

A building is part of the site, and the site is part of the building.

three



fig.1 - touchstone

touchstone
site development
connections
grids
vision
concept
edge condition
building development
generator
activity
concept 1
mozambican cafe
interface
tectonic
concept 2

TOUCHSTONE

P r o j e c t

“Art inspired by music Music becoming fashion Fashion as adornment of art”



fig.2 - touchstone conceptual exploration

A b s t r a c t

The touchstone project is a conceptual expression of the foundational design idea. This touchstone, asserting the arts, expresses the collaboration of three disciplines, namely visual art, performance art and fashion. The touchstone depicts a process of cross-pollination, sharing of ideas, inspiring each other and working together towards a creative goal. The goal on an urban scale is to establish an arts precinct within the proposed urban system. This space

becomes an interface for the public to engage, participate and enter into a discourse with the arts. Art, music and fashion has always been the key elements that capture the spirit, norms and values of an era. Art and culture helps to develop social cohesion and establishes a civic identity. Therefore the site itself becomes an incubator of life, showcasing the transition of a society, past, present and future, through art.

S **I** **T** **E**
d e v e l o p m e n t

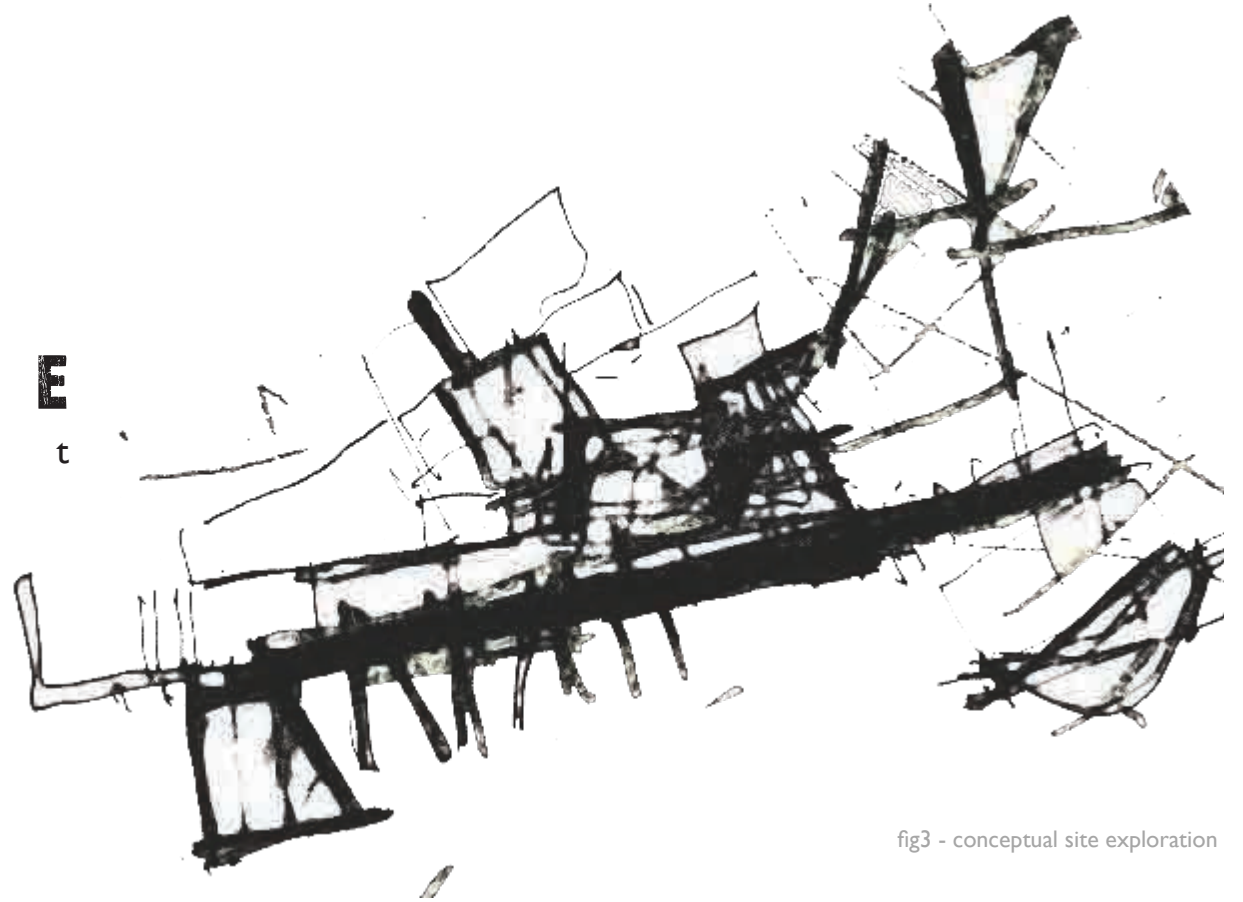


fig3 - conceptual site exploration

CONNECTIONS

VISUAL

O **n** **e**
Based upon the proposed spatial development framework, there are two important links to consider. The Station link, connects the site with Rissik Station and adjacent urban green space. Festival street runs across this link in a north-south direction. The linkage methods that will be investigated involves visual and spatial connections. The visual connections can be established due to the location of Rissik station,

acting as the focal point as a user moves through the site in an western direction.

The road texture of Festival street will be cobbled from Burnett to Arcadia Street, thus reducing traffic speeds and enhancing pedestrian awareness.



fig5 - Rissik link



fig4 - linkage diagram

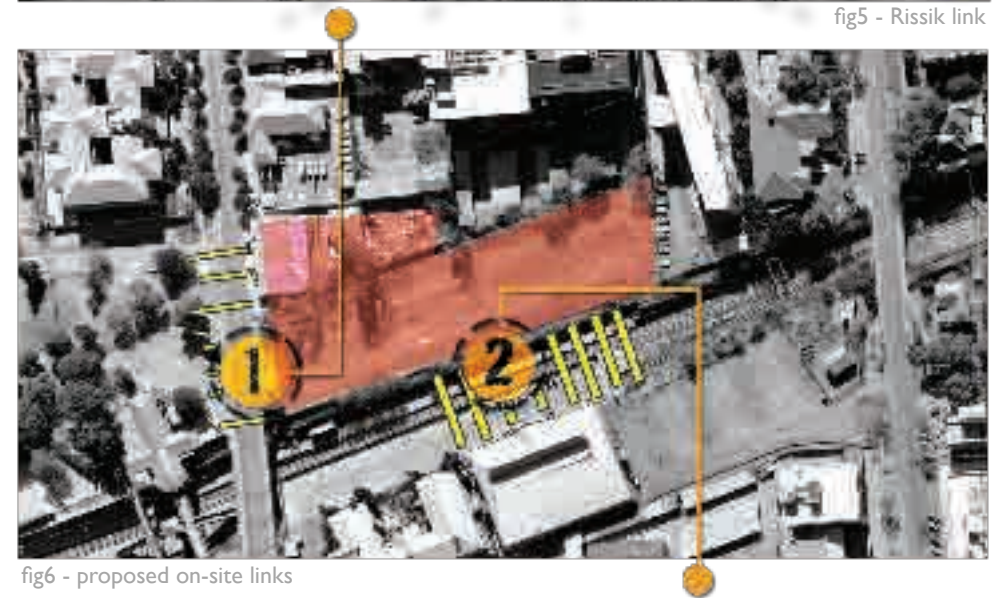


fig6 - proposed on-site links

T **w** **o**
Most of the surrounding buildings have turned their backs towards the train track. It therefore becomes pivotal to investigate how to bridge this divide, both physically, spatially and symbolically. The initiative proposes to spatially extend across the track, stitching the urban fabric together. The link across the Metro track will form the main activity space. This link connects the site with the large residential component, proposed urban park, Virgin active gym and the proposed public engagement centre. The activity

space will be the platform for various activities namely, exhibitions, markets, performances, live bands, fashion shows, public discussions and a variety of sport activities. Due to spatial restraints on site, parking will be provided via a double level super basement, accessed from Arcadia street north of the site. This will provide an estimate of 250 additional parking bays, and could therefore be used by residence in surrounding residential blocks, site users and as additional parking for both Stations.

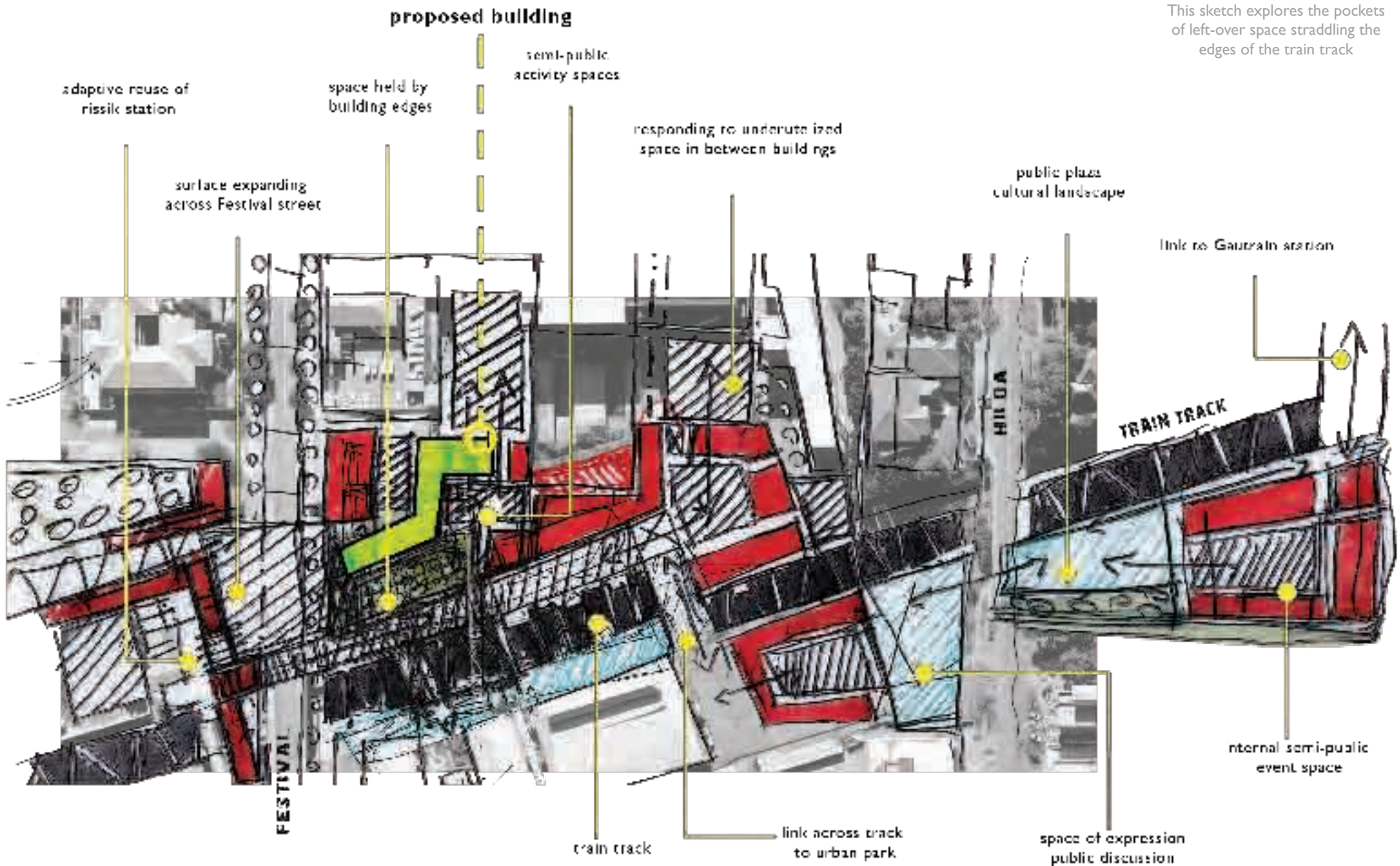


fig7 - track link

CONNECTIONS

EXPLORATION

fig8 - spatial connectivity diagram.
This sketch explores the pockets of left-over space straddling the edges of the train track



GRIDS

CONCEPT

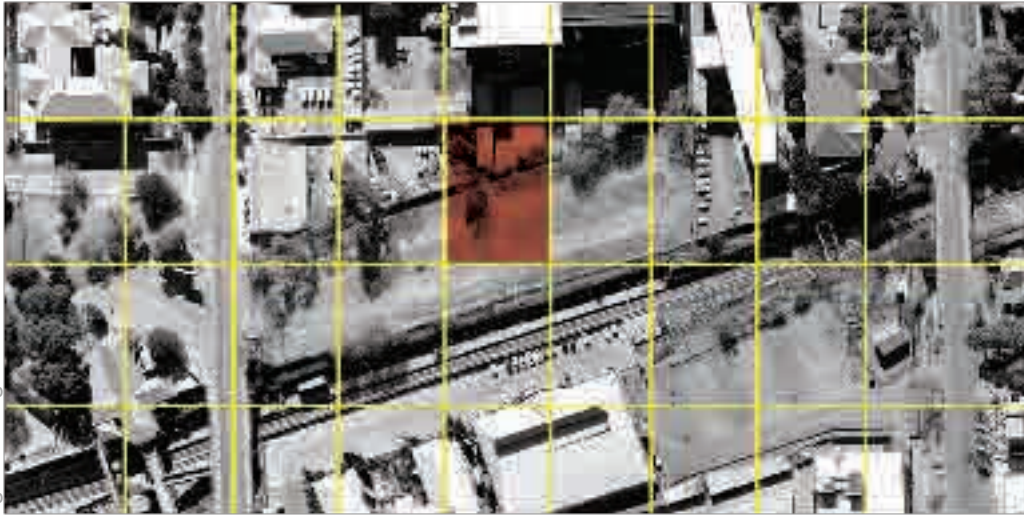


fig9 - urban grid

R e - s t i t c h

The proposed site has two organizational grid systems. The first is generated by the city's built fabric, and the second by the Metro train track. In this study area, most buildings respond to the urban grid, except Rissik station, Virgin Active and Damellin College. By utilizing both grid systems, it is possible to develop a proper

site organizational system which endeavors to re-stitch this urban divide, physically and symbolically. The built form will respond to the urban grid, while all landscaping and site works respond to the Metro grid. Consequently, there is a harmonious system which can be controlled and implemented to systemically regulate and test design decisions on an urban scale.

