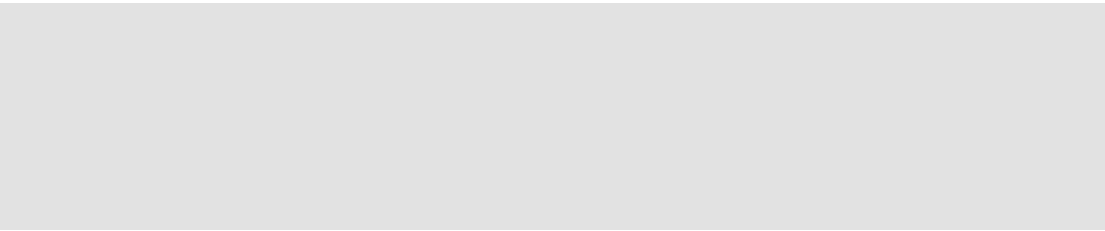


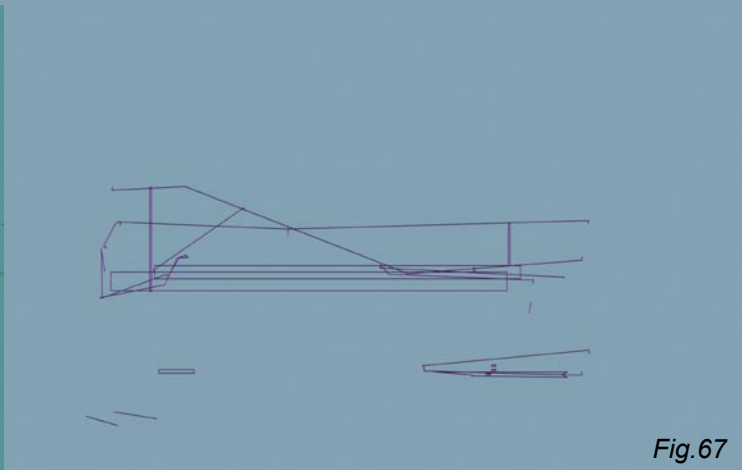
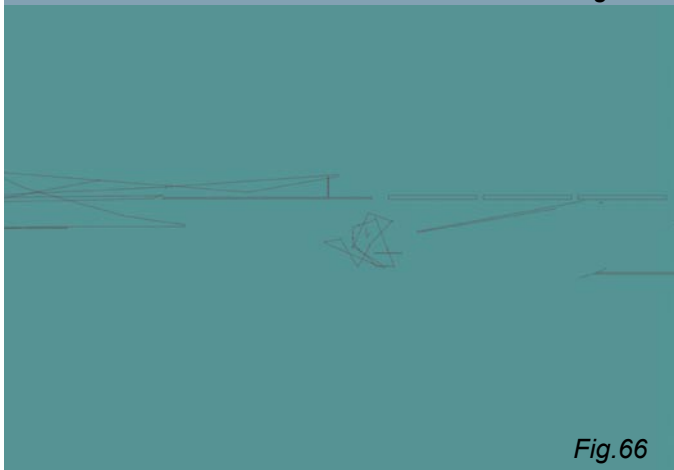
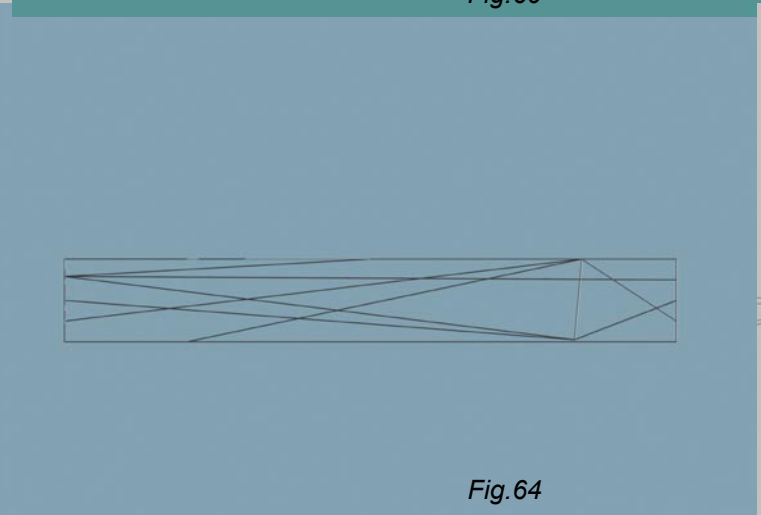
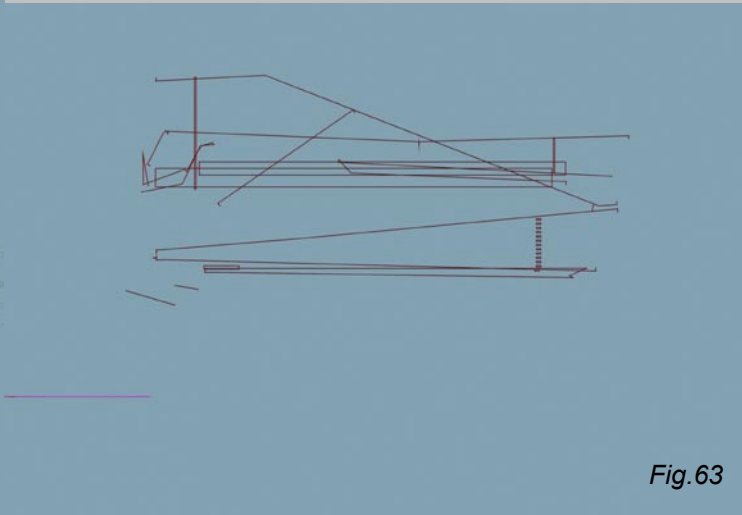
