

7

DESIGN

DESIGN DEVELOPMENT

Creating the Device

This chapter introduces the main design generators, where after the design of the ‘threshold device’ and the ‘sensorial promenade’ is expressed through its narrative, site intentions, and development in the creation of an “interchanging animation”.

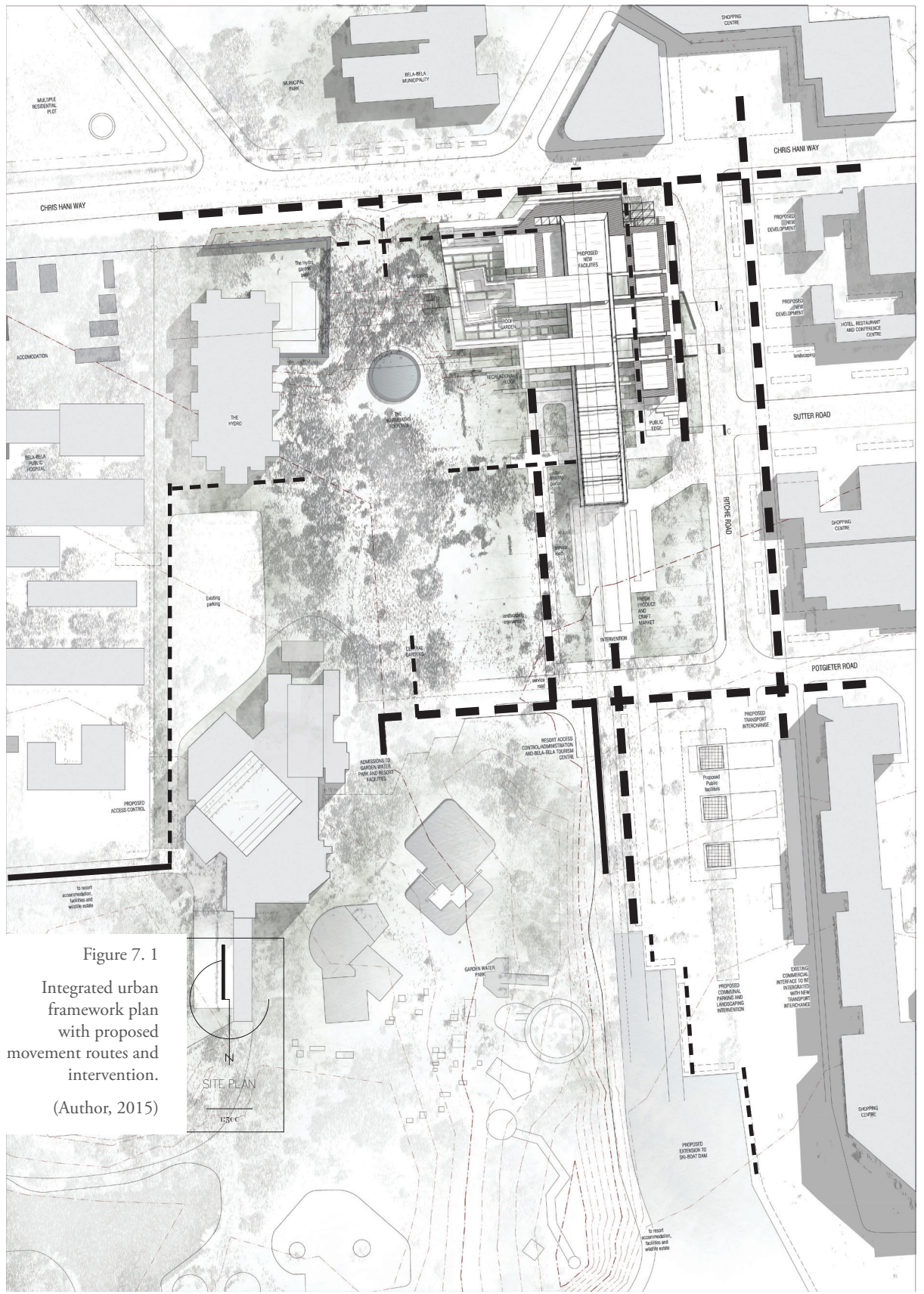


Figure 7.1
Integrated urban
framework plan
with proposed
movement routes and
intervention.
(Author, 2015)



DESIGN GENERATORS

URBAN VISION AND SITE

The urban vision proposes the re-stitching of the urban grain with the central gardens through means of the 'Urban Commons', a spatial layer that inhibits the segregating condition. A promenade extends along the eastern boundary of the resort that is flanked by new civic, public, commercial, transportation, and tourism nodes. This promenade terminates at the south of the site with a craft and fresh produce market and three routes extending onto the site - a public and semi-public one along the urban edge to the east and another into the gardens to the west. These routes extend along a floral greenhouse that becomes the spine of the intervention.

CONCEPT

The interchanging animation between natural vegetation, water, and architecture spatially envelop the nucleus of the intervention. The intervention itself simultaneously also becomes a threshold device that stitches the urban core with the central gardens that are proposed to become public. The two routes that meet the intervention diverges and becomes three sensorial promenades – a public and a semi-public route extending along the street and urban edge of the intervention, and the other into the gardens, which morphs with the building to become the recreational edge.

EXISTING FABRIC

The existing architecture of the facilities at the Warmbaths Resort expresses a relationship between the water and the sky through an interplay on the Oculus. It furthermore determines privacy and engagement through the adaptation of the Loggia. The device continues these themes in the way the space is organised, so as to have a direct spatial relation to the facilities and to introduce this theme into the town's grain.

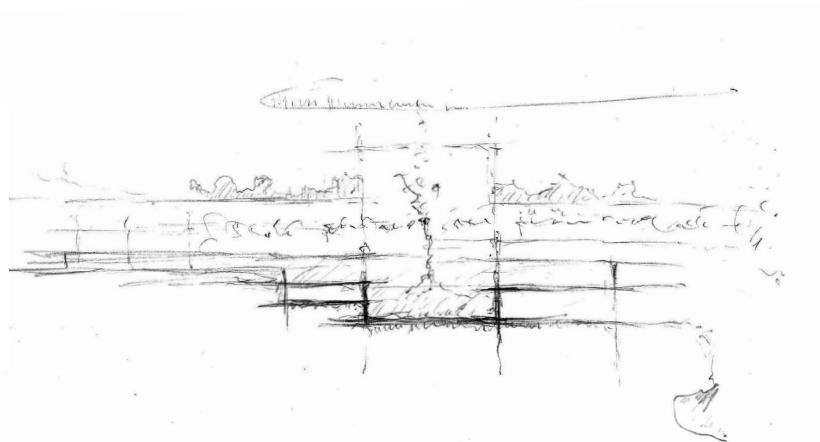
PROGRAMME

The intervention is divided into a central spine with a recreational edge towards the gardens in the west, and a public commercial edge to the east. The central spine terminates at the north and south with civic, yet tourist attractive edges. Access to therapy rooms alongside the recreational interface should also be accommodated along a semi-public route at the commercial edge. The greenhouse's enclosure is to merge with adjacent spaces so that it articulates or encloses these. The recreational edge is to merge with the gardens and open and unfold into the greenhouse enclosure. Similarly, the commercial edge is to merge with the spine so that space overlaps edges and animates not only the enclosure but also the adjacencies.

Figure 7. 2

Formal development of intentions through an interplay on the concept of the loggia and oculus

(Author, 2015)



PLANNING

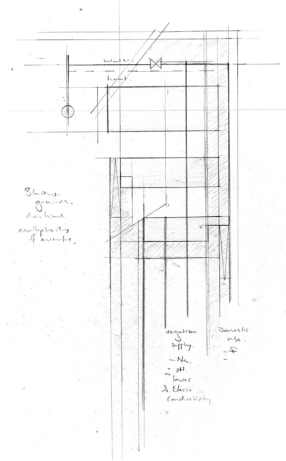


Figure 7. 3
The traditional downstream flow from the fountain as form genesis (left)
(Author, 2015)

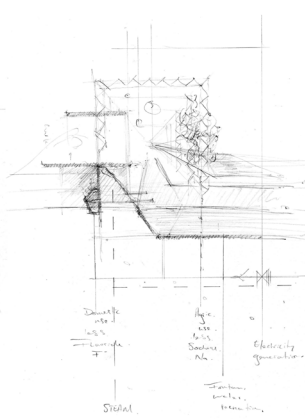


Figure 7. 4
The integration of the intentions with the spatial and formal vernacular (below)
(Author, 2015)

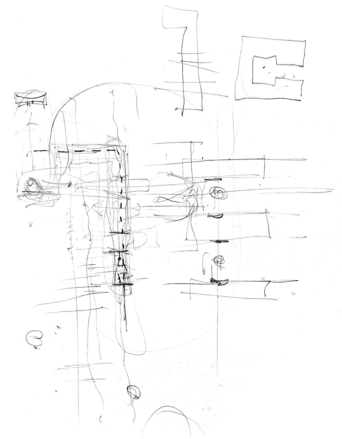


Figure 7. 5
Re-scripting the edge conditions and integration with the 'everyday' (above)
(Author, 2015)

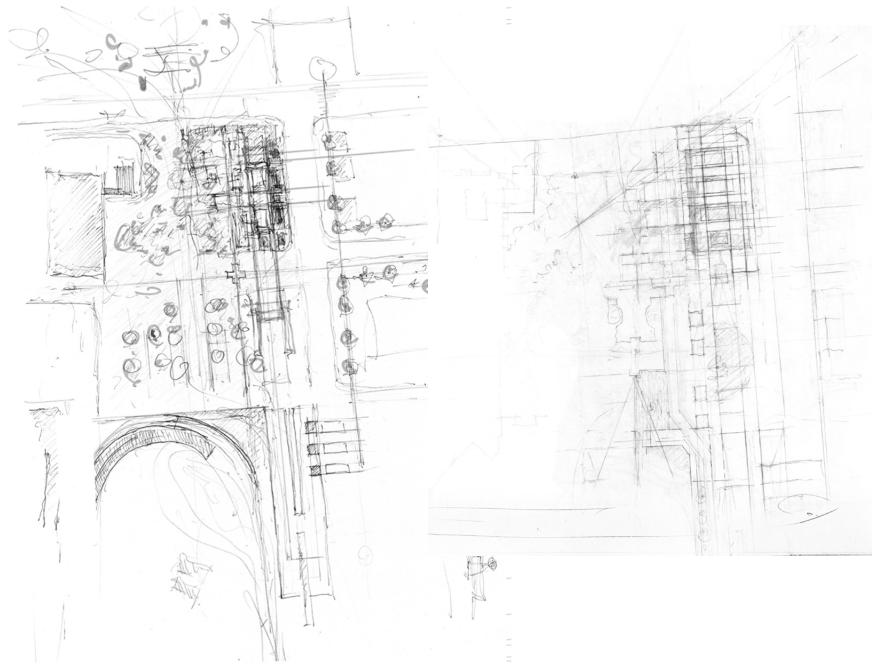




Figure 7. 6

The establishment of a central spine with a recreational edge to the west and public edge to the town. A rhythmic interplay allows space to overlap and levels to blend.

