

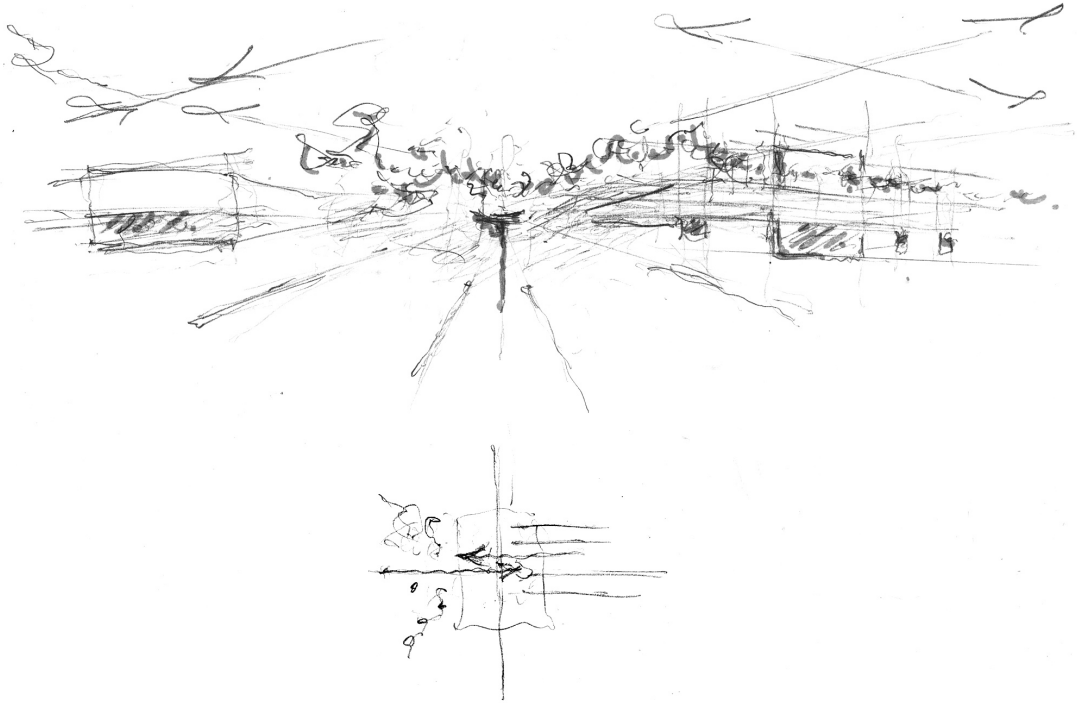
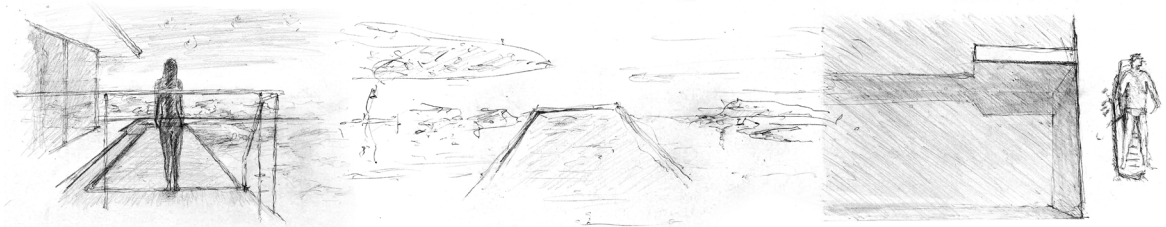
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# INTERCHANGING ANIMATION

## ARCHITECTURAL CONCEPT AND PRECEDENT STUDIES

### Conceptualising an Architectural “Threshold Device”

Introduces the concept of the intervention as ‘threshold device’, which allows an interchanging animation between components and conditions of the place and environment. Precedent studies and their respective influences are described where after ‘Sensory Architecture’ is presented as the spatial theme and narrative to the intervention. The author draws from concept and the liminality of the location to produce a programmatic response to the site.