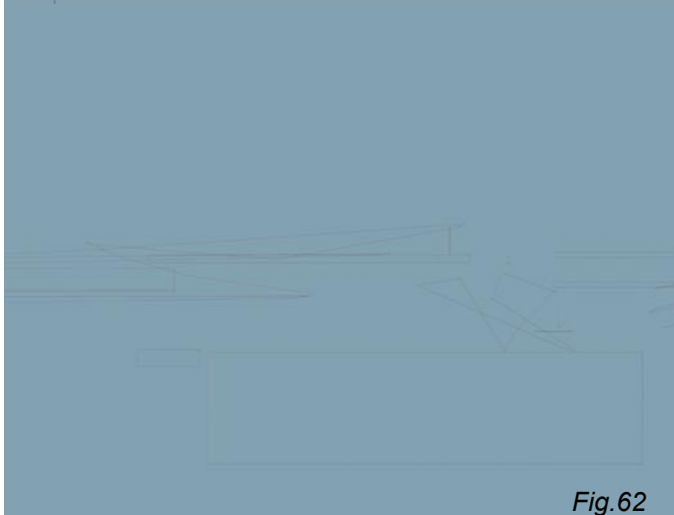
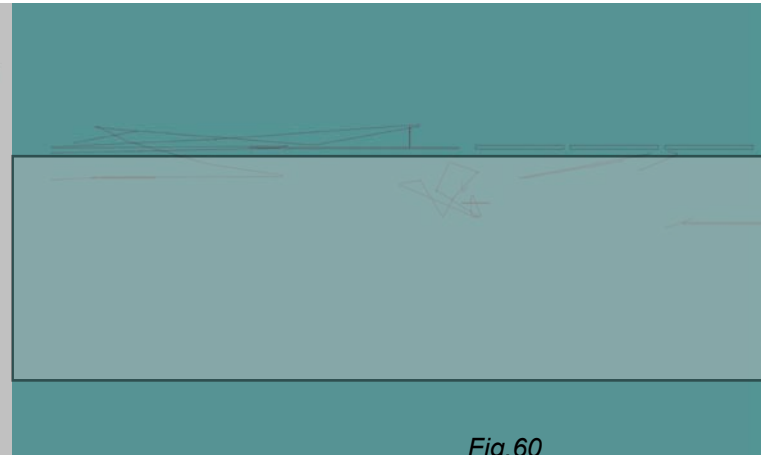
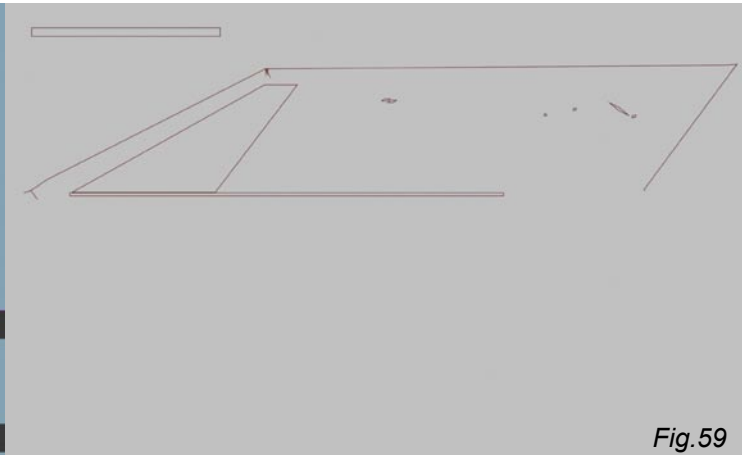
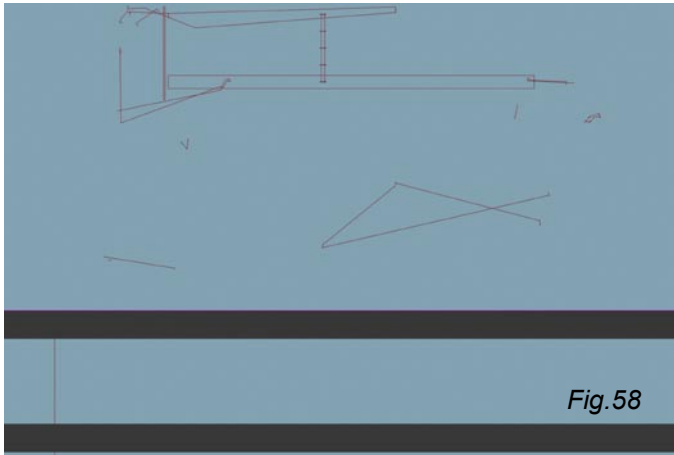
Fig.57

