

5 DEVELOPMENT

From the discussion in the Dialogue/Problem section a few key principle emerged to inform the design process. The building needed to be developed along the principles of African space, from a communal, humanist point of view. The focus of the design process needed to be on spatial experience through appropriate contextual and social responses and not on creating a pleasing object.

SITE INFLUENCES

The following analysis sketches show the main social and contextual influences on the site. A consistent pedestrian flow occurs on the western side of Paul Kruger Street. This route is one of the connections between the Church Street commercial pedestrian area to the south and the transport interchanges (Bloed Street Taxi rank and Belombre Train Station) to the North. There is also a large flow of school children who pass this point after school. This side of the street has more commercial opportunities and therefore attracts more people. The properties on the east side of Paul Kruger St opposite the proposed site have been vacant for a number of years and offer little attraction for activity.

The fine grain commercial activity along Paul Kruger street is broken along the section between Struben and Bloed Street. The current use of the proposed site (a second hand car dealership), the light industrial printing press next door and a large warehouse type wholesale shop on the corner of Paul Kruger and Bloed have created a harsh edge along this section of Paul Kruger street. No opportunities for fine grain commercial activity exists along this section. By encouraging these types of opportunities the fine grain activity along Bloed St to the north will connect with the activity south of Struben St, which starts again outside the Panagos Building. It is therefore important to provide spaces that will attract micro scale traders.

The important views from the site are to the Union Buildings and Church Square as described in Section 2. The view to the Synagogue is also significant and needs to be considered. Changing the surface material of the Paul Kruger and Struben St intersection as proposed by Re Kgabisa framework will emphasise the importance of the intersection.

By opening up the corner and allowing pedestrian movement to cut across it, the space will become activated and people will be encouraged to stop. In the design process ways will be developed to add to this with the result of some people spending a moment (even a brief one) to notice the place instead of blindly passing through as they do now.

