This chapter deals with the design development of the project. It initiates the development process, illustrating the urban development done for our portion of the urban scheme, comprising three projects. Our site design is generated from a terminology called START. Within the scope of our site it stands for social transition through art. This synergy between the other creative disciplines, including visual, performance and fashion, has plays a vital role in the sense of place envisaged for the site. The chosen project for my discourse is located centrally on the activity space and can be called a performing arts laboratory, urbanely functioning as the events building, highlighting the various facets involved within the performing arts industry.

The development then illustrates the process followed for my specific project, highlighting the important design parameters and influences that have resulted in an architectural tectonic. The following chapters build upon these ideas and collectively form part of the design development. A selection of development material done until the June examination has been illustrated within this chapter.
FIG 3.1 Touch stone project collectively designed to indicate interdependencies of the arts within an urban context
fashion

ASSERTING ART

forming art
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FIG 3.2_Laptop plug-in incorporated in furniture

FIG 3.3_Urban performance space, Federation Square Melbourne, Australia by LAB Architecture Studio

FIG 3.6_Sense of place enhanced by digital media

FIG 3.7_Urban identity enhanced by digital clock, The roppongi Hills Project
FIG 3.4_Urban activity friendly design, Chasse Terrein, Breda, The Netherlands by West 8 landscape Architects

FIG 3.5_Appropriately scaled street furniture relates to space scale

FIG 3.8_Fabric stitched together by articulation of in-between spaces

FIG 3.9_Urban activity encourages in controlled environment
The initial idea explored in the spatial arrangement of the proposed interventions responded to the existing urban grid imposed onto the site by the railway track. The existing built fabric adjacent to the railway track follows this urban grid, thus our urban approach explored the idea of placing the new interventions in such a way that the urban activity space occurs behind the proposed built fabric.

Spatially this approach accentuates the divide that the railway track imposes onto the spatiality of the site.

FIG 3.10_Initial response to train track grid
1

METRO RAIL

NORTH
As part of the design process, the placement of the primary urban space behind the new intervention contradicted the idea to stitch across the site.

Spatially the urban activity space, if placed next to the railway track, allowed for the proposed interventions to hold the space at the end of the site.

**FIG 3.11** Initial design sketches done for site
Existing built fabric not responding to train track grid

Access to proposed basement from Arcadia street

Internal semi public space terminating at proposed intervention

Intervention placed on train track creating spatial periphery to urban activity space allowing for urban edge to terminate

Urban green space next to track
FIG 3.12 Spatial design of larger framework
The second approach responds to the existing fabric grid due to the fact that the initial response allowed for the divide, created by the railway track, to extend into the existing urban fabric, contradicting the orientation thereof. Spatially the urban space responds to the railway track grid while newly proposed interventions relate to the existing urban grid. Due to the site size and placement of the tree interventions, the spaces between each intervention become an important spatial connector.

The synergy between the programmatic responses allows for the interventions to partly share functions and for users to mediate between buildings. All three interventions relate to the creative industry and collectively articulate the urban activity space through visual art, performance art and fashion.
Existing parking redesigned to spatially form part of the newly proposed urban grain

Semi public transition space spatially linking the two interventions

Art workshop Riaan Kotze

Urban sport zone including hand tennis courts, basketball half court and skateboard friendly platforms

FIG 3.14_Spatial design development sketch
INTERNAL SPACE BETWEEN MY BUILDING AND THE EXISTING PARKING

SPATIAL EDGE TERMINATING AGAINST EXISTING FABRIC

SEMI PUBLIC SPACE LINKING TO INTERNAL SPACE OF PERFORMING ARTS LAB

FASHION SCHOOL
Cirine Stegman

TRANSITION SPACE BETWEEN PERFORMING ARTS LAB AND FASHION SCHOOL

PERFORMING ARTS LAB
Servaas de Kock
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Existing two level parking

Building edge faces onto redesigned parking area

Event space connecting visual workshop and performing arts

Redesigned Mo cafe

Connector space

Visual Art workshop by Riaan Kotze

Primary circulation area with vertical access from basement parking via ramp and stairs

FIG 3.15_Elementry building massing diagram
On our portion of the site three spatial arrangements were given for three proposed interventions, with the common denominator being that the placement of these buildings had a specific urban responsibility to play onto the designed public urban activity space. These arrangements allowed for a series of semi-public and private spaces to be articulated behind and between the buildings.

The chosen location for my building required that the proposed intervention create a series of public events onto the urban realm due to the central location on the activity space. Spatially the building had to link activities from the other two interventions and guide the user into the spaces between interventions.