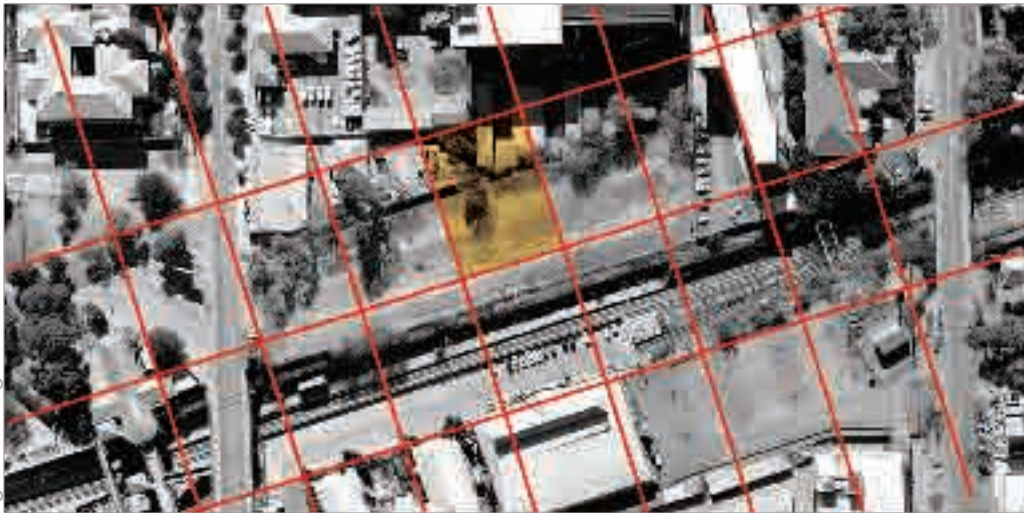


fig10 - track grid

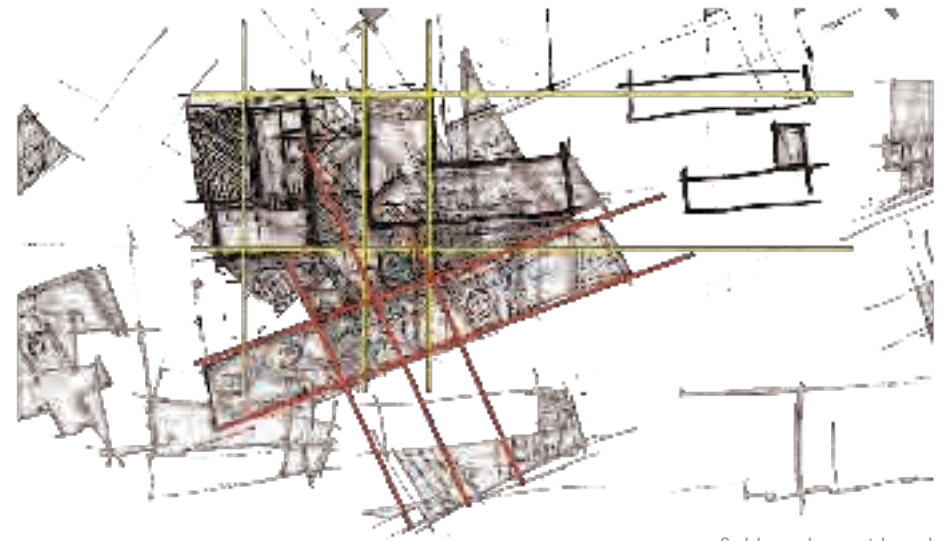


fig1 - urban grid exploration

FABRIC GRID

METRO GRID

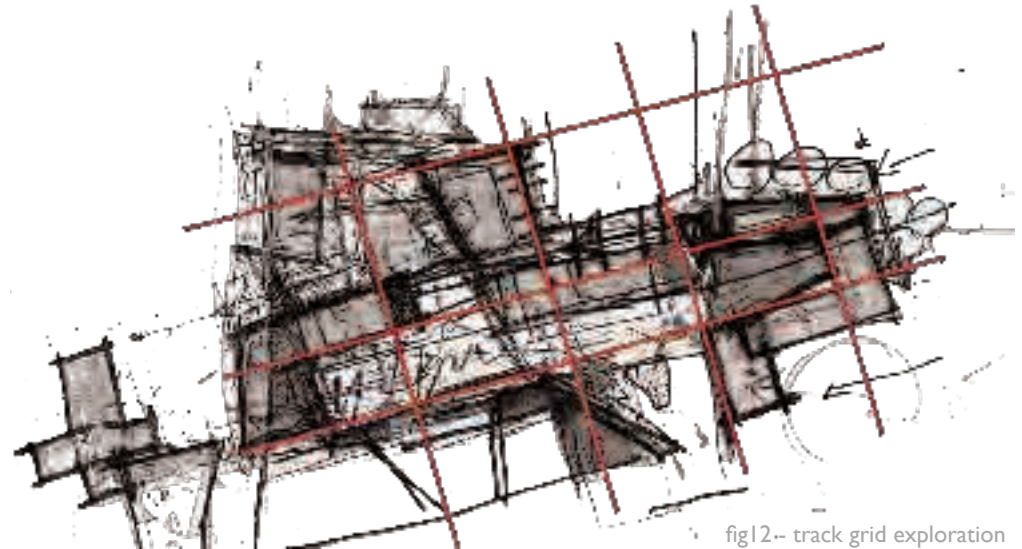


fig12-- track grid exploration

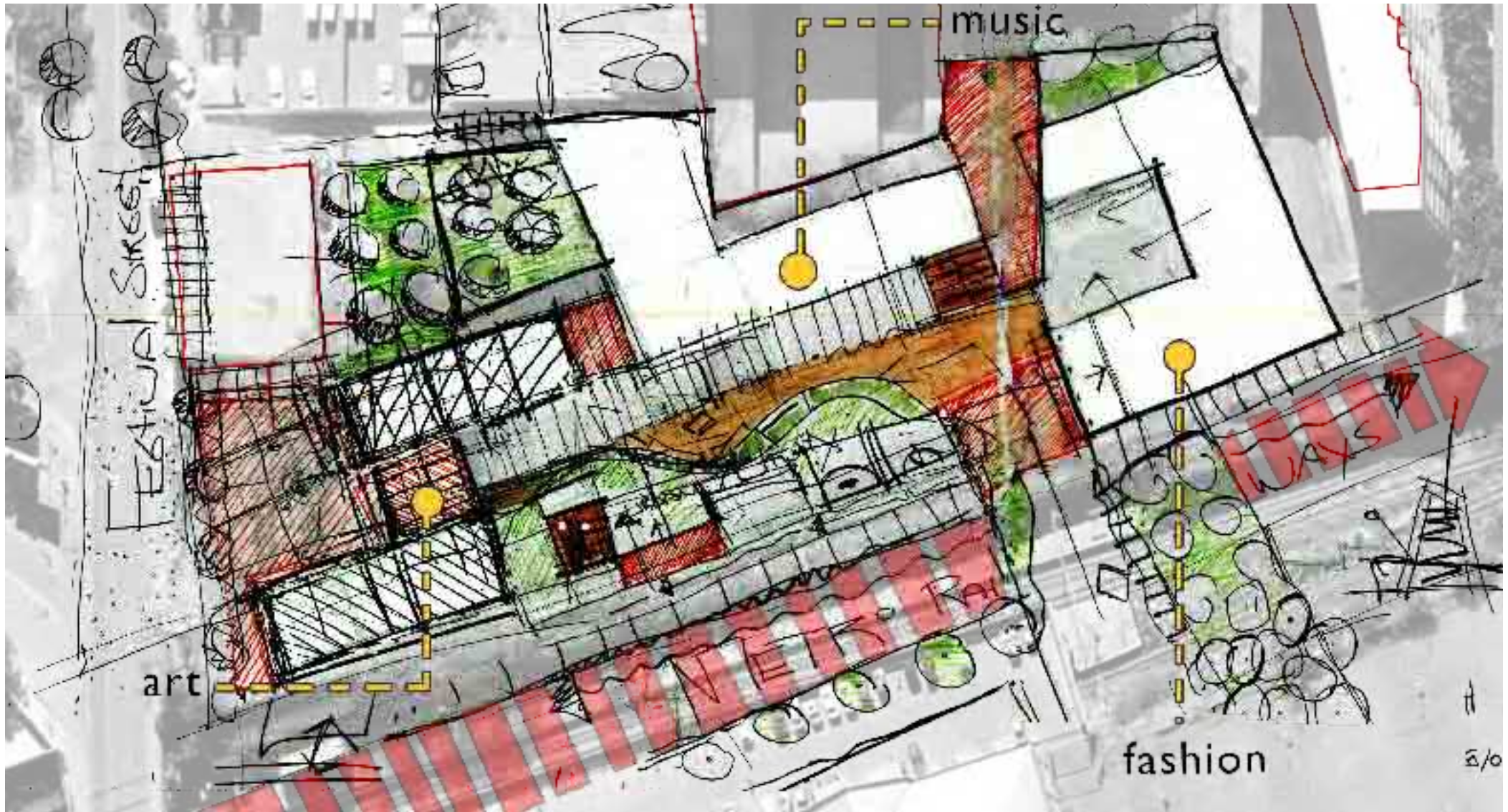


fig 13 - spatial exploration with track grid as generator

O p p o r t u n i t i e s
Two of the proposed building footprints straddle the Metro track to generate space in between buildings. On the street edge the building steps back to draw a pedestrian onto the public space. At this stage of the development

the space extends across the track onto the adjacent site, acting as a connector. At the northern edge of the site there is an opportunity for a semi-private green space. This area gets ample daylight due to building scale and the favorable shadowlines of neighbouring buildings.

D i s a d v a n t a g e s
The sketch explores the site organizational system. This gives structure and character to the space, defining and conducting experience. By following the metro grid system, the space loses character and spatial diversity, becoming

a singular channel of activity. The orientation of the buildings on this grid also negatively affects proper solar control. Due to limited available space and the strong axes imposed by the track, the arrangement of buildings becomes crucial to generate the desired spatial conditions.

GRIDS

EXPLORATION

The urban fabric grid allows the buildings to be orientated true north. This orientation increases the spatial quality by forming various smaller pockets of space in between buildings. These spaces could be appropriated for functions of each building, leaving the main urban space free to be programmed for public use. By implement-

ing the proposed organizational system, there is a symbolic re-stitching of the urban divide caused by the train track. The space therefore includes the presence and character of the Metro rail, utilizing this to create an diverse urban spatial experience.



fig14 - spatial exploration with consolidated grid as generator



fig15 - Giant Corian pebbles in front of TV Asahi Building, Tokyo, Japan

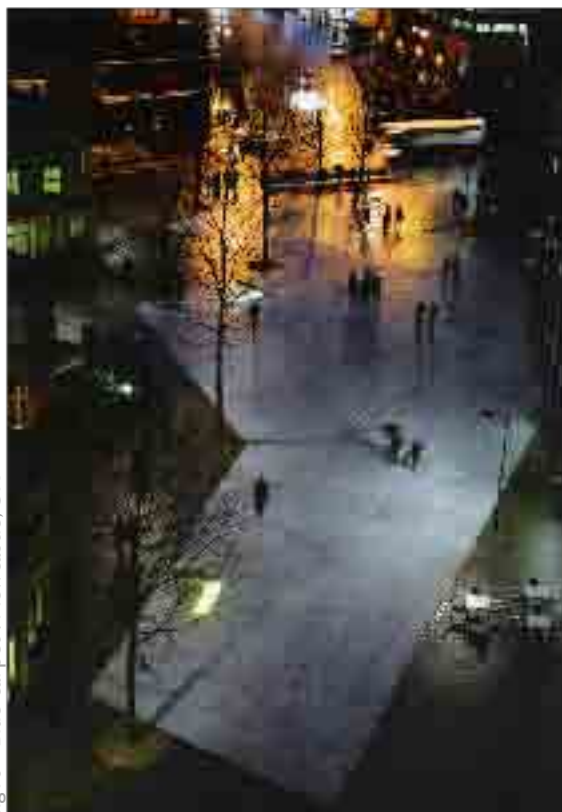


fig17 : Floor lighting - Blue carpet, Newcastle, UK



fig18 - Water fountain - Fuzi pedestrian zone, Innichen, Italy

“The city square can provide visual relief and recreational open space within a densely developed area, and can also serve to promote standards in public behavior. If people are to be aware of the complexity and variety of the society they are part of, and if they are to appreciate notions of civic identity and respect for other, there must be a place where they can occasionally see and experience a diverse cross section of that society”

Beazley,2006:19

URBAN

VISION



fig19 - Picadilly Gardens with pavilion designed by Tadao Ando , Manchester

'By simply standing in a lively public square, where different age groups and different members of society are gathered together, there is a shared experience that evokes a positive sense of participation'

Beazley,2006:19



fig20 - Federation square in Melbourne,Australia

ACTIVITIES

s p a c e
This urban space aims to develop a re-programmable social interface. This space should accommodate both the spatial requirements of the proposed buildings and that of the community. By developing a primary layer of urban order,

there is freedom to creatively use the various spaces. Spatial definition is established through a hierarchy of public, semi-public and semi-private spaces, encouraging diversity in use and developing ownership.