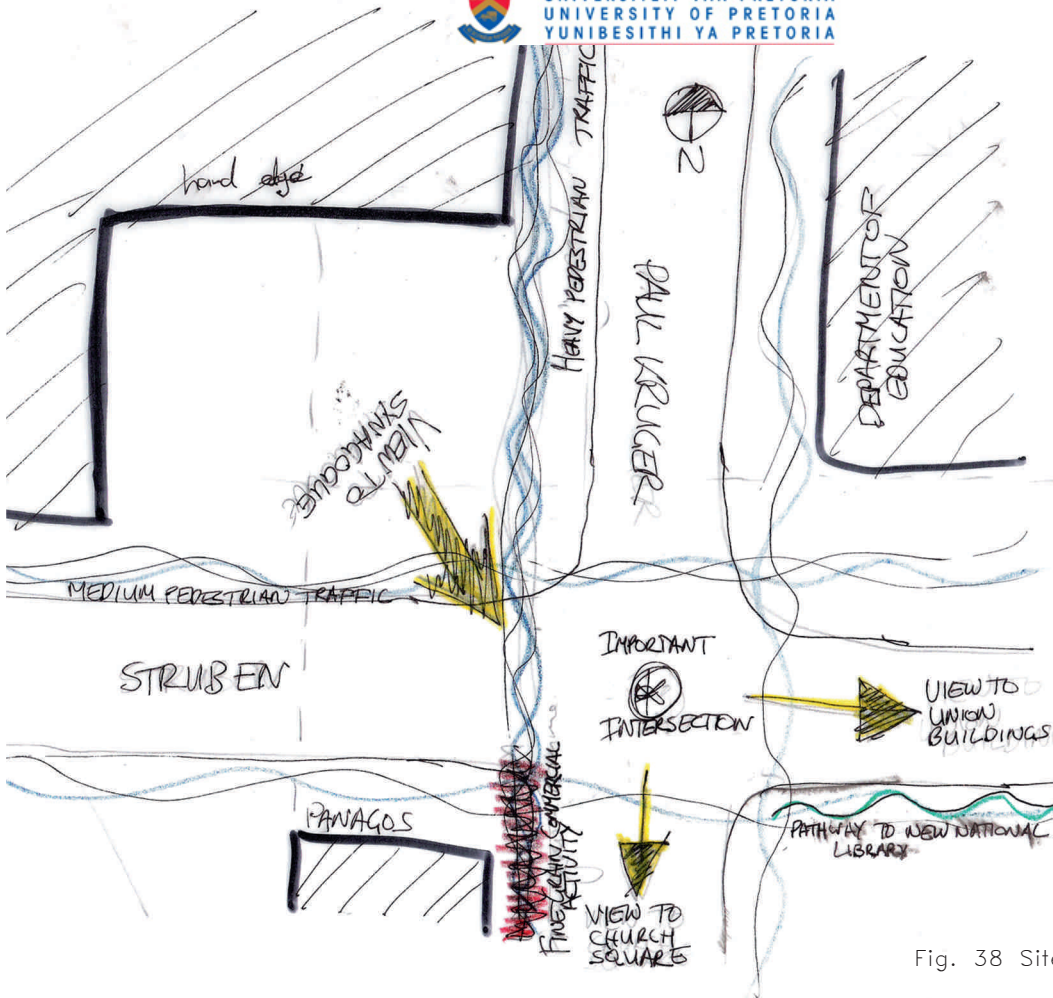


Fig. 38 Site analysis sketch