(Author, 2015)

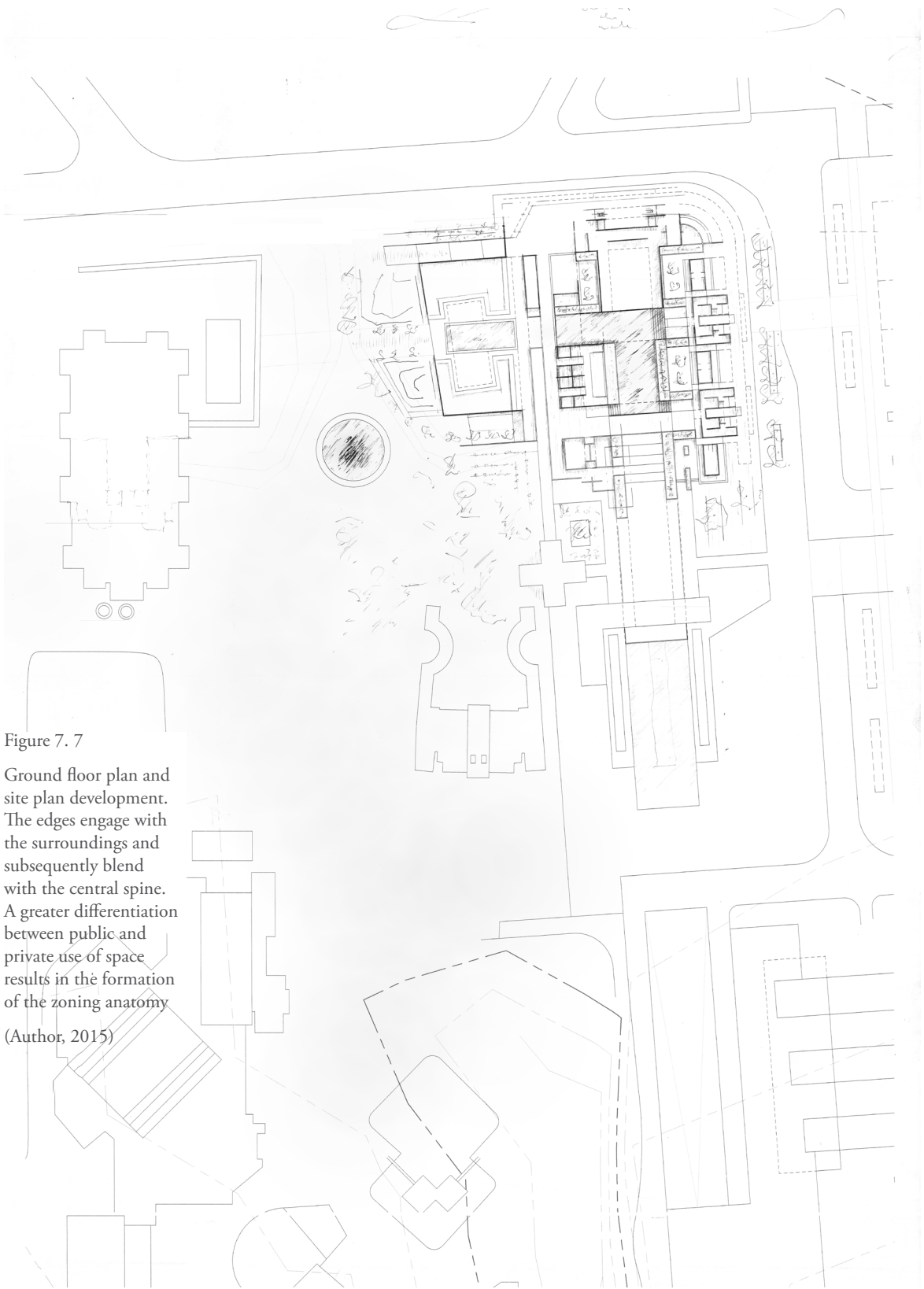


Figure 7. 7
Ground floor plan and
site plan development.
The edges engage with
the surroundings and
subsequently blend
with the central spine.
A greater differentiation
between public and
private use of space
results in the formation
of the zoning anatomy
(Author, 2015)

Figure 7. 8

Development and fusion of edges and levels. This iteration presents a central loggia to the east flanked by the street edge extending into the central spine on a first level. These spaces accommodated a florist and a greengrocer interconnected with the greenhouse but the accommodation of a greengrocer was discarded as growth conditions for fruit and vegetables couldn't be achieved if the greenhouse is to accommodate other functions as well.

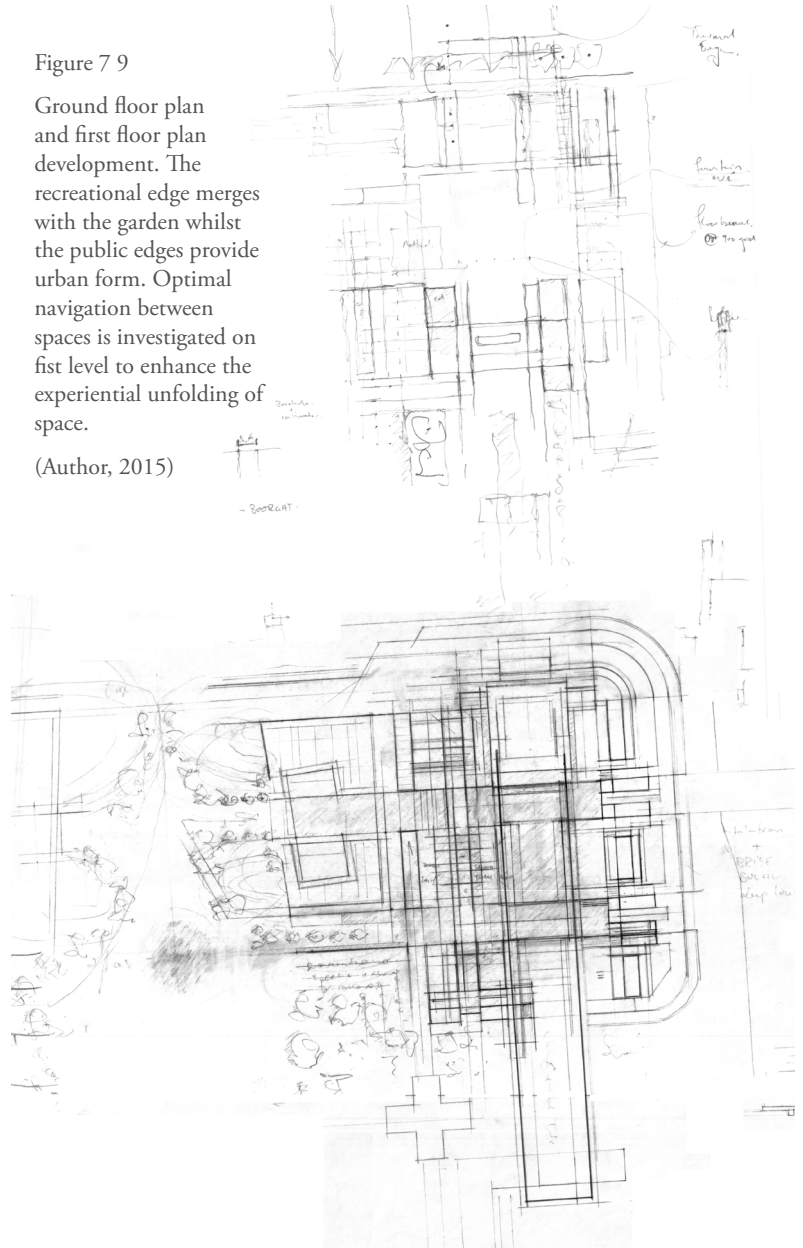
(Author, 2015)



Figure 7 9

Ground floor plan and first floor plan development. The recreational edge merges with the garden whilst the public edges provide urban form. Optimal navigation between spaces is investigated on first level to enhance the experiential unfolding of space.

(Author, 2015)



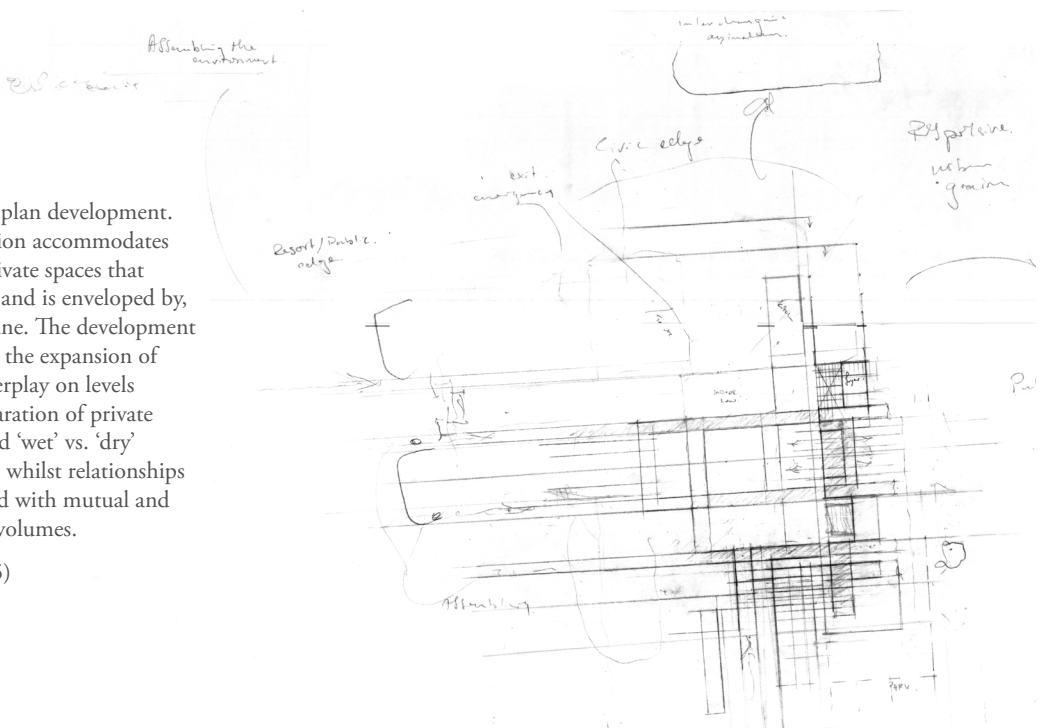
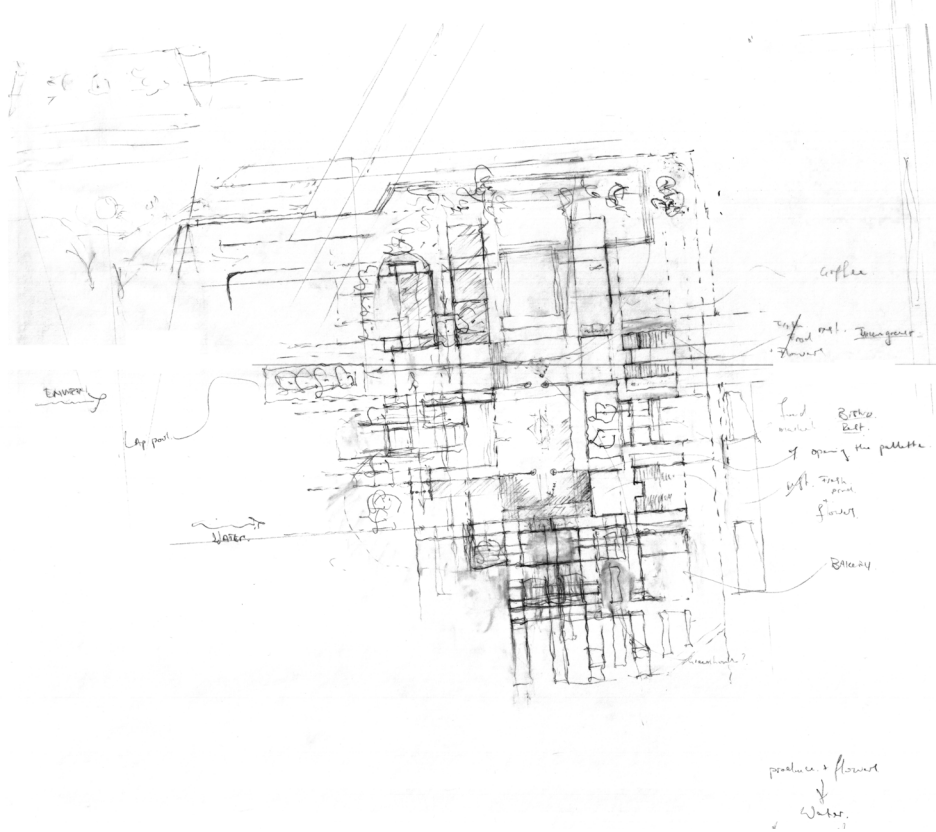


Figure 7. 10

Ground floor plan development. The intervention accommodates public and private spaces that conjoin with, and is enveloped by, the central spine. The development plans indicate the expansion of edges and interplay on levels towards a separation of private and public and 'wet' vs. 'dry' usage whilst relationships are maintained with mutual and Neighboring volumes.