## AN ARCHITECTURAL THRESHOLD DEVICE

“Cities consist of many components that are ‘in motion’, that have speed, that evolve. An action in a city – the insertion of a building, law, or infrastructure - intensifies or diminishes these components and their developmental processes. Acting in the complex dynamics of cities requires the insertion of a singularity, a new condition, a rupture, which encounters existing components ‘in motion’ and harnesses their potential” (Binet, Bunschoten and Hoshino, 2001: 348).

Bela-Bela was conceived as a Garden City to which the urban grain and the central gardens were integral components. Through the process to complete privatisation, the fountain and the central gardens have lost an internalised dialect with the urbanity and extended environment of Bela-Bela, a wall and a fence being the division between the urbanity and its origin.

The device inhabits the ‘wall’, the segregating condition that divides the town and its essence and becomes a remedial, or threshold device. A threshold device invites urban (and other) components into its structure and links them with elements of other conditions (Binet et al., 2001: 348). It links and brings together existing local components and potential local or global conditions (Ibid: 348). The device becomes a spatial and programmatic linkage between the urban and rural components and conditions of Bela-Bela. By referencing and including global conditions, such as the Savanna Biosphere Reserve, the Waterberg vegetation, and the fountain, and making them local, the device allows synergies to exist in-between urban and rural components and conditions.

Figure 6. 1

Conceptualisation of the intervention on a threshold. The intervention mirrors the Hydro to reinstate a relationship with the nucleus but is turned ‘outwards’ to negotiate with the context

(Author, 2015)



THE FOUNTAIN  
•  
Design Concept

## INTERCHANGING ANIMATION

The device enables the re-stitching of a dialect between conditions and components of the greater environment and creates an opportunity for counterparts to animate one another and become extensions of each other. It enables an interchanging animation between architecture and environment, and between the *everyday* and the extraordinary of the *place*, and subsequently interlinks these. This interchanging animation between conditions and components hosted in the device, guides the spatial organisation, form and articulation thereof.

### ARCHITECTURE AND ENVIRONMENT

Through architecture and intervention, existence creates symbiotic relations with the natural environment. It allows the inherent poetics of the natural environment to be made visible, to be heightened and harnessed and to animate the sensory being's milieu. Water from the fountain and subterranean bodies, and components from the natural landscape - the Savanna and Waterberg vegetation - are invited into the architectural space and harnessed at the heart of the intervention to create this symbiotic relationship. The device entices the sensory being to intersect with this interchanging animation between the water and the natural landscape, while the metaphorical ascent of this action allows the properties of both to animate the intervention's urban edge. The device engages responsibly with the natural elements to promote its preservation, and foresees our immanent existence and symbiosis with nature.

### THE EVERYDAY AND THE EXTRAORDINARY

The context provides a case where recreation lies at the physical and metaphysical core of the *place*. The device intertwines these so that the *everyday* events, and subsequently, the urbanity of the *place*, overlaps with the poetics of the fountain, the central gardens, and its associated facilities. Recreation, bathing, and swimming are thus restored as an integral part of the *everyday* of Bela-Bela.

The architecture unfolds rhythmically to form scales and modes over which the being engages with the poetic properties as well as revealing it. At the one end, it animates and becomes a part of the spaces that host the rituals and events of the *everyday*, while at the other, animates, encapsulates and inhabits the spaces for recreational usage and bathing. The dynamic narrative –the loggia and the oculus – defines privacy and scales of engagement between the *everyday* and recreation, which allows the animation of space to transverse levels.

### URBANITY AND ENVIRONMENT

Through architecture, urbanity has the means to engage with the natural environment in a sensible and sustainable manner. The properties of the natural landscape and those of the water are allowed onto the urban edges of the intervention to animate, articulate, and service these. An interchanging animation is set in motion and acts as the theme for a central redevelopment of Bela-Bela. This can be used to promote the densification and rehabilitation of the inner core that could, amongst other things, reduce urban sprawl over productive land.