EXPLORATION

p r o c e s s
The investigation of social and spatial requirements on an urban scale implies the position of certain building envelopes required to retain and define the proposed urban spatial system. Three main functions developed: **firstly, a build**

ing that guides users from street onto the heart space, secondly a building that forms the interface and container of the heart space, and thirdly a building that forms the focal point at the eastern end of the site.

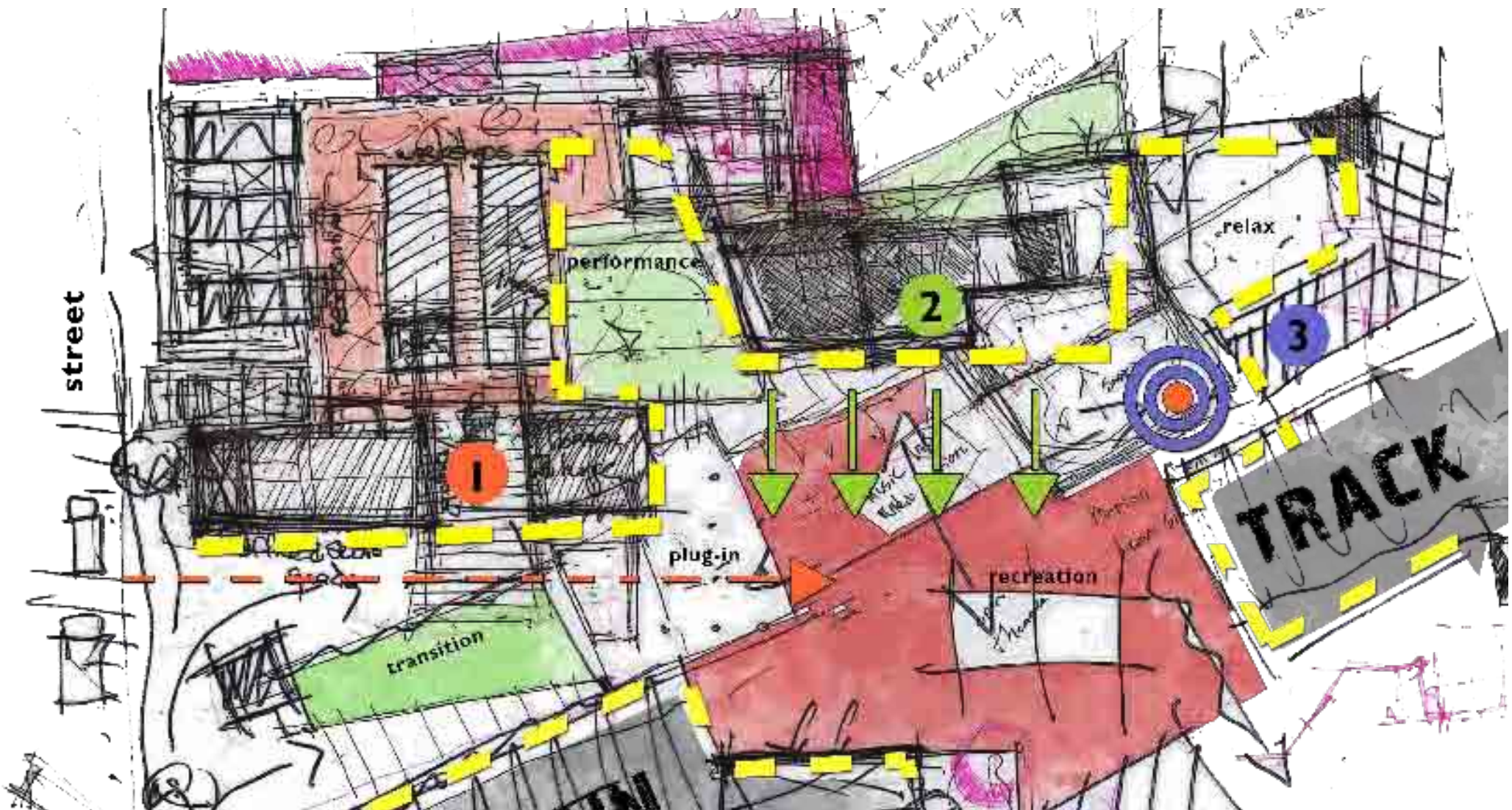


fig21 - site activity and building edge exploration



fig22 - spatial exploration model

SITE

DEVELOPMENT

Clarification

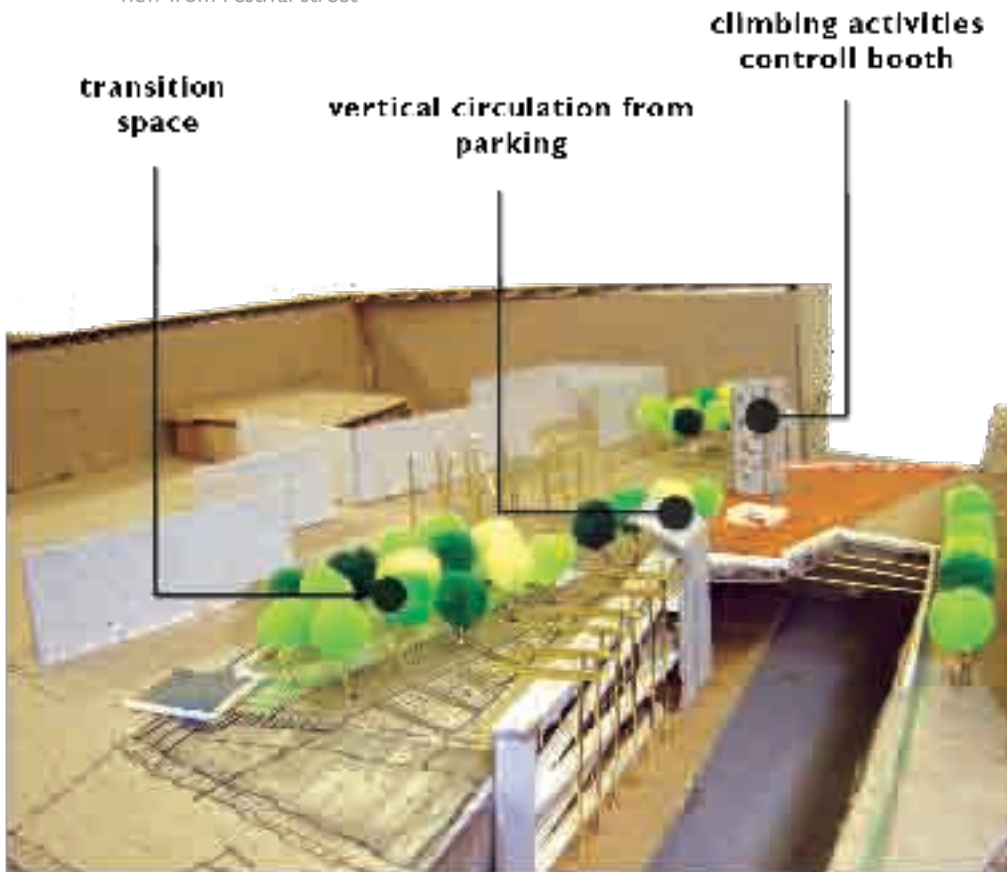
At the streets' edge the user is guided into the site and moves through the transition space onto the main activity plaza. This transition area contains trees and water elements on a hard surface, suitable for high traffic. The super-basements' vertical circulation consists of two freestanding stairs and a ramp. The southern

edge opens onto the track and provides light and circulation to the basement parking. The vertical structure in the center is used for all types of climbing activities, but also acts as a control booth in case of outdoor events. It also forms a point of orientation within the main activity space.

The docking stations consists of vertical poles that have a dual function. The poles allows exchange of data. Users can plug in their head-phones and listen to new music produced in the performance building, download technical information pertaining to art, music and fashion via their ipods, or access the wireless internet. At night these vertical elements illuminate to

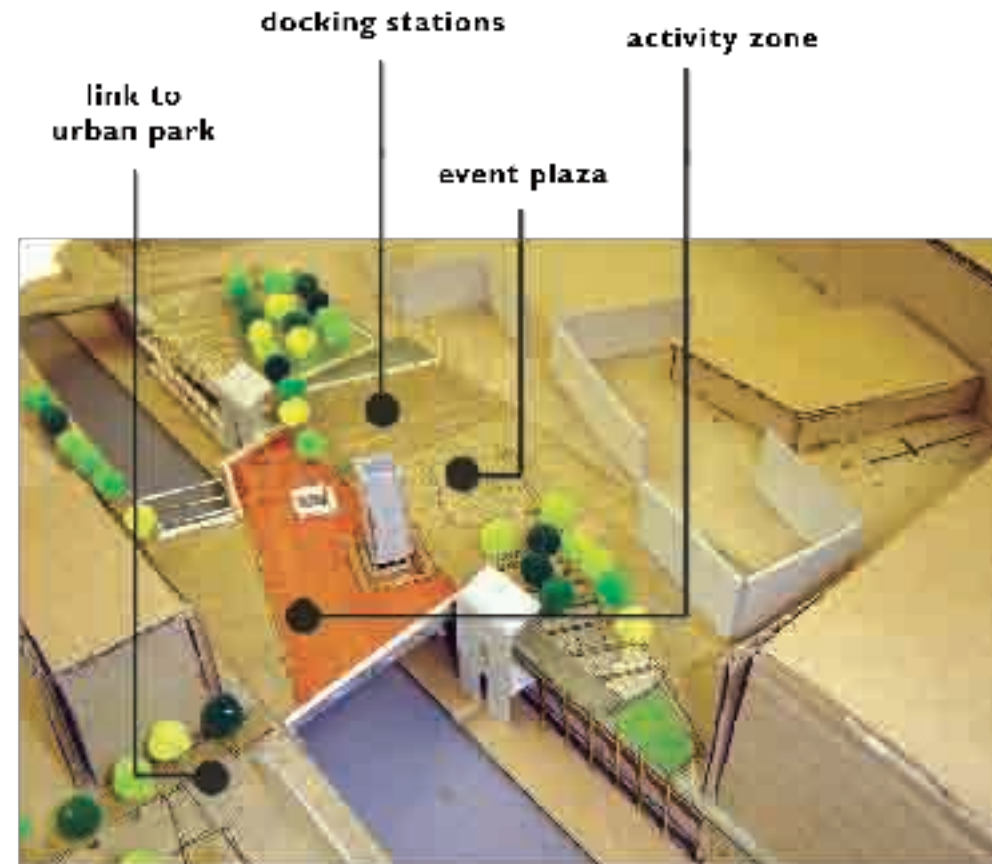
form a beacon and point of orientation on site. The events plaza is situated in front of the performance art building. This plaza hosts a range of activities pertaining to music, art and fashion. The activity zone marks the zone of sports activities. This area will be equipped for skateboarders, hand tennis, basketball and various climbing activities.

fig23 - spatial exploration model:
view from Festival street



w e s t

fig24 - spatial exploration model:
view from Hilda street



e a s t

INTERVENTIONS

INTERFACE

e d g e
The edge of the super-basement open towards the Metro track, The edge conditions of this interface is important. The proposal is to use this edge for vertical circulation from the basement onto site. This will be housed within a light-weight structure, cladded with a screen which allows air movement and admission of light. This

structure will also provide shaded seating on the platform to accommodate pedestrians in transit. The platform is wide enough to introduce trees and formal landscaping, therefore softening the hard interface of this transitional space.