(Author, 2015)



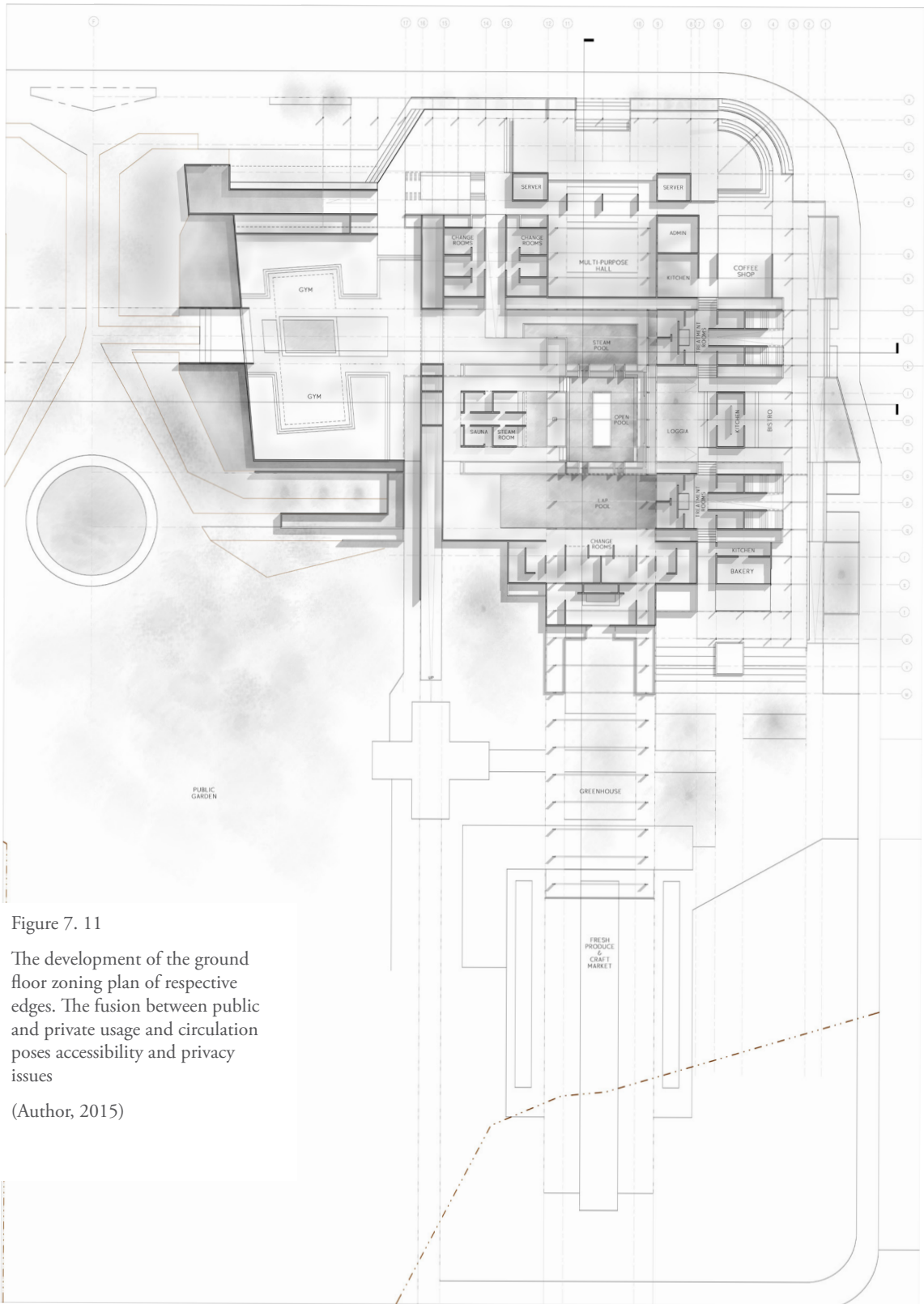


Figure 7. 11

The development of the ground floor zoning plan of respective edges. The fusion between public and private usage and circulation poses accessibility and privacy issues

(Author, 2015)

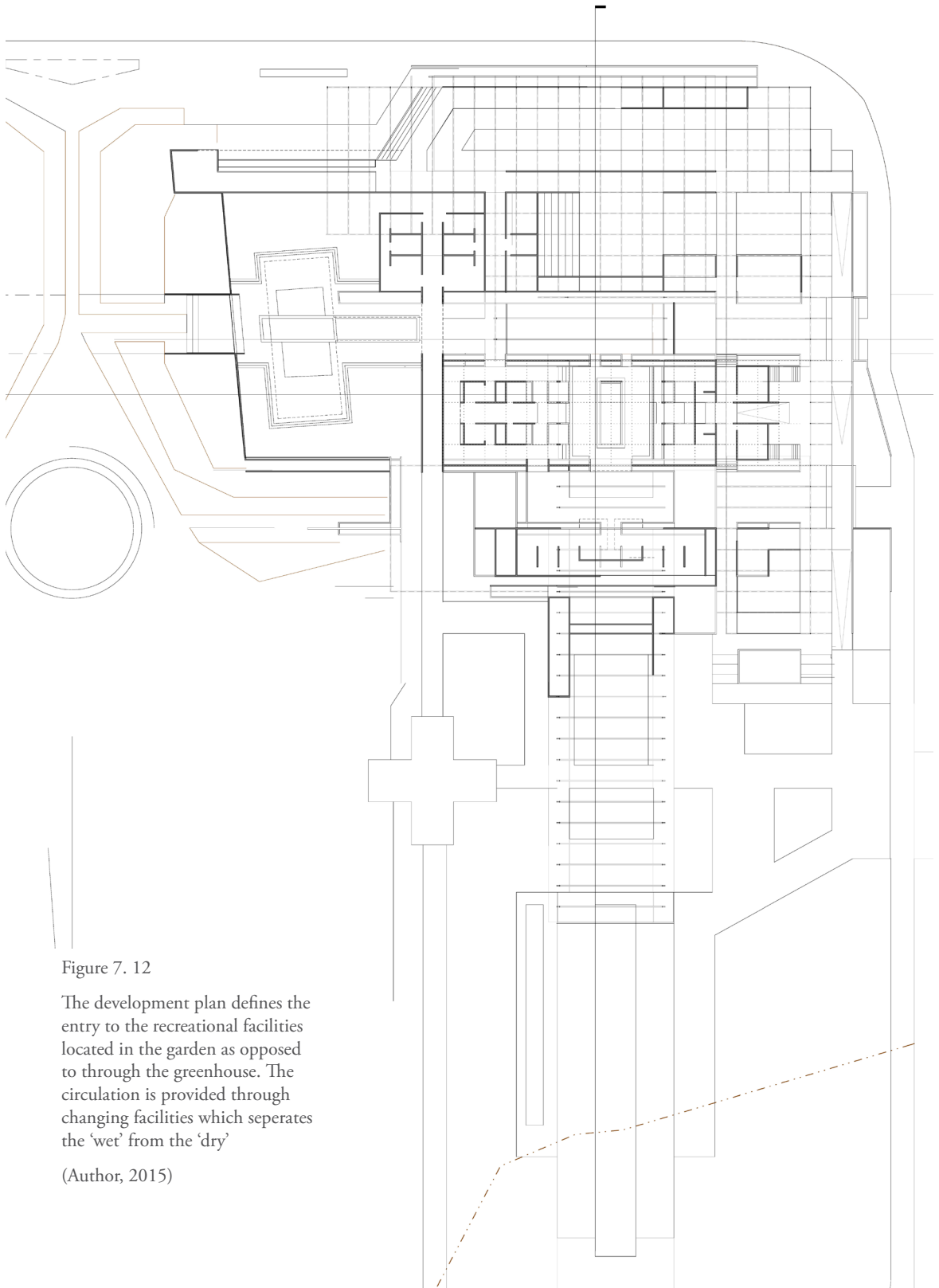


Figure 7. 12

The development plan defines the entry to the recreational facilities located in the garden as opposed to through the greenhouse. The circulation is provided through changing facilities which separates the 'wet' from the 'dry'

(Author, 2015)

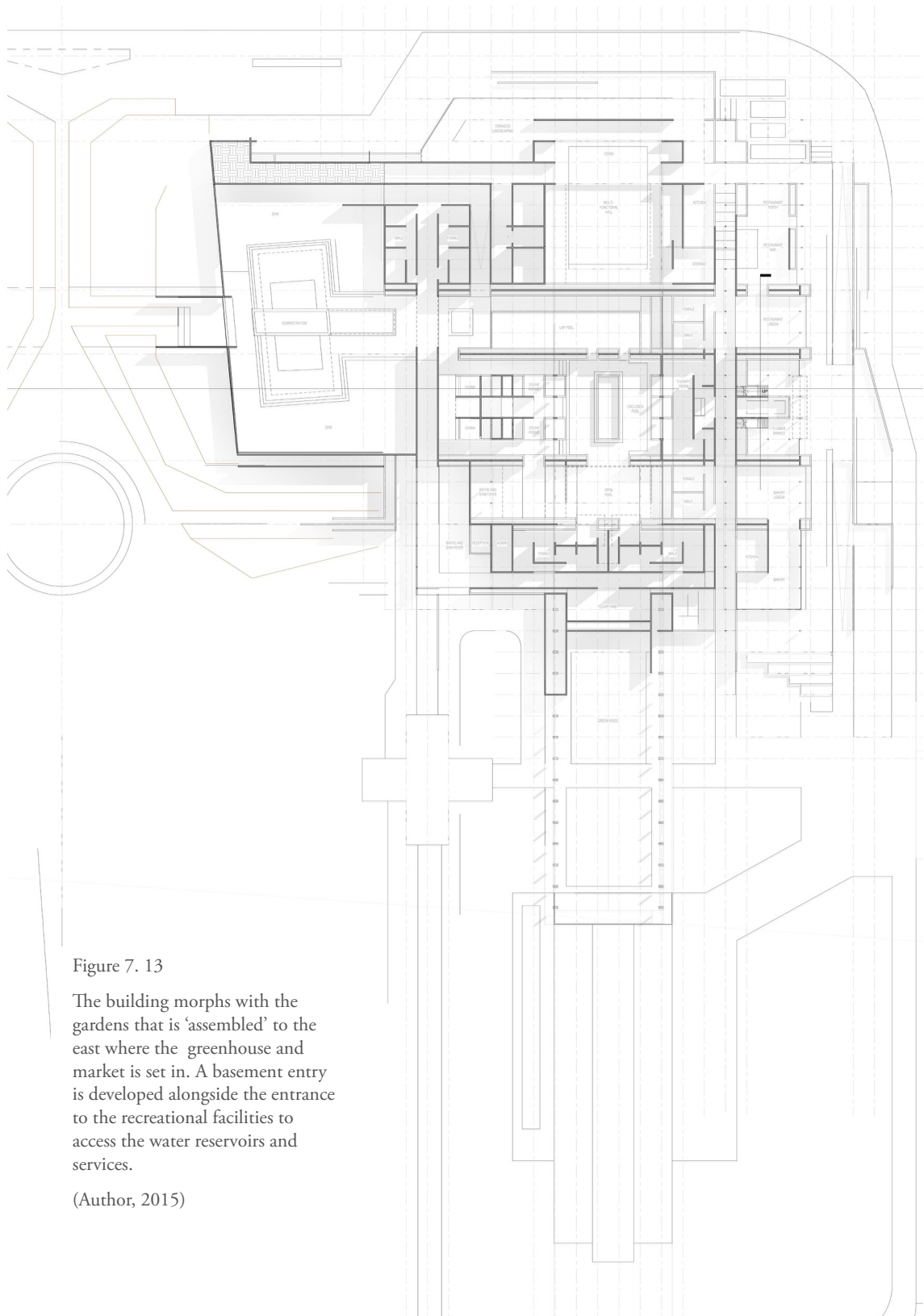


Figure 7. 13

The building morphs with the gardens that is 'assembled' to the east where the greenhouse and market is set in. A basement entry is developed alongside the entrance to the recreational facilities to access the water reservoirs and services.

(Author, 2015)

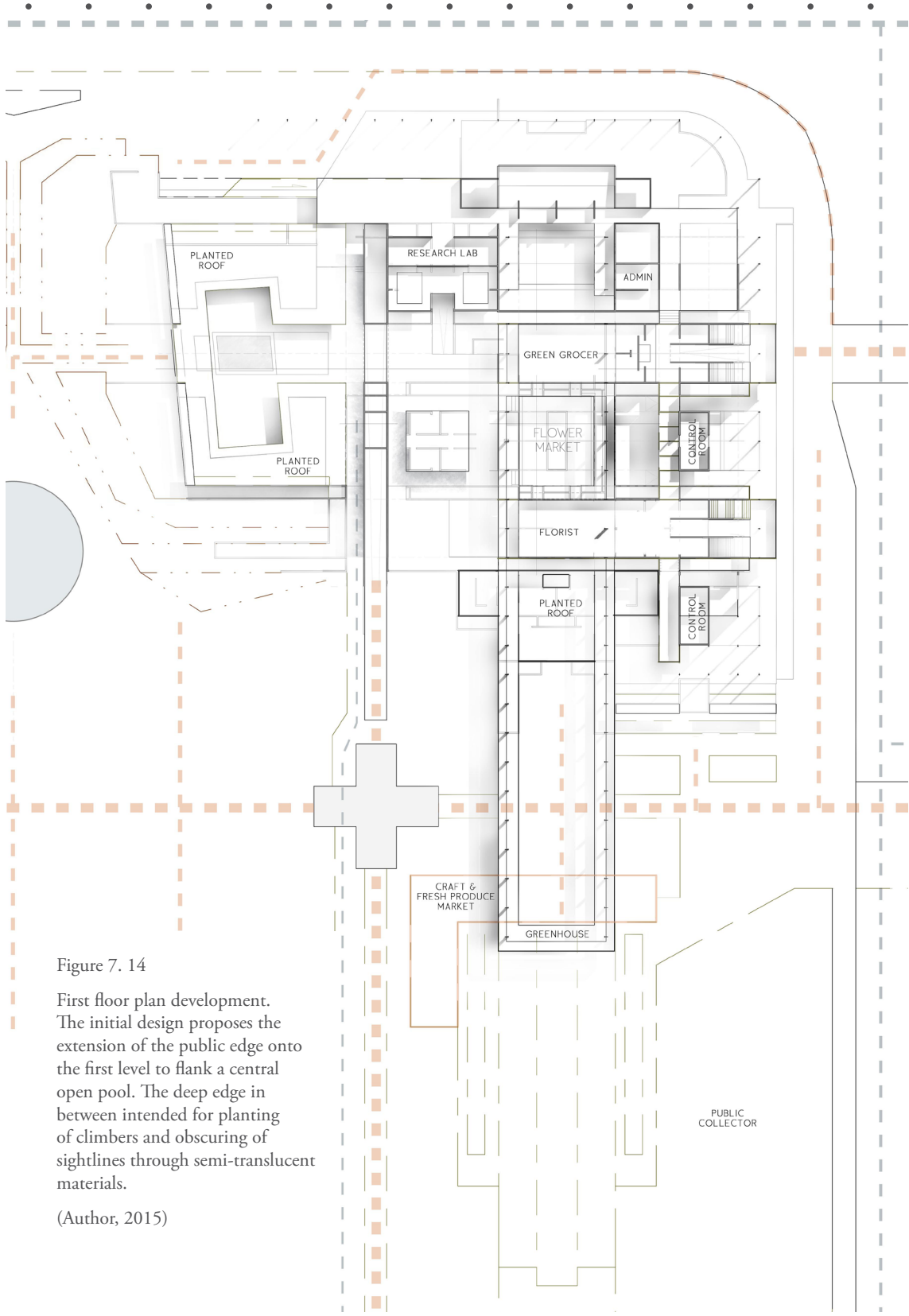


Figure 7. 14

First floor plan development. The initial design proposes the extension of the public edge onto the first level to flank a central open pool. The deep edge in between intended for planting of climbers and obscuring of sightlines through semi-translucent materials.