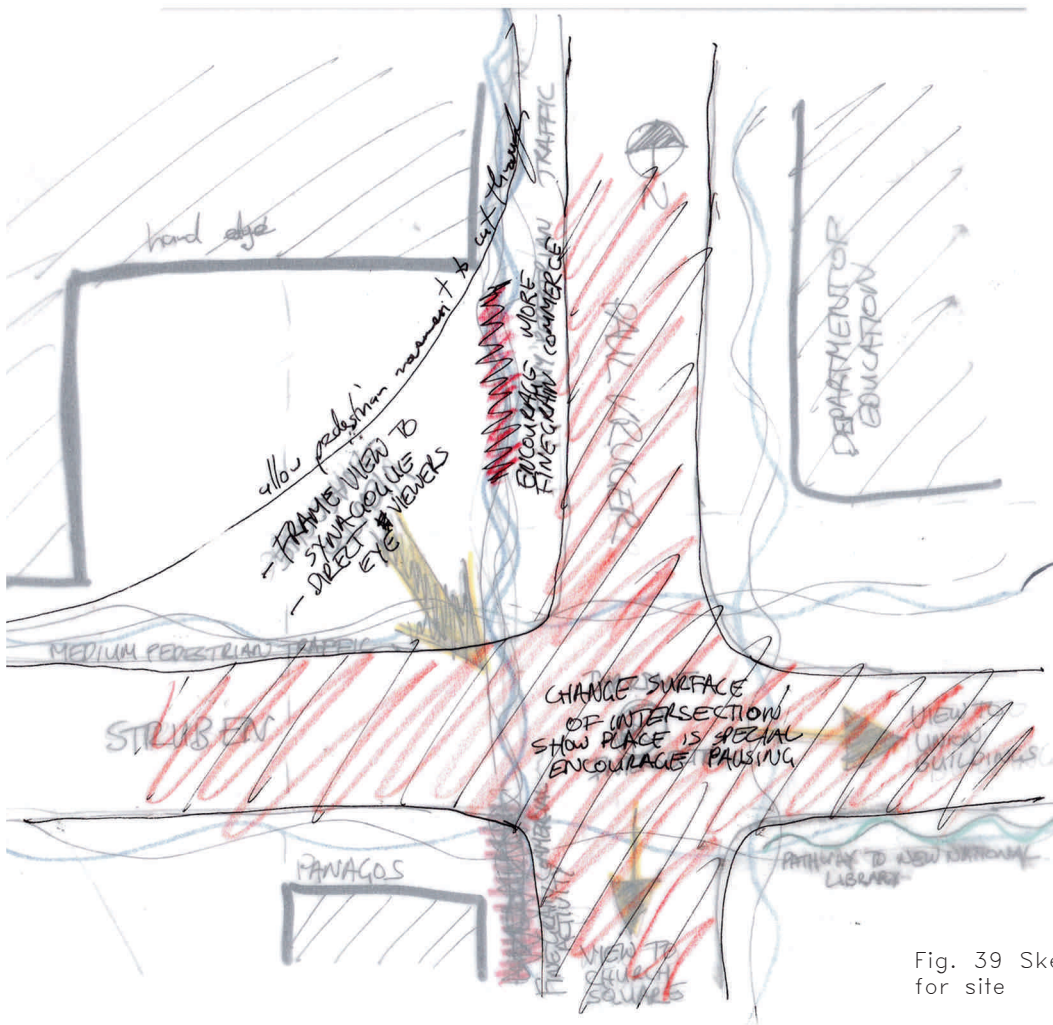
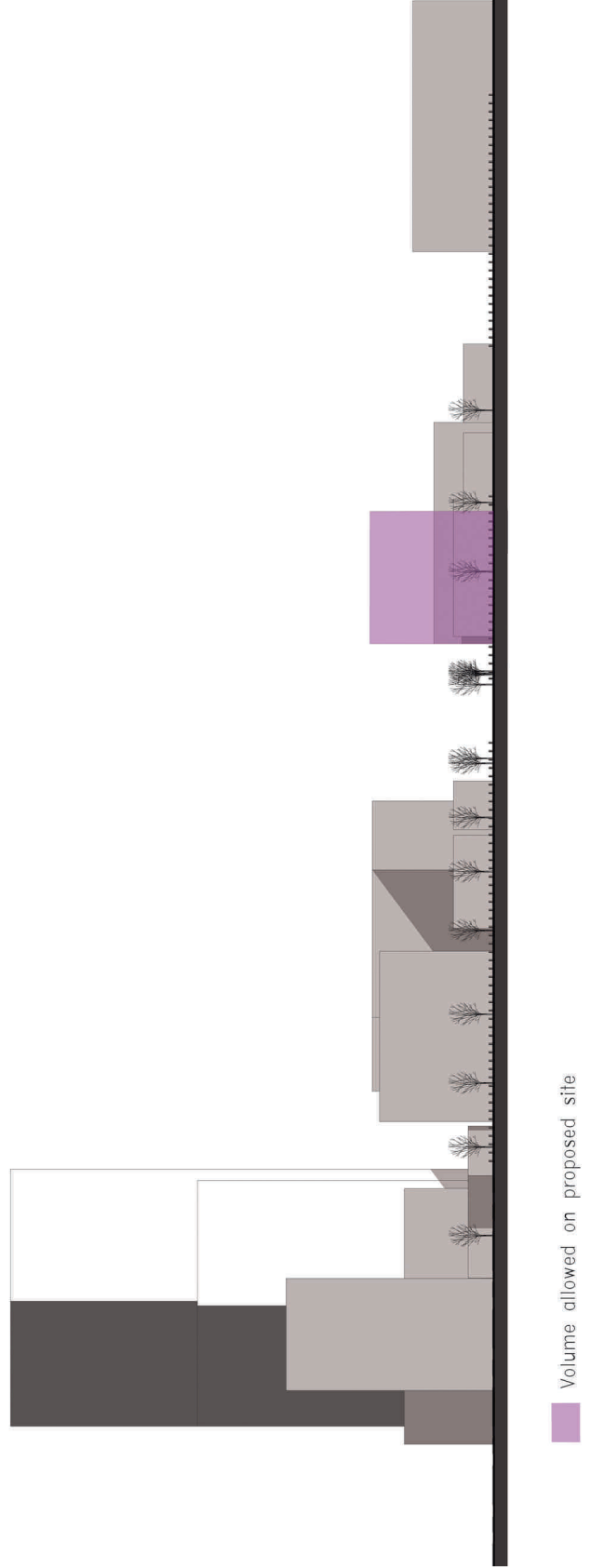