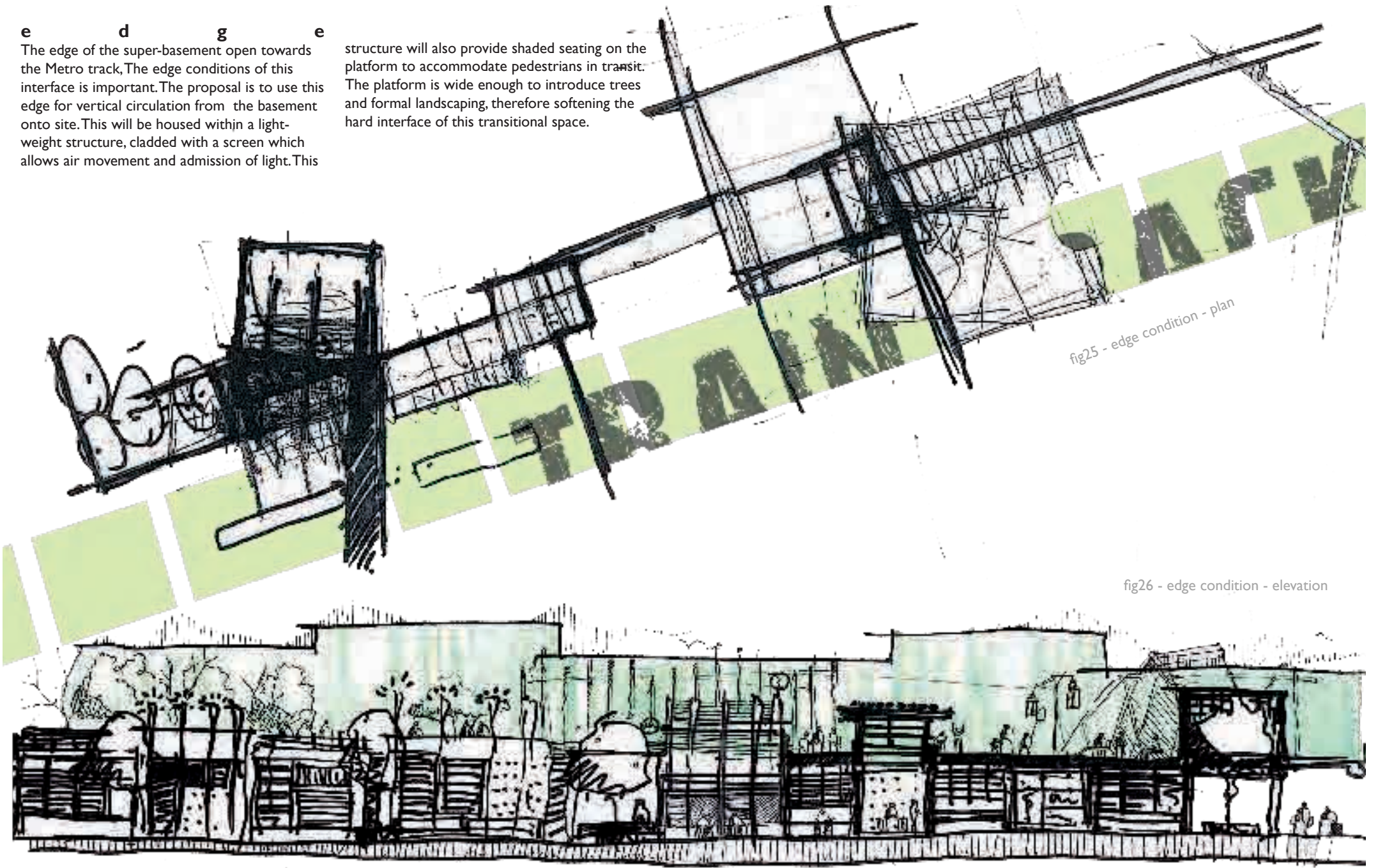


fig25 - edge condition - plan

fig26 - edge condition - elevation

INTERVENTIONS

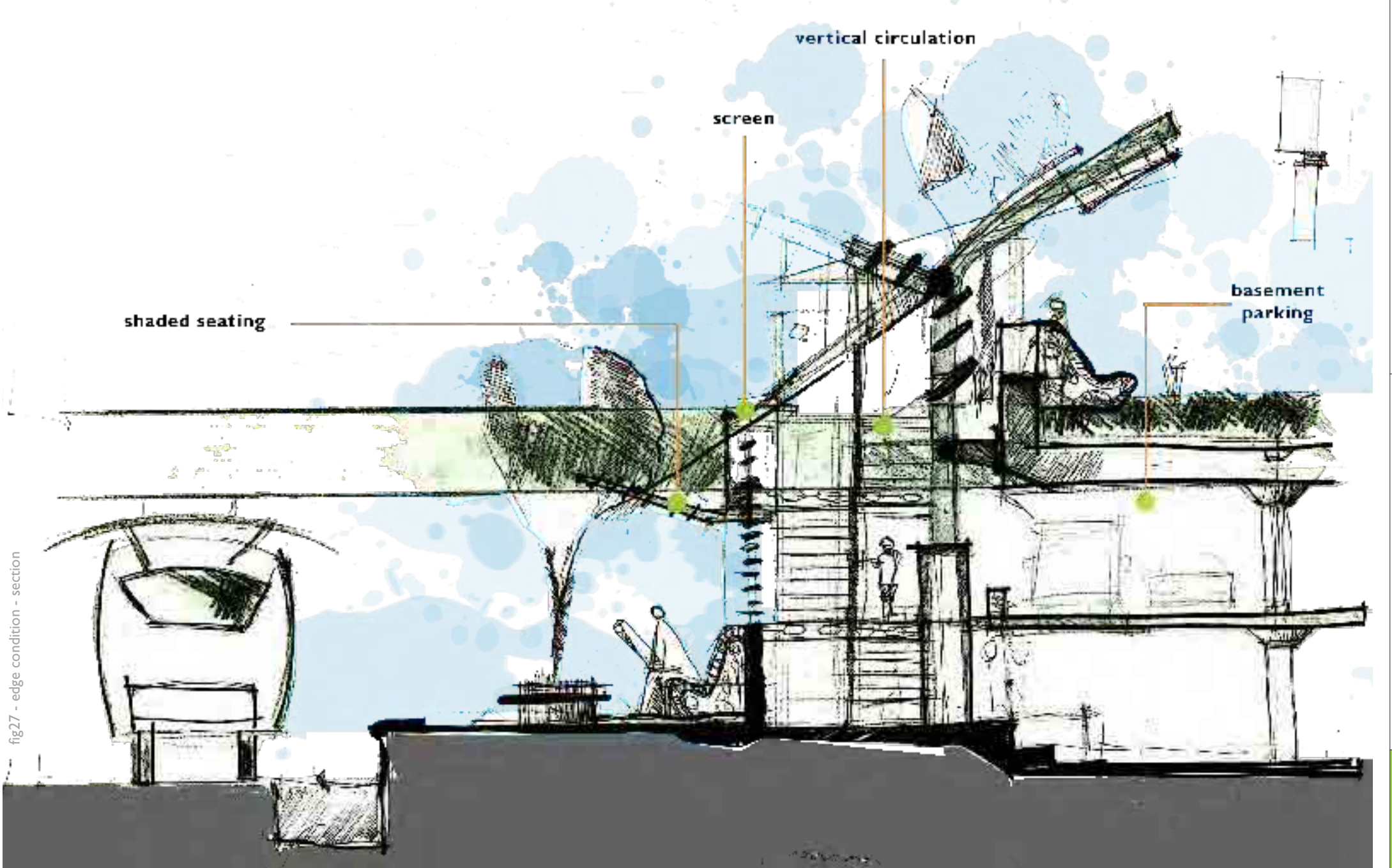
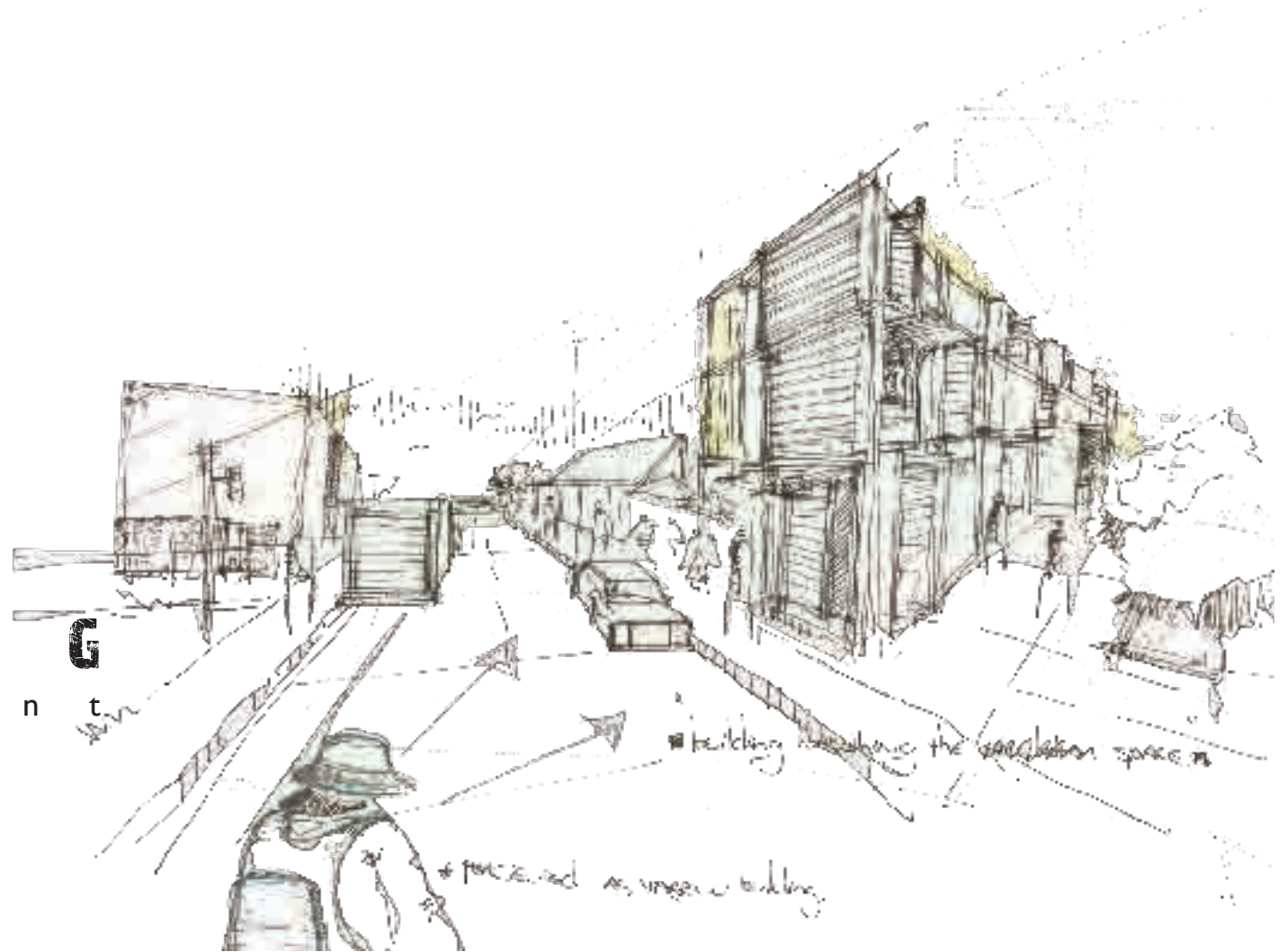


fig27 - edge condition - section

fig28 - concept sketch - street edge-Festival street

BUILDING

Development



DESIGN

GENERATOR

O r i e n t a t i o n

The placement of the building on site is guided by both the spatial development framework and the proposed site organizational system. The activities related to an art program requires very specific light qualities. Therefore the most optimal placement is directly on the north-south axis. This allows a building, that is equipped with light control mechanism, to manipulate light to suit internal requirements.

The building orientation also creates the possibility for semi-private spaces at the rear of the building. These are orientated north, thus ideal for a buildings' more private functions to spill out onto a well lit external green space.