Block model

This spatial block model is one of a series of models exploring space and circulation versus the requirements stated in the brief. By reorganizing the blocks or spaces into different configurations, the best solution can be found for each space individually. Views can be maximized, and the relationship (horizontally and vertically) between different spaces can be explored. The block model is also useful for determining the bulk of the building, and how the building relates to the site and its surroundings.

Fig 55 - 57: Spatial block model exploring the three dimensional

DESIGN DEVELOPMENT



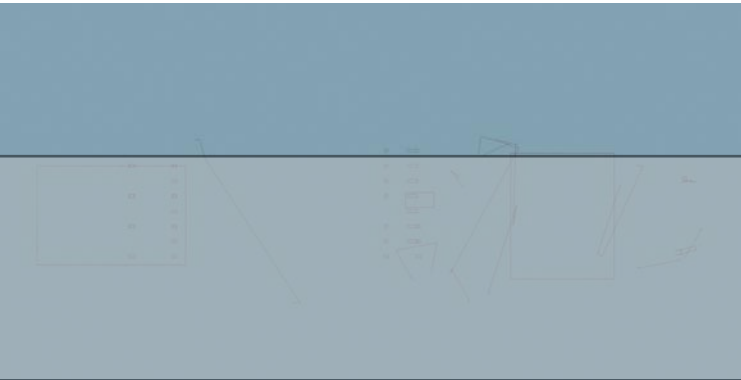


Fig.61

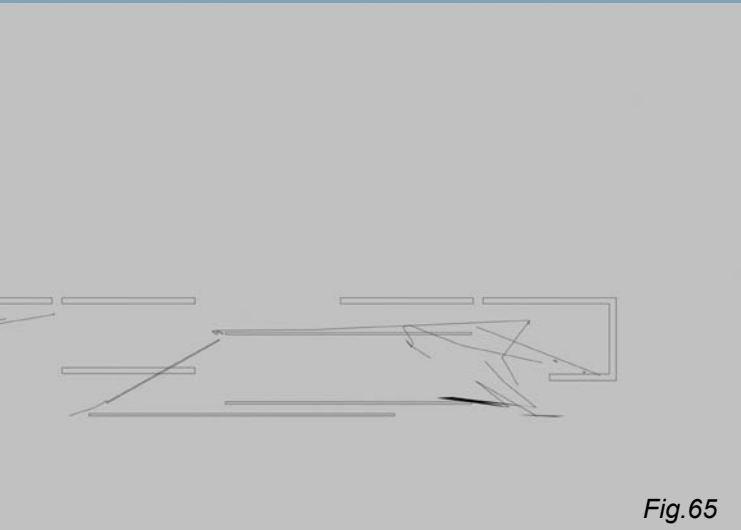


Fig.65

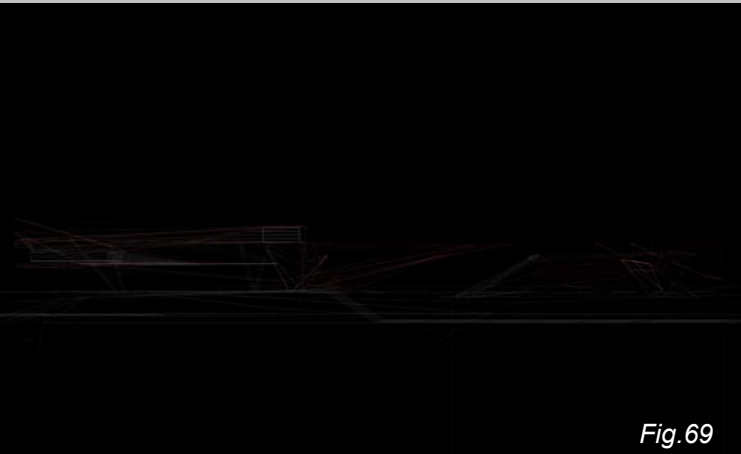


Fig.69

Software and free hand sketches:
3d Studio Max is a non-architectural software program that provides the freedom that only something not associated with architecture can provide. Ideas explored in freehand sketches can be expressed in three dimensions directly, without the influence of logic. By eliminating logic in the early stages of design, new opportunities are discovered and can be explored. The 3d model was derived from manipulating a spatial model by applying scanned lines from freehand sketches to the predominantly orthogonal model. The moment the model was satisfactory, it was taken apart again. A series of two dimensional diagrams was derived to develop rudimentary sections and plans. These sections and plans were further developed in conjunction with the brief and model to arrive at the final proposal.

Fig 59 - 69. Two dimensional line drawings derived from the model.

DESIGN DEVELOPMENT



Fig.70

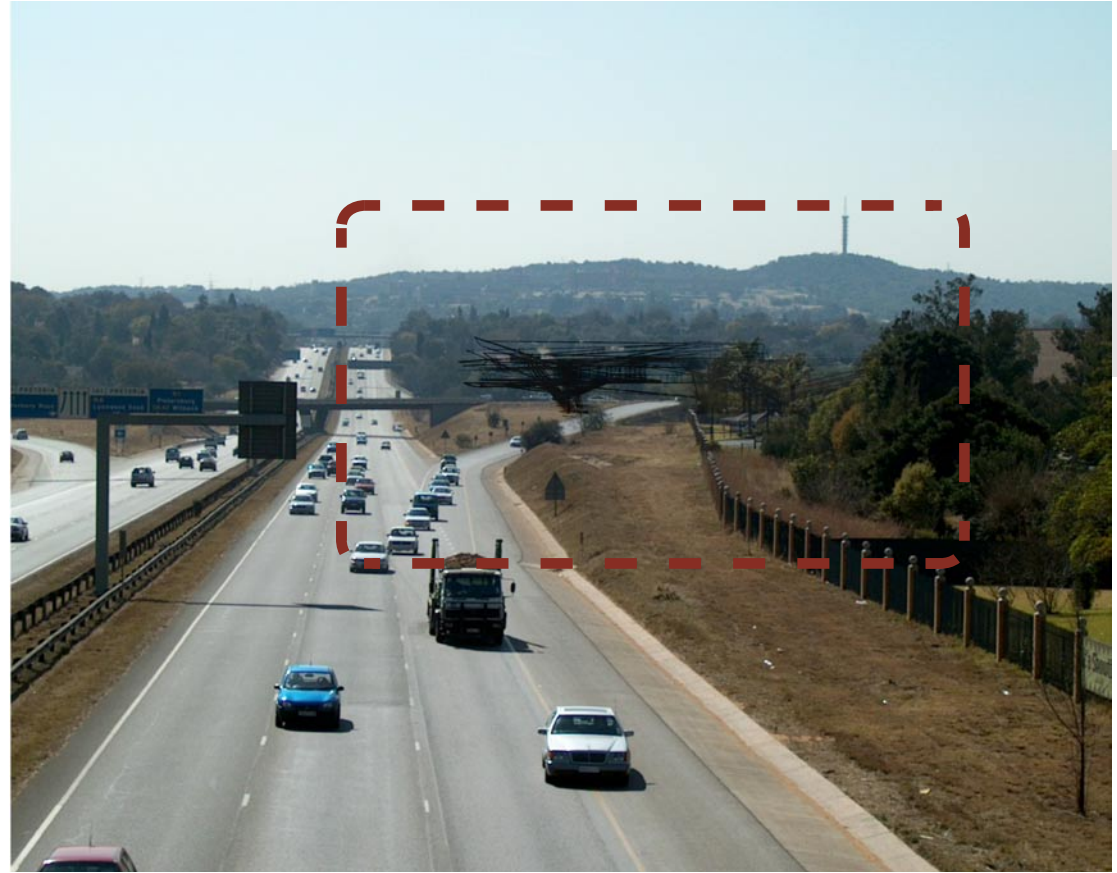


Fig.71



Fig.72