Fig. 39 Sketch of proposals for site



Fig. 40 Volume study along Struben St

Fig. 41 Volume study along Paul Kruger St



Volume allowed on proposed site

The sun path and angles were studied as part of the climatic influences on the site to be considered during the design process. The buildings to the north and west of the site are currently only two storeys high but with the development of the area within the proposed framework, larger buildings will be constructed there in the future. It is therefore assumed that the Language Centre will not have exposed north or west facing façades. Natural illumination can then only be received from the southern and eastern façades.

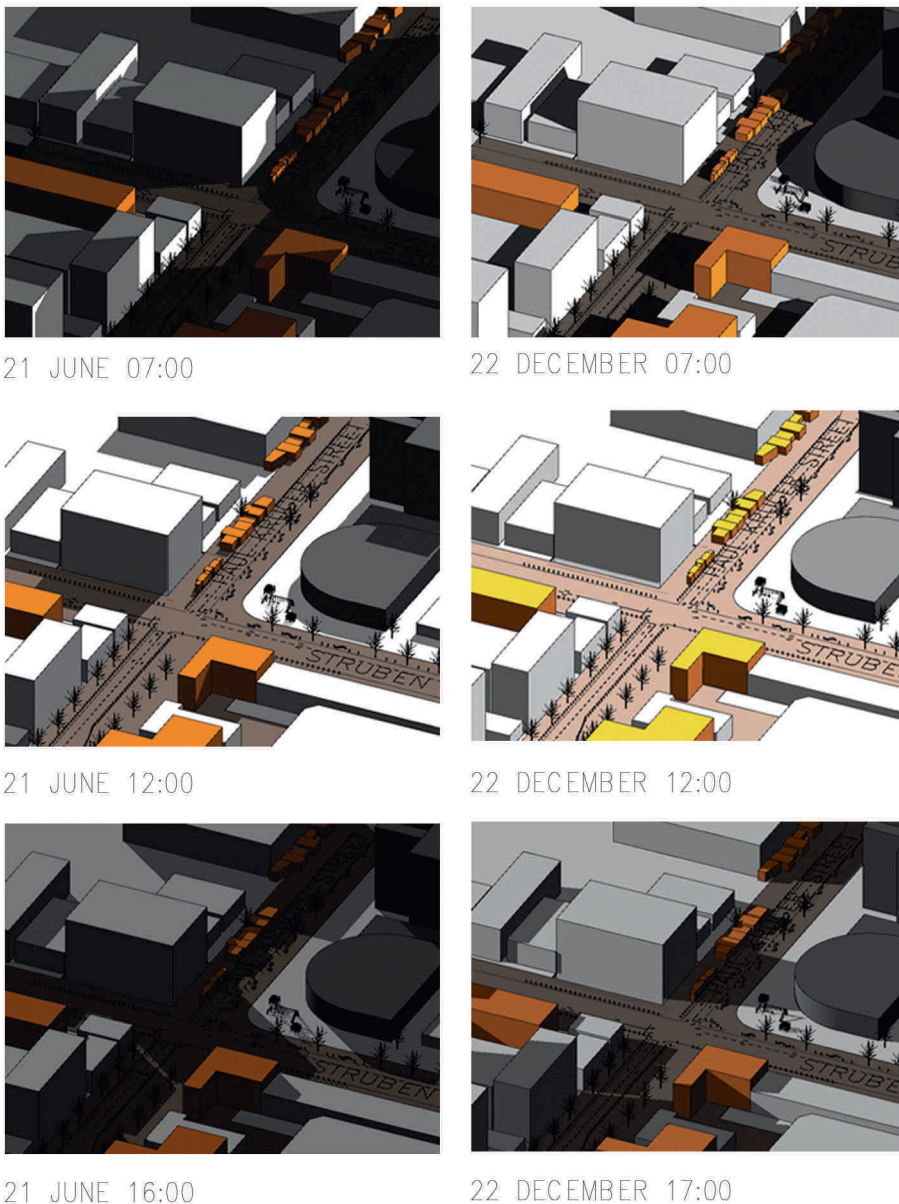


Fig. 42 Sun angle study

DEVELOPING THE PROGRAM

The next step was to determine the spatial requirements and solve the spatial planning. The following two precedents were investigated in order to determine the programme and accommodation schedule.

THE SCOTTISH STORYTELLING CENTRE, EDINBURGH

Scotland has a strong heritage of oral traditions. Storytelling is seen as both art and hospitality at the same time. "It is an inclusive and integrative art form embracing literature and performance"

[MacNeil,2005:1]. The Scottish Storytelling Centre, designed by Malcolm Fraser Architects, was built on the Royal Mile at the old mediaeval entrance to Edinburgh.

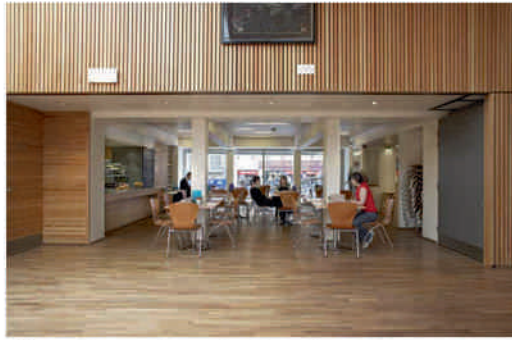
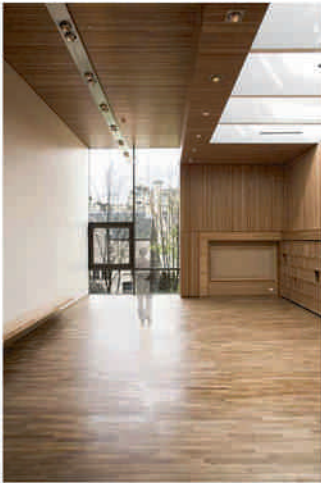
An existing underutilized courtyard on the site was enclosed to become the Storytelling Court, the heart of the building. The Storytelling Court is a venue for performing and gathering. It contains a 'wall of stories' which is used as a tour guide to stories through visual, tactile, virtual and audio means. It contains displayed objects which generate stories and facilities for users to tell, record and send their stories through the Internet. The web is used as a network of stories. The 'wall' can be moved aside to reveal a stage. The space can be further divided up into more intimate storytelling spaces.

The Court is a double volume space with large rooflights and a large window overlooking a court garden to the rear. The existing garden designed in 1999 by landscape architects Turnbull Jeffrey is an appropriate setting for outdoor storytelling gatherings. The window pivots open connecting the garden to the court.

The other side of the court is connected to the Royal Mile through another large window, behind which sits a coffee shop. This is the most public part of the court and demonstrates the idea of hospitality within storytelling. It can function partitioned off as an external foyer or bar to the court or it can (as it usually is) be opened up and part of the court space directly servicing it.

A multi-purpose performance space was proposed directly below the Storytelling court. The fixed seating was to be replaced with movable bleachers for flexible stage configurations. The actual built auditorium however still contains fixed seating. It has a visual connection to the garden through a window which allows light and interaction in but can be shuttered off to achieve total darkness.

Above the Storytelling court is the Education and Resource Room which contains a library and reading/viewing room. This space can be used to



View through cafe to street



Wall of stories



Storytelling Court



View from cafe through Court to garden



Fig. 43 Scottish Storytelling centre

host seminars and less public events than those that would be hosted in the Court.[MacNeil,2005]

One of the key concepts taken from the Scottish Storytelling Centre was the flexibility of the storytelling court and its connection to the public realm. The Centre has a clear transition from public to private but still manages to be well connected and inclusive.