(Author, 2015)

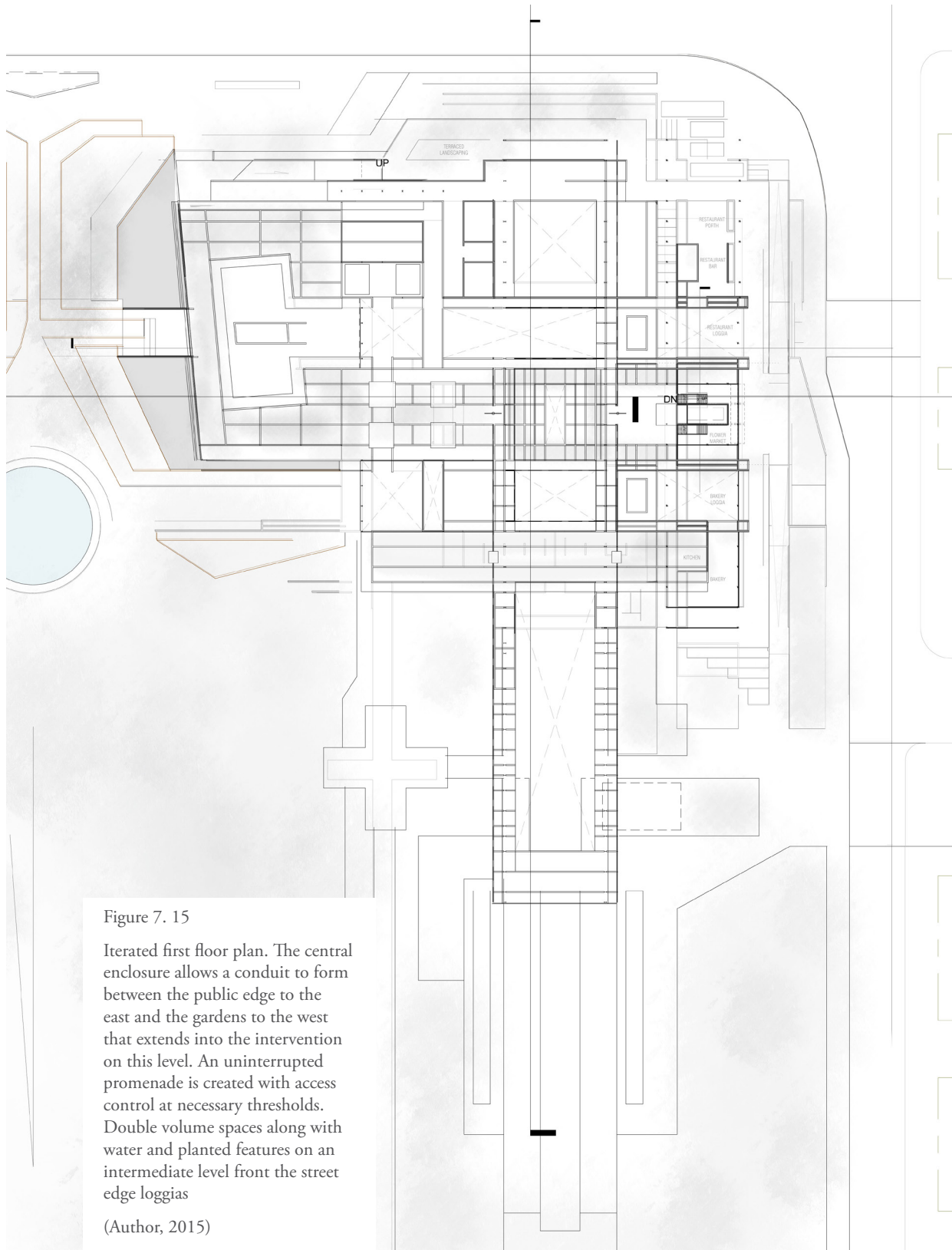


Figure 7. 15

Iterated first floor plan. The central enclosure allows a conduit to form between the public edge to the east and the gardens to the west that extends into the intervention on this level. An uninterrupted promenade is created with access control at necessary thresholds. Double volume spaces along with water and planted features on an intermediate level front the street edge loggias

(Author, 2015)

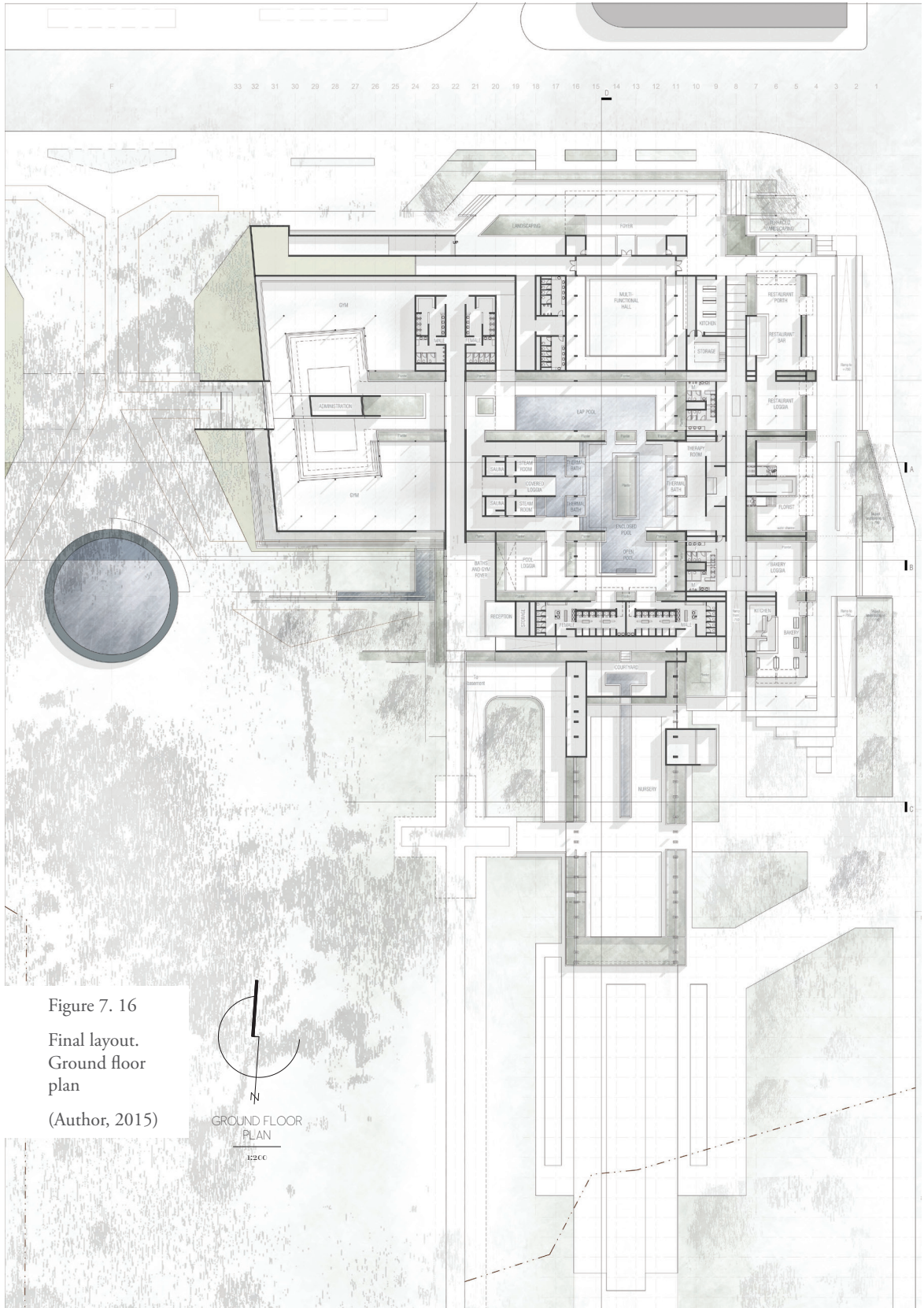


Figure 7. 16
Final layout.
Ground floor
plan
(Author, 2015)

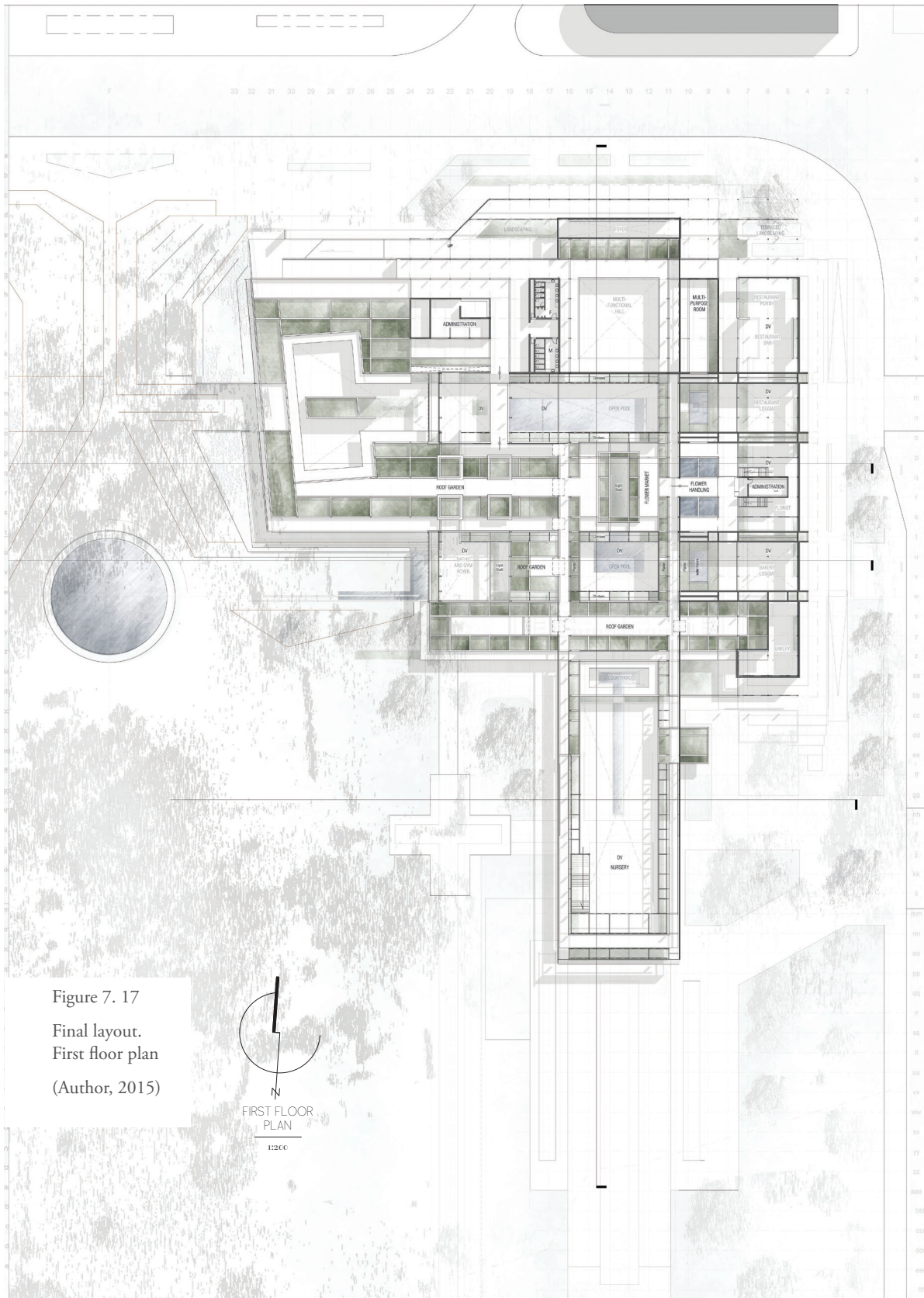


Figure 7. 17
Final layout.
First floor plan
(Author, 2015)



“THAT WHICH ASCENDS”

INTERCHANGING ANIMATION

The central concept of an interchanging animation between architecture and environment is made to manifest at the nucleus of the intervention. A greenhouse extends from north to south along the central spine, while the pools at the heart open up into this volume. The qualities of the natural environment are allowed to animate the space through planters (that separate privacy), and through the pools of water from the fountain to produce a new condition for bathing and swimming. Metaphorically, the design projects from the nucleus and this spine through levels where it animates the adjacent spaces with the properties from of the natural environment.