Figure 6. 2

An Interchanging  
animation through  
architecture

(Author, 2015)

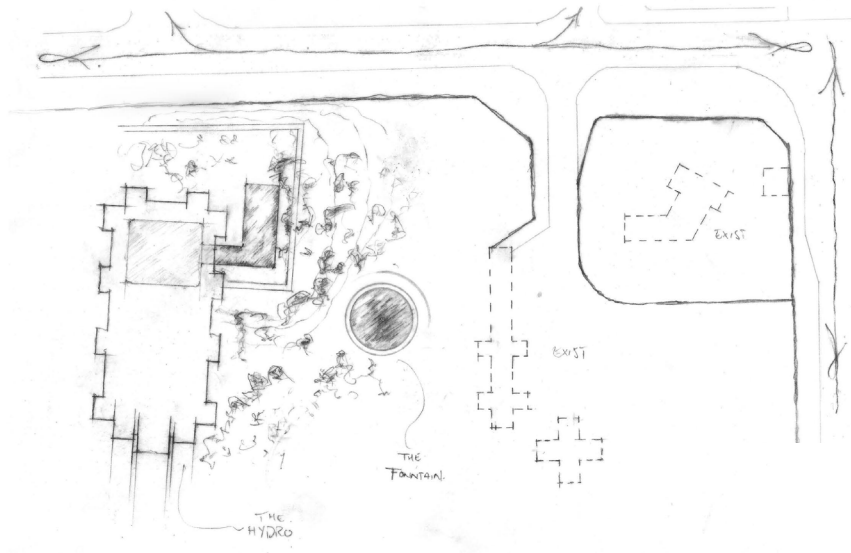


Figure 6. 3  
The Site in its current  
condition  
(Author, 2015)

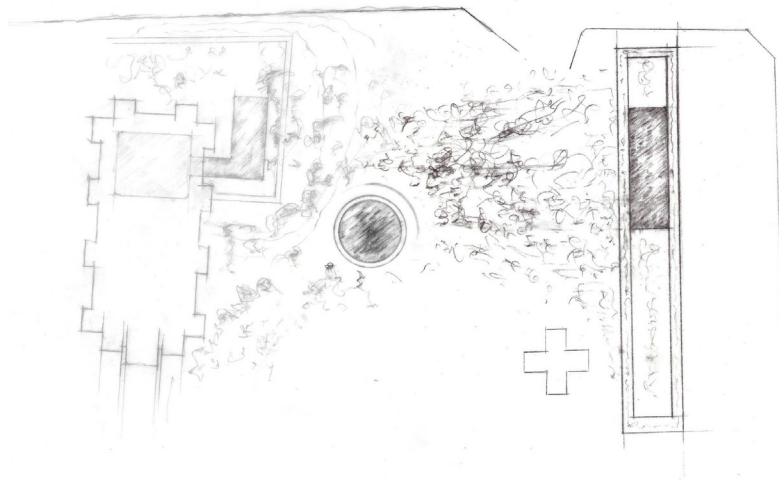


Figure 6. 4  
The positioning of  
the water from the  
fountain and the  
natural vegetation in  
a relationship on site  
(Author, 2015)

## PROGRAMMATIC INTENTIONS

### RECREATION

The intervention is to host recreational water facilities, to add to the inventory of the resort. A lap pool, a 'public' bath pool, steam rooms and saunas are served by fountain water, while they share relations to a semi-enclosed gym. Dressing, ablution, reception, foyer and administrative facilities are included for these. The building and the landscape are proposed to morph together, in order for the building to become an extension of the gardens and other clustered facilities surrounding the gardens. The independent operation of clustered facilities creates a joined concern over the public gardens, as they front the mutual edge surrounding the gardens. A semi-private entrance to therapy rooms