C o n c e p t

An art workshop requires multiple large spaces. Due to site and spatial parameters these can't be vastly distributed, but needs to be in close proximity. Therefore there are two main formal problems that needs to be addressed, firstly how will the circulation work, and secondly, how do you permit good light into these large volumes? The concept developed suggest to split the volume, utilizing these as both circulation spines, meeting places, and light shafts.

fig29 - site development sketch

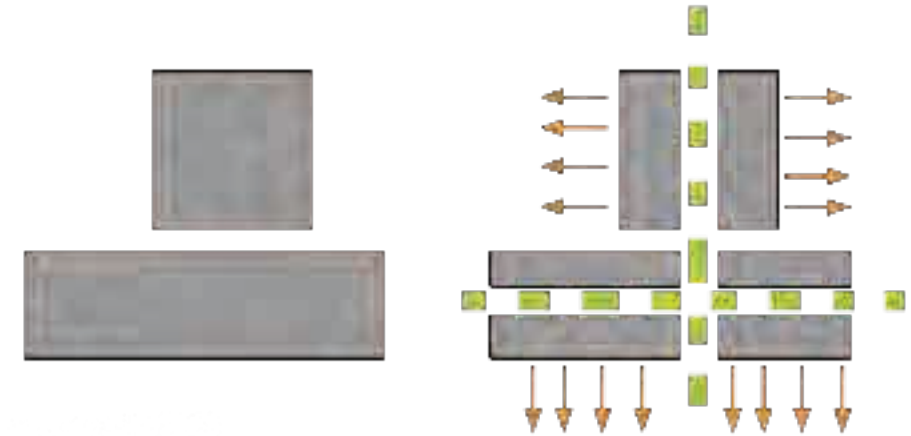
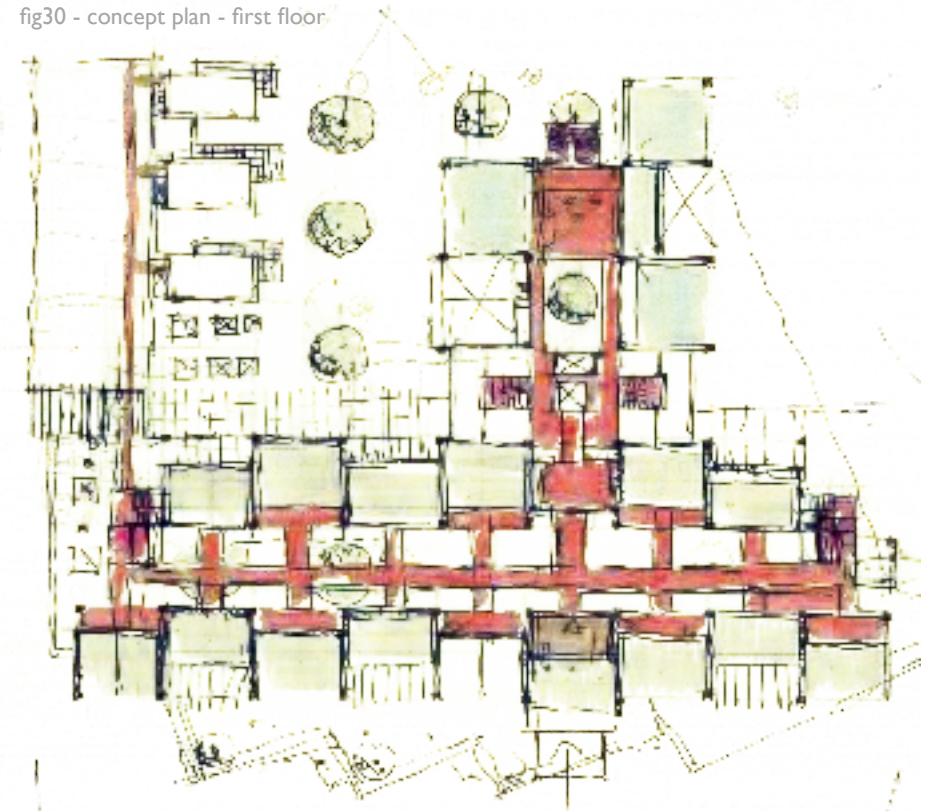


fig31 - spatial concept

fig30 - concept plan - first floor



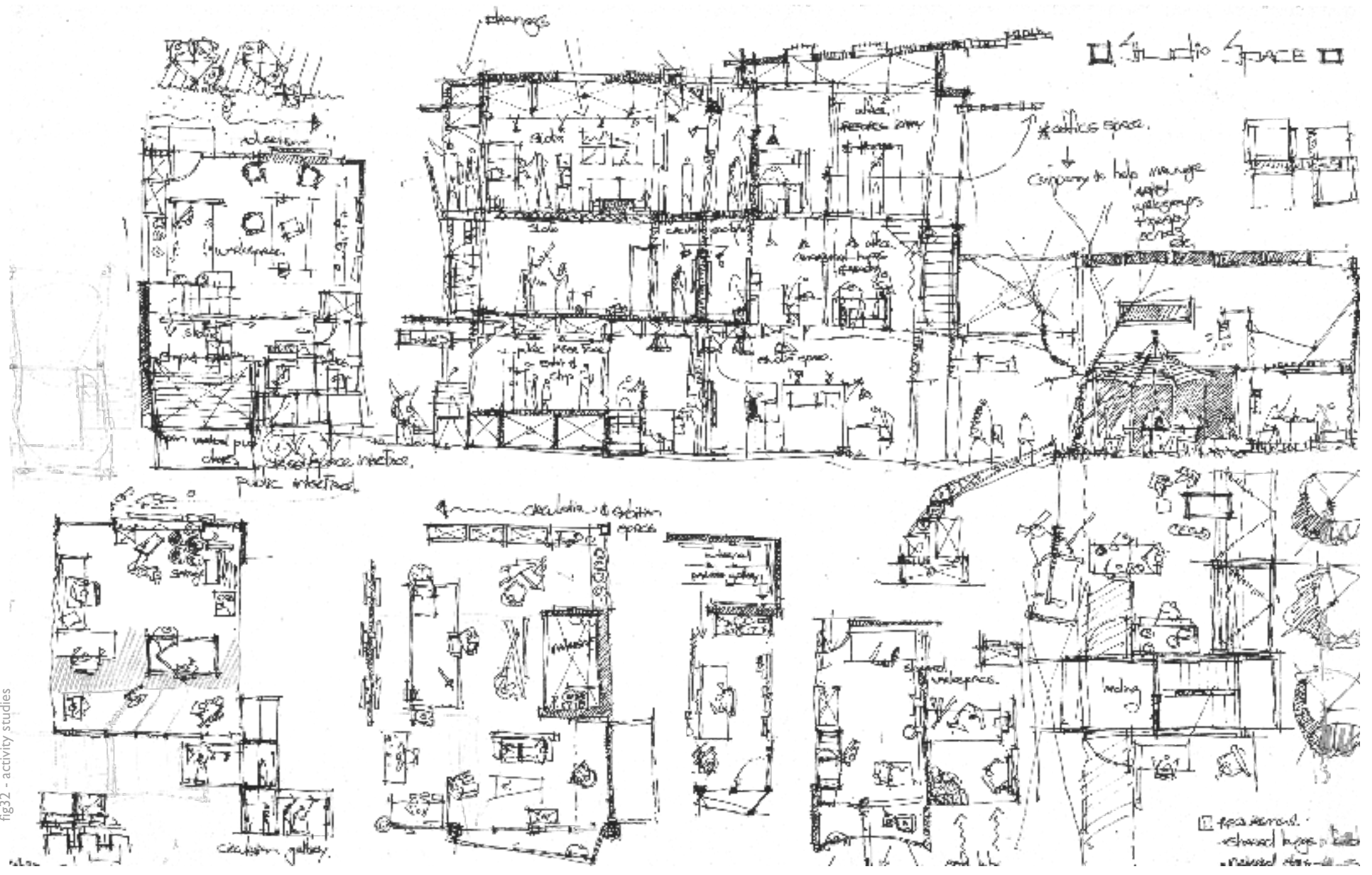


fig32 - activity studies

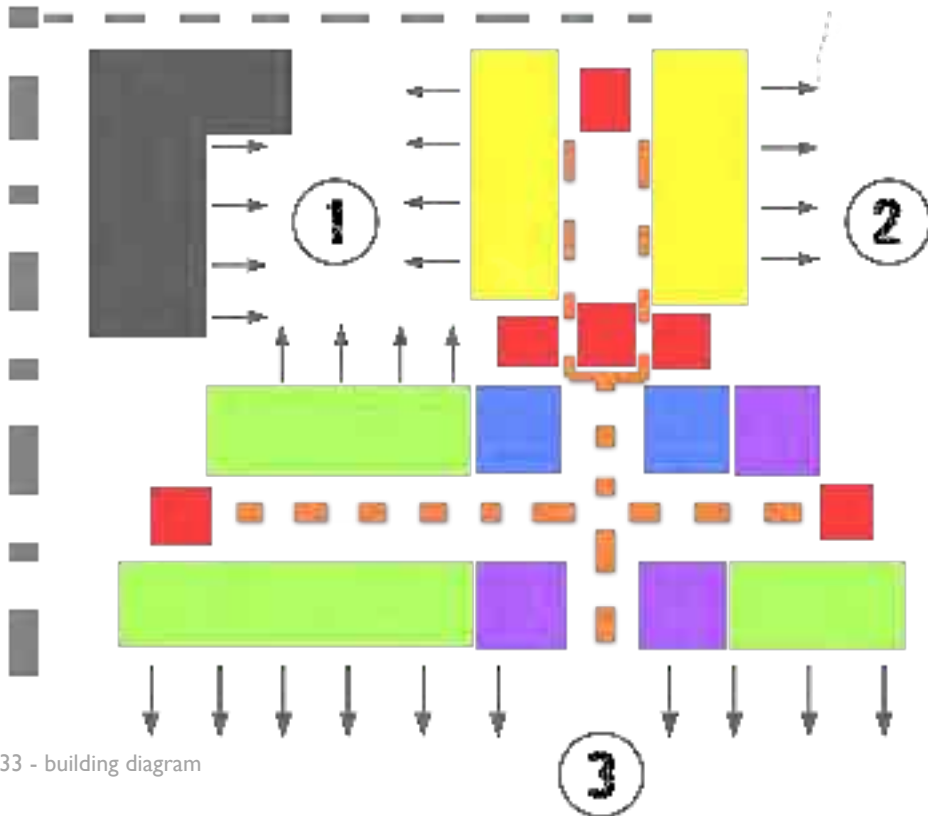











fig33 - building diagram

ADMINISTRATION		CIRCULATION	
ABLUTION		FESTIVAL ROAD	
STUDIOS WITH SHOP		SERVICE ROAD	
RESOURCE LIBRARY AND EXHIBITION SPACE		GREEN SPACE	1
VERTICAL CIRCULATION		EVENT SPACE	2
EXISTING STRUCTURE		PUBLIC INTERFACE	3