THE CIVIC EDGE(S)

Towards the south, the device monumentalises the landscape through a greenhouse and a nursery whereas to the north it projects outward with a multi-purpose hall. The hall is set in the garden that wraps around the western edge and becomes the northern threshold to the intervention and the public gardens. The northern edge responds to the municipality and the commercial centre across the street through function, spatial relation and access routes. Natural vegetation primarily inhabits these spaces and radiates its poetic qualities to the urban environment through the architecture’s transparent boundaries. A circulatory axis runs through the device and connects these on the first level. Planters and climbers, along with shadows on semi-transparent sheeting animate the circulation and adjacent spaces and divide private from public.

THE GARDEN & RECREATIONAL EDGE

The device brings about an additional condition that becomes an extension of the recreational facilities that exists there. The intervention mirrors the Hydro Spa facilities around the north-south axis that runs through the fountain from where everything, including infrastructure, radiates throughout the town. Conceptually, this mirroring takes place as well, but whereas the Hydro is spatially turned ‘inward’, towards itself, the device is turned ‘outward’, towards the natural environment and the transience of the urbanity. The design re-instates a responsive edge that relates to the origin of the *place*, the fountain. The ground plane is sloped upwards to become the vegetated first level of the building that opens up into courtyards amongst the heart and towards the street edge. The level provides for walking amongst the garden planters and invites the visitor into the greenhouse at the nucleus. The southern edge tapers eastward and becomes a transition between the natural landscape and urbanity. This edge fuses with the central heart and spine and extends into this volume, where it opens into courtyards or provides privacy under the level.

THE PUBLIC EDGE(S)

The eastern edge of the building responds to the direct urban condition where the wall once divided urbanity from the central garden. It facilitates new ‘transactions’ and narratives to arise between two routes and levels that define privacy and interaction with the nucleus. It provides a vibrant street edge animated by the properties of water from the fountain and of the natural environment. A florist is situated centrifugally to this edge, flanked by the bakery and the restaurant, each equipped with a Loggia that gazes over the phenomenology arising from the interchanging animation between the greenhouse and the pools. This vibrancy of the edge determines new relations, and new local development can emerge on the vacant plots to the east, which, as the vision proposes, becomes a lively local cultural corridor.

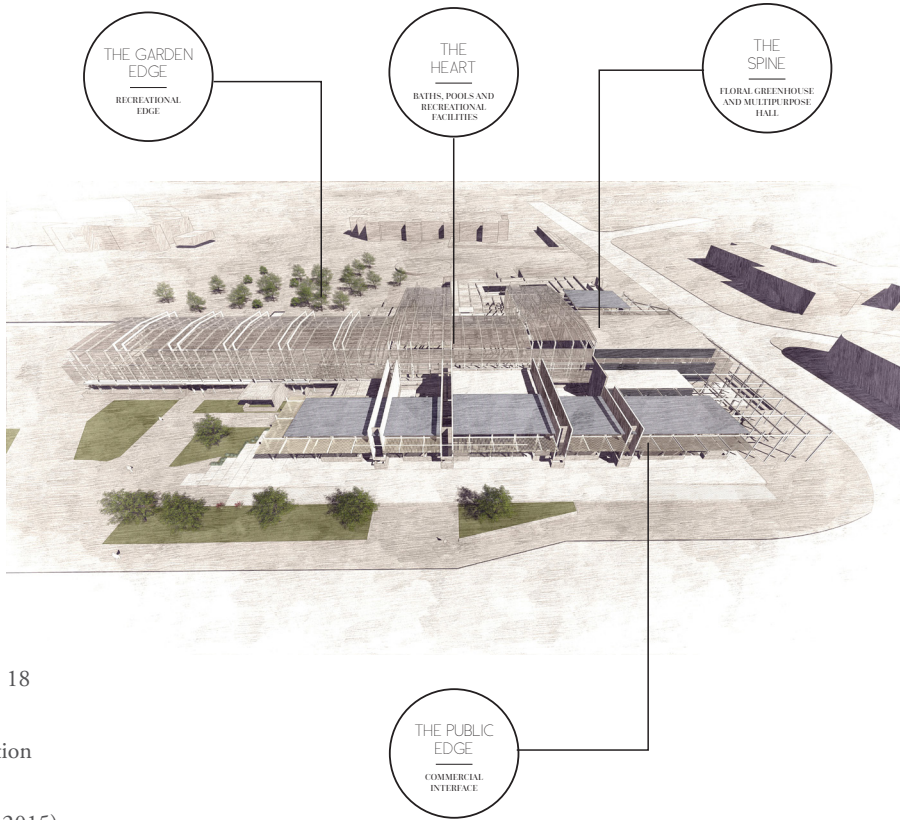
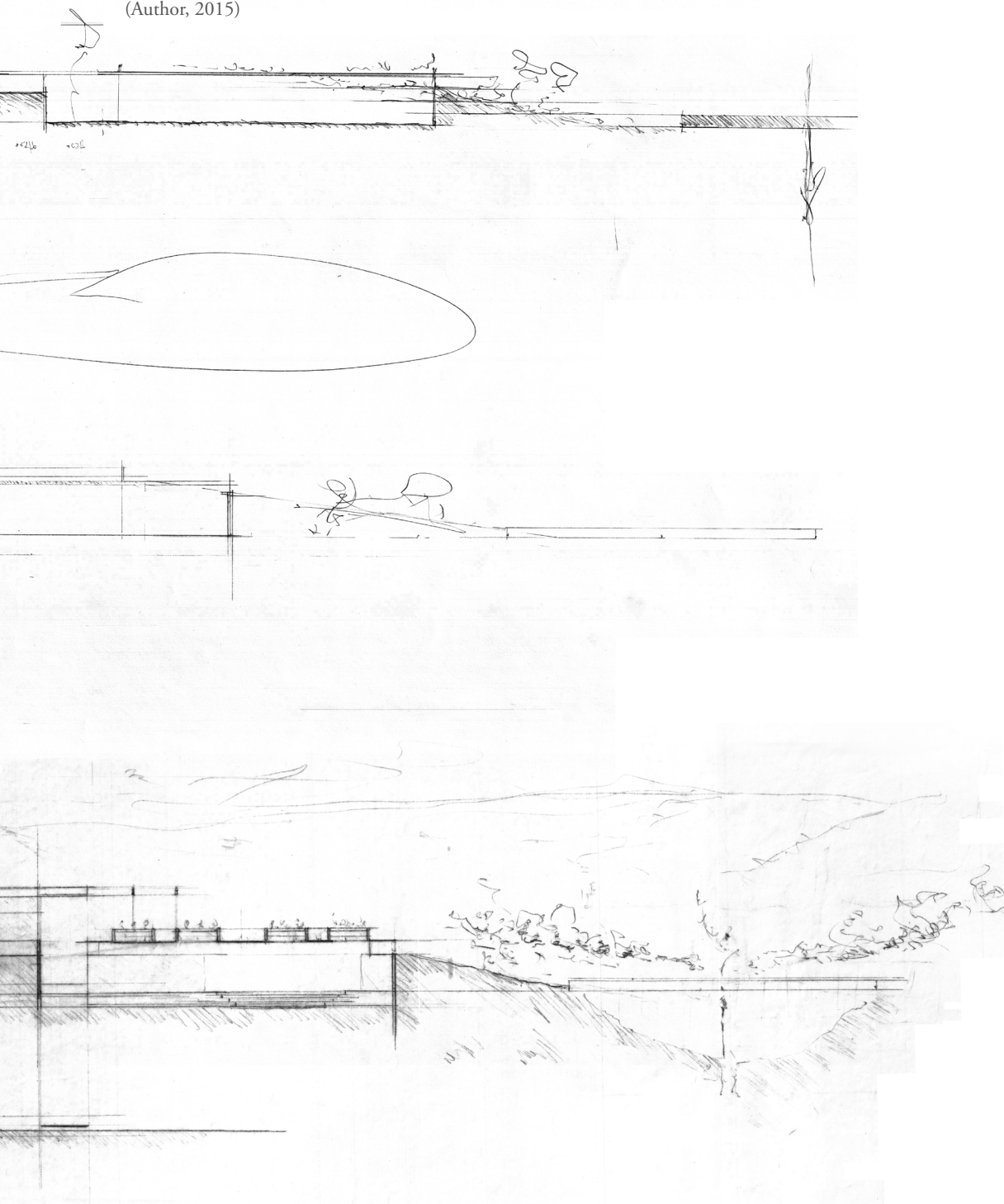


Figure 7. 18
The
intervention
anatomy
(Author, 2015)

Figure 7. 19

The section developed from the central spine that extends onto the site in accord with the urban vision. The first level, as an extension to the gardens, was proposed to ring the intervention but the scale of this could not be justified programmatically. The double volume enclosure and concept of the loggia and oculus is developed through an interplay on levels.

(Author, 2015)