### CIVIC AND TOURISM

This project proposes the creation of a joint custody between private and public on the site and at the gardens. The intervention hosts a multi-purpose hall with a foyer/reception and gallery, set in an urban 'conservatory' or garden, for the use of the town and the resort, and also aids the lack of civic space. The building hosts a public floral greenhouse and nursery for the production of flowers and plants for wholesale, as well as a conservatory for indigenous vegetation from the region. It references the extended environment of Bela-Bela and becomes a referential device. Furthermore, the interventions host a managerial facility, in conjunction with the greenhouse and conservatory, which will contribute research to, and offer education in the field of agriculture and the conservation of the Savanna region. Ablutions service both this facility and the multi-purpose hall.

### EVERYDAY

With the decommissioning of the 'wall', a range of facilities, including the intervention, animate the public park. The intervention fuses recreation and tourism with the public through a commercial and civic edge that fronts the eastern edge. It intertwines with recreation through a florist, a restaurant and a bakery with a coffee shop. These are serviced by a kitchen for both the restaurant and the bakery, and public ablutions. A fresh produce and craft market is proposed to intertwine with the gardens and to become an extension of the intervention through the greenhouse. Therapy and water therapy rooms amongst the pools are to be publically accessible from the eastern street edge through joint operation.

### URBAN ANCHOR AND ACUPUNCTURE

By the creation of a new condition to the stagnant matrix of Bela-Bela, the intervention aims to serve as an acupuncture treatment to the region, and to facilitate new relations towards an integrated environment. It also aims to serve as the typology for new development at the core, through the interchanging animation between natural landscapes and urbanity.



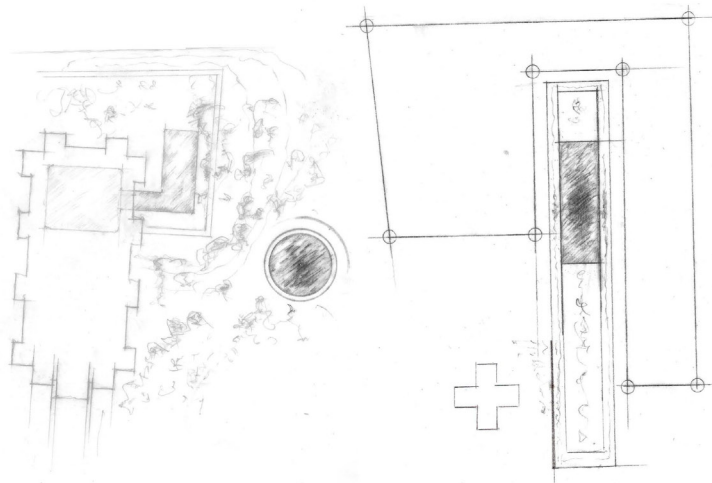


Figure 6. 5  
The provision of an  
urban edge  
(Author, 2015)

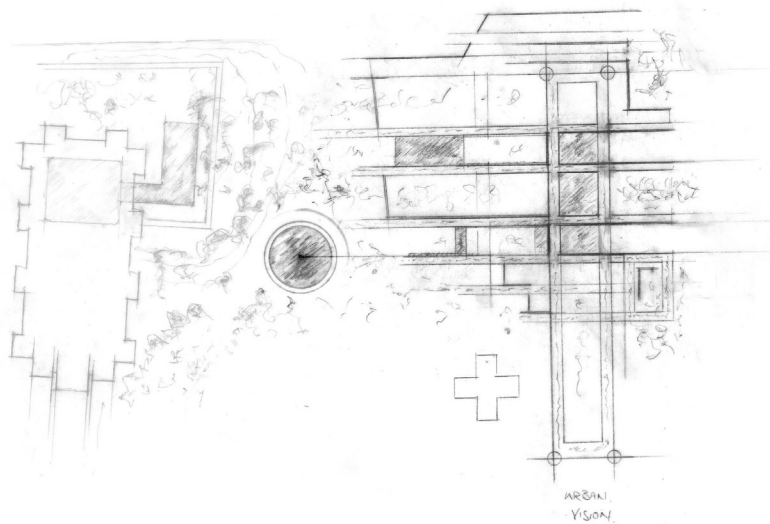


Figure 6. 6  
An interchanging  
animation  
(Author, 2015)