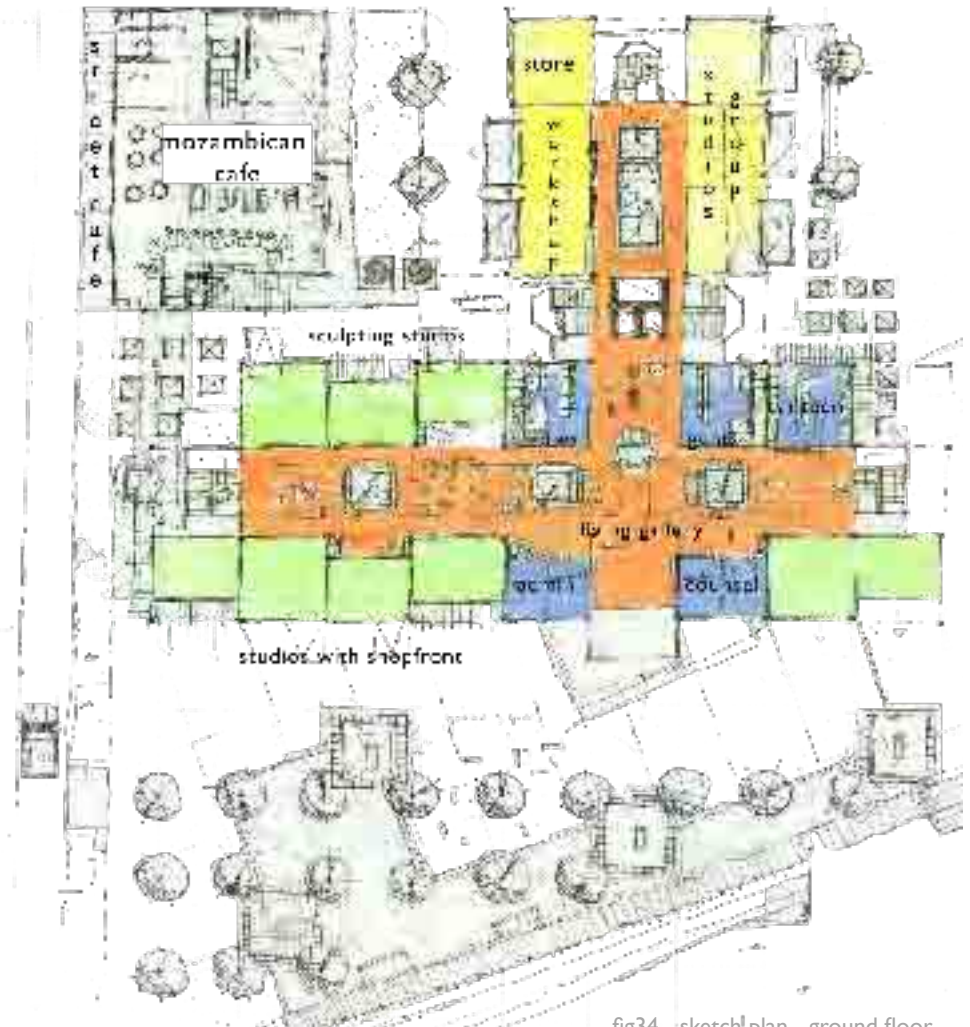


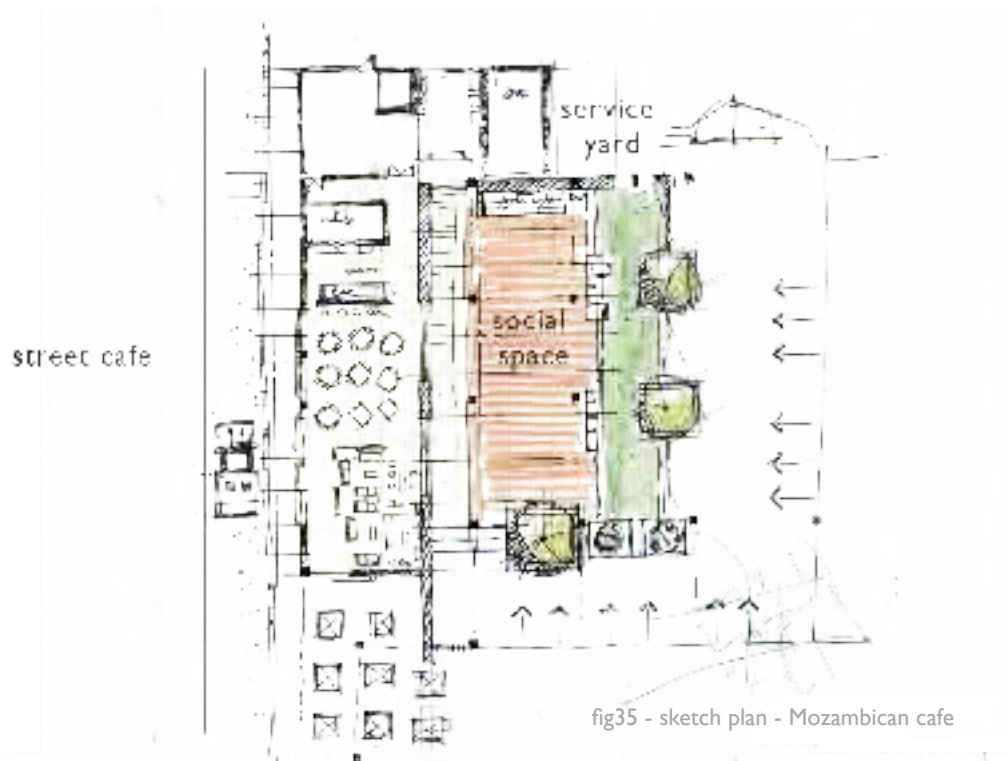
fig34 - sketch plan - ground floor

The circulation of the building should not merely be a conduit for movement, but offer the opportunity for user interaction. The concept for this layout is that the buildings' circulation becomes a living space where art, people opinions and life are continually displayed and discussed. Art can not be art, if there is no discourse between

the artist and the creation, art and the viewer, and finally the artist and the public. The building is a platform for engagement with art. Offering users and artists the opportunity to enter into a discourse about art, expressed within the public realm.

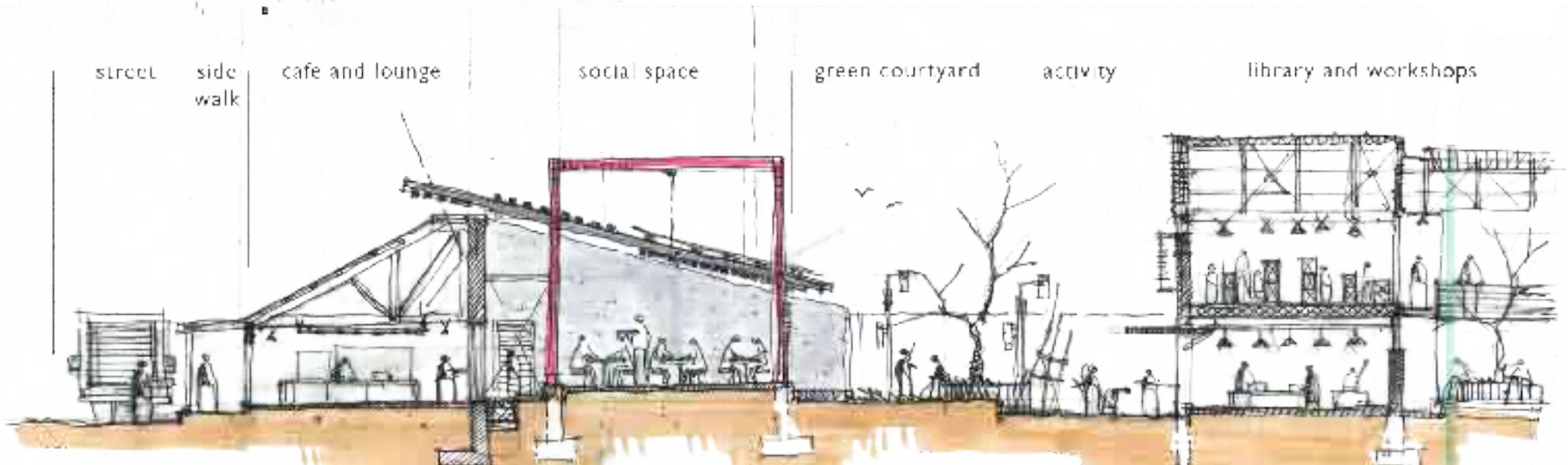
RE USE

MOZAMBICAN CAFE



This existing structure currently houses a general store and a small internet cafe. The rest of its shop space is vacant. The decision is to retain this structure, as it has historic significance, and contributes to the street with its active facade. The scenario entails the refurbishment of the building as a street cafe, to capitalize on the increased amount of pedestrian activity.

s t r u c t u r a l
The proposal reduces the building depth, getting more exposure to daylight, and opens up onto the internal courtyard. The section removed will be replaced with a lightweight structure to provide shade for external activities. The Mozambican cafe therefore becomes a transition between the street and the proposed courtyard.



RE USE

Residential

The second re-use strategy for the existing building was to introduce a residential component. These four residential units would clip onto the back of the existing structure, retaining the active street facade. These double storey units could be rented out or used to accommodate visiting artists or lecturers.

The units are segmented from each other to allow exposure to natural light. These units would consist of a lounge and kitchenette on ground floor, while first floor would accommodate the washing and sleeping facilities.

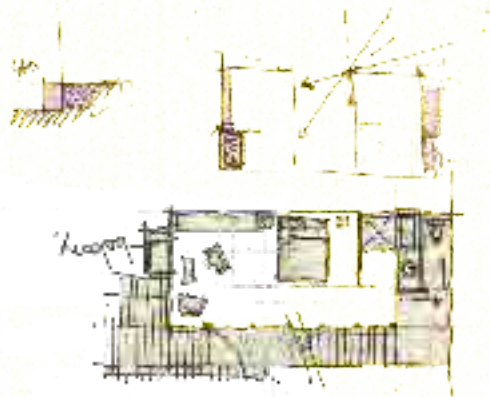
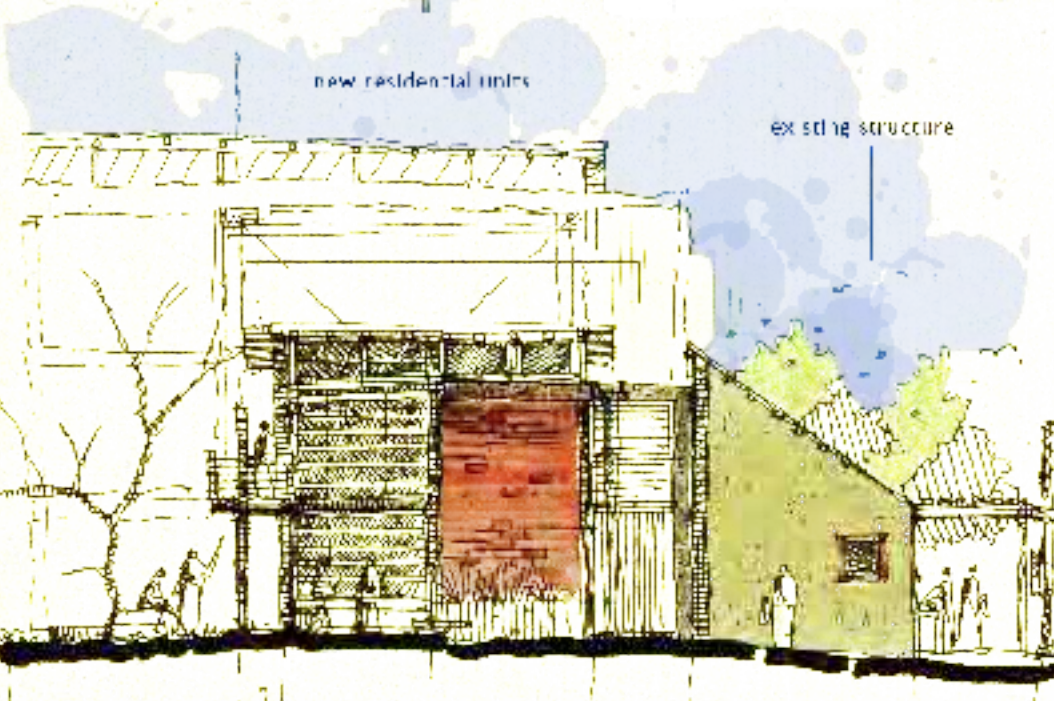