SECTION A-A

1: 200

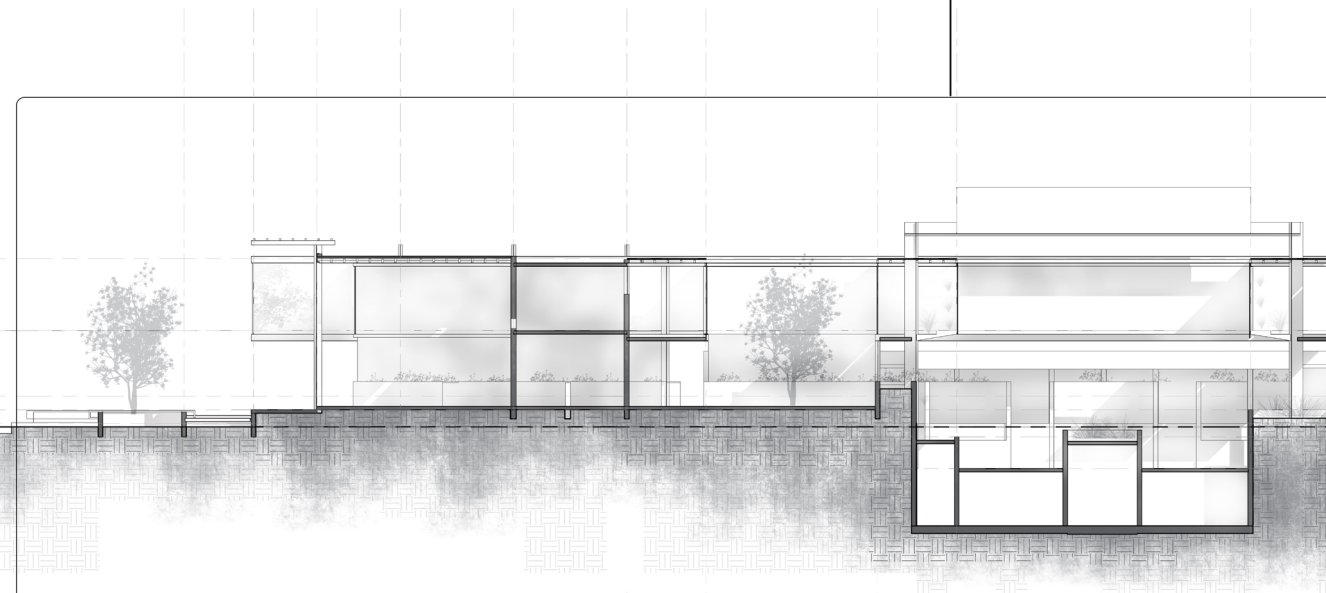
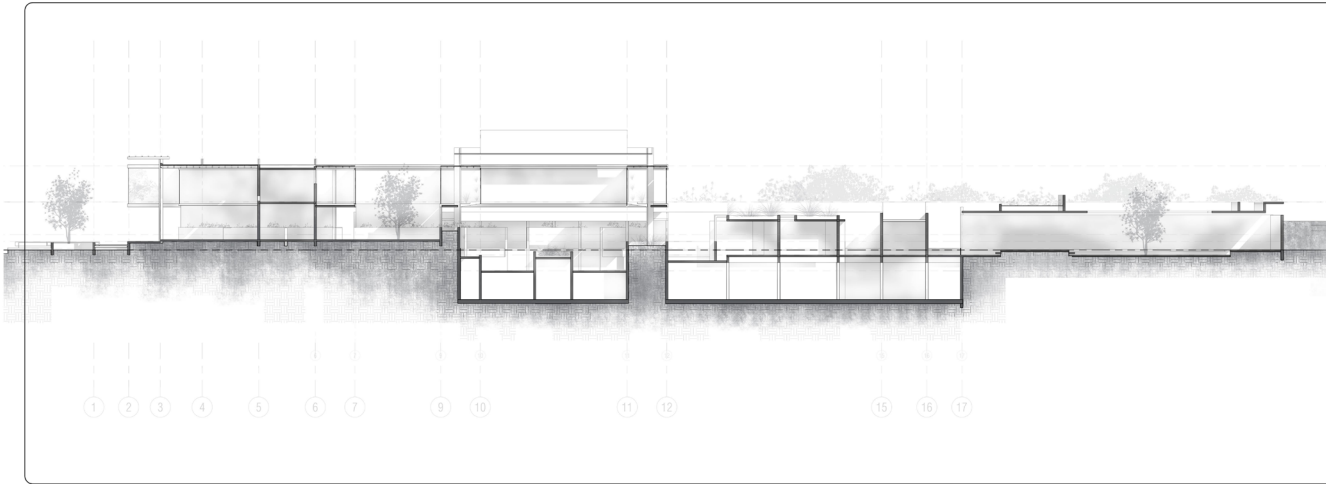
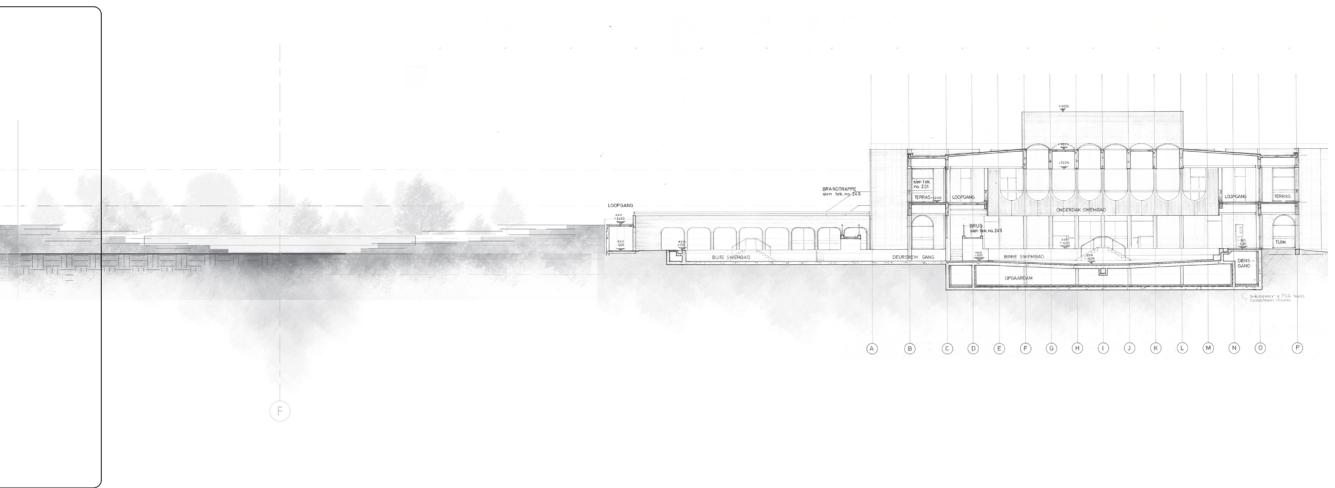


Figure 7. 20

The building mirrors the hydro around the axis extending north south through the fountain. This mirroring is to reinstate a reference to the origin of the Bela-Bela and make this origin 'visible'. Where the Hydro is orientated 'inwards' the device is orientated towards the context and natural environment.

(Author, 2015)



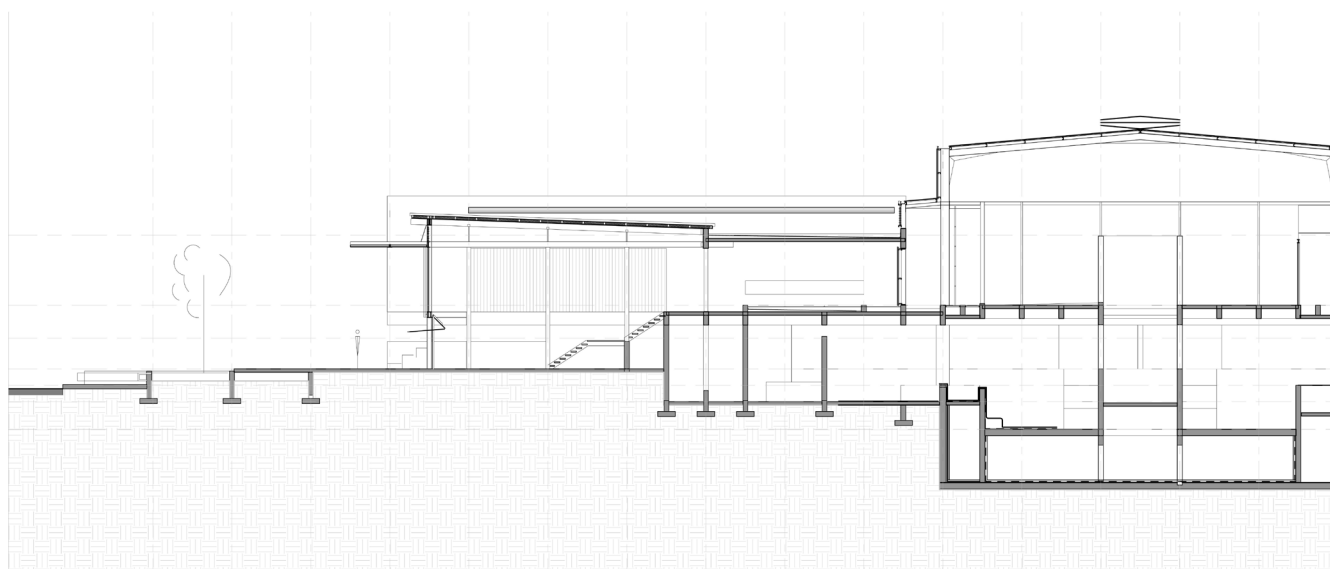
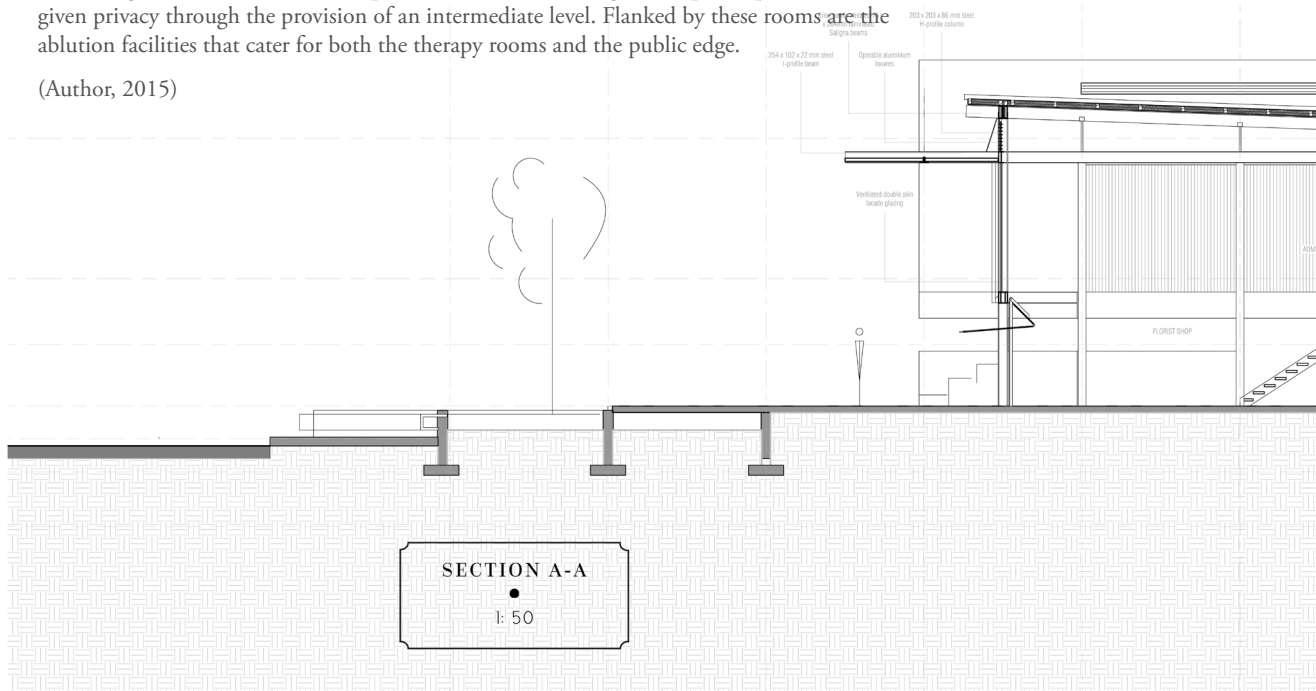
SECTION A-A
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1: 100

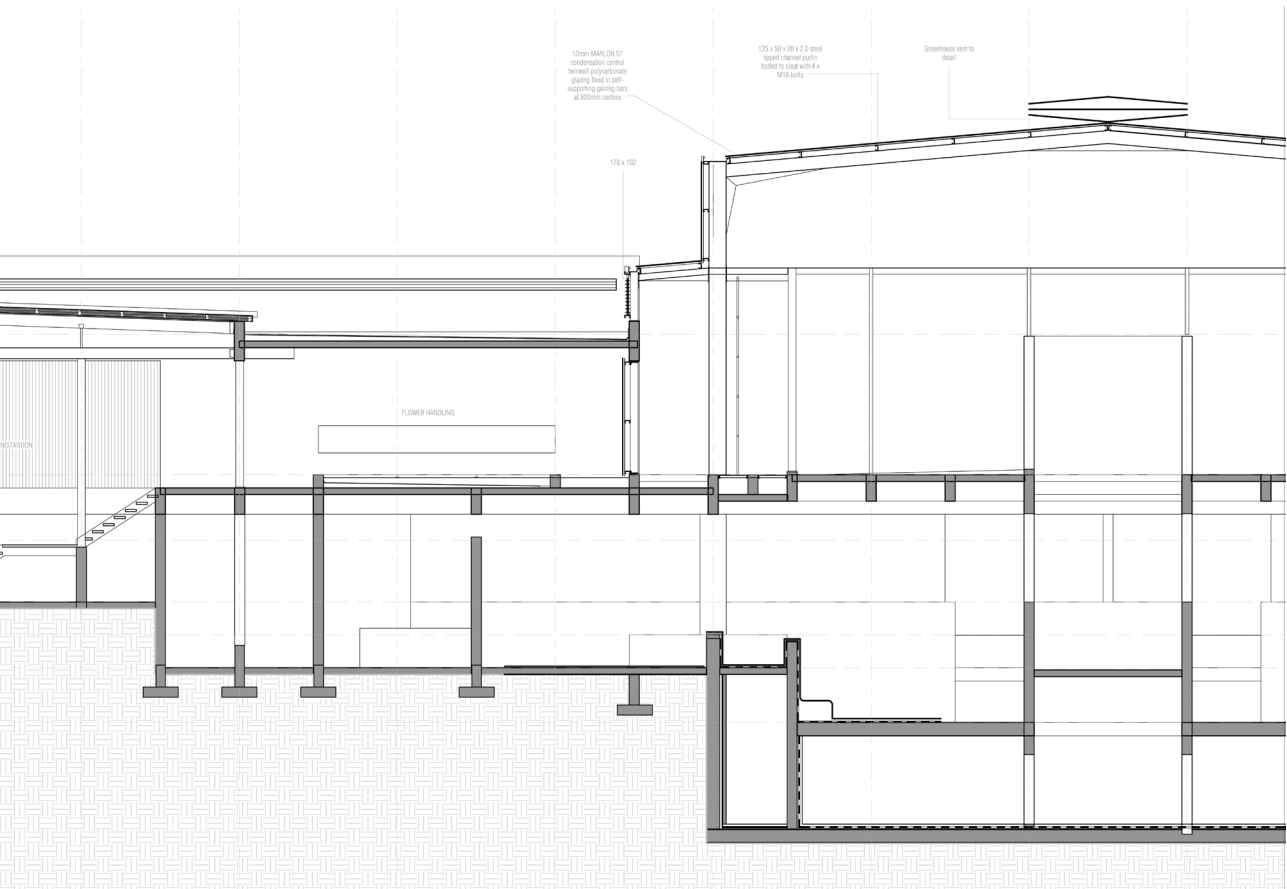


Figure 7. 21

The proposed public gardens extend onto the first level which extends through the greenhouse (in the form of a flower market) into the florist along the public edge. Below the sorting room of the florist, therapy rooms are located along a semi-public path which is given privacy through the provision of an intermediate level. Flanked by these rooms are the ablution facilities that cater for both the therapy rooms and the public edge.