- Historical access from Arcadia Street reinstated to form vehicular access to basement parking
- Internal space between my building and the existing parking
- Fashion School by Curine Stegman
- Link across train track
FIG 3.16_ Urban green pocket across the bridge connecting to proposed urban space at Rissik station intervention

FIG 3.17_ First point of orientation when vertical site circulations are used
FIG 3.19_ Urban green pocket in front of fashion school

FIG 3.20_ Public transition space between urban activity zone and community engagement intervention

FIG 3.21_ Urban activity square with climbing wall as vertical focal point
“The earth is the stage where man’s daily life takes place” (Norberg-Schulz, 1980:40)

“The new generation of buildings must be part of the public realm with access to only the core areas being restricted by the requirement of a ticket.” (Hammond, 2006:22)

“The building must create an experience and a sense of place for its increasingly demanding audience” (Hammond, 2006:24)

“Space is not read but experienced by means of the body which walks, smells, tastes and in short lives a space.”
Henri Lefebvre (Wiles, 2003:10)
Conceptual approach

The architectural concept explored throughout the design can be summarised as architecture as a sensory conductor.

This notion can be explained on various scales.

1. On an urban scale the role of the building, due to its urban function and placement on the public space, is to conduct a series of events on the central public space.

2. On a programmatic building scale the role of the intervention is to make the user aware of the various facets of the performing arts industry and the processes involved in becoming a professional artist. Its location on a public activity space provides the opportunity for users to venture through the intervention and to experience these various facets for themselves as part of the public realm.

These two aspects of the concept are manifested through the skin of the building which creates, orientates, guides and articulates these experiences.
FIG 3.23_Layout diagram highlighting skin articulation on plan
Robert Venturi writes “The wall is the divide between the outside and the inside” (A. Sestini, il paesaggio. Milano, p. 92).

Within the scope of this project the walls are programmatically and tectonically expressed as the divide between the final product on the outside and production in progress on the inside.

The outside experience is created by the skin and creates the public experiences on the space, which includes the final marketable product. However, behind the scenes, articulated by the wall, the inside experience reveals the various processes involved in achieving the final marketable product. Spatially the outside is part of a vibrant activity space, while the inside space is experienced as a semi-private internal space providing a moment away from the rush of urban living, stimulating a sensory experience. The circulation becomes the conducting element and is separated from the wall, which allows the public to be part of the processes involved, but also allows enough privacy so that these processes can continue without disturbance. As part of the philosophical approach the connectivity between the internal space and the external space is important. Therefore the circulation is part of the internal courtyard, allowing for an outside experience before entering through the wall into the internal spaces.
FIG 3.24_Conceptual realization indicated on plan

- THE WALL
- THE SKIN
- CONDUCTOR CIRCULATION
- VERTICAL CIRCULATION
Due to the chosen location on site, the primary concerns explored within the initial design sketches enquired into how the building should wrap around the existing parking, while at the same time guiding people into the transition spaces between the other two buildings. The geometry of the design had to respond to the urban grid and the train grid. Spatially the building becomes a permeable edge guiding urban activity to filter into and between the visual art workshop and fashion school. Programmatically the building is responsible for producing public events relating to the performing arts industry on the urban realm.
FIG 3.29_Initial programmatic sketch illustrating the music related experience the building needs to portray to provide insight into the processes involved within the performance industry.

FIG 3.30_First conceptual sketch illustrating the skin as the sensory guiding element folding around the public interface.

FIG 3.27_Spatial sketch exploring public circulation route.

FIG 3.28_Initial sectional exploration enquiring into how the permeable skin can create the visual experiences onto the urban space.
FIG 3.31_Conceptual development diagram

FIG 3.32_Design diagram exploring the corner articulation which needs to draw people in between buildings

FIG 3.33_Circulation

FIG 3.34_Concept model 1
The skin of the building folds and wraps to create the various spatial articulations on the front façade. The idea that the skin should fold up and then become the roof was explored at this stage of the development. The tectonic skin plays off against the stereotonic wall.
FIG 3.37 Concept development on section, idea of the skin forming the roof was explored

FIG 3.38 Sectional exploration indicating the external visual experience in contrast to the internal multi sensory experience
FIG 3.39 Conceptual model 2 in relation to Art workshop

