

# Chapter

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.

# 3

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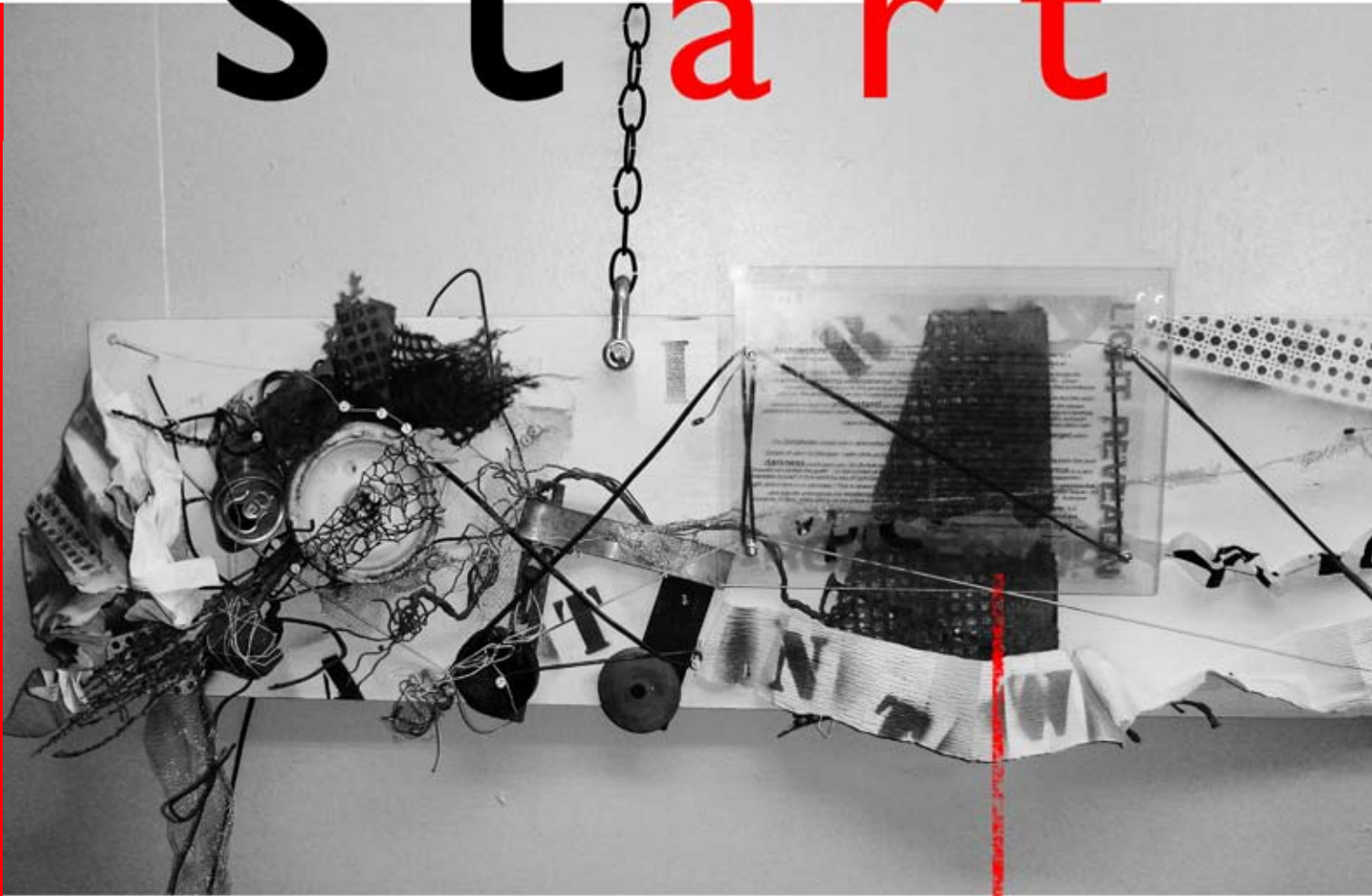


FIG 3.1\_ Touch stone project collectively designed to indicate interdependencies of the arts within an urban context

visual art

per

fashion



forming art



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 Terrain,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\_Innitial response to train track grid



# 1

**METRO RAIL**





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.

**EXISTING TWO LEVEL PARKING**

**BUILDING WRAPS AROUND PARKING FORMING SPATIAL EDGE TO ACTIVITY SPACE**

**MOZAMBIQUE CAFE**

**PUBLIC ACTIVITY SPACE**

**PROPOSAL ARTICULATING SITE ENTRANCE FROM RISSIK STATION**

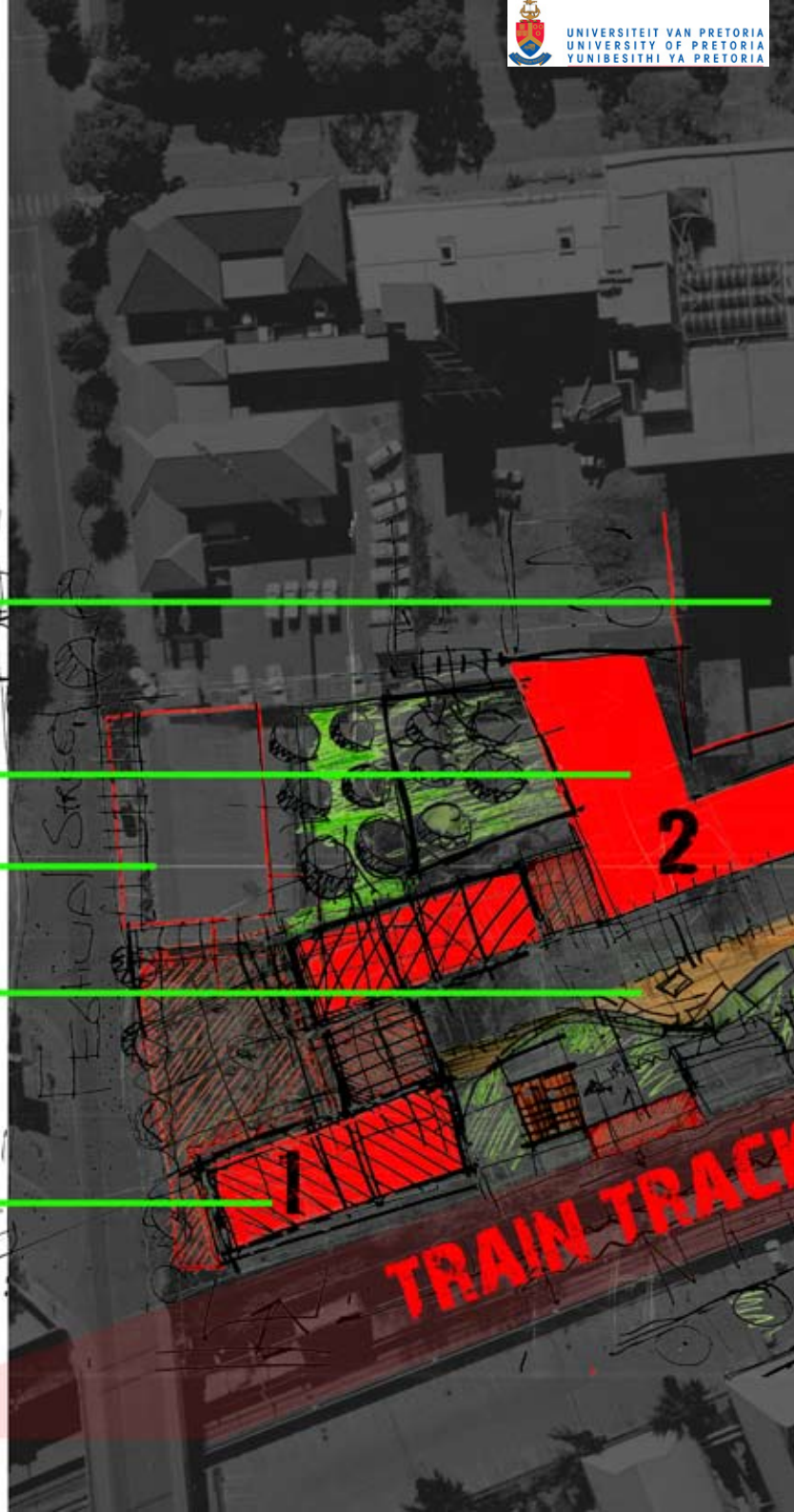
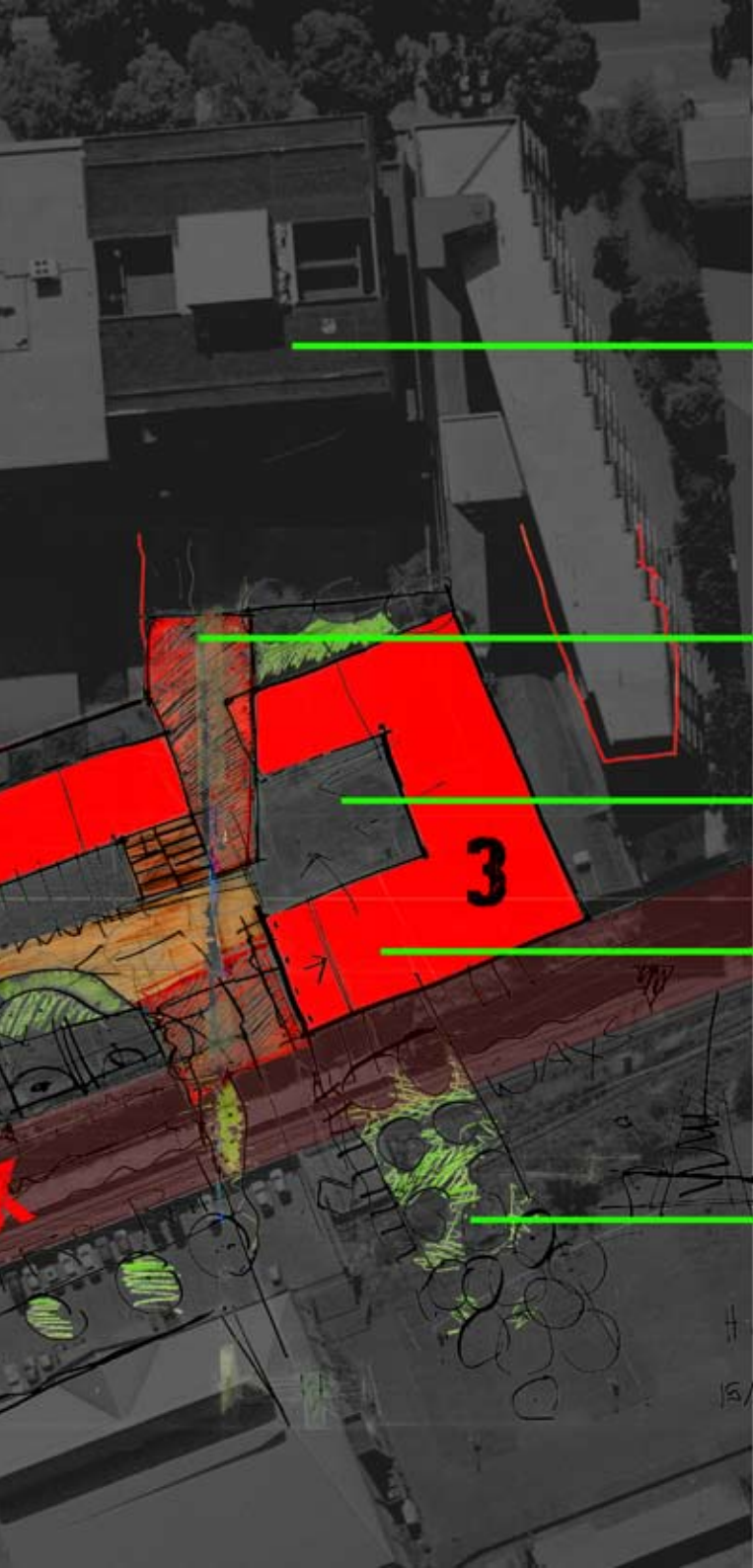


FIG 3.11\_Innitial design sketches done for site



**EXISTING BUILT FABRIC NOT RESPONDING TO TRAIN TRACK GRID**

**ACCESS TO PROPOSED BASEMENT FROM ARCADIA STREET**

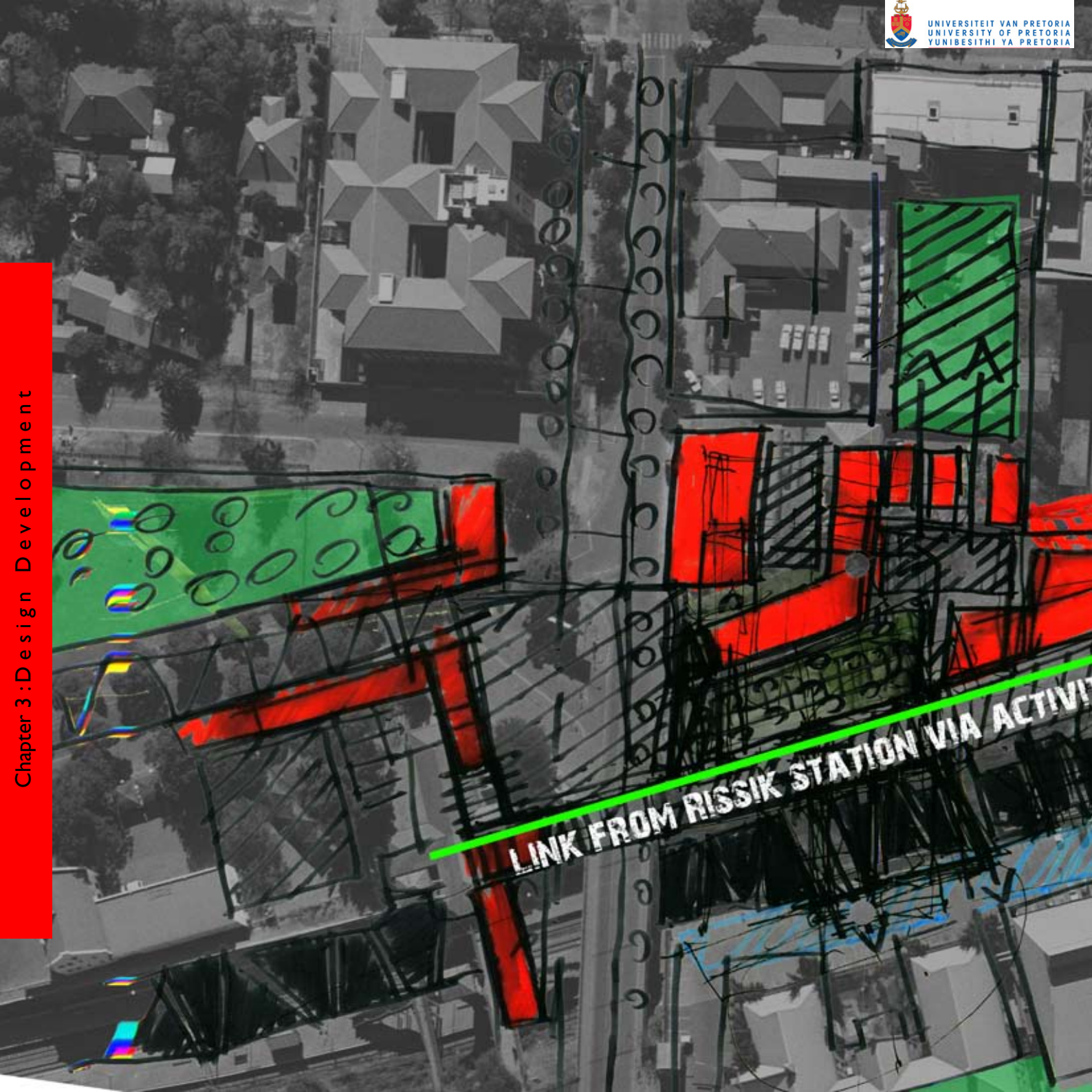
**INTERNAL SEMI PUBLIC SPACE TERMINATING AT PROPOSED INTERVENTION**

**INTERVENTION PLACED ON TRAIN TRACK CREATING SPATIAL PERIPHERY TO URBAN ACTIVITY SPACE ALLOWING FOR URBAN EDGE TO TERMINATE**

**URBAN GREEN SPACE NEXT TO TRACK**











TY SPACE

10

GAU TRAIN STATION

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.



**BUILT FABR**

FIG 3.13\_Second design implementation responds to both grids



# 2

**RIC GRID**

**METRO RAIL**





**EXISTING PARKING REDESIGNED TO SPATIALLY FORM PART OF THE NEWLY PROPOSED URBAN GRAIN**

**SEMI PUBLIC TRANSITION SPACE SPATIALLY LINKING THE TWO INTERVENTIONS**

**ART WORKSHOP  
RIAAAN 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**





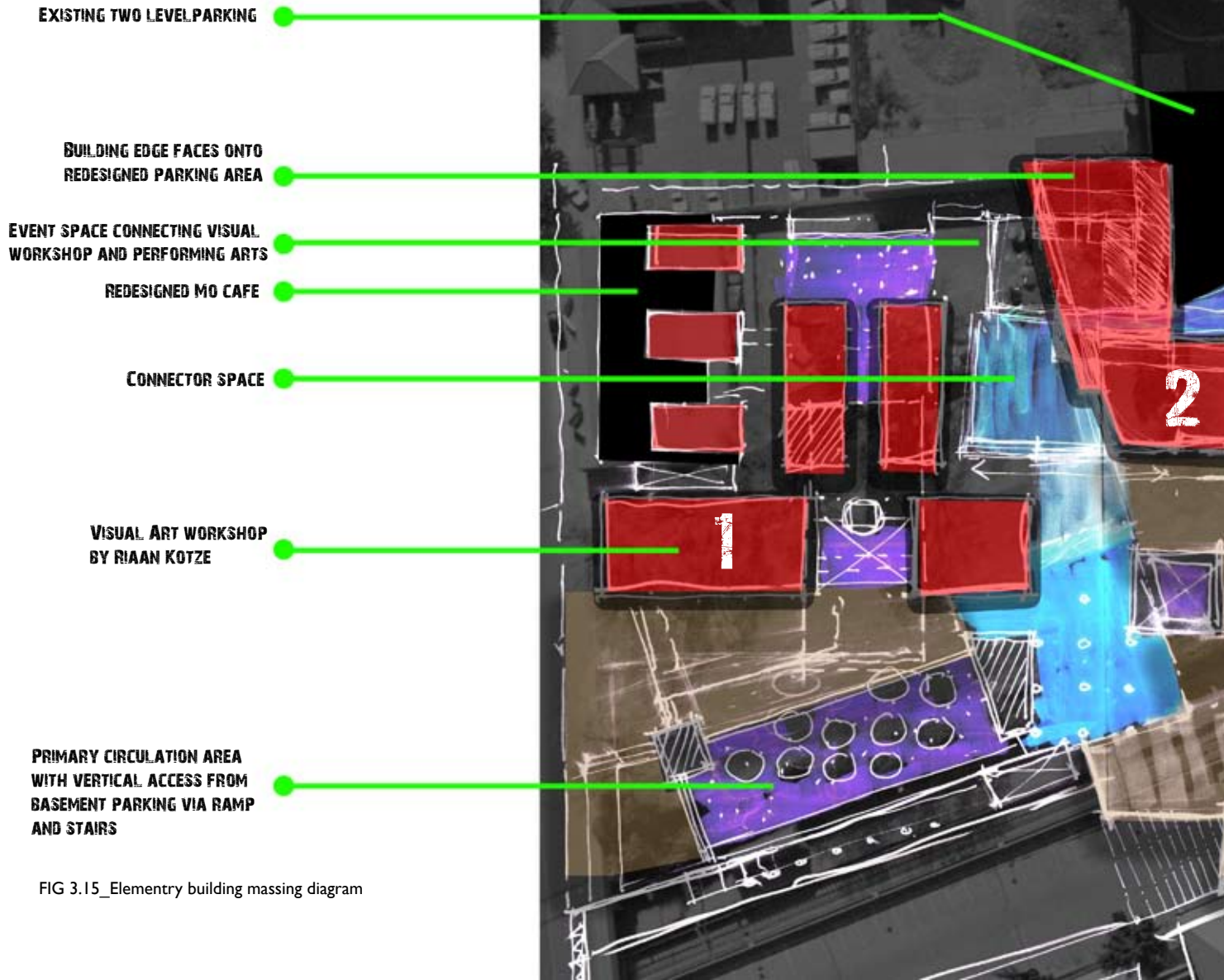
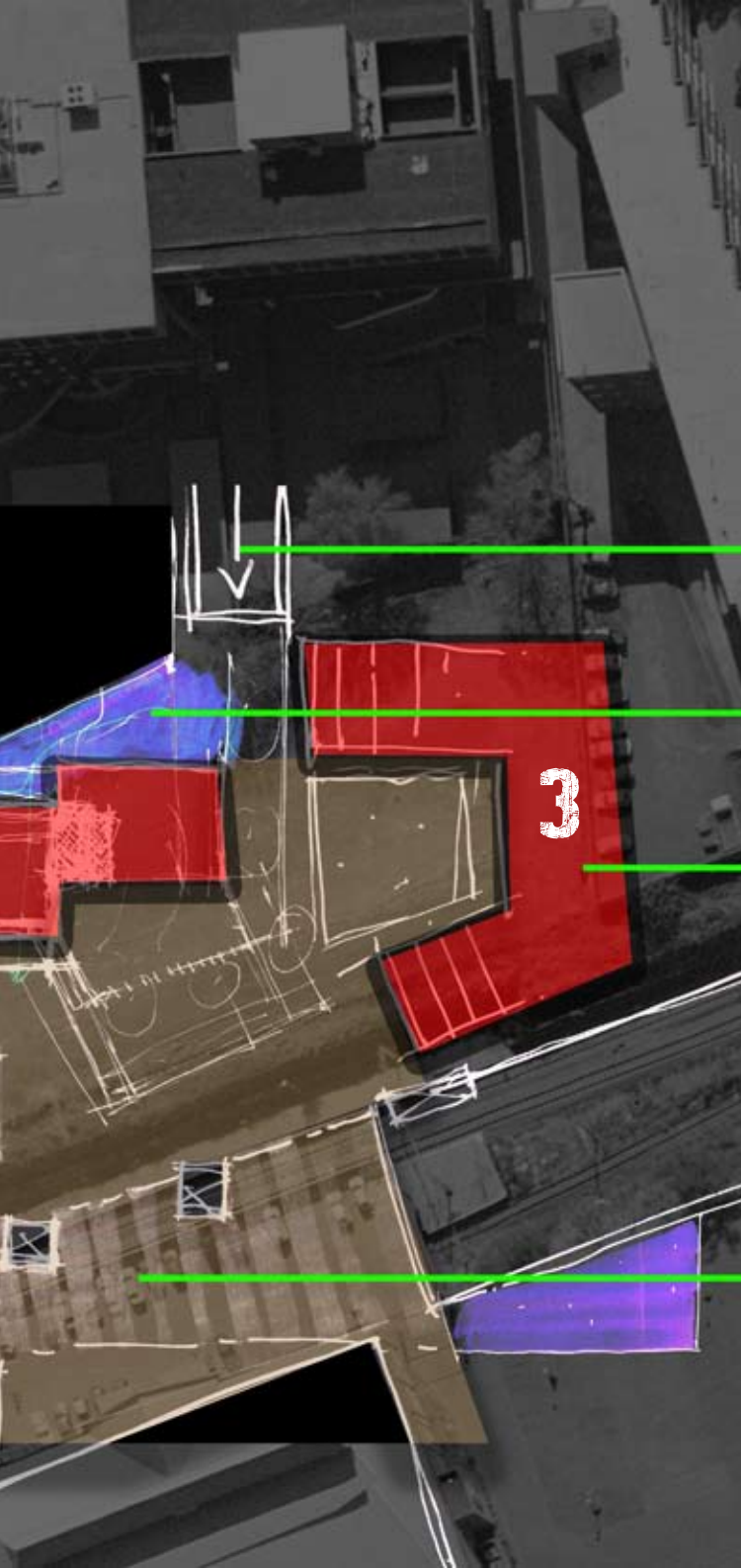


FIG 3.15\_Elementry building massing diagram



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 building 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**

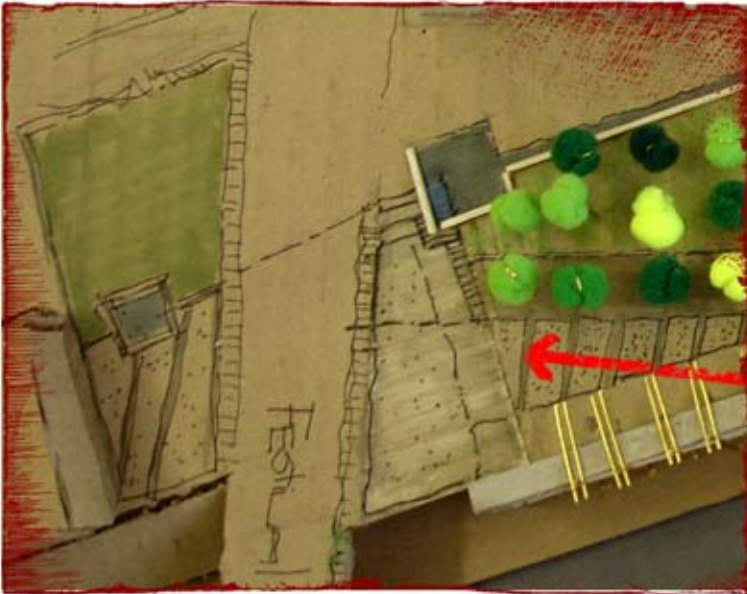


FIG 3.16\_ Urban green pocket across the bridge connecting to proposed urban space at Rissik station intervention

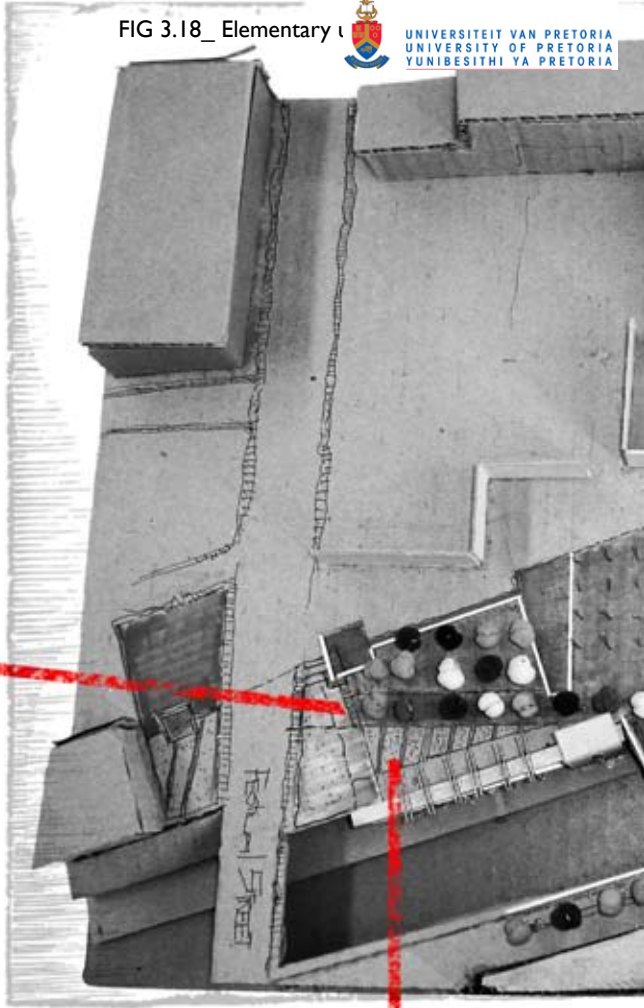
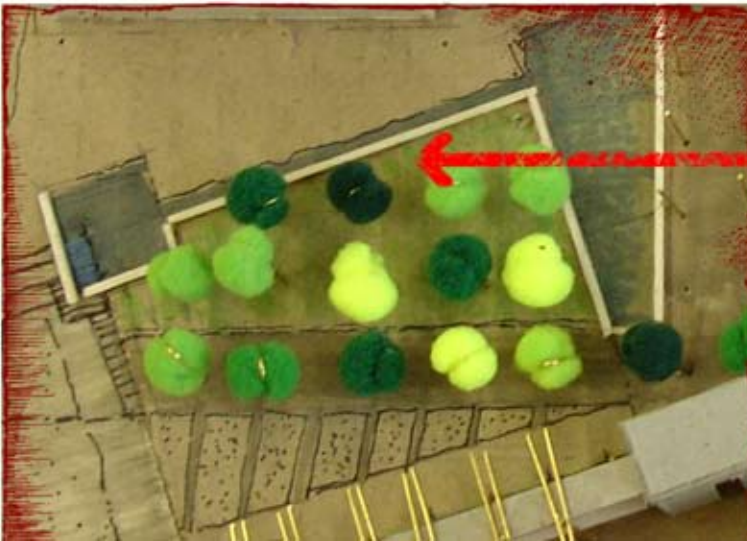


FIG 3.17\_ First point of orientation when vertical site circulations are used





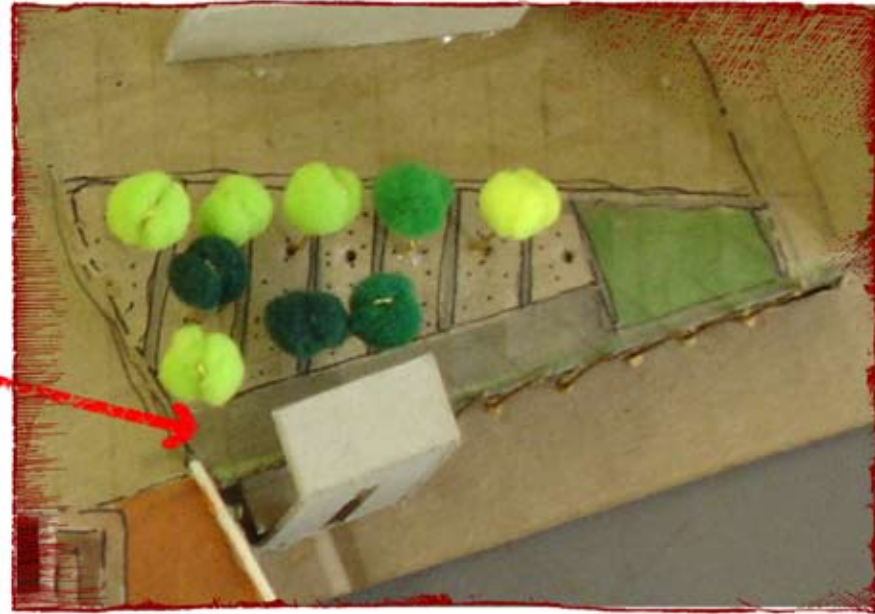


FIG 3.19\_ Urban green pocket in front of fashion school

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

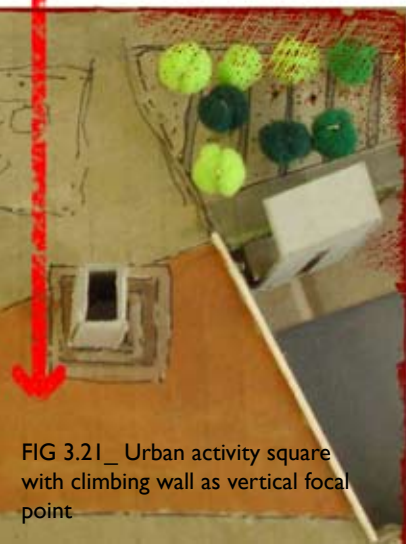


FIG 3.21\_ Urban activity square with climbing wall as vertical focal point



# ARCHITECTURE



“The earth is the **stage** where mans 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 )



**IS MUSIC**

**FROZEN IN TIME**

# C

# onceptual

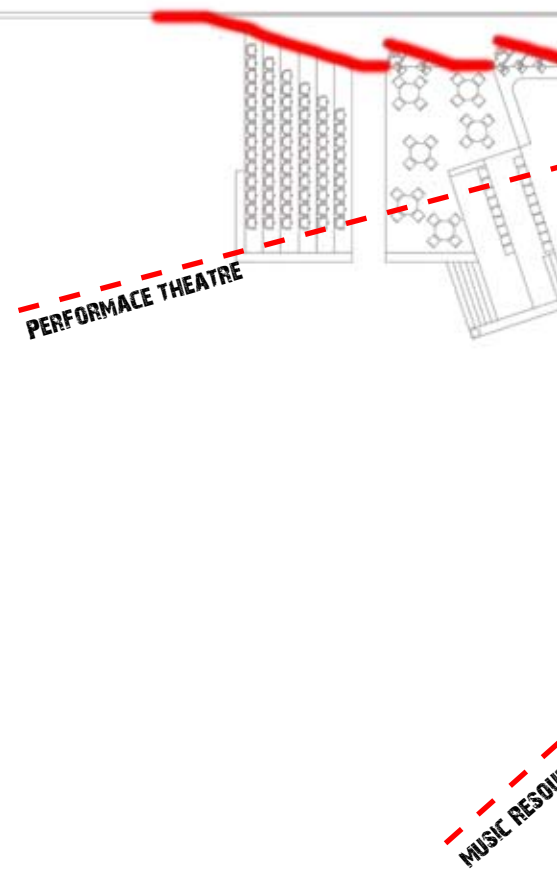
approach

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.





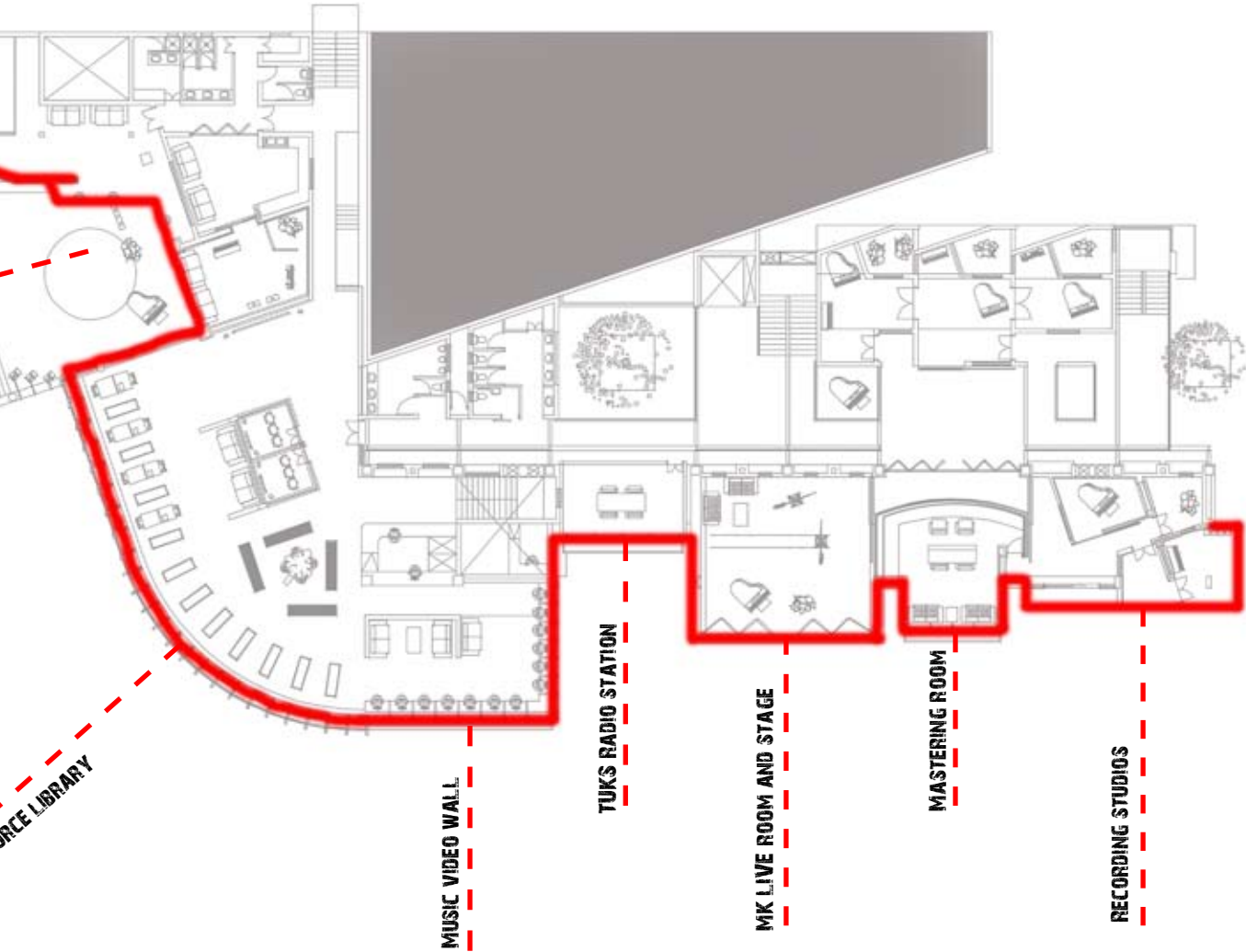


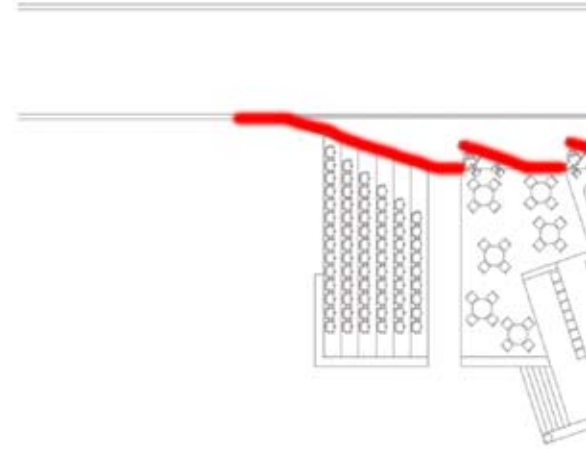
FIG 3.23\_Layout diagram highlighting skin articulation on plan

# P lanning

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.





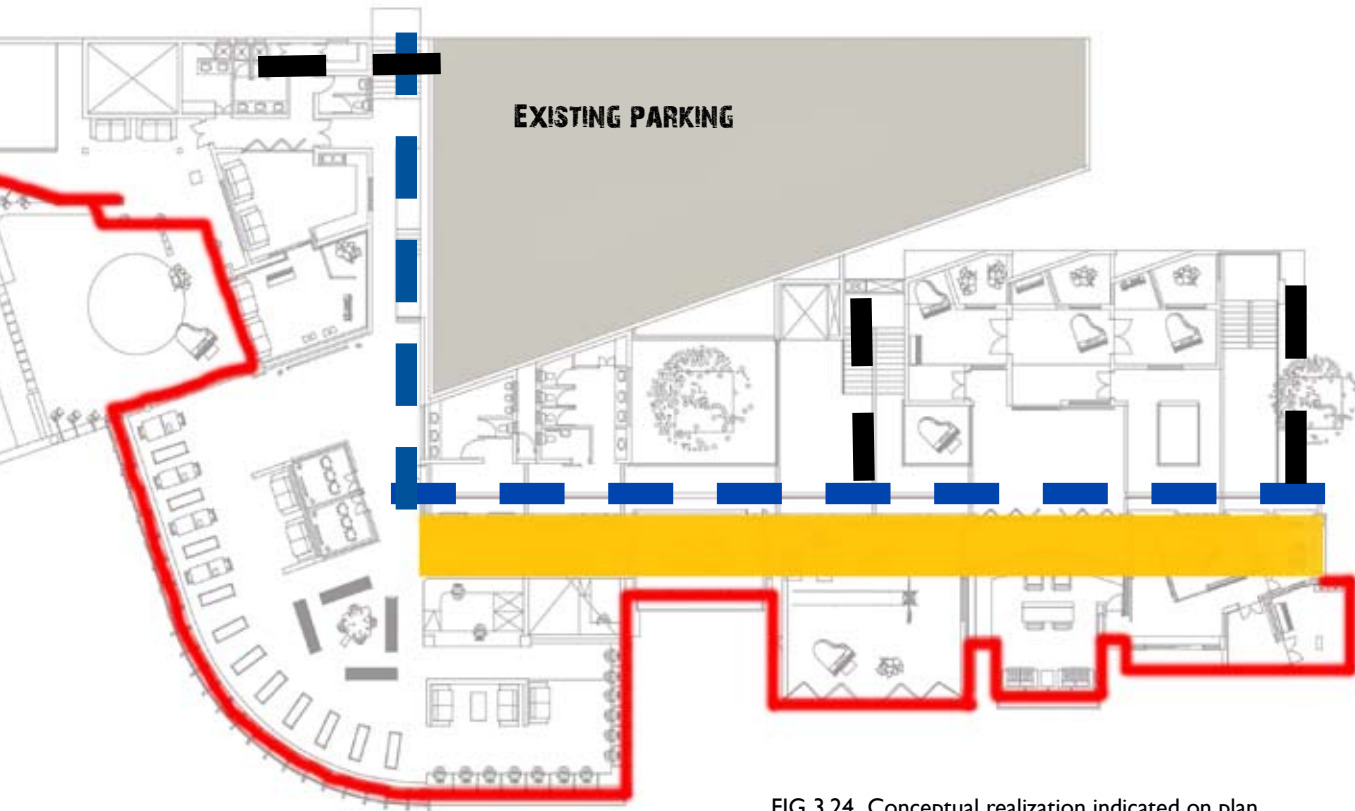


FIG 3.24\_Conceptual realization indicated on plan



**THE WALL**



**THE SKIN**



**CONDUCTOR  
CIRCULATION**



**VERTICAL  
CIRCULATION**

# D

## esign process

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.

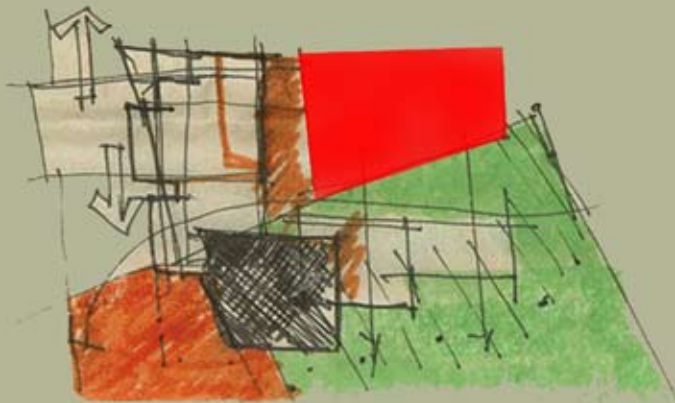


FIG 3.25\_Innitial design concept drawings exploring spatial arrangement

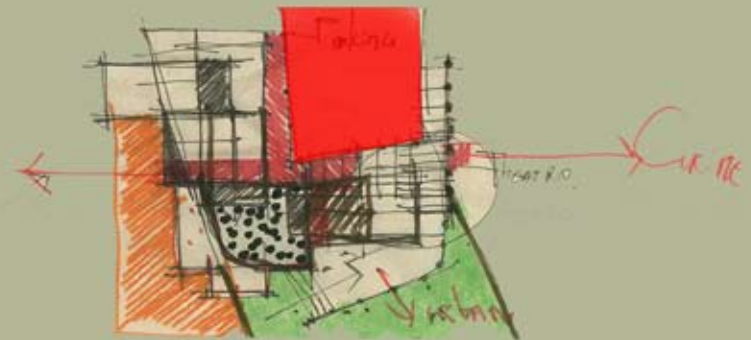


FIG 3.26\_Elementary programmatic layout

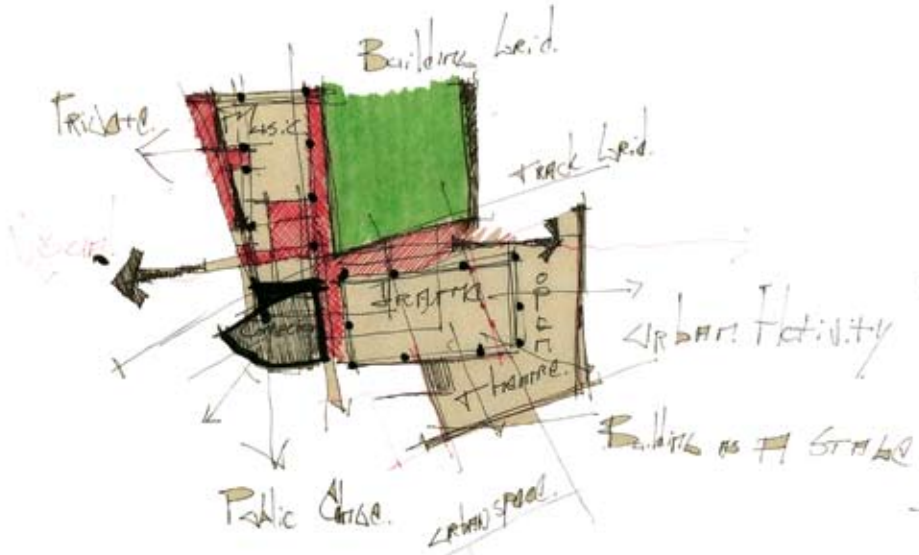


FIG 3.29\_Initial programmatic sketch illustrating the music related experience the building needs to portray to provide insight into the processes involved within the performance industry

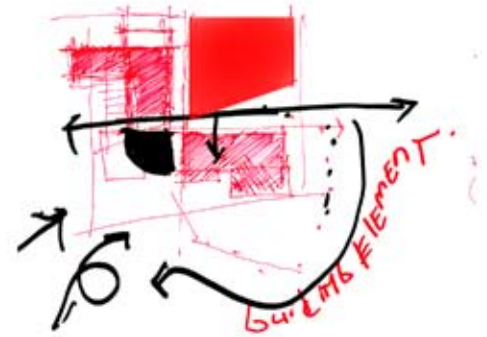


FIG 3.30\_First conceptual sketch illustrating the skin as the sensory guiding element folding around the public interface

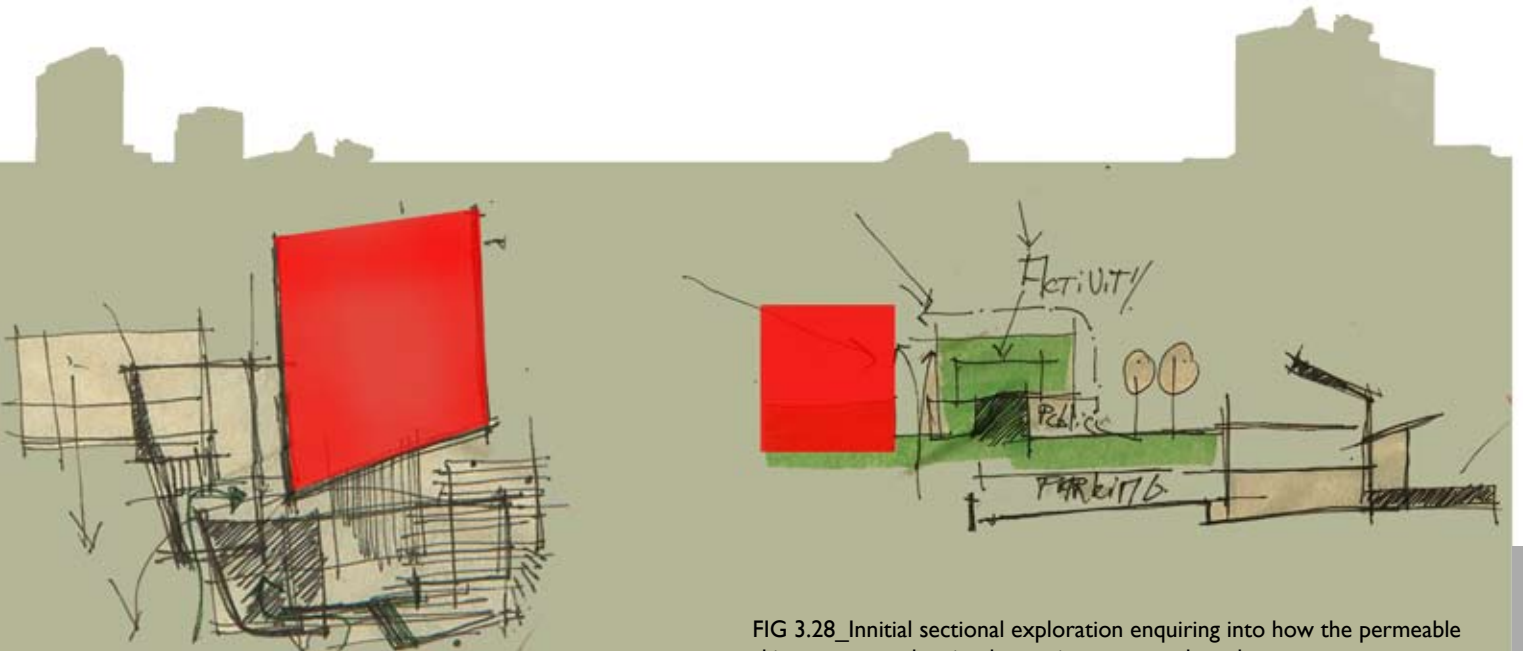


FIG 3.27\_Spatial sketch exploring public circulation route

FIG 3.28\_Initial sectional exploration enquiring into how the permeable skin can create the visual experiences onto the urban space



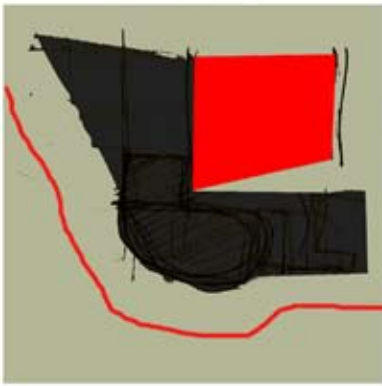


FIG 3.31\_Conceptual development diagram

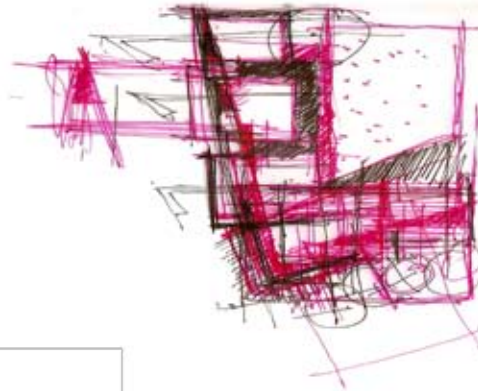


FIG 3.32\_Design diagram exploring the corner articulation which needs to draw people in between buildings



FIG 3.33\_Circulation



FIG 3.34\_Concept model I



exploration on first floor

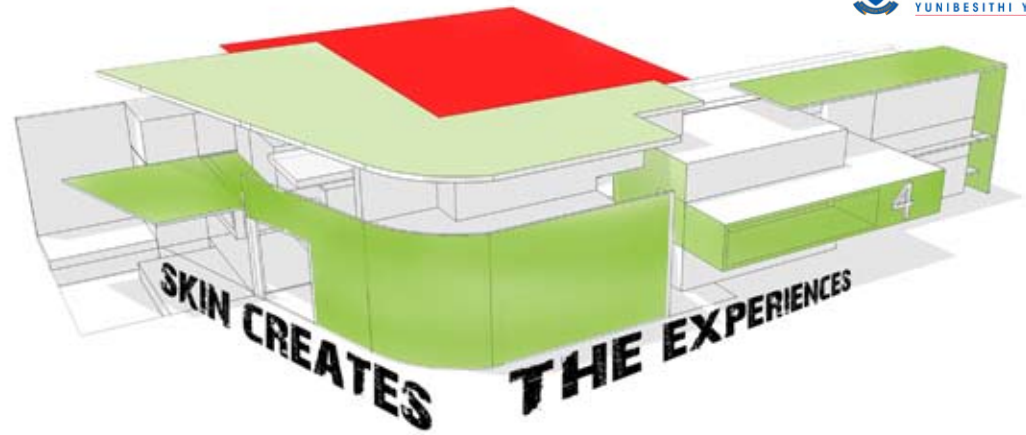


FIG 3.35\_Elementry 3 Dimensional model | exploring skin articulation

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 3.36\_Conceptual diagram exploring building entrance and circulation network



FIG 3.38\_ Sectional exploration indicating the external visu contrast to the internal multi sensory experience

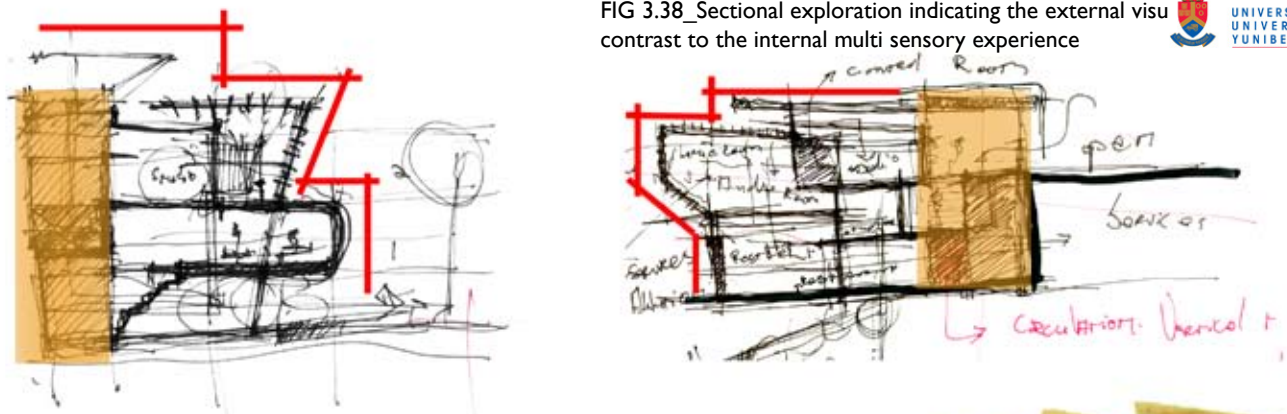
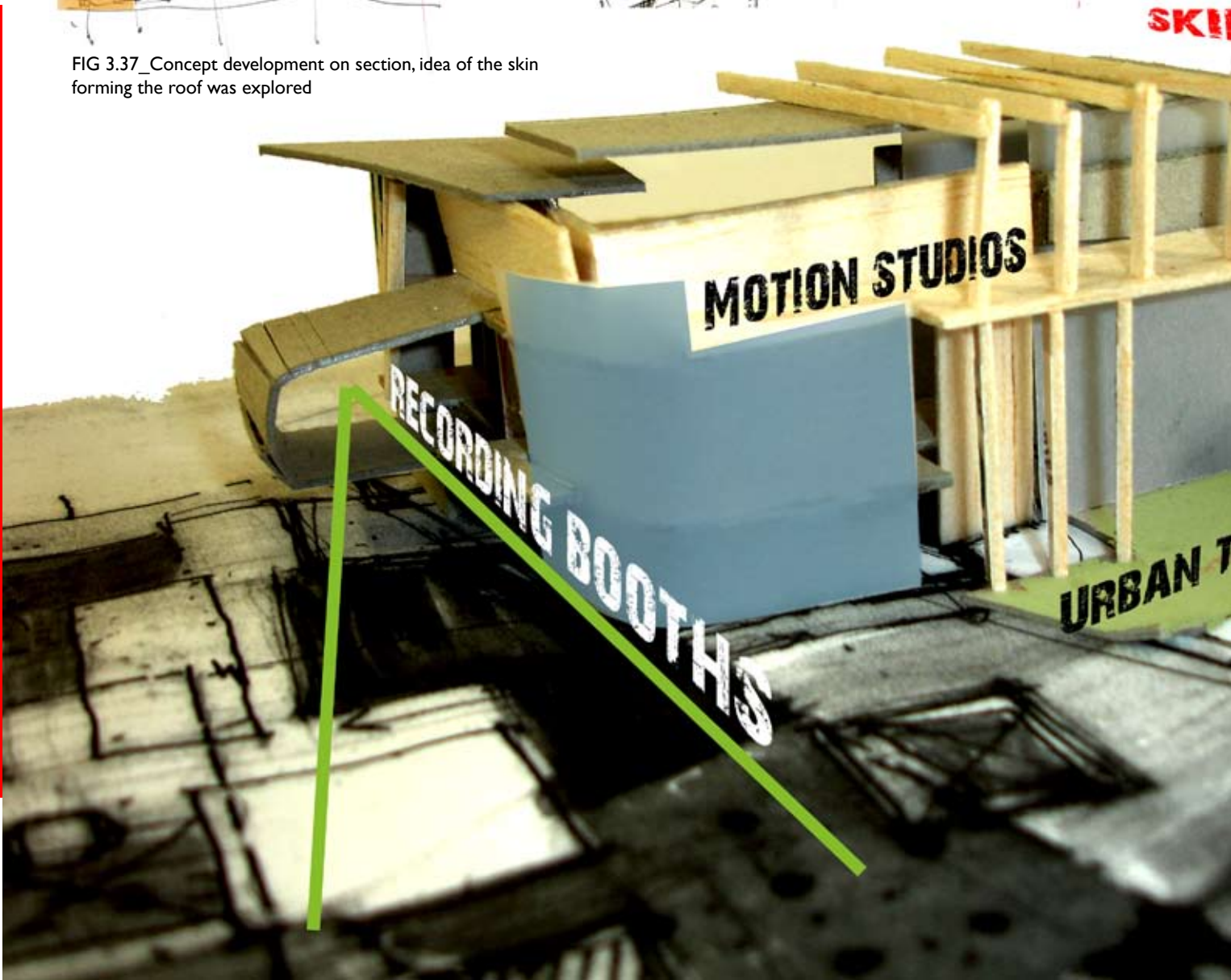


FIG 3.37\_ Concept development on section, idea of the skin forming the roof was explored





N  
T  
H  
E



FIG 3.39\_Conceptual model 2 in relation to Art workshop

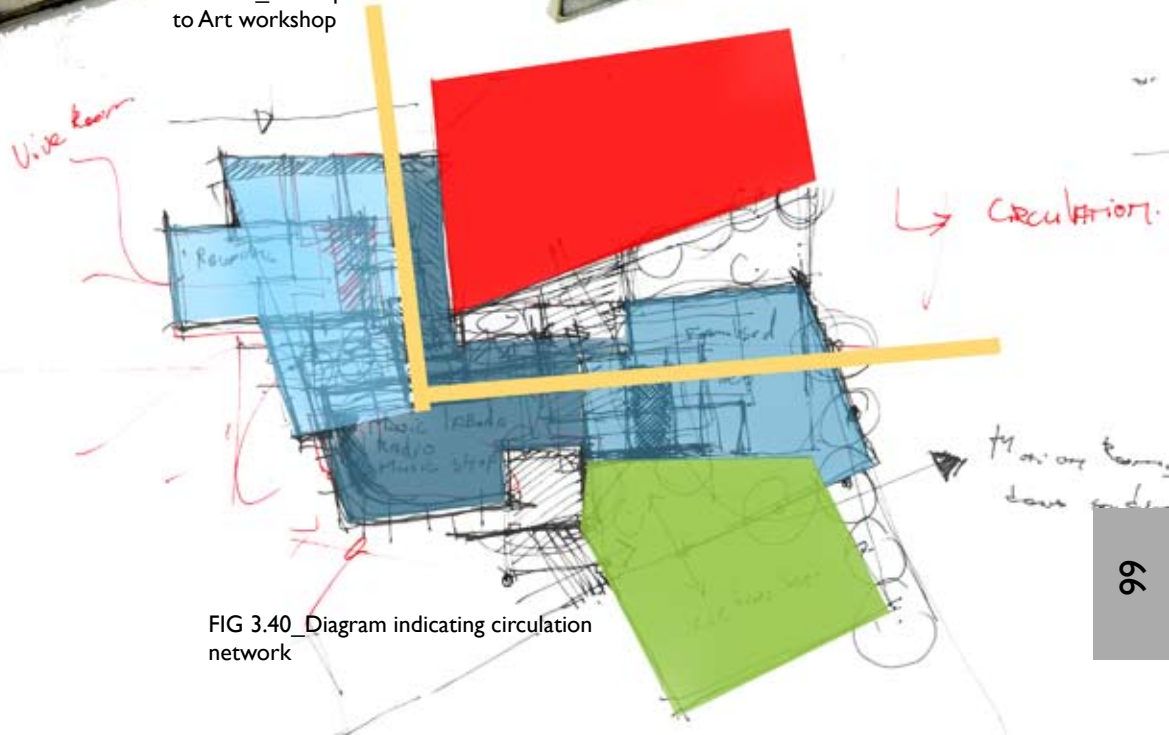


FIG 3.40\_Diagram indicating circulation network

FIG 3.41\_Concept model 2

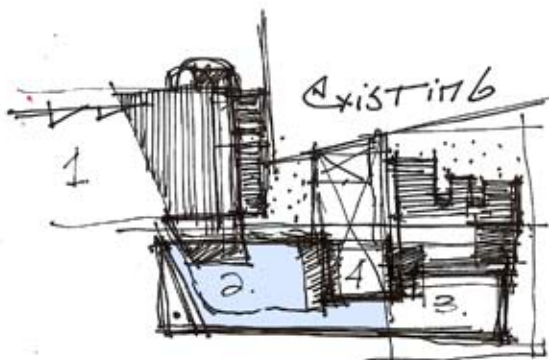


FIG 3.42\_Diagram illustrating primary programmatic components of building

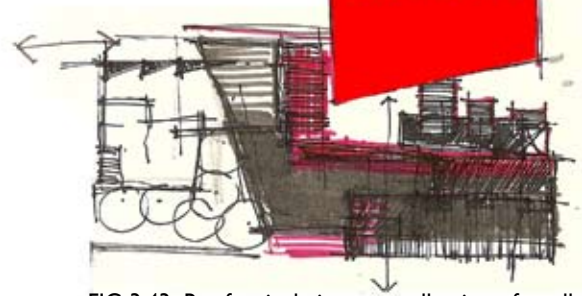


FIG 3.43\_Roof articulation as a collection of smaller separated roofs

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.



FIG 3.44\_Concept model 3: MK live room prominent interactive facade experience

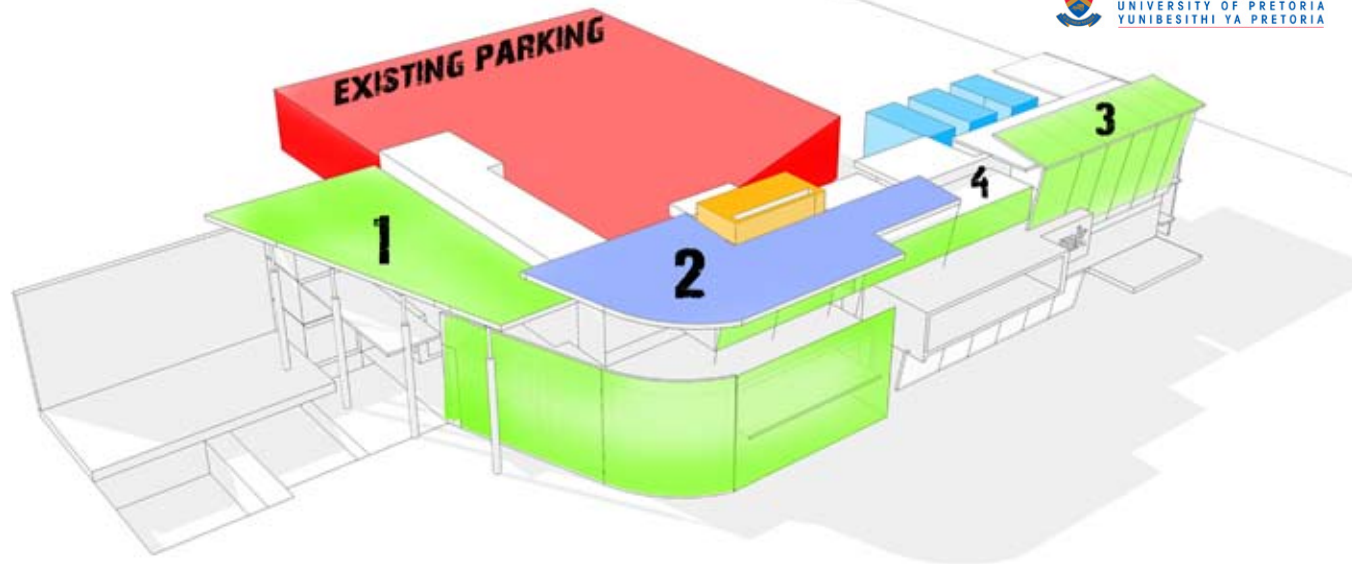


FIG 3.45\_3 dimensional model exploring roof articulation and massing

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.

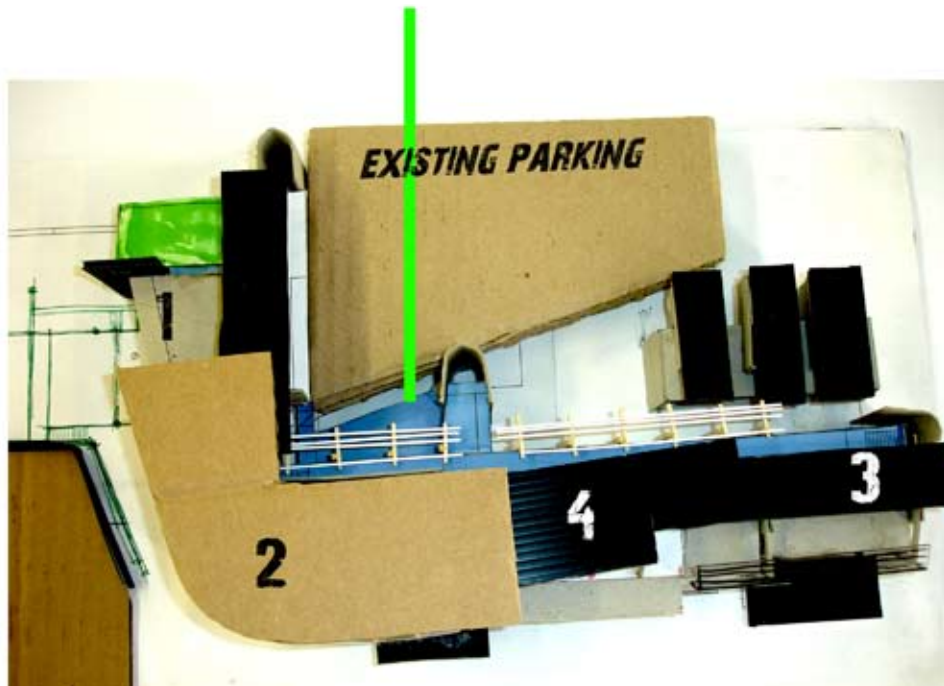


FIG 3.46\_Concept model 3: Spatial relationship between existing parking explored





FIG 3.47\_Concept model 4: Roof orientation changes

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.



FIG 3.48\_Concept model 4: Music related experiences refined



FIG 3.49\_3 dimensional exploration of primary roof as binding canopy



FIG 3.50\_ Initial spatial orientation of roof

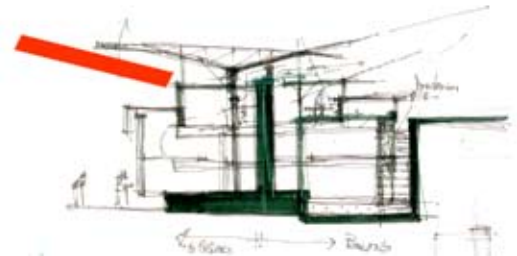


FIG 3.51\_ New orientation, primary roof structure separated from wall

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.



FIG 3.52\_ Diagram indicating the spatial divide between outside and inside experience articulated by the wall indicated in blue

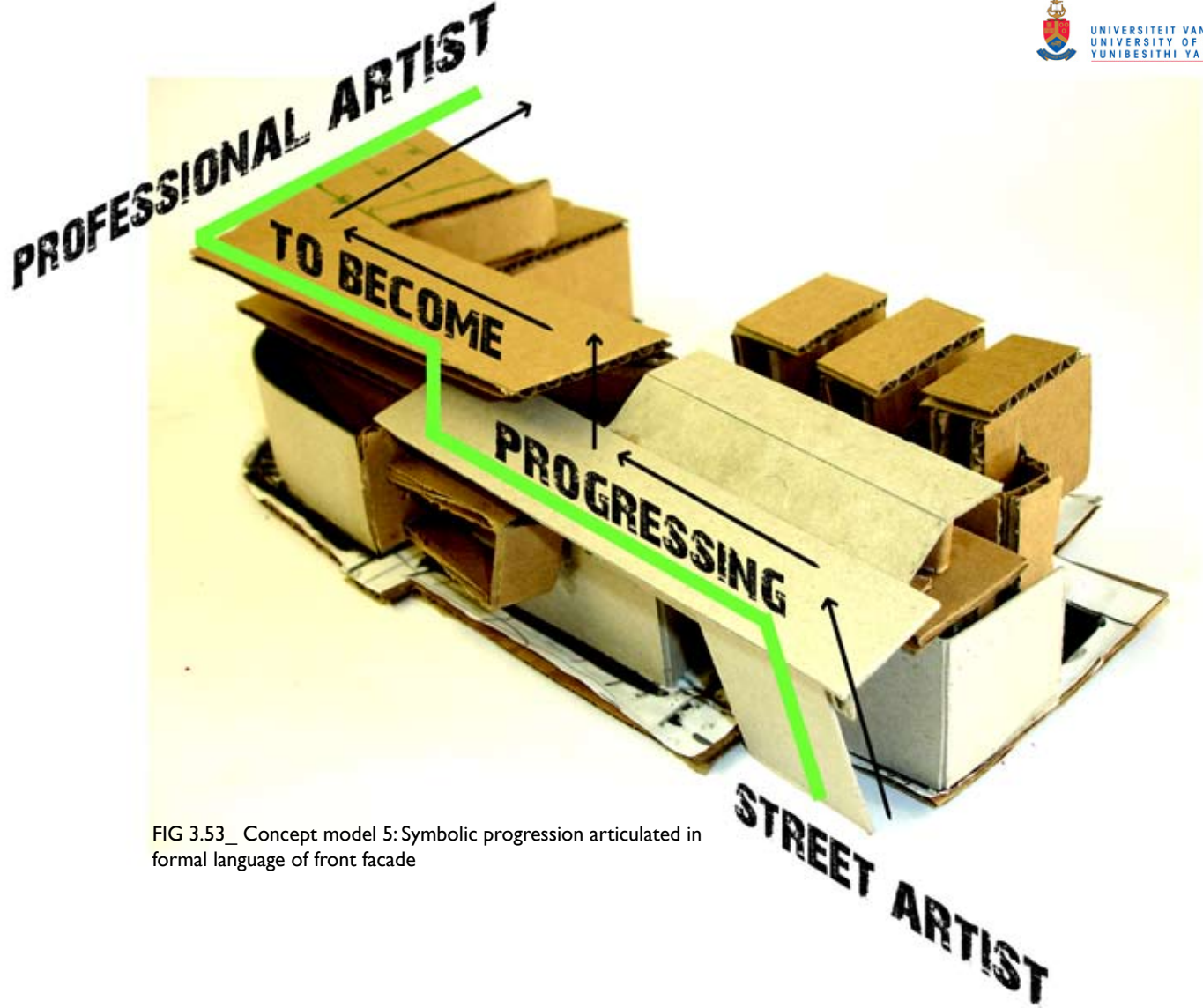


FIG 3.53\_ Concept model 5: Symbolic progression articulated in formal language of front facade

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.



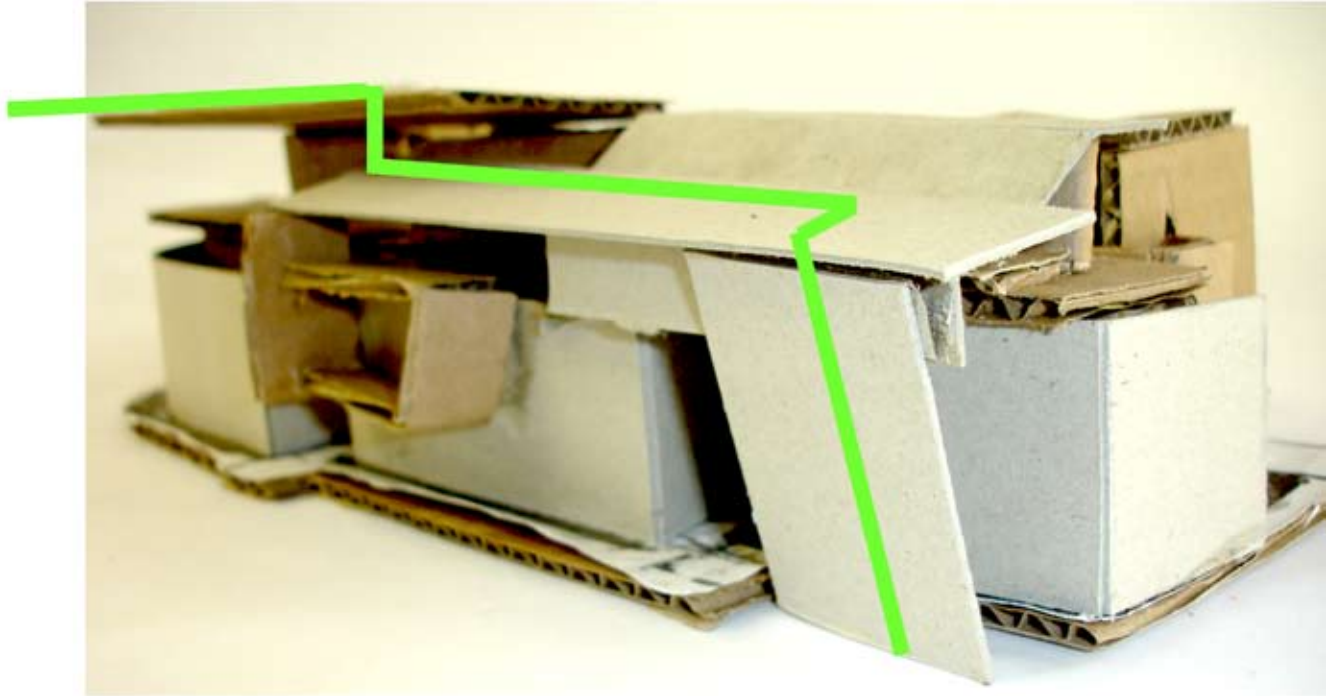


FIG 3.54\_Concept model 5: Skin folds up and becomes the roof plane

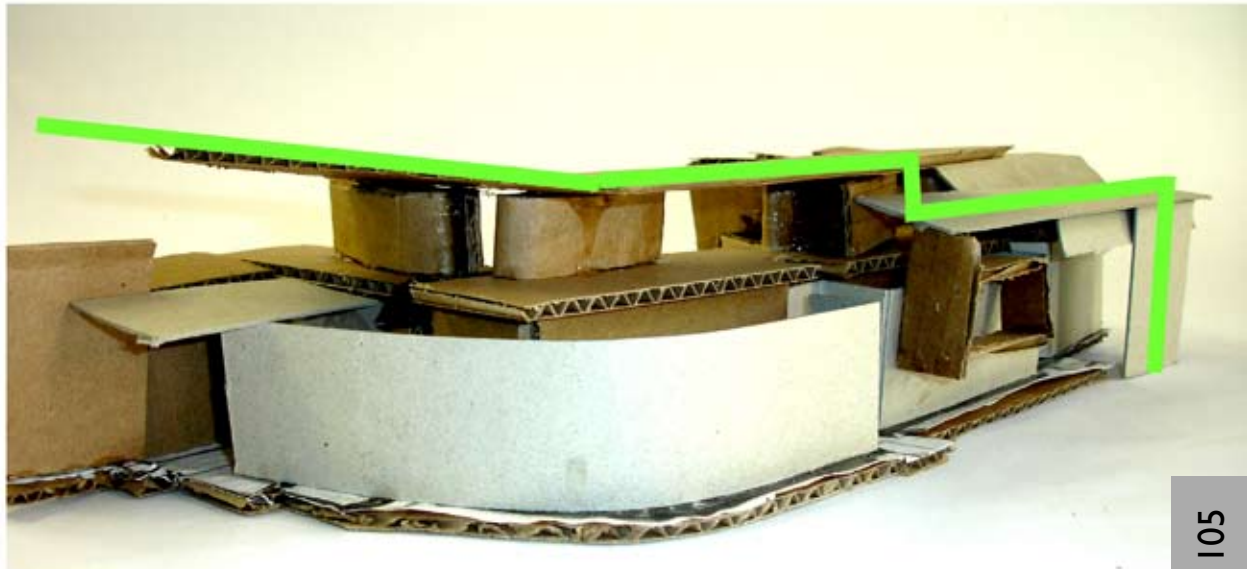


FIG 3.55\_Concept model 5: Roof reaches its highest point over theatre and film production studio conceptually reflecting the highest point reached within the industry provided at this facility

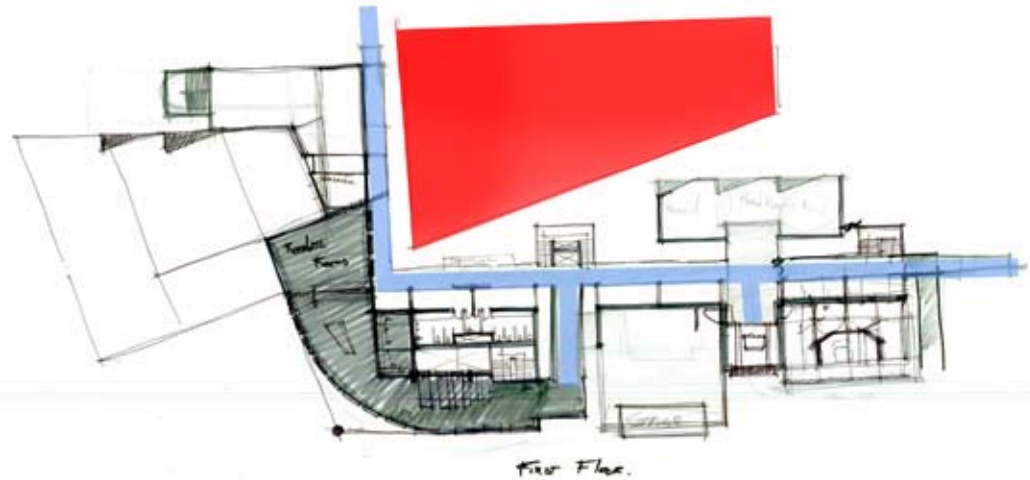


FIG 3.56\_Circulation diagram articulating primary and secondary space orientation, circulation begins to separate from building

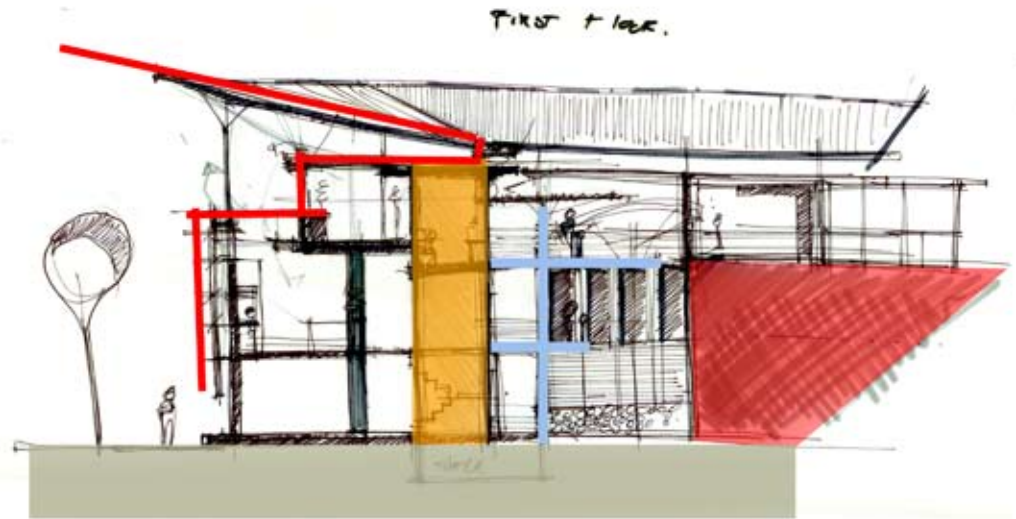


FIG 3.57\_ Elementary design section illustrating the skin, wall and detached circulation network

FIG 3.58\_ Circulation termination points articulated by means of vertical 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.

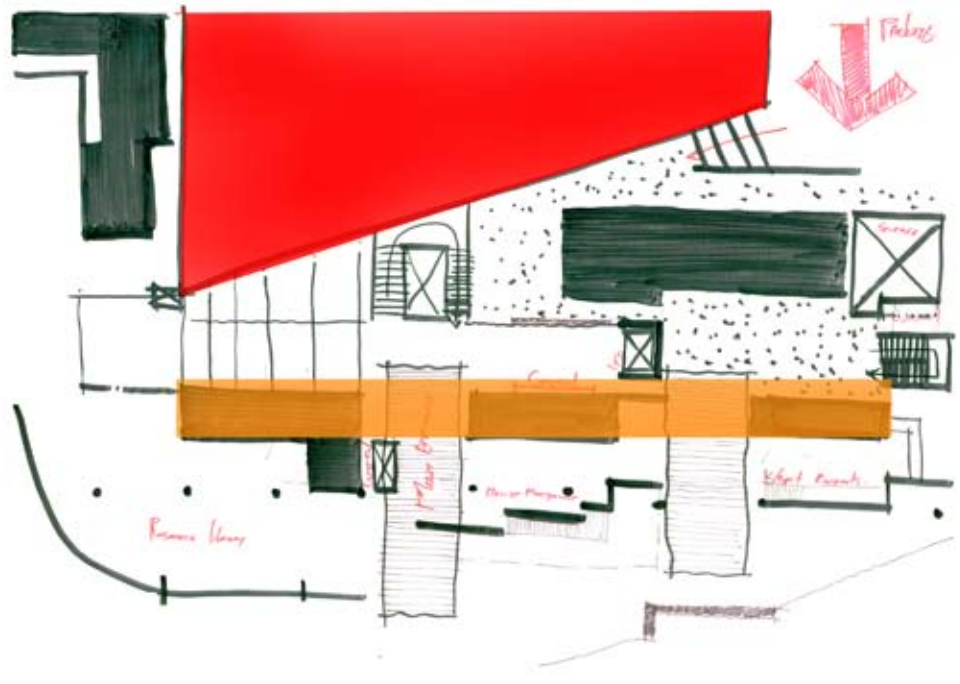
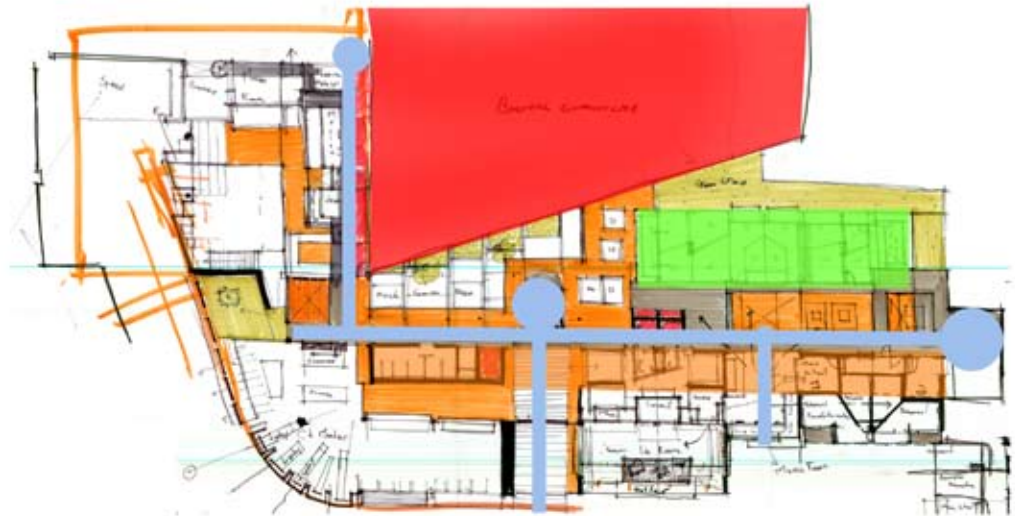


FIG 3.59\_ Spatial diagram enquiring into programmatic articulation of wall



**GROUND FLOOR**



FIG 3.60\_Ground floor plan, June 2008

**FIRST FLOOR**

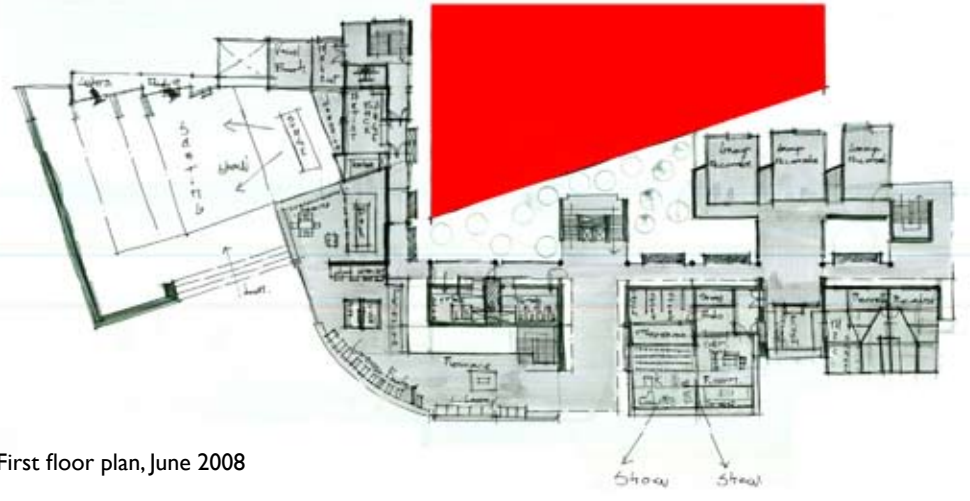


FIG 3.61\_First floor plan, June 2008

**SECOND FLOOR**

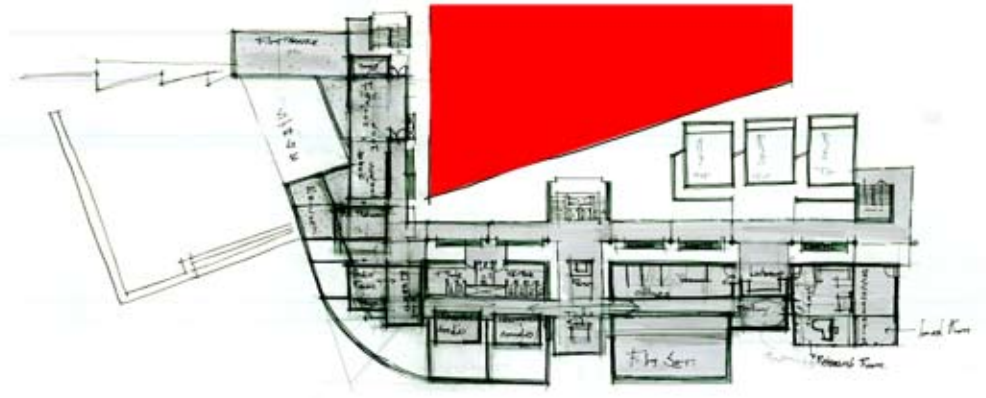


FIG 3.62\_Second floor plan, June 2008





FIG 3.66\_Southern Facade, June 2008

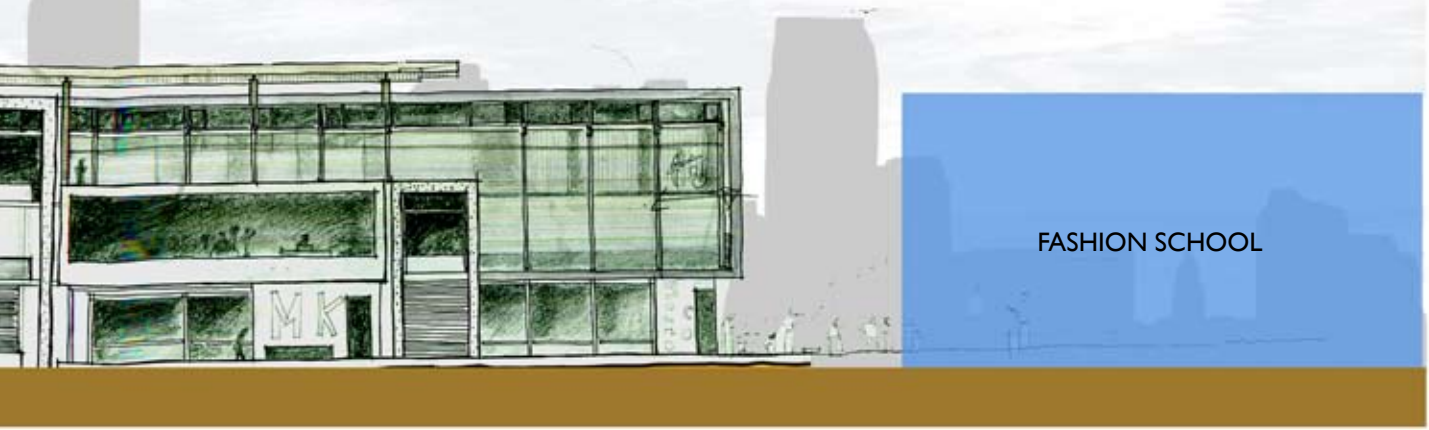


FIG 3.67\_Northern Facade, June 2008

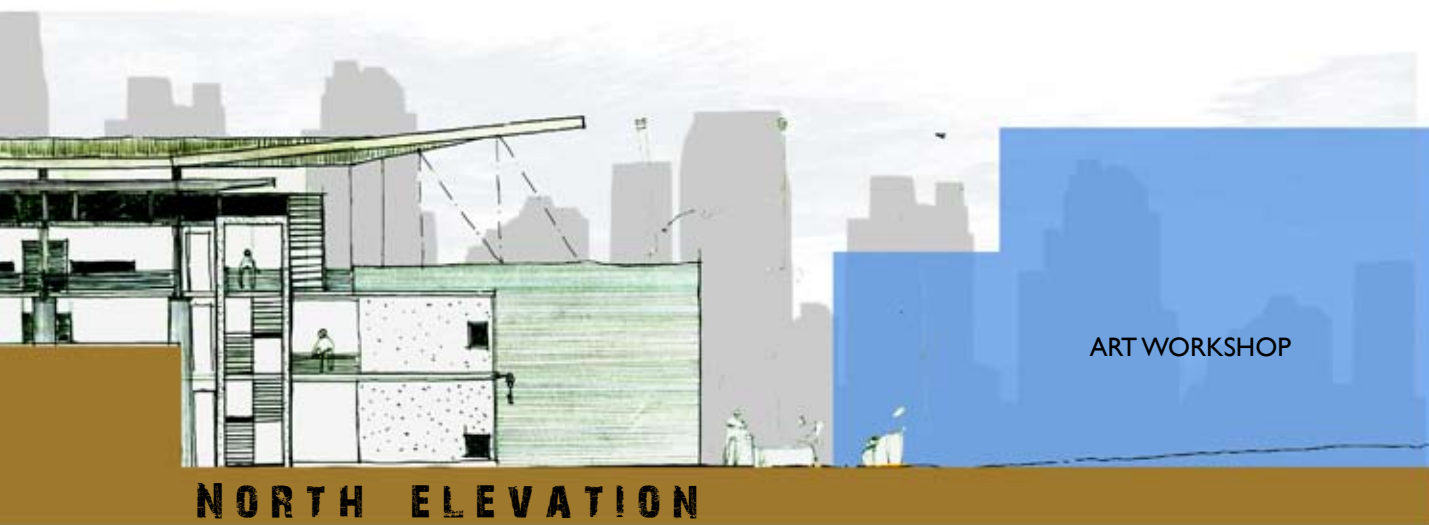


FIG 3.68\_Western Facade, June 2008





FASHION SCHOOL



ART WORKSHOP

**NORTH ELEVATION**



**EAST ELEVATION**

FIG 3.69\_Eastern Facade, June 2008





FIG 3.70\_Perspective view from activity space, June 2008

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.

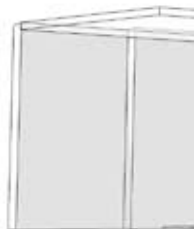


FIG 3.71\_Artist progression through intervention

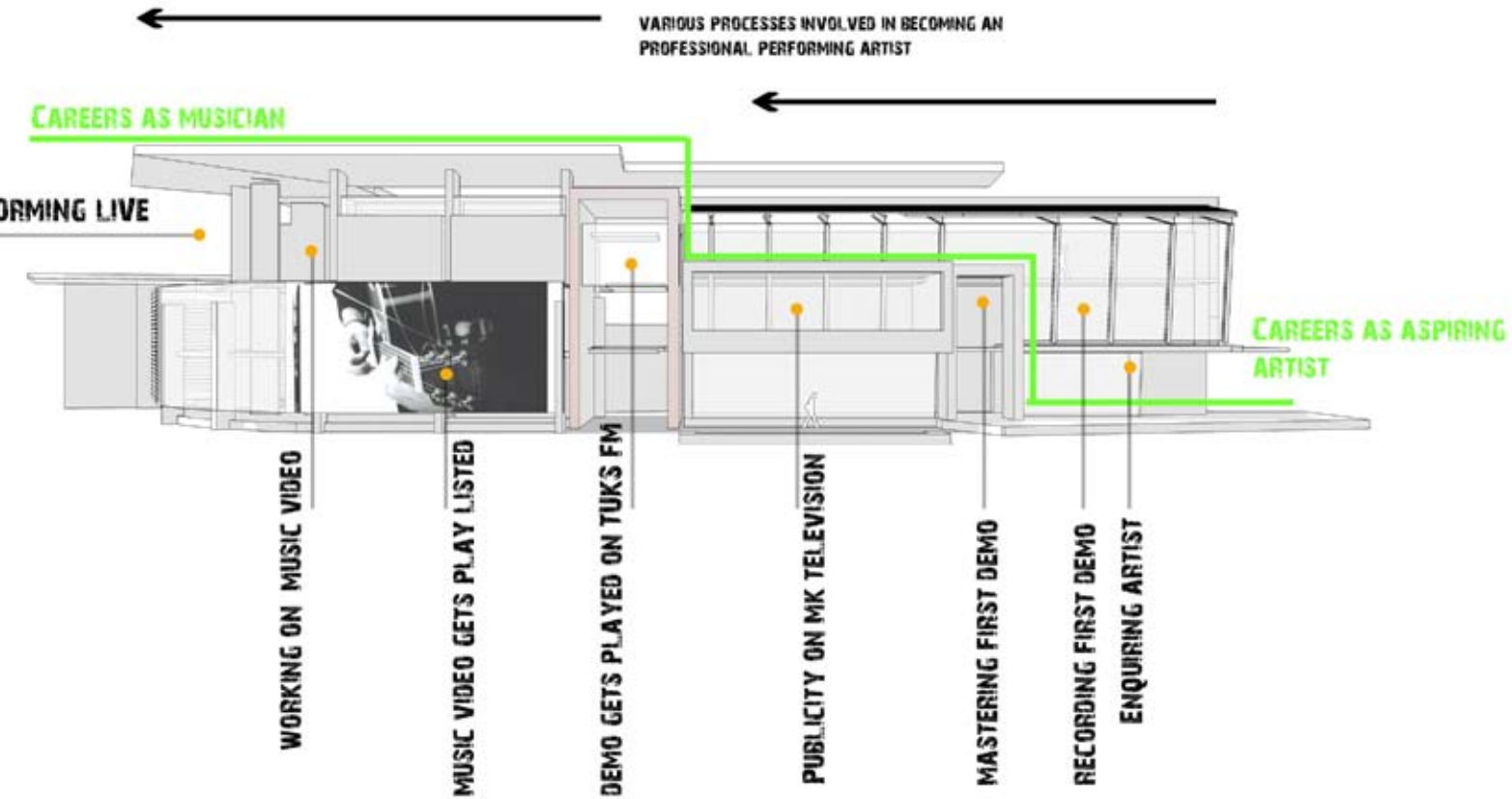


FIG 3.72\_Primary entrance articulation by means of vertical massed element





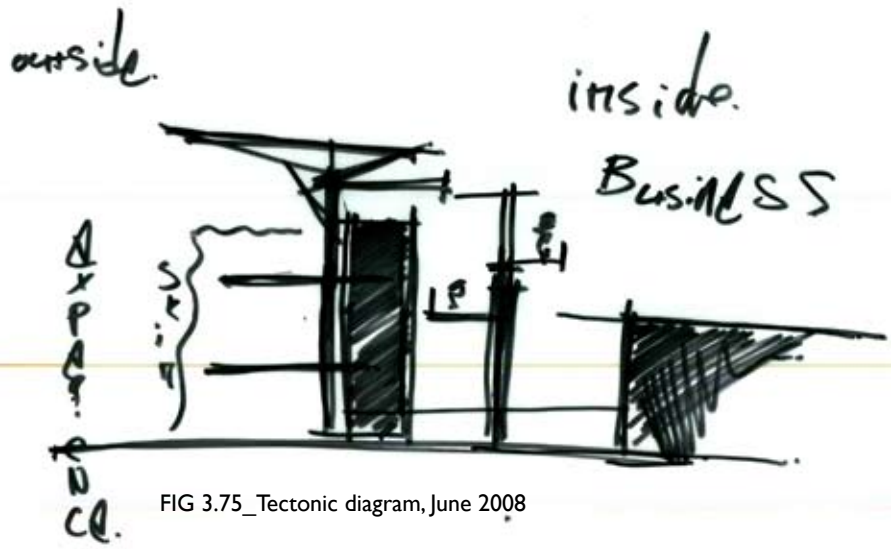
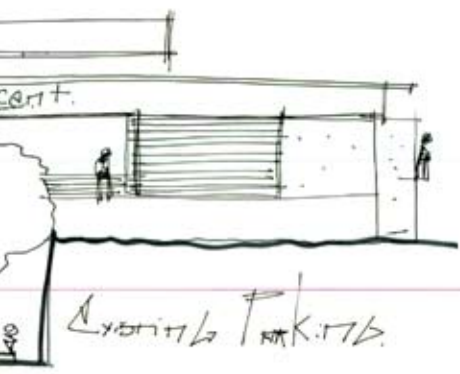


FIG 3.75\_Tectonic diagram, June 2008

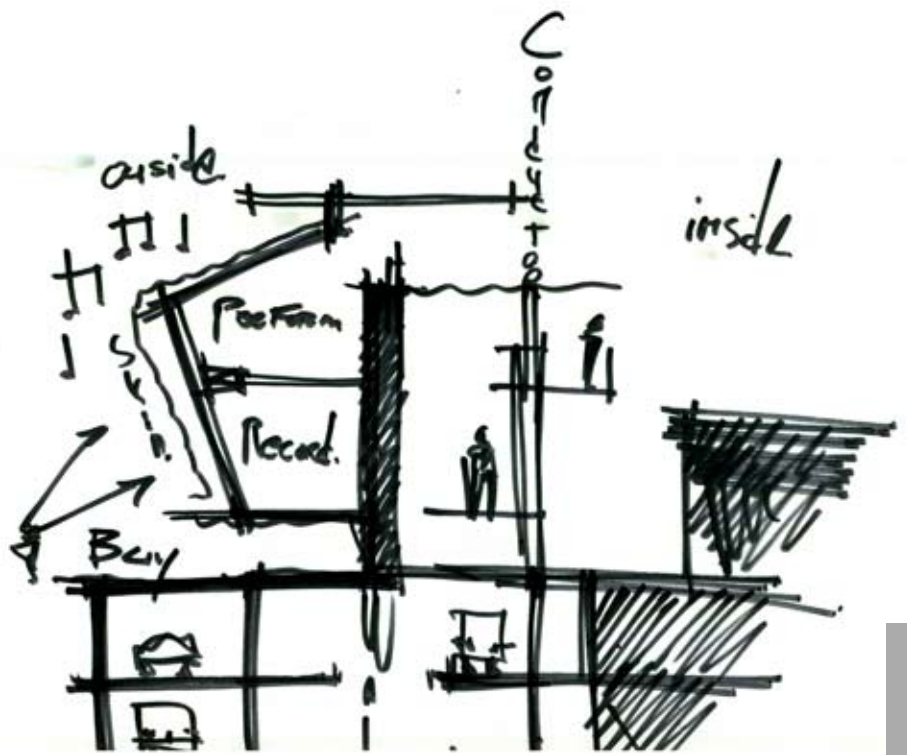
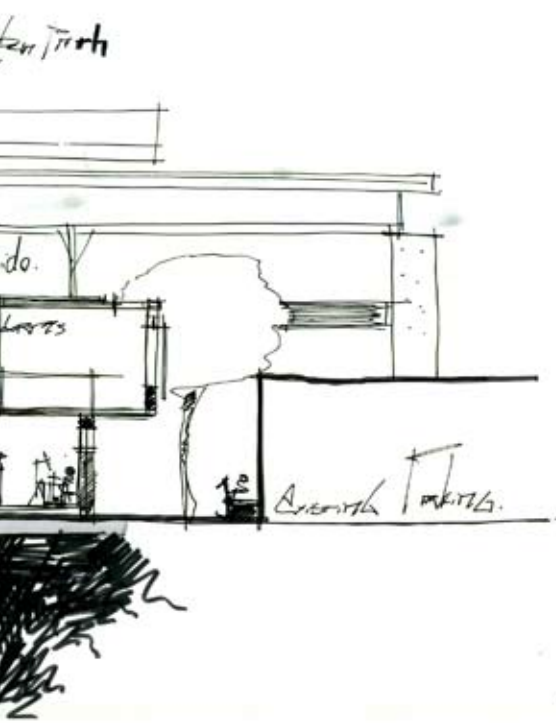
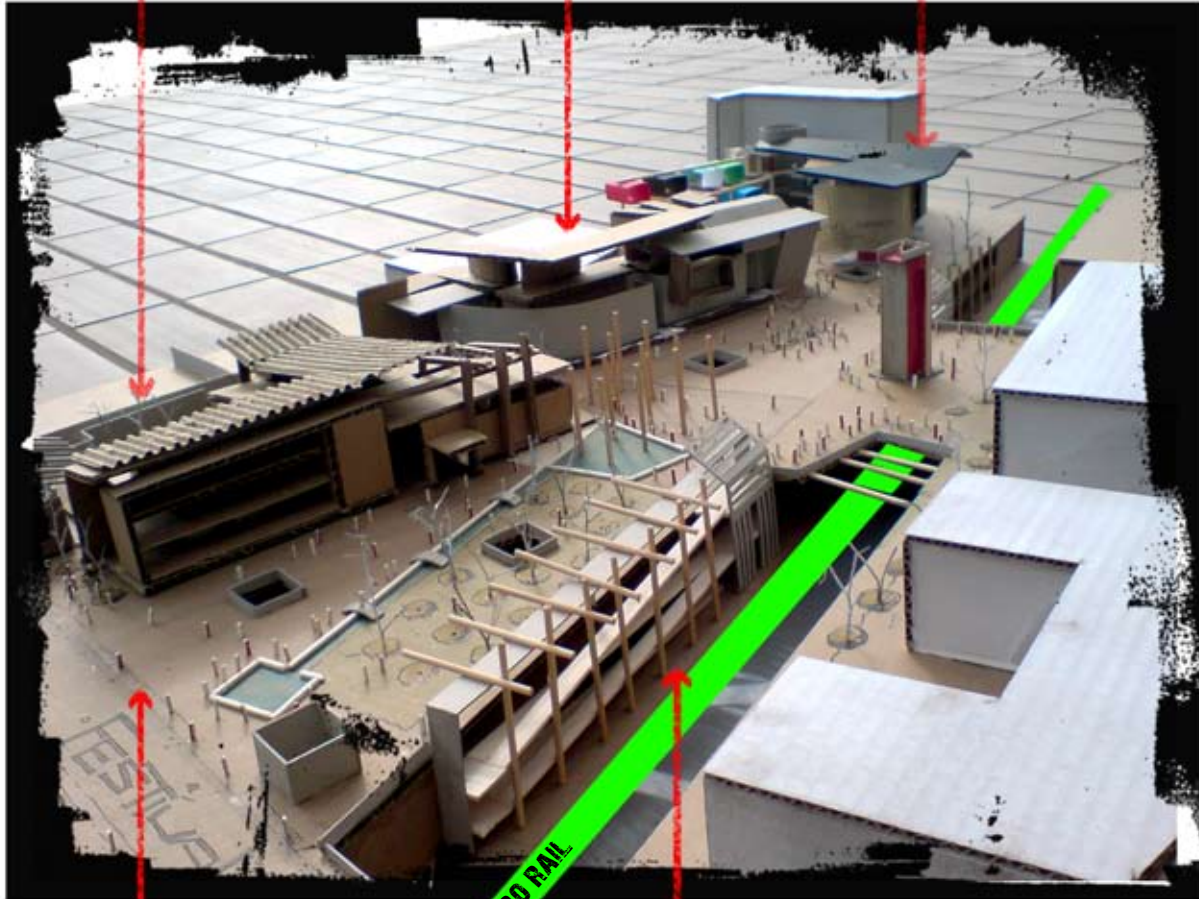


FIG 3.76\_Outside public orientated experience compared to internal working aspect of performance industry

**FASHION SCHOOL**

**MUSIC PERFORMANCE LAB**

**VISUAL ART WORKSHOP**



**METRO RAIL**

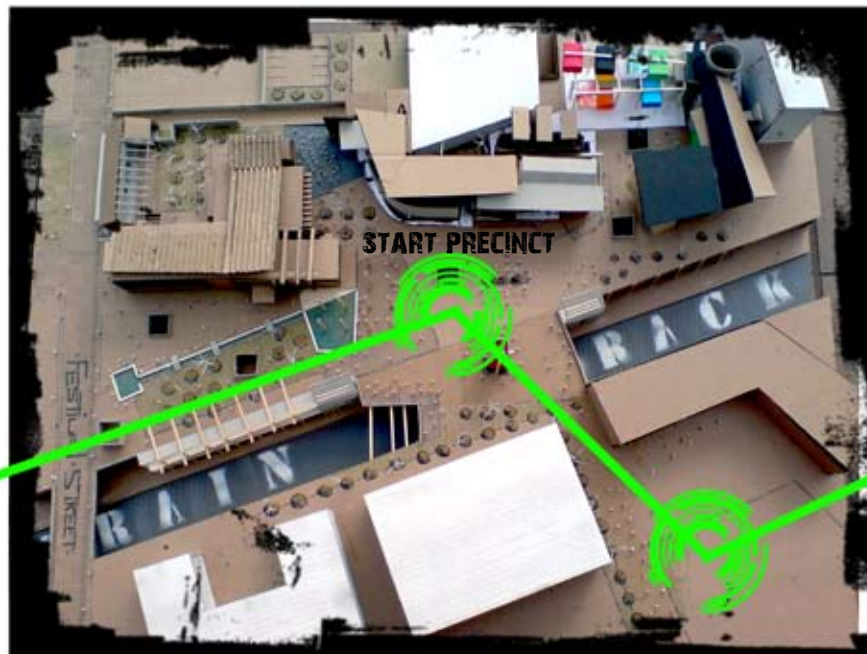
**SITE ENTRANCE FROM FESTIVAL STREET**

**VERTICAL SITE CIRCULATION**

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



**RISSIK STATION UPGRADE**

**START PRECINCT**

**AFRICAN EMBASSY**

**COMMUNITY INVOLVEMENT CENTRE**

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 people

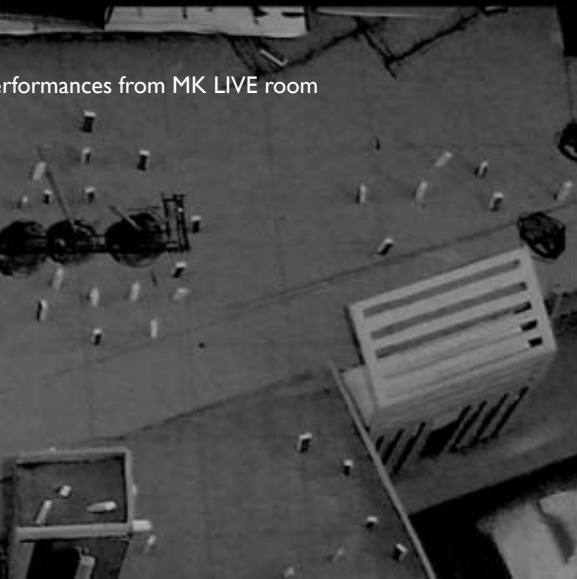




ngs



FIG 3.82\_ Transition space between Music Performance lab and Fashion school



performances from MK LIVE room



FIG 3.85\_ Urban activity space in relation to train track