fig38 - sketch plans - residential units



new residential units

existing structure

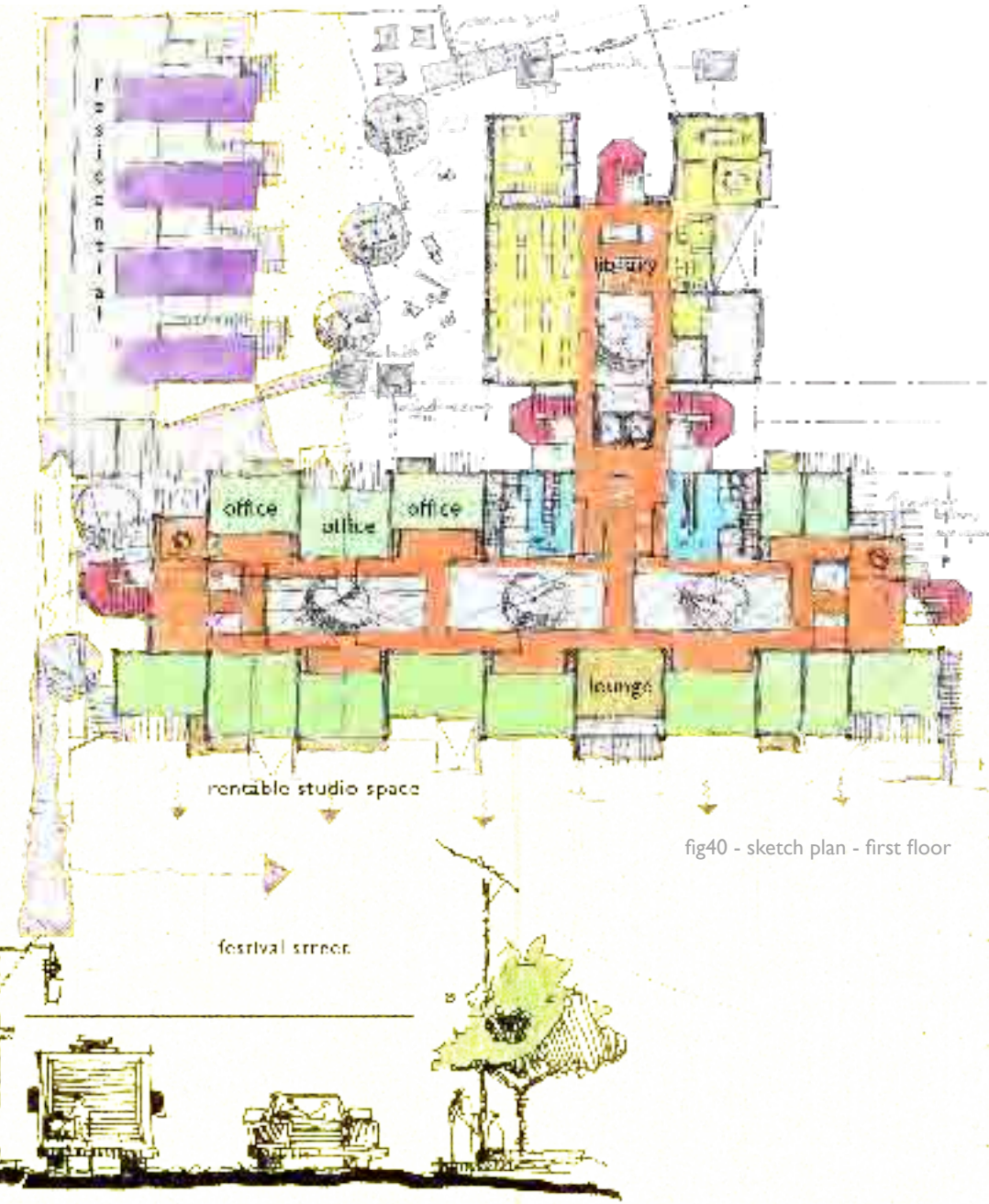


fig40 - sketch plan - first floor

rentable studio space

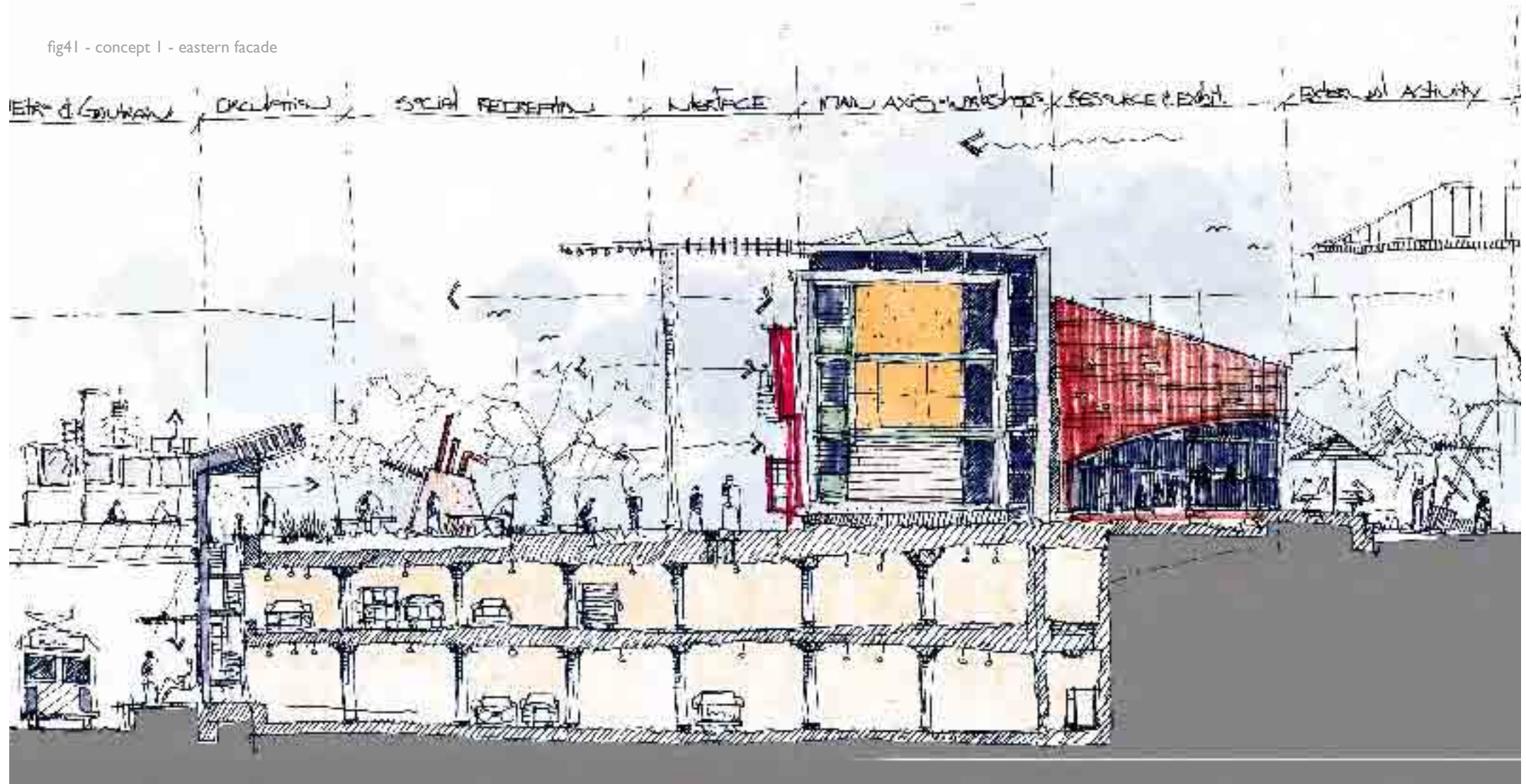
festival street

INTERFACE

DEVELOPMENT 1

- spatial relationships
- scale
- urban space development
- hierarchy
- edge conditions

fig41 - concept I - eastern facade

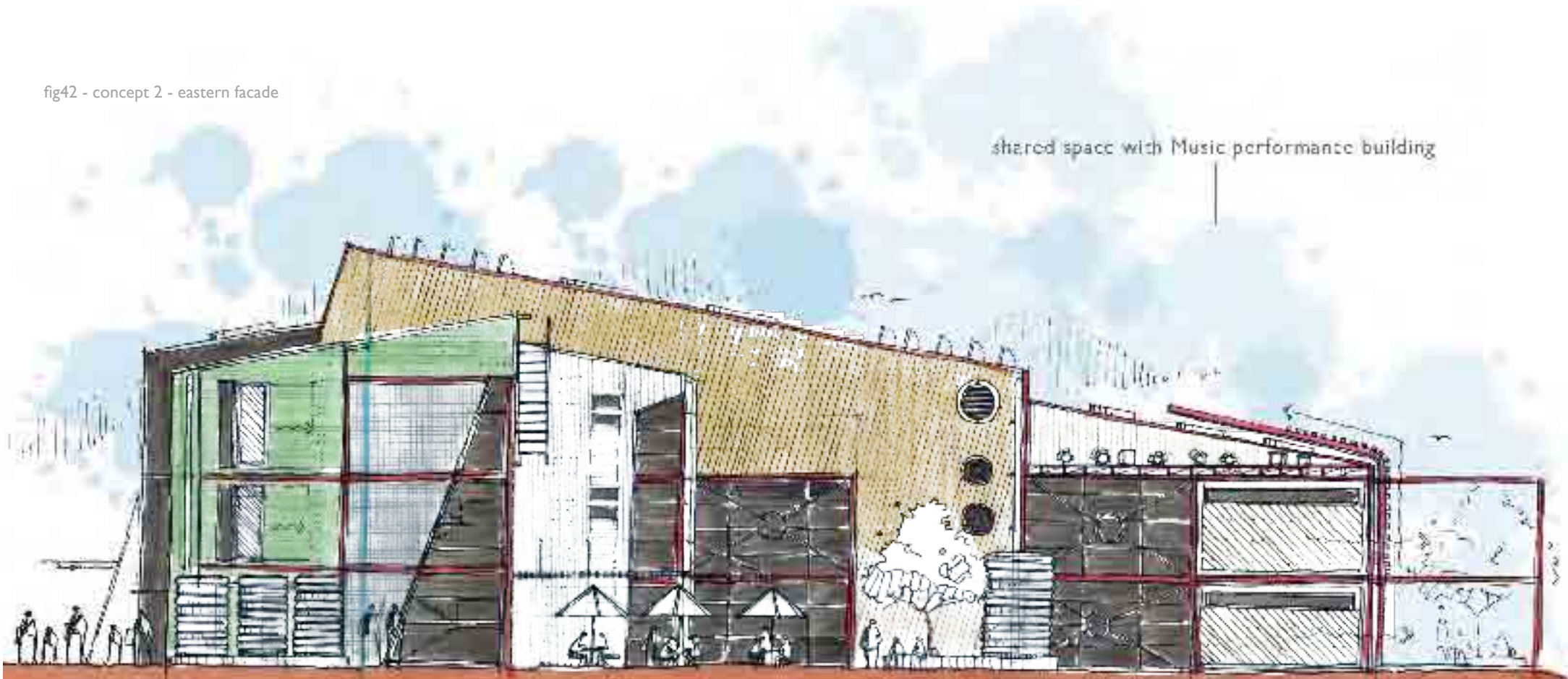


INTERFACE

DEVELOPMENT 2

- language development
- scale
- composition
- building envelope

fig42 - concept 2 - eastern facade

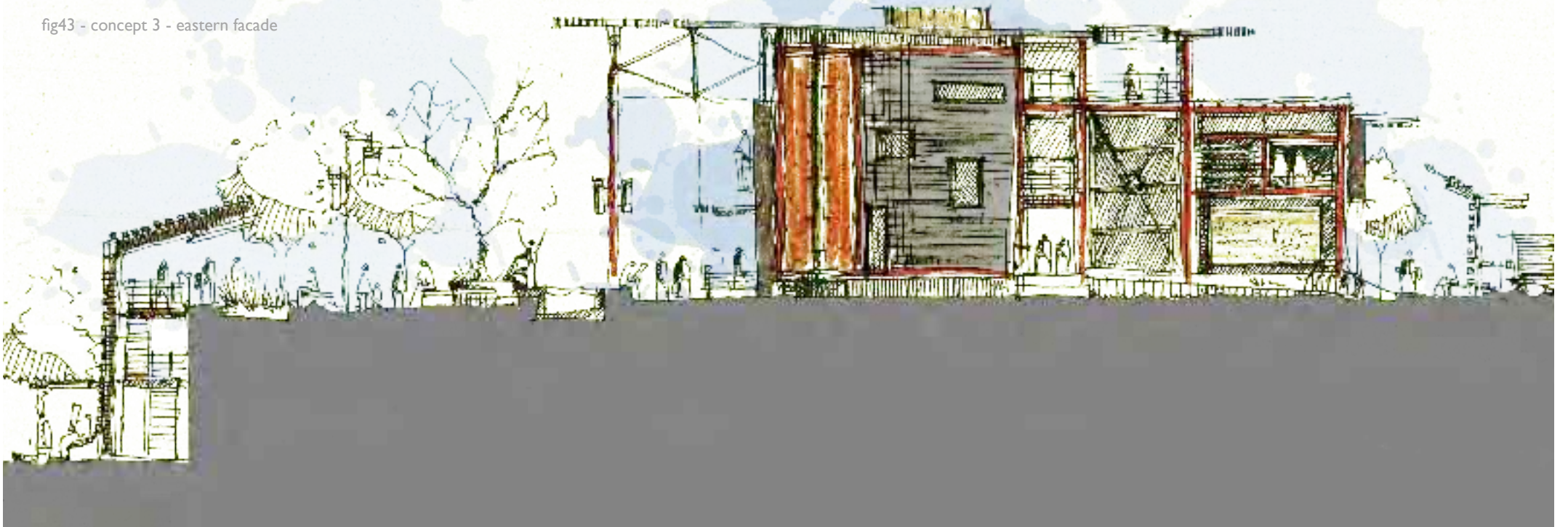


INTERFACE

DEVELOPMENT 3

- spatial relationships
- scale
- urban space development
- hierarchy
- edge conditions

fig43 - concept 3 - eastern facade



- dynamic facade
- structural composition
- user interaction
- legibility
- language development
- transparency

fig44 - facade exploration - south

This facade interacts with the spectator. Each studio consist of multiple colour-coded panels that open in various direction. Therefore as the internal activity changes, the facade changes

south facing studios



- structural composition
- user interaction
- legibility
- language development
- roof development
- street interaction
- semi-private spatial development