Connections are not only made spatially but also through the web. Visitors to the centre can record their own stories, leaving something of themselves behind. The spaces are neutral and can be defined as is necessary for different occasions.

Storytelling Centre Accommodation:

- The Storytelling Court: flexible and open
- The wall of stories: interactive connection to the world, inspire's stories
- Coffee shop: welcome, relates to street (public) and to Court (semi-public to private)
- Auditorium: multi-purpose, flexible
- Education and Research room: library, reading/viewing room, less public seminars

THE BATS CENTRE

The idea for the BATS Centre, designed by Paul Mikula, started around 1990 when the promise of a new democracy inspired the concept of a new, free place that would belong to everyone. It is situated at the Durban harbour alongside where the tugs are docked. This site, opposite the city, was specifically chosen because it was an international place visually exposed to ships from all over the world and most importantly (at that time) with no stigma attached to it.

All the existing buildings were incorporated in the new design in the spirit of respecting and re-using things.

In line with this most of the doors and windows and many other components were rescued pieces from buildings being demolished elsewhere in Durban.

The structural grid was established from that of the original training centre and repeated as the ordering system throughout the new sections.

All the spaces have been designed with the potential use and users in mind. The spatial quality is on a human scale but the volume responds to the magnitude of the ships and the harbour. Although the volume as described to the author by Paul Mikula is "big and proud" the internal spaces are interconnected intimate spaces leading on to one another drawing one deeper into the building.

The BATS Centre is used as a precedent to understand its sense of place. The site is out of the way but its presence is enough to draw one to it.

Whats interesting is that its not a physical presence

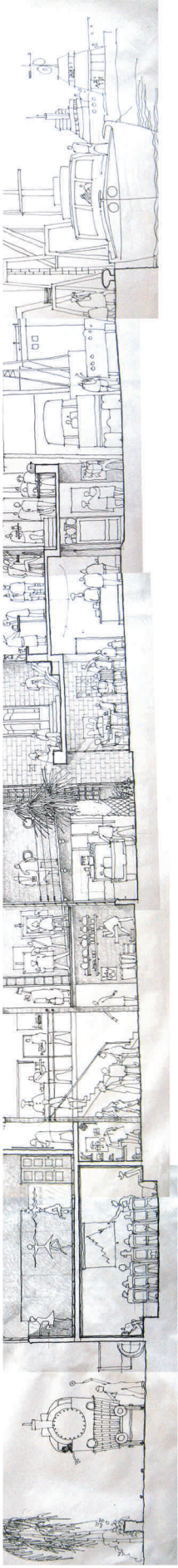


Fig. 44 Cross section of the Bats centre

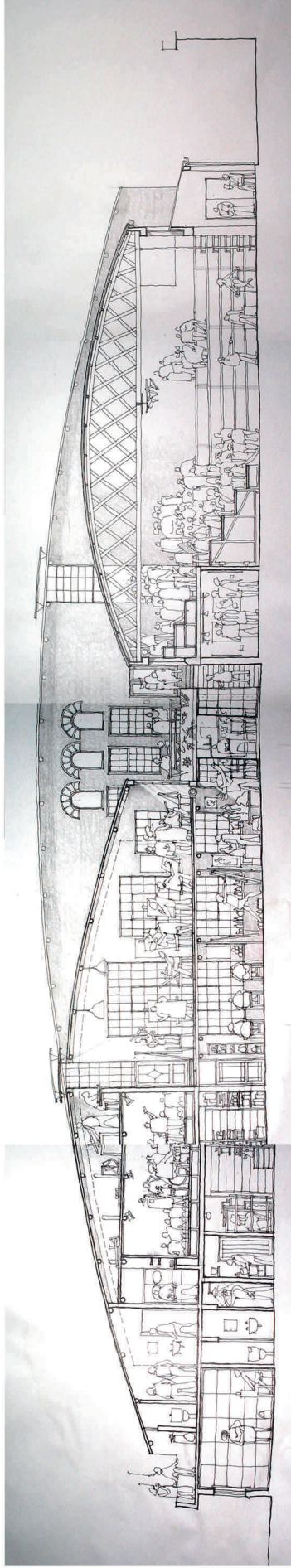


Fig. 45 Longitudinal section



Fig. 46 External view of the BATS Centre

Fig. 47 Photo montage of internal courtyard

that is attractive, its an 'experiential presence' that is passed on word of mouth that draws people in who also want that experience. It keeps them going back as well. Another important aspect is how well connected all the spaces are, and how permeable the building is. This is achieved through a central courtyard onto which most of the spaces opening onto, establishing an easy flow. Again there is a well developed transition from the public bar and deck to the more private art studios without restricting access to them.

DEVELOPING THE ACCOMMODATION

In the following diagram ideas for the functions are laid out indicating their relationships with one another and the initial vision for each space. From this initial description, a formal accommodation schedule was established setting the baseline criteria for the spaces. The accommodation schedule developed as the design process progressed and spaces were adjusted with some functions being removed and other ones being added later on. These are shown later in the chapter.