(Author, 2015)





SECTION A-A
●
1:100

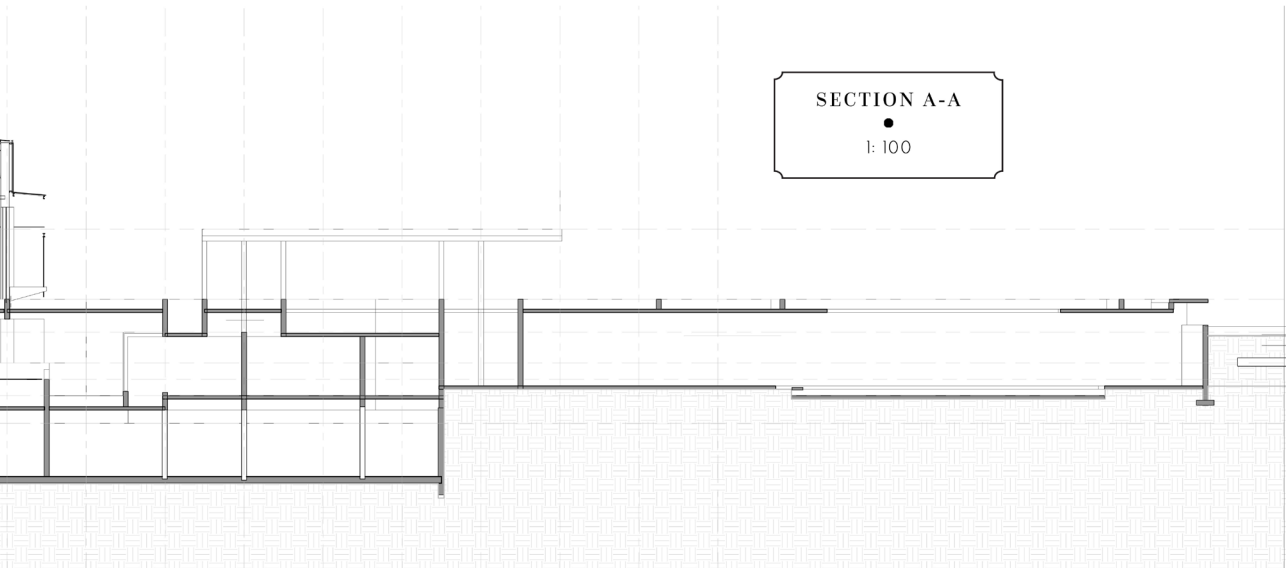
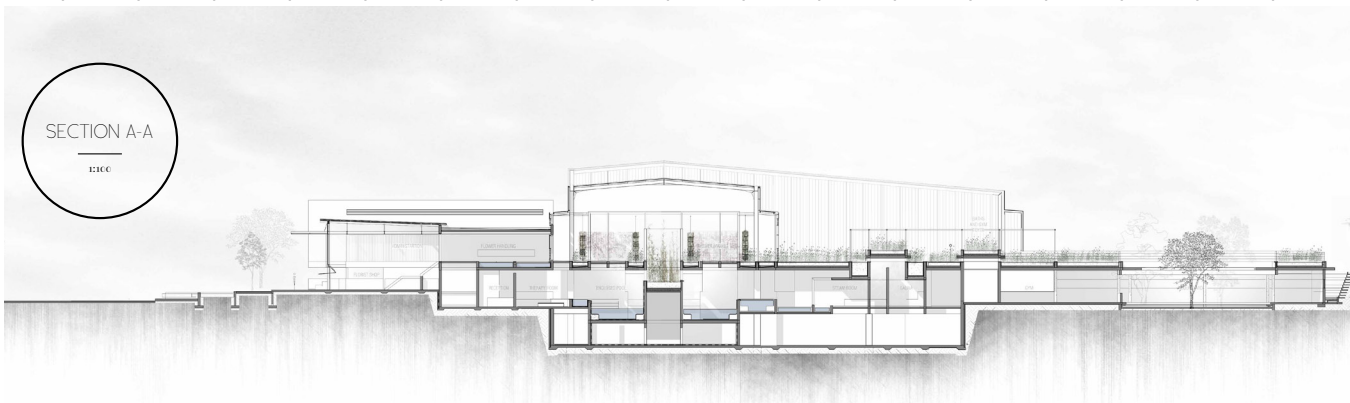
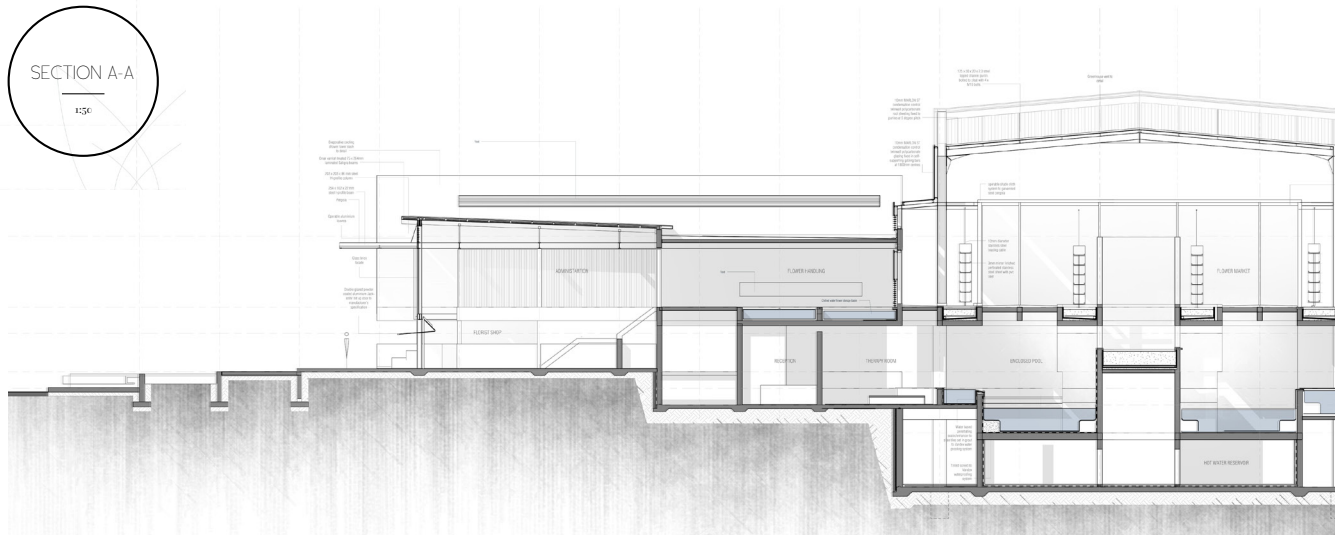


Figure 7. 22

Section A-A - Final drawings. The greenhouse volume is extended over the lap pool and the foyer to the recreational facilities.

(Author, 2015)

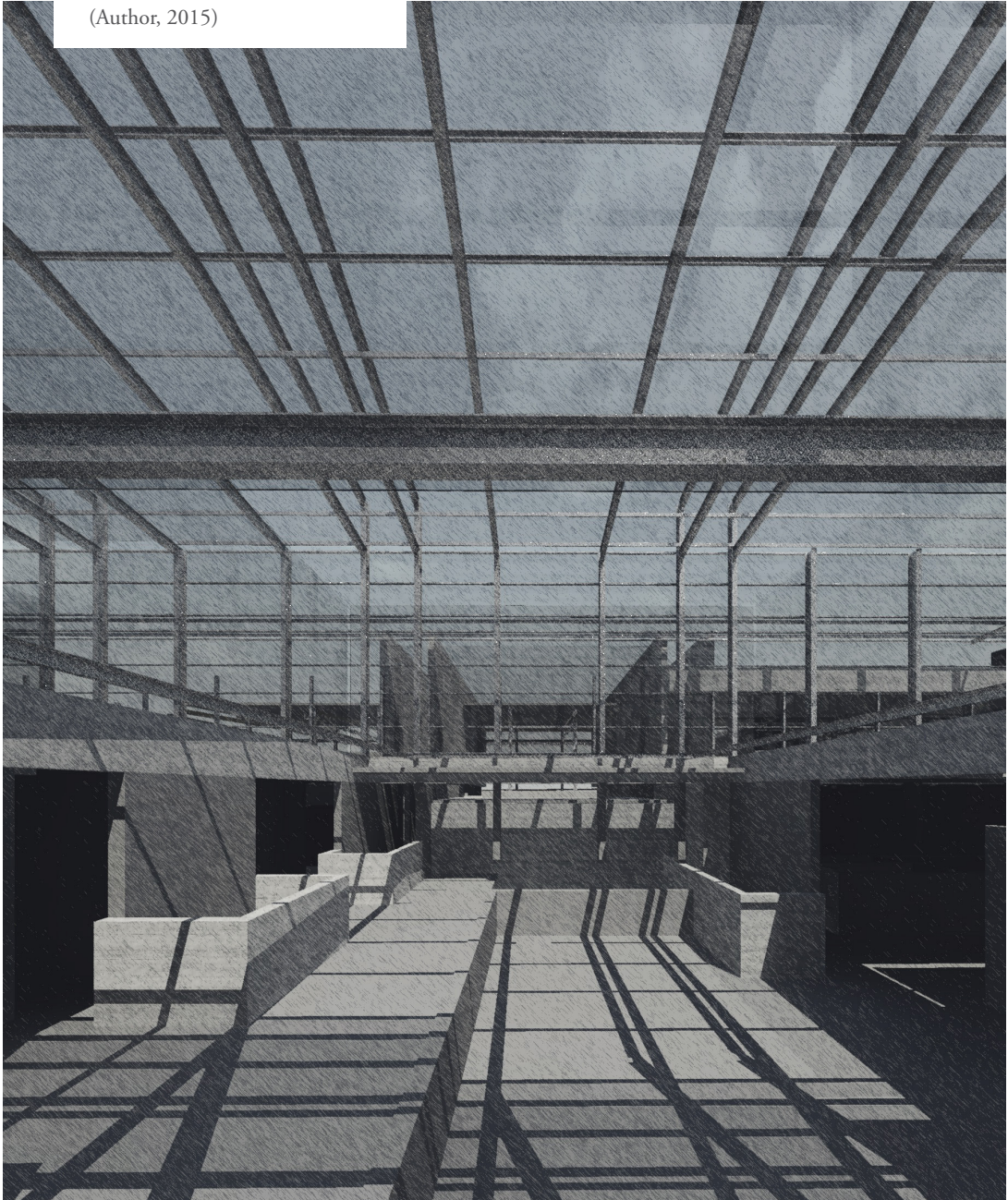


THE SENSORIAL PROMENADE

Figure 7. 23

View from the baths' loggia where climbers devise privacy from public. The spaces unfold theatrically along the paths that ring and extend into the intervention. Rhythm is created through space opening into double volumes or enclosing below the first floor as one moves through the spaces.

(Author, 2015)



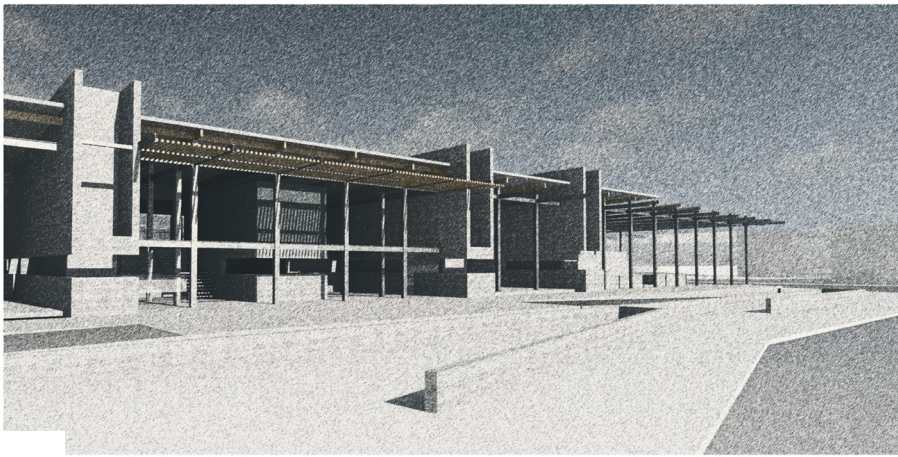
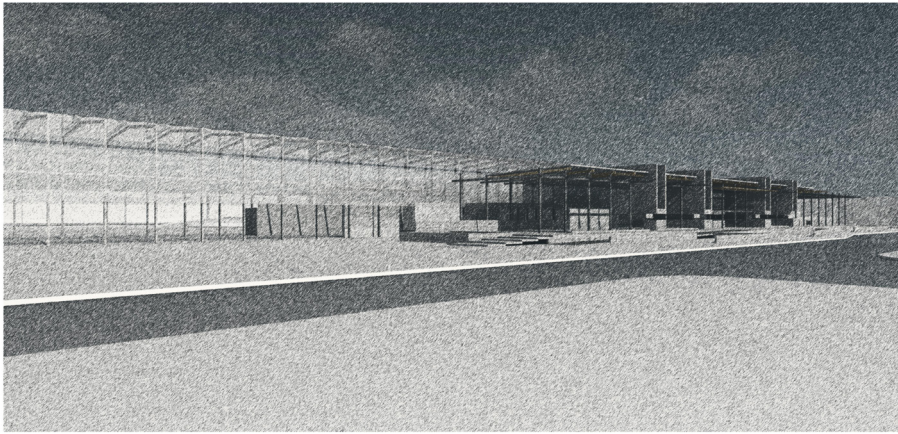
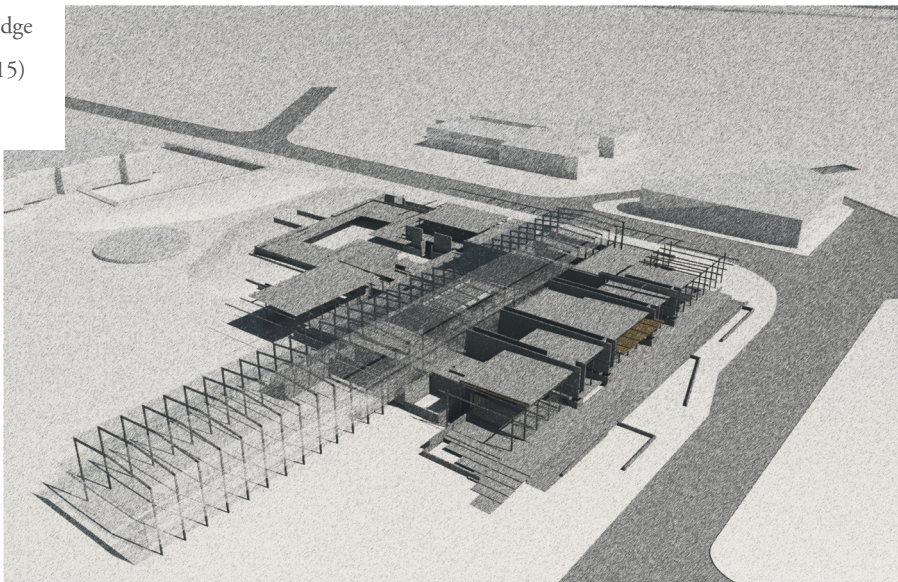


Figure 7. 24
The public edge
(Author, 2015)



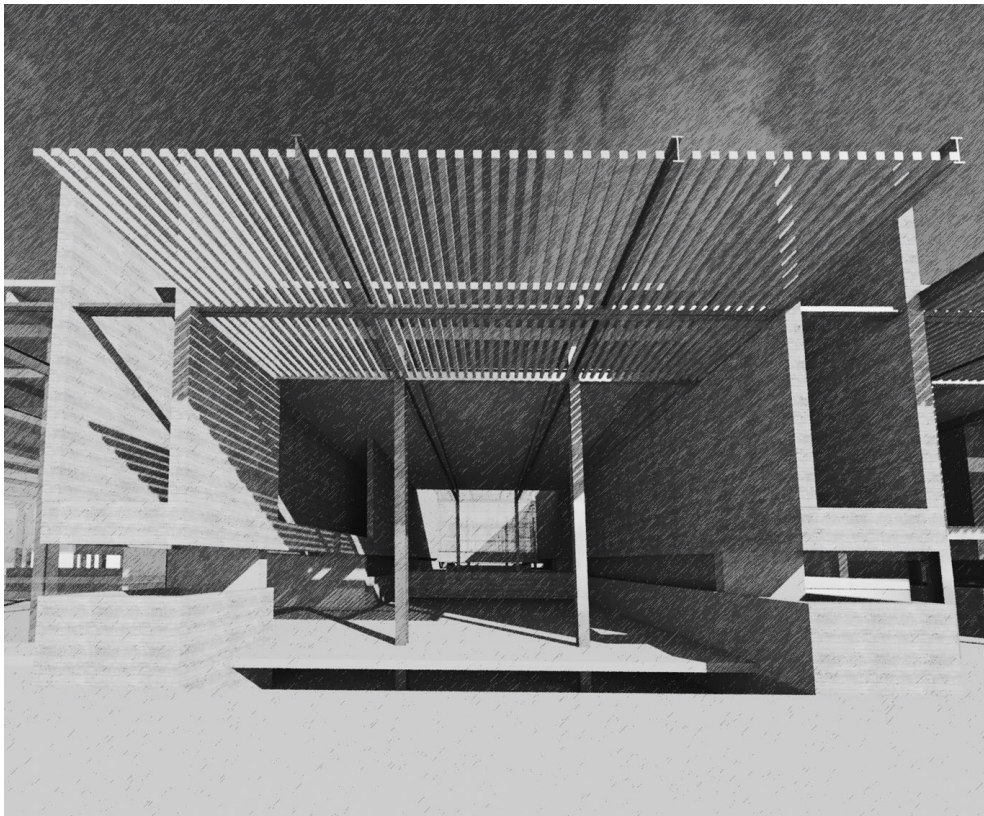
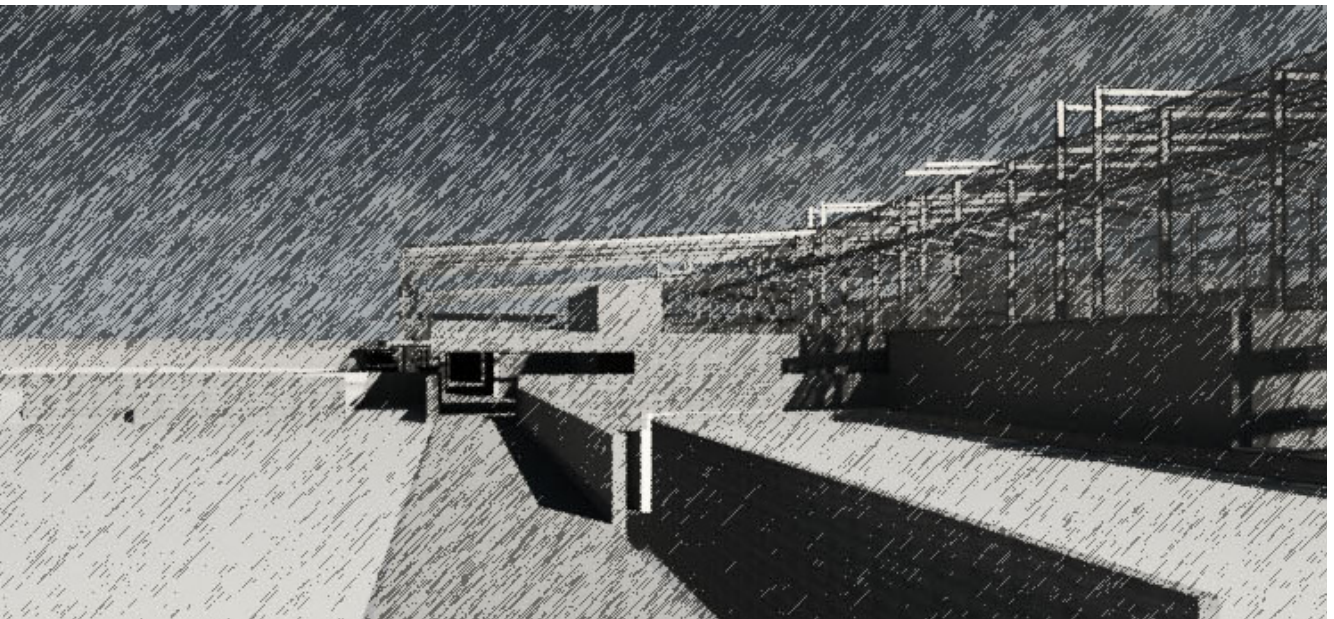


Figure 7. 25
The public loggia
(Author, 2015)

Figure 7. 26
The promenade
extending into the
recreational edge
(Author, 2015)



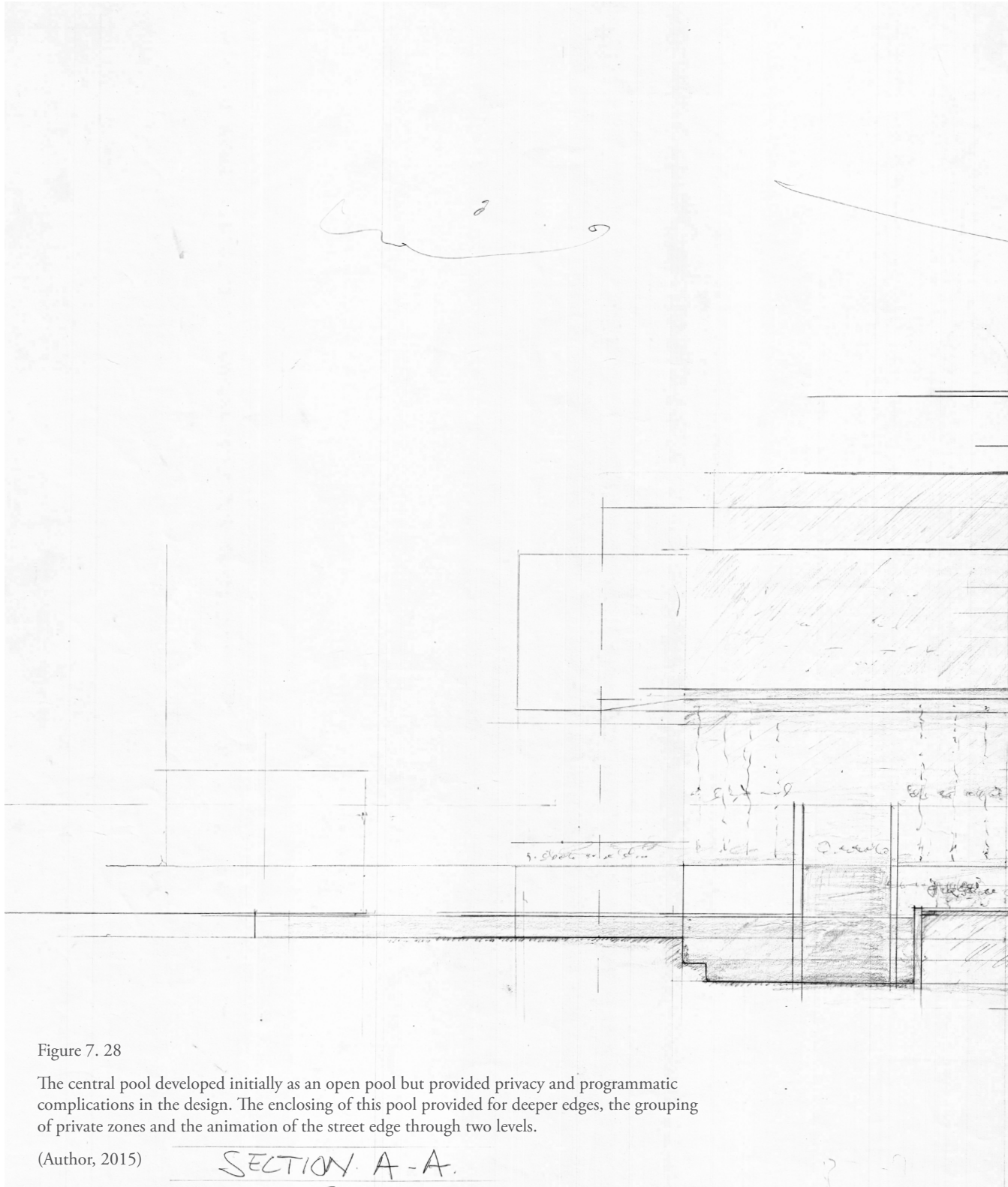


Figure 7. 28

The central pool developed initially as an open pool but provided privacy and programmatic complications in the design. The enclosing of this pool provided for deeper edges, the grouping of private zones and the animation of the street edge through two levels.

(Author, 2015)

SECTION A-A