fig45- facade exploration -west

shared courtyard

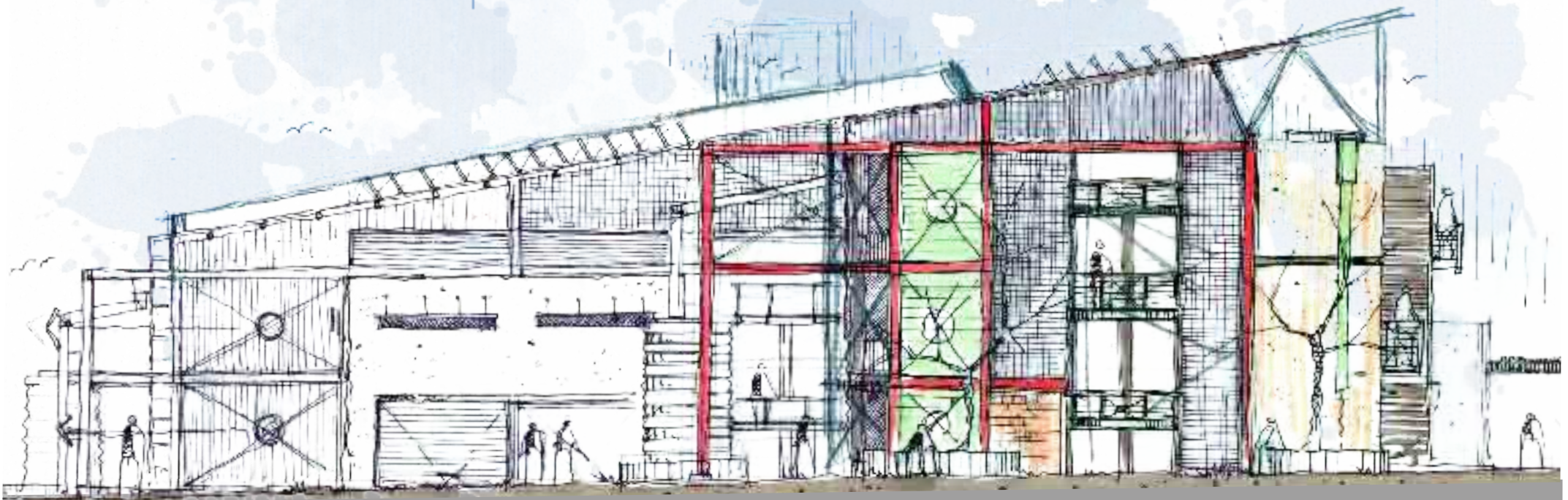
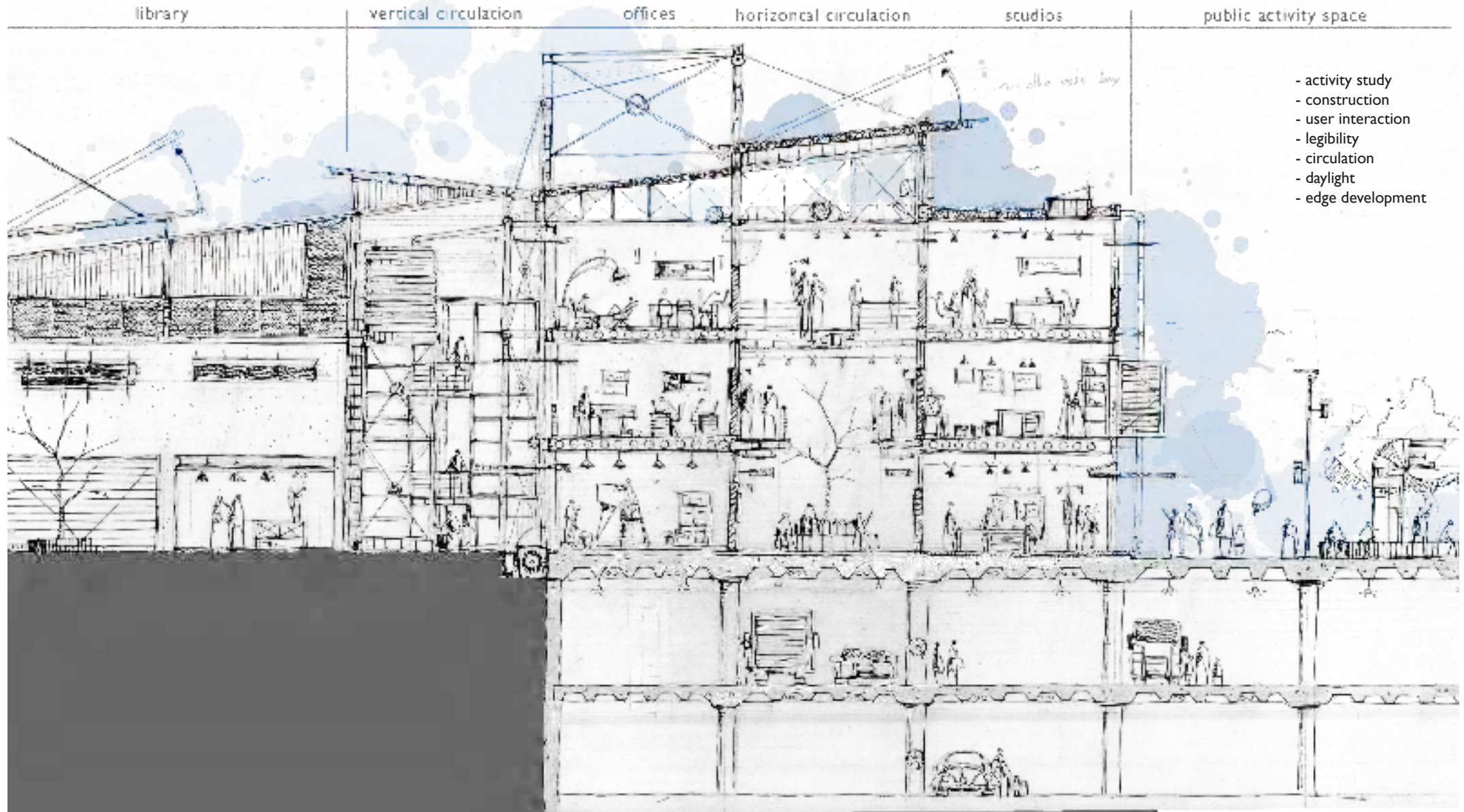


fig46 - techni-spatial exploration



DESIGN RETHINK

GENERATOR

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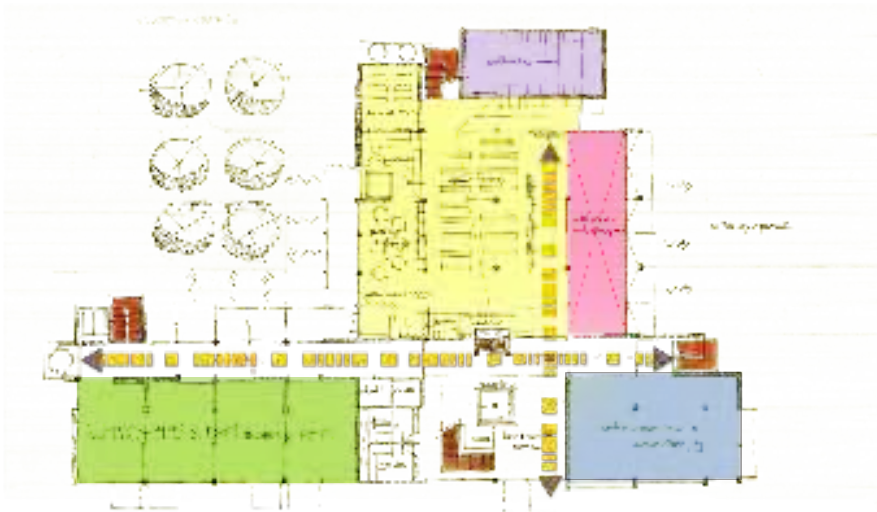


fig47 - sketchplan - ground floor



fig48 - sketchplan - first floor



fig49 - concept model

l e g i b i l i t y
One of the guiding design generators is legibility. The building aims to facilitate the user to understand how to use the building. This is possible by designing a building system which is easily understood and clearly defined.

There are three primary organizational parameters : Firstly, the complimentary activities are grouped together. Secondly, the circulation routes are clear and direct. Thirdly, a staircase is situated at the end of each circulation spine to increase mobility horizontally and vertically.



fig50 - concept model

STUDIOS
LIBRARY

EXIBITION
**SITE AND ARTIST
MARKETING AND MANAGEMENT**

PRACTICAL
ADMINISTRATION

THEORY
EXIBIT

STUDY

ROOF CONCEPT

model 1

e a s t

model 2

s o u t h e a s t

fig51 - working model 1

fig53 - working model 2



n o r t h w e s t

fig52 - working model 1



fig54 - working model 2

n o r t h w e s t



s k y o p e n e a r t h b o u n d

- public interface
- user interaction
- legibility
- language development
- transparency
- communication

studio space

service
shaft

entrance & lobby

management & marketing



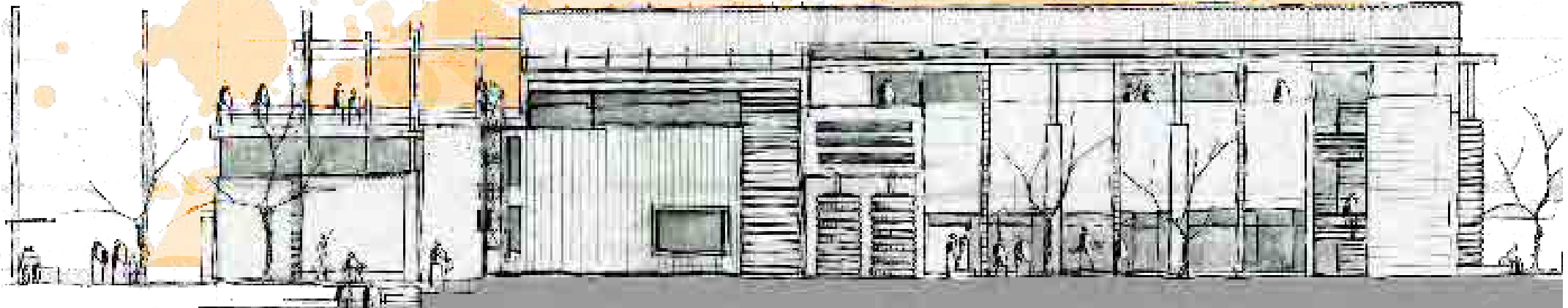
fig55 - facade exploration - south

- spatial relationship
- layering
- language development
- scale

external performance & exhibition space

resource centre

shared courtyard



- public interface
- user interaction
- legibility
- language development
- transparency

public activity space

roof space

circulation

fixed exhibition space

external performance area

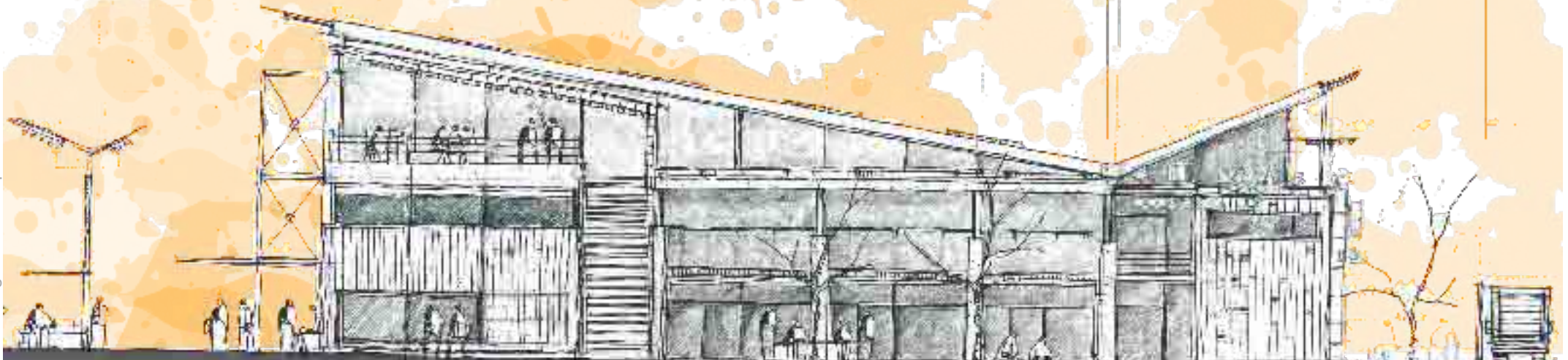


fig57 - facade exploration - east

- structural composition
- user interaction
- legibility
- language development
- roof development
- street interaction
- temporal structure
- display

resource centre - exhibit/library/lecture facility

circulation

studio space

public activity space



fig58 - facade exploration - west

STUDY

CONSTRUCTION

- activity study
- construction
- user interaction
- free facade
- circulation
- daylight
- branding
- site activities

activity courtyard

circulation

studios

public space

ventilation

market space

fig59 -section -spatial exploration





fig60 - photo - site integration working model

fig61 - photo - courtyard

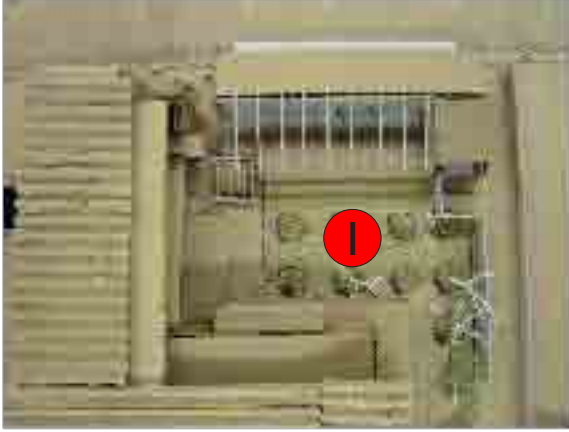


fig62 - photo - performance & exhibition space

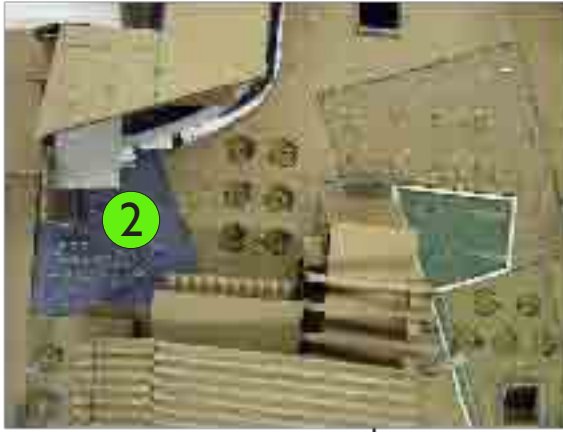


fig63 - photo - view from Festival street



fig64 - photo - fashion & resting space



fig65 - photo -urban working model



S p a c e

The series of space forms a route, rather than a destination. These public spaces offer the user various opportunities to engage with each other within the public realm. Therefore the proposed buildings has an obligation to define the route and to contain the space.

The semi-public activities could be hosted in the smaller pockets of space in between buildings. There are three primary pockets that branch of the larger urban space, namely:

1. The semi-private green courtyard space shared with the Mozambican cafe
2. External performance and exhibition space
3. Fashion courtyard with restaurants and resting space

These smaller spaces facilitate events that relate specifically to the building functions, but could alternatively be used for other purposes. The main public space forms the heart, and is a re-programmable space where people are free to participate in games, watch live bands, and CD launches, participate in community art workshops and exhibitions, and sell goods. This route becomes a great place for small traders to capitalize on the flow of pedestrians generated by the University of Pretoria, Rissik Station and the Hatfield Gautrain station.