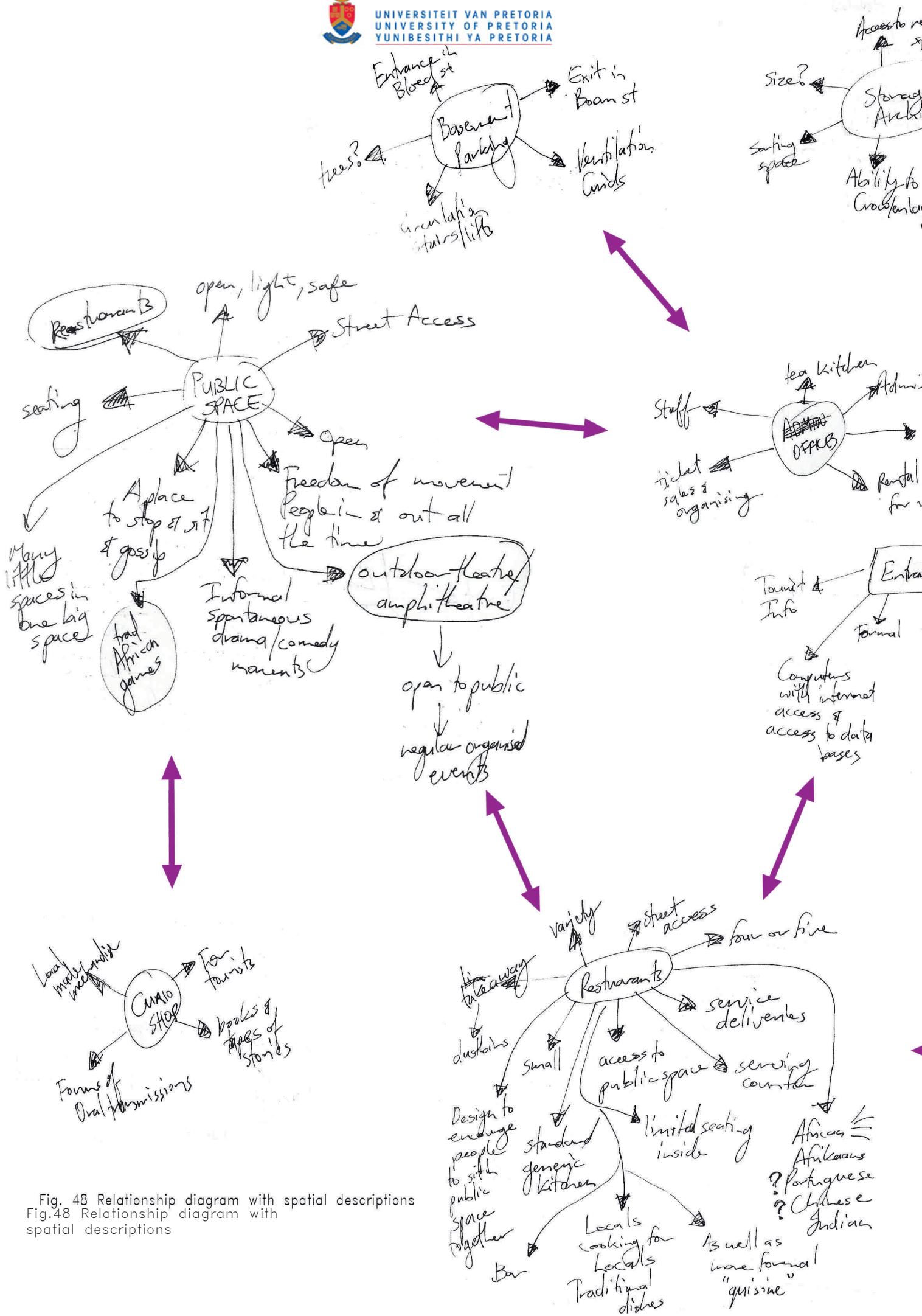
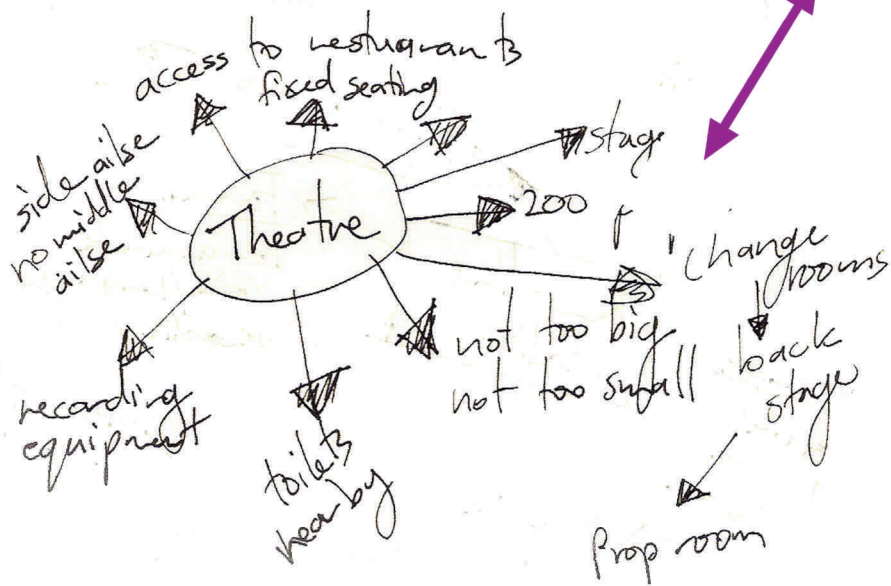
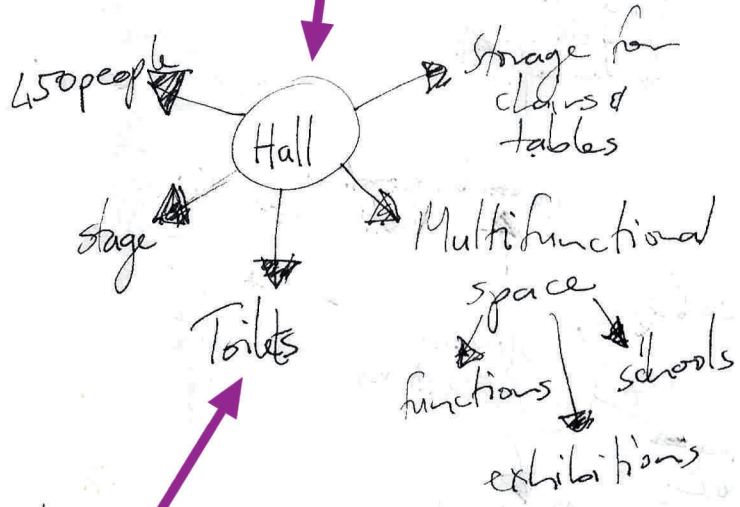
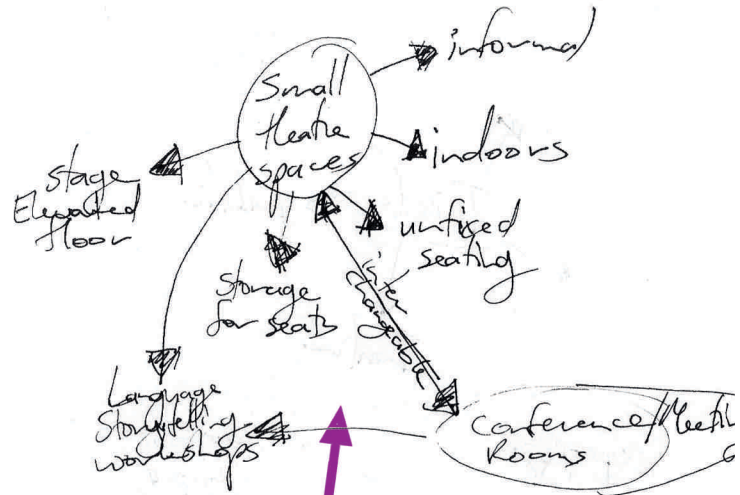