FIG 3.40 Diagram indicating circulation network
The roof over the different functional spaces, as seen in this concept model, was articulated as separate entities. As the design developed, the roof began to simplify so that it became the binding element over the intervention. The roof over the resource library continued the curved façade, but later changed to allow the curved screen element to read separate from the roof. This gave more presence to the curved screen. The entrance to the building did not read clearly enough and a stronger vertical element was investigated so that the façade became more legible.
Within the initial concept models the intervention was separated from the existing parking. This model started to explore the possibilities of attaching to the structure to create a space on the first and second floor levels looking down into the internal courtyard providing a richer layering of vertical space definition.
An important design change came when it was decided that the orientation of the primary roof would open out towards the urban activity instead of to the north. Until this stage the response was that the roof should open towards the north and spatially close down towards the urban space. This change in roof articulation allowed for the possibility that the roof could be expressed as a separate binding canopy over the wall element, supported on the column grid so that the space articulated through the skin can wrap up to become the roof element. This separation from the wall allowed for the internal space to be articulated by the underside of the roof canopy. Due to the spatial arrangement, large glazed surfaces on the south façade could now receive maximum southern light. The scale of the urban space justifies a more prominent roof structure appropriately orientated to the public interface of the square.
This change in roof articulation allowed for the wall to read as a separate mass element. This created the possibilities that the programmatic divide between outside and inside becomes more legible.
To allow the user to understand the processes involved in reaching the top of the performing arts industry it was important that the formal language express this progression through the front façade of the building. The skin folds over the façade and increases in scale, and conceptually expresses the idea of the progression through the various facets of the industry.
FIG 3.54 Concept model 5: Skin folds up and becomes the roof plane

FIG 3.55 Concept model 5: Roof reaches its highest point over theatre and film production studio conceptually reflecting the highest point reached within the industry provided at this facility
FIG 3.56_Circulation diagram articulating primary and secondary space orientation, circulation begins to separate from building

FIG 3.57_Elementary design section illustrating the skin, wall and detached circulation network
The spatial planning underwent a series of arrangement changes, with the aim that the planning should reflect the same tectonic rationale as the section, clearly illustrating the aspects relating to the wall and the experiential skin. The initial design parameters as set out in the spatial urban design diagram guided the functional layout so that it reflected the public and private spaces of the neighbouring buildings.

Circulation routes were incorporated within a spine connected to the wall. As it is a public intervention the need for circulation legibility was addressed with vertical circulation points at the start and end of the spine. The primary circulation of the building is visible through the entrance volume, situated within the internal courtyard. This approach draws users into the internal volume, which provides a visual connection to the above levels, allowing them to orientate themselves to which part of the building to use or explore.
FIG 3.63_Ground floor layout diagram, June 2008

FIG 3.64_First floor layout diagram, June 2008

FIG 3.65_Second floor layout diagram, June 2008
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South Elevation

FIG 3.66_Southern Facade, June 2008

FIG 3.67_Northern Facade, June 2008

FIG 3.68_Western Facade, June 2008

ART WORKSHOP

FASHION SCHOOL

existing two level parking
FIG 3.69 Eastern Facade, June 2008

NORTH ELEVATION

EAST ELEVATION

FASHION SCHOOL

ART WORKSHOP
The design development illustrated within this chapter is a reflection of work done until June 2008. The development was further explored in terms of the theoretical, structural and tectonic nature of the design while responding to feedback gained from the June examination. The following chapters develop these ideas further and should be seen as an extension of the design development process.
FIG 3.71_Artist progression through intervention

FIG 3.72_Primary entrance articulation by means of vertical massed element
The wall represents the stereotonic and the skin the tectonic articulation of the building. The wall constructed from brick spatially and conceptually creates a separation between the outside and the inside experience.

Due to the philosophical approach adopted, the sensory qualities of architecture have been used to motivate and meaningfully strengthen the tectonic language of the intervention. The relationship between internal and external space has been strengthened due to the fact that the circulation network detaches itself from the wall. This creates the spatial experience needed to strengthen the exteriority of the internal courtyard space before progressing into the building. Within the scope of the programme and nature of the performance industry, long strenuous hours within the recording, mastering and production studios can often be an overwhelming creative block for an inexperienced artist. The connection with the courtyard provides an important relief from the often overwhelming interiority of buildings, creating interaction spaces along the circulation routes.

FIG 3.73_Tectonic section, June 2008

FIG 3.74_Tectonic section indication user activities in urban space, June 2008
FIG 3.75 Tectonic diagram, June 2008

FIG 3.76 Outside public orientated experience compared to internal working aspect of performance industry
FIG 3.77_Urban model 2: Indicating the visual art workshop, Music Performance Lab and Fashion school in relation to the designed urban activity space.
FIG 3.78_Urban model 2: View from Risski station design towards our site

FIG 3.79_Urban model 2: Connection to other schemes which forms part of the designed framework
FIG 3.80_ Transition space between visual art workshop and Music Performance lab

FIG 3.81_ View of spatial arrangement between buildings

FIG 3.83_ Three projects in relation to each other

FIG 3.84_ Central activity space catering for urban performances from MK LIVE room
FIG 3.81 View of spatial arrangement between buildings

FIG 3.82 Transition space between Music Performance lab and Fashion school

FIG 3.84 Central activity space catering for urban performances from MK LIVE room

FIG 3.85 Urban activity space in relation to train track