## PRECEDENT STUDIES

### LES GRANDES TABLES DE L' ÎLE SEGUIN

(2011)

RESTAURANT, ÎLE SEGUIN, PARIS

CLIENT: LES GRAND TABLES

ARCHITECTS: 1024 ARCHITECTURE



The ephemeral scaffolding structure serves as a framework and encompasses an elongated rectangular wooden volume (Designboom, 2011). A translucent glass skin wraps the outer shell and becomes a glowing lantern at night (Ibid, 2011). This project can be described as a hybridisation between a greenhouse and a habitable space. It's tectonic structure, achieved by metal tube scaffolding “encompassed beneath a transparent umbrella”, as well as the suspended ceiling contribute towards its appropriation as habitation within a greenhouse (Dezeen, 2011). The natural landscape is allowed to become an extension to the enveloped space. By making the environment ‘visible’, and through environmental animation of the architectural space, an interchanging animation is set in motion. The structure serves as an architectural device that ‘assemblés’ the environment, as it invites the landscape into the structure, while allowing the public to intersect with its properties.

### NAOSHIMA MUSEUM (1995-2006)

CONTEMPORARY ART MUSEUM,

NAOSHIMA ISLAND, JAPAN.

ARCHITECT: TADAO ANDO



The architect uses a small selection of materials and simple forms to blend the structure into the surrounding landscape. Three overlapping cubes and a circle with a rectangular guest wing form the building plan of the museum (arcspace.com, 2002). Ando's architectural style is translated into a microcosm of contrasting elements, namely past vs. present, wood vs. concrete and light vs. shadow (benesse-artsite.jp, 2015). The architecture ‘gathers’ the natural landscape into its structure, while mimicking it through the morphing of its structure. The annexed hotel rooms form an elliptical building surrounding a similarly elliptical inner impluvium. The courtyard mirrors the basin and allows circulation around it. An oculus allows daylight into deep spaces of unadorned concrete walls and, while retaining an uninterrupted relationship with the natural environment, envelops it.

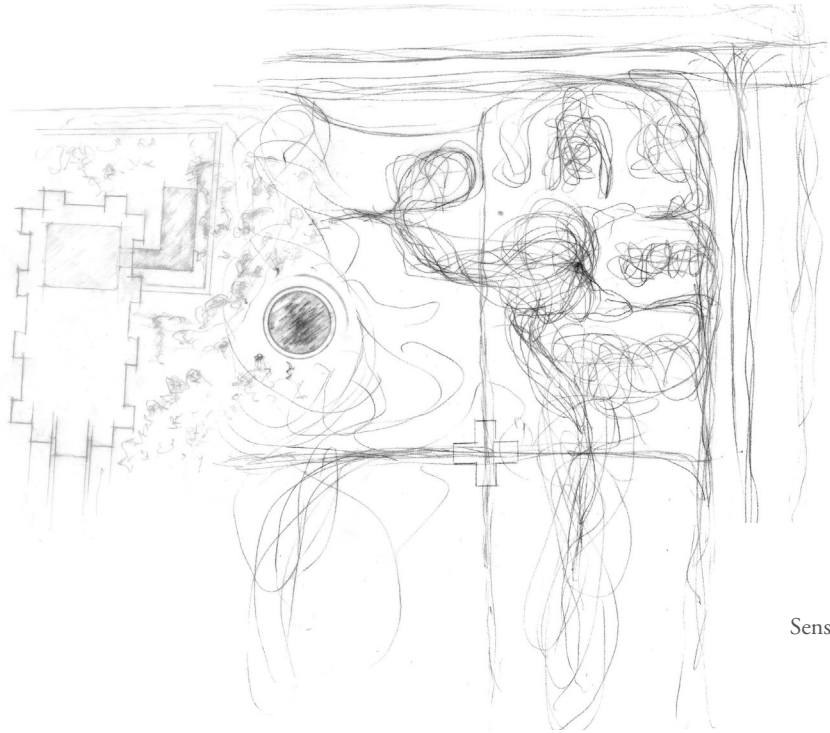


Figure 6. 7  
Sensorial promenade  
(Author, 2015)

NAMAN SPA, (2015)

DAY SPA RETREAT, DA NANG, VIETNAM.

ARCHITECTS: MIA DESIGN STUDIO



Consisting of 15 treatment rooms, this “oasis tranquillity” spa is renowned for its open air gardens and relaxing platforms surrounded by hanging natural vegetation. A large pool serves as an atrium space which is shielded by planting trails from the green roof, creating a vegetated screen around the water. Vertical landscapes consisting of various indigenous plants are created through the design of lattice patterns which allow sunlight to penetrate the interior space. Natural ventilation, along with this use of local plants, is carefully designed throughout the rhythmic facade screens. This serves to keep the building cool and create a healing environment throughout the treatment and exercise rooms. In this spa, nature demarcates the interior space as the network of vertical and horizontal sections that make up the facade are reflected into the building which in turn “softens the distinction between building and landscape” (Dezeen, 2015).

CHICKEN POINT CABIN, (2002)

WATERFRONT PROPERTY

ARCHITECTS: OLSON KUNDIG



The firm of kundig olson was created with the firm belief that buildings can serve as a bridge between nature, culture and people, and that inspiring surroundings have a positive effect on people’s lives (DesignRulz, 2012). The bulk structure frames a tectonic junction with the outside. This flow’s continuity is ensured by the creation of levels at this junction that mimics the exterior in its fragile form and intertwines the two spaces. This this project serves as form precedent the articulation of junctions between interior and exterior and urban and nature.

# SENSORY ARCHITECTURE

## A DYNAMIC NARRATIVE: THE LOGGIA AND THE OCULUS

The conceptual intentions necessitate that rituals of two polar activities be fused. To allow for a continuum in a reciprocal animation, the boundaries of spaces expand and allow nature and the water to inhabit these boundary demarcations and determine privacy. Where greater divisions of privacy are required, these demarcations expand further and deeper through interplay on different levels, to form a loggia, which is animated by the properties of the water and the natural landscape. The spatial continuum that overlaps the boundary is allowed to animate both spaces.

Along with the loggia, the courtyards are used to vary privacy and add rhythm to a theatrical unfolding of space. The courtyards become oculi that live outwards, towards the exterior; phenomena (such as steam, fountains and water circulation), arising and ascending from the central “interchanging animation”, are allowed to animate peripheral spaces of the intervention that become thresholds to the context.

## ARCHITECTURAL AND THE SENSORIAL PROMENADE

Le Corbusier describes the sculptural unfolding of space along his acclaimed ‘architectural promenade’ through where you enter the space: “The architectural spectacle at once offers itself to the eye... perspectives develop with great variety, developing a play of light or making pools of shadows” (Le Corbusier, Jeanneret, 1995: 60).

The architecture of the threshold device unfolds theatrically and opens up or encloses rhythmically along a similar promenade. It directs the being through its senses and draws him closer to the heart of the intervention through the properties of water and the natural landscape. Sensual engagement intensifies as one gets closer to the nucleus of the intervention. At the heart, it engages all the senses and submerses the being into the interchanging animation between architectural space, the natural environment and the water from the fountain.

Figure 6. 8

Conceptual translation and spatial exploration of the loggia and oculus

(Author, 2015)