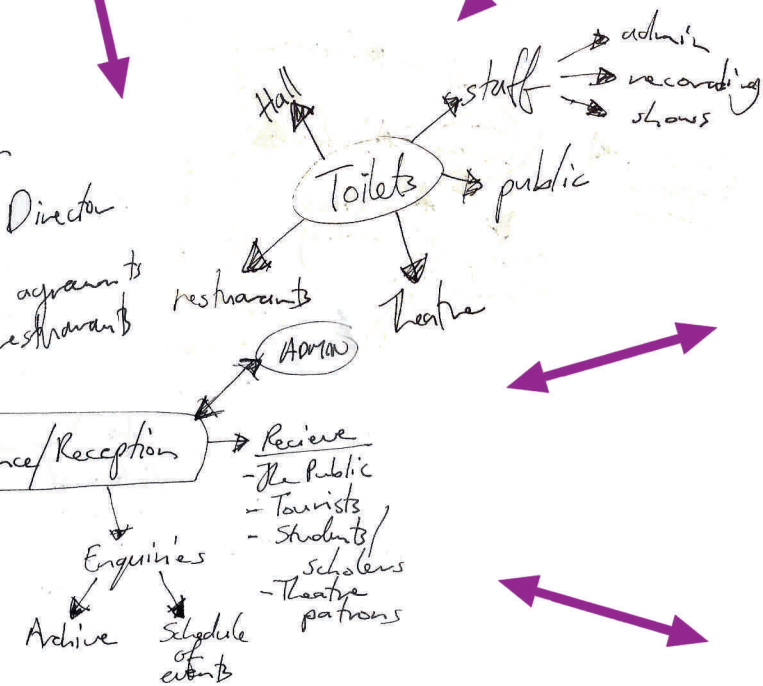
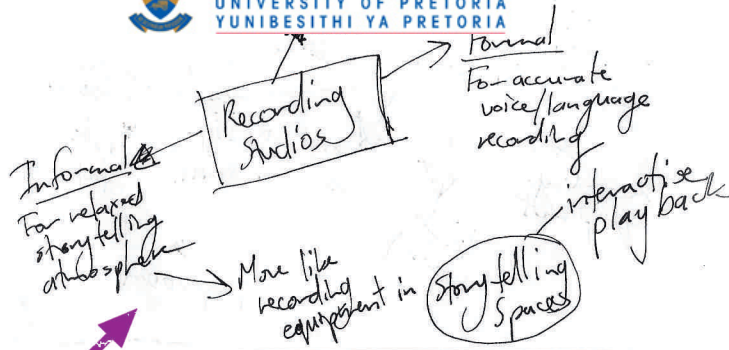
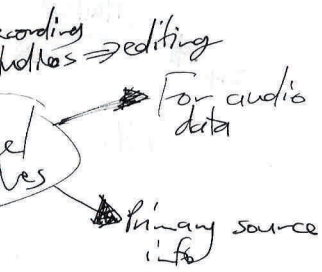


Fig. 48 Relationship diagram with spatial descriptions
 Fig.48 Relationship diagram with spatial descriptions



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BASELINE DOCUMENT

	Details	Users	b	l	h	Area	Requirements
1	Reception Foyer Information counter Ticket office Tourist Information					100	Accessible from parking area Accessible for pedestrians Access from public transport Computers with internet access Access to archive database
2	Public space Level with pavement Seating Toilets: Female: 6WC, 4WHB Male: 3 WC, 2WHB, 8 urinals					15 15	Street access Access to public transport Freedom of movement People in and out all the time Informal, spontaneous Theatrical moments Traditional African games A place to stop, sit and gossip Smaller spaces within the whole Open, light, safe
3	Amphitheatre 300 people					200	m ²
4	Theatre Lectures Storytelling	200			8	200	1m ² /person
	Accommodate 200 people 1m ² /person Flexible seating arrangements Stage Small Backstage (no big productions) Recording equipment/room Refreshment sales Toilets: Female: 6WC, 4WHB Male: 1 WC, 2WHB, 5 urinals		4 3 1.5 2.5	6 6 2 4		24 18 3 10 15 10	NOTE: Language conferences require 200 delegates to be accommodated (www.langdevconferences.com) 280
5	Multi-functional rooms Smaller theatre spaces Meeting rooms Unfixed seating Storage for tables and chairs Stage – elevated floor language/storytelling workshops Hall		5	10		50	Informal, spontaneous
			3 1.5	3 3		9 4.5	m ² m ²
						300	m ²

								15 10	m ² m ²	388.5	
		Toilets: Female: 6WC, 4WHB Male: 1 WC, 2WHB, 5 urinals									
6	Recording studios	Editing rooms Data capturing Formal-accurate voice/language recording Informal – conversation booths Toilet: 1 WC, 1WHB				1.5 1.5 3 4	2 2 4	3 3 12 1.5	m ² m ² m ² m ²	relaxed storytelling atmosphere	19.5
7	Archives	Storage of audio data Primary source data Sorting area reception/security Ability to grow/enlarge Seating area Toilets 2 WC's 2 WHB per floor				2 2	2 2	200 4 4 375 4	m ² m ² m ² m ² m ²		587
8	Offices	Administration Management Toilets 2 WC's 2 WHB				2 2	3 3	6 6 4	m ² m ² m ²		16
9	Coffee shop	Service deliveries (small delivery trucks) Light meals Large beverage trucks Toilets: Female: 3WC, 3WHB Male: 1 WC, 2WHB, 5 urinals				10 25	4 5	40 125 10 10	m ² m ² m ² m ²	Street access	185
10	Shop	Curios Local crafts/merchandise Traditional medicine Local fabrics and clothes Local clothes				5	5	25	m ²	Expressions of oral traditions	25
11	Radio broadcasting	DJ Room Technician Room				2 2	2 2	4 4	m ² m ²		

NOTE: Baseline areas and dimensions were obtained from *Metric Handbook Planning and Design Data (Adler:1999)*

ZONING	General Business
FSR	2,5
HEIGHT	25m
BUILDING LINES	Sides: Null Street: 3,5m
COVERAGE	60%

A coverage of 60% underutilizes a site in the city and therefore an application will need to be made for 100% coverage. The street building line of 3,5m should also be relaxed in order to define the street and activate the edge.

$$\begin{aligned} \text{SITE AREA} &= 1067\text{m}^2 \\ \text{ALLOWABLE FLOOR SPACE} &= 1067 \times 2,5 \\ &= 2667,5\text{m}^2 \end{aligned}$$

Total area from Baseline Accommodation Schedule = 